

Introducing Uwe Grodd

Guest conductor German-born Uwe-Alexander Grodd has been critically acclaimed as one of New Zealand's rising musical stars. A professional conductor and flautist, Uwe initially studied choral conducting under Manfred Schreier in Ludwigsburg and graduated from Mainz University in 1980 with a Masters degree. Further study followed under Sergiu Cellibidache in Mainz, Richard Schumacher in Switzerland and at the Bach Akademie in Stuttgart, Germany. In 1986 Uwe was a prizewinner in the International Conducting Competition in Lugano, Switzerland, conducting Stravinsky's Concerto in D with the Master Players Orchestra of Europe. A scholarship enabled him in 1989 to take up residence at the Banff Centre in Canada where he worked with conductors and composers such as Gilbert Amy, Paris, and Gilles Tremblay, Toronto.

Since his arrival in New Zealand in 1983, Uwe Grodd has been a permanent conductor of the Radio Nelson Chamber Orchestra, the Nelson Regional Youth Orchestra, and has recently been appointed chief conductor for the Auckland University Orchestra. He has tutored in conducting at the Nelson Polytechnic and has recently been appointed lecturer in flute and orchestral conducting at the Auckland University Music Department.

Introducing Lindy Tennent-Brown

A sixth former from Hamilton, Lindy has been learning the piano for about ten years and is sitting Grade 8 Theory and Practical exams this year. In addition to the piano, Lindy plays trombone in the Waikato Schools Symphonic Band and her school jazz band, sings in the school choir and has accompanied the school choir and orchestra. Currently she is studying sixth form performance music and is first trombone in the National Youth Concert Band.

Introducing Rebecca Smith

Rebecca is a third former from Rotorua who has frequently performed in concerts and competitions in Hamilton and Rotorua, and last year won the Registered Music Teachers Scholarship for orchestral instruments. She passed her Grade 8 examination in her Form One year and recently played in the Westpac Secondary Schools Music competitions where the trio in which she played was placed third overall.

Acknowledgement: The Waikato Orchestral Society acknowledges financial assistance from the Community Arts Council.

PETITE SUITE, Claude Debussy (1862 - 1918).

En bateau - Andantino

Cortege - Moderato

Menuet - Moderato

Ballet - Allegro giusto

Debussy was an artist *sui generis*. He did things with music that no-one who lived before him had done and few who came after him could ignore. Virgil Thomson, critic and composer, said of him that "Debussy is to the musicians of our century everywhere, what Beethoven was to those of the nineteenth, our blinding light, our sun". Debussy's use of block chords, of harmony with a modal flavour and based on the whole tone scale, the delicate colours of his orchestration and his technique of "layering" sounds all proclaim him as an innovator of the highest degree, his aim being for a "sonorous halo" of sound.

The Petite Suite was originally composed for piano duet in 1888 and subsequently arranged for small orchestra by Henn Busser. The WSO plays a transcription for small orchestra by H. Mouton after the Busser orchestration.

PIANO CONCERTO No 1 in G MINOR, Op 25, Felix Mendelssohn (1809-1847).

Soloist: Lindy Tennent-Brown

First Movement: *Molto allegro con fuoco*

Mendelssohn's prodigious all-round gifts appear unparalleled in musical history. He proved to be a classical scholar well versed in philosophy, poetry, literature and drama, a brilliant conversationalist, an athlete, a more than competent artist and an extremely gifted musician. Mendelssohn is also regarded as the greatest exponent in his time of the piano music of Mozart and Beethoven, a skilled violist, an inspiring conductor championing contemporary music and neglected masterworks of the past as well as being first and foremost a composer.

The popularity of his work in the nineteenth century was followed by a severe reaction, partly caused by a feeling that his life had been too easy but the pendulum has swung again and the best qualities of his music - its craftsmanship, restraint, poetry, inventive orchestration and melodic freshness are now highly valued.

The G minor piano concerto dates from 1831, midway through a three-year European tour and was first performed in Munich on October 17th, 1831. The opening movement is one of feverish activity with the bustling opening subject giving way to a more intense and somewhat questioning character.

Interval

CONCERTINO for CLARINET and ORCHESTRA, Op 26,
Carl Maria von Weber (1786-1826).

Soloist: Rebecca Smith

Adagio ma non troppo
Andante: poco piu vivo: Allegro

While most famous for his operas, Weber had an ingratiating love and feeling for instruments of all kinds. He wrote the concertino for a pre-eminent clarinetist of the time, Heinrich Barmann, with whom he was in constant touch throughout the composition of the piece.

This concertino shows Weber's engaging melodic invention and exploits the clarinet's singing and virtuoso capabilities in the manner of the grand concert arias for virtuoso singers. The piece begins with an impressive orchestral introduction - *Adagio ma non troppo* - to which the clarinet adds its own appealing voice. This is followed by an *Andante*, consisting of a melody with two brilliantly ornate variations. A slow interlude - *Piu Lento* - impressively displays the clarinet's low register, and the final *Allegro* is a showcase of dazzling runs and staccato and legato arpeggios.

SYMPHONY NO 8 in F Major, Op 93,
Ludwig van Beethoven (1770-1827).

Allegro vivace e con brio
Allegretto scherzando
Tempo di Menuetto
Allegro vivace

Beethoven's mastery of structure and of key relationships was the basis on which he worked a revolution in the handling of sonata form with the wit and drama of his music existing in his juxtaposition of the unexpected and expected.

Composed in a matter of months, the Eighth Symphony is often regarded as a reaction to the momentous striving involved in the composition of works such as the Emperor piano concerto and the Fifth Symphony. In its first performance it suffered through being compared to the Seventh Symphony played in the same concert, but the Eighth is as innovative and individual as any of Beethoven's nine symphonies.

The first movement is dominated by the surging confidence of the opening theme while the humour of the two inner movements can be seen as coloured by irony. The "metronomic ticking" of the wind semiquavers in the second movement suggests the movements of marionettes, while the irony of the third movement lies in the outmoded style and the direction that the movement is to be played "in the tempo of a minuet" thereby hinting that it was not to be taken seriously as a minuet. This calculated lightweight approach allows the finale to assume its place as an exhilarating climax. The form is traditional sonata rondo with the final section expanded to the point where it becomes half of the movement.

Programme notes: Michelle Edgerley
Typing and layout: Janet Wilkins

Concert date: September 15th, 1991

ORCHESTRA

Conductor: Uwe Grodd

Leader: Trudi Miles

1st Violins

Trudi Miles*
Hazel Martin
Jean Paterson
Christine Polglase
Michelle Wahrlich
Janet Wilkins
Beryl Wylde

Violas

Shirley de Lacey*
Julia Daldy
Sue Dobree
Dorothy Fordyce
Liz Gehrke
Marise McNeill
Raewyn Poole

2nd Violins

Alexandra Barratt*
Robert Crawford
Jane Diaz
Maryla Endert
Raema Stockman

Cellos

Elizabeth Tucker*
Johan Endert
Joan Haughie
Lucie Morton-Brown
Sally Stables
David Stokes
Barry Wylde

Clarinets

Philippa Biddulph*
Jenny Salter

Flutes

Michelle Edgerley*
Kirsten Eade
Andrea Eschmann

Bassoons

David Nation*
Jeff McNeill

Horns

Jill Ferrabee*
Ingrid Hendy
Katy Schroder

Oboes

Rodney Ford*

Double Bass

Paul Bowers-Mason*
Gail O'Brien

Trumpets

Lyn McLean*

Harp

Lisa Williamson

Timpani

Sarah Oliver*
David Fagan

* denotes principal player.

Orchestral Society Management

Patron: Dr Wilf Malcolm

Secretary: Johan Endert

Treasurer: John Haughie

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