

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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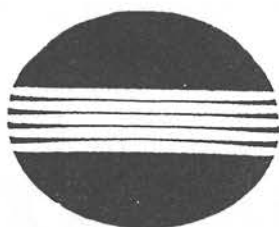
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Secretary:	Johan Endert	Treasurer:	Paul Kane
Stage Manager:	David Nation	Auditor:	John Arms

Committee: Craig Fepuleai, Elsie Kane, Ray Littler, Jean Patterson, Philip Poole, Karen Stevens, David Stokes, Lisa Williamson.

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Programme Notes: Janet Wilkins



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WAIKATO ORCHESTRAL SOCIETY

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PROGRAMME

MARRIAGE OF FIGARO - OVERTURE

W A MOZART

SINFONIA CONCERTANTE in E FLAT

W A MOZART

Oboe
Horn

John Green
Jill Ferrabee

Clarinet
Bassoon

Murray Johnson
David Nation

INTERVAL

NORWEGIAN MELODIES

EDVARD GRIEG

SYMPHONY NO.2 IN D MAJOR OP 36

L van BEETHOVEN

Performed Hamilton 29 July & Thames 30 July 1995

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THE MARRIAGE OF FIGARO - OVERTURE

WA Mozart (1756 - 1791)

Mozart's opera The Marriage of Figaro is based on the comedy by famous French playwright Beaumarchais (1732 - 1799). The music was composed in a month after librettist Da Ponte adapted the comedy to Mozart's satisfaction - reducing the numbers of characters and toning down the political implications in the plot. Serious German opera was Mozart's dominating interest but when the demand of the Viennese court theatre was primarily for opera buffa or comic opera, which of course the Marriage of Figaro is one of the more straight forward, Mozart went along with the popular demand.

The Emperor of Austria gave his consent to the work and it was first successfully produced in Vienna in 1786 after which it was transferred to Prague to an equally enthusiastic audience.

SINFONIA CONCERTANTE in E FLAT KV 297b

for OBOE, CLARINET, HORN, BASSOON AND ORCHESTRA

WA Mozart (1756-1791)

Soloists:

Oboe: John Green

Horn: Jill Ferrabee

Clarinet: Murray Johnson

Bassoon: David Nation

Allegro

Adagio

Andantino con variazioni

This Sinfonia Concertante was composed by Mozart in Paris in 1778, in the same month as the Flute and Harp Concerto. He is said to have composed it specifically for four wind players originally from Mannheim who happened to be in Paris at the same time as Mozart, and although the players were enthusiastic about the work the 'intrigues' of Paris at the time prevented it from being performed.

Mozart was known to be unhappy in Paris - his letters made it clear that he heartily despised French music and customs, that he was unwilling to be suitably deferential to potential patrons and like his father, was deeply suspicious of malicious intrigue. On leaving Paris he is thought to have sold the Sinfonia Concertante to the Director of the Concerts Spirituel, Joseph LeGros. Little is known of the work's history after that other than that it was to be over one hundred years before it was heard publicly in performance.

The first movement is expansive, relaxed and typical of a piece as a whole, giving the soloists considerable prominence within an integrated concertante texture. The slow second movement is unusual in Mozart in being in the same key as the outer movements. It is the most solo-oriented of the three movements and is followed by ten inter-connected variations which together make up the third movement.



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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INTERVAL

NORWEGIAN MELODIES Opus 63

Edvard Greig (1843 - 1907)

Popular Song

Cow keepers tune and Country Dance

The Norwegian Nationalist movement found its musical expression in Edvard Greig. Along with nationalistic composers such as Smetana and Dvorak in Bohemia, Glinka, Balakiref, Borodin, Mussorgsky and Rimsky Korsakov in Russia and Albeniz, Falla and Turina in Spain, Greig adopted idioms from the folk music of his beloved native country and made them an integral part of his music.

His earliest compositions date from 1857 and many, with titles such as Norwegian Peasant Dance and Norwegian Bridal Procession are unashamedly nationalistic. He learned the piano from the age of 6 initially from his mother, herself an accomplished pianist and gained a special affection for the works of Mozart, Weber and Chopin.

During the summer of 1868, on the Greig family estate at Landas, the composer discovered a copy of Ludvig Mathias Lindeman's historic folk song collection - Aeldre og nyere norske fjeldmelodier - (Older and newer mountain melodies). From these he gained a new insight into Norwegian folk music and eventually twenty-five of Lindeman's melodies were published as Opus 17 Pieces for Piano.

The Norwegian Melodies, also known as Two Norwegian Airs, were arranged for string orchestra in 1869. They made use of two piano pieces of the same year, themselves derived from a collection of Lindeman's folksongs and dances.

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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.

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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 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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JOHN GREEN - Oboe

John was born in Auckland, but spent most of his school years in Hamilton. Following early piano lessons and unable to obtain oboe tuition, he was taught the bagpipes by Albert Sheath and William Robertson and became a prominent solo player and winner of a number of North Island, New Zealand and Australasian competitions. He eventually began playing the oboe after moving to Auckland as a teenager, taking lessons from Michael Townsey and Ronald Webb., the oboe being his only instrument since 1965. John returned to Hamilton in 1972 to take up a lecturing position at Waikato University and has been active as an oboist in the area since then. He has played in various chamber groups and orchestras being first oboe in the Waikato Symphony Orchestra since its foundation. He has performed frequently as a concerto soloist and in many solo recitals and radio broadcasts.

MURRAY JOHNSON - Clarinet

Murray, a Southlander by birth (or Mainlander as they prefer to see themselves), studied with English clarinettist Joe Klee in Invercargill. He played solo with the Invercargill Symphonia and the Southern Youth Orchestra. Murray has F.T.C.L. and L.R.S.M. in clarinet performance and plays in orchestras, musical productions, chamber music and Big Bands. He is a Registered Music Teacher teaching the clarinet and saxophone. He is employed by Intermediate and Secondary Schools in Hamilton as an Itinerant Tutor and Band Conductor.

JILL FERRABEE - French Horn

Jill completed a three year diploma course in French Horn at the Wellington Polytechnic and has been involved in a number of orchestras ever since. She spent two years in Sydney where she joined an orchestra as well as teaching the instrument. On her return to New Zealand she moved to Hamilton, where she took up teaching and became a member of the Waikato Symphony Orchestra. Jill later moved to Auckland to play with the APO but remains a regular player with our orchestra.

DAVID NATION - Bassoon

David was born and raised in New Plymouth where he learned the recorder, cello and bassoon. On moving to Hamilton in the early 1970s he joined the newly formed Hamilton Concert Orchestra under the baton of Colin McMillan, this orchestra later evolved into the Waikato Symphony Orchestra.

He has been involved with many orchestras, chamber groups, musical shows, opera and choral productions throughout the North Island.

By day he manages D.O.S.L.I.'s computer network in Hamilton.

THE ORCHESTRA

CONDUCTOR

Clive Lamdin

SOLOISTS

Oboe John Green
Clarinet Murray Johnson
Horn Jill Ferrabee
Bassoon David Nation

LEADER

Michael Laurie

FIRST VIOLINS

Michael Laurie *
Valérie Baisnee
John Burnet
Julie Dold
Liz Gehrke
Hazel Martin
Jean Paterson
Philip Poole
Michelle Wahrlich
Janet Wilkins

SECOND VIOLINS

Beverley Nation *
Maryla Endert
Michael Foote
Natasia Gail
Amelia Hart
Jan Kitchen
Ray Littler
Chris Nation
Peter Stokes
Diane Williams

VIOLAS

Christine Polglase *
Sue Dobree
Mathew Gough
Mike Slater
Anna Smith

OBOES

John Green *
Elsie Kane
Anne Mendrun

FLUTES

Elsie Kane *
Paul King

CLARINETS

Murray Johnson *
Ian Witten

BASSOONS

David Nation *
Glennys Kerridge
Leanne Thomas

DOUBLE BASSES

Paul Bowers-Mason *
Karen Stevens

TRUMPETS

Bevan Holden
Chris Burrell

FRENCH HORNS

Jill Ferrabee *
Ingrid Hendy
Miriam Wright

TIMPANI

Nicolas Wells *

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FORTHCOMING CONCERTS

Sunday August 6th 3.00pm Founders Theatre

Japanese-New Zealand Friendship Concert

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in conjunction with

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and the Waikato Symphony Orchestra

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The Waikato Symphony Orchestra

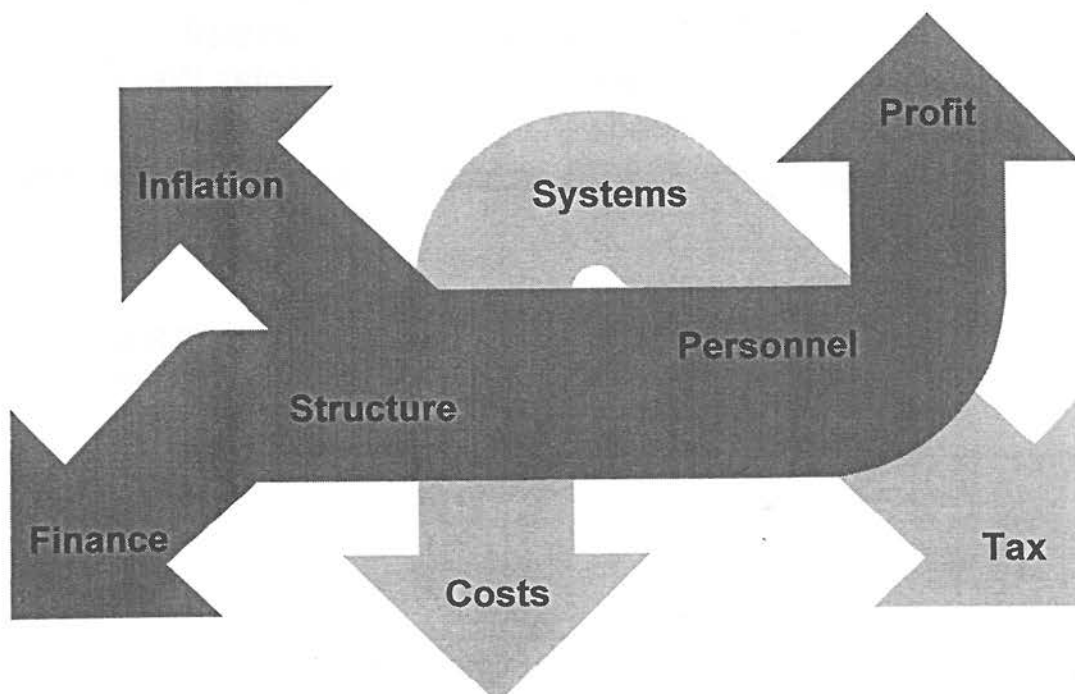
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Handel

Horn Concerto
Symphony No4
Symphony
Three Poems of the Sea
Overture

Soloist Jill Ferrabee

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