

THE WAIKATO ORCHESTRAL SOCIETY (INC.)

The Waikato Orchestral Society is proud to have received substantial financial support from Trusts and local businesses.

The sponsorship of Trust Waikato has come at a significant time in the development of the Symphony Orchestra. Over the last few years, the Orchestra has been extended and the quality of its performances improved by being able to attract capable conductors, soloists and musicians of wide experience. The assurance of ongoing financial assistance now allows the Society to pursue that principle with more confidence. In addition, the playing members of the orchestra will continue to be stimulated by the challenging environment created by the standards reflected by these talented people.

The Trust Waikato Symphony Orchestra continues to promote its aims of bringing high standards of performance to the public of the Waikato and beyond. It also provides an excellent opportunity for existing and potential orchestral players to participate with the Orchestra and so gain valuable experience and to contribute to the success of the Orchestra. The Society is grateful for the support of it has received from its sponsors, its patrons and supporting musicians.

WAIKATO ORCHESTRAL SOCIETY MANAGEMENT

President:	Peter Stokes	Vice President:	Leo Swart
Secretary:	Anne Mendrun	Treasurer :	Robert Johnson

Manager: Paul Kane

Committee:

Elsie Kane	Paul Kane
Anne Mendrun	Peter Stokes
Leo Swart	Katie Walsham
Robert Johnson	Ian Parsons

Programme Notes: Janet Wilkins

Stage Manager: Leo Swart

PROGRAMME

Overture from <i>Così fan tutti</i>	W. A. Mozart (1756—1791)
Serenade for Strings in G, K525,	<i>Eine Kleine Nachtmusic</i>
Concerto for Flute, Oboe and Orchestra in C Major	Antonio Salieri (1750—1825)

INTERVAL

Symphony No. 40 in G minor, K 550	W. A. Mozart (1756—1791)
-----------------------------------	--------------------------

Performed in Hamilton on Saturday 29 July 2006, 8.00 p.m.

In Rotorua on Sunday 30 July 2006, 2.00 p.m.

ACKNOWLEDGEMENTS

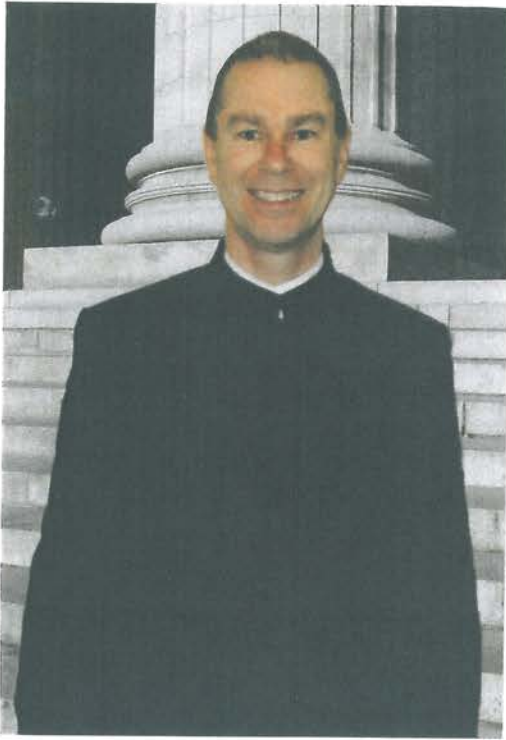
The Waikato Orchestral Society gratefully acknowledges:

Grants received from:

Trust Waikato
WEL Energy Trust
Hamilton Community Arts Council
Norah Howell Trust
Hamilton City Council
Hamilton City Council Theatre Services
The Breeze
Rotorua Energy Charitable Trust
City of Rotorua
Skycity Hamilton Community Trust
Perry Foundation

Financial support from the advertisers in the programme
Floral arrangements from Simply Elegant Flowers
National Library for music scores used in this performance
Shearer's Music Store for assistance with transport
Fuji Xerox Document Company for programme production
Waikato This Week
Waikato Times

David Adlam



With an LTCL on both piano and clarinet and an MPhil degree in Composition from Auckland University, David became Principal Clarinet in the Symphonia of Auckland, a position he held from 1976 until 1981, performing regularly as a soloist and broadcasting for Radio New Zealand.

After leaving the Symphonia, David worked as a Music Educator, conducting many youth, community and regional groups, taking the Epsom Girls Grammar School Orchestra to the Banff International Festival of Youth Orchestras, in 1999, as representatives of New Zealand.

In 2001, in demand as a conductor, soloist and composer, David returned to freelance music. He has combined these three different musical disciplines with an element of music education as a consultant to schools and lecturer in Composition and Musical Analysis at Vision College

Following frequent engagements as a conductor and soloist he received the inaugural award of the Trinity College (London) scholarship, enabling him to further his studies in Clarinet, Conducting and Composition at Trinity College in London in 2004, where he gained an FTCL. David is a member of the Chamber Ensemble Eklektika and performs recitals and chamber music, as well as working as a conductor. He plays Yamaha clarinets.



Catherine Cathcart

Catherine Cathcart grew up in Hamiton learning violin with Celia Worth and Sally Svedland. She studied violin at Auckland University and Baroque Violin with Graham McPhail. Catherine has performed with Bach Musica, Kowhai Baroque, Ak Barok, Piper's Sinfonia and Opus Chamber Orchestra, this is her first time leading Trust Waikato Symphony. Catherine left her position as HOD Instrumental Music at Westlake Girls High School in 2003, she now teaches privately and is a full-time mum.



Katie Walsham

Katie was born in England, emigrating to New Zealand with her family in 1985, and the next year commenced flute lessons at the age of 8. She fell under the tutorship of Elsie Kane, and spent her schooling years gaining flute exams through to grade 8, and playing for the Waikato Combined Schools Orchestras. At the age of 15, Katie began teaching flute as an 'out of school' music teacher for the Ministry of Education, and it was around this time that she first played 2nd flute for the Waikato Symphony Orchestra, and began regularly playing for Hamilton Operatic Productions.

After several years, an arboriculture career, and 2 children, Katie returned to playing the flute more seriously, and again under the tutorship of Elsie Kane, gained her Performers certificate in 2002.

She was accepted into the Bachelor of Performance Music studies at the University of Waikato in 2003. Through her studies, Katie has had tutorship from New Zealand's leading flute teachers; Catherine Bowie, and Ingrid Culliford, and has played in master classes with Alexa Still and Bridget Douglas.

Now, in her final year of her degree, Katie finds the challenges of juggling study, work and family life tough, but very rewarding, and especially enjoys the thrill of preparing for soloist appearances such as this. Katie hopes to further her music education in the future by completing her Diploma in teaching at University.



Jenny Johnson

Jenny is a 19 year old Second Year Performance Music student at University of Waikato. She is a Waikato girl, growing up in Matamata where she learnt the recorder at Firth Primary School, and the clarinet at Matamata Intermediate and Hamilton Girls High School. 5 years ago, Jenny "discovered" the oboe and has been captivated by its charms ever since. Her early teachers, local itinerant music teachers in schools, Barry Cullen and Murray Johnson (clarinet) and Elsie Kane (oboe) are also members of the Trust Waikato Symphony Orchestra. Now, as a Performance Music student at the University of Waikato she is fortunate to have as her tutor, Martin Lee, Principal Oboe in the Auckland Philharmonia.

Jenny has been a long time member of the outstanding Waikato Youth Symphonic Band, and in 2004 was a member of the inaugural National Symphonic Band where she performed as a soloist.

Jenny has also performed with the Whakatane Community Orchestra, University of Waikato Chamber Orchestra and Opus Chamber Orchestra.

Jenny is a recipient of a Sir Edmund Hillary Scholarship for high performing all-rounders at the University of Waikato. After graduating from Waikato, Jenny intends furthering her oboe studies overseas, with the aim of forging a professional career.

PROGRAMME NOTES

Overture from Cosi Fan Tutti

W. A. Mozart (1756-1791)

Cosi fan Tutti was the last of the three operas to which Mozart wrote the music and Lorenzo Da Ponte the libretto. It was written during the autumn of 1789 and first performed in January 1790, although fell from the standard repertoire of polite Viennese 19th and 20th century society for many years, possibly because of Despina's famous aria in Act 1 praising "free love", only to be presented in one of several Bowdlerized versions when it did regain popularity.

Cosi fan Tutti, literally translated is "Thus (or so) do all the woman" - often paraphrased to "Women are like that" and in some productions is presented as "They are all women" These words are sung in Act 2 Scene xi, immediately before the Finale by all three male singers accompanied by the Cosi fan Tutte theme heard originally in the Overture. It consists of two themes in the key of C major with the final two notes forming a C major cadence bringing an air of finality to the action.

Serenade for Strings in G, K 525, Eine Kleine Nachtmusik K 525

Allegro

Romanze - Andante

Menuetto - Allegretto

Rondo - Allegro

This "Little Serenade" is one of Mozart's happiest, most serene works, composed in the summer of 1787 while he was working on his opera Don Giovanni. It is one of the most popular, frequently performed pieces ever composed by Mozart, although little is known about for whom this Serenade was intended. Mozart rarely composed without a specific commission or purpose in mind and yet there is little mention of this work in his letters, or those of his contemporaries. It bears no trace of the sombre emotional intensities of Don Giovanni nor of the composer's worries over the ever-present problem of finances.

The famous opening motif contrasts with a more lyrical second subject with the brief development section working mostly on the first theme. The slow movement is a lyrical Romanze in which the main theme is presented in thirds. There is a momentary C minor episode but this is soon dispelled, and followed by the forthright Minuet, contrasting with a lyrical, lilting trio section. The main theme returns in the finale in a fast furious and inventive allegro.

Concerto for Flute, Oboe and Orchestra in C Major **Antonio Salieri**
(1750-1825)

Katie Walsham - Flute

Jenny Johnson - Oboe

Allegro spiritoso
Largo
Rondo - Allegretto

This Concerto dates from 1774, the year in which Salieri, aged 24, was appointed Court Composer in Vienna. He reputedly wasted no time in consolidating his position at the head of Viennese musical society and embraced the fashionable form of opera - composing at least forty of them. It is in the context of the Italian-Viennese opera tradition that this Concerto was written. The dialogue between the two "voices" is often dramatic, with a romantic duet in the Largo supported by an orchestra of strings, trumpets, horns and bassoon.

The Allegro spiritoso opens the work with forte chords which are echoed much more gently by trills by the soloists when they enter, following the brief orchestral introduction. The Largo is reminiscent of Haydn while the final movement follows the standard pattern of a rondo with the main theme recurring throughout the movement alternating with varied orchestral passages.

Symphony No 40 in G minor, K550 **W A Mozart (1756 - 1791)**

Allegro molto
Andante
Menuetto & Trio
Allegro assai

The second of Mozart's two symphonies in G Minor was composed in the summer of 1788, at a time when his popularity with the Viennese public was beginning to fade. The recent premiere of Don Giovanni had been coolly received, but the minor-mode turbulence is regarded by historians of a reflection of the exploratory nature of Mozart's composition at this time, rather than any expression of mourning over his declining fortunes.

The first movement opens with an unfussy gesture and the modulatory development section dismantles the first theme, reducing it down to its distinctly two-note motive, anticipating the more robust development sections of middle-period Beethoven. The chromaticism of this first movement is mirrored in a more subtle way in the second movement Andante, in E flat major which seems to return to more familiar Mozart territory with its pulsating accompaniment on repeated pitches and recurring "chirping" figures, called Seufzer (sighs) in Mozarts' time. Underlying this seemingly more familiar movement is a harmonic tension between major and minor which Franz Schubert was later to exploit in his works.

The Minuet in D minor follows the form and rhythm of the courtly dance but has none of the traditional; "lightness" Critics have described it variously as "fierce", "stern" or "rugged". and its "grimness" is lightened only briefly by the more gentle Trio.

The introductory material in the final movement, a rising two bar theme, far from being dispensed with as it was in the first movement, is now developed into two bar variations, firmly grounded in the minor mode. This movement contains some of the most harmonically challenging music Mozart ever wrote.

Trust Waikato Symphony Orchestra

CONDUCTOR

David Adlam

SOLOISTS

Katie Walsham : Flute
Jennie Johnson : Oboe

LEADER

Catherine Cathcart

FIRST VIOLIN

Alison Hepburn
Joanne Kiernan
Janet Wilkins
Jean Paterson
Christine Polglase
Rebecca Campbell

VIOLA

* Christopher Nation
Doug Bedggood
Graham Barratt
Lou Hayes

FLUTE

* Elsie Kane
Megan McFarlane

CLARINET

* Murray Johnson
Ian Witten

SECOND VIOLIN

* Beverley Oliver
Marcella Trebilco
Sebastion Lowe
Yulin Wang
Peter Stokes
Candy Swart
Te Rina Owen

CELLO

* Olivia Fletcher
Rosalyn Hill
Tamsin Kreymborg
Jennifer Rogers

BASSOON

* Ian Parsons
David Nation

OBOE

* Anne Mendrun
Felicity Hanlon

DOUBLE BASS

* Robert Johnson
Scott Larson
Marcus Kaiserian

HORN

* Miriam Robinson
Jane Carson

TRUMPET

* Barry Cullen
Michelle Flint

TIMPANI

* Trevor Faville

Special thanks to Grant Langdon for rehearsing
the Orchestra whilst David Adlam was overseas in July

* denotes principal player

The management thanks the guest players for their contribution