

27/28/4/91

Waikato Orchestral Society



INTRODUCING . . .

THE WAIKATO ORCHESTRAL SOCIETY

The development of orchestral music in Hamilton is fostered and promoted by the Waikato Orchestral Society.

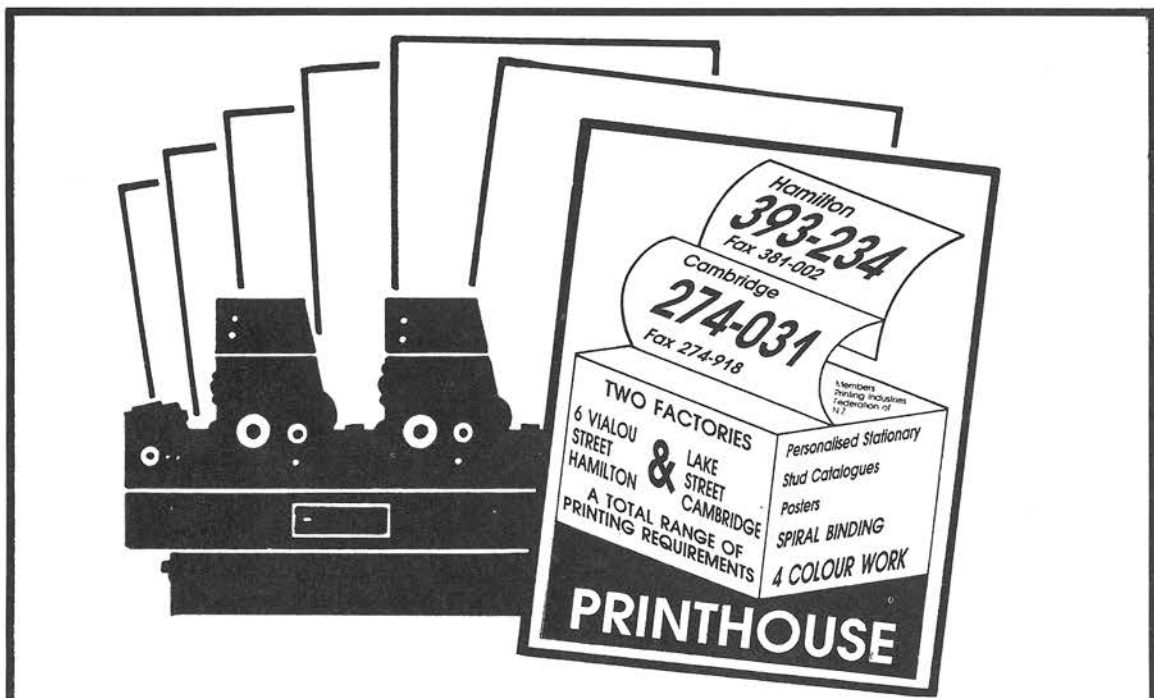
The Society provides adult musicians with orchestral training and performance opportunities.

The Waikato Symphony Orchestra provides the foundation for the 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, the Hamilton Operatic Society and Opera Waikato, as well as maintaining individual teaching and performance commitments.

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



Introducing..... Paula Spiers

Paula is familiar to many involved in orchestral activities and is currently Head of Music at Waikato Diocesan School in Hamilton. Born and educated in London, Paula won a scholarship to the Royal College of Music and specialized in accompaniment and chamber music. Opportunities in conducting, accompanying and performing followed in both London and international Music Schools. Since 1965, when she came to New Zealand, Paula has taught music and been very involved in the recent Review of Musical Education. Included among many varied musical activities are rehearsing orchestras to accompany the Hamilton Civic Choir and conducting numerous chamber orchestra concerts.

Introducing..... Matthew Marshall

Matthew was born in Lower Hutt and educated at Melville High School, Hamilton. He attended Victoria University where he graduated Bachelor of Music with first class honours in performance. He studied at the Nelson School of Music with English guitarist John Mills and has subsequently participated in master classes with several eminent guitarists including John Williams, Alice Artzt and Julian Bream.

In 1988 Matthew was runner-up in the TVNZ Young Musicians Competition performing Rodrigo's "Concierto de Aranjuez" with the New Zealand Symphony Orchestra. Winning an AGC Young Achievers Award in 1989 enabled him to travel to England where he studied with Gordon Crosskey and John Williams at the Northern College of Music. While in England in 1990 he won the Irene Brown Memorial Prize in the Royal Overseas League Music Competition in London.

Matthew is currently based in Wellington where he tutors guitar at Wellington Polytechnic. Forthcoming engagements include several solo recitals as well as concerto appearances with the Dunedin Sinfonia and the NZ Symphony Orchestra's 1992 Summer Pops tour.

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- the Hamilton City Council (administration grant),
- Opus Music Ltd. (advertising),
- Shearer's Music Store (use of vehicle) and
- Weir's Piano and Organ Centre (use of equipment).

OVERTURE TO KING STEPHEN, Op. 117 **Ludwig van Beethoven (1770-1827)**

Andante con moto

Presto

Beethoven's King Stephen Overture was written to be performed with Kotzebue's play *King Stephen, or the First Benefactor of Hungary*. The occasion for this was the opening of the new German theatre in the Hungarian capital of Pest, on February 9, 1812. The city was at the time recovering from the aftermath of the Turkish war and occupation, and the opening of the theatre marked the beginning of a kind of rehabilitation .

The subject of the play, and hence of Beethoven's overture, was the first King of Hungary, Stephen (975-1038). Stephen re-organized and unified a fragmented nation by "fire and sword" - the perfect subject for a play seeking to appeal to the fiery emotions and patriotic spirit of the Hungarians!

The overture is distinctly Hungarian in flavour with two main dance rhythms. After a slow introduction, a stately Hungarian tune is developed in rhapsodic style. A quick dance follows with a recapitulation of both themes.

CONCIERTO de ARANJUEZ **Joaquin Rodrigo (1902-)**

Soloist: Matthew Marshall - Guitar

Allegro con spirito

Adagio

Allegro gentile

Joaquin Rodrigo was born in Spain in 1902. He became blind at the age of three but the enthusiasm of local Spanish musicians for his prodigious talent supported him in his pursuit of a career as a composer, whatever the obstacles. At the age of 25 he was admitted to the Ecole Normale de Musique in Paris as a pupil of Dukas. After travelling throughout Europe in the 1930's, Rodrigo returned to Spain when civil war broke out. Here he concentrated on directing radio broadcasts and devoted himself to composition. Later he was appointed Professor of Music History at the University of Madrid and has since established himself as a music critic and lecturer of great repute.

The Concierto de Aranjuez was first performed in 1940, when Rodrigo was 37. It was received with immediate enthusiasm, catapulting Rodrigo to fame. The concerto explores new fields of harmony and rhythm, and opens up new possibilities in the use of the orchestra and the solo instrument. The guitar never becomes submerged in the orchestra but asserts its individuality and even converses with it.

The concerto moves from a sunny opening movement to a tender then brooding second movement and ends with a vigorously dancing third movement. As with all Rodrigo's works, the sounds and colours of the Mediterranean sparkle through the music.

Interval

SYMPHONY No. 6 ('The 'Little' C Major Symphony)
Franz Schubert (1797 - 1828)

Adagio: Allegro: Piu moto

Andante

Scherzo: Presto: Piu lento

Allegro moderato

Schubert's 6th symphony was begun in October 1817 and finished in February 1818, when Schubert was 21. As with all his other symphonies it remained unpublished during his lifetime and was the only one of the nine symphonies to be given a public concert (in the year of his death).

As with all but one of the early symphonies this begins with a slow introduction. Both main themes of the allegro are first entrusted to the woodwinds. The development is notable for its use of imitative devices and the movement ends with a good deal of bustle and vigour.

The second movement is a lilting playful andante in F with a more lively middle section in C whose jaunty triplet rhythms colour the return of the first theme. The third movement is a spirited and vigorous scherzo. Its sudden dynamic contrasts, brisk pace and harmonic adventurousness make for an exciting contrast with the previous movement.

The final movement is a rondo-like divertissement rather than a true symphonic finale. It is packed with catchy tunes and is prophetic of the finale of 'The Great' C Major Symphony. The symphony ends with three silent bars, the theme stretching beyond the audible part.

ORCHESTRA

Conductor: Paula Spiers

Leader: Victoria Sayers

1st Violins

Victoria Sayers*
Michael Laurie
Jean Paterson
Sally Swedlund
Ian Sweetman
Michele Wahrlich
Janet Wilkins
Beryl Wylde

2nd Violins

Hazel Martin*
Alexandra Barrett
Robert Crawford
Jane Diaz
Maryla Endert
Celia Grant
Christine Polglase
Raema Stockman

Clarinets

Murray Johnson*
Christine Kestle

Bassoons

David Nation*
Geoff McNeill

Oboes

Rodney Ford*
Melanie Johns

Double Bass

Paul Bowers-Mason*
Gail O'Brien

* denotes principal player.

Violas

Shirley de Lacey*
Julia Daldy
Liz Gehrke
Marise McNeill
Raewyn Poole

Cellos

Sister Colleen*
Johan Endert
Joan Haughie
Anne Havill
Lucie Morton-Brown
Marie Ryan
David Stokes
Elizabeth Tucker
Barry Wylde

Flutes

Michelle Edgerley*
Kathryn Orbell

Piccolo

Kathryn Orbell

Horns

Jill Ferrabee*
Katy Schroder
Ingrid Hendy
Paul White

Trumpets

Lyn McLean*
Seager Mason

Timpani

Sarah Oliver

Orchestral Society Management

Patron: Dr Wilf Malcolm
Treasurer (and Acting Chairman): John Haughie
Secretary: Johan Endert
Resident Conductor: Paula Spiers
Auditor: J A Arms
Committee: Philippa Biddulph, Andrew Buchanan-Smart, Michelle Edgerley, Rodney Ford, John Hills, Elsie Kane, David Nation, Victoria Sayers
Music Committee: Andrew Buchanan-Smart, Michelle Edgerley, Rodney Ford, David Nation, Victoria Sayers, Paula Spiers