

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 pleased to assist, whenever possible, community groups, such as 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

Overture to Don Giovanni	W Mozart
Concerto for Piano and Orchestra in G Minor No 2 Op. 22 <u>Soloist</u> : Georgina Zellan-Smith	C Saint-Saens
INTERVAL	
Sinfonietta	E Carr
Symphony No 8 in F Major Op. 93	L van Beethoven

*Performed in
Hamilton on 8 August 1998
and
Thames on 9 August 1998*

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PROGRAMME NOTES

Overture To Don Giovanni

W. A Mozart
(1756 - 1791)

Andante
Allegro molto

Mozart's two-act opera Don Giovanni was produced in Prague in 1787 under the original title *Il Dissoluto Punito, o sia Il Don Giovanni* ('The Rake Punished, or, Don Giovanni') It is the second of Mozart's nineteenth century comic operas written with the librettist Da Ponte and is generally acknowledged as his dramatic masterpiece. The opera revolves around the central character Don Juan, his insatiable quest for amorous adventures and his final demise. He is dragged down to Hell by a statue of the Commendatore whom he has killed in a duel following an attempt to seduce his daughter Donna Anna.

Concerto For Piano And Orchestra in G Minor No 2 Op. 22

Soloist: Georgina Zellan-Smith

Camille Saint-Saens
(1834 - 1921)

Andante sostenuto
Allegro scherzando
Presto

Camille Saint-Saens' background was one of the most remarkable in 19th century French music. Born in Paris in 1835, he was the son of a clerk at the Ministry of the Interior who died within a few months of his son's birth leaving Camille to be brought up by his aunt and mother. At age two and a half he was having piano lessons from the aunt and at three composed his first piece for the instrument. There were public performances by seven and at ten he made his debut playing Mozart and Beethoven piano concertos.

In 1857, while organist of the Madeleine, one of the most prestigious church positions in Paris, Saint-Saens's improvisation was heard by Franz Liszt who subsequently described him as the world's greatest organist. Public recognition of this accolade came in 1871 when with Anton Bruckner, he participated in a series of recitals given to inaugurate the organ at the Royal Albert Hall. Saint-Saens was a frequent visitor to England in the course of a long and prolific career and in 1873 was awarded an Honorary Music Doctorate from Cambridge University

While his compositions cover virtually every nineteenth-century genre, his thirty or so instrumental concertos are notable for their radically original approach to form. Unlike his operas which were frequently tailored to suit the tastes of nineteenth-century audiences, his concertos show a highly personal assimilation of classical formal modes. The equal status given to the orchestra and solo instrument in Saint-Saens concertos is all the more remarkable given the background of the typical nineteenth century *concerto brillant* and its concentration on the solo instrument.

The three-movement Second Piano Concerto was written over seventeen days in the spring of 1868. The first performance took place on May 13, 1868 with the composer as soloist, and his friend, Russian composer Anton Rubenstein as conductor.

An extended piano cadenza introduces the basically tranquil first movement which establishes an improvisatory style in these first few bars.

The second movement is a compound-metre Allegro scherzando in E flat major with a repeated trio section, a timpani introduction, and a first subject which is contrasted with a waltz-like second subject based on a dotted rhythm.

The virtuoso Presto - a kind of alla breve tarantella - is written as a three part dance, the middle section of which is dominated by keyboard trills through all the instrument's registers over calmly progressing, often curiously dissonant chords in the orchestra.

INTERVAL

(Programme Notes Continued On Page 8)

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GEORGINA ZELLAN-SMITH



The New Zealand pianist, Georgina Zellan-Smith is a most distinguished musician. Now based in Auckland, Georgina lived in London for 25 years where, at the end of her outstanding studentship, she had the rare honour of being appointed a Professor at the Royal Academy of Music. Subsequently, she established an enviable reputation as Concert Pianist, Examiner, Adjudicator and Teacher.

Her extensive performing career has also included solo performances in the elite London Piano Series, recitals in the United Kingdom, New Zealand, the Far East, Australia, West Indies, the United States of America and Europe. As a concerto soloist she has played with major London orchestras and toured in New Zealand with the New Zealand Symphony Orchestra. She is a long standing artist on London's BBC and Radio NZ. Television appearances have included Hong Kong, London, Trinidad and New

Zealand. She has recorded for Oryx (London) and Ode (New Zealand). Her repertoire includes many major works, from Bach through to 20th century and she has championed New Zealand works since her student day. More recently, distinguished New Zealand composer Edwin Carr dedicated his Eleven Pleasant Pieces to her.

As well as continuing engagements within New Zealand, Georgina makes return visits to the United Kingdom for recitals, BBC recording, or a guest soloist at the Brecon Cathedral Easter Concerts in Wales.

In recent years Georgina has performed concertos in Auckland under the baton of Sir William Southgate, (Saint-Saens and Chopin) with great success.

In June 1996, Georgina gave recitals/workshops in the West Indies, and in the United States gave a recital in Salt Lake City prior to being on the Jury Panel for the prestigious Gina Bachauer Junior International Piano Competition. The glowing tributes paid to her in all these fields have led to invitations to return.

YUNN-YA CHEN

After graduating from the National Taiwan Normal University with BA and MA (Music) degrees, Yunn-Ya Chen gained experience as a university lecturer training primary and secondary school music teachers. In 1991 Yunn-Ya Chen graduated from the Hochschule der Kunste in Berlin with a Masters Degree in Orchestral Conducting.

While living in Hong Kong, Yunn-Ya Chen worked as a full-time music teacher at St Stephen's College (teaching piano, cello, singing and conducting the choir and orchestra), as Assistant Musical Director and Conductor of the Hong Kong Children's Choir, and as Guest Conductor for the Hong Kong Sinfonietta. She also arranged scores for the Hong Kong Ballet and frequently worked as a free-lance music critic and concert pianist.

In addition to her association with Waikato Symphony as a Conductor and member of the cello section, Yunn-Ya Chen is Musical Director and Conductor of the Piako Symphonic Band.



TRUDI MILES



Waikato Symphony welcomes Trudi Miles as Leader of its 1998 concerts. Trudi began violin studies at the age of five. She later gained two Diplomas while studying with Cecilia Worth before moving to Auckland where she gained her LRSM and Diploma in Music Performance under David Nalden. While in Auckland Trudi was also a member of the Auckland Philharmonia Orchestra.

During the next two and a half years in London Trudi played with various Chamber groups and toured Venice with the Westminster Philharmonic Orchestra. On returning to NZ in 1990 Trudi gained her LTCL Teachers Diploma and became a member of the Institute of Registered Music Teachers of New Zealand.

Over the last three years Trudi has freelanced in Auckland and has a private teaching practice in Hamilton. Trudi is married with three young children.

PROGRAMME NOTES (*continued*)

Sinfonietta

Edwin Carr
(1926 -)

Prelude (Andante)
Allegro
Andante molto
Allegro molto

Edwin Carr is one of New Zealand's most prolific composers and teachers. In 1948 he began study under Benjamin Frankel at the London Guildhall School of Music, and in 1954, with a British Council scholarship worked with Goffredo in Rome. Carr's early prize winning overture *Mardi Gras* was premiered in 1953 by the Royal Philharmonic Orchestra with the young Queen Elizabeth in the audience.

Following a period of time with Carl Orff in Munich he returned to New Zealand in 1958, and spent the following decade alternating between New Zealand and Australia composing and teaching. He held the position of Mozart Fellow at Otago University 1973-74 and from 1975 was teacher of composition at the Conservatorium of New South Wales. He has lived permanently in New Zealand since 1984.

Edwin Carr's established repertoire includes three Symphonies, (1981, 1984 and 1988), the opera *Nastasya* (1969-72) based on Dostoyesky's *The Idiot*, *Sonata for Piano*, (1954), *Nightmusic* (1958), *Scherzo for Orchestra*, *Sonata for Unaccompanied Violin* (1961), *An Edith Sitwell Song Cycle*, (1966) and *Five Pieces for Orchestra* (1967)

The *Sinfonietta* opens atmospherically with wafting woodwind lines floating among more sustained string ideas. The second movement is full of incident from the bustling spiky rhythms of its opening bars through to the sostenuto idea introduced by trombones and timpani, described by the composer as a 'solemn choral for the brass in pairs'. The return of the initial theme is as dramatic as the surging climax which brings the movement to a close.

After a short and rather melancholy *Andante molto* which grows from the six-bar phrase announced by the lower strings in the opening bars the work ends with an ebullient dance movement. The tone is rustic as the *Sinfonietta* moves to a dashing close.

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

Written in an unusually short time in the summer of 1812, Beethoven's *Eighth Symphony* shows a return to the classical symphonic form reminiscent of Haydn. At its first performance in Vienna in 1814, this symphony appears to have been less appreciated than the Seventh which immediately preceded it and to a certain extent has overshadowed it. Wagner is reputed to have been unimpressed with the Eighth symphony, describing it as "cold music".

The first movement opens with the main thematic group of the movement, with none of the usual attention-grabbing introductions, motto themes or incisive chords. This main two-bar motif is developed and through the use of rhythm and powerful rhythmic - metrical clusters is built up into a compelling conclusion.

The Allegretto scherzando which follows, also belongs to the same world of exalted "play", being based on the canon which Beethoven wrote for his friend Johann Nepomuk Malzel, inventor of the metronome. Berlioz called this movement "one of those creations for which there is no model and no parallel, something that falls just as it is from heaven into the artist's headand we are transfixed as we listen to it."

In the Tempo di Menuetto it is as though Beethoven wanted to prove what could be achieved within the old form of a comfortable Landler. Particularly interesting is the end of the movement with its "false' entry of the woodwind.

The final Allegro vivace is one of Beethoven's most complex and ingenious. The main idea is in fact a surprising re-modelling of the Allegretto theme.

Programme Notes compiled by Janet Wilkins

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