

Our Next Concert

Brahms

Violin Concerto

Soloist: *Roger Owen*

Saturday 12th June 2010

7.30 pm

St Margaret's Church

Lowestoft

Programme also to include:

Vaughan Williams

Five Variants of "Dives and Lazarus"

Schubert

Symphony No. 4

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WAVENEY SINFONIA



32nd Concert Season

Haydn

Symphony No.64

Rodrigo

Concierto de Aranjuez

Schumann

Symphony No 3

CONDUCTOR: **Adrian Brown**

LEADER: **David Adelson**

SOLOIST: **Ian Cooper (guitar)**

Trinity Methodist Church, Lowestoft

Saturday 16th January 2010, 7.30pm

Concert Programme £1

The Orchestra

1st VIOLIN	David Adelson (Leader), Ralph Chadwick, Steve Comish, Christine Hayward, Maurice Manning, Michael Peck, Andrew Ross, Lizzie Skinner.
2nd VIOLIN	Josephine Fillery, Stephen Allen, Chris Boon, Bruce Rayner, Anna Ross, Sarah Scott, Margaret Taylor, Sue Thorn.
VIOLA	Rosemary Shaw, Wendy Ekbery, Sandra Holmes, Ann Shepherd.
'CELLO	Crispin Warren, Philippa Fawcett, Caroline Franks, Carol King, Pat Warren.
DOUBLE BASS	Michael Ellwood, Alison McEwen.
FLUTE & PICCOLO	Christine Adelson, Carol Skinner.
OBOE & COR ANGLAIS	Christine Godfrey, Catherine Ross.
CLARINET	Steve Johnson, Stuart Lamb.
BASSOON	Zoe Freeman, Tim Hughes.
FRENCH HORN	Martin Budgett, Peter Kane, Fred Pickworth, Chris Robinson.
TRUMPET	Gemma Eglington, Richard Keeble.
TROMBONE	Carl Harrison, Rob Slocombe, Mike Thorn.
TIMPANI	Francis Ball.

WAVENEY SINFONIA MUSICAL SOCIETY

Conductor: Adrian Brown

Leader: David Adelson



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The Society welcomes **Patrons of the Society** for an annual minimum subscription of £75 which includes a ticket for each concert. Being a Patron denotes a willingness to support the Society and Orchestra charitably. Contact **Mrs M. Porter** (01502) 564465 for details.

Mr R W Blacker

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If you would like to help us by becoming a **Friend of the Society**, contact the Friends Secretary, **Mrs M. Porter** (01502) 564465. Annual minimum subscription is £6 each with the opportunity of purchasing discounted season tickets - 3 tickets for each friend (£21 adult, £18 concession and £7 student; saving £3, £3 and £2 respectively).

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From The Chair

With the memories of a cold and icy Christmas-tide fading, we look forward tonight to the warmth and sunshine of Madrid, to the fragrant meadows of the Rhineland, wading through a sea of 'dark bluebells drenched with dewes of summer eves' surrounded by views of cloud-capped towers of medieval castles, and on to a glimpse of life through the eyes of Kapellmeister Haydn on his employer's remote country estate of Eszterhaza.

We are committed throughout the year to bring the people of Waveney excellent music expertly played. We are always trying to cut the non-musical financial overheads. In the future we hope that we might be able to solve the problem of having to hire a set of timpani drums and the van necessary to transport them from and to Great Yarmouth for our rehearsals and the concert. We will continue to benefit from the purchase of the lights that made their debut at the last concert.

May the members of the Waveney Sinfonia and its committee rather belatedly wish you all a very happy and prosperous 2010.

Alan Zipfel

ACKNOWLEDGEMENTS

We would like to acknowledge the generous help given by **Morlings** and **FW Knights** of Lowestoft for ticket sales. Thanks to **Yarmouth Brass** for loan of percussion instruments. We are grateful also for the subscriptions of our **Patron & Friends** and to all the individuals and businesses that have distributed and displayed posters for us.

TONIGHT'S PROGRAMME

Haydn

Symphony No. 64

- I. Allegro con spirito*
- II. Largo*
- III. Menuetto and Trio: Allegro*
- IV. Finale: Presto*

Rodrigo

Concierto de Aranjuez

- I. Allegro con spirito*
- II. Adagio*
- III. Allegro gentile*

Soloist: Ian Cooper

— *INTERVAL* —

Schumann

Symphony No. 3 "Rhenish"

- I. Lebhaft*
- II. Scherzo*
- III. Nicht schnell*
- IV. Feierlich*
- V. Lebhaft*

For his 60th Birthday Year in 2009 Adrian has been appointed Music Director of Huntingdonshire Philharmonic performing Beethoven's 'Choral' Symphony and has conducted many works on a 'celebration' 'wish list' including Sibelius' Fourth and Mahler's Ninth and Elgar's First. He also had a major success conducting the Lithuanian State Symphony Orchestra in Vilnius performing Berlioz in a concert broadcast nationally. Bromley Symphony honoured him with a 30th Anniversary/60th Birthday concert in November.

Future plans include a performance of Elgar's 'The Dream of Gerontius' in Ely Cathedral with Hunts Phil, a debut with the Corinthian Orchestra and an important lecture to the Berlioz Society

Adrian Brown was one of a hundred musicians presented with a prestigious Classic FM Award at their Tenth Birthday Honours Celebration in June 2002.

Ian Cooper was born in Hertford and spent his early years singing as a chorister at St. Mary's Church in Sawbridgeworth. He began guitar lessons with Melvyn Willin at the age of 14 and became a member of The Essex Guitar Orchestra.

He subsequently studied singing with Norman Tattershall and classical guitar with David Miller at Colchester Institute school of Music, where he gained a BA Honours.

Ian continued his training at The Guildhall School of Music and Drama on a one year postgraduate advanced solo studies course, where he also gained an L.G.S.M. performance diploma. He has studied in master classes with John Williams, David Russell, Juan Martin and Gilbert Biberian.

Since leaving college he has studied with Agnes Kory at the Bela Bartok centre for musicianship and where he gained an LTCL Mus Ed diploma from Trinity School of Music for Guitar.

Ian now divides his time between teaching guitar for Norfolk Music Education Service (for whom he is also team leader, Keyboard and Vocal) and performing with both voice and guitar.

David Adelson first played with the Waveney Sinfonia in 1987 and is now in his 20th year as Leader. Since graduating with an engineering degree from Cambridge University in 1984 he has lived in Woodbridge, working at BT at Adastral Park near Ipswich.

BIOGRAPHICAL NOTES

Adrian Brown comes from a distinguished line of pupils of Sir Adrian Boult. After graduating from the Royal Academy of Music in London, he studied with Sir Adrian with whom he worked for some years. He remains the only British conductor to have reached the finals of the Karajan Conductors' Competition and the Berlin Philharmonic was the first professional orchestra he conducted. Sir Adrian said of his work: "He has always impressed me as a musician of exceptional attainments who has all the right gifts and ideas to make him a first class conductor".

In 1992 Adrian Brown was engaged to conduct one of the great orchestras of the world, the St. Petersburg Philharmonic Orchestra. In 1998 he was invited to work with the Camerata Salzburg, one of Europe's foremost chamber orchestras at the invitation of Sir Roger Norrington.

Adrian has conducted many leading British orchestras including the City of Birmingham Symphony, the BBC Symphony, the BBC Scottish Symphony and the London Sinfonietta. He is also a great proponent of contemporary music and has several first performance's to his credit

Working with young musicians has been an area where Adrian Brown has made a singular contribution to the musical life of not only this country, but also in Europe, in Japan and the Philippines. He has been a frequent visitor to conduct both the National Youth Orchestra of Great Britain, working closely with Sir Colin Davis and Sir Roger Norrington, and the National Youth Wind Orchestra. He regularly runs courses for young musicians and his success in this general area was recognised when he was given the Novello Award for Youth Orchestras at the 1989 Edinburgh Festival conducting Stoneleigh Youth Orchestra with whom he has been Musical Director for thirty-seven years.

He has returned to conduct at the Royal Academy of Music and has been a regular chairman of the jury for the National Association of Youth Orchestras' Conducting Competition. He took the Chair again in January 2006.

The 2007-8 Season saw concerts in Snape Maltings celebrating the Elgar Anniversary, a performance of 'Hansel und Gretel', and engagements with Huntingdonshire Philharmonic and Southgate Symphony. A full season with Bromley Symphony of Elgar's Second, Bruckner Seventh, Tchaikovsky Fourth and Holst's 'The Planets' was performed. 30 years of wonderful concerts with Waveney Sinfonia were celebrated with their dedicated musicians and audience.

Joseph Haydn

1732-1809

Symphony No. 64 in A Major

*I. Allegro con spirito - II. Largo - II. Menuetto and Trio: Allegro
IV. Finale: Presto*

This symphony in A major is dated between 1773 and 1775 which puts it at the tail end of the 'Sturm und Drang' period, a critical phase in Haydn's development as a composer, and the opening of a new period of craftsmanship. After 1772, Haydn was involved more and more with the composition of comic operas and this appears to have affected his symphonic style.

The symphony's nickname 'Tempora mutantur' is Haydn's own and is placed on the orchestral parts prepared for this symphony at Esterhazy. The fuller version of this traditional Latin adage is 'Tempora mutantur, nos et mutamur in illis' which translates to 'The times change, and we change with them'. The symphony is scored for two oboes, two horns and strings.

The opening of the first movement begins pianissimo followed by a tutti outburst of four chords which is the opposite of the declaimed 'question and lyrical answer' openings that Haydn had used in several previous symphonies, eg no 65. After a very busy transition the second theme arrives, colourfully scored for violins and violas played in octaves. Note the high horn parts which add brilliance throughout the movement.

The Largo with muted strings, so characteristic of this period, has a main theme which is punctuated by frequent short pauses. These demonstrate an understated pleading and yearning quality. Lulled into the strings only music, the wind instruments make their presence felt half way through! Listen at the end of the movement for the first horn right at the bottom of its register and the second horn taking the melody from the violins.

The mood changes to light and buoyant for the minuet and trio, whilst the lively fourth movement Presto is in the form of a Rondo.

Joachim Rodrigo (1901 - 1999)

Concierto de Aranjuez for Guitar and Orchestra

I. Allegro con spirito - II. Adagio - III. Allegro gentile

Soloist: Ian Cooper

Rodrigo was born in Sagunto, Valencia on November 22 1901 and had almost completely lost his sight at the age of 3 after contracting diphtheria. His passion for music led him to study piano and violin at the age of 8 and harmony and composition at the age of 16, with teachers from the local conservatoire. He later studied music with Francisco Antich in Valencia and Paul Dukas at the Ecole Normale de Musique in Paris. His compositions were all written in Braille and transcribed for publication. The outbreak of the Spanish civil war caused him to lose his Paris scholarship in the late 1930s, so he and his wife, pianist Victoria Kamhi, were forced into making ends meet by teaching music.

It was during this period in 1939 while in Paris, with the threat of war looming large, that he first began work on the concerto. The main inspiration for the concerto was the gardens at Palacio Real de Aranjuez, which was built by Phillip II in the latter part of the 16th century. This was the first concerto that Rodrigo had written for guitar and orchestra, although he had written a few solo guitar works earlier in the decade. Written for the virtuoso guitarist Regino Sainz de la Maza, the piece was premiered in Barcelona on November 9 1940, conducted by Cesar Mendoza Lasalle.

The instrumentation is unusual as rarely does the guitar face the forces of a full orchestra. Instead, the guitar is never overwhelmed, remaining solo throughout.

Rodrigo's own thoughts about the concerto - The first movement (Allegro con spirito) is animated by a rhythmic spirit and vigour without either of the two themes contained within it interrupting its relentless pace.

The second movement (Adagio) represents a dialogue between guitar and solo instruments – cor anglais, bassoon, oboe, horn etc.. There is a constant and persistent beat supporting the entire sound structure of this movement.

The third movement (Allegro gentile) recalls a courtly dance in the combination of duple and triple time maintaining a taut tempo right to the closing bar.

Although best known for his guitar music, he never mastered the instrument himself. The work has become the best known of all his compositions, with a later version being arranged for harp and orchestra. The concerto was also the inspiration for Miles Davies 1960 album Sketches of Spain.

Programme Note: Ian Cooper © 2010

Robert Schumann (1810 - 1856)

Symphony No 3 ('Rhenish') in E flat major, Op.97

I. Lebhaft - II. Scherzo - III. Nicht schnell - IV. Feierlich - V. Lebhaft

The 'Rhenish' symphony was written in four weeks of purest inspiration late in 1850. Robert Schumann fought two periods of crisis in his tumultuous personal life – isolation in Dresden and the years of his final illness – yet between these, Schumann and his pianist wife, Clara, enjoyed an idyllic period in Düsseldorf. He had just been hired as a conductor of a major German orchestra, and was feeling positive and even enthusiastic about composing something with broad public appeal. As he wrote to his biographer, Wilhelm von Wasielewski, he longed for 'popular elements' to dominate this work, and the tuneful 'Rhenish' was soon acknowledged as one of Schumann's greatest successes. (The 'Rhenish' subtitle was a clever marketing ploy by his publisher, Simrock, who seized upon Schumann's comment that the work 'perhaps mirrors here and there something of Rhenish life.')

Unusually for the period, the Symphony is constructed in five, rather than four, movements. Schumann was quick to assure his publisher that the symphony would 'not be bulky and heavy' as a result of the extra movement.

In the life-affirming first movement Schumann brilliantly unseats the main beat, using two beats against three, in an ardent foreshadowing of his friend Brahms' later works. The delicately insistent brass motto serves to unify the work, reappearing triumphantly in the last movement.

There is a more bucolic tone to the second movement, with its ländler style (we know that Schumann was deliberately attempting to evoke the landscape to give the work popular appeal).

The third movement is both elegant and eloquent, though the heavy scoring presents a challenge to the orchestra. It possesses a wonderfully fluid character, as if he sought to inhabit the ripples of the river Rhine itself.

The extraordinary fourth movement represents an enormously ornate ceremony in the Cologne Cathedral, in which Archbishop von Geissel was elevated to the rank of cardinal. The mood of majestic ritual is emphasised by three trombones, appearing here for the first time in the work. Fascinatingly, Schumann noted in the original score: 'In the character of an adjunct to a solemn ceremony', but later erased it with the remark: 'One must not bare one's heart to the people; a general impression of the work of art is better, for then at least they make no faulty comparisons!'

The final movement begins as a march and ends with affirmation, redeploing the original brass theme to add significance to the conclusion. It wraps together Schumann's most joyous work and, the stunning Lieder apart, surely his best.

Programme Note: Alice McVeigh © 2010