

## **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**

<b>President:</b>	Peter Stokes	<b>Vice President:</b>	Leo Swart
<b>Secretary:</b>	Anne Mendrun	<b>Treasurer :</b>	Robert Johnson

**Manager:** Paul Kane

#### **Committee:**

Elsie Kane	Paul Kane
Anne Mendrun	Peter Stokes
Leo Swart	Katie Walsham
Robert Johnson	Ian Parsons

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

## PROGRAMME

Serenade for String Orchestra Op. 20      Edward Elgar (1857—1934)

Four Dance Episodes from “Rodeo”      Aaron Copeland (1900—1990)

## INTERVAL

Symphony in D Minor

Cesar Franck (1822—1890)

Performed in Hamilton on Saturday 6 May 2006, 8.00 p.m.

In Rotorua on Sunday 7 May 2006, 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*

*City of Rotorua*

*Skycity Hamilton Community Trust*

*Perry Foundation*

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Shearer’s Music Store for assistance with transport

Fuji Xerox Document Company for programme production

Waikato This Week

## 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 Eklekktika 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.

## PROGRAMME NOTES

SERENADE FOR STRING ORCHESTRA Op. 20 Edward Elgar (1857-1934)

Allegro piacevole

Larghetto

Allegretto

This three-movement String Serenade in E minor was the first of British composer Sir Edward Elgar's works to have an international impact and, together with the Enigma Variations and Pomp and Circumstance is one of his most enduring and well known compositions. It was composed and published by Breitkopf and Hartel in 1892 and was reputedly one of the few with which he was fully satisfied. It was first performed to a private audience that same year in Worcester by the Worcester Ladies Orchestral Class and this was followed four years later by a public performance in Antwerp.

The first movement Allegro piacevole ('pleasant' and 'amiable') has a wistful lyrical motive accompanied by a rhythmical configuration in the violas. The more overtly emotional Larghetto is the longest and is regarded by many as some of the most mature and finest of Elgar's writing. The last movement is in the nature of a Coda starting with a lively melody adapted from the first theme of the Larghetto but soon reverting to the material of the first movement, which brings the work to a serene conclusion in a major key.

## FOUR DANCE EPISODES from "RODEO" Aaron Copland (1900 - 1990)

Buckaroo Holiday  
Corral Nocturne  
Saturday Night Waltz  
Hoe Down

American composer Aaron Copland was one of the first composers to successfully incorporate jazz rhythms into symphonic music and his association with the renowned French teacher Nadia Boulanger, who encouraged him in this, is well known. His music combines the energy of New York, with the French influence providing a Stravinskian orientation and technique as well as an elegance of expression and an ability to say the most with the fewest notes.

The ballet Rodeo was composed in 1942. Looking to show its support for the American war effort in World War Two, the famous dance company Les Ballets Russes de Monte Carlo commissioned a ballet on an American subject from dance/choreographer Agnes de Mille. She approached Copland on the strength of the success four years previously of his Billy the Kid, an American-themed ballet. The Premiere of Rodeo was danced by this company in New York on October 16, 1942, with the concert Suite performed by Arthur Fiedler and the Boston Pops on May 28, 1943.

Originally titled The Courting at Burnt Ranch, the "plot" of Rodeo is simplicity itself and distinctly un-politically correct. A cowgirl infatuated with a handsome wrangler, tired of being ignored, decides to dress and act like a man in the hope of winning him over. When this fails to make any impression she goes back to wearing skirts and wins him over.

Buckaroo Holiday includes variations on two folk tunes, If He Be A Buckaroo By Trade and Sis Joe, interspersed with frequent vicious syncopations and whiplash percussions. Corral Nocturne is characterized by woodwind solos in 5/4 time which the composer intended to symbolize the isolation felt by the heroine while evoking the wide open expanses of the Great American Outdoors.

Country fiddles are heard tuning up in Saturday Night Waltz with the tune Old Paint being recalled, while a shifting off beat persistently negates the waltz rhythm. In the final famous foot stomping Hoe Down, the best known and frequently performed episode of this ballet, two square dances, Bonyparte and McLeod's Reel are included in folk fiddle style. Pizzicato strings and a xylophone add a comic effect to Bonyparte and the music winds down like a clock before the tune returns for the last time.

SYMPHONY IN D Minor Cesar Franck (1822 - 1890)

Lento - Allegro non troppo  
Allegretto  
Allegro non troppo

Belgian -born Cesar Franck, was primarily a composer of sacred music, best known for his phenomenal powers of improvisation on the organ. His works include a piano concerto, violin sonata, a string quartet and quintet. Lesser known ones include tone poems, two operas, five oratorios and four piano trios. His was a conservative musical style, influenced somewhat by J S Bach, but also reflecting an interest in cyclic composition, where the unity of the work is ensured by recalling earlier thematic material.

His Symphony, completed in 1888, is regarded as an example of this form, where themes from short melodic phrases, are developed throughout the work. The three movement form, unusual for the late nineteenth century, drew harsh criticism at the time, as did his use of the English horn, but later assessments of his work have been far kinder.

The first movement is an expanded version of sonata-allegro with two distinguished tempos - Lento and Allegro ma non troppo. It begins with a variant of a type of phrase that had interested composers for over a century - Beethoven used it in his F Major String Quartet, Wagner in his Ring of the Nibelung ( as the questioning theme of Fate), and Liszt as the main theme of Les Preludes. At the Allegro, this opening phrase is transformed into an energetic main theme.

The second movement Allegretto, a modified Rondo, combines a slow movement with a restless Scherzo. Pizzicato strings and harp introduce a solo cor anglais, an instrument many of Elgar's contemporaries regarded as highly unsuitable for a Symphony. The final movement opens after six introductory bars, with a theme for cello and bassoons with themes from the first and second movements being recalled. The English horn theme of the second movement is the most notable of these appearing in grandiose form in all three sections. The Coda triumphantly closes the work, recalling themes of the first movement and closing with the theme of the Finale.

Programme notes by Janet Wilkins

# Trust Waikato Symphony Orchestra

## CONDUCTOR

David Adlam

## FIRST VIOLIN

\* Sharon Stephens  
Alison Hepburn  
Michele Wahrlich  
Gabriele Schmidinger  
Joanne Kiernan  
John Burnet  
Janet Wilkins

## SECOND VIOLIN

\* Beverley Oliver  
Marcella Trebilco  
Romelli Rodriguez-Jolly  
Dickson Fung  
Peter Stokes  
David Kayrouz

## DOUBLE BASS

\* Ju Cheol Wang  
Robert Johnson

## TIMPANI

\* Trevor Faville

## PERCUSSION

\* Alison Littler  
Philippa Johnson

## HARP

\* Nan Jensen

## VIOLA

\* Irina Andreeva  
Doug Bedggood  
Graham Barratt  
Christopher Nation

## PICCOLO

\* Katie Walsham

## CELLO

\* Olivia Fletcher  
Rosalyn Hill  
Tansim Kreymborg  
Jenifer Rogers

## HORN

\* Jill Ferrabee  
Margaret McGregor  
Michael Grimwood  
Frankie Sutherland

## TROMBONE

\* Alastair Porter  
Jodi Christian  
Ron Lindsay

## LEADER

Sharon Stephens

## FLUTE

\* Elsie Kane  
Katie Walsham

## CLARINET

\* Murray Johnson  
Ian Witten

## BASS CLARINET

\* Paul King

## BASSOON

\* Ian Parsons  
David Nation

## OBOE

\* Anne MEndrun  
Jenny Johnson

## COR ANGLE

\* Jenny Johnson

## TRUMPET

\* Barry Cullen  
Brad Kerr  
Michelle Flint  
Ricky Oatham

## TUBA

\* Grahame Thomas

\* denotes principal player

The management thanks the guest players for their contribution