


THE WAIKATO ORCHESTRAL SOCIETY (INC)

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.

Waikato Orchestral Society Management

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Music Committee :	Lisa Williamson,	David Nation, (ex officio) Andrew Buchanan - Smart	Elsie Kane

Programme notes by Janet Wilkins,
Concert dates 15 & 16 October 1994, Hamilton and Rotorua



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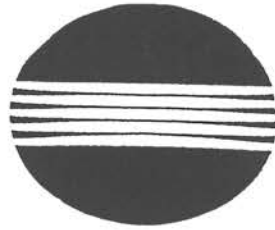
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LEADER OF THE ORCHESTRA

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. He has been involved with a number of musical groups and lately has had an invitation to join the Auckland Philharmonia in the "Last of the Proms Series" under the baton of William Southgate.

MICHAEL LAURIE



CONDUCTOR

ASHLEY HOPKINS

Ashley Hopkins joined the New Zealand Navy Band as Solo Clarinet player in 1981. He also continued his studies at the Auckland University to gain a Diploma in Music (Clarinet) in 1983.

After several promotion courses, he became Band Leader and, as Chief Petty Officer, had rehearsal and performance responsibilities. Besides this position, he was encouraged to take part in outside musical activities and has played as acting principle clarinet with the Auckland Philharmonia, conducted the Auckland Symphony Orchestra with his wife Jacqui playing the Mozart Bassoon Concerto and participating in musicals such as Les Miserables, and Chess. Ashley has resigned this year from the Navy and is now a freelance musician.



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PROGRAMME

OVERTURE - THE MEN OF PROMETHEUS Op 49.

L. van Beethoven (1770 - 1829)

Prometheus, a legendary Greek figure is alluded to in various musical works, as well as the ballet, *Creatures of Prometheus*, for which Beethoven composed this his first overture. Beethoven was known to the Viennese public only for his septet No. 20 and Symphony No. 1 when, in 1801, he was commissioned to write music for a ballet designed by the celebrated ballet master Salvatore Vigano. At the time, Beethoven seemed to be much concerned with being seen to be original, even to the point of advising his publisher to point out, through special advertisements, the innovations in his *Piano Variations on Original Themes*, Op 34 and 35. It is Op 35 which develops the bass line of the contredanse used in the *Prometheus Overture* into fifteen variations and a full length fugue.

Following the first performance of this work on 28 March 1801, more than twenty repeat performances took place. Melodic material from the finale of the ballet is used in the principal section of the overture, a notable innovation at the time.

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SOLOIST

REBECCA POATA - SMITH



Now a Rotorua Lakes High School 6th Former, Rebecca has performed with the Waikato Symphony Orchestra some three years ago in a movement of the clarinet concerto of C. M. von Weber and the Society is very happy to have the orchestra accompany her this time in a concerto by Mozart. Rebecca has, among others, studied with Murray Johnson from Hamilton, Frank Gurr, Alan Hacker, Murray Khouri, Deborah Rawson and Mark Walton.

Clarinetist Deborah Rawson described her as having "exceptional ability and great musical potential". Rebecca played in the final of the Westpac Schools Music Contest, the National Concerto Competition and with the New Zealand Secondary Schools Symphony Orchestra under Peter Scholes.

She is soon to compete at the Performing Arts Association of NZ 1994 National Piano and Instrumental Awards in Wellington. Rebecca is also a keen actor - singer who has played major roles in school musicals, Rotorua Operatic Society and Rotorua Little Theatre productions. After tertiary study she hopes to follow a career in music and drama.

CONCERTO FOR CLARINET & ORCHESTRA in A Major, K 622.

Soloist : Rebecca Poata - Smith.

W. A. Mozart (1756 - 1791)

Allegro,

Adagio,

Rondo allegro.

Composed in the last year of Mozart's life, this concerto is one of three Mozartian works in which the clarinet is the leading instrument (the other two being the Trio for Piano, Viola and Clarinet and the Quintet for Clarinet and Strings). Twenty-two concerti were composed by Mozart in his last decade, of which seventeen were for piano, four for french horn and one for clarinet.

Sadly Mozart never heard this concerto performed - the instrumentation for the last movement was completed two months before his death while he was working on his Requiem. The original version was written for a type of basset horn or "basset clarinet", which had a range extending to C. The solo part was later adapted for A clarinet, with frequent use being made of the clarinet's lower register. Mozart's close friend, clarinetist Anton Stadler's influence and technical ability is much in evidence in the two-octave leaps, widely spaced arpeggios, occasional chromatic runs and accompanying triad figures at the bottom of the register.

The repertoire for clarinet had been growing steadily for the last 50 years and by 1791 Mozart no longer used the orchestra in a merely accompanying role.

FIVE EASY DANCES

(Wind ensemble) Denes Agay

I. Polka, II Tango, III Bolero,
IV Waltz, V Rumba

Denes Agay was born in Hungary and spend his younger years in the country of his birth, where he studied at the Liszt Academy of Music. After graduating he continued his studies at the University of Budapest where he received his Ph.D. degree.

He moved to the United States in 1939 and subsequently has held a number of important posts with several music publishing firms as musical editor, arranger and educational consultant. Denes Agay has composed many works for piano, band , chorus and solo voice.

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He has among other arranged a number of tutors for a variety of instruments well know as the " Joy of " series. Another work is his compilation of " Best loved Songs of the American People ". This tribute to the musical tradition of America, paints in 200 songs in chronological order, a historical panorama of the musical heritage of the United States. Dr. Agay lives with his family in New York City and in Norton, Virginia.

INTERVAL

MOVEMENTS FROM " SUITE FROM THE WATER MUSIC".

G. F. Handel (1685 - 1759)

Arranged by A. Baines

I Allegro, II Air, III Bouree, IV Hornpipe,
V Minuet VII Allegro, VIII Larghetto, IX Air,
XI Alla Hornpipe

The Water Music and the Fireworks Music are thought to be the only compositions of Handel's written specifically for open air performances, the majority of his orchestral music being composed for the theatre.

The origins of the Water Music are uncertain - the Suite incorporates at least two pieces composed on different occasions, in different keys (F, D, and G) for different instruments.

The most frequent and picturesque explanation seems to feature over twenty pieces being performed by over fifty musicians on July 19, 1717, as an accompaniment to King George's travels on the royal barge up the river Thames from Whitehall to Chelsea.

On this trip, instruments included trumpets, horns, oboes, bassoons, flutes, recorders, violins and basses. Since that date there have been numerous additions, omissions and re-arrangements - at a later date Handel himself increased the number of players and added a harpsichord continuo.

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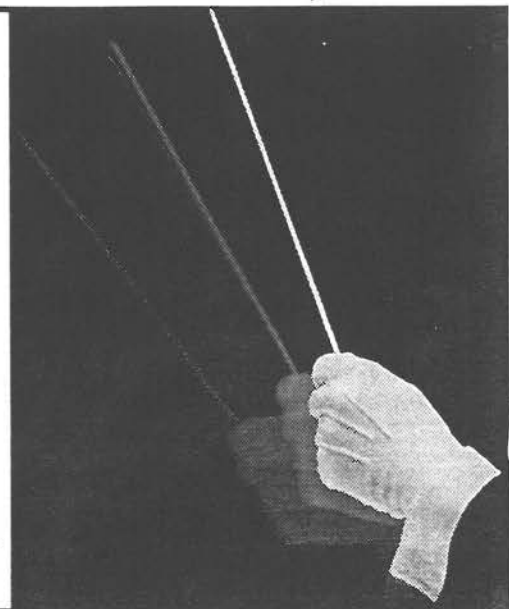
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SYMPHONY No. 34 in C Maj K 338

W. A. Mozart (1756-1791)

Allegro vivace, Andante di molto, Minuet (K 409), Finale - Allegro vivace

This symphony, composed by the 24 year old Mozart, was his last composition written from Salzburg. It is described as 'vigorous and spacious' and was seen as a brilliant farewell to the orchestra in which he was trained and raised. It reveals no sign of the unhappy conditions under which it was written - Mozart had recently returned to Salzburg after a six month journey to Mannheim, Paris and points in between searching unsuccessfully for a position worthy of his talents.

K 338 circulated in manuscript form from the mid 1780's and was not published until 1797, six years after Mozart's death.

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Soloist : Rebecca Poata-Smith

Leader : Michael Laurie

1st Violins

Hazel Martin
Sally Mossop
Jean Paterson
Philip Poole
Colleen Trenwith
Janet Wilkins
Beryl Wyld

2nd Violins

Alexandra Barratt
Debbie Chew
Craig Fepuleia
Karl Frost
Jan Kitchen
Ray Littler
Beverley Nation *
Peter Stokes
Barbara Stuart

Violas

Sue Dobree
Chris Nation *
Christine Polglase

Double Bass

Paul Bowers-Mason *
Denise Hudson

Cellos

Johan Endert
Joan Haughie
Virginia Hill
Jane Pierard
Marie Ryan *
David Stokes
John Turner
Barry Wyld

Flutes

Katheryn Orbell *
Cate Turnwald

Oboes

Melanie Johns *
Elsie Kane

Clarinets

Philipa Biddulph *
Ian Witten

Bassoons

Michael Foote
David Nation *

Horns

Jill Ferrabee *
Ingrid Hendy

Trumpets

George Duncombe *
David Roper

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