

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 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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WAIKATO ORCHESTRAL SOCIETY MANAGEMENT

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Music Selection Committee:	Ken Clewlow Philip Poole	Clive Lamdin	David Nation
Programme Notes:	Janet Wilkins	Rehearsal Conductor :	Yunn-Ya Chen Lai
Stage Manager:	Craig Fepulea'i		



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ACKNOWLEDGMENTS

The Waikato Orchestral Society gratefully acknowledges:

- ◆ Grants received from Creative New Zealand, the Hamilton Community Arts Council and the Hamilton City Council.
- ◆ Financial support from the advertisers in the programme.
- ◆ Assistance with transport from Michael Tuck Motors and Shearers Music Store.
- ◆ Floral arrangements from Petals Flower Shop.
- ◆ National Library for music scores used in this performance.

PROGRAMME

The Barber of Seville Overture

G. Rossini

Concerto for Harp in Three Tempi

F.A. Boieldieu

Soloist: Rebecca Harris

INTERVAL

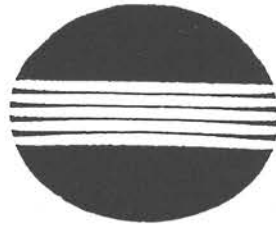
Two Gymnopedies

E. Satie

Symphony No 40 in G minor

W.A. Mozart

Performed in Hamilton on 29 June and Tauranga on 30 June 1996



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PROGRAMME NOTES

THE BARBER OF SEVILLE OVERTURE

G. Rossini (1792-1868)

Andante

Allegro vivace

By the time Rossini came to compose his last opera Guillaume Tell (William Tell) in 1829, he had written 35 operas in 20 years. Many of these were masterpieces in their genre, but for reasons unknown, possibly psychological exhaustion, Rossini never composed another opera, although he lived for another 39 years.

Essentially a man of the theatre, Rossini was fortunate to pursue his career at a time when impresarios were vying with each other for the latest novelty, and when there flourished a school of personable and technically assured singers.

Like Bellini and Donizetti, Rossini understood the voice with uncanny perception and was married to one of Spain's greatest sopranos - Isabella Colbran.

Many Rossini overtures, including the Barber of Seville Overture, have won fame as concert pieces in their own right. Arresting instrumentation, memorable tunes and sustained rhythmic vitality are constant factors in these vivid compositions.

Generally Rossini's overtures did not aim at summarising what followed in the body of the opera. Silencing the hubbub of conversation endemic in nineteenth century opera houses and capturing the audience's attention was the main object.

CONCERTO IN THREE TEMPI FOR HARP AND ORCHESTRA

F.A. Boïeldieu
(1775-1834)

Soloist: Rebecca Harris

Allegro brillante

Andante lento

Rondeau - Allegro agitato

François Adrien Boïeldieu was a leading opera composer in France during the first quarter of the nineteenth century, and it is as a central figure of the Opéra comique tradition that he achieved renown.

An exceptional feature of his style was its great melodic wealth and ease. Best known for his deft management of the simpler harmonic progressions, Boïeldieu could, none the less, compose in the latest Parisien manner when the need arose, although his harmony rarely extended beyond the normal confines of the period.

Little mention is made of this particular concerto when listing Boïeldieu's musical achievements. He is best known as a pupil of Cherubini, and for his opera compositions, in particular *The Caliph of Bagdad* and *La Dame Blanche*.

GYMNOPELIES

Erik Satie (1866-1925)

Lent et grave
Lent et douloureux

French composer Erik Satie was born in Normandy in 1866 and died in Paris in 1925. His “highly original” approach to composition, or as one historian has described it, “mad whimsicality” endeared him to many of the leading intellectuals of the day, and he collaborated on various projects with Picasso, Cocteau, Diaghilev and René Clair. Musical scores in red ink minus barlines, interspersed with facetious directions and comments, as well as compositions entitled *Pieces in the shape of a pear* and *Limp preludes for a dog* were but some of the manifestations of this original approach.

As piano pieces, the three Gymnopelies are among Satie’s most popular works. They were composed during a period of sick-leave from a reluctant spell of military service, and their mystical calm and cool simplicity proved immediately attractive. The curious title means literally “naked children” and many refer to an ancient Greek ceremony where young boys danced naked.

Originally composed in 1888 the first and third Gymnopelies were orchestrated by Debussy.

SYMPHONY NO 40 IN G MINOR

W.A. Mozart (1756-1791)

Allegro molto
Andante
Menuetto and Trio - Allegretto
Allegro assai

Harassed as Mozart was by the worries of debt, illness and the parlous state of his wife’s own health, his fortieth symphony in G minor can be viewed almost as his personal and valedictory testament. It has a sombre restlessness which anticipates the Romantic age over the horizon in the 19th century which he would never see, and yet arch-Romantic Robert Schumann found this fatalistic work imbued with a “Grecian lightness and grace”.

The work begins, not with a statement of melody, but with nearly a bar of undulating accompaniment and in spite of sunny interludes throughout the work (including the serene slow movement and the happy trio which are perhaps the source of Schumann’s description), it ends remorselessly in the minor key.

Mozart’s last three symphonies, No’s 39, 40 and 41 were composed over a period of six weeks in 1788.

Programme Notes compiled by Janet Wilkins

UWE-ALEXANDER GRODD



Uwe-Alexander Grodd has established himself as one of the youngest and most talented conductors in New Zealand. One of his teachers, Maestro Juan Matteucci described him as... "an exquisite conductor and musician with a wealth of knowledge and enormous technical skills. The perfect independency of his arms gives him absolute control of tempi and enables him to be as expressive as he wishes".

A native of West-Germany, Uwe first studied choral conducting at the Hochschule in Ludwigsburg under Manfred Schreier and in 1980 received his Masters Degree from the Mainz University. He furthered his studies under the batons of Sergiu Cellibidache, Richard Schumacher, and at the Bach Akademie in Stuttgart, Germany.

Uwe-Alexander Grodd has been permanent conductor of the Radio Nelson Chamber Orchestra and the Nelson Regional Youth Orchestra until 1987, has been invited as guest conductor by many New Zealand orchestras, and has appeared on numerous occasions as soloist or conductor with the Auckland Sinfonietta.

Uwe-Alexander Grodd has toured most European countries and North America, and has achieved success at many international competitions. He is based in Auckland where he is Lecturer in Flute and Conducting at the University of Auckland's School of Music, and is Musical Director of the University Orchestra and Principal Conductor of several Auckland orchestras.

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REBECCA HARRIS



Rebecca was born in England and came to New Zealand at the age of eight. She began harp lessons with Winifred Carter in Auckland at the age of 12, and two years later played in the National Youth Orchestra.

She won a Queen Elizabeth II Arts Council Scholarship to study harp at the Royal Academy of Music with Osian Ellis, and returned to take up a position as harpist in the New Zealand Symphony Orchestra, where she remained for 11 years.

In 1993 Rebecca performed the Mozart Flute and Harp Concerto with the Auckland Philharmonia Orchestra in their main subscription series and is a regular concerto soloist with St Matthews Chamber Orchestra.

Now resident in Auckland, she is harpist with the Auckland Philharmonia Orchestra.



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BEVERLEY OLIVER



The Waikato Symphony Orchestra is pleased to welcome back Beverley Oliver to lead this concert. Beverley, who until this year has 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 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. Beverley has recently remarried and now lives in Taumarunui. The Society greatly appreciates her commitment in commuting to Hamilton for rehearsals and concerts.

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CONCERT CALENDAR

17 July	Capital Brass Quintet	Lady Goodfellow Chapel
18 July	Baroque Voices	Founders Theatre
24 July	Chris Hainsworth	Lady Goodfellow Chapel
31 July	David Nalden and Tamas Vesmas	Lady Goodfellow Chapel
7 August	Nicola and Alexandra Bibby	Lady Goodfellow Chapel
9 August	Canterbury Trio	Founders Theatre
10 August	Opus Chamber Orchestra	Founders Theatre
14 August	Ingrid Culliford	Lady Goodfellow Chapel
15 August	New Zealand Symphony Orchestra	Founders Theatre
21 August	Dean Major and Katherine Austin	Lady Goodfellow Chapel
3 September	New Zealand String Quartet	Trustbank Theatre
4 September	University Performance Students	Lady Goodfellow Chapel
7 September	Waikato Symphony Orchestra	Trustbank Theatre
15 October	Michael Houstoun	Founders Theatre

The **7 September WSO Concert** will feature local violinist **Trudi Miles**, who will play the **Kabalevsky Violin Concerto** with **Clive Lamdin** conducting. Other works are by Mendelssohn and Farquhar.

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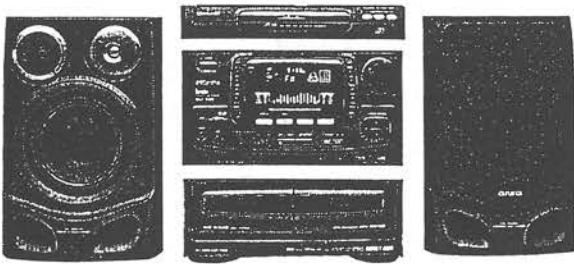
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'Thanks for buying the best'

In 1971, Hamilton musicians Colin McMillan, Ian Sweetman, the late Bob Russell and Shirley de Lacy (née Wentworth) invited local musicians to an inaugural meeting held at Berkley Intermediate School where the decision was made to form The Hamilton Concert Orchestra. Colin was to be the conductor and Ian was the leader.

About 40 players prepared and presented programmes which consisted mainly of well-known minor works performed in various venues. In 1974, we tackled Beethoven's Symphony No 1 with the help of several "ring-in" players to fill the instrument gaps.

In 1976 the orchestra was renamed The Waikato Symphony Orchestra with concerts being presented in Hamilton and other Waikato towns and free concerts for young people - "Peter and the Wolf" being a memorable production in the Founder's Theatre. Over the years the orchestra has combined with Opera Waikato, the Hamilton Operatic Society, the Civic Choir and even the Hamilton Citizen's Band.

Colin had nursed the orchestra in its formative years but was happy to hand over leadership to Andrew Buchanan-Smart, who in 1979 became Resident Conductor.

Concertos were added to the programmes and we have been well-served by fine local musicians as well as others from Auckland and elsewhere -

Margaret Crawshaw, Cecilie McShane, Tom Pierard, Mary Scott, Mary O'Brien and David Nalden - just to name a few. David Adlam, another "local lad" performed a clarinet concerto once, and in recent years has become a popular guest conductor.

Since 1985 the orchestra has had many guest conductors as well as soloists. It has always been sponsored by local firms, the City Council and Creative New Zealand (formerly the Arts Council), but funds have never been plentiful. In 1982 the orchestra acquired three new 'top-of-the-range' timpani which opened up new possibilities for programmes. They also invested in music stands and folders, and the players turned out in traditional black and white. There was a pride in appearance and performance which continues to grow.

The original aim to see a local orchestra flourish and give pleasure to its members and audiences in Hamilton and other Waikato towns, is being maintained; currently the orchestra presents three concerts a year, each performed in Hamilton and out-of-town.

[This history of the Waikato Symphony Orchestra was prepared by Dorothy Fordyce, a foundation member of the Society.]

THE ORCHESTRA

CONDUCTOR

Uwe-Alexander Grodd

SOLOIST

Rebecca Harris

LEADER

Beverley Oliver

FIRST VIOLINS

John Burnett
 Natasha Gale
 Liz Gherke
 Jan Kitchen
 Michael Laurie
 Mary Maxwell
 Jean Patterson
 Philip Poole
 Janet Wilkins
 Tim Williams

SECOND VIOLINS

Christopher Nation*
 Craig Fepulea'i
 Victoria Gough
 Kristi Johnson
 Joanne Kane
 Peter Stokes
 Diane Williams

VIOLAS

Michael Slatter*
 Matthew Gough
 Anna Smith
 Kelly Thomson
 Barbara Crawforth

CELLOS

Barry Wylde*
 Yunn-Ya Chen Lai
 Johan Endert
 Liz Johnson
 Ben Nation

DOUBLE BASSES

Huldreich Kobe*
 Benjamin Dick
 Anna Ryder

FLUTES

Elsie Kane*
 Briar Towers

OBOES

John Green*
 Jonathon Hoskin

CLARINETS

Murray Johnson*
 Karen White

BASSOONS

David Nation*
 Glenys Rule

FRENCH HORNS

Miriam Wright*
 Ilana Burton
 Ingrid Hendy

TRUMPETS

Bevan Holden*
 David Lawless

PERCUSSION

Lisa Williamson*
 Bevan Holden

HARPS

Rebecca Harris*
 Lisa Williamson

PICCOLO

Briar Towers

* denotes principal player