

Hawke's Bay Orchestral Society



50th Jubilee Gala Concert
Hastings Municipal Theatre
Sunday December 21 1997

featuring

The 1997 Hawke's Bay Youth Orchestra and friends

Conductor: Susan Melville

Guest Conductor: Philip Norman

The *NZSO* is proud to share its

50th Jubilee
1947 - 1997

with the *Hawkes Bay*
Orchestral Society

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NZSO Hawkes Bay '98 Concert Season



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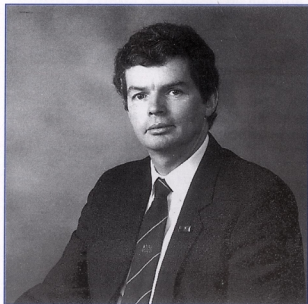
MAYOR'S OFFICE

What a wonderful occasion, when musicians, and members of five decades, from the Orchestral Society, will gather to celebrate their 50th Birthday. I'm looking forward to joining you all very much.

Can I take the opportunity to thank you, not only for the musical tuition and experience you have offered, but for the renewing and contemplative sounds you have brought to our community over those many years. Distinctive too, that your Society - the first and longest-serving, and the first to provide group tuition - should bring Hastings to the forefront of history. My appreciation to all those families and individuals whose mark is so clearly upon your successes.

A handwritten signature in cursive script, reading 'J. Dwyer'.

JEREMY DWYER
MAYOR



1974 Orchestra I

Musical meandering - a brief history of The Hawke's Bay Orchestral Society

Fifty years ago a group of far-sighted Hastings and Havelock citizens made an historic decision to form a musical group which would provide instrumental tuition and training to local young people up to the age of 21, to enable them to play together in an orchestra. From this the Hastings Junior Orchestra was born. Today, as the first and longest serving Society of its kind in New Zealand, we celebrate their foresight in the knowledge that those 'musical pioneers' would have been proud and delighted with the outcome fifty years on.

Music societies and groups catering for adult needs have flourished throughout Hawke's Bay certainly since the early 1900s, possibly even before that. Many of them continue today although perhaps in a slightly different format.

One such group was the original Hastings Orchestral Society which was founded about 1907. The Society put on regular concerts in the district, occasionally joined by visiting soloists from overseas. There were periods when it was in recess, but it continued until the onset of the second world war in its original form, that of an adult orchestra.

After its demise, Mr James Shaw, a leading local businessman, came up with the idea of a Junior Orchestra, providing musical opportunities for the young people in the district. His vision was for an orchestra which would be associated with, and could accompany the Primary Schools Choir at its annual concert (now the Primary Schools Music Festival which takes place in Hastings every two years). This did happen successfully in the early years but with the growth of the choir festival and the sheer logistics of organising both groups on stage together, it was decided eventually that the Junior Orchestra should produce its own annual concert.

At the time, in the years immediately post-war, there was a dearth of instrumental teachers in the area, and so it was believed that for an orchestra to succeed, there should be instrumental classes available at the same time.

So the idea of the group classes was conceived, and Hastings became the first place in New Zealand to provide such group tuition to young people. The classes were initially for violin and cello, creating in themselves an opportunity for young people to make music together, and later join the Junior Orchestra as their proficiency improved.

In May 1947 after considerable work by an interim committee including the mayor, Mr Rainbow, local businessmen James Shaw and Gordon Roach, a meeting "resolved unanimously that a Junior Orchestra be formed in Hastings and District." The mayor pointed out at the meeting "that the Orchestra would be a Community asset as well as a tremendous boon to the Youth of the Town and District." Mr Shaw made a generous donation, and so the Hastings District Junior Orchestra became a reality.

Mr C T Ferbrache, an accomplished string player previously associated with musical groups in the district, applied successfully for the advertised position of conductor/tutor. He had very sound ideas for the direction and formation of the orchestra, and the classes which would form a 'nursery' for its future players.

The new group received generous support from the defunct Hastings Orchestral Society both in donations of printed music, musical expertise, and as members of the original committee set up to run the Junior Orchestra. Donations were received from other groups around Hawke's Bay, together with some much needed instruments. 20 young musical hopefuls were selected from over a hundred applicants to be the foundation members of the Junior Orchestra and to

receive instrumental tuition.

In the first half of 1948, only six practices could be held because of the polio outbreak, but

HASTINGS JUNIOR ORCHESTRA FORMED

The Hastings District Junior Orchestral Society has now been formed. Hastings is the first town in New Zealand to sponsor such a society, as other junior orchestras in New Zealand are schools' orchestras. The main object of the society is to provide the young people of the district with an opportunity to enjoy the pleasures of orchestral playing, and to produce at least one orchestral concert annually. However, it was emphasised that the main hope was to provide a mode of playing together, and not to produce spectacular concerts.

Herald-Tribune, 18/11/47

The long-awaited debut of the choir's sister organisation, the Junior Orchestra, is considered a "red-letter" event for young instrumental players of Hastings and district. The 18 players who last evening made a first public appearance as the Junior Orchestra under the baton of Mr. C. T. Ferbrache were representative of Hastings, Havelock North and Napier. By prolonged applause, the audience showed its genuine appreciation of the orchestra's creditable efforts, and the choir committee records a "warmest welcome and best wishes for a successful future."

this did not prevent the first performance by the young musicians at the Hastings Primary Schools Choir annual concert. The association between these two musical groups continued for some years.

Four Scholarships for Promising Young Hastings Musicians

Four scholarships enabling members of the Hastings Junior Orchestral Society to further their training under specially-selected tutors have been awarded. Two of the scholarships, those for the cello and the flute, have already been endowed, but for the other two the society is soliciting the support of well-wishers.

Conductor Now Selecting Junior Orchestra Members

Mr C. T. Ferbrache has been appointed conductor-tutor of the Hastings Junior Orchestra, and is engaged in selecting the girls and boys who will form the first orchestra. In the initial stages, this will be confined to strings only.

6/8/47

9/11/48

Three scholarships were awarded for tuition in those early years, one to Craig Morgan, (cello), who was tutored by Miss Ruby Shattky, herself a cello player in the original Hastings orchestra. The other recipients of scholarships were Lynette Boshier - flute, and Pamela Veresmith - clarinet. As with many of the young people in the orchestra, these two young ladies left the district with their families after a couple of years in the orchestra. This is one of the challenges which has continued throughout the fifty years of the orchestra's existence - players moving away, either with family or to undertake tertiary education. This constant change is unavoidable because of the age group involved, but it is not all bad. The upside can sometimes be a revitalisation of the group by the addition of fresh

HASTINGS JUNIOR ORCHESTRA MAKES PUBLIC APPEARANCE

There was a large attendance of the public and lodge members at the Odd-fellows' Hall on Tuesday evening when Bro. T. Watkins introduced the Junior Orchestra, under the baton of their conductor, Mr C. T. Ferbrache, who, assisted by guest artists, presented a varied programme.

Herald-Tribune, 8/11/49

ready to give its first public concert in the Assembly Hall at the end of November 1950 - quite an achievement in three years. Also in November 1950, the Junior Orchestra had its first name change when it became an incorporated society, as the Hastings District Junior Orchestral Society Incorporated.

The following year, Mr Ferbrache resigned as conductor/tutor, but remained involved in the Society. His successor was to be Captain Charles Cox - a recent immigrant to New Zealand with an impressive musical background in England. There were great hopes and plans for the orchestra now that he was in charge. However, it wasn't to be. Captain Cox received another, more lucrative offer and within a

OUTSTANDING EFFORT

HASTINGS JUNIOR ORCHESTRA

"A very fine effort by a very promising combination," was a comment from a well-known musical critic which was heard in the village hall at Havelock North on Saturday night, when the Hastings District Junior Orchestra presented a recital which was enjoyed by a large audience.

Under the conductorship of Mr C. L. E. Cox, L.R.A.M., the orchestra did not attempt anything in the nature of "heavy classics." On the other hand, it had a judicious selection of the more tuneful and to which its audience enjoy playing. The orchestra can be congratulated on a pleasing performance, and if it continues to make this progress it should develop into a very worthwhile musical organisation.

1951

matter of months moved himself and his family to the South Island.

Enter Mr L V Wilkinson. Mr Wilkinson was to devote many years to the Society. He was the conductor/tutor for 8 years until 1959, when he joined the committee as vice-president. He served as President for 9 years until his retirement in 1972. In 1975, along with Mr Hugh Baird, Mr Wilkinson was created a Life Member of the Society. Sadly, Mr Wilkinson died earlier this year.

The orchestra maintained its roll of about 20 players but the age group had begun to change. Now there were a number of players aged around 20 who were working in the area, and rushing to practices at the Hastings Central School on a Monday evening. It was decided in 1959 to change the name to the Hastings Orchestral Society, thus dropping the 'junior' tag.

In these early years, committee members and orchestra supporters spent a great deal of time and energy on raising funds - they held bottle drives, collected waste paper and bundled it up for

transportation to

the pulp mills, and got up very early on Saturday mornings to run jumble sales. There were music evenings held in people's homes, and other societies and groups that existed at the time helped by putting on shows and donating some

E. HAWKE'S BAY HERALD-TRIBUNE

More Public Support Needed for Junior Orchestra in Hastings

Providing means for young people to play together in an orchestra and to give tuition and instruments for those unable to receive teaching elsewhere are among the objects of the Hastings District Junior Orchestral Society, and at the annual meeting this week it was reported that the needs of more than 50 young people were being met.

Herald-Tribune, April 1953

of the proceeds to the work of the society.

Mention must be made here of Mr Hugh Baird. He was involved in the original concept and worked on the project from the start. A local chartered accountant, he spent long hours and considerable personal expense as Secretary/Treasurer of the Society carrying out all the administrative and accounting tasks from its formation in 1947 until his retirement in 1974, after 27 years of devoted service. Mr Baird was rewarded in a small way with Life Membership of the Society, and he has remained a loyal supporter of the Society, attending most of its concerts and showing an interest in all its 'happenings' to the present day.

In the 1950s, more young people were joining the classes to undertake tuition, and a chance to play in the orchestra. The annual concert was a highlight for musicians and audience alike, and the orchestra gave performances in hospitals and to other groups as requested. Music was difficult to come by, but what excitement there was when the conductor wandered in with a handful of new music - some things don't change...!

In 1959 Enid Dunn took over as conductor/tutor. In

the early 60s the orchestra struggled to maintain numbers, but by the end of the decade numbers were up to about 25 with some players having spent three or four years in the orchestra. Class numbers were up also, but the Society was still offering only string tuition. During this period, the orchestra invited ex-players to perform with them as soloists giving them valuable concert experience. This is one of the things that has continued throughout the life of the orchestra, and is a very worthwhile tradition. Orchestra players were now being accepted for the National Secondary Schools Orchestra and the National Youth Orchestra, another tradition which has continued.



PLAY IN THE ORCHESTRA

1967

You don't have to be a soloist or even an advanced player to enjoy performing music! With even a very moderate skill on an orchestral instrument you can gain immense fun through playing with others. The Hastings District Junior Orchestral Society is composed mainly of young adults, the majority in their teens. On Saturday mornings they meet in the comfortable club room of the Girls' Friendly Society under the baton of Mrs Stewart Dunn, their conductor-tutor.

Behind the scenes, the committees continued to run the Society quietly and efficiently. Some of the members, like Mr Baird, had been involved in the Society in some way since its inception, including Mr Stanley Morgan who had been a long-serving committee member and President when he retired in 1967. Following in his footsteps, his son Craig became President in 1973, a position he held until 1980. The Morgan family have had a particularly close relationship with the Society - a relationship which continues today.

Mrs Dunn was another Society stalwart, relinquishing her conductor's baton after 16 years in 1975, and continuing with tutoring until 1978 when she retired. Much credit must go to Mrs Dunn whose input to the increasing numbers and stability of the orchestra in this period should not be understated.

In 1973 the Society was able to offer clarinet classes

with Mr Horne, followed the next year by flute tuition from Mrs Brigitte Tiedemann, who remains in this role today. Many of her pupils have excelled and continued their music at tertiary level and beyond. In 1974 negotiations started with the Education Department to enable the Society to benefit from funding in the 'out of hours' scheme. With Ministry of Education support, the Society has been able to continue to offer group violin, cello, clarinet and flute tuition classes at a reasonable fee level.



Diana Walker and Mark Menzies playing a Concerto Grosso by Vivaldi

The orchestra also combined with players from Mrs Clifford's Napier Youth Orchestra on several occasions. As there was more interest again from younger players, and few schools offered musical opportunities in this way, there became an obvious need for a second orchestra.

In 1977 Christopher Bacchus took on conductorship of Orchestra II, which later became known as the Training Orchestra. The Society was always growing and changing to satisfy the musical needs of the young people of the district.

Mrs Jonna Watkins took over Orchestra I for a couple of years from 1977-79, as well as some string tutoring.

The orchestra numbers were now growing again, and we were seeing the second generation appearing in its ranks.

The 1980s saw a change in President. Craig Morgan stood down, after many years of active support and family involvement, and Barbara Walker took over. She

had the support of a very able Secretary, Miss Noel Nutter. Orchestra I now became generally known as the Youth Orchestra, and after a brief spell under the baton of Stuart Myers, Gary Bowler became conductor in 1981. A 15-strong chamber orchestra had won first prize in its section of the Bank of New South Wales Secondary School Pupils contest (now known as WestpacTrust Chamber Music competition), soloists being a young Mark Menzies and Helen Watson.

Another tradition that has happily continued - every year the contest has several Society representatives in groups and usually contributes to the regional finalists - in 1997 the two groups who played in the National final each had a member of the current youth orchestra leading them.

In 1982 there was a celebration of the 75th anniversary of the (original) Hastings Orchestral Society which was a concert featuring both

Orchestras, with guest soloists Jonna Watkins and Stuart Myers. The strong family support that has always been evident in the Society was obvious from the list of orchestra players on the programme for that concert - Watson, Ketel, Walker, Mallow, Hamilton, Maioha, plus a Bowler and a Tiedemann ! During this period, Gary Bowler instituted an

exchange programme with the Manawatu Youth Orchestra which was very popular for a number of years.

In 1985 Sue Branch took over as conductor of Orchestra II which became known as the Training Orchestra. Sue was also a violin tutor for the society for many years. The following year, a third orchestra was started to fill a need for a beginners group at primary school level. This was conducted by Kate Holden and successfully filled a gap until most of the local primary schools had their own orchestras by the mid-90s. In 1988, the Society came full circle when Frances Morgan, daughter of Craig and a former Orchestra I member herself, took over from Alan Meakin as clarinet tutor. And later, in 1996 Norma Smith, who was leader of the orchestra herself in the early 60s, returned to the fold to take on the violin tutoring.

In the early 1990s a series of generous donations enabled the Youth Orchestra to present a celebrity concert with soloists on three occasions - in 1990 it was violinist Mark Menzies, in 1991 cellist, Katherine Hebley both of whom had been members of the orchestra; in 1992 it was the turn of pianist Eugene Abulescu who had won the national Young Musician's competition. These were great opportunities for soloists and orchestra alike, and something which the Youth Orchestra conductors Gary Bowler, and now Susan Melville, have been keen to continue. Penny Taylor and Tiffany Anderson, both previously leaders of the Youth Orchestra, have given solo concerto performances. In other concerts, individual members of the Youth Orchestra, such as Dana Parkhill, have been featured.

By the middle of the 1990s, with Leslie Morgan (another ex-Orchestra member) as President, the Society had expanded to embrace the many brass and woodwind players keen to make music. The Symphonic and Concert Bands, under the conductorship of John Snowling, brought many new members to the Society. It was felt then that the name Hastings Orchestral Society had become something of a misnomer - so many of the members were from Napier and surrounding districts, and even Central Hawke's Bay - a change of name was called for. A logo was designed incorporating the band and orchestral motifs and the Hastings Orchestral Society became The Hawke's Bay Orchestral Society. This helped raise the Society's profile, together with a concerted effort at keeping events in the public eye through print and other media. The Hawke's Bay Youth Band, a group which comes together every second year for an overseas tour is also formed under the umbrella of the Society, and has brought considerable recognition with it.

And so we come to 1997, and the momentous occasion of our 50th Jubilee.

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Hawke's Bay's cellist Katherine Hebley and conductor Gary Bowler look over a score.

Unique in New Zealand, the vision of James Shaw and others back in 1947, nurtured and supported over the years by friends and parents, strong Presidents and hard-working committees, loyally served by tutors and conductors, the end products - hundreds of young (and some not so young) men and women who carry with them in their daily lives a lasting love and appreciation of music.

Many of the young musicians who got their first taste for music in the Society classes and musical groups have left Hawke's Bay to become professional musicians in orchestras all over the world. Others are communicating their love of music to the next generation in teaching positions at school and tertiary level. What greater tribute could there be to the Hawke's Bay Orchestral Society, and to all those people who have strived to make it work over the past fifty years?

That tribute is reinforced by the people you see on the stage today. Joining the 1997 Hawke's Bay Youth Orchestra are musicians from the five decades - 50s, 60s, 70, 80s and 90s.

In the 1997 Hawke's Bay Youth Orchestra - the direct descendant of the Hastings District Junior Orchestra of 1947 - there are several players who joined the junior orchestra with Kate Holden, graduated to Sue Branch's Training Orchestra, and eventually auditioned and were accepted by conductor Susan Melville, for the Youth Orchestra. Among them are Jessica Hills, Dylan Lardelli, Anna Ross and Sarah Taylor, each of whom also undertook instrumental tuition with Society tutors, Wendy Johnson and Frances Morgan. These four young musicians are among those who leave the orchestra this year, and two of them will further their musical studies at University.

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Fifty years on - that is still what this unique, vibrant Society is all about. Let's make sure it's another fifty years!



**Ruth Taylor,
Jubilee Convenor
December 1997**

Biographies

Susan Melville



Susan Melville (b. 1951) received her early musical education in New Zealand, studying the piano under Ernest Empson and Maurice Till. She was a pupil, and later a teacher, at the Christchurch School of Instrumental Music, played viola in

the New Zealand National Youth Orchestra and gained LRSM in Piano Performance as well as degrees from Canterbury University and Sydney Teachers College. Susan has had wide teaching and performing experience in Australasia and in Europe and studied conducting in Basel, Switzerland. Since her return to New Zealand her work with young people has included tutoring voice and drama students at EIT Hawke's Bay, conducting the Hawke's Bay Youth Choir and currently, private music teaching at Iona College in Havelock North. In 1994 she was Assistant Musical Director for Hawke's Bay Opera's production of *The Marriage of Figaro*.

As conductor of the Hawke's Bay Youth Orchestra since 1995, Susan Melville is committed to helping young musicians explore contemporary music, which is often difficult to play and to understand. She is keen to programme original works, hence the commission from Philip Norman and a new work being prepared by violinist/composer Mark Menzies (formerly of Hawke's Bay and currently studying contemporary music in California).

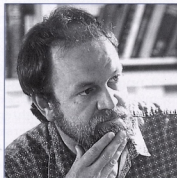
Last year, with saxophonist Deborah Rawson, Susan recorded for Concert FM the first performance in New Zealand of *Sonata for Saxophone and Piano* by contemporary Auckland composer, John Elmsly.

Susan has had her own compositions performed in Berlin, in Edinburgh at the Fringe Festival, and more recently, in 1996, at the National Finals of the Westpac Secondary Schools Chamber Music Contest in Wellington: the winners of the Hawke's Bay section of the contest performed a work she wrote especially for them. Groups coached by her for this contest have reached the National Final four times since 1990, including a trio playing her own arrangements of Bartok Folk Songs and Dances.

As a pianist Susan performs regularly with some of New Zealand's finest musicians, including, in recent years, Deborah Rawson, Anne Reissar, Julian Pook, Dana Parkhill, Deborah Percy, Brian Shillito, Donald Maurice and Mark Menzies. In 1996 she was guest artist in Wellington with "Saxcess", New Zealand's internationally renowned saxophone ensemble.

Activities being planned for 1998 include the proposed visit by the Long Island Youth Orchestra from New York. The Hawke's Bay Youth Orchestra is to join them in a schedule of workshops and concert performances. Meanwhile, in January, Susan will co-direct (with John Snowling) a Summer Music School in Hawke's Bay for young orchestral and band musicians.

Philip Norman



Philip Norman (b. 1953) has worked as a professional composer based in Christchurch since 1978. Equally at home in the theatre and concert hall, he has had work commissioned from a sizeable cross-section of New Zealand's major performing arts organisations, including the New Zealand Symphony Orchestra, the Royal New Zealand Ballet Co, the Christchurch Symphony Orchestra, Canterbury Opera, Southern Ballet, Court Theatre, Fortune Theatre, Concert FM, the New Zealand Choral Federation and the New Zealand National Youth Choir. Recent commissions include a double concerto (piano and violin) (1995), for the Christchurch Symphony Orchestra, "Waiting for Caroline" (1996) a sonata for horn and piano, "Plumson" (1995) a song cycle for choir, and "The Park" (1996) a light-hearted orchestral suite, recently performed also as a one-act ballet in Christchurch. His opera "A Christmas Carol" (1993), was mounted for a second season by Canterbury Opera in November this year.

It is arguably his theatre music for which he is best known, and in this field he has enjoyed a particularly fruitful partnership with playwright Roger Hall. Musicals such as "Footrot Flats" (1983) and "Love Off The Shelf" (1987) continue to be performed around New Zealand and abroad, with "Love Off the Shelf" being published last year by Samuel French in London. His latest collaboration with Roger Hall - "Dirty Weekends" (a gardening musical) - has just finished its premiere season at the Fortune Theatre in Dunedin.

A PhD graduate in musicology, Dr Norman has also worked as the Musical Director of the Christchurch School of Music (formerly CSIM) New Zealand's largest 'out-of-hours' training scheme for young musicians. Through the 1980s he was principal Music Reviewer for the Christchurch Press, and has been the Director of Nota Bene Music Publishing Co since its founding in 1979.

He was awarded a Citation for Services to New Zealand Music in 1989 by the New Zealand Composers Association and was the recipient of a "New Zealand 1990 Commemoration Medal" and an Arts Excellence Award in 1996 from the Trust Bank Canterbury Community Trust.

Philip Norman has enjoyed the challenge of the 50th Jubilee commission for the Hawke's Bay Orchestral Society. He has travelled to Hawke's Bay to conduct the orchestra in the premiere of his work, and will also take the baton to conduct three pieces from his 1996 orchestral suite "The Park".

(The commissioned work was made possible by generous funding from the Eastern & Central Community Trust.)

Hawke's Bay Youth Orchestra 1997**Conductor : Susan Melville****Leader : Daisy Chan****Guest Conductors :
Philip Norman, Gary Bowler****First Violin**

Daisy Chan #
 Geordie Anderson
 Josefina Beech
 Lily Chan
 Jason Groube
 Alex McNair
 Sandy Nolden
 Katya Piper
 Yvonne Stratford
 Hannah Todd

Second Violin

Nic Craven #
 Te Peeti Armitage *
 Amy Barthow
 Tanya Cumming
 Marit De Jong
 Amelia Hills
 Alex Liggett *
 Jennifer Morette
 Julia Norton
 Hannah Todd

Viola

Amanda Cowan #
 Wayne Giang
 Rebecca Martin
 Beth Robinson
 Tania Ross

Cello

Dylan Lardelli #
 Anna Ross
 Sarah Taylor
 Katherine Wilson

Double Bass

Jason Groube *

Flute

Catherine Norton #
 Helena Struthers
 Tania Todd

Clarinet

Jessica Hills #
 Kevin Wang
 Sarah Taylor

Percussion

Tania Todd

Piano

Lily Chan
 Amanda Cowan
 Catherine Norton
 Susan Melville

Harpsichord

Catherine Norton

Section principals

* Not available for concert

Guest players:**Violin**

Gretchen Anderson
 Tiffany Anderson
 Sue Branch
 Kate Holden
 Dallas Knight
 Thomas Liggett
 Kirsten Locke
 Sascha Nolden
 Janne Sanders
 Norma Smith

Viola

Deidre Boyle
 Susan Fullerton-Smith
 Stephen Lange
 Michael Wellwood

Cello

Nigel Collins
 Wendy Johnson
 Siobahn Robertson
 Melanie Ward

Double Bass

Cliff Howell
 Rosemary Severinsen

Oboe

Philip Collins
 Julian Pook
 Heidi Stevens

Flute

Dana Parkhill (and Piccolo)
 Amie Sinden
 Andrea Steedman
 Brigitte Tjedemann

Clarinet

Frances Morgan
 Alexandra Wilson

Bassoon

Martin Sobelman

French Horn

Judith Freyberg
 Brian Kennedy

Trumpet

Cheryl Godwin
 Tane McLay
 David Sanders

Trombone

Michael Buntain
 Michael Scudder
 Craig Williamson

Percussion

Richard Apperley
 Chris Renton

Correct at time of going to press



Programme

Fingal's Cave (The Hebrides) Overture Op.26

Felix Mendelssohn-Bartholdy
(1809-1847)

This afternoon's programme spans three centuries. The German composer Mendelssohn, who died one hundred and fifty years ago, stands in the middle of that time as an early "classical, non-theatrical" romanticist. As a boy he became friends with the elderly Goethe, and by the time he was fifteen he had written a number of symphonies and an opera, all later discarded.

When asked about the Hebrides after a visit there, Mendelssohn said, "That cannot be told in words, only played." With "Fingal's Cave" he inspired Wagner to say it "places him amongst the foremost musical landscape painters."

Mendelssohn aged twenty and a friend (here quoted): "... came (to Fingal's Cave on the island of Staffa) by boat and climbed over the mouth of the cave, with the tossing sea right below. Never has green water entered a more extraordinary cave. The stone pillars remind one of the pipes of a great organ - dark - and with a strange echo." The composer then sent home some jottings which later became the first ten bars of the overture, finished three years later, but not before Mendelssohn wrote:

"I do not regard it as complete in its present form. The middle passage is bad, it smells more of counterpoint than of waves, seagulls and salt fish."

Concerto in D minor for 2 clarinets (chalumeaux), strings and harpsichord

Georg Philipp Telemann
(1681 - 1767)

* *Largo* * *Allegro* * *Adagio* * *Vivace*

Soloists: Jessica Hills, Sarah Taylor

(Leader : Sandy Nolden)

The clarinet, invented about 1700, was at first somewhat trumpet-like and used in pairs with horns, but its place in the orchestra was not secure until Mozart's time. Although the chalumeau is often described as "an ancestor to the clarinet", the two instruments - of a completely different shape - were in parallel use in Telemann's time. The chalumeau, of small range, was shaped and fingered like a recorder but, like the clarinet, had a mouthpiece fitted with a reed. As the clarinet became superior in range and mechanics, the chalumeau disappeared from use. The memory remains in the "chalumeau" register of the modern clarinet, referring to the full, rich notes of the lower octave.

The German composer Telemann was largely self-taught in music and occupied a leading church post in Hamburg for over forty years. His vast output includes operas, orchestral suites, passions, cantatas, concertos, trio sonatas and keyboard works, his style providing an important link between baroque and early classical music.

The four movements of this concerto show a masterful variety of small ensemble effects. The opening *Largo* has the traditional alternation *ripieno* - *concertino*, ("everybody - soloists"). Orchestra and soloists interweave contrapuntally in the *Allegro*, the *Adagio* displays the ensemble's tonal qualities, and the appealing rhythms and onward-moving figuration of the *Vivace* make a satisfying conclusion.

Concerto Grosso in D minor Op.3 No.11

Antonio Vivaldi
(1678-1741)

* *Allegro* * *Adagio-Allegro* * *Largo* * *Allegro*

Soloists: Daisy Chan, Lily Chan - violins, Dylan Lardelli - cello

(Leader : Geordie Anderson)

Italian composer, priest and noted violinist, Antonio Vivaldi, was nick-named "il prete rosso" (the red-haired priest). Another prolific composer, he wrote nearly four hundred concertos, most of them for strings, the solo element often being represented by a group rather than an individual. Hence the term "Concerto Grosso". Vivaldi's fine string writing is said to have been a model for his contemporary, the great J.S. Bach.

Much of Op.3 No.11 is "allegro" - literally, "bright". In the short opening *Allegro* the two solo violins play in canon until the solo cello takes over, supported by *continuo*. Three slow bars preceding the second *Allegro* give way to the lively interplay of soloists and orchestra in a Fugue. The beautiful *Largo* is scored for only one violin soloist, accompanied mostly by only violins and violas. This contrasts with the final *Allegro*, imitative and bright, featuring solo cello against the solo violins in alternation with the "replenishment" (*ripieno*) of "everybody".

Three pieces from: "The Park" (1996)

Philip Norman

All parks have at least one point in common - diversity of use. This orchestral suite collects together various snapshots of activity encountered in a park over a twenty four hour period.

We start with "Mists", the short, atmospheric opening piece originally written for the Christchurch Symphony Orchestra in 1991. As the day advances, fitness freaks turn to "Aerobics", and still later, "Evening Romance" takes us on a charming stroll in the lengthening shadows.

Christmas Carols

INTERVAL

(15 minutes)

Three Dances from the Ballet "Le Roi s'amuse" (1882)

(arr. Stone)

Leo Delibes
(1836-1891)

* *Gaillarde* * *Pavane* * *Passepied*

The French composer, Leo Delibes, known especially for his ballets "Coppelia" and "Sylvia", was educated at the Paris Conservatoire and later appointed Professor of Composition there. Referring to ballet music, Jean Poueigh said: "To a class of composition which, until then, had been neglected, [Delibes] brought an elevation and vigour of style ... and a richness of instrumentation unknown before him."

Indeed, Delibes inspired the great Russian composers Tchaikowsky, and later, Stravinsky - both of whom left famous ballet scores of great import.

In "Le Roi s'amuse" Delibes uses the old dance forms: the livelier Gaillarde contrasting with the slower, more sombre Pavane, and Passepied ("pass foot") referring to a technique in the steps of this lively dance.

"Meditation" from Suite for Viola and Piano (1919)

(orch. S Melville)

Ernest Bloch
(1880 - 1959)

Soloist : Amanda Cowan

One sometimes feels that the viola is deserving of greater prominence as a solo instrument. To hear its rich warmth unfolding in the contemplative, intense and dolce moods of "Meditation" confirms this feeling.

Swiss born composer and teacher Ernest Bloch, of Jewish descent, spent more than half his life in the USA (from 1916) doing much to shape music there in the first half of this century. Among others who visited America for longer or shorter periods (eg. Dvorak, Stravinsky, Bartok, Hindemith), he influenced several generations of American musicians. Bloch himself orchestrated the other pieces in the Suite for Viola and Piano, and "Meditation" too, lends itself superbly to such realisation, especially in the string sound.

Danse Macabre - symphonic poem - Op.40 (1874)

Camille Saint-Saëns
(1835-1921)

Violin solo : Sandy Nolden, Jennifer Morette

The French composer Saint-Saëns, teacher of Fauré, studied privately under Gounod and at the Paris Conservatoire. An author as well, his reminiscences make entertaining reading, while in the Saint-Saëns Museum at Dieppe, fans can see exhibits such as his first copybook and his aunt's pin-cushion !

For composing he had a great facility, exercised continuously over about seventy years. "Danse Macabre", first written as a song and later as a symphonic poem, was inspired by Henri Cazal's poem on the dance of the dead. Discordant effects conjure up such a vision, as Death's fiddle is tuned up and played to incite the skeletons - an ancient idea. Twelve strokes announce midnight. The orchestra plays a waltz tune, which is then taken up on the flute. Death's fiddle enters, with the top string tuned wrongly. The music increases in volume, the xylophone depicting the rattle of skeletons, and snippets of Dies Irae mixing into the dance. After further frenzy, the oboe is finally heard as a cock crowing and the horn suggests the imminent dawn. The last notes of the orchestra and the odd sounds of "out-of-tune" violin playing fade away.

Although Saint-Saëns is a relatively conservative composer, the audience found the first performance of "Danse Macabre" in 1875 too unconventional. The piece became very popular however and the composer adapted it for two pianos, Liszt later rewriting it for only one !

**"Lord Peter's Stable Boy" and "The Nightingale and the Two Sisters"
from Danish Folk-Music Suite**

**Percy Aldridge Grainger
(1882-1961)**

Violin solo : Geordie Anderson

The Australian (Melbourne) born Percy Grainger, active in the USA (where he spent over half his life) and in England, was by all accounts an unusual fellow, using words such as "louden", "Englished", "middle-fiddle" (viola), and "read-worthy" to portray his meaning. His evening marriage to a Swedish poetess occurred in the Hollywood Bowl with an audience of 20,000 whom he entertained by conducting a Bridal Song he composed for the event. He founded a Grainger Museum in Melbourne in 1935, and although we are no longer discussing "Danse Macabre", it must be said his skeleton was bequeathed to the Museum for "preservation and display" ! Influenced by his friend Grieg, Grainger developed a keen interest in folk music, which became the inspiration for much of his work. The Danish Folk-Music Suite is based on folk songs gathered in Jutland between 1922-27. "Lord Peter's Stable-Boy" is a sturdy dance-song in 7-bar phrases, a survival from the Middle Ages. The ballad tells of little Kirsten who dresses as a boy to gain entry at court. Meeting the King and Lord Peter (who knows: "Just by looking at your eyes I can tell you're a maid !") she asks for and is given employment as Lord Peter's stable-boy. The stable boy goes on to give birth to twins - "A groom and a coachman" ! "The Nightingale and The Two Sisters" with its poignant and reflective beauty, combines two fanciful songs, the one about a maiden turned into a nightingale by a wicked stepmother but released from the spell by a knight, the other the gruesome story of an elder sister drowning her younger sister because she wants the man to whom the younger one is betrothed. Two fiddlers find the corpse and the hair becomes their strings which then tell of the murder as the fiddlers play at the elder sister's wedding.

Programme notes by Susan Melville

Between the Rivers (1997)

Philip Norman

In writing "Between the Rivers", I wanted to acknowledge the Hawke's Bay region in some way. Rather than writing a detailed programmatic work - relying on twenty-five-year-old memories of visits during school days from the neighbouring Wairarapa - I preferred the course of a general evocation of the region.

The title comes from the excellent 1990 history of Hawke's Bay by author Elizabeth Hill. Hopefully my score has captured the broad contrasts of urban vitality and rural serenity I recall vividly from my visits all those years ago.

"Between the Rivers" is a single movement work in three sections. The inner section is pastoral in mood while the outer sections are intended both to portray the energy of the region and to offer optimistic, festive sounds in celebration of fifty years of music making by the Hawke's Bay Orchestral Society.

Philip Norman, December 1997



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The Soloists



Sarah Taylor and Jessica Hills are both 'veterans' of the Hawke's Bay Orchestral Society. In 1990 both girls joined the Society's group tuition classes in clarinet with tutor, Frances Morgan, later continuing with private lessons. When Frances returned to study in Melbourne earlier this year, Julian Pook took over tutoring the two girls, who both passed their Grade 8 clarinet examinations this year with flying colours.

Sarah and Jessica also played together in the Junior Orchestra under the baton of Kate Holden in the early 1990s, progressing to Sue Branch's Training Orchestra, and finally successfully auditioning for the Youth Orchestra in 1995. Sarah has also taken cello lessons with Society tutor, Wendy Johnson, and it is in this section of the orchestra that she spends most of her time.

Sarah and Jessica both leave school this year and are to continue their studies at tertiary level; Jessica to study for a Bachelor of Fine Arts degree at Elam (University of Auckland), and Sarah to Victoria University in Wellington to undertake a Bachelor of Music degree, majoring in composition.

Daisy and Lily Chan are both violin pupils of Marian Stronach. The two girls joined the Youth Orchestra four years ago and Daisy was appointed Leader at the beginning of 1997. She is also Leader of the second violins in the EIT Hawke's Bay Regional Orchestra. Both girls are involved in musical activities in the area, and are regular competitors in the local and national music competitions. Daisy has been a member of the New Zealand Secondary Schools Orchestra, and is currently a reserve violinist with the New Zealand Post National Youth Orchestra. Daisy attained her LTCL in violin this year, and Lily passed Grade 8 examinations in both violin and piano with distinction.



Amanda Cowan has been a pupil of Marian Stronach for five years. She has been a member of the Youth Orchestra for the last four years, becoming leader of the viola section in 1996. Amanda has also been a member of the New Zealand Secondary Schools orchestra. She has been in the viola section of the New Zealand Post National Youth Orchestra for the past two years. Amanda gained a distinction in Grade 8 viola examination this year. Amanda is also an accomplished pianist, tutored by Ann Morgan.



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The Hawke's Bay Orchestral Society today and tomorrow ...

The present day sees the Hawke's Bay Orchestral Society still fulfilling its original objectives to foster and encourage instrumental tuition, orchestral and band playing, and performance with the emphasis on the youth of Hawke's Bay. Currently there are more than one hundred musicians in the orchestras and bands, with a further fifty young students learning instruments on a weekly basis.

The Training Orchestra under the tutelage of long time tutor and conductor Sue Branch, is the first orchestra that young students join and is the training ground for the Youth Orchestra.

The Youth Orchestra continues to be the stalwart of the Society, conducted by Susan Melville. Entry is by way of audition, making it important that young musicians gain experience in the Training Orchestra.

The Concert Band, formed under the stewardship of John Snowling, is an important training arena for young musicians wishing to further their musical experiences, and for those who just love music and want to be part of a wind ensemble.

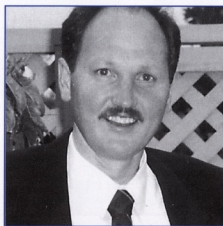
Formed at the same time, the Symphonic Band, also conducted by John Snowling, has rapidly become well known within Band circles as a 'top performing band'. This is proved by a string of gold awards from participating at the National Concert Band Festival each year.

Future events and plans for the Society see the inaugural Summer Music School for young musicians on 16-18 January 1998, to be held at Lindisfarne College. This will conclude with a demonstration concert on the Sunday afternoon. Musical Directors will be John Snowling and Susan Melville.

Plans for 1999 are underway with a combined concert being mooted with the Youth Orchestra and the EIT Hawke's Bay Regional Orchestra. This will be an event not to be missed. Also in 1999, John Snowling and Bands Manager Dennis Hibbs are planning a music tour to England by the Hawke's Bay Youth Band. This band is formed every two years, drawing its members from music groups throughout Hawke's Bay, and with the support of the Society, for the purpose of overseas musical experiences. Previous destinations have been Hawaii, Tonga and California.

The Hawke's Bay Orchestral Society enjoys great support from the community, with many of the original members still taking an active role in its affairs. The nature of the society is that we are always losing experienced musicians as they leave Hawke's Bay to further their education and careers. Consequently we are always looking for young musicians to join the Concert Band and Training Orchestra to ensure that they have new vitality. The society will be actively encouraging pupils who are learning instruments but are not yet in an ensemble. Musical ability increases rapidly when there is a purpose to learning as experienced by playing with an assembly of fellow musicians.

With the support that the Society receives, the directional planning and anticipated growth of our orchestras and bands, the future of the Society looks good for the next 50 years.



Mark Dalmon, President

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The Hawke's Bay Orchestral Society today and tomorrow ...

Tutors

Brigitte Tiedemann, flute tutor, is currently our longest serving tutor. She has been with the Society for twenty-two years. When Brigitte started group tuition, there were only two enthusiastic flautists. Nowadays she is likely to have 12 or more keen young musicians. Brigitte's three children all went through the Society classes and were members of the orchestra. Many of her pupils have continued with their music after leaving school, and some have carved out a career for themselves - notably Dana Parkhill, who is in demand as a soloist and ensemble performer.

Wendy Johnson, cello tutor, started teaching with the Society in 1989. Wendy came from a musical background - her father, Robert Perks, started the Christchurch School of Instrumental Music in the 1950s, serving the Christchurch area in much the same way as the Orchestral Society does here. Wendy herself was a member of the National Youth Orchestra, and her brother, Robin, is a violinist with the New Zealand Symphony Orchestra. Both Wendy's children were members of the Training Orchestra and graduated to the Youth Orchestra. Wendy, like Brigitte, has tutored some very talented musicians including Jane Cooper, who won a prestigious scholarship to the Royal College of Music two years ago.

Norma Smith, as a violin pupil of Enid Dunn, became leader of the Youth Orchestra in 1959. Norma rejoined the Society a year ago to become our violin tutor. A highly respected Hawke's Bay musician, Norma has been teaching violin pupils since 1972. She was a foundation member of the EIT Hawke's Bay Regional Orchestra, and is leader of the Romanza String Quartet and Concord Chamber Ensemble. Norma has frequently played in local operatic and musical productions. She was recently elected National President of STANZA (Inc) - Strings Association of New Zealand.

Douwe Wierdsma joined the Society at the end of last year to take over our clarinet pupils when Frances Morgan returned to Melbourne for further study. Douwe attained his music qualifications in his native Holland. Since moving to Hawke's Bay, he has taught in various schools, and has been involved in many musical shows. He also plays the pipe organ at St Paul's Church, Napier.

Conductors

John Snowling joined the Society at the time of the foundation of the Concert and Symphonic Bands in 1993. His musical background as principal trumpet in Her Majesty's Coldstream Guards Band equipped him well for his role as Musical Director of the Hastings Citizens Band from 1978-1992. John has been involved with youth bands since 1987 - the New Zealand National Youth Brass Band, the New Zealand National Youth Concert Band, the Canterbury Youth Band, and the Hawke's Bay Youth Band.

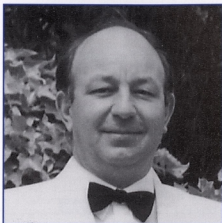
He is also in demand as a conductor, and adjudicator, at festivals and contests throughout New Zealand and overseas. John is also Director of Music at Lindsfarne College, Hastings.

Sue Branch has conducted the Society's second orchestra, the Training Orchestra, since the late eighties, and was also the Society's violin tutor for many years. A graduate from the Royal College of Music, Sue has taught in

schools in England and New Zealand, working with choirs, orchestras, and instrumental teaching, and preparing students for music up to Bursary level.

A very versatile musician, Sue has played piano, violin and viola, timpani and percussion, organ, folk guitar, recorder, and various brass instruments! She has been asked many times to 'stand in' for an absent band or orchestra player at short notice.

Sue is also a member of the EIT Hawke's Bay Regional Orchestra and Romanza string quartet, and has played in Hawke's Bay Opera productions and other musical shows in the area.



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Acknowledgments

The Hawke's Bay Orchestral Society would like to acknowledge with many thanks the support and help of the following individuals and groups:

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Cyndy Barnett
Gregory Beacham
Winifred Bickerstaff
Gary Bowler
Liz Brooker
June Clifford
Warwick Curtis
Alison Desmond
Esam Cushing
Barry & Marion Fell
Fergus Fraser & family
Geenty Walsh & Partners
Pat Gillespie
Merle Glasgow
Hawke's Bay Newspapers
Kate Holden
Lynette Hills
Sandra Locke
Sue McIvor
Menzies family
Morgan families
Nerolie Palleson
Brian Rae
Deborah Rawson
Philip Sayers

Ngairé Shand
Marian Stronach
Sulzberger family
Adrienne & Enid Sutherland
Chris Verburg & technicians
Catherine Verhaar
Gordon Vogtherr & family
Barbara Walker & family
Patrick Wells Ward
Mike Wellwood
Peter & Valerie Williams
Ross Williams & theatre staff

Chamber Music New Zealand
Creative Communities New Zealand
(Hastings & Napier committees)
Eastern & Central Community Trust
Hastings Tourism Facilities Trust
Keith McEwing, Music Room, National Library
of New Zealand
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HoDs Music, members of IRMT, and HBSME for their continued support of the Society and its aims.

This concert is dedicated to all those who have gone before - the players, the tutors, the conductors, the Presidents and committee members, the Friends and supporters, and - to all of those who make the Hawke's Bay Orchestral Society what it is today. Thank you all.

"...Musicians are conduits from the past to the future ..." Isatah Jackson, visiting American conductor of the New Zealand National Youth Orchestra 1995.



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