THE WAIKATO ORCHESTRAL SOCIETY (INC.)

The Waikato Orchestral Society promotes the performance of classical orchestral music in Hamilton by fostering and managing **Waikato Symphony**, and thereby providing adult musicians with orchestral training and public performance opportunities.

The Society relies on the developed individual talents of accomplished musicians as the mainstay of the orchestra, at the same time giving them additional opportunities to play in wind and string ensembles. The Society aims to maintain a high performance standard by engaging experienced conductors and tutors. Individual members of the orchestra give their time freely in support of the Society, as well as maintaining individual teaching and performance commitments.

The Waikato Orchestral Society is pleased to assist, whenever possible, community groups, such as the Hamilton Operatic Society, Opera Waikato and others with the instrumental accompaniment required for their musical activities.

Public support is essential to ensure that the Society can continue to give local musicians and the community orchestral music of the highest possible standard.

WAIKATO ORCHESTRAL SOCIETY MANAGEMENT

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David Nation

Secretary:

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Trudi Miles

April Murray

Music Selection Committee:

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Clive Lamdin

Trudi Miles

David Nation

Philip Poole

Lisa Williamson

Programme Notes:

Janet Wilkins

Stage Manager:

David Nation

PROGRAMME

Symphony No 39

W Mozart

Concertino for Clarinet and Orchestra

J Ritchie

Soloist: Murra

Murray Johnson (Clarinet)

INTERVAL

La Traviata Fantasia

Verdi (Tavan/Roberts)

Berceuse for Julie

B Dick

Czech Suite

Dvorak

Performed in Hamilton on 8th May 1999 and Putaruru on 9th May 1999

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PROGRAMME NOTES

Symphony No 39 in E flat major KV 543

W.A. Mozart (1756 - 1791)

Adagio - Allegro Andante con moto Menuetto & Trio Finale - Allegro

Three years before his death and one year after composing Don Giovanni, Mozart embarked on the last three of his fifty Symphonies. K 543 was written in the space of six weeks in the summer of 1788, and is the only one of the three symphonies written at that time to fully utilise clarinets. The slow Adagio introduction features dotted rhythms and scale passages derived from the French overture of the early eighteenth century. Similar scale passages are a feature of the tutti which separates the two main themes of the Allegro.

The Andante con moto which follows in A flat major is reminiscent of Haydn in its march-like principal subject, in folktune style and the light chamber music-style texture. The famous Minuet & Trio return in spirit to the determined festive mood of the first movement. By contrast with the melodic richness of the preceding movements, the allegro Finale is monothematic. It is a rapid dance encompassing both moods, the homage to Haydn and foreshadowing within the classical framework the romanticism that was to come.

Concertino for Clarinet and Strings

Soloist: Murray Johnson

John Ritchie (1921 -)

Allegro moderato Andante piacevole Allegro scherzando

John Ritchie was introduced to the clarinet at a young age in Dunedin, by Vernon Griffiths, whom he was to succeed to the position of Professor of Music at Canterbury University in 1962. He has served as Secretary-General of the International Society for Music Education and in 1981 he was appointed as one of the eighteen individual members of the International Music Council. His Concertino (1958) is dedicated to his close friend and violinist Alex Lindsay (1919 - 1974) and to another friend, former New Zealand Symphony Orchestra principal clarinettist Frank Gurr. His compositions are many and varied and include Four Zhivago Songs (1977), Aquarius - a second suite for string orchestra, (1982), and Partita for Wind Octet (1970)

A coolly elegant neo-classical score, this Concertino is a key work in Ritchie's compositional output and reflects the experience he gained during a period of study with Walter Piston at Harvard in 1956/57. The first movement Allegro moderato is built from the opening ritornello which the soloist expands and embroiders. The ensuing Andante is a gently lyrical siciliano with hints of the

wholetone scale in its middle section. A ritornello again serves as a structural device in the finale where the clarinet's jaunty opening dance contrasts with a more intense section for strings alone. This is interrupted by a brief clarinet cadenza which sweeps the music back into the dance mode and away to a cheerful conclusion.

"La Traviata" Fantasia (arr. Tavan - Roberts)

G Verdi (1813 - 1901)

Giuseppe Verdi's opera La Traviata has as its English sub-title The Fallen Women, and was the second of Verdi's operas to feature contemporary subjects. In both the operas La Traviata and Stiffelio he abandoned the grand public events and gestures which had previously provided him with operatic subject material and drew on more personal experience. His operas are characterised by patriotism, a burning anti-clericalism and a concern with the way personal relationships can affect the destinies of millions. He is also credited with recognizing the musical and dramatic potential of the operatic baritone voice, and the dark and strikingly individual orchestral sounds possible. He also explored through his later operas the relationships existing between father and daughter, despite never having had experienced them himself.

Berceuse for Julie

Benjamin Dick

Andante cantabile

Benjamin Dick studied double bass in Glasgow, Scotland under Harry Baxter, Principal, BBC Scottish Symphony Orchestra before coming to New Zealand in 1955. After playing with the NZSO for nine years he returned to Britain in 1972, and in 1976, following time with the Halle Orchestra and the London Philharmonic he was appointed Assistant Principal with the English National Opera.

In 1980, he was appointed Principal double bass with the Auckland Sinfonia under Juan Matteuicci, and on the demise of that orchestra was invited to spend a year with the Melbourne Symphony. In 1981 he successfully auditioned for the CapeTown Symphony Orchestra in South Africa. He now resides in Auckland with his wife Irene and children Guy, Allan and Julie, freelancing, teaching and pursuing his other great love, composing.

Benjamin has frequently played with the Waikato Symphony, and we are delighted to have this opportunity to perform his composition. He describes this little lullaby as one of his earliest compositions, written in Simple Rondo form with a short Introduction and Coda. It was composed for his daughter Julie's third birthday, and was often played to her, on the piano, around bedtime. It is orchestrated for a full muted string orchestra and had its World Premier Performance in South Africa by the Cape Town Symphony Orchestra under Allan Stephenson on 26 May, 1985.

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5/99

Praeludium (Pastorale) Polka Menuett (Sousedska) Romance Finale (Furiant)

Antonin Dvorak composed his Czech Suite in 1879. He was 38 years old, had completed five (of his ultimately nine) symphonies and was recognized as a major orchestral composer. The Czech Suite has five movements instead of the symphony's four, with each movement being considerably shorter, simpler and more melodic than its typical nineteenth century counterpart. The orchestra is smaller (two instead of four horns, and no trombones) and is even more sparingly used - only in the last movement are the trumpets and tympani introduced and in each of the earlier movements at least one woodwind voice is omitted.

The first movement, Prelude (Pastorale), is an effective introduction and gives little indication of the character of the suite to follow. The second movement Polka begins innocently enough but soon puts its peasant boots on in a more rhythmical section. The trio takes us from major to minor before the main theme returns to close the movement.

The Minuet begins in a restrained classical fashion but it too cannot restrain its Bohemian connections and moves into more marked rhythms before coming gently to a close. The following Romance is one of Dvorak's most beautiful orchestral movements. In a gently rocking nine/eight time, melody and harmony combine to suspend us from movement as the tune is passed between woodwind and strings.

The final Furiant concludes the work as effectively as the Pastorale began it. Written in (a fast) three tempo, Dvorak provides a Bohemian flavour in typical fashion by the frequent use of two groups of three quick beats followed by one group of three slow beats (not unlike the Baroque 'hemiola' effect) and further use of major minor contrasts. The energy, volume and accent increase and the movement, and the Suite, romps home in true Czech spirit.

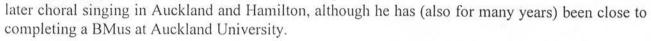
Programme Notes compiled by Janet Wilkins Programme Notes For Czech Suite supplied by Clive Lamdin

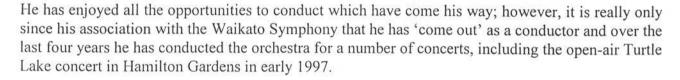
CLIVE LAMDIN

Clive was born too many years ago in a comfortable corner of South East England. A love of music, supported by an old piano, a wind-up gramophone and a collection of 78 rpm records, was fostered by his mother, with whom he attended concerts by such legends as Solomon and Denis Brain.

He was fortunate enough to attend a school with strong musical traditions and, in addition to playing the flute and organ, and doing a lot of singing, mis-spent much of his youth becoming acquainted with huge amounts of classical music on the new long-playing records.

His adult musical life was for many years limited largely to playing the organ in small, local churches in England, and





He is the founder-conductor of the Hillcrest Singers, an informal group concentrating on some of the lesser-known choral repertoire, and has appeared in several Hamilton stage productions, most recently as C S Lewis' brother in the 1996 Creative Theatre Co. production of 'Shadowlands'. During the day, he lectures in the Business Studies Department at the Waikato Polytechnic and is married to a very understanding clinical psychologist.



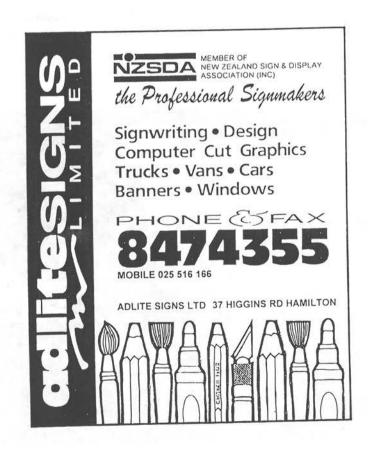
TRUDI MILES



Waikato Symphony is looking forward to having Trudi Miles as Leader for the 1999 concert season. Trudi began violin studies at the age of five. She later gained two Diplomas while studying with Cecilia Worth before moving to Auckland where she gained her LRSM and Diploma in Music Performance under David Nalden. While in Auckland Trudi was also a member of the Auckland Philharmonia Orchestra.

During the next two and a half years in London Trudi played with various Chamber groups and toured Venice with the Westminster Philharmonic Orchestra. On returning to NZ in 1990 Trudi gained her LTCL Teachers Diploma and became a member of the Institute of Registered Music Teachers of New Zealand.

Over the last four years Trudi has freelanced in Auckland and has a private teaching practice in Hamilton. Trudi is married with three young children.



MURRAY JOHNSON



A Southlander, Murray studied with English Clarinettist Joe Klee in Invercargill. He played solo with the Invercargill Symphonia and Southern youth Orchestra. Murray has F.T.C.L and L.R.S.M in Clarinet performance and plays clarinet and saxophone in Orchestras, musical productions, chamber music and big bands.

He is a registered music teacher, and teaches Clarinet and saxophone privately. He is employed by secondary school in Hamilton as an Itinerant Woodwind Tutor and Band Conductor.

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May 1999

THE ORCHESTRA

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Murray Johnson

Trudi Miles

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John Burnet

Jocelyn Dale

Sue Dobree

Steve Clarke

Jan Kitchen

Maryla Endert

Liz Gehrke *

Joan Haughie

Jean Paterson

Victoria Gough

Matthew Gough

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Caleb Ward

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Beverley Oliver *

Marie Ryan

Janet Wilkins

Christine Polglase

David Stokes

Sally Whyte

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OBOES

CLARINETS

BASSOONS

Elsie Kane *

Christine Martin

Jessica Irvine

Warwick Hoy

Katie Walsham

Anne Mendrun *

Murray Johnson *

David Nation*

Ian Witten

DOUBLE BASSES

HORNS

TRUMPETS

TROMBONES

Benjamin Dick *

Jill Ferrabee *

Mark Beker

Justine Hyde

Denise Hudson

Malcolm Scott

Grant Langdon *

Gareth Kayes

PERCUSSION

TIMPANI

Graham Rogerson

Lisa Williamson

* denotes principal player