



THE
WAIKATO SYMPHONY
ORCHESTRA

Presents

CLARINET CONCERTO — MOZART

GUEST SOLOIST DAVID ADLAM

SALIERI- CONCERTO for FLUTE and OBOE
SOLOISTS ELSIE KANE JOHN GREEN

BEETHOVEN-EGMONT OVERTURE

HAYDN-LONDON SYMPHONY (104)

GUEST CONDUCTOR

Andrew Buchanan-Smart

FOUNDERS THEATRE

Saturday 18th. August 1979 8pm.



Programme

OVERTURE to Goethe's "Egmont" Op.84

L. Van Beethoven
1770 - 1827

This was written to order for the management of the Hoftheater in Vienna between 1809 and 1810. However he accepted no payment and stated that he did it "merely for the love of the poet". In 1810 he decided to dedicate the music to Archduke Rudolph. It was first performed on May 24th. 1810 in Vienna.

The overture offers an instructive example of Beethoven's concept of musical introductions to dramatic works. The greater part of the overture - the introduction and the Allegro in 3/4 - illustrates the contrast between brutal force and imploring lament, between the Spanish tyrants and the enslaved Netherlanders.

With a short transition in the woodwind, retaliation draws close and soon the triumphant flourishes of liberty resound.

Clarinet Concerto in A Major

K622 Mozart
1756 - 1791

Soloist — David Adlam

[I] Allegro [II] Adagio [III] Rondo-Allegro

Written in 1791, the last year of the composer's life, for his friend Anton Stadler, is a singular piece. It is singular both in its beauty, and in the fact that although the first significant piece of its kind it has never been approached in stature or perfection since, in spite of the valuable contributions of Weber, Spohr and others. It is the most mature among the concertos written whilst he was working on the Requiem. Mozart completed the instrumentation of this concerto for which Stadler appears to have extended the range of his Bass horn - it was not conceived for the clarinet.

As in other late Mozart concertos, the Orchestra is no longer restricted to a merely accompanying role. The texture is often reduced to that of chamber music, the solo instrument engaging in intimate dialogue with leading violin. Although the oboe had been important to Mozart all through his career, towards the end of his life and particularly during the last three years, the clarinet increasingly gave a more romantic colouring to his music.

Concerto for Flute and Oboe in C Major

A. Salieri
1750 - 1825

Soloists — Elsie Kane and John Green

[I] Allegro Spiritoso [II] Largo [III] Allegretto

Salieri was taught music by his elder brother Francesco, who was a pupil of Tartini's.

As a result of the early death of his parents he went as a pupil to the choir school of St. Mark's Venice in 1765. In 1769 he made the acquaintance of Gluck who became very attached to the young Salieri, and the two were bound by a close friendship. At twenty, "Le donne letterate" (his first opera) was performed. He became popular with both public and the Emperor and after further successes he was appointed Kapellmeister to the Italian Opera in 1774. Following successes in Milan, Rome, Venice and Paris he was appointed director of the Vienna Court Opera in 1788. Beethoven, Schubert, Liszt and Hummel are numbered among his pupils. His numerous compositions (40 operas, 12 oratorios, cantatas and other works) have now fallen almost completely in to oblivion, probably because he was outshone by his contemporaries Gluck, Mozart and Haydn.

The verve and temperament of the Italian concerto are here combined with playful arabesques, and with noble passages reminiscent of the operas of Gluck to form a highly virtuosic and brilliant instrumental style.

Symphony No. 104 in D Major "LONDON"

J. Haydn
1732 - 1809

[I] Adagio - Allegro [II] Andante
[III] Minuet [Allegro] and Trio [IV] Finale: Allegro Spiritoso

Composed in 1795 and given its first performance of 13th. April of the same year. Although the twelve English symphonies are known as the 'Soloman' symphonies, after the impresario who commissioned them, the last three were in fact given at the so called "Opera Concerts" in Kings Theatre, Haymarket. There is no good reason why this one symphony should be titled "London" when all twelve had equal right to it. On the other hand, this symphony deserves its fame; unsurpassed in range and depth, it is distinguished by a natural majesty which makes it a worthy companion of another last symphony - Mozart's "Jupiter".

A unison call from the whole orchestra is an indication of the high purpose of the symphony. The Allegro (first subject) is so prolific of ideas that it serves for a second as well. A similar reluctance to abandon a theme rich in possibilities of development is found in the Andante, which is both profound and beautiful. The strongly accented Minuet begins with the rising fifth which seems to pervade the symphony from the first appearance in the introduction. The Finale is spirited, imaginative, ingenious - a great Master's farewell to the symphony he had laboured so long and lovingly to perfect.

THE ORCHESTRA

CONDUCTOR: Andrew Buchanan-Smart

LEADER: Charles Pierard

1st. Violins

Beryl Ball
Marion Clements
Dexie Clayton-Green
Gregor McShane
Annette Redpath
Ian Sweetman
Sandra Trenberth
Jean Whitehouse

2nd. Violins

David Crossman
Dorothy Fordyce
Marice King
Hazel Martin *
John Phillips
Stephanie Smith
Raema Stockman
Nancy Swarbrick
Janet Wilkins
Tim Williams

Violas

Maryla Endert
Liz Gehrke
Christine Polglase
Shirley Wentworth *
Barry Wyde

Cellos

Margaret Peart *
Raewyn Peart
Pearl Rushbrooke
Marie Ryan
Sister Mildred
Ilze Ziedins

Basses

John Lawson *
Paul Mason
Lloyd Williams

Piccolo

Jane Grant

Flutes

Christine Fielding
Jane Grant
Elsie Kane *

Oboes

John Green *
Jan Henderson

Clarinets

John Henderson *
Betsie-Clare Richards

Bassoons

Moira Croll
David Nation *

Trumpets

Bruce Borthwick *
Gavin Law

French Horns

Ted Dawson *
Frank Groves

Timpani

Harold Saunders

Members listed in Alphabetical order

*Denotes Section Leaders

We are indebted to Ted Dawson, Frank Groves, and Lloyd Williams of Symphonia of Auckland who have kindly joined us for this concert.

David Adlam

Originally from Hamilton but is now in Auckland. David started his musical training on the piano but later transferred to the Clarinet and continued his musical studies at the Auckland Music School. He now plays first Clarinet for the Auckland Symphonia and has played Clarinet Concertos throughout New Zealand.

John Green

John plays 1st. Oboe for the Waikato Symphony Orchestra and has appeared as a soloist and in Chamber Music Combinations on many occasions in the Waikato and elsewhere. His main interests are in Baroque and early classical music. He earns his living as a lecturer in Biology at Waikato University.

Elsie Kane

Elsie plays 1st. Flute for the Waikato Symphony Orchestra and is a well known teacher in the Waikato area. She has performed in recitals locally, and on numerous occasions played for the Hamilton Operatic Society productions.