

Waikato Orchestral Society



INTRODUCING . . .

THE WAIKATO ORCHESTRAL SOCIETY

The development of orchestral music in Hamilton is fostered and promoted by the Waikato Orchestral Society.

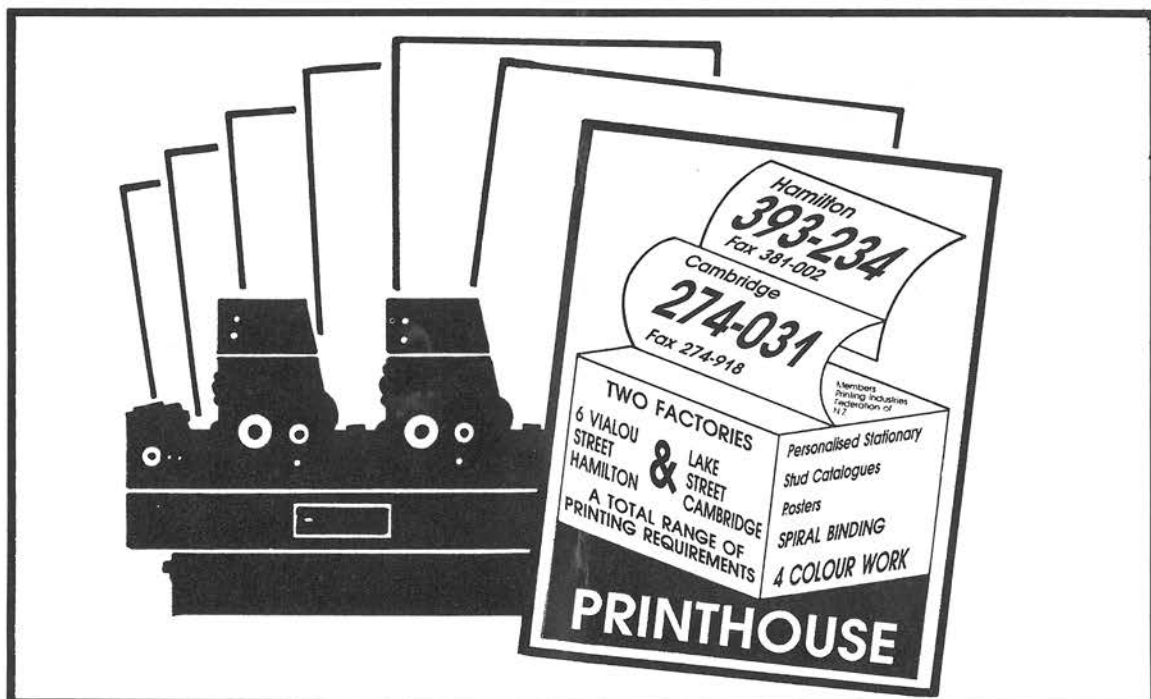
The Society provides adult musicians with orchestral training and performance opportunities.

The Waikato Symphony Orchestra provides the foundation for the development of individual talents. Accomplished musicians also have an opportunity to play in string or wind ensembles.

A high performance standard is maintained through the services of excellent conductors and tutors engaged by the Society.

The Waikato Orchestral Society is pleased to assist community groups with musical activities. Orchestral members give their time and talents in support of the Hamilton Civic Choir, the Hamilton Operatic Society and Opera Waikato, as well as maintaining individual teaching and performance commitments.

Public support is essential to ensure that the Waikato Orchestral Society is able to give local musicians and the community, orchestral music of the highest possible standard.



Introducing..... Paula Spiers

Paula is familiar to many involved in orchestral activities and is currently Head of Music at Waikato Diocesan School in Hamilton. Born and educated in London, Paula won a scholarship to the Royal College of Music and specialized in accompaniment and chamber music. Opportunities in conducting, accompanying and performing followed in both London and international Music Schools.

Since 1965, when she came to New Zealand, Paula has taught music and been very involved in the recent Review of Musical Education. Included among many varied musical activities are rehearsing orchestras to accompany the Hamilton Civic Choir and conducting numerous chamber orchestra concerts.

Introducing..... Rodney Ford

Rodney Ford was born in New Plymouth and moved to Hamilton when ten 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 studied oboe at Wellington Polytechnic for three years and this was followed by three years study at Victoria University. He has been involved in freelance work for the New Zealand Symphony Orchestra, the Wellington Regional Orchestra, and the Dunedin Sinfonia.

In recent years he has been involved in many local music productions, and as Principal Oboe with the Waikato Symphony Orchestra. Next year Rodney will move to Wellington to take up an appointment with the Wellington Regional Orchestra as Principal Oboe.

Introducing..... Bruce Corlett

Bruce Corlett was born in Palmerston North and developed a love for the violin at an early age. In 1978, following two years of study at the Wellington Polytechnic, he was offered a Traineeship with the New Zealand Symphony Orchestra, after which he studied for the Performers Diploma at Victoria University, graduating in 1983.

Bruce has played in a variety of orchestras until accepting a position as music teacher at a private Conservatorium on Okinawa. For the last 18 months he has played with the Wellington Regional Orchestra, and has recently been appointed to the position of leader.

Acknowledgement: The Waikato Symphony Orchestra acknowledge financial assistance from the Northern Regional Arts Council

La Clemenza di Tito

W. A. Mozart (1756-1791)

Overture: allegro

This composition was written for a particular occasion. Mozart, already gravely ill and struggling with constant financial problems undertook this assignment in the hope of receiving a considerable fee, and gaining the goodwill of the new Emperor. Of all the stage works written by him since his childhood, this was the only one in which he not only had no say in the text but even part of the music was composed by someone else. The recitatives were composed by his pupil Sussmayer.

The most important piece de resistance of La Clemenza di Tito is the bel canto, the purely sensual beauty of sound. This is also emphasized by the transparent instrumentation and by the solo accompaniments.

This overture is in three part form, returning to the original theme after various solo and duet melodies, particularly in the woodwind section. The main theme has a noble and military insistency and the secondary themes have beautiful soaring lines and close harmonic partnerships among the wind instruments. The overture ends with a herald-like call from the entire orchestra.

Violin Concerto No 2 in D Major KV 211

W. A. Mozart (1756-1791)

Soloist: Bruce Corlett

Allegro moderato

Andante

Rondeau: allegro

Between April and December 1775 Mozart at 19 years of age wrote five violin concertos. The first two concertos are less well known than the remaining three, perhaps reflecting the direction of artistic maturation which Mozart was to follow.

On June 14, two months after completing violin concerto No 1, Mozart completed KV 211, the first of his violin concertos in D Major. To some extent KV 211 is a static work in that Mozart followed certain definite models in the construction and delivery of thematic ideas. Its charm lies in the juxtaposition of contrasted ideas and in the delicacy of the orchestral accompaniment, rather than thematic elaboration.

The first movement comprises only 126 bars creating a divertimento-like brevity and conciseness of form. The solo bustles along in a flurry of tightly-knit triplets contrasting with passages of wide leaps and more open figuration. The andante is rather like an extended aria for violin with a very light accompaniment. In the concluding Rondeau, the solo is continuously prominent with the main theme stated in the opening bars. A short transition passage in D minor provides variety in the shape of the solo line and in the accompaniment.

Interval

**Concerto for Violin, Oboe, Strings and Continuo in D minor
after BMV 1060**

J. S. Bach (1685-1750)

**Soloists: Bruce Corlett - Violin
Rodney Ford - Oboe**

Allegro
Adagio
Allegro

The original version of the concerto for violin, oboe and string orchestra has disappeared. It has only recently become known that some of Bach's keyboard concertos (for example the Concerto in C minor for two harpsichords) are arrangements of his earlier works, and that they were probably conceived originally for two different instruments.

The oboe has constant and varied usage in the vast majority of Bach's cantatas, oratorios and larger scores, and it is the contrasting tones of the violin and oboe which give this concerto its particular fascination.

**Symphony No 104 in D Major, "London" Symphony No 7
F. J. Haydn (1732-1809)**

Adagio: allegro
Allegro
Andante
Menuetto and Trio
Allegro spiritoso

Symphony No 104 was written during Haydn's second visit to London, having been invited by Salomon under a special agreement to compose and conduct six new symphonies.

Haydn returned from his highly successful visit to London with increased fame and lifetime financial security. His diary containing a list of the works composed in London covers 768 pages of manuscript paper. Symphony No 104 is Haydn's last and seems to epitomize and to sum up his symphonic style.

Concert dates: 7th and 8th December, 1991

Programme notes: Michelle Edgerley

Orchestra

Conductor: Paula Spiers

Leader: Trudi Miles

1st Violins

Trudi Miles*
Ian Mason
Beverley Nation
Jean Paterson
Sandra Thomson
Michelle Wahrlich
Janet Wilkins
Beryl Wylde

2nd Violins

Alexandra Barratt*
Fiona Craig
Robert Crawford
Jane Diaz
Maryla Endert
Juliet Small

Clarinets

Philippa Biddulph*

Bassoons

Jeff McNeill

Oboes

Rodney Ford*
Des Farrell

Double Bass

Paul Bowers-Mason*

Violas

Shirley de Lacey*
Julia Daldy
Dorothy Fordyce
Liz Gehrke
Marise McNeill

Cellos

David Stokes*
Julie Bell
Sister Colleen
Johan Endert
Joan Haughie
Anne Havill
Lucie Morton-Brown

Flutes

Michelle Edgerley*
Kirsten Eade
Kathryn Orbell

Horns

Katy Schroder*
Ingrid Hendy

Trumpets

David Urlich*
Lyn McLean

Timpani

Sarah Oliver

* denotes principal player.

Orchestral Society Management

Patron:	Dr Wilf Malcolm
Secretary:	Johan Endert
Treasurer:	John Haughie
Resident Conductor:	Paula Spiers
Auditor:	J A Arms
Committee:	Philippa Biddulph, Andrew Buchanan-Smart, Michelle Edgerley, Rodney Ford, John Hills, David Nation, Victoria Sayers
Music Committee:	Andrew Buchanan-Smart, Michelle Edgerley, Rodney Ford, David Nation, Victoria Sayers, Paula Spiers