

PROGRAMME

Egmont Overture Op. 84

L van Beethoven

Concerto for Flute and Orchestra Op. 283

C Reinecke

Soloist: Sharni Williamson

INTERVAL

Symphony No 2 in D Major Op. 73

J Brahms

Performed in
Hamilton on 9 May 1998
and
Putaruru on 10 May 1998

What: Waikato Symphony Orchestra

Where: Founders Theatre

Reviewed by: Rachel Aberhart

Saturday night saw the Waikato Symphony Orchestra's first performance of the year. It performed a programme of music from the classical and romantic periods to an audience of about 250.

Beethoven's Egmont Overture opened the evening. The overture was written as part of the incidental music to accompany Goethe's tragedy. The dark, powerful first theme contrasted well with the strong performance of the victorious finale, the brass section giving an impressive performance.

Reinecke's Concerto for Flute and Orchestra followed — a whimsical piece with flute soloist Sharni Williamson giving a solid performance. The fresh, melodic first movement evoked a feeling of love in springtime. The playful final movement was performed well with Williamson displaying her skill during a fast, rippling flute part.

After the intermission Brahms' Symphony No 2 in D major was well received by the audience. The expressive first movement's strong climax contrasted with the more light-hearted Reinecke.

The final movement impressed the most; expressive and spirited with a powerful majestic finale. The strings gave a near perfect performance.

Brahms' symphony highlighted a generally well-played concert. The Waikato Symphony's next performance will be on August 8.

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PROGRAMME NOTES

Overture: Egmont Op. 84

Ludwig van Beethoven
(1770-1827)

Like many of Beethoven's overtures, *Egmont*, part of the incidental music to Goethe's tragedy composed for a performance in Vienna in 1810, is concerned with the freedom of nations and heroism in the face of injustice and dictatorship. *Egmont* is condemned by a tyrant, and although a prisoner to the Netherland tyrant Alva he sees a vision of freedom and for this willingly goes to his death.

The Overture opens with portentous chords indicative of the ruthless severity of Alva. After a nervous Allegro this theme is heard again, now occupying the normal place of the second subject and answered by a pleading phrase in the woodwind. After some modulations, the development and recapitulation broadens dramatically to prepare the way for the concluding Symphony of Victory. The music, taken from the end of the play, breaks in on the sombre rhythms and minor mode of the Overture, softly at first but soon swelling to triumphant fanfares of hope and freedom.

Concerto For Flute And Orchestra Op. 283

Soloist: Sharni Williamson

Carl Reinecke
(1824 - 1910)

Allegro moderato

Lento e mesto

Finale (moderato)

Carl Reinecke belongs within the orbit of Mendelssohn and Schumann. For a time he was pianist to the Danish court, he taught Liszt's daughters to play the piano, and as long standing conductor of the Gewandhaus Orchestra and director of the Leipzig Conservatoire he regarded himself as the guardian of the Classical and early Romantic tradition. He was both a prolific and lively composer to a ripe old age, and his works display not only formal clarity and striking invention but also beauty of sound, scope for virtuosity and mastery of instrumentation. His works include six operas, symphonies, overtures, concerti for various instruments, chamber music and works for solo piano and songs.

Reinecke is best known for his piano compositions, in which he is stylistically closer to Schumann than Mendelssohn, and was a master of the so called 'Hausmusik' and of the simpler forms popular at the time. Gifted in many fields, he was also a talented painter and poet and his lucidly written books and essays contain many observations still of interest today.

His *Flute Concerto in D*, written when he was 84, is a rapt, glowing recollection of his music's "salad days", and commences with a quotation of a Chopin motto from the B flat minor sonata. Dedicated to the flutist Maxmilian Schwedler, the work is in three movements - a charmingly florid Allegro, followed by a halting elegiac Lento e mesto with an ostinato rhythm which takes on a new meaning as a fiery polonaise in the Finale.

INTERVAL

Symphony No. 2 In D Major Op. 73

Johannes Brahms
(1833 - 1897)

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso
- IV. Allegro con spirito

Like Sibelius and Elgar, Johannes Brahms delayed writing his first symphony until he felt technically ready to undertake this most exacting of musical forms. His reply to friends who had earlier urged him to compose a symphony was that he had too much respect for his illustrious predecessors and that "one could not fool around with a symphony these days". The fact that he did not "fool around" was amply displayed when, at age 42, he completed his *Symphony No 1 in C Minor*.

His second symphony was composed during the summer of 1877 amid the idyllic surroundings of Portsach on the Worther See, and is a contrast to the dark austerities of the C Minor symphony. It was an immediate success with the public when it was first performed in Vienna in December 1877 with Hans Richter conducting. It is the most lyrical and Schubertian of all Brahms's large-scale works yet it also employs a technique of thematic transformation as complex as Beethoven's.

It was characteristic of Brahms to place more emphasis on the two outer movements, and all four of his symphonies work from a weighty opening movement, through loosely connected inner movements to a monumental finale. Brahms followed the classical tradition of placing the slow movement second, unlike Mendelssohn and Schumann who sometimes reversed the second and third movements in their symphonies.

Programme Notes compiled by Janet Wilkins

**Waikato Symphony's next concert will be held on
Saturday the 8th of August in Hamilton
and Sunday the 9th of August in Thames
These concerts will feature renowned New Zealand
pianist Georgina Zellan-Smith playing
Saint-Saens Piano Concerto in G minor.**

SHARNI WILLIAMSON



Sharni Williamson (18) is a first-year flute performance student at Victoria University under the tuition of Dr Alexa Still. While in Hamilton she was tutored by Katherine Orbell.

Last year she was a finalist in the Young Performer of the Year awards for 'Orchestral Instrument', won a Pearl flute in the High Schools Division of the 4th National Flute Convention, won "Best Performer in the Competitions" in Te Awamutu and was placed first in the Flute Open of Hamilton, winning the KBB Scholarship for best performer of a woodwind instrument.

She has been involved in many Hamilton groups such as the Waikato Youth Symphonic Band, Gentle Jazz, and the Hamilton Big Band.

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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 later choral singing in Auckland and Hamilton, although he has (also for many years) been close to completing a BMus at Auckland University.



He has enjoyed all the opportunities to conduct which have come his way; however, it is really only since his association with the Waikato Symphony that he has 'come out' as a conductor and over the last three years he has conducted the orchestra for a number of concerts, including the open-air Turtle Lake concert in Hamilton Gardens early last year.

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 welcomes Trudi Miles as Leader of its 1998 concerts. 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 three years Trudi has freelanced in Auckland and has a private teaching practice in Hamilton. Trudi is married with three young children.

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13 May	Nicola and Alexandra Bibby (piano duo) - Schubert, Dvorak, Ravel, Gershwin
20 May	Dan Poynton (piano) - New Zealand Piano Music
27 May	Timothy J Deighton (viola) - The Virtuoso Viola, Watson, Brahms, Liburn
3 June	University Music Students, Chamber Choir and Orchestra
22 July	Malvina Major and Turnovsky Trio - 1998 Hamilton International Chamber Music Festival
29 July	Music Department - Music for Fun
5 August	Hamilton Hair Razors Barbershop Chorus - At the cutting edge, Anthology of Barbershop

May 1998

THE ORCHESTRA

CONDUCTOR

Clive Lamdin

SOLOIST

Sharni Williamson

LEADER

Trudi Miles

FIRST VIOLINS

John Burnet

Hazel Martin

Jean Paterson

Philip Poole

Michele Wahrlich

Janet Wilkins

Beryl Wylde

Sally White

SECOND VIOLINS

Victoria Gough

Kristi Johnson

Rachel Lamdin

Vashti Merz

Beverley Oliver *

Christine Polglase

Alison Rees

Bronwen Robertson

Peter Stokes

Catherin Stubbs

Ian Sweetman

VIOLAS

Sue Dobree

Liz Gehrke *

Matthew Gough

Michael Slatter

CELLOS

Y-Y Chen

Joan Haughie

Boudewijn Merz

April Murray

John Turner

Barry Wylde *

FLUTES

Elsie Kane *

Lorna Wright

OBOES

John Green *

Anne Mendrun

CLARINETS

Murray Johnson *

Ian Witten

BASSOONS

Michael Foote

David Nation *

DOUBLE BASSES

Olga Brown

Benjamin Dick *

Susan Rowe

HORNS

Ilana Burton

Jill Ferrabee *

Derek Phillips

Malcolm Scott

TRUMPETS

Lynn McLean

Peter Mumby

TROMBONES

Jenny Going

Chris Wilson

Rob Wilson

TUBA

Stephen Webb

PERCUSSION

Irma-May King

TIMPANI

Lisa Williamson

* denotes principal player