

this version failed to gain popularity. The lyrics were translated again in the mid-1950s by Arthur Keves and Teddi Schwartz, and the song became well known with their text. It became especially popular after being recorded by Joan Baez in 1960, Donovan in 1965 and Patty Duke in 1968. Dana Dana has been translated into and recorded in many other languages including German, French, Japanese, Hebrew, and Russian.

Teddy Bears' Picnic

“Teddy Bears' Picnic” is a song consisting of a melody composed by John Walter Bratton in 1907 and lyrics added by Irish songwriter Jimmy Kennedy in 1932. It remains popular as a children’s song, having been recorded by numerous artists over the decades. An early recording (probably the first) was made by the Black Diamond Band for Zonophone records in 1908, while the first vocal version was recorded in 1932 by Henry Hall and His Orchestra with Val Rosing singing Kennedy's lyrics. The Hall rendition was featured in the Dennis Potter drama ‘*The Singing Detective*’. Up until the early 1960s, the same recording was used for more than 30 years by BBC audio engineers to test and calibrate audio equipment. Its especially good recording quality and the large tonal range of the music made it ideal for checking the frequency response of audio equipment. BBC Engineering even had special vinyl pressings made to reduce any surface noise. Today's arrangement for 4 bassoons nicely captures the sense of fun and perky exuberance of the piece and, I'm sure, will transport many of us back to our childhood.

Programme notes compiled from several sources by Roger Booth

Performers

String Quartet

Helen Crook, David Kayrouz, Emily Allen, Janet Robinson

Bassoon Quartet

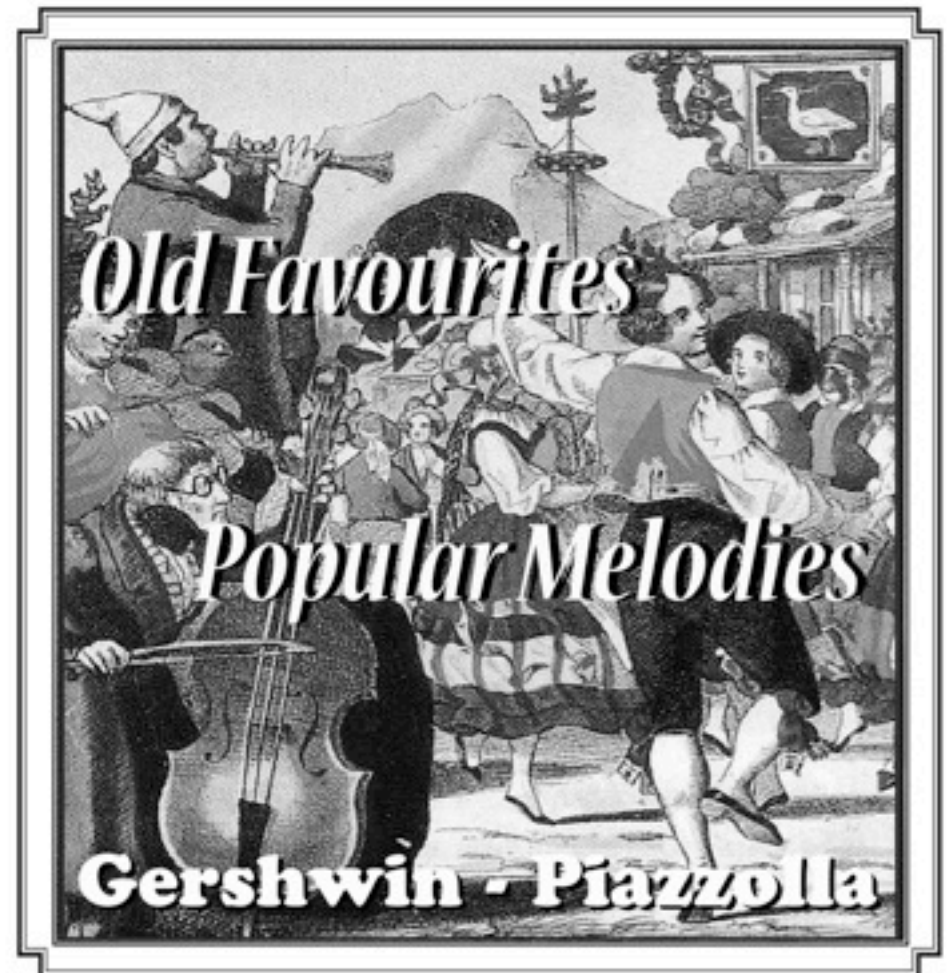
David Nation, Terry Camell, Jacque Hopkins, Craig Bradfield

Clarinet and Keyboard Duo

Ashley Hopkins, Paddy Cornfield

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Devonport Chamber Orchestra at the Depot



Sunday 22nd August, 2pm

28 Clarence Street, Devonport

Admission \$10, Children under 12 free

Programme

This programme features a variety of music which was often written for a particular combination of instruments and then arranged for several other combinations, or was not initially intended for any particular instruments and works well on just about anything. Many of the pieces today are based on folk songs, children's tunes, jazz idiom or dance forms.

The programme notes below contain information about some of the music and the composers. When these notes were compiled, not all the items for today's concert had been decided and so some items and the order of performance will be announced by the performers.

Astor Piazzolla (1921 - 1992)

Piazzolla was born in Mar del Plata, Argentina and spent most of his childhood with his family in New York City, where he was exposed to jazz to the music of Bach. He began to play the bandoneon after his father, nostalgic for his homeland, spotted one in a New York pawn shop. He returned to Argentina in 1937 and played in night clubs with a series of groups including the orchestra of Anibal Troilo, then considered the top bandoneon player and bandleader in Buenos Aires. The pianist Arthur Rubinstein, living in Buenos Aires at the time, advised him to study with the Argentine composer Alberto Ginastera. At Ginastera's urging, in 1953 Piazzolla entered his Buenos Aires Symphony in a composition contest, and won a grant from the French government to study in Paris with the legendary French composition teacher Nadia Boulanger. The insightful Boulanger turned Piazzolla's life around in a day when she read through several of his compositions and commented that although they were well written, they were like to music of other composers, but when she heard several bars of one of his tangos, she exclaimed "Ah that's Piazzolla!". Piazzolla's way of writing tangos (*nuevo tango*) was distinct from the traditional tango. It incorporated elements of jazz, extended harmonies and dissonance, counterpoint, and extended compositional forms. There is a saying: "in Argentina everything may change — except the tango" and so when Piazzolla introduced his *nuevo tango* it was controversial. However, his music gained acceptance in Europe and North America, and his reworking of the tango was embraced by some liberal segments of Argentine society, who were pushing for political changes in parallel to his musical revolution.

Isaac Albéniz (1860 - 1909)

Albéniz was a child prodigy who first performed at the age of four and passed the entrance examination for piano at the Paris Conservatoire as a 7 year old but was refused admission because he was believed to be too young. His concert career began at 9 years old when his father toured both Isaac and his sister, Clementina, throughout northern Spain. During his childhood, he made many attempts to run away from home and a popular myth claims that at 12, Albeniz stowed away in a ship

bound for Buenos Aires and by 15, he had already given concerts worldwide. Albeniz did travel the world as a performer, but he was always accompanied by his father. In 1883, he met the teacher and composer Felip Pedrell, who was a leading figure in the development of nationalist Spanish music. Gilbert Chase, in his book *'The Music of Spain'*, describes Pedrell's influence on Albéniz: "What Albéniz derived from Pedrell was above all a spiritual orientation, the realization of the wonderful values inherent in Spanish music".

George Gershwin (1898 - 1937)

Jacob Gershowitz was born in Brooklyn. His parents were Russian Jews who changed their family name to 'Gershvin' some time after immigrating to the United States from St. Petersburg. George changed the spelling to 'Gershwin' after he became a professional musician and other members of his family followed suit. He first displayed an interest in music at the age of ten. His parents had bought a piano for lessons for his older brother Ira, but to his parents' surprise and Ira's relief, it was George who played it. His teacher and mentor, Charles Hambitzer taught Gershwin conventional piano technique, introduced him to music of the European classical tradition, and encouraged him to attend orchestra concerts. At home, following such concerts, young Gershwin would attempt to reproduce at the piano the music that he had heard. In 1924, Gershwin composed his first major classical work, *Rhapsody in Blue* for orchestra and piano and it proved to be his most popular work. Gershwin stayed in Paris for a short period, where he applied to study composition with Nadia Boulanger but she, along with several other prospective tutors such as Maurice Ravel, rejected him, afraid that rigorous classical study would ruin his jazz-influenced style. While there, Gershwin wrote *An American in Paris*. His most ambitious composition was *Porgy and Bess* which he called it a "folk opera", and it is now widely regarded as the most important American opera of the twentieth century. As we will hear in this set of well-known pieces today, Gerhwin's music is characterised by a fusion of classical style, jazz idioms and catchy melodies.

Hava Nagila and Dona Dona

Hava Nagila (literally: "Let us rejoice") is a Hebrew folk song that has become a staple of band performers at Jewish weddings. The melody was taken from a Ukrainian folk song and the commonly sung text was probably composed by Abraham Idelsohn in 1918 to celebrate the British victory in Palestine during World War I. Singer Harry Belafonte was known for his version of the song, and he rarely gave a concert without singing it. His explanation: "Life is not worthwhile without it. Most Jews in America learned that song from me."

Dona Dona ("Dana Dana", also known as "The Calf") is a Yiddish theater song about a calf being led to slaughter, reflecting the situation of Jews during the Holocaust. The song's title is a variant on Adonai, a Jewish name for God. Dana Dana was written by Sholom Secunda for the Aaron Zeitlin stage production *'Esterke'*. Secunda translated Dana Dana into English (changing the vocalization of dana to dona), but