

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.

DAVID ADLAM

David Adlam passed his ATCL on piano and LTCL on clarinet while still at secondary school. He completed an LTCL on piano while attending Auckland University, where he obtained a BA and an M.Phil degree in Musical Composition before being appointed Principal Clarinet in the Symphonia of Auckland (now the Auckland Philharmonia Orchestra). During this time he took part in many solo and chamber music recitals also broadcasting for Radio New Zealand.



After resigning from the orchestra, he went to the Auckland College of Education, where he obtained a teaching diploma. Since 1987 he has been a teacher at Epsom Girls Grammar School, where he is currently Director of Performance. He performs recitals, tutors and conducts instrumental groups (both Orchestral and Concert Band) in various parts of New Zealand.

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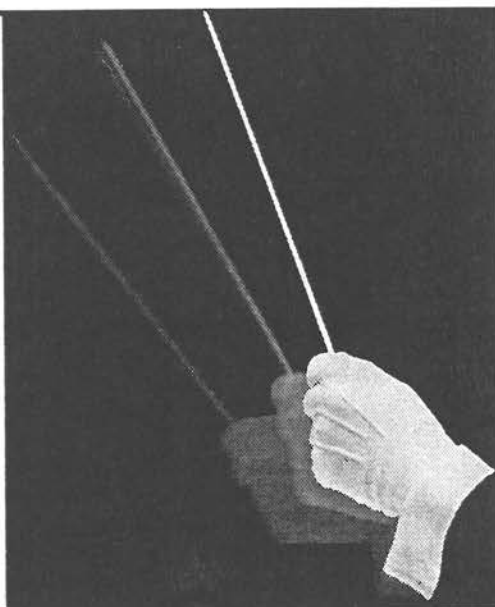
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ORCHESTRAL SOCIETY MANAGEMENT

President: John Haughie
Vice-President: David Nation
Secretary: Johan Endert
Auditor: J. A. Arms
Committee: Philipa Biddulph, Elsie Kane, Lisa Williamson, Craig Fepuleai and David Stokes
Stage Manager: David Nation
Music Committee: Lisa Williamson, David Nation, Elsie Kane and
(ex officio) Andrew-Buchanan-Smart



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 Hamilton 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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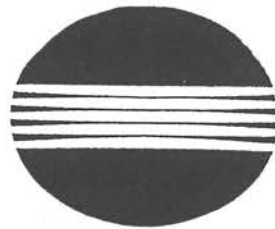
Fee enclosed:	playing member/non playing member	\$40	\$30	\$20
	supporter	\$15	Donation	



DAVID GOODYEAR

David Goodyear was born in Durham, England, and started his musical career as a chorister in Durham Cathedral, earning his first professional fees at the age of ten for broadcasts on the BBC Third Programme. After Grammar School and surviving National Service as a solo and concert pianist with the Staff Band of the Royal Corps of Signals, he played concertos around the summer resorts of England and Scotland, the string parts of the music arranged for 24 clarinets. After National Service he attended Trinity College of Music in London and studied under Leslie Chasey and Dr. Murray Brown. He took part in two Henry Wood Birthday Concerts at the Albert Hall under Sir Adrian Boult and Sir Malcolm Sargent before graduating in 1962.

This was followed with a period of ten years in which he worked free-lance in cabaret and theatre on the continent and he made several trips around the world on cruise ships ending up in Jersey where he met his New Zealand born wife to return with her to Auckland in 1972.



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During the seventies he earned his living as a freelance pianist, arranger and composer in radio, television and cabaret and as a contract player with the Symphonia of Auckland. He has worked with artists like Kiri te Kanawa, Harry Secombe and Ron Goodwin. Other engagements saw him work with Perkel Opera and Symphonia Opera, as well as a period from '73 to '78 when he was Musical Director of the Mercury Theatre and was responsible for the music of some 35 shows, many of which were directed by Robert Alderton, who is well known to Hamilton theatre goers.

In 1978 David was persuaded to join the Royal New Zealand Navy Band as pianist, arranger and assistant conductor, which position he held until 1984.

Since 1985 David Goodyear has been New Zealand Examinations Administrator for the Associated Board of the Royal Schools of Music. This position has left little time for professional playing, which makes this engagement a welcome opportunity to perform in public once more.

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TELEVISION  NEW ZEALAND
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DAME MALVINA MAJOR

&

Ronald Stevens (Australian Opera Company)

in

The Merry Widow

by Franz Lehár

Directed by - Robert Alderton

FOUNDERS THEATRE

June 16th, 18th, 20th, 22nd, 24th, 26th, 1994

6 PERFORMANCES ONLY

with the

WAIKATO SYMPHONY ORCHESTRA



Dame Malvina Major has graciously agreed to recreate the role of Anna Glavari, 'The Merry Widow' after a triumphant season in Wellington and to support and be part of Television New Zealand Hamilton Operatic Society's celebration of 90 years of theatrical excellence. Dame Malvina's theatrical career started with the Hamilton Operatic Society and she has performed in such productions as 'The Sound of Music', 'The Merry Widow' and in 1988 'Die Fledermaus'. The Society is delighted that Dame Malvina is able to return to her roots to perform for us in this special year.

She will be partnered by American born Ronald Stevens in the role of Count Danilo. Ronald has sung this role opposite Dame Joan Sutherland on numerous occasions and has had a long association with the Australian Opera Company.

The show will be directed by Robert Alderton who needs no introduction to Hamilton Theatregoers, having directed some 60 productions in his position as Artistic Director for HOS from 1981-1989. Bobbie has directed Dame Malvina in several operetta's including the sellout season of 'Die Fledermaus' for Hamilton Operatic in 1988.

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Orchestral accompaniment will be by the Waikato Symphony Orchestra which the Society is delighted about. Under the baton of David Fagan this promises to be a very successful pairing of two great musical societies.

Choreographer is Aileen Downey, Director of The Drury Lane Dance Studio and one of New Zealand's most respected teacher/choreographers.

Truly a formidable line up of talent.

Due to prior commitments, Dame Malvina is only available for 6 performances of this glittering operetta. Tickets are already on sale at the Trust Bank Community Theatre and are already at a premium.

FORTHCOMING EVENTS:

The Waikato Orchestral Society has planned two further concerts in Hamilton for this year. The next one is on 30th July and with a repeat performance in St. George's Church in Thames on the 31st July, with soloist Michelle Page performing Mozart piano concerto in E min. K 491.

The last concert will be on Saturday the 15th of October with a repeat performance in Rotorua on the 16th. The soloist featuring in this concert will be Rebecca Smith from Rotorua playing Mozart's clarinet concerto. Rebecca played with the orchestra in October 1991 and the committee is delighted to be able to stage another performance with this talented young musician.

KARELIA SUITE Op. 11

Jean Sibelius (1865-1957)

- I. Intermezzo - moderato
- II. Ballade - Tempo di menuetto
- III. Alla marcia - Moderato

Nationalism was the inspiration for all the musical compositions of Jean Sibelius. He is regarded as the greatest composer Finland has ever produced and one of the most powerful symphonists to have emerged from Scandinavia. During the early years of the twentieth century he became closely identified with the cause of Finnish national self determination and was preoccupied with Norse mythology and nature poetry.

The Karelia Suite was one of many of his works which related to the 'Kalevala' (Finnish national epic poem). Other works include The Swan of Tuonela, Lemminkainens Homecoming, Finlandia and seven Symphonies.

CONCERTO FOR PIANO & ORCHESTRA

in A Minor OP 16

Edvard Grieg (1843-1907)

- I. Allegro molto moderato
- II. Adagio
- III. Allegro moderato molto e marcato

The most important Norwegian composer during the Nationalistic-Romantic period, Grieg wrote his only piano concerto during the summer of 1868, in the peaceful village of Sollerod in Denmark. It was dedicated to the pianist Edmund Neupart who introduced it to an enthusiastic audience in Copenhagen in April 1869, sight-read by Liszt in 1870 and frequently revised with the final edition appearing in 1907.

Described as a work of 'youthful exuberance', this work takes a special place among the many piano compositions of Grieg and at the time earned the composer the title 'Chopin of the North'. Chopin was reputedly Grieg's favourite composer, and they have much in common spiritually and musically.

The first movement opens with an impetuous solo passage built of a descending second followed by a descending third. This melodic motif is characteristic of Norwegian music, and is typical of the pervasiveness of folk influence in his music.

◆◆◆ INTERVAL ◆◆◆

SYMPHONY No 9 IN E Min Op 95

(From the New World)

Antonin Dvorak (1841-1904)

- I. Adagio - Allegro molto
- II. Largo
- III. Scherzo - molto vivace
- IV Allegro con fuoco

Antonin Dvorak was born in Prague in 1841, and from 1892-95 was Director of the National Conservatory in New York. There are themes in the New World Symphony (also known as the Fifth), which show influence of the Negro idiom, and although he rarely directly quoted folk songs, his melodies and rhythms were profoundly influenced also by the Czech folk music of his own country. Earlier composers he reputedly much admired include Beethoven, Mozart, Haydn, Schubert, Wagner and Brahms. Dvorak's methods of composition were painstaking and many of his works were subjected to frequent revision. He is best known for his orchestral and chamber music, but enriched several areas of composition, and towards the end of his life considered opera to be his major achievement.

Programme Notes: by Janet Wilkins

Concert Dates: Hamilton - 16 April, 1994 • Putaruru - 17 April, 1994

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Conductor : David Adlam

Leader : Michael Laurie

1st Violins

Julia Dold
Nicky Morell
Beverley Nation
Jean Paterson
Philip Poole
Sandra Smith
Janet Wilkins
Beryl Wyld

Cellos

Johan Endert
Joan Haughie
Joanna Johnston
Colleen Morey
Jane Pierard
Marie Ryan *
David Stokes
John Turner

Clarinets

Philipa Biddulph *
Andrew Marshall

2nd Violins

Debbie Chew
Maryla Endert
Craig Fepuleai
Penny Harris
Amelia Hart
Emma Harwood-
Matthews *
Jan Kitchen
Ray Littler
Peter Stokes
Ian Sweetman
Hailey Wood

Double Bass

Angela Keegan
Susan Rowe *

Oboes

Des Farrell
Melanie Johns *

Violas

Sue Dobree
Charlotte Langabeer
Annette Milson
Chris Nation
Christine Polglase *

Flutes

Elsie Kane *
Kathryn Orbell *

Piccolo

Kathryn Orbell *

Bassoons

Michael Foote
David Nation *

Cor Anglais

John Green *

Timpany

Nicholas Wells

Horns

Jill Ferrabee *
David Foster
Ingrid Hendy
Miriam Wright

Trombones

Roberta Hickman
Paul Sanders *
Rob Wilson

Trumpets

Lindsey Fifita *
Grant Langdon
Lyn McClean

Percussion

David Fagan *
Lisa Williamson
Barry Wyld

Tuba

Kerry Everett

* Denotes principal player.

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