

Probably 89-90

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 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, Hamilton Operatic Society and Opera Waikato as well as maintaining individual teaching and performance commitments.

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

BE IN TO WIN A CASIO VIDEO RECORDER WORTH \$800

at SAUNDERS JEWELLERS

405 GREY ST

HAMILTON EAST PHONE 60051

Stockist & Agents for

SEIKO - PULSAR - LORUS - CASIO - OLYMPIC

Watches and Clocks

Ever expanding range of earrings, pendants, diamonds, rings, etc.,

Agents for beautiful "Abbey International Jewellery"

(15% discount on non - special goods on presentation of this programme. Valid until 31.11.87)

ORCHESTRAL SOCIETY MANAGEMENT

President: Seddon Polglase Secretary: Johann Endert

Treasurer: John Haughie

Committee: Christine Andrew, Andrew Buchanan - Smart,
Joan Haughie, Bruce Martin, David Nation, Kaye Rogers,
Max Stewart, Rodney Ford.

Orchestra Manager: Des Farrell

Stage Manager: David Nation

Music Librarians: Margaret Annals, Lucy Scott, John Phillips

CONDUCTOR : Paula Spiers

Paula was born and educated in London. She won a scholarship to the Royal College of Music specialising in accompaniment and chamber music. Opportunities followed at London and International Music Schools in conducting, accompanying and performing.

In 1965 Paula, husband Roger and family came to New Zealand where she has taught music, been highly involved in the recent review of Music Education, rehearsed orchestras for the Hamilton Civic Choir and conducted many chamber orchestra concerts.

Paula is currently Head of Music at Fairfield College and next year takes up a similar position at Waikato Diocesan School.

SOLOIST: Cecilie McShane

Cecilie McShane was born in Melbourne into a well known musical Australian family. She graduated with honours at the Melba Memorial Conservatorium of Music (Melbourne) and was later on the staff. She has toured for C.A.E. Victoria and in 1970 - 71 studied in Europe. In 1979 she gained a Q.E.11 Arts Council special award to study in Australia with noted English pianist Trevor Barnard.

Now resident in Hamilton she works as a soloist, accompanist, coach, broadcaster and teacher and is wellknown for her recital tours with the American violinist Jack Glatzer as well as New Zealand musicians.

In 1983 Cecilie performed the Grieg Piano concerto in the Auckland and Hamilton productions of "Song of Norway".

Cecilie has performed twice before with the Waikato Symphony Orchestra.

PROGRAMME NOTES

CONCERTO GROSSO Op. 3. No. 1

Handel

Allegro Largo Allegro

Handel's Concerto Grossi were composed at different times over a period of twenty years. The set of six Concerto Grossi comprising Op. 3, were associated with the Royal Wedding of Prince Anne to the Prince of Orange on March 14, 1734. Some of these were played during the wedding festivities and were subsequently assembled, with others, to make up a set of six, published later that year. They became popularly known as the "Hautboy" Concertos because prominent parts were allotted to these instruments. Despite being an "oboe" concerto, there are important solos in this work, for the violin, and the addition of two recorders for the second movement. Lovers of Baroque exuberance and bustle, and of Handelian melodies starting with long sustained sounds, will find this work most appealing.

PIANO CONCERTO NO. 3 IN C MINOR Op. 37

Beethoven

Soloist: Cecilie McShane

Allegro Con Brio Largo Rondo

Music historians place the composition date of the Third Piano Concerto as 1800 or 1801, although the first performance of the work did not take place until 1803 despite the lack of a completely written out piano part, Beethoven was confident that this was to be the best of the three Piano Concertos to date. The first two concertos composed between 1795 and 1798 were clearly influenced by Mozart, whereas in the C Minor Concerto, Beethoven appears to be turning his back on the past by widening his musical horizons and stretching established forms in a way that his predecessors had never envisaged. Here for the first time, the soloist is beginning to assume the "heroic" role, with far greater technical demands than in the earlier works. The orchestral exposition is one of the longest and most intensely developed of all Beethoven's concertos. When the piano finally enters with three simple, but arresting, C Minor scales, it suggests that the sleeping giant is suddenly aroused; the scale passages lead to a powerful statement of Theme 1, thus establishing the piano as the "Master".

The movement continues with clearly posted landmarks and concludes with a brilliant Coda, using the same scale passage as previously. The long and very beautiful slow movement is in the remote key of E Major. During its course, Beethoven makes considerable imaginative use of the woodwind in dialogue with the piano. It is not only the most highly developed of all the Concerto slow movements, but it is also the most elaborate on the ornamentation.

The Rondo finale is a very gay and sparkling affair, witty and exuberant and full of youth's determined poetic energy. Again the Coda is to be noted - a brilliant Presto in the Major Key in 6/8 time, it thrusts to a close with thematic combinations that at the very end, throw fresh light on the basic material.

INTERVAL

SERENADE IN D MINOR Op. 44

Antonin Dvorak

Moderato quasi marcia

Menuetto - Trio - Presto

Andante con moto

Finale - Allegro Molto

This work, written in 1878 is scored for two oboes, two bassoons, double bassoon, three French Horns, Cello and Double Bass. The funeral march and dominant sombre character of the work is unusual when one considers the happy dance-like idioms of much of Dvorak's music. The period of this composition held private grief and financial difficulties for Dvorak, some of them alienated by Brahms who held the work in high regard.

The Funeral March reappears at the end of the work giving a sonorous, yet sad, quality to the whole. The Presto and lively American inspired clarinet interjections in the second movement are closer to the style most of us are familiar with, and the Andante can be seen as a combination of the Mozart "Gran Partita".

Wind compositions of this kind are rare in 19th Century music. In this work the timbres are full of interest and delightful contrasts.

Adagio Molto - Allegro con Brio

Andante cantabile con moto

Menuetto - Trio

Adagio - Allegro Molto e Vivace

Beethoven's First Symphony ushered in the 'musical' 19th Century. It was written in 1799 and first performed on 2nd April 1800. Although the work has similar orchestration to the 18th Century models of Haydn and Mozart, it is obvious that Beethoven was trying to expand, intensify and vary a style of symphony that had become almost hackneyed. This symphony has its surprises, firstly the misleading introduction in the opening bars. It was the custom of the time for composers to begin their symphonies with a few loud chords invariably using the Tonic Chord of the particular key in which the work was written. Beethoven's First Symphony, although in C Major, opens with a chord leading to the key of F. After some (for the day) unusual modulations, the "home key" is established at the start of the Allegro. This approach caused some confusion when the symphony was first performed in public.

The second, third movements give a clear indication of Beethoven's transitional state as a composer, since the slow movement looks back towards the formal dance - style of the 18th century, while the ensuing minuet (so called), totally discards such conventions. The movements offer a contrast between the academic and the unorthodox. The Andante begins with a graceful theme that is treated as a miniature fugue. The Third Movement, although marked Menuetto, is immediately countered by the marking "Allegro molto e Vivace", and might just as well have been called a Scherzo. As at the beginning of the work, the modulations are bold and unexpected. The Adagio opening of the Finale is only six bars in length. It begins with a long held G in the full orchestra and then the violins "experiment" with scale passages progressing one note further each time. When the movement finally gets under way, it sparks with wit and vitality.

Programme notes by Joan Haughie

The Society would like to acknowledge the support of
PETALS FLORIST, Hood St., Hamilton
who have generously supplied us with floral contributions.

ORCHESTRA

CONDUCTOR: Paula Spiers

LEADER: Beverley Nation

1ST VIOLINS

Beverley Nation *
Paula Carryer
Cathryn Hutton
Gregor McShane
Jean Paterson
Victoria Sayers
Ian Sweetman *
Janet Wilkins

2ND VIOLINS

Jane Ford *
Alexandra Barratt
Jan Kithchen
Hazel Martin *
Phillip Poole

VIOLAS

Christine Polglase *
Maria Martin - Smith
Georgina Nelson
Annette Redpath
Stephen Depledge

CELLOS

Stephen Gibbs
Joan Haughie
Lucie Morton - Brown
Annabelle Peterse

BASSES

Gail O'Brien
Robert Allbrook

FLUTES

Elsie Kane *
Andrea Eschmann

OBOES

Rodney Ford *
Des Farrell
Stephen Depledge

CLARINETS

Kay Rogers *
Murray Johnson
Christine Kestle

TRUMPETS

Bruce Borthwick
Lynnette Body
Paul Sanders

FRENCH HORNS

Jill Ferrabee *
Katy Schroder
Heather Anderson

BASSOONS

David Nation *
Celia Walker

CONTRABASSOON

Sarah Judd

TYMPANI

Huck Saunders

* denotes Principal or Co Principal