

## 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 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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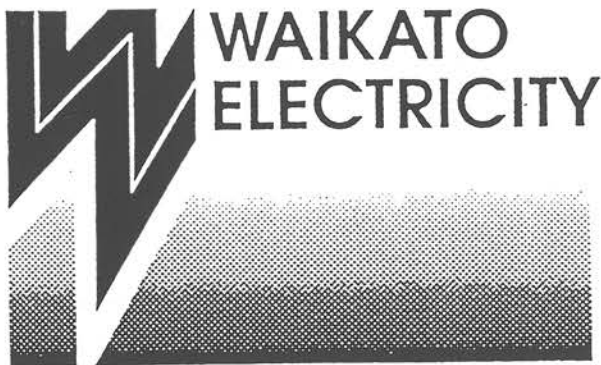
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## WAIKATO ORCHESTRAL SOCIETY MANAGEMENT

<b>President:</b>	David Nation	<b>Vice President:</b>	Ray Littler
<b>Secretary:</b>	Johan Endert	<b>Treasurer:</b>	Paul Kane
<b>Committee:</b>	John Burnet David Stokes	Elsie Kane Peter Stokes	Philip Poole Lisa Williamson
<b>Music Selection Committee:</b>	John Green Philip Poole	Clive Lamdin	David Nation
<b>Programme Notes:</b>	Janet Wilkins	<b>Stage Manager:</b>	John Burnet



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### ACKNOWLEDGEMENTS

The Waikato Orchestral Society gratefully acknowledges:

- ◆ Grants received from Creative New Zealand, the Hamilton Community Arts Council, the Hamilton City Council and Trustbank Waikato Community Trust.
- ◆ Financial support from the advertisers in the programme.
- ◆ Michael Tuck Motors for assistance with transport.
- ◆ Petals Flower Shop for floral arrangements.
- ◆ National Library for music scores used in this performance.
- ◆ Shearer's Music Store for assistance with transport.

## PROGRAMME

Overture: La Clemenza di Tito W A Mozart

Concerto for Organ and Orchestra in F Major Op 4 No 4 G F Handel  
Soloist: Nigel Williams

### INTERVAL

Concerto for Trumpet and Orchestra in E Flat Major J Haydn  
Soloist: Grant Langdon

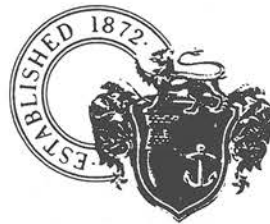
Symphony No 35 in D Major K 385 (Haffner) W A Mozart

Performed in Hamilton on 6 December 1997

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## PROGRAMME NOTES

### OVERTURE: LA CLEMENZA DI TITO

W A MOZART  
(1756 - 1791)

*La Clemenza di Tito* (Clemency of Titus) is a two-act opera composed by Mozart between July and September 1791. A story of imperial Rome, it is set to the libretto by Pietro Metastasio, and first performed in the Prague National Theatre of 6 September 1791. It was commissioned to mark the Prague coronation of Leopold II.

Mozart was apparently keen to show his expertise in serious as opposed to comic opera (*The Marriage of Figaro* and *Don Giovanni* composed in 1786 and 1787 respectively were both comedies), and contrary to popular opinion, the commission for *La Clemenza di Tito* was far from unwelcome - it enabled him to produce a concise drama which had remarkable success over the next twenty years.

Despite its lack of overt thematic connection with the rest of the opera, the overture is in broadly conceived sonata form with the second theme in primary woodwind colours, preceding the reprise of the majestic opening.

### CONCERTO FOR ORGAN AND ORCHESTRA IN F MAJOR OP 4 NO 4 Soloist: Nigel Williams

G F HANDEL  
(1685 - 1759)

Allegro  
Andante  
Adagio - Allegro

The organ concerto was developed by Handel as a supplement to his greater innovation, the English oratorio. Although these oratorios fascinated generations of English choral singers, they suffered variable fortunes at the box office, and critics were frequently not accepting of the mixture of sacred and secular.

These concerti (twelve in total), were designed to fill intervals in the oratorio performances where the composer was given ample opportunity to display his virtuosity. No two are identical in form and were always introduced by an improvised voluntary. Handel continued to play his concerti even after he had lost his sight, either trusting his memory for older concerti or improvising the solo part of new ones. Orchestral players supplied the ritornelli between solo passages.

This fourth concerto was first performed in 1735 with Handel's *Athalia*, a version of the tragedy by Racine. It took place in the Sheldonian Theatre in Oxford, to the dismay of more conservative members of the academic establishment, one of whom objected that the theatre was "prostituted to a Company of squeaking, bawling, out-landish Singsters".

There is a brief orchestral introduction to the Allegro, providing a skeletal framework for the music that follows, before the soloist enters. The organ introduces the second movement which is followed by a short Adagio linking it with the final Allegro.

**CONCERTO FOR TRUMPET AND ORCHESTRA IN E FLAT MAJOR**  
Soloist: Grant Langdon

**J HAYDN**  
(1732 - 1809)

Allegro  
Andante  
Allegro

Haydn's Trumpet Concerto was composed in 1796 and performed in 1800 by the Viennese trumpeter Anton Weidinger (1766 - 1852). The construction of the first successful keyed trumpet is attributed to Weidinger - this instrument was softer and less penetrating than the "natural trumpet", and its tone compared to the sonorous tones of the oboe and clarinet.

The solo part in this concerto contains no major-disgressions to other tonalities, but exploits the chromatic possibilities of the instrument, particularly in the second movement.

**SYMPHONY NO 35 IN D MAJOR K 385 (HAFFNER)**

**W A MOZART**  
(1756 - 1791)

Allegro  
Andante  
Menuetto - Trio  
Finale - Presto

In the summer of 1782 in Vienna, Mozart received a request from his father in Salzburg, to compose an orchestral work to mark the occasion of eminent Salzburg citizen Sigmund Haffner being declared a Nobleman. Within a week, the first movement of Symphony No 35 had been despatched, and the remaining movements followed shortly afterwards. An introductory march was added at the last moment - accompanying this were instructions for the first movement to be played "with great fire" while the final movement was to be "as fast as possible".

The opening phrase of the first movement dominates the music throughout, and is followed by the Andante which contrasts with the strenuousness of the first movement by the delicacy of its themes. The Minuet is made up of a few phrases of melody in which the instruments give contrasts of colour, while the Finale shows Mozart at his most vivacious and ends the work on a note of high spirits.

Janet Wilkins

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**Waikato Symphony's first concert in 1998 will take place at  
8.00 pm on Saturday 9 May, at the Founder's Theatre.**

## NIGEL WILLIAMS



Nigel Williams completed a Masters degree in composition at Auckland University in 1978 studying with Douglas Mews, John Rimmer and Anthony Jennings. After eleven years teaching in Auckland he moved to Hamilton in 1991.

Since his arrival, Nigel has been actively involved in Hamilton music circles. He has given organ recitals at St Paul's Collegiate and St Peter's Cathedral, and has appeared as a concerto soloist with Opus Chamber Ensemble and the Waikato Symphony Orchestra. Nigel has also been involved with the University Chamber Orchestra and Choir. Nigel has won two composition competitions recently and has completed commissioned works for Waikato and Newcastle Universities.

In 1993 and 1995 Nigel organised the First and Second Hamilton International Organ Competitions at St Paul's Collegiate, and this year he has organised a very successful recital series at St Peter's Cathedral aimed at raising money to restore the cathedral organ.

Nigel is Director of Music at St Paul's Collegiate School, Organist and Director of Music at St Peter's Cathedral, and Theory Tutor at Waikato University's Music Department.

## GRANT LANGDON



Grant Langdon's professional musical career spans 21 years, starting with the Royal New Zealand Navy Band in 1976. From then until 1993 he continued to be involved with music on a part-time basis. His experience during these years include many appearances, playing for Big Bands, Musicals, various radio and television shows, and with St Matthew's Chamber Orchestra and the Auckland Symphony Orchestra.

Grant studied trumpet performance and conducting at Auckland University, graduating with a Bachelor of Music degree in 1995. In 1996 he completed a year at the Auckland College of Education, resulting in a Diploma of Teaching.

Grant is currently employed as Head of Music at Mt. Maunganui College where he is responsible for the programming and teaching of Music Studies at all levels. He is also Assistant Conductor of the N.Z.S.S.O. and Musical Director of the Bay Big Band in Tauranga.



## CLIVE LAMDIN



Clive was born too many years ago in a comfortable corner of South East England. A love of music, supported by an old piano, a wind-up gramophone and a collection of 78 rpm records, was fostered by his mother, with whom he attended concerts by such legends as Solomon and Denis Brain.

He was fortunate enough to attend a school with strong musical traditions and, in addition to playing the flute and organ, and doing a lot of singing, mis-spent much of his youth becoming acquainted with huge amounts of classical music on the new long-playing records.

His adult musical life was for many years limited largely to playing the organ in small, local churches in England, and later choral singing in Auckland and Hamilton, although

he has (also for many years) been close to completing a BMus at Auckland University.

He has enjoyed all the opportunities to conduct which have come his way; however, it is really only since his association with the Waikato Symphony that he has 'come out' as a conductor and over the last two years he has conducted the orchestra for a number of concerts, including the open-air Turtle Lake concert in Hamilton Gardens earlier this year.

He is the founder-conductor of the Hillcrest Singers, an informal group concentrating on some of the lesser-known choral repertoire, and has appeared in several Hamilton stage productions, most recently as C S Lewis' brother in last year's Creative Theatre Co. production of 'Shadowlands'. During the day, he lectures in the Business Studies Department at the Waikato Polytechnic and is married to a very understanding clinical psychologist.



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## BEVERLEY OLIVER



The Waikato Symphony Orchestra is pleased to welcome back Beverley Oliver to lead this concert. Beverley, who has recently 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 music 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 attender at overseas music conferences including the Canford Music School in London where she attended several orchestral workshops.



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## THE ORCHESTRA

### CONDUCTOR

Clive Lamdin

### SOLOISTS

Nigel Williams

Grant Langdon

### LEADER

Beverley Oliver

### FIRST VIOLINS

Jean Patterson

Philip Poole

Michele Wahrlich

Janet Wilkins

Beryl Wylde

### SECOND VIOLINS

Sally Whyte\*

Maryla Endert

Rachel Lamdin

Lisa Mohn

Peter Stokes

Dianne Williams

### VIOLAS

Liz Gehrke\*

Charlotte van Asch

Sue Dobree

Chris Nation

### CELLOS

April Murray\*

Y-Y Chen

Han Endert

Boudewijn Merz

John Turner

### DOUBLE BASS

Benjamin Dick\*

### FLUTES

Elsie Kane\*

Sharni Williamson

### OBOES

Anne Mendrun\*

Des Farrell

### CLARINETS

Murray Johnson\*

Keryn White

### BASSOONS

Michael Foote\*

Keith Rodgers

### FRENCH HORNS

Mia Camilleri\*

Ilana Burton

### TRUMPETS

Grant Langdon\*

Karen Ormsby

### TIMPANI

Lisa Williamson\*

\* denotes principal player