

# THE WAIKATO ORCHESTRAL SOCIETY

The Waikato Orchestral Society promotes the performing of classical orchestral music in Hamilton by fostering and managing a symphony orchestra 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 string and wind ensembles. The Society aims to maintain a high performance standard by engaging experienced conductors and tutors. Individual members of the orchestra give their time and talents, freely, in support of the Society, as well as maintaining individual teaching and performance commitments.

The Waikato Orchestral Society is always pleased to assist community groups, such as the Hamilton Civic Choir, 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.

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## ACKNOWLEDGEMENTS

The Waikato Orchestral Society gratefully acknowledges grants received from the Hamilton City Council and the Hamilton Community Arts Council, the financial support from the advertisers in the programme, assistance with transport from Shearer's Music Store and Michael Tuck Motors, Petals Flowers Shop for floral arrangements, and assistance with accommodation from Yellowstone Park Motel.

## DAVID FAGAN



David started learning the piano at the age of 7, and during his schooling took up the violin, timpani and singing. He later gained his diplomas in singing, and gave several radio broadcasts as well as joining choirs and stage productions.

A foundation student at the Hillcrest teachers College, David specialised in music education and in 1967 went to Hutt Valley High School teaching music and science. In 1974 he returned to Hamilton as Head of Music at Hillcrest High School until 1981.

David conducted the Morrinsville - Te Aroha Community Orchestra for four years, and has taken an active role in the Hamilton music arena over the years. He has taken a break from the timpani and returns to the conducting platform for his third appearance in this role with the WSO.

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### Orchestral Society Management

<b>President :</b>	John Haughie	<b>Vice President :</b>	David Nation
<b>Secretary :</b>	Johan Endert	<b>Treasurer :</b>	Paul Kane
<b>Stage Manager :</b>	David Nation	<b>Auditor :</b>	John Arms
<b>Committee :</b>	Philipa Biddulph, Craig Fepuleai,	Elsie Kane, David Stokes	Lisa Williamson,
<b>Music Committee :</b>	Lisa Williamson, (ex officio) Andrew Buchanan - Smart	David Nation,	Elsie Kane

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## MICHAEL LAURIE

Michael started on the violin at the age of 10, with the Bousefield School of Music in Putaruru. He also learnt from Michael Esling in Cambridge and Gregor McShane in Hamilton before going to London where he studied for six years under John Crawford and Sophie Langdon. More recently he has learnt from Sally Swedlund in Hamilton. Michael also plays the viola which he learnt by playing in shows with the Hamilton Operatic and Musikmakers.

Michael is currently an itinerant String Teacher in the Waikato region, a member of the WSO since 1987 and leader of the orchestra for the last two years.



**WAIKATO ORCHESTRAL SOCIETY**

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Fee enclosed :    playing members (adult)    \$ 40    students and unwaged \$ 30  
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## MICHELLE PAGE



Michelle Page was born in Hamilton and started to learn the piano with Margaret Crawshaw at the age of 4 ½ and continued with her until she left to study at the University of Auckland.

While at school Michelle also studied the violin, viola and the flute, participating in a wide range of musical activities, from choirs and orchestras to chamber music. By the time she left Hamilton she had gained her LTCL diploma as well as many competition prizes.

Currently Michelle is studying with Bryan Sayer at Auckland University completing her fourth year (Honours) of a BMus degree. She has enjoyed many recent competition successes including, Senior Recital and Sonata Awards at both the Auckland and North Shore competitions and the Sly's Piano Scholarship 1991. University awards include the Auckland Centennial Festival Prize 1992 and 1993 and the Janette McStay Prize 1993 and 1994. Also she is the first recipient of the Les and Sonia Andrews Award 1994.

In 1993 Michelle was one of three finalists in the TVNZ Young Musicians Competition where she performed a concerto with the NZSO in the Wellington Town Hall. In May this year she gained 1st prize in the Kerikeri National Piano Competition.

After completing her degree in New Zealand Michelle hopes to continue postgraduate studies in Europe or England.

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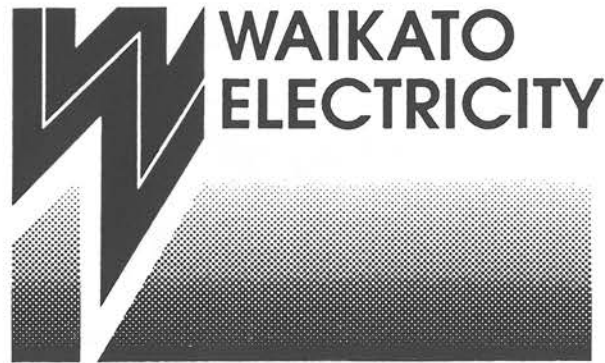
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## P R O G R A M M E

### SYMPHONY No. 6 IN C MAJOR

*F. Schubert ( 1797 - 1828 )*

- I Adagio - Allegro
- II Andante
- III Scherzo
- IV Allegro moderato

Described variously as a 'romantic classicist' and a 'classical romantic' Franz Schubert composed prolifically during his relatively short lifetime. Among his works are nine symphonies and other orchestral pieces, seventeen operas (mostly fragments), fourteen string quartets and other chamber music, twenty-two piano sonatas, many character pieces for piano, cantatas and over six hundred songs. At the age of 17 he started to compose symphonies and a year later had written six. The smaller orchestral ensemble of the earlier symphonies was enlarged for this Sixth symphony in C Major, with its passionate introduction and transformation of the menuet into a scherzo.

In Schubert's earlier works the influence of Haydn, Mozart, and later Rossini, can be heard, but there was also, particularly in the later symphonies, a new sonority. This arose particularly from the new sensitive treatment of the woodwind instruments, rich harmony and beautiful melodies.



# CONCERTO FOR PIANO AND ORCHESTRA NO. 24

IN C MINOR KV 491

*W. A. Mozart (1756 - 1791)*

*soloist : Michelle Page*

- I. Allegro,
- II. Larghetto,
- III. Allegretto

KV 491 were the first works he had composed using the clarinet, and the C Minor Concerto, performed at this concert, is one of the few to feature both oboe and clarinet.

Of all the instruments Mozart composed concerti for, the piano received his most constant attention. His enthusiasm for the (then still very new) piano resulted in some of his most beautiful and profound music being composed regularly throughout his lifetime. It is said that he regarded the composing and performing of these works as a promising avenue to public recognition, and his concerti provided ample opportunity for the qualities much admired in his playing, sensitivity, delicacy of touch and fluency.

Mozart has been described as the creator of the classical concerto, which differed from the concerto grossi and was founded on sonata form. Usually in three movements with the minuet and scherzo of the symphony omitted, the most striking departure from any previous form is in the first movement. Here the thematic material is presented in an orchestral tutti, followed by the piano entering, repeating and elaborating on the subject matter and then proceeding to a new auxiliary theme. The end is proclaimed by a brilliant orchestral tutti leading to the development which is shorter than previously. The recapitulation is shared by soloist and orchestra.

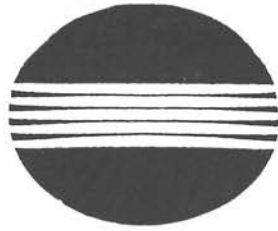
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## **FORTHCOMING EVENTS**

The Waikato Orchestral Society has planned one more concert in Hamilton for this year on the 15th October in the same venue. Soloist for that concert will be Rebecca Smith from Rotorua playing Mozart's Concerto for Clarinet in A, KV 622. The concert will have a repeat performance in Rotorua on Sunday the 16th. Rebecca played with the orchestra in October 1991 and the Society is very much looking forward to staging another concert with her.

1995 is also going to be an exciting year. The Society is intending to venture into other musical areas by combining with a variety of artists. One problem with some of these ideas is that music may have to be borrowed from overseas, which will increase the costs of staging the concerts.

Planning is well ahead for the 1995 season of concerts and the Committee is confident that the audiences will be well rewarded for their attendances.

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## INTERMEZZO SINFONICA from the opera CAVALLERIA RUSTICANA

*P. Mascagni (1863 - 1945)*

Italian composer, conductor, conservatory director and pupil of Amilcare Ponchielli (composer of La Gioconda), P. Mascagni is best known for his one-act opera Cavalleria Rusticana. Subsequent to winning a competition in 1889, this musical portrayal of peasant life was an overnight success for Mascagni when produced and performed in Rome, although none of his later works were to meet with similar recognition.

Along with fellow Italian composer Puccini, Mascagni was involved with the "Verismo" movement. This short-lived Italian operatic movement aimed to musically portray human emotions and was closely allied to the literary realism of Emile Zola (1840-1902) and Giovanni Verga (1840-1922).

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# SYMPHONY No. 100 IN G MAJOR (MILITARY)

- I. Adagio - Allegro
- II. Allegretto
- III. Menuetto
- IV. Finale

*J. Haydn (1732 - 1809)*

Haydn is reputed, in his group of London symphonies (numbers 93 - 104), to have wanted to create compositions on a grand scale. The brilliant and surprising effects were, he felt, suited to the English taste and the large audiences and orchestras of London's concert life.

Throughout his long and musically productive life, Haydn brought new dimensions to the symphony. His imagination, inventiveness, constant desire to experiment and his amazing productivity contributed more to the development of symphonic form than any other composer. The balance of the symphony as a whole was maintained by the greater substance and length he gave to movements other than the first. Great formal variety exists in the slow movements which may be in sonata form, ternary form with a middle section in a minor key, or a set of simple or double variations. Some combine several of these elements and extensive codas may occur in slow movements as they do in this symphony. The construction of the Menuet in this symphony is unusual, firstly because of the slow tempo (*moderato*) and secondly in the fact that the first section is not repeated and ends in the tonic.

Abrupt harmonic changes and pauses are plentiful in the finale of the London symphonies. Along with grand pauses in unconventional places, there are key changes so abrupt in this symphony they seem accidental and unpremeditated.

\*\*\*\*\*

Programme notes by Janet Wilkins.

Concert dates 30th and 31st July 1994.  
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Orchestra

Conductor : David Fagan

Soloist : Michelle Page

Leader : Michael Laurie

1st Violins

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Hazel Martin  
Nicky Morell  
Sally Mossop  
Jean Paterson  
Philip Poole  
Janet Wilkins  
Beryl Wylde

2nd Violins

Maryla Endert  
Craig Fepuleia  
Amelia Hart  
Emma Harwood -  
Matthews \*  
Jan Kitchen  
Ray Littler  
Peter Stokes  
Mark van Dijk

Violas

Julia Daldy  
Chris Nation  
Christine Polglase \*

Double Bass

Olga Brown \*

Cellos

Johan Endert  
Joan Haughie  
Boudewijn Merz  
Sister Colleen \*  
David Stokes  
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Nicholas Wells \*

\* denotes principal player