

## 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.

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### Acknowledgments

The Waikato Orchestral Society acknowledges financial support from the Northern Regional Arts Council, Community Arts Council, and Hamilton City Council, Shearers Music Store for assistance with transport, and Petals Flower Shop for providing floral arrangements.

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## DAVID FAGAN

David started learning the piano at age 7, and during his schooling took up the violin, timpani, and singing. He later gained his diplomas in singing, and gave several radio broadcasts as well as joining choirs and stage productions.

A foundation Student at the Hillcrest Teachers College, David specialised in Music Education and in 1967 went to Hutt Valley High School teaching music and science. In 1974 David returned to Hamilton as Head of Music at Hillcrest High School until 1981.



David conducted the Morrinsville-Te Aroha Community orchestra for four years, and has taken an active role in the Hamilton music arena over the years. He takes a break from the timpani and returns to the conducting platform for his second appearance in this role with the WSO.

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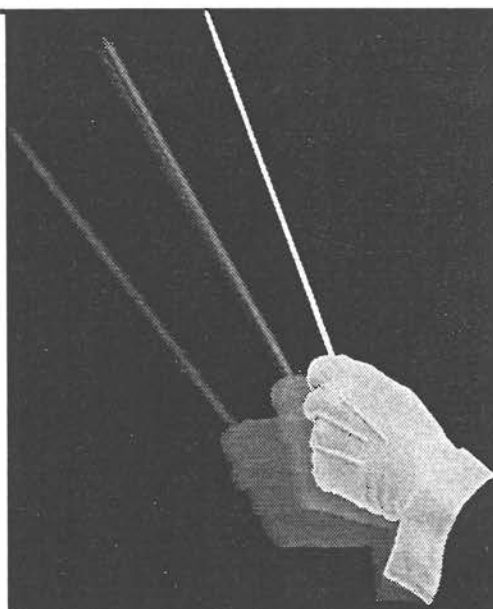
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### Orchestral Society Management

**Patron:** Dr Wilf Malcolm

**Secretary:** Johan Endert

**President:** John Haughic

**Stage Manager:** David Nation

**Vice-President:** David Nation

**Auditor:** J. A. Arms

**Committee:** Alexandra Barratt, Philipa Biddulph, Andrew Buchanan-Smart,  
Ken Clewlow, Michael Lauric, Emma Lambarth, Lisa Williamson.

**Music Committee:** Philipa Biddulph, Andrew Buchanan-Smart, Ken Clewlow,  
Michael Lauric, David Nation

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**MICHAEL LAURIE**

Michael started on the violin at the age of 10, with the Bousefield School of Music in Putaruru. He also learnt from Michael Esling in Cambridge and Gregor McShane in Hamilton before going to London where he studied for 6 years under John Crawford and Sophie Langdon. More recently he has learnt from Sally Swedlund in Hamilton. Michael also plays the viola which he learnt by playing in shows with the Hamiton Operatic Society, and Musikmakers.

Michael is currently an itinerant String teacher in the Waikato region; a member of the WSO since 1987, and leader of the Orchestra for the last two years.

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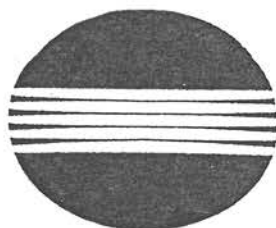
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**FINGAL'S CAVE OVERTURE ("THE HEBRIDES") Op 28**  
**Felix Mendelssohn (1809-1847)**

The well known Hebrides Overture has been described as one of Mendelssohn's finest works. Written when he was only 17, it was one of the first independent concert overtures to be written, and is still today regarded as one of the finest examples of Romantic writing in this form. After starting on the beginnings of what was to become the Scottish Symphony, Mendelssohn travelled from Oban to the Island of Mull. From comments made to his family around this time, it seems that the initial idea for this overture was conceived before he visited Staffa with its famed Fingal's Cave. The original title for this music - The Lonely Island - is thought to refer to Mull. Mendelssohn apparently disliked the title Fingal's Cave which the publishers bestowed on the work after it reached its final form in 1832.

One of the greatest musical seascapes, the Overture evokes the sounds and rhythms of the ocean, its swelling and ebbings, its violent storms and mysterious shimmering calms, within a sonata structure. There are remote luminous modulations in the development, and the second theme in the recapitulation is sounded *tranquillo assai* and fleetingly recalled by the flute in the last bars.



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**CHANSON de MATIN Op 15 No 2**  
**Edward Elgar (1857-1934)**

Elgar was an English romantic composer, regarded as the outstanding figure of his generation. However, unlike Bizet and Mendelssohn, he was over 40 before his orchestral work, The Engima Variations, (a collection of musical portraits of friends), and the choral work "Dream of Gerontius", established him as an eminent composer.

Elgar had a forthright style which became associated with nationalistic feeling, (eg: Five Pomp and Circumstance Marches) although he made little or no use of folk songs in his works. The Severn Suite for Brass is one of his few post -1919 works. He played a variety of instruments including cello, piano, double bass, bassoon and trombone, but it was the violin he taught and played, and cherished an ambition to become a soloist.

Originally composed for the piano, Elgar later orchestrated the "Chanson de Matin" and "Chanson de Nuit" cameos.

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**PAVANE POUR UNE INFANTE DEFUNTE**  
**Maurice Ravel (1875-1937)**

Impressionist French composer Maurice Ravel was a master of orchestral technique, and innovative in exploring the sonorities of the piano (in which mode this piece, like Elgar's, was originally written). Ravel is frequently associated with Debussy with both being entitled Impressionist composers although Ravel's music is firmer in its harmonies and part writing, clearer in outlines and more objective. Ravel's music, in contrast to Debussy's never denegrates into moments of sensation. It is frequently dominated by Spanish dance movements and influenced by the courtly elegance of the eighteenth century.

**TWO DANCES FROM 'THE BARTERED BRIDE'**  
**Bedrich Smetana (1824-1884)**

- I Polka
- II Dance of the Comedians

"The Bartered Bride" is the most popular and humourous of the series of operas composed by Smetana. They were all nationalistic in both literary and subject matter, musical style and material. By the middle of the nineteenth century, nationalism had become an accepted element in music and Smetana became a champion of his native Bohemia. The scenery and legends of that country are commemorated in his cycle of Symphonic Poems "Ma Vlast" (My Country). Through his Polkas, Smetana immortalised the Bohemian dance form in music in much the same way as Chopin did the Polish Mazurka.

The Bartered Bride was the opera which made Smetana a celebrity. It was an unpretentious affair, and the most obviously nationalistic of all of Smetana's operas. It was successful partly because it dealt directly with peasant life, with characters that Smetana's audiences could relate to. Trained in the Austrian/Italian tradition, Semata is Mozartian not only in technique but in his compassionate feeling for human beings.

**INTERVAL**

**SYMPHONY No 1 in C Major**  
**Georges Bizet (1838-1875)**

Allegro vivo  
Adagio  
Allegro vivace  
Allegro vivace

Bizet composed this symphony before the age of 17, although it was not until 1935 that it was discovered, performed, and recognised as being worthy of ranking among the finest works of Mozart and Mendelssohn written at the same age.

Bizet was admitted to the Paris Conservatoire before his eleventh birthday and there joined the counterpoint class of Zimmermann, an aging Professor whose place was frequently taken by Charles Gounod. Much of Gounod's influence can be seen in the lyricism in this symphony, as well as the styles of Mozart and Rossini whom Bizet admired greatly.

Bizet was a distinctive figure in French music although, with the exception of The Pearl Fishers and Carmen, very little of his operatic output is well known. Other well known works include two Suites for Orchestra from Daudet's L'Arlesienne, and the Jeux d'Enfants for piano duet.

- Programme notes by Janet Wilkins

- Concert Dates - Hamilton: 30 October 1993 - Raglan 31 October 1993

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## ORCHESTRA

**Conductor:** David Fagan                      **Leader:** Michael Laurie

### 1st Violins

Julia Dold  
Hazel Martin  
Jean Paterson  
Michele Wahrlich  
Janet Wilkins

### Violas

Robert Crawford  
Dorothy Fordyce  
Liz Gehrke \*  
Christine Polglase  
Sally Swedlund

### Cellos

Sister Colleen  
Joan Haughie  
Peter Merz  
Marie Ryan \*  
John Turner

### 2nd Violins

Alexandra Barratt  
Craig Fepuleai  
Amelia Hart  
Jan Kitchen  
Sally Mossop  
Beverley Nation \*

### Double Bass

Paul Bowers-Mason \*  
Gail O'Brien

### Oboes

John Green \*  
Melanie Johns

### Flutes

Elsie Kane \*  
Kathryn Orbell

### Clarinets

Andrew Marshall  
Ian Whitton \*

### Trumpets

Cameron Elliot \*  
Lyn McLean

### Horns

Jill Ferrabee  
James Morton \*  
Grant Milligan  
Miriam Wright

### Harp

Lisa Williamson \*

### Timpani

Sarah Oliver

### Bassoons

Angela East  
David Nation \*

\* denotes principal

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