

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 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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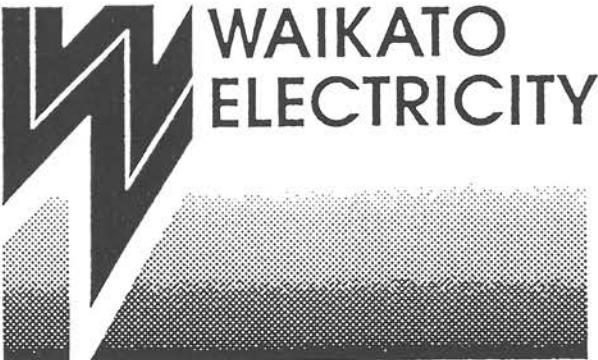
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WAIKATO ORCHESTRAL SOCIETY MANAGEMENT

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Secretary:	Johan Endert	Treasurer:	Paul Kane
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Music Selection Committee:	Ken Clewlow Philip Poole	Clive Lamdin	David Nation
Programme Notes:	Janet Wilkins	Stage Manager:	Craig Fepuleai



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ACKNOWLEDGMENTS

The Waikato Orchestral Society gratefully acknowledges:

- ◆ Grants received from Creative New Zealand, the Hamilton Community Arts Council and the Hamilton City Council.
- ◆ Financial support from the advertisers in the programme.
- ◆ Assistance with transport from Michael Tuck Motors and Shearers Music Store.
- ◆ Floral arrangements from Petals Flower Shop.
- ◆ National Library for music scores used in this performance.

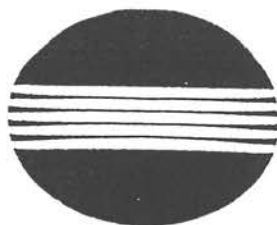
PROGRAMME

Overture and Nocturne from "A Midsummer Night's Dream"	Felix Mendelssohn
Dance Suite from "Ring Round the Moon"	David Farquhar
Concerto for Violin in C Major Op. 48 Soloist: Trudi Miles	Dimitri Kabalevsky

INTERVAL

Symphony No 4 in A Major Op. 90 ("Italian")	Felix Mendelssohn
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Performed in Hamilton on 7 September and Thames 8 September 1996



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PROGRAMME NOTES

A MIDSUMMER NIGHT'S DREAM

Felix Mendelssohn (1809-1847)

Overture

Nocturne

At the beginning of the overture, (written when Mendelssohn was 17), the opening six chords played by the wind instruments and the delicate and ethereal harmonies of the strings create a general atmosphere of the celebrating of nature, and of sensual pleasure - summer heat on a starry night, the fluttering of wings and the rustling of leaves. Described as "a musical portrait of Shakespeare's play's essence, transmuted into sonata form" the soft chords evoke the descriptive elements of Shakespeare's fairy-comedy - the mysterious magic wood, the fairies that flicker through it, the proud lovers and the hee-hawing of Bottom 'translated' with an asses' head.

This work shows off equally well the young Mendelssohn's skill as an orchestrator and his rhythmic and melodic brilliance, and was written at a time when the composer was much more influenced by Mozart and Weber than by J.S. Bach's contrapuntal style.

Of the seven Mendelssohn Overtures, only A Midsummer Night's Dream, Fingals Cave, Fair Melusina and Ruy Blas have been rescued from oblivion, although the latter two are rarely heard.

DANCES FROM "RING ROUND THE MOON"

David Farquhar (1928 -)

Introduction

Galop

Slow Waltz

Tango

Polka

2-Step

Introduction and Waltz

Finale

Composer, pianist and university professor David Farquhar has been at the forefront of New Zealand composition for many years. He has excelled in many genres, from his opera 'A Unicorn for Christmas' (1962), to his prize winning Partita for piano (1957) and the popular orchestral suite 'Ring Round the Moon' (1953). Born in Cambridge, New Zealand, David Farquhar spent his early years in Fiji until age seven. From the age of eleven he attended St. Peter's school at Cambridge where he studied singing, piano, organ and cello and composed songs and piano pieces.

At Wanganui Collegiate he studied piano and composition under Gordon McBeth and later at Canterbury University with Douglas Lilburn. On returning to New Zealand in 1953 after studying at the London Guildhall he joined the Victoria University Music Department under Frederick Page, and began an association with the New Zealand Players. His orchestral suite "Ring Round the Moon" was composed that year as incidental music to Anouilh's play of the same name, and was recorded on huge acetate discs for the use of the touring company. The work's origins lie in the composer's penchant for Stravinsky and Schubert waltzes.

In 1974 David Farquhar founded the Composers Association of New Zealand and became its first President.

VIOLIN CONCERTO IN C MAJOR OP 48

Dimitri Kabalevsky (1904-1987)

Soloist: Trudi Miles

Allegro molto e brio

Andantino cantabile

Vivace giocoso

Kabalevsky belongs to the middle generation of Soviet-Russian composers whose careers became a search for a style which could achieve some form of *modus vivendi* within the requirements of Stalin's 'Socialist Realism'. If music was to meet with the approval of those appointed by Stalin to keep a watchful eye on such matters, it had to display such qualities as accessibility, tunefulness, clear cut forms, optimistic expression and a traditional orientation towards the great Russian Classics of the nineteenth century. As a pupil of the highly respected Myaskovsky, Kabalevsky enjoyed a successful and uncontroversial career.

Kabalevsky composed a wide range of music (including several operas), but is probably best known outside the Soviet Union for his children's piano pieces. As a composer who took the idea of music for young people seriously, he embarked in 1948 on a trilogy of concerti dedicated to (but not necessarily intended to be performed by) Soviet youth. This concerto was the first of these, and following its first performance on 29 October 1948 by 18 year old Igor Bezrodniy, the concerto was taken up with enthusiasm by David Oistrakh.

Following a fleet-footed and compact first movement in sonata form which introduces the soloist almost immediately with a short breezy fanfare by the trumpet, there is a modulation down into B flat minor for the reflective second movement. Its folk-like main theme wanders off key until returning to B flat minor with a sudden deft cadence which could have come straight from Prokofiev. It proceeds with Tchaikovsky-like decorative variations which are temporarily put aside to introduce a new theme in the warmer, more animated A Major middle section.

With the joyous return of C major in the finale there is a dance rondo whose central episode suggests a carefree transformation of the "Song of the Volga Boatmen". The cadenza, which is light, short and shared with the orchestra, is reserved for the finale and comes just before the recapitulation with a return of the main theme on the flute over the soloist's bravura passages.

INTERVAL

(continued over)

SYMPHONY No 4 in A MAJOR Op 90 ('ITALIAN')

Felix Mendelssohn (1809-1847)

Allegro vivace
Andante con moto
Con moto moderato
Saltarello - presto

Felix Mendelssohn began his Symphony No 4 in a mood of great expectation, writing to his sister in 1831 that "I am making great progress with the Italian Symphony. It will be the most amusing piece I have ever done especially the last movement." But the British musicologist Sir Donald Tovey tells us that "before he had finished it, he was complaining that it cost him some of the bitterest moments in his life", and that Mendelssohn died in 1847 without having accomplished his aim of revising the finale. However there are no signs of bitterness in the work as we know it and no indications as to what possible alterations the composer intended. Inspiration for this symphony came from Mendelssohn's journeys through Venice, Rome, Florence and Naples in 1830-31. The entire work was sketched out in Naples in 1831, completed two years later in Berlin, and, spurred on by a commission from England's London Philharmonic Society, concluded and performed in London in 1833.

The lively and vigorous sound of the violins which open the first movement is tempered completely by the rhythmical-melodic exuberance and mood of *perpetuum mobile*. From the beginning of the second movement Andante con moto in D Minor, (sometimes referred to as the Pilgrims March), the oboes, bassoons and violas expose the solemn melody of a chorale, repeated by the violins and constantly supported in the background by the staccato playing of the cellos and basses. Slightly livelier, the central part of the movement momentarily puts the clarinet into relief before returning conclusively to the theme based on the chorale melody. In the third movement, Con moto moderato in A major with a trio in E major, the orchestral coloration of the horn calls in the trio is reminiscent of Weber. The Finale takes its form from one of the most ancient of Italian dances - the saltarello (from the Latin *saltare* - to jump), and Mendelssohn uses it most effectively combining two saltarello themes with a whirling tarantella figure even wilder in its own rhythm.

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CLIVE LAMDIN



Clive was born in South East England and studied flute, organ and choral singing. After leaving school he held various positions as organist and choirmaster and sang and played in a number of choral and instrumental groups.

After emigrating to New Zealand in 1970 he sang with the Auckland Choral Society and the Dorian Choir, and for a number of years studied part-time at the Conservatorium of Music at Auckland University. He was also involved in several productions with the Northern Opera and various other groups. From 1983 to 1986 he was head of the Music Department at Westlake Boys High School.

In 1988 Clive moved to Hamilton and has taken an active part in the Hamilton Civic Choir and Chamber Music Society. He periodically returns to the flute and is an enthusiastic supporter of local performances and in particular New Zealand music. When not making or listening to music, Clive lectures in Accounting at the Waikato Polytechnic.

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TRUDI MILES



Trudi Miles 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 two years Trudi has freelanced in Auckland. At present she is joint-leader of the Opus Chamber Ensemble and has a private teaching practice

in Hamilton. Trudi is married with three young children.



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BEVERLEY OLIVER



The Waikato Symphony Orchestra is pleased to welcome back Beverley Oliver to lead this concert. Beverley, who until this year has been leading the second violins, has been a member of the WSO since 1972. She has had considerable experience in leading ensembles, including playing for the Hamilton Operatic Society, Musikmakers, Hamilton Civic Choir and several Chamber groups. Beverley is a well known teacher specialising in the Suzuki Method. She has studied with several prominent overseas tutors, including Professors Kendall and Aber from the USA and Sally Swedlund at Waikato University. She has been a regular attendee at overseas music conferences, including the Canford Music School in London, where she attended several orchestral workshops. Beverley has recently remarried and now lives in Taumaranui. The Society greatly appreciates her commitment in commuting to Hamilton for rehearsals and concerts.

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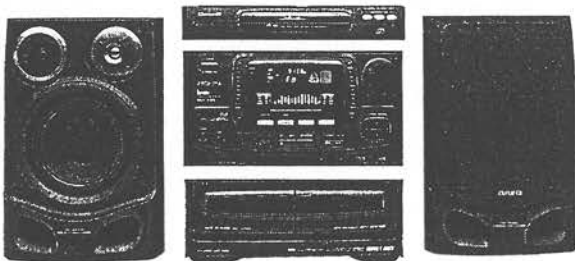
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In 1971, Hamilton musicians Colin McMillan, Ian Sweetman, the late Bob Russell and Shirley de Lacy (née Wentworth) invited local musicians to an inaugural meeting held at Berkley Intermediate School where the decision was made to form The Hamilton Concert Orchestra. Colin was to be the conductor and Ian was the leader.

About 40 players prepared and presented programmes which consisted mainly of well-known minor works performed in various venues. In 1974, we tackled Beethoven's Symphony No 1 with the help of several "ring-in" players to fill the instrument gaps.

In 1976 the orchestra was renamed The Waikato Symphony Orchestra with concerts being presented in Hamilton and other Waikato towns and free concerts for young people - "Peter and the Wolf" being a memorable production in the Founder's Theatre. Over the years the orchestra has combined with Opera Waikato, the Hamilton Operatic Society, the Civic Choir and even the Hamilton Citizen's Band.

Colin had nursed the orchestra in its formative years but was happy to hand over leadership to Andrew Buchanan-Smart, who in 1979 became Resident Conductor.

Concertos were added to the programmes and we have been well-served by fine local musicians as well as others from Auckland and elsewhere -

Margaret Crawshaw, Cecilie McShane, Tom Pierard, Mary Scott, Mary O'Brien and David Nalden - just to name a few. David Adlam, another "local lad" performed a clarinet concerto once, and in recent years has become a popular guest conductor.

Since 1985 the orchestra has had many guest conductors as well as soloists. It has always been sponsored by local firms, the City Council and Creative New Zealand (formerly the Arts Council), but funds have never been plentiful. In 1982 the orchestra acquired three new 'top-of-the-range' timpani which opened up new possibilities for programmes. They also invested in music stands and folders, and the players turned out in traditional black and white. There was a pride in appearance and performance which continues to grow.

The original aim to see a local orchestra flourish and give pleasure to its members and audiences in Hamilton and other Waikato towns, is being maintained; currently the orchestra presents three concerts a year, each performed in Hamilton and out-of-town.

[This history of the Waikato Symphony Orchestra was prepared by Dorothy Fordyce, a foundation member of the Society.]

Sept 1996

THE ORCHESTRA

CONDUCTOR

Clive Lamdin

SOLOIST

Trudi Miles

LEADER

Beverley Oliver

FIRST VIOLINS

Alexandra Barratt

Natasha Gale

Liz Gehrke

Jan Kitchen

Jean Paterson

Philip Poole

Michele Wahrlich

Janet Wilkins

SECOND VIOLINS

Christopher Nation*

Sue Dobree

Maryla Endert

Michael Foote

Victoria Gough

Amelia Hart

Michele Hwang

Kristi Johnson

Christine Polglase

VIOLAS

Michael Slatter*

Barbara Crawforth

Matthew Gough

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Ilana Burton

Joanne Kenrick

TRUMPETS

Bevan Holden*

James Kitchen

PERCUSSION

Lisa Williamson*

Murray Craig

Glenys Rule

Kylie Morrison

TIMPANI

David Fagan

* denotes principal player