

THE
WAIKATO SYMPHONY
ORCHESTRA

Presents

Overture - Marriage of Figaro - Mozart

Concerto for Bassoon - Mozart

Symphony No.2. - Beethoven

Soloist

Craig Bradfield

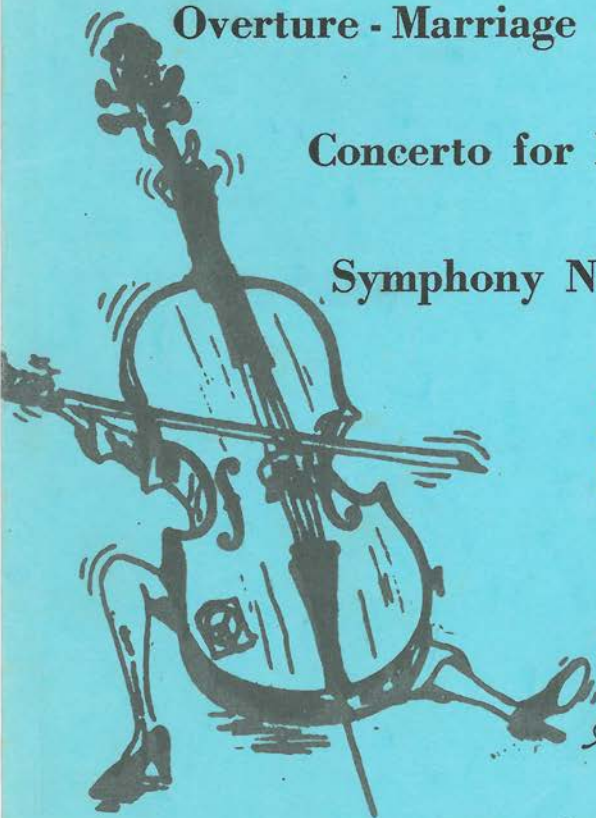
Conductor

Andrew

Buchanan-Smart

FOUNDERS THEATRE

Saturday 19th. April 1980 - 8 p.m.



Programme

OVERTURE — "The Marriage of Figaro" K. 492

Mozart
1756 - 1791

Mozart began the composition of the Opera in October 1785, and completed the score on the 29th. April 1786. The first performance took place on the 1st. May of that same year in Vienna. The Viennese public, used to the light and superficial Italian Operas, found Mozart's work too complicated and too serious. However, the subsequent performance in Prague was a sensational success and the "Marriage of Figaro" soon became one of Mozart's most popular dramatic works.

The overture does not contain any direct allusion to any theme of the Opera, but with its rapid runs and an expressive melody it introduces into the atmosphere of the opera. Intrigue, disguise and wit, form the incomparable charm which prevails from the very first bar of the overture to the last note of the finale.

Concerto for Bassoon and Orchestra in B flat Major K.191 Mozart [I] Allegro [II] Andante ma Adagio [III] Rondo Tempo di Menuetto

Mozart composed at least three bassoon concertos for the Freiherr Thaddaus von Durnitz, an amateur bassoonist in Munich, who failed to pay for them. Only one of these concertos has survived, K.191, completed in Salzburg on 4th. June 1774. In this work the eighteen year old Mozart made no secret of the fact that he still accepted the conventions of his day where works of this nature were concerned, each of its three movements contains minor sections in accordance with the taste of the period which had originated in Italy. The juxtaposition of thematically stable tutti sections and solo passages consisting of lively figuration may be seen as a survival of the baroque concerto principle. Bassoon concertos reached the peak of their popularity during the first half of the 18th. Century, after 1750 the bassoon lost ground as a solo instrument in favour of the flute and clarinet.

Interval

Symphony No. 2 in D Major Op. 36

Beethoven
1770 - 1827

[I] Adagio molto - Allegro Con brio

[II] Larghetto

[III] Scherzo - Allegro Trio

[IV] Allegro molto

The Second Symphony was completed in the Summer of 1802 while staying at Heiligenstadt. In October of the same year he wrote the famous "Heiligenstadt Testament", the deeply moving revelation of the effect which his incipient deafness had on his mind and spirit. The original edition of the orchestral parts, advertised in the "Wiener Zeitung" on the 10th. March 1804, bears a dedication to Prince Carl von Lichnowsky, who was in the opinion of Beethoven's friends, the composers greatest admirer among the Viennese aristocracy and to whom Beethoven had earlier dedicated his three Trios Op. 1., the Sonata Op. 13. (Pathetique), the Sonata Op. 26., and other works. The first performance of the Second Symphony took place on the 5th. April 1803, Tuesday in Holy Week, at Beethoven's "Academy" given in the Imperial Theater an der Wein. Also performed for the first time on that occasion were the C minor Piano Concerto Op. 37. and Beethoven's only oratorio, "Christ on the Mount of Olives", Op. 85. The Critic of the Leipzig "Allgemeine Musikalische Zeitung" wrote that the Symphony was . . . "full of new, original ideas, of great strength and very powerful".

How different contemporary verdicts could be is, however, shown by a notice published after the first Leipzig performance, in 1828. The "Zeitung fur die elegante Welt" called this Symphony . . . "a crude monstrosity, a serpent which continues to writhe about, refusing to die, and even when bleeding to death (Finale) still threshes around angrily and vainly with its tail". How grotesquely Beethoven's contemporaries could sometimes behave was demonstrated in Paris in 1821, where this Symphony was severely abridged. The enchanting Larghetto was too much altogether for the Parisians and was replaced by the Allegretto from the Seventh Symphony. However, there was an underlying reason for this curious aberration - this music was felt to contain something new, something personal.

THE ORCHESTRA

Conductor :- Andrew Buchanan-Smart

Leader :- Gregor McShane Deputy Leader :- Charles Pierard

1st. Violins

Gregor McShane
Rachel Locker
Charles Pierard
Christine McKenzie
Ian Sweetman
Michele Warlich
Beryl Ball
Dexie Clayton-Green
Annette Redpath
Marion Clement
Felicity Pool

2nd. Violins

Hazel Martin
Nigel Maclean
Jonathan Southwick
Beverley Nation
Tim Williams
Clair Mills
David Crossman
Jane Ford
John Phillips
Jean Whitehouse
Maryla Endert
Raema Stockman

Violas

Barry Wylde
Stephanie Mills
Christine Polglase
Liz Gehrke
Shirley Wentworth
Dorothy Fordyce
Sandra Maclean

Cellos

Sister Mildred

Marie Ryan
Barbara Babington
Ilze Ziedins
Johan Endert
Ona De Rooy
Stephen Gibbs
Peter Merz

Basses

John Lawson

Flutes

Elsie Kane
Jane Grant
Robyn Dey

Oboes

John Green
Fiona McMillan

Clarinets

John Henderson
Jack Havill

Bassoons

Craig Bradfield
David Nation

Trumpets

Bruce Borthwick
Murray Borthwick

French Horns

Ted Dawson

Timpani

Harold Saunders

Solist :- Craig Bradfield

Craig is from Hamilton, and has been playing the bassoon for 5 years. He studied at Wellington Polytechnic under Gordon Skinner and over in Melbourne at the Victorian College of Arts under Harold Evans and Guinady Slavsky. In September Craig is going to La Hague to study both baroque and modern bassoon. He is at present teaching privately in Hamilton.

We are indebted to Ted Dawson from Auckland who has kindly joined us for this concert

The Waikato Symphony wishes to thank Radio Waikato for their support in advertising our programme.