

# 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 and talent 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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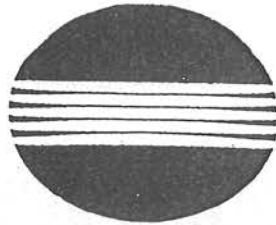
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**Programme Notes:** Janet Wilkins



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## PROGRAMME

Sinfonia No2 in E Flat Major

CPE BACH

Three Poems of the Sea

Douglas Lilburn

Narrator

Grant Morris

Violin Solo

Michael Laurie

Horn Concerto No 2 in E Major KV417

W A MOZART

Soloist

Jill Ferrabee

## INTERVAL

Symphony No.4 in B Flat Major OP 60

L van BEETHOVEN

Performed Hamilton 28th October & Putararu 29th October 1995

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## SINFONIA NO. 2 in E Flat MAJOR. Carl Philipp Emmanuel Bach (1714-1788)

Allegro di molto

Larghetto

Allegretto

Carl Philipp Emanuel Bach, fifth child and third son of Johann Sebastian Bach, was born in Weimar in 1714 and died in Hamburg in 1788 aged seventy-four. He held a musical position at the court of Frederick the Great for eleven years, was a notable keyboard performer and a prolific composer. He is prominent in music history as one of the originators of the sonata-symphony form and style, his works showing a departure from the fugue and suite forms for which his father is so well known, towards the style of Mozart and Haydn.

C.P.E. Bach's symphonic output is completed by four great symphonies for "twelve obligato parts" scored for strings and woodwind (Wq 183), of which this work is the second. With their wit and verve they must have delighted and surprised the bourgeois Hamburg audiences in the 1770's much as Haydn was to do in England two decades later with his London symphonies. Novelty and surprises abound - movements lurching into one another, unusual progressions, stark modulations, sudden pauses and wounding dissonances.

This second symphony has three linked movements, the first being a buoyant Allegro, the central slow movement a brief highly expressive Larghetto, and the third an Allegretto. Unusually for this period, the centre of gravity of this symphony is the finale, which is twice as long as the opening movement.

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## THREE POEMS OF THE SEA

Douglas Lilburn

Douglas Lilburn, who celebrates his eightieth birthday shortly, is without doubt New Zealand's pre-eminent composer.

After studying composition at Canterbury University College he took himself off to London in 1937. After a successful three years, in which he studied with, among others, Vaughan Williams, he returned to New Zealand to a life of composing, performing and teaching. In 1947 he took up a teaching position at Victoria University College where he remained for the next fifteen years. In 1963, having established himself as the country's leading composer of orchestral, instrumental and chamber music he suddenly gave it all away and took off on a personal odyssey to discover the new world of electronic music. A period in Canada was followed by further study in the United Kingdom and he returned to Victoria University, Wellington in 1965 to found, virtually single-handed and on a shoe-string budget, New Zealand's first electronic music studio. He thus 'fathered' the first generation of New Zealand's electronic composers and, from the time of his return, has himself written exclusively in the electronic idiom.

In this context the wealth, both in quantity and quality, of Lilburn's music is all the more impressive - it was all written before his middle age, is all now over thirty years old and has stood the test of time.

The Three Poems of the Sea (composed in 1950) accordingly come from the middle of Lilburn's 'pre-electronic' period. The poems were chosen by Maria Dronke and consist of an anonymous ballad of Sir Patrick Spens, Ariel's Song from Shakespeare's 'The Tempest' and 'The Changeling' by Allen Curnow. The poems are spoken, not sung and the power of the music is provided by the strings of the orchestra.

'Sir Patrick Spens' tells the story of a ship sent by the King of Scotland to fetch his daughter from 'Norway'. Captained by Sir Patrick Spens, who fears the inevitable outcome, the ship is caught in a fierce storm off Aberdeen and goes down, with all hands lost. The music begins in a questioning tone and is marked, throughout, by a threatening motif, not unlike that most famous one in Beethoven's fifth symphony or the 'fate' motif which marks the first movement of Tchaikovsky's fourth symphony. The music ends with the sadness of the loss.

Ariel is described in the Tempest as 'an airy sprite' and it is this aspect which Lilburn vividly captures in a mercurial solo for violin, accompanied by pizzicati and harmonics in the orchestral accompaniment. The poem, which, in the play, is interrupted by a short dialogue, has two contrasting verses, the second of which ("Full fathom five thy father lies") closes with a somewhat eerie "ding dong bell". There is a brief musical picture of the bells before Ariel once more speeds fantastically away.

"The Changeling", by New Zealand poet Allen Curnow, is another fantasy poem describing, in style somewhat reminiscent of Dylan Thomas, the life of 'mermaid-girl' who flits through the harbour waters ("lithe she unlocked the circuit of the harbour; tickled she, fore and aft, the daft old sulking bottoms; with her tail tipped many a green mooring-chain"). However, with the midnight ebb, "Listen, those bells that toll the changeling home" and by daylight, "she's home and dry among the ladders....., her comb and her glass and her ticket in her hand"). The words, which must be spoken fast to fit the music, make a vivid word picture and the music, once again light and fanciful, portrays the insubstantial nature of the subject, moving as it does between a straight three beat rhythm and a more quirky two and a half beats to the bar.

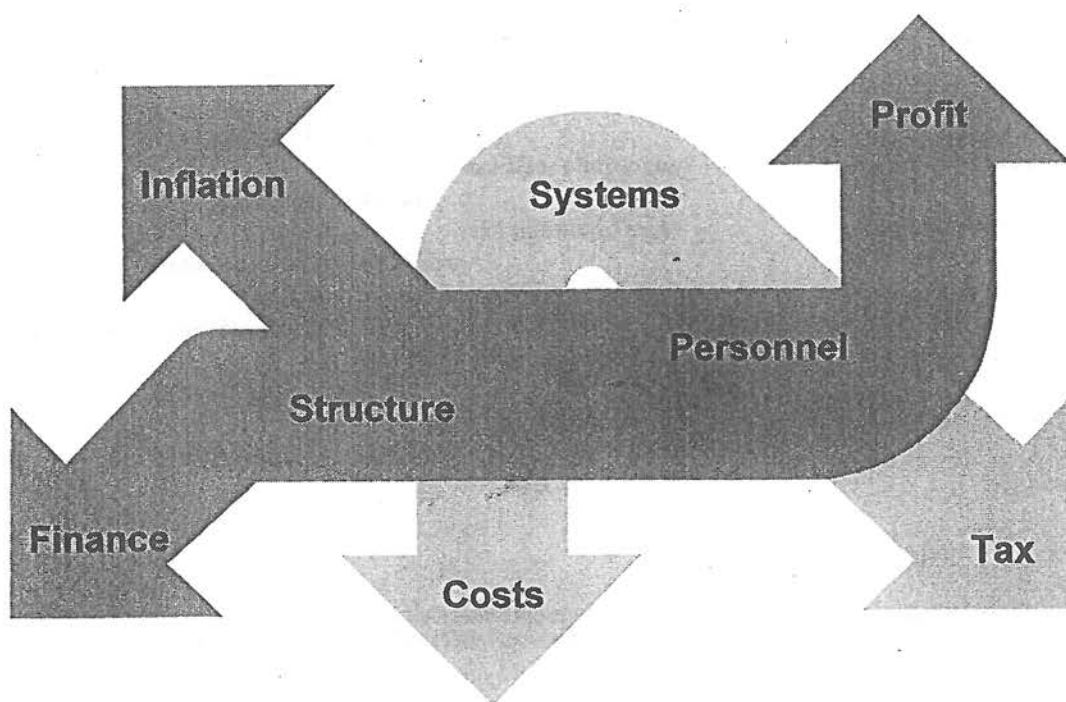
# HORN CONCERTO No 2 in E Major KV417 W.A. MOZART (1756 - 1791)

Allegro maestoso  
Andante  
Rondo

Mozart composed this concerto in 1783 for his old Salzburg friend, then Viennese cheesemonger Joseph Leutgeb, and prefaced it with his customary coarse humour, to "that ass, ox and fool, Leutgeb". Mozart had arrived in Vienna in March 1781 in the retinue of the Archbishop of Salzburg. He was anxious to make an impression on the capital but also seemed to have been worried about seeing Leutgeb whose four-year-old request for a concerto remained unfulfilled. Within days he had drafted the first movement and a rondo, writing out the complete horn line and hinting at an orchestration, before abandoning it under pressure from other duties.

The substantial opening movement and lyrical Romanze are followed by the first of Mozart's buoyant 6/8 finales for the horn. Other composers had previously recalled the instrument's hunting ancestry in this way, but Mozart's lively examples ensured that for later composers such movements were synonymous with horn music.

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# INTERVAL

## SYMPHONY NO.2 in D MAJOR OP 36

Ludvig van Beethoven (1770 - 1827)

Adagio molto - Allegro con brio

Larghetto

Scherzo - allegro

Allegro molto

Composed in 1802 the second symphony was written at the same time as Beethoven wrote to his father recounting the loss of his hearing. Despite this, the symphony is a predominantly happy work, with its energy and brilliance thought to be unprecedented in any symphonic music heard up till 1804. So much so it was apparently thought advisable to warn young persons of the "subversiveness of the dramatic vigour of the style and brilliance and breadth of Beethoven's design".

The opening Adagio is a characteristically ambitious expansion of Haydn's slow introductions, with much modulation and dynamic variety, so that the simplicity and formality of the material in the following Allegro con brio comes as a surprise. Much of the development section is concerned with a single phrase from first subject - this movement is an early instance of Beethoven's *multum in parvo* - his ability to extract the maximum interest and significance from the most unambitious - seeming material.

The Larghetto with its tranquil lyricism has been described as one of the most luxurious slow movements in the world. By means of ornament and rhythmic suspensions a quietly playful character is developed which is quite different from the composer's often boisterous humour and perfectly in keeping with the eighteenth century good manners of the work as a whole. The allegro Scherzo has short energetic leaps with sudden contrasts of dynamics which unsettle the phrasing patterns, while the trio section has contrasts between wind and strings with a strongly accented unison.

The Allegro molto finale opens with another leaping phrase and the whole movement is characterised by the alternating and contrasting of these abrupt gestures with the flowing melody first announced by the strings.

## 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 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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## Jill Ferrabee



Jill, our soloist in the Mozart horn concerto, studied the French horn at the Wellington Polytechnic, after which she went to Australia and played in orchestras in Sydney for two years. On return in 1986 she attended Waikato University and joined the Waikato Symphony Orchestra while building up a teaching practice.

Although she moved to Auckland in 1988 for professional engagements, she regularly commuted to Hamilton to teach and to fulfil the role of principal horn in the Waikato Symphony Orchestra. Presently she teaches in Auckland and is a free-lance musician.

We have been very lucky indeed that Jill enjoys playing in an orchestra and has always been able to find time to take part in our concerts. The travelling from Auckland does give her the chance to meet up with the many friends she has made in the Waikato.

She likes playing in an orchestra as, in her words, "each individual part is of little significance in an orchestral setting; it is the combination of all the instruments that together produce the composition".

There seems to be a shortage of French horn players; maybe this is partly due to the cost of the instrument and partly due to the lack of works written for the horn. The instrument has a range of four octaves, using three valves to progressively lower the pitch of the instrument's natural harmonic series. Originally the instrument did not have any valves and was used as a subsidiary instrument for sustaining notes of harmony. The Mozart horn concerto was written for the 'natural' horn (ie. without valves).



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## Grant Morris



Grant's acting career began with the title role in Matangi School's 1985 production of "The Pied Piper of Hamelin". Since that time he has been involved with a number of dramatic productions as a singer and actor including 'The Sound of Music' this year and Shakespeares' 'As You Like It' in 1994.

He is a third year full time student studying history and law at Waikato University. He also teaches speech and drama from a private studio and this year completed a Licentiate Diploma.

"I consider the role as narrator for this symphony a unique and challenging opportunity to be involved in a setting where literature and classical music meet and to use the skills I have acquired through my speech training".

His other interests include singing in the Waikato Youth Choir, Theatresports, Classical Guitar, Surf-lifesaving on the Coromandel Peninsula and miming. The last interest is also his latest spurred on by achieving the Lyceum 1995 National Arts Scholarship for Mime in August.

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## MICHAEL LAURIE

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 viola which he learnt by playing in shows with the Hamilton Operatic Society and Musicmakers.

Michael is currently an itinerant String Teacher in the Waikato region, a member of the WSO since 1987 and has been leader of the orchestra for the last three years.

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Clive Lamdin

## FIRST VIOLINS

John Burnett  
Valerie Baisnee  
Liz Gehrke  
Hazel Martin  
Jean Paterson  
Philip Poole  
Michele Wahrlich  
Janet Wilkins

## CELLOS

Marie Ryan \*  
Johan Endert  
Joan Haughie  
Maria Lee- Johnson  
Boudewijn Merz  
John Turner  
Barry Wyld

## TRUMPETS

Bevan Holden \*  
Lyn McLean  
Grant Mason

## HORN SOLOIST

Jill Ferrabee

## SECOND VIOLINS

Beverly Nation \*  
Alexandra Barrett  
Maryla Endert  
Craig Fepuleai  
Natasha Gale  
Amelia Hart  
Ray Littler  
Peter Stokes  
Diane Williams

## FLUTES

Kate Walsham \*  
Elizabeth Barker  
Kathryn Orbell

## CLARINETS

Murray Johnson \*  
Sarah Hangartner

## FRENCH HORNS

Jill Ferrabee \*  
Katie Schroder  
Miriam Wright

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Michael Laurie

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Barbara Crawforth  
Matthew Gough  
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