

## THE WAIKATO ORCHESTRAL SOCIETY (INC)

The Waikato Orchestral Society promotes the performance 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 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 and talent 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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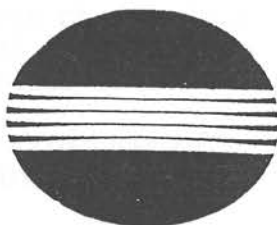
### ACKNOWLEDGMENTS

The Waikato Orchestral Society gratefully acknowledges grants received from;  
The Hamilton City Council and the Arts Council of New Zealand.  
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Assistance with transport from Shearer's Music Store and Michael Tuck Motors.  
Floral arrangements from Petals Flower Shop.  
Accommodation from Yellowstone Park Motel.  
Music Scores used in this performance from the National Library of New Zealand.

## Waikato Orchestral Society Management

**President:** John Haughie  
**Secretary:** Johan Endert  
**Stage Manager:** David Nation  
**Committee:** Craig Fepuleai, Elsie Kane, Ray Littler, Jean Patterson, Philip Poole, Karen Stevens, David Stokes, Lisa Williamson  
**Music Selection Committee:** Ken Clewlow (ex officio), David Nation, Philip Poole, Lisa Williamson  
**Programme Notes:** Janet Wilkins

**Vice President:** David Nation  
**Treasurer:** Paul Kane  
**Auditor:** John Arms



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April 1995

## PROGRAMME

HYPERION

David Adlam

THE SWAN OF TUONELA

Jean Sibelius

Cor Anglais: Rodney Ford

RHAPSODY IN BLUE

George Gershwin

Pianist: Lindy Tennant-Brown

## INTERVAL

SYMPHONY No 8

Antonin Dvorak

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## **HYPERION**

**David Adlam**

First performance on 29th April 1995 by the Waikato Symphony Orchestra.

This work, written in late 1994 in a minimalist style, is based on two themes.

The first theme is announced at the opening by the Woodwind and Brass.

The Second theme is introduced shortly after by the Cellos.

The other string instruments and the woodwind section progressively play the second theme in a large crescendo, leading to an entry of the brass section playing the first theme in a broad style against the rest of the orchestra.

The second section of the piece returns to the opening theme (in a slightly altered form), before combining the two themes together under a rhythmic ostinato, played by the strings.

This piece depicts the two sides of Hyperion, one of the Greek Titan Gods - his pompous facade and his naturally playful nature.

In the nature of things, the playful side of the God is dominant and so it proves to be in this piece.

## **THE SWAN OF TUONELA**

**Jean Sibelius**  
(1865-1957)

Cor Anglais Solo

Rodney Ford

Tuonela, the land of death, the Hell of Finnish mythology, is surrounded by a large river of black water.

On this rapid current, the Swan of Tuonela floats, majestically singing.

The legend is conveyed in this symphonic poem by a moving and expressive rhapsody dominated by the haunting timbre of the cor anglais.

Beginning in A minor, the cor anglais line wanders widely, drifting from one tonality to another, often quite remote, before settling once again in the tonic.

The writing for divided strings produces sonorities that are highly individual, even the opening A minor chords have no counterpart elsewhere.

The slow and insistent harp ostinato in the closing section underlines the brooding, evil beauty of this piece of tone painting.

Sibelius occupies a special place in the history of Scandinavian music and is well known for his preoccupation with Finnish nationalism and Norse mythology.

The Symphonic poem was a convenient medium for nineteenth century composers discovering their national folk lore - Sibelius was the first composer to show a profound and lasting interest in the folk lore of Finland as opposed to its folk music. His compositions include seven symphonies, a violin concerto, several small orchestral works and many songs.

## **RHAPSODY IN BLUE**

**George Gershwin  
(1898-1937)**

Piano Solo

Lindy Tennent-Brown

Born into an impoverished background in Brooklyn USA, George Gershwin, in his relatively short life achieved wealth and renown as one of America's most gifted composers.

He was initially known as a jazz pianist and popular composer, being described by one music historian as "an instinctive musician raised in Tin Pan Alley".

He gained acknowledgement as a serious composer in 1924 when he was commissioned to write and perform Rhapsody in Blue for jazz band and piano.

He was seen by some as a link between the jazz devotees and the intellectuals of the time. Subsequent compositions such as the tone poem "An American in Paris", his piano concerto, the musical comedy "Of Thee I Sing", and the folk opera "Porgy and Bess" appealed to both factions.

Rhapsody in Blue, in its orchestral form, was performed extensively in Europe and America. It was transcribed and arranged for numerous instrumental ensembles and provided the inspiration for several ballets.

Gershwin's trademark motif, the opening clarinet slide, was in fact not in the original score. He had written the opening as a 17-note ascending scale which the clarinetist played as a jazz-like glissando. The effect appealed to the composer and is now an integral part of the score.

## **SYMPHONY No 8 in G MAJOR Op 88**

**Antonin Dvorak  
(1841-1904)**

Allegro con brio  
Adagio  
Allegretto grazioso  
Allegro ma non troppo

Dvorak began work on this symphony in 1889 at a time when his compositions were receiving wide acclaim throughout Europe and North America. His use of unorthodox and experimental lines in the first and last movements illustrates his mastery.

The work begins with a solemn march-like melody in G minor for the cellos and winds which is followed by a bright G major theme lead by the flutes.

The G minor melody is repeated before the rich scoring of the development and recapitulation.

Turning to the central movements, the strains of a village band relieve the pensive mood of the Adagio and a gracious dance in G minor (with a trio in the tonic major) takes the place of a scherzo.

A bright opening call from the Trumpets opens the final movement leading into a set of variations announced by the cellos. An episode in C minor interrupts briefly before a return to the variations. The movement reaching its climax with the triumphant return of the trumpet call.

The symphony was premiered in Prague on 2nd February 1890.

## DAVID ADLAM

David Adlam passed his ATCL on Piano and LTCL on Clarinet while still at secondary school. He completed an LTCL on Piano while attending Auckland University, where he obtained a B.A. and M. Phil degree in Musical composition before being appointed Principle Clarinet in the Symphonia of Auckland (now the Auckland Symphony Orchestra). During this time he took part in many solo and chamber music recitals, also broadcasting for Radio New Zealand.

After resigning from the Orchestra, he studied at the Auckland College of Education. Since 1987 he has been a teacher at Auckland Girl's Grammar School, where he is currently Director of Performance. He is well known as a freelance conductor in and around Auckland.



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## LINDY TENNENT-BROWN

Ex-Hamiltonian Lindy Tennent Brown has learned the piano since the age of six. Later she studied with Betty Dunbar in Hamilton and in 1991 she was guest soloist with the Waikato Symphony Orchestra performing the Mendelssohn Concerto in G minor. That same year she won the Waikato IRMT Senior Scholarship for piano. In 1992 she gained her LTCL diploma and moved to Wellington to study with Judith Clark at Victoria University. She is currently in her third year of a conjoint B. Mus/BA degree, majoring in performance piano and linguistics.

Lindy was recently chosen to participate in the inaugural Nelson Chamber Music Summer School, tutored by the NZ String Quartet and Michael Houstoun. While she is maintaining a keen interest in this genre of music she also plays trombone and sings in the Tudor Consort Choir in Wellington.

The future, at this stage, holds further study at post-graduate level in the UK or USA, with a view to becoming a fully professional pianist and conductor.



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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 viola which he learnt by playing in shows with the Hamilton Operatic Society and Musicmakers.

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

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## STEINWAY PIANO

The Piano Lindy Tennent-Brown is playing in this evenings concert is a Steinway Model D Concert Grand Piano which is on loan to the Waikato Orchestral Society from:

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The piano was manufactured in 1895 by Steinway, New York.  
It was bought to New Zealand in 1950 for Professor Hollindrake of Auckland University for the University School of Music.  
In 1982 it was purchased by Mr Simon Morley who later donated it to St Mathews in the City, Anglican Church, Auckland.

Alec Bennett purchased the piano in 1990 and has repaired, stripped and repolished the case and sound board, regilded the plate and replaced the tuning plank.  
The action has been rebuilt and the piano retuned and regulated by David Jenkin, Piano Tuner of Auckland.

The Piano is now for sale and anyone wanting further information should contact Alec at the above address.

Alec Bennett specialises in the repolishing of pianos but also repolishes antique furniture and more modern furniture.

## FORTHCOMING CONCERTS

### July 29th 8.00pm Trustbank Theatre

Our mid-year concert will feature Mozart's Sinfonia Concertante for Oboe, Clarinet, French Horn, Bassoon and Orchestra with soloists from the orchestra.  
Along with works by Satie, Grieg and Beethoven.

### October 28th 8.00pm Trustbank Theatre

The October concert will include a Horn Concerto to be played by Jill Ferrabee, principle horn of the Waikato Symphony Orchestra.  
Other works will be by CPE Bach and Beethoven.

## RODNEY FORD

Rodney Ford was born in New Plymouth and moved to Hamilton when he was 10 years old. He started to learn to play the oboe a year later at Saturday mornings at the "Out of School Music Classes" conducted by the then Department of Education.

Rodney studied oboe at the Wellington Polytechnic for three years and followed this with three years study at Victoria University. During this period he undertook freelance work for the New Zealand Symphony Orchestra, the Wellington Regional Orchestra and the Dunedin Sinfonia.

On his return to Hamilton Rodney was appointed Principal Oboe with the Waikato Symphony Orchestra a position he held for some years.

He last performed as a soloist when he played the oboe solo part of J.S. Bach's Concerto for Violin, Oboe and Orchestra in 1991.

In 1992 he moved to Wellington to take up the position of Principal Oboe with the Wellington Regional Orchestra.

The Society appreciates Rodney's willingness to return to Hamilton to play this concert series with the Orchestra at such short notice.

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## THE ORCHESTRA

**CONDUCTOR:**  
David Adlam

**PIANO SOLOIST:**  
Lindy Tennent-Brown

**LEADER:**  
Michael Laurie

### **FIRST VIOLINS**

Michael Laurie\*  
John Burnet  
Julia Dold  
Hazel Martin  
Nickie Morrall  
Jean Patterson  
Philip Poole  
Michele Wahrlich  
Janet Wilkins

### **CELLOS**

Marie Ryan\*  
Johan Endert  
Virginia Hill  
Sister Colleen Morey  
David Stokes  
John Turner  
Barry Wylde  
*Peter Merz*

### **SAXOPHONES**

Paul King\*  
John Henderson  
Newth Amos

### **FRENCH HORNS**

Jill Ferrabee\*  
Ingrid Hendy  
Keri Moyle  
Miriam Wright

### **HARP**

Lisa Williamson

### **SECOND VIOLINS**

Beverley Nation\*  
Maryla Endert  
Craig Fepuleia  
Penny Harris  
Amelia Hart  
Jan Kitchen  
Ray Littler  
Christopher Nation  
Peter Stokes  
Dianne Williams

### **FLUTES**

Elsie Kane\*  
Paul King

### **CLARINETS**

Murray Johnson\*  
Ian Witten

### **BASS CLARINET**

Leanne Thomas

### **TROMBONES**

Roberta Hickman\*  
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Ron Lindsay

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Antoinette Hudson  
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Christine Polglase\*  
Barbara Crawforth  
Mathew Gough  
Michael Slatter  
Anna Smith  
Ian Sweetman

### **DOUBLE BASSES**

Paul Bowers-Mason\*  
Denise Hudson  
Karen Stevens

### **OBOES**

Rodney Ford\*  
Des Farrell

### **COR ANGLAIS**

Rodney Ford

### **BASSOONS**

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Dean Jenkins

### **TRUMPETS**

Grant Langdon\*  
Bevan Holden

### **TUBA**

Kerry Everett

### **TIMPANI**

Kylie Morrison

\* Denotes principal player.