

THE WAIKATO ORCHESTRAL SOCIETY (INC.)

The Waikato Orchestral Society is proud to have received substantial financial support from Trusts and local businesses.

The sponsorship of Trust Waikato has come at a significant time in the development of the Symphony Orchestra. Over the last few years, the Orchestra has been extended and the quality of its performances improved by being able to attract capable conductors, soloists and musicians of wide experience. The assurance of ongoing financial assistance now allows the Society to pursue that principle with more confidence. In addition, the playing members of the orchestra will continue to be stimulated by the challenging environment created by the standards reflected by these talented people.

The Trust Waikato Symphony Orchestra continues to promote its aims of bringing high standards of performance to the public of the Waikato and beyond. It also provides an excellent opportunity for existing and potential orchestral players to participate with the Orchestra and so gain valuable experience and to contribute to the success of the Orchestra.

The Society is grateful for the support of it has received from its sponsors, its patrons and supporting musicians.

WAIKATO ORCHESTRAL SOCIETY MANAGEMENT

President:	Peter Stokes	Vice President:	Leo Swart
Secretary:	Anne Mendrun	Treasurer :	David Stokes

Manager: Paul Kane

Committee:

Elsie Kane	Paul Kane
Anne Mendrun	Peter Stokes
Leo Swart	Katie Walsham

Programme Notes: Janet Wilkins **Stage Manager:** Leo Swart

PROGRAMME

Suite from "Romeo and Juliet" David Hamilton (1955—)
Bassoon Concerto in A minor Johann Wilhelm Hertel (1727 – 1789)

INTERVAL

Concertino for Clarinet and String Orchestra Guiseppe Tartini (1692-1770)
Arr. Gordon Jacobs (1895-1984)
Symphony No 101 in D "The Clock" Franz Joseph Haydn (1732 – 1809)

Performed in Hamilton on Saturday 6 August 2005, 8.00 p.m.

In Rotorua on Sunday 7 August 2005, 2.00 p.m.

ACKNOWLEDGEMENTS

The Waikato Orchestral Society gratefully acknowledges:

Grants received from:

Trust Waikato
WEL Energy Trust
Hamilton Community Arts Council
Norah Howell Trust
Hamilton City Council
Hamilton City Council Theatre Services
The Breeze
Rotorua Energy Charitable Trust
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Financial support from the advertisers in the programme
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David Adlam



With an LTCL on both piano and clarinet and an MPhil degree in Composition from Auckland University, David became Principal Clarinet in the Symphonia of Auckland, a position he held from 1976 until 1981, performing regularly as a soloist and broadcasting for Radio New Zealand.

After leaving the Symphonia, David worked as a Music Educator, conducting many youth, community and regional groups, taking the Epsom Girls Grammar School Orchestra to the Banff International Festival of Youth Orchestras, in 1999, as representatives of New Zealand.

In 2001, in demand as a conductor, soloist and composer, David returned to freelance music. He has combined these three different musical disciplines with an element of music education as a consultant to schools and lecturer in Composition and Musical Analysis at Vision College

Following frequent engagements as a conductor and soloist he received the inaugural award of the Trinity College (London) scholarship, enabling him to further his studies in Clarinet, Conducting and Composition at Trinity College in London in 2004, where he gained an FTCL. David is a member of the Chamber Ensemble Eklektika and performs recitals and chamber music, as well as working as a conductor. He plays Yamaha clarinets.



Sharon Stephens

Sharon began her studies of the violin in primary school “because her friends were playing”. It was not long however before the give-it-a-go approach turned into a serious interest. Following several years of school instruction, Sharon learned with Cecelia Worth. She played in the New Zealand Secondary Schools Symphony Orchestra for 2 consecutive years and in the Waikato Youth Orchestra for 9 years, taking position of leader during the last 4.

The choice of a university degree was difficult, but Science prevailed and she completed both, a Bachelor and a master of Science, majoring in Earth Sciences.

Following the birth of her son, Sharon withdrew from doctoral study and found herself lead back into the music world.

She is now a Hamilton-based violin teacher and in addition to leading the Trust Waikato Symphony Orchestra, plays for the Opus Chamber Orchestra and for local musical productions.

This year Sharon received a scholarship from the Tauranga Performing Arts Trust to continue violin study, and she is having lessons with Auckland Philharmonia violinist Mark Bennett. Since leading the Trust Waikato Symphony Orchestra in 2003, Sharon has had another son, and she continues to love the combination of motherhood and music.

Ian Parsons



Ian Parsons was born in Southampton, England, in 1954. He studied Clarinet and Saxophone from an early age, taking up the Bassoon in his late teens. Ian graduated from the Royal Northern College of Music in 1977, having studied Bassoon under William Waterhouse and Charles Cracknell. Whilst there he was awarded the Hiles Medal for Orchestral Playing. Ian then worked as a freelance Bassoonist with orchestras including the BBC Northern Symphony Orchestra and the Halle.

After a number of years serving as a Police Officer, he returned to a career in music. Having gained a Post Graduate Certificate of Education he became music teacher at a large secondary school.

In 1995 Ian took up a the position of Woodwind Teacher for the Dorset Music Service and during this period he conducted a number of Jazz Orchestras and a Wind Band taking them on tours around Europe. He continued working as a freelance Bassoonist with local orchestras including the Bournemouth Symphony Orchestra.

In September 2003 Ian and his family emigrated to New Zealand where he continued to work as a freelance musician, as well as playing regularly with the Trust Waikato Symphony Orchestra. Ian has also worked with the Auckland Philharmonia.

Alongside his music he enjoys fishing, playing golf and spending time with family and friends.

PROGRAMME NOTES

Concertino for Clarinet and String Orchestra - Guiseppe Tartini 1692-1770)

Arr.: Gordon Jacob (1895 - 1984)

Soloist : David Adlam - Clarinet

Grave

Allegro molto

Adagio

Allegro risoluto

This work for string orchestra and solo clarinet is based on selected sonatas, dating from the Baroque period, by Italian violin virtuoso Guiseppe Tartini. It has been described as combining Mozartian elegance and style with Bachian vitality and Handelian calm, and is only one of many from the large collection of compositions from the prolific English composer and arranger Gordon Jacob. Jacob studied under Charles Stanford as did his contemporaries, composers Vaughan Williams, Ireland, Howells and Bax, although his music shows none of the lush romanticism often seen in their compositions and is characterised by a simplicity and sparseness of style.

Gordon Jacob had a special affinity with wind instruments, and composed a large number of concerti and chamber music including his Trio for Clarinet, viola and piano. His wide knowledge of instrumental technique is also evident in his authoritative textbooks on Composing and Orchestral arranging.

Suite from 'Romeo and Juliet' - David Hamilton (1955-)

1. Procession of the Monks
2. The Wedding
3. The Ball

New Zealand composer David Hamilton was born in Napier, graduated with a M. Mus (Hons) from Auckland University in 1979, studied under Douglas Mews and John Rimmer, and in 1986 was appointed Head of Music at Epsom Girls Grammar School. He was appointed Composer in Residence with the Auckland Philharmonic for 1999, is involved in the implementation of NCEA music, is currently Deputy Director of the Auckland Choral Society and working as a part-time composition tutor in several Auckland schools.

David Hamilton has a particular affinity with choral music with well over a hundred works for this medium, many of which are widely and regularly performed throughout New Zealand. Among those who have commissioned Hamilton works are Radio New Zealand, New Zealand Symphony Orchestra, Auckland Choral Society, Chamber Music NZ, NZ Youth Choir and the Auckland Philharmonia. His works are increasingly being performed overseas with recent performances in Australia, Canada, United States, England and Ireland.

The three pieces which make up this Suite were composed originally to accompany scenes from Shakespeare's play performed in 1993 by Epsom Girls and Auckland Grammar Schools. The action was set in early twentieth century Sicily with all its Mafia overtones and some of the music takes on a distinctly Mediterranean flavour.

(Notes from "Curtain Up !" Series 7 - David Hamilton - Orchestral Score)

Bassoon Concerto in A minor - Johann Wilhelm Hertel (1727-1789)

Soloist : Ian Parsons

Continuo : Cello - Olivia Fletcher, Harpsichord - Margaret Crawshaw

Allegro

Grave

Allegro di molto

The son of Johann Christian Hertel, the famous German instrumentalist and composer Johann Wilhelm, was originally destined for a career as a theologian or lawyer. In his youth he had contacts with leading Berlin musicians such as J. H. Heil, Franz Benda and C.P.E. Bach, and was considered among the most promising violinist of Franz Benda's students. He was also a fine harpsichordist, and was appointed Court Composer at Schwerin in 1754 and remained there till his death in 1789, providing violin and keyboard tuition to members of the Royal family.

Johann Wilhelm Hertel was primarily involved with estate administration throughout his lifetime and his "modest" output of compositions took place in his spare time. Among his concerti are nine for violin, one for Eight Timpani, several for trumpet, oboe and bassoon and seventeen for keyboard. The latter are rich in invention, distinguished by fluent passage work and regarded as important North German achievements in this genre.

His forty symphonies are scored for strings, oboes, horns and flutes and notable for uncomplicated straight forward technique and a brilliant handling of thematic material. His vocal compositions in many different genres led to him being classed among the "most tasteful" of the 18th century composers.

Symphony No 101 in D "The Clock" Franz Joseph Haydn (1732– 1809)

Adagio - Presto

Andante

Menuetto - Allegretto - Trio

Finale - Vivace^y

Joseph Haydn's one hundred and six Symphonies span a period of nearly forty years. Symphony No 101 "The Clock" is one of the six written during his 1793-94 trip to London (known as the second set of 'London" symphonies No's 99~104) and was first performed in Hanover Square, London, with the composer conducting from the harpsichord and Peter Salomon playing first violin.

Throughout all of the twelve "London" symphonies, trumpets and timpani start to feature in the slow movements, clarinets feature in all but Number 102, harmonies and key structures were becoming more innovative.

As with most of these later Symphonies the Introduction starts in a somber minor key but soon gives way to a rollicking 6/8 Presto where a rising staccato passage from the strings announces the first subject.

Staccato bassoons and pizzicato second violin and celli open the second movement, Andante,

with the "tick-tock" pulse which gives this symphony its nickname. Above this the first violins present the first subject with its distinctive skipping pulse, which is developed through semi and demi semi quaver configurations as the movement proceeds in an unusual combination of variation and rondo.

The third movement Menuetto with its offbeat rhythms and uneven phrasing is an example of how, at this point in his career, Haydn's minuets were assuming greater importance and showing similarities to the scherzos of sonatas of Beethoven. The vivace Finale opens with strings presenting an eight bar theme, the first three minutes of which are later developed in the fugato section which is taken up by the entire orchestra. This opening theme reappears very softly in the strings and is used to introduce the Coda which triumphantly concludes the symphony.

Programme notes by Janet Wilkins

MEMBERSHIP

Without public support the Waikato Orchestral Society would be unable to provide the community with the high level of musical talent it has been accustomed to.

Members receive Society Newsletters prior to each concert. The Society is recognised as a charitable organisation for tax purposes. Individuals may claim personal donations to the Society in excess of \$5.00 as a tax deductible item in their tax returns.

I wish to become a member of the Waikato Orchestral Society Inc.

Name

Address

Phone number

Subscription : Adult members \$ 30.00, Student/Unwaged \$20.00
(Please circle membership of your choice)

**Please cut out or copy this section and forward with your remittance to :
The Treasurer, Waikato Orchestral Society Inc., PO Box 1349, Hamilton.**

Trust Waikato Symphony Orchestra

CONDUCTOR

David Adlam

SOLOIST

Ian Parsons-Bassoon
David Adlam-Clarinet

LEADER

Sharon Stephens

FIRST VIOLIN

* Sharon Stephens
John Burnet
Janet Wilkins
Alison Hepburn
Joanne Kiernan
Michael Laurie

VIOLA

* Christine Polglase
Doug Bedggood
Lou Hayes
Barry Wylde

FLUTE

* Elsie Kane
Katie Walsham

CLARINET

* Murray Johnson
Paul King

SECOND VIOLIN

* Beverley Oliver
Fiona Green
Marcella Vlaanderen
Peter Stokes
Jean Paterson
Candy Swart
Jimin Hong

CELLO

* Olivia Fletcher
David Stokes
Joan Haughie
Marie Ryan

BASSOON

* Craig Bradfield
David Nation

OBOE

* Anne Mendrun
Jenny Johnson

TIMPANI

* Nicolas Wells

HORN

* Jill Ferrabee
Jane Carson

TRUMPET

* Barry Cullen
Noel Bernstein

PERCUSSION

* Alison Littler

DOUBLE BASS

* Paul Bowers-Mason
Robert Johnson

* denotes principal player

The management thanks the guest players for their contribution