

# THE WAIKATO ORCHESTRAL SOCIETY (INC)

The Waikato Orchestral Society promotes the performance of classical orchestral music in Hamilton by fostering and managing a symphony orchestra 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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# 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>Stage Manager:</b>	Craig Fepuleai		
<b>Committee:</b>	Barbara Crawford Briar Towers	Elsie Kane Lisa Williamson	Philip Poole
<b>Music Selection Committee:</b>	Ken Clewlow Philip Poole	Clive Lamdin	David Nation
<b>Programme Notes:</b>		Janet Wilkins	
<b>Rehearsal Conductor:</b>		Clive Lamdin	



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## ACKNOWLEDGEMENTS

The Waikato Orchestral Society gratefully acknowledges:

Assistance with transport from Michael Tuck Motors.  
Financial support from the advertisers in the programme.  
Floral arrangements from Petals Flower Shop.  
Grants received from Creative New Zealand and the Hamilton City Council.  
National Library for music scores used in this performance.

## PROGRAMME

Caucasian Sketches

Ippolitov-Ivanov

Night on a Bare Mountain

Mussorgsky

Petite Symphonie in B Flat  
for Nine Wind Instruments

Gounod

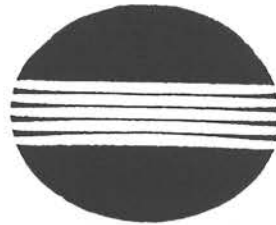
Soloists: The Hamilton Wind Ensemble

## INTERVAL

Symphony No 2 in C Minor Op 17

Tchaikovsky

Performed in Hamilton on 30 March and Tauranga on 31 March 1996



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# PROGRAMME NOTES

## CAUCASIAN SKETCHES

A Suite in Four Parts

Mikhail Ippolitov-Ivanov (1859-1935)

In the Mountains  
In the Village  
In the Mosque  
Procession of the Sadar

Russian composer, teacher and conductor Mikhail Mikhailovich Ippolitov-Ivanov had a long and creative musical life. Not possessed of a dazzling creative individuality he made no attempt to establish an original style of musical composition, and benefited hugely by the examples set him by his tutors Rimsky-Korsakov and Tchaikovsky. Russian folk music, in particular Caucasian music and the folk songs of Georgia was his great interest, and the Caucasian Sketches, which feature a programmatic folksong based nationalism, are the most popular of his regionally titled works. Mussorgsky's unfinished opera 'The Marriage' was completed by Ippolitov-Ivanov, who also composed two symphonies, six or seven operas, chamber music and many songs. For this performance, only "In the Village" and "Procession of the Sadar" are being performed.

## NIGHT ON A BARE MOUNTAIN

A Concert Fantasy

Modest Petrovich Mussorgsky (1839-1881)

Russian composer Mussorgsky, former army officer and civil servant, studied briefly with Balakirev, one of the famous five Russian nationalist composers known as the 'Mighty Handful'. Childhood folk tales provided much of the inspiration for his works, although his major works for which he is best known, the operas 'Boris Godunov' (1874) and 'Khovantchina' (1885) did not gain recognition until after his death.

The origin of the orchestral piece 'Night on a Bare Mountain' lies in music written for a play entitled 'The Witch'. A witch's Sabbath held on the eve of the Feast of St John, at mid-summer on Bare Mountain starts with relative decorum before proceeding to more "characteristic" activities.

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## PETITE SYMPHONIE IN B FLAT FOR NINE WIND INSTRUMENTS

Soloists: The Hamilton Wind Ensemble

Charles Gounod (1818-1893)

Adagio et Allegretto

Andante cantabile (Andante quasi adagio)

Scherzo (Allegro moderato)

Finale (Allegretto)

Charles Gounod, French composer, conductor and church organist is chiefly remembered today for his opera 'Faust' (1859) and his well known Meditation 'Ave Maria' (also 1859), based on the first prelude of J.S. Bach's 'Well Tempered Clavier'. He was in fact an influential and greatly popular figure in French music in the latter part of the nineteenth century and stylistically influential on the next generation of composers.

The Petite Symphonie was written at the age of 69 for the French Society of Chamber Music for Wind Instruments founded by the composer's friend Paul Taffanel, a virtuoso flutist and conductor. The piece was an immediate success when premiered in 1885 at La Salle Pleyel, Paris, and is scored for flute, two oboes, two clarinets, two horns and two bassoons.

From the onset of the work it is evident that an opera composer is at work. Gounod's gift for melody and his delicate mastery of orchestration are immediately apparent in the slow movement. A four-note motif is the basis for the development here, and forms the foundation of the main theme of the following Allegretto. It is developed rhythmically and returns in the Finale.

The Andante Cantabile is a showcase for the virtuosity of the flute player. Gounod's affection for vocal music is clearly on display, spinning out a beautifully long, charming melody supported by delicately orchestrated rhythmic figures. In the Scherzo the horns are given prominence at the onset of the movement, as well as at the dissonant seconds repeated in the Trio. A happy Finale, balancing the relationship between seriousness and humour, brings the Petite Symphonie to a close.

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## SYMPHONY NO 2 IN C MINOR OP 17

("Little Russian/Ukrainian")

Peter Ilyich Tchaikovsky (1840-1893)

Andante sostenuto - Allegro vivo  
Andante marziale quasi moderato  
Scherzo  
Finale - moderato assai

After the trouble and tribulations caused him by his First Symphony, it was another six years before Tchaikovsky attempted a second work on a form he never found particularly congenial. Its immediate appeal at the time of its enthusiastic Moscow premiere on February 7 1883 was to some extent due to the use of melodic themes derived from Ukrainian folk songs, hence the popular name that has become the subtitle. The musical subject matter is unique among the seven symphonies of Tchaikovsky in its reflection of a wholly un-morbid side to his personality.

The slow introduction to the first movement has a variant of a folk song 'Down by Mother Volga' heard as a horn solo. Instead of a lyrical slow movement, Tchaikovsky made use of the Bridal March from his rejected opera 'Undine', composed three years earlier. Now adapted as the basis of a rondo scheme, it alternates with a string melody as a first contrasting episode and a central passage derived from a folksong 'Spin O My Spinner', found in the 'Fifty Russian Folksongs' he arranged for piano duet.

The Scherzo most resembles Tchaikovsky's ballet music in its rhythmic vivacity, especially so in a section of the Trio which foreshadows one of the dances from 'Sleeping Beauty'.

A folksong called 'The Crane' features in the Finale, the melody of which is presented in different keys and instrumental colours. This tune gradually absorbs an original syncopated little dance tune until a loud stroke on the tam-tam heralds a Presto coda that carries the work home in a bright C Major.

Janet Wilkins

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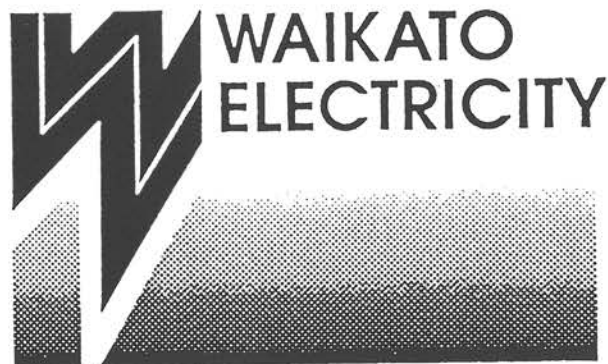
## ANTHONY FERNER



Anthony Ferner was born in Dunedin, and has more than 25 years experience as a professional flutist in orchestras and as a soloist and teacher of music and the flute. His first conducting lessons were with Juan Matteucci in 1972 and since then he has studied at the St Petersburg Conservatoire in Russia with Musin and Kukuskin, the NSW Conservatorium in Australia with Myer Fredman, the Milan Conservatorium in Italy with Umberti Cattini, and the Guildhall School of Music in London with Barclay Wilson. His professional experience as a conductor includes appearances with the St Petersburg Chamber Orchestra, the Waverley Philharmonic Orchestra, and many local regional orchestras and operatic societies.

His flute teachers include Trevor Wye, Jean-Pierre Rampal and James Galway, he has given solo recitals in Europe and New Zealand, and has appeared as soloist with orchestras both locally and overseas.

He has worked extensively in orchestras in Australia, holding positions in the Sydney Symphony Orchestra and the Australian Opera and Ballet Orchestra, from which he has recently resigned. Anthony Ferner is now based in Christchurch where he will freelance as a conductor and soloist, and teach at the University of Canterbury.



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## BEVERLEY NATION



The Waikato Symphony Orchestra is pleased to welcome back Beverley Nation 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 HAMILTON WIND ENSEMBLE

<b>Flute:</b>	Anthony Ferner	<b>Oboes:</b>	John Green	Anne Mendrun	
<b>Clarinets:</b>	Murray Johnson	Paul King	<b>Bassoons:</b>	David Nation	Glenys Rule
<b>Horns:</b>	Miriam Wright	Ilana Burton			

The Hamilton Wind Ensemble comprises members of the Waikato Symphony Orchestra and invited players.

**Anthony Ferner** has more than 25 years experience as a professional flutist, both in orchestras and as a soloist. He has studied with Trevor Wye, Jean-Pierre Rampal and James Galway, has given solo recitals in Europe and New Zealand, and has appeared as soloist with orchestras locally and overseas. He is currently based in Christchurch, where he is freelancing as a conductor and soloist, and teaching flute at the University of Canterbury.

**John Green** studied the oboe in Auckland as a teenager, taking lessons from Michael Towsey and Ronald Webb. In 1972 John returned to Hamilton to take up a lecturing position at Waikato University and has been an active oboist in the area since then. He has played in various chamber groups and orchestras, and has held the position of first oboe in the Waikato Symphony Orchestra since its foundation in 1972. He has performed frequently as a concerto soloist and in many solo recitals and radio broadcasts.

**Anne Mendrun** began her oboe study with Hamilton teachers Elsie Kane and John Green before moving to Wellington where she completed a B Mus at Victoria University. She has appeared with the Wellington Chamber Orchestra, and has played oboe for the Hamilton Operatic Society and the WSO. Anne has recently returned to Hamilton and oboe playing after several years break.

**Murray Johnson** studied with English clarinettist Joe Klee in Invercargill. He has played solo with the Invercargill Symphonia and the Southern Youth Orchestra. Murray has an FTCL and LRSM in clarinet performance and plays in orchestras, musical productions chamber groups and big bands. He is a Registered Music Teacher of clarinet and saxophone, and is currently employed by intermediate and secondary schools in Hamilton as an Itinerant Tutor and Band Conductor.

**Paul King** was born and raised in America where he studied music and played in many bands and orchestras. Since his arrival in New Zealand he has gained NZ citizenship and is currently employed as an Itinerant Woodwind Tutor in Waikato and King Country schools.

**David Nation** joined the newly formed Waikato Symphony Orchestra on moving to Hamilton in the early 1970's. He has been involved with many orchestras, chamber groups, musical shows, opera and choral productions throughout the country. By day he manages DOSLI's computer network in Hamilton.

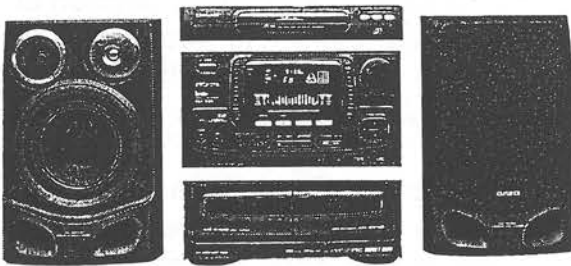
**Glenys Rule** was Principal Bassoon with the Manawatu Symphonia for 7 years prior to coming to the Waikato in 1994. She plays regularly with the WSO and the Te Aroha/Morrinsville Community Orchestra.

**Miriam Wright** is a Cambridge High School student in her 7th form year. She has been selected for the NZ Secondary Schools Symphony Orchestra for the past four years and this year will lead the horn section. She has played with the WSO for the past 3 years.

**Ilana Burton**, another Cambridge High School student, has a background of Brass Band experience. This is her first concert with the WSO.

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In 1971, Hamilton musicians Colin McMillan, Ian Sweetman, the late Bob Russell and Shirley de Lacy (née Wentworth) invited local musicians to an inaugural meeting held at Berkley Intermediate School where the decision was made to form The Hamilton Concert Orchestra. Colin was to be the conductor and Ian was the leader.

About 40 players prepared and presented programmes which consisted mainly of well-known minor works performed in various venues. In 1974, we tackled Beethoven's Symphony No 1 with the help of several "ring-in" players to fill the instrument gaps.

In 1976 the orchestra was renamed The Waikato Symphony Orchestra with concerts being presented in Hamilton and other Waikato towns and free concerts for young people - "Peter and the Wolf" being a memorable production in the Founder's Theatre. In 1977 the orchestra combined with the Auckland Symphony Orchestra for performances in Hamilton and the Auckland Town Hall. Over the years the orchestra has combined with Opera Waikato, the Hamilton Operatic Society, the Civic Choir and even the Hamilton Citizen's Band.

Colin had nursed the orchestra in its formative years but was happy to hand over leadership to Andrew Buchanan-Smart, who in 1979 became Resident Conductor.

Concertos were added to the programmes and we have been well-served by fine local musicians as well as others from Auckland and elsewhere - Margaret Crawshaw, Cecilie McShane, Tom Pierard, Mary Scott, Mary O'Brien and David Nalden - just to name a few. David Adlam, another "local lad" performed a clarinet concerto once, and in recent years has become a popular guest conductor.

Since 1985 the orchestra has had many guest conductors as well as soloists. It has always been sponsored by local firms, the City Council and Creative New Zealand (formerly the Arts Council), but funds have never been plentiful. In 1982 the orchestra acquired three new 'top-of-the-range' timpani which opened up new possibilities for programmes. They also invested in music stands and folders, and the players turned out in traditional black and white. There was a pride in appearance and performance which continues to grow.

The original aim to see a local orchestra flourish and give pleasure to its members and audiences in Hamilton and other Waikato towns, is being maintained; currently the orchestra presents three concerts a year, each performed in Hamilton and out-of-town.

*[This history of the Waikato Symphony Orchestra was prepared by Dorothy Fordyce, a long-standing member of the Society.]*

# THE ORCHESTRA

## CONDUCTOR

Anthony Ferner

## LEADER

Beverley Nation

## FIRST VIOLINS

Alexandra Barratt  
John Burnett  
Natasha Gale  
Jan Kitchen  
Michael Laurie  
Jean Paterson  
Philip Poole  
Janet Wilkins

## SECOND VIOLINS

Joanne Kane \*  
Maryla Endert  
Craig Fepuleai  
Amelia Hart  
Christie Johnson  
Ray Littler  
Christopher Nation  
Peter Stokes

## VIOLAS

Michael Slatter \*  
Sue Dobree  
Matthew Gough  
Anna Smith  
Kelly Thomson

## CELLOS

Barry Wylde \*  
Yunn-Ya Chen  
Johan Endert  
Bart Hartemink  
Angela Higgins  
Liz Johnson  
Boudewijn Merz  
Ben Nation  
Stuart Steel  
David Stokes  
John Turner

## FLUTES

Elsie Kane \*  
Briar Towers

## DOUBLE BASSES

Denise Hudson \*  
Olga Brown

## OBOES

John Green \*  
Des Farrell  
Anne Mendrun

## PICCOLO

Briar Towers

## TUBA

Steve Clayton

## CLARINETS

Murray Johnson \*  
Paul King

## BASSOONS

David Nation \*  
Glenys Rule

## TRUMPETS

Grant Mason \*  
Bevan Holden

## FRENCH HORNS

Miriam Wright \*  
Ilana Burton  
Margaret McGregor  
Melanie Trevithick

## TROMBONES

Rob Wilson \*  
Chris Wilson  
Ron Lindsay

## PERCUSSION

Trevor Faville \*  
Deborah Fritz

## TIMPANI

David Fagan

## HARP

Lisa Williamson

\* denotes principal player