



THE WAIKATO SYMPHONY ORCHESTRA

CONDUCTOR: ANDREW SEWELL

LEADER: ERICA COLBERT

AT HILLCREST HIGH SCHOOL AUDITORIUM

4.30 p.m.

SUNDAY , NOVEMBER 2ND , 1986

PROGRAMME

Mozart - Overture. The Marriage of Figaro

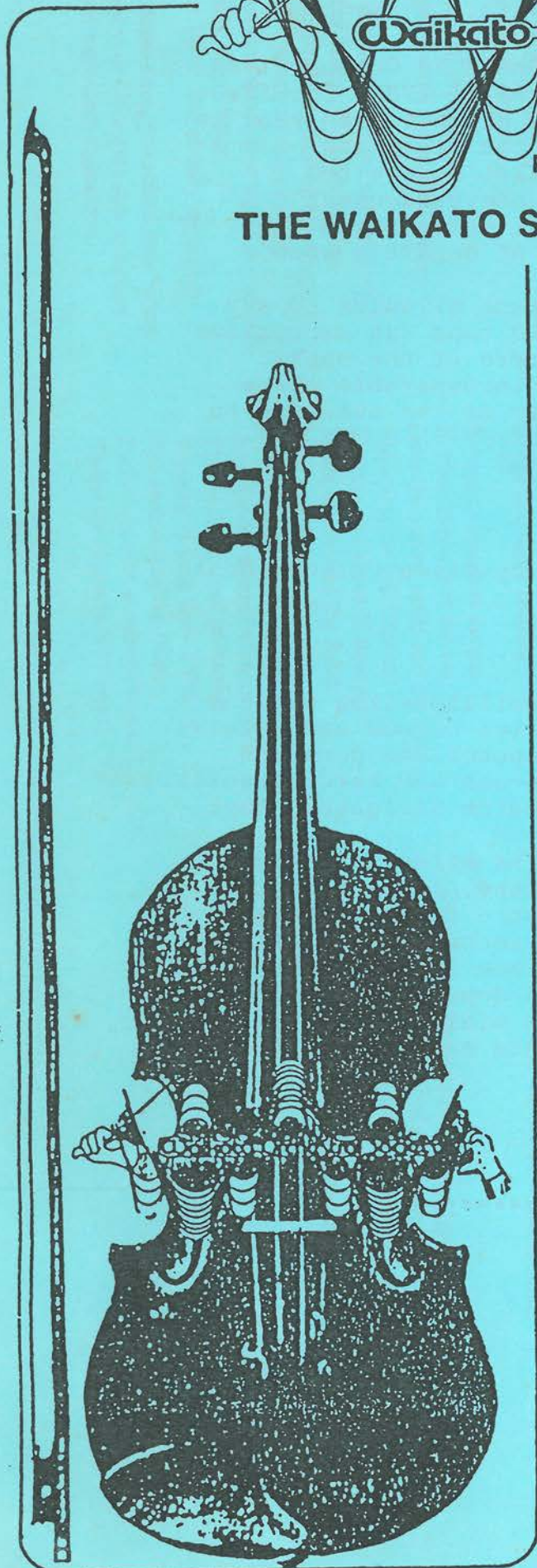
Gounod - Petite Symphony (Wind Ensemble)

Lilburn - Landfall in Unknown Seas.

Beethoven - Symphony No.2.

PRICES

Adults	\$6.00
Children and Senior Citizens	\$3.00
Family Concession	\$15.00



PROGRAMME

OVERTURE - " The Marriage of Figaro " K.492 Mozart
1756 - 1791

Mozart began the composition of the Opera in October 1785, and completed the score on the 29th. April 1786. The first performance took place on the 1st May of that same year in Vienna. The Viennese public, used to the light and superficial Italian Operas, found Mozart's work too complicated and too serious. However the subsequent performance in Prague was a sensational success and the "Marriage of Figaro" soon became one of Mozart's most popular dramatic works.

The overture does not contain any direct allusion to any theme of the Opera, but with its rapid runs an expressive melody it introduces into the atmosphere of the opera. Intrigue, disguise and wit, form the incomparable charm which prevails from the very first bar of the overture to the last note of the finale.

LANDFALL IN UNKNOWN SEAS (Poem by Allen Curnow/ Music
by Douglas Lilburn)

Reader: Michael Easter

The music to the above represents a collaboration between one of New Zealand's leading poets Allen Curnow and Douglas Lilburn, New Zealand's best known composer. The poem and music were written in 1942 to commemorate the tercentennial of the voyage to New Zealand by the Dutch Navigator, Abel Tasman in 1642.

The work is made up of three parts. The first is a kind of recitative, setting the historical scene, the setting - forth of the voyagers into the unknown - likening them to the ancient Polynesian voyagers. The second is a dramatic lyric which recounts the Landfall in New Zealand, the bloody clash with the islanders, and Tasmans departure. The third is a lyric meditation harmonising the vision and action of the first two parts offering a possible meaning for the whole of our own age and nation.

***** INTERVAL*****

*The 300th Anniversary of the Discovery of New Zealand
by Abel Tasman, 13 December, 1642*

i

Simply by sailing in a new direction
You could enlarge the world.

You picked your captain,
Keen on discoveries, tough enough to make them,
Whatever vessels could be spared from other
More urgent service for a year's adventure;
Took stock of the more probable conjectures
About the Unknown to be traversed, all
Guesses at golden coasts and tales of monsters
To be digested into plain instructions
For likely and unlikely situations.

All this resolved and done, you launched the whole
On a fine morning, the best time of year,
Skies widening and the oceanic furies
Subdued by summer illumination; time
To go and to be gazed at going
On a fine morning, in the Name of God
Into the nameless waters of the world.

O you had estimated all the chances
Of business in those waters, the world's waters
Yet unexploited.

But more than the sea-empire's
Cannon, the dogs of bronze and iron barking
From Timor to the Straits, backed up the challenge.
Between you and the South an older enmity
Lodged in the searching mind, that would not tolerate
So huge a hegemony of ignorance.
There, where your Indies had already sprinkled

Their tribes like ocean rains, you aimed your voyage;
Like them invoked your God, gave seas to history
And islands to new hazardous tomorrows.

ii

Suddenly exhilaration
Went off like a gun, the whole
Horizon, the long chase done,
Hove to. There was the seascape
Crammed with coast, surprising
As new lands will, the sailor
Moving on the face of the waters,
Watching the earth take shape
Round the unearthly summits, brighter
Than its emerging colour.

Yet this, no far fool's errand,
Was less than the heart desired,
In its old Indian dream
The glittering gulfs ascending
Past palaces and mountains
Making one architecture.
Here the uplifted structure,
Peak and pillar of cloud—
O splendour of desolation—reared
Tall from the pit of the swell,
With a shadow, a finger of wind, forbade
Hopes of a lucky landing.

Always to islanders danger
Is what comes over the sea;
Over the yellow sands and the clear
Shallows, the dull filament
Flickers, the blood of strangers:
Death discovered the Sailor
O in a flash, in a flat calm,
A clash of boats in the bay
And the day marred with murder.
The dead required no further
Warning to keep their distance;
The rest, noting the failure,
Pushed on with a reconnaissance
To the north; and sailed away.

iii

Well, home is the Sailor, and that is a chapter
In a schoolbook, a relevant yesterday
We thought we knew all about, being much apter
To profit, sure of our ground,
No murderers mooring in our Golden Bay.

But now there are no more islands to be found
And the eye scans risky horizons of its own
In unsettled weather, and murmurs of the drowned
Haunt their familiar beaches—
Who navigates us towards what unknown

But not improbable provinces? Who reaches
A future down for us from the high shelf
Of spiritual daring? Not those speeches
Pinning on the Past like a decoration
For merit that congratulates itself,

O not the self-important celebration
Or most painstaking history, can release
The current of a discoverer's elation
And silence the voices saying,
'Here is the world's end where wonders cease.'

Only by a more faithful memory, laying
On him the half-light of a diffident glory,
The Sailor lives, and stands beside us, paying
Out into our time's wave
The stain of blood that writes an island story.

PETITE SYMPHONY

Gounod
1818 - 1893

Charles Gounod, a French composer, wrote this composition in his late 60's for the celebrated wind ensemble the "Societe de Musique pour Instruments a Vent" of Paris. This group, under leader/conductor flautist Paul Taffanel, first performed the Petite Symphony at the Salle Pleyel in Paris in 1885.

The Petite Symphony was originally scored for two flutes but was later revised with the two parts being combined into one. The first movement begins with a slow introduction (Adagio) which is developed out of a characteristic four note motif, which forms the nucleus of the main theme of the succeeding Allegretto. It is extended here with an attractive rhythmical phrase which returns in the Finale. The composition style shows clearly an opera composer is at work, the second movement (Andante cantabile) being built of suavely melodious cantilenas. In the Scherzo (Allegro moderato) the composer has given the Horns two considerable soli: the horn call figures which introduce the movement and th obstinately reiterated dissonant seconds which are so attractive in the middle section. This amiable chamber work ends with a very happy and lively Finale.

Symphony No.2 in D Major Op.36

Beethoven
1770 - 1827

Adagio molto - Allegro con brio
Larghetto
Scherzo and Trio
Allegro molto

The Second Symphony was written in 1802. It was begun at Heiligenstadt, outside Vienna, where Beethoven wrote his famous "Testament" after the depression occasioned by his realisation of approaching deafness. He is said to have rewritten the symphony three times in his struggle for self expression.

The first movement opens with a slow introduction running without a pause into the Allegro where the first tune is built on an ornamented version of the common chord of D. The exposition is based on simple elements of scale and arpeggio with brilliant effect. The slow movement, based on sonata form, is a long outpouring of beautiful melodies. The trumpets and drums are silent throughout, while the scherzo consists of the cheeky tossing of melodic fragments from one instrument to another.

The Rondo - Finale contains one of the wittiest of Beethoven's themes - almost an expression of laughter. It is Beethoven at his most boisterous.

ORCHESTRA

CONDUCTOR : Andrew Sewell

1ST VIOLINS

Erica Colbert *
Ron Graham
Andrea Keast
Hazel Martin
Christine McKenzie
Beryl Wylde
Ian Sweetman

2ND VIOLINS

Beverley Nation *
Emily Allan
Maryla Endert
Jane Ford
Jan Kitchen
Phillip Poole
Lynn Robinson
Raema Stockman

VIOLAS

Christine Polglase *
Dorothy Fordyce
Maria Martin - Smith
Phillipa Upton
Barry Wylde

CELLOS

Stephen Gibbs *
Annabelle de Croy
Johan Endert
Lucie Morton - Brown
Marie Ryan
Carol Thompson
Peter Merz

BASS

Joanne Stewart *
Julie Porter

FLUTES

Elsie Kane *
Michelle Edgerley *
Andrea Eschmann

OBOES

John Green *
Rodney Ford *
Des Farrell

CLARINETS

Kay Rogers *
John Henderson *
Christine Kestle
Murray Jonson
Donald Nicholls

BASSOONS

David Nation *
Celia Walker
Lynn Robinson

FRENCH HORNS

Jill Ferrabee *
Katy Schroder

TRUMPETS

James Upton *
Nicholas Martin

TYMPANI

Huck Saunders *

* denotes Principal or Co Principal

SYMPHONY MANAGER
ASSISTANT SYMPHONY MANAGER
STAGE MANAGER
LIBRARIANS

John Lauderdale
Maria Martin - Smith
David Nation
Margaret Annals, Lucy Scott

The Society would like express its gratitude to Max Stewart and Andrew Buchanan - Smart for the initial preparation of the Symphony Orchestra for this concert