

PROGRAMME

Overture to Il Signor Bruschino

Gioacchino (Antonio) Rossini

Concerto for Oboe and Orchestra in C Major Op 61

Franz Joseph Haydn

Soloist: John Green

INTERVAL

Symphony No 3 in E Flat Op 55 "Eroica"

Ludwig van Beethoven

Performed in Putaruru on 6th May 2000
Hamilton on 7th May 2000

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PROGRAMME NOTES

Overture to *Il Signor Bruschino*

Gioacchino (Antonio) Rossini
(1792 - 1868)

Il Signor Bruschino, (Mr Bruschino or Son by Accident) was composed by Rossini in 1812 for the Teatro S. Moise in Venice. Described as the "most scabrous and sharp-witted one-act opera before Puccini's *Gianni Schicci*" it is considered to be the best of his *farse*. Rossini enjoyed a greater degree of prestige, wealth, popular acclaim and artistic influence than any of his contemporaries, and his early operas were seen as examples of 'comic realism' being as they were in turn comic, witty and sentimental.

Formally, the Overtures for which Rossini is so well known are Sonata movements minus the development sections. They are nearly always characterized by a slow introduction, with a cantabile melody for oboe or French or English horn. Within this framework, clear melodies, exuberant rhythms, simple harmonic structures and a superb feeling for sound and balance give the overtures their unique character.

The famous Sinfonia in this Overture, in which the violins of Rossini's day beat out rhythms with their bows against the metal shades of their candle-holders, or the twenty-first century equivalent, is delightful both for its absurdity and for the natural and logical way in which the effect is woven into the composition.

Concerto for Oboe and Orchestra in C Major, (Hob.VIIg:C1)

Franz Joseph Haydn
(1732 - 1809)

Soloist: John Green

Allegro spiritoso
Andante
Rondo

In the 18th century the works of many minor composers were unscrupulously published under Haydn's name in order to guarantee their success. A truly remarkable number of such spurious Haydn works are known: more than 150 symphonies, over 100 masses, eight operas and in excess of 30 concertos. Nowadays, most of these can be identified as frauds either on musical grounds or because they have been definitely identified as the work of other composers. The C Major Oboe Concerto is, however, more problematic than most "doubtful Haydn" scores. While it is regarded as being spurious by most scholars (eg. H.C. Robbins Landon states that it "is certainly not by Haydn, but an attractive and bright work by a good minor master") its actual composer has never been discovered and, since no other name can be associated with the piece, it is impossible not to mention Haydn's when referring to it. Certainly, an oboe concerto is not included in the Entwurf Catalog or the Haydn Verzeichnis, the two catalogues of his music which Haydn himself prepared,

but neither do other works, such as the D major keyboard concerto and the D major Violoncello Concerto, which are genuine. The concerto first became known in 1926, when an edition was published by Breitkopf and Hartel from orchestral parts in the Gymnasialbibliothek, Zittau in Saxony. One other copy has since been unearthed but the autograph has disappeared. The original manuscript is anonymous. Haydn's name was added and later crossed off and replaced with several additions. It is clear, then, that the attribution of the work to Haydn is speculative at best.

The obvious question, of course, is if the work is not by Haydn, who else could have written it? The score seems to have been composed later than 1790, because it has stylistic features typical of such post-Mozart composers as Kuhlau, Hummel, Krommer, Dussek, Danzi and Kozeluch. An early suggestion, by Robbins Landon, was that it may be the missing Beethoven oboe concerto, but the discovery of a sketch of the second movement of this work and the recent publication of a reconstruction shows this not to be the case. Recently it has been found that the last-movement theme of the concerto also appears in a wind octet by the late-Classical Czech composer Leopold Kozeluch. While in no way definitive, this is better evidence for Kozeluch's authorship than any that exists for Haydn's and an Oboe Concerto in F by Kozeluch is known. Other possible authors are performer composers such as Josef Fiala or Carlo Besozzi. It has also been suggested that it may be a work from Haydn's youth, or even a "workshop" composition. The themes themselves are certainly worthy of Haydn - did he perhaps distribute them amongst his pupils for them to work on under his supervision?

Agreement on the authorship of the concerto will probably never be reached, but, as the noted English/German oboist Simon Dent says - who cares? The important thing is that here is wonderful music. Whoever composed it, this oboe concerto is a work of appealing gusto and unforced charm that is deservedly regarded by both performers and audiences as a veritable gem in the concertante repertoire of the late Classical period.

The Concerto has an accompanying orchestra of oboes, horns, trumpets, timpani and strings, and opens with a tutti exposition of two themes: the first is very masterful and rather march-like, a lyrically tuneful second theme forms a contrast, and finally there comes another tutti theme in which the melodic elements are slurred. The soloist's entry is gradual, with an air of improvisation; he then introduces his own themes, and the technical demands of the solo part grow as the work proceeds

Oboe Concerto notes supplied by John Green

INTERVAL

Symphony No 3 in E Flat, Op 55 "Eroica"

Ludwig van Beethoven
(1770 - 1827)

Allegro con brio

Marcia funebre - adagio assai

Scherzo - allegro vivace

Finale - allegro molto - poco andante- presto

To nineteenth century audiences, Beethoven's third symphony came as a bombshell. Following on as it did from two traditional Symphonies, the Eroica was seen as a "savage assault" on ears accustomed to less passion and less unrelenting intensity. The length of the work, the thematic ideas and the density of their working out, led to accusations of "bizarreness and corruption of morals".

Beethoven originally dedicated the work to Napoleon Bonaparte in the belief that he was the republican saviour who would redeem Europe from monarchical abuse. When Bonaparte elevated himself to status of Emperor, the disillusioned Beethoven destroyed the intended dedication and substituted "Heroic Symphony, composed to celebrate the memory of a great man". The first performance of the Eroica took place on April 7, 1805 in the Theater an der Wien.

The starting point of the first movement is an unobtrusive motive which, despite not evolving into a fanfare-like "theme" until the coda, constructively holds the entire movement together. No less than five further thematic ideas are presented, one of which appears for the first time in the Development and later plays an important role in the extended Coda.

The genre of the Funeral March, typical of opera but a new innovation in a symphony, provides the basis for the second movement and is raised to a new level through contrapuntal development. The movement proceeds like a gigantic Rondo, the main theme recurring alternately with two contrasted episodes.

In this third movement, Beethoven creates the prototype of the scherzo. This derived from the traditional minuet and remained popular well until after the time of Bruckner. Here the scherzo blows away the last traces of the symphonic minuet as its main theme comes quietly bustling in. The many and varied syncopations which follow are familiar to audiences now, but in their day were revolutionary.

The Finale is a set of variations which draws its main theme from Beethoven's ballet *Die Geschopefe des Prometheus* (Creatures of Prometheus). The movement grows from a passacaglia-type motif, reaching its climax with a richly harmonised *poco andante* variation.

Programme Notes compiled by Janet Wilkins

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RITA PACZIAN



TRUDI MILES



JOHN GREEN



RITA PACZIAN

Rita Paczian is widely regarded as one of the leading conductors in New Zealand. Born in Germany, she gained her Master of Music in conducting (with distinction) and organ at the Universities of Dortmund and Luebeck, where her tutors included professors Martin Haselboeck and Helmuth Rilling. Ms Paczian also took part in conducting masterclasses with international figures including Leonard Bernstein, Klauspeter Seibel, Odaline Martinez and Eric Ericsson.

From 1989 until 1991 she specialised in 'authentic' Baroque and Classical interpretation, working particularly with the Viennese Baroque Orchestra, 'Wiener Akademie' in operas, symphonies and oratorios by Mozart and Handel.

In 1991 Rita held the position of Musical Director at the principal church in Hamburg, St. Jacob's, and of the Verdi Orchestra Hamburg. Arriving in New Zealand in 1993 she rapidly became involved in the country's musical life, finding herself equally at home conducting orchestras and choirs. Her most recent successes have included a series of Oratorio concerts recorded by Concert FM New Zealand, involving some of New Zealand's finest singers, notably Dame Malvina Major, Barry Mora and Rodney McCann.

Rita is now working as a freelance conductor and also holds the position of Musical Director of the Bach Cantata Society, the Auckland Baroque Orchestra and the Dorian Choir Auckland. Her engagements as guest conductor include concerts with the Hamburg Symphony Orchestra, the Philharmonic Orchestras of Luebeck and Schwerin, the National Symphony and Durban Philharmonic Orchestra in South Africa, Melbourne Monash University Orchestra and Darwin Symphony Orchestra in Australia. Here in New Zealand Rita has directed the Christchurch Symphony Orchestra, Wellington and Dunedin Sinfonias and many other New Zealand orchestras. She also works annually with Wellington Vocal Ensembles 'Bel Canto' and 'Amici' and with the British Notional Youth Choir.

Rita has given masterclasses in conducting at the New Zealand International Summer Schools in 1995 and 1997, and she is regularly invited to summer schools and festivals as guest conductor.

1999 highlights included the world premiere of Helen Fisher's opera 'Takuwana', concerts on three continents with the National Youth Choir of Great Britain and guest conducting the gala concert of the Brisbane Early Music Festival.

Plans for 2000 will maintain her international profile. Her European tour will include concerts in London, Vienna and in centres associated with Bach's life and music. She will return to Australia for concerts in Sydney.

New Zealand sees, in addition to her regular commitments, an engagement with Opera Waikato as musical director for Johann Strauss' 'Die Fledermaus'.

REHEARSAL CONDUCTOR CLIVE LAMDIN

While not visibly featuring in the programme, we like to remind the audience that not all personnel concerned with the instruction of an orchestra are always apparent. For this concert Clive has dili(gently) taken the musicians through the steps of the music and instructed them in tone, quality and tempi of the ultimate performance. No doubt Rita will change some of his values, most likely the

speed, but we all need to learn to walk before we run and that is what a rehearsal conductor normally does. It is an arduous task to train an orchestra and see another person finish the concert. It happens in other orchestras, but we should not forget the initial work done by a rehearsal conductor. The Society does very much appreciate the time and assistance Clive has given to the preparation of the orchestra for this and other concerts.

TRUDI MILES

Trudi began violin studies at the age of five under the late Hedy Biland, studying the Suzuki-method. Later she gained two diplomas while studying with Cecilia Worth in Hamilton before moving to Auckland where she gained her LRSM and Diploma in Music Performance under David Nalden. While in Auckland, Trudi was also a member of the Auckland Philharmonic Orchestra.

During the next two and a half years in London Trudi played with various Chamber groups and went on tour to Italy with the Westminster Philharmonic Orchestra. On returning to NZ in 1990 Trudi gained her LTCL Teachers Diploma and became a member of the Institute of Registered Music Teachers of New Zealand.

Over the last five years Trudi has contributed to the musical scene in Hamilton as leader of the Opus Chamber group and is currently leading the Trust Waikato Symphony Orchestra. She has also done some freelancing in Auckland such as Television ads and also backing for various artists (Howard Morrison, Dion Warwick, Shirley Bassey and Ray Charles). Trudi has a private teaching practice in Hamilton and many of her students have achieved well in both competitions and examinations. Trudi is also in demand as a Suzuki tutor for workshops, masterclasses and summer music camps held frequently throughout the year. Recently Trudi has formed her own string quartet called "Simply Strings" which plays at many various functions. Trudi is married with three young children.

JOHN GREEN

John Green was born in Auckland, but spent most of his school years in Hamilton. He took piano lessons as a child but became enchanted with the sound of the oboe after hearing it in radio broadcasts and wanted to learn the instrument. However, no tuition was available in Hamilton and instead he was taught to play the bagpipes by Albert Sheath. He later studied pibroch (classical bagpipe music) with William Robertson and as a teenager became a prominent solo bagpipe player, winning a number of North Island, New Zealand and Australian competitions.

John eventually took up the oboe after moving to Auckland to attend university, taking lessons from Michael Towsey and Ronald Webb, and since 1965 the oboe has been his only instrument.

In 1973 he returned to Hamilton to take up a lecturing position at Waikato University and since then has been active throughout the North Island as an oboist. He has played as principal oboe and cor anglais in various chamber groups and orchestras (including the Trust Waikato Symphony Orchestra) and has performed frequently as a concerto soloist and in many solo recitals and radio broadcasts.

May 2000

THE ORCHESTRA

CONDUCTOR

Rita Paczian

SOLOIST

John Green

LEADER

Trudi Miles

FIRST VIOLINS

John Burnet

Jan Kitchen

Deidre Neilson

Hazel Martin

Jean Paterson

Philip Poole

Alison Rees

Michele Warlich

Sally Whyte

Caleb Ward

SECOND VIOLINS

Jocelyn Dale

Maryla Endert

Victoria Gough

William Han

Francesca Hunt

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Ray Littler

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Sue Dobree *

Liz Gehrke

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Michael Slatter

Kelly Thompson

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Joan Haughie

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Benjamin Nation *

David Stokes

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FLUTES

Elsie Kane *

Kate Walsham

TRUMPETS

Lyn McLean

Steffan Sinclair *

DOUBLE BASSES

Benjamin Dick *

Denise Hudson

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David Nation *

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Donna Morrison

HORNS

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Kerry Moyle

Malcolm Scott

TROMBONES

Ron Lindsay

* denotes principal player