

THE WAIKATO ORCHESTRAL SOCIETY (INC.)

The Waikato Orchestral Society promotes the performance of classical orchestral music in Hamilton by fostering and managing **Waikato Symphony**, 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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Programme Notes:	Janet Wilkins	Stage Manager:	David Nation



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ACKNOWLEDGMENTS

The Waikato Orchestral Society gratefully acknowledges:

- ◆ Grants received from Creative New Zealand, Hamilton Community Arts Council, Hamilton City Council, Trustbank Waikato Community Trust and WEL Energy Trust.
- ◆ Financial support from the advertisers in the programme.
- ◆ Assistance with transport from Michael Tuck Motors.
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- ◆ National Library for music scores used in this performance.
- ◆ Shearer's Music Store for assistance with transport.

PROGRAMME

Westland: A Back-country Overture

L Pruden

Concerto for Cello and Orchestra in A Minor Op 129
Soloist: Tom Pierard

R Schumann

INTERVAL

Rosamunde - Entr'acts 1 and 2

F Schubert

Symphony No 38 in D Major K 504 (Prague)

W Mozart

Performed in Hamilton on 14 June and 15 June 1997

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PROGRAMME NOTES

INCIDENTAL MUSIC FROM ROSAMUNDE

Franz Schubert
(1797 - 1828)
arr. A Winter

Entr'acte No 1 - Allegro molto moderato
Entr'acte No 2 - Andantino

Austrian composer Franz Schubert's importance lies in many different fields of composition - orchestral, piano, vocal and chamber music works.

In October 1823 Schubert accepted a commission to write the incidental music to a romantic drama by Helmino von Chézy, *Rosamunde, Fürstin von Zypern*. The drama itself has not survived and according to Grove's Dictionary of Music, a synopsis of the plot surviving in contemporary records, showed up its "worthlessness". *Rosamunde* was first performed on December 20 1823, after two performances was deemed a failure, and the vocal numbers lay in oblivion until 1867 when they were rescued by Grove and Sullivan. Fortunately, most of Schubert's compositions for *Rosamunde* were instrumental, and in recent years the ballet music and entr'actes are among his most popular orchestral works. The fact that he wrote no overture to *Rosamunde* has led to two of his other overtures being wrongly attributed to the play.

Although Schubert never abandoned his ambition to write a successful opera, *Rosamunde* is his last completed dramatic work. He resumed composing purely instrumental forms and in them achieved masterly success.

WESTLAND: A BACK-COUNTRY OVERTURE

Larry Pruden
(1925 - 1982)

At age 21, Larry Pruden, New Zealand composer, conductor, timpanist and teacher, attended the first composer's class to be held at the Cambridge Summer Music School in 1947. A competent clarinetist and church organist, he had composed his first work, *Waves of the Pacific*, a waltz for piano, in 1938. Essentially self-taught, he was awarded a bursary for study at London's Guildhall School of Music, where, along with Edwin Carr, David Farquahar and Robert Burch, he studied under Alfred Nieman.

In 1972 the Composer's Association of New Zealand awarded Larry Pruden their first annual merit award for composition; sadly by then he was already suffering from an undiagnosed brain tumour. Larry Pruden took up the Mozart Fellowship at Otago University in 1975.

Where his country was concerned, Larry Pruden was an unashamed romantic. The New Zealand landscape is a constant theme in much of his music, with a strong sense of atmosphere being created in sure sound pictures, eg Wellington in *Harbour Nocturne* (1956) and *Lambton Quay* (1975), rural images in *Westland: A Back-country Overture* (1961) and *Taranaki* (1976). *Dances of Brittany* (1956) for string orchestra is one of his most performed works.

Westland: A Back-country Overture was written in 1961 for the Wellington Youth Orchestra, received its first performance the following year under the baton of Peter Zwartz with the composer playing the timpani. The following notes are part of those written by Larry Pruden for an NZBC

Symphony Orchestra performance in 1966 for Lower Hutt's 75th Jubilee celebrations.

“For those who love the New Zealand that is far removed from main roads and towns, this overture should be an invigorating reminder of what it feels like to scrutinize raw country, untouched by the sophistications of modern life. The work is evocative rather than programmatic. It uses a Haydn-sized orchestra (plus suspended cymbal and tam-tam), with the timpani allotted a role of major importance. A broad introduction on the full orchestra punctuated by solo outbursts from the timpani sets out the main substance; then the first violins play a long simple tune. Later an extended slower section suggest perhaps the remote and forbidding nature of the untrodden hinterland.”

Janet Wilkins

CONCERTO FOR CELLO AND ORCHESTRA IN A MINOR OP 129
Soloist: Tom Pierard

Robert Schumann
(1810 - 1856)

Nicht zu schnell
Langsam - Etwas lebhafter - Schneller
Sehr lebhaft - Cadenza - Sehr lebhaft

Written in 1850, the Schumann Cello Concerto will always captivate audiences with its immediacy, intensity of emotion and such intuitive lyricism that could emanate only from the very soul of the cello, Schumann's own instrument.

Sketched over six days and orchestrated in a further eight, this concerto is written from the heart, and would seem to reflect the anguish Schumann was suffering at the time with the deterioration of his mental condition. What little peace he was able to discover could not be enjoyed for long. He was to suffer a complete mental breakdown three years later which led to his death in 1856.

This work was the first of the great Romantic concertos for cello, much of it original and daring, breaking many established conventions: there is no orchestral exposition; the three movements are linked together; there is a 'cyclic' reappearance of the main theme; the cadenza in the final movement is accompanied.

After an introduction of only four bars, the cello enters with one of Schumann's finest melodies, a powerful theme speaking from the very heart of the cello. The second subject is full of Romantic imagery. The language with 'longing' in minor sevenths, appoggiaturas and suspensions was later to influence Wagner and Schoenberg. The development is full of interplay, where with the introduction of a sinisterly disturbing staccato triplet figure repeated frequently in the orchestra, it becomes plain that the whole movement is a quest by the soloist for peace, analogous with Schumann's own.

The final orchestral tutti is interrupted with a cry from the cello, leading the way from the ferment of the first movement to the sublime serenity of the second. It is a song for the cello, bringing to the surface the dreamer that is in us all. The tranquillity is to last a mere eight bars before being again disturbed by the orchestra. Peace is restored and the soloist enters into an exquisite duet with the Principal Cellist, accompanying him with sustained double-stops. After sixteen bars - the longest peaceful episode in the entire work - Schumann's tormentor again intrudes, drawing the mood inexorably toward the fiery animation of the third movement.

It is in this movement that there is arguably a shortage of thematic material and where there seems

to be an obsession with the first rhythmic motif which is repeated almost frenetically in various forms through the movement. But it is an allegory of a protagonist's defiance and victory over malicious forces, as that repeated figure ceases when the cello finds the strength to halt the growing power of the evil tide with a declamatory but moving cadenza reasserting calm and quietude. It is the first time that a cadenza has ever been placed at this critical point of a final movement just before the coda. From here the cello leads more and more quickly through a series of arpeggio passages, at one point shouting back the tormentor's staccato triplet figure from the first movement as if in humorous defiance, then leading on to a joyous and triumphant end.

Casals described the concerto as "... one of the finest works one can hear ... from beginning to end the music is sublime."

Tom Pierard

INTERVAL

SYMPHONY NO 38 IN D MAJOR K 504

Wolfgang Amadeus Mozart
(1756 - 1791)

Adagio - allegro

Andante

Finale - presto

Six months after the success of *Le Nozze de Figaro* in Prague, Mozart commenced work on two compositions - the Piano Concerto in C, K 503, and the Prague Symphony K 504. Both were intended for benefit concerts in Prague, both were completed in 1786 (amidst commissioned chamber and concert music and the daily routine of teaching), and the symphony was played for the first time in the city of Prague at a concert organised in Mozart's honour.

There are two important structural features of this symphony - the sombre introduction gravitating from D Major to D Minor reminiscent of the doom-laden world of *Don Giovanni*, and the absence of a minuet.

The first and principal theme of the *Allegro* seems very like an outline of the *Fugato* to *The Magic Flute*, while in the *Andante* (G Major) which dramatically combines chromaticism with counterpoint, the second theme takes on the shape of an orchestral variant of the duet between Don Juan and Zerlina. The rapid and seemingly lively *Finale* picks up on a motif from *Le Nozze de Figaro* - the little allegro assai duet between Suzannah and Cherubin in the second act. With this symphony Mozart easily made the transition from the instrumental style to the theatrical dramatic style and vice versa, allowing the symphony of the classical age to complete one of its most decisive evolutions.

Janet Wilkins

TOM PIERARD



Tom Pierard started lessons at the age of eight with Molly Henderson, distinguished Hamilton cellist, and later studied at the Auckland Conservatorium of Music with Georg Pederson and Coral Bognuda, graduating in 1980.

He then gained qualifications in Engineering and followed a career in Mechanical Design for six years, returning to full-time professional playing and teaching in 1988.

In 1993 he undertook a years study for an honours degree in performance cello at the University of Auckland with Coral Bognuda and was awarded the annual prize for Best Student in Music.

Tom now plays regularly with the Auckland Philharmonia Orchestra, broadcasts regularly as a National Artist for Concert FM and appears frequently throughout New Zealand in chamber groups, solo recitals and concertos.

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CLIVE LAMDIN



Clive was born too many years ago in a comfortable corner of South East England. A love of music, supported by an old piano, a wind-up gramophone and a collection of 78 rpm records, was fostered by his mother, with whom he attended concerts by such legends as Solomon and Denis Brain.

He was fortunate enough to attend a school with strong musical traditions and, in addition to playing the flute and organ, and doing a lot of singing, mis-spent much of his youth becoming acquainted with huge amounts of classical music on the new long-playing records.

His adult musical life was for many years limited largely to playing the organ in small, local churches in England, and later choral singing in Auckland and Hamilton, although

he has (also for many years) been close to completing a BMus at Auckland University.

He has enjoyed all the opportunities to conduct which have come his way; however, it is really only since his association with the Waikato Symphony that he has 'come out' as a conductor and over the last two years he has conducted the orchestra for a number of concerts, including the open-air Turtle Lake concert in Hamilton Gardens earlier this year.

He is the founder-conductor of the Hillcrest Singers, an informal group concentrating on some of the lesser-known choral repertoire, and has appeared in several Hamilton stage productions, most recently as C S Lewis' brother in last year's Creative Theatre Co. production of 'Shadowlands'. During the day, he lectures in the Business Studies Department at the Waikato Polytechnic and is married to a very understanding clinical psychologist.



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BEVERLEY OLIVER



The Waikato Symphony Orchestra is pleased to welcome back Beverley Oliver to lead this concert. Beverley, who has recently 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 music 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.

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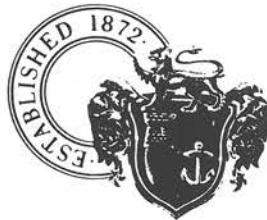
CONCERT CALENDAR

10 July	New Zealand Symphony Orchestra	Founder's Theatre
19 July	Opus Chamber Ensemble	Founder's Theatre
1 August	New Zealand Symphony Orchestra	Founder's Theatre
4 August	Hamilton Chamber Music	Founder's Theatre
13 August	Hamilton Chamber Music	Founder's Theatre
16 August	New Zealand Symphony Orchestra	Founder's Theatre
29 August	Hamilton Chamber Music	Founder's Theatre
6 September	Opus Chamber Ensemble	Founder's Theatre
21 September	New Zealand Symphony Orchestra	Founder's Theatre
22 September	New Zealand Symphony Orchestra	Founder's Theatre
27 September	Waikato Symphony	Founder's Theatre
29 September	Hamilton Chamber Music	Founder's Theatre
24 October	Hamilton Chamber Music	Founder's Theatre
30 October	New Zealand Symphony Orchestra	Founder's Theatre
15 November	Waikato Symphony	St Peter's Cathedral
22 November	Opus Chamber Ensemble	Founder's Theatre

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June 1997

THE ORCHESTRA

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Beverley Oliver

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