

IP — N.Z. EPHEMERA  
ORCHESTRAL MUSIC  
APRIL 1981

# THE WAIKATO SYMPHONY ORCHESTRA

**Rossini: Overture**

“Italian Girl in Algiers”

**Mozart:**

Piano Concerto K.491 in C minor.

———— Interval ————

**Beethoven:**

Symphony No.8 in F major

———— Conductor ————

**Andrew Buchanan-Smart**

———— Soloist ————

**Margaret Crawshaw**

———— Leader ————

**Gregor McShane**

**FOUNDERS THEATRE**

Saturday 11th. April 1981 8 p.m.



## Overture to the Italian Girl in Algiers

Rossini.

Gioacchino Rossini (1792-1868) was the major Italian composer of the first half of the nineteenth century. He was an extremely colourful figure, an incisive wit, a socialite and, apparently, a lazy composer who wrote most of his music while lying in bed. A master of the Italian comic opera, he had completed all his major compositions before the age of thirty-seven and then he retired suffering from a nervous condition. He lived on his reputation for another forty years before a heart attack finished him off.

His genius lay in the area of melody. His major weakness however, was a tendency to plagiarise - generally his own melodies from earlier compositions. This overture bears this out. A quiet, Andante, unobtrusive opening played by pizzicato strings give way to a languid oboe melody. Shortly thereafter the mood and tempo change to a bright Allegro which is highly engaging and full of charm. It is not long though, before the originality disappears and one feels a sense of *deja-vu*. However, the gaiety, drive and long build-ups to exciting climaxes render this and Rossini's other overtures perennial favourites.

## Piano Concerto No. 24 in C Minor.

Mozart.

### **Allegro - Larghetto - Allegretto.**

Written in 1786 when he was just thirty years of age, this piano concerto (his last) comes at the end of an intensely productive three year period of Mozart's life. Between 1784 and 1786 Mozart had written no less than twelve of his solo piano concerti in response to a constant demand for new works for a subscription series in Vienna. The musical climate must have been favourable and the orchestra in a state of expansion for only the last three concerti use clarinets, and this concerto keeps the oboe as well thus giving it the richest palette of all.

The C minor concerto and the D minor one which preceded it were Mozart's only minor key concerti. In succeeding areas they retained their popularity for inherent in them is a sense of disquiet, drama and pathos, age-old qualities which will always be relevant.

The first movement opens with an orchestral tutti, the strings announcing the main theme which is built on the C minor triad. In direct contrast the second subject is announced by the woodwind and is scale-like in character. When the piano enters, it does so pensively and gently at first, as if uncertain of the response it will get. The orchestra answers immediately with the first subject in a very matter-of-fact tone. From then on the rapport has been established and the rest of the movement alternates between, embellished and partial reiterations of the first and second subjects among the orchestra and between soloist and orchestra. Contrast between major and minor keys is forever present. An innovation to concerto form was Mozart's retention of the piano for the coda at the end of the movement.

The soloist leads the second movement and immediately establishes an air of calm and transparent beauty. The woodwind section carries the major orchestral responsibility for this movement, the strings playing a supporting role.



The main theme of the third movement recalls the pathos of the first movement but extends it so as to draw out a positive response, a new hope. The movement is in variation form, the pianist, more often than not, carrying out a highly embellished conversation with the orchestra. A short cadenza leads into a coda in 6/8 time, the main theme appearing in a new guise. The coda is the consummation of all that has gone before and ends with a powerful assertion of the tonic key.

## ----- INTERVAL -----

### Symphony No. 8. in F

Beethoven

**Allegro vivace e con brio**

**Allegretto scherzando**

**Tempo di Menuetto**

**Allegro vivace**

Although less well known and far less frequently performed than the two pillars which stand on either side of it (the A major and great D symphonies), Symphony No.8 was a great favourite of Beethoven's. Written in 1812 during a briefly happy period of his life ( he was well aware of his deafness by now), this symphony stands out by its jocular character. Unavoidably the work reflects his state of mind at the time: it is Beethoven "unbuttoned", set free to reveal his inner character.

The main theme "bursts in" announcing that the symphony has began. Evidence in sketchbooks suggests that an introduction was intended, but the composer's ebullient personality has overridden any technical convention here. The theme is pithy and full of energy. It leads almost immediately into a bridge passage which gives way to the announcement of two more themes, both reflective in nature and serve as a direct contrast to the opening. These two secondary themes generate the dramatic development of the movement.

The second movement is a tribute to Beethoven friend, Maelzel, the inventor of the metronome. It's mechanical inspiration can be heard in the semiquaver articulation of the woodwinds and horns. Built on two contrasting themes, one in B Flat major and the other in F, the mood is one of gaiety and the humour is subtle and to the point.

The third movement is a formal dance form: minuet and trio. The minuet is played by the full orchestra and the trio provides a welcome contrast with its duet for horns and clarinet supported by a continuous triplet figure played by the 'celli

The Finale is a fast dance-like movement in rondo form. The opening theme generates the energy of the movement. Extremes in dynamic level are also heavily relied on to spur the movement on. The movement ends with a big coda which adds a majestic dimension. Here we see Beethoven's inner self fully exposed.

Beethoven called this "my little symphony" and so it is in comparison to the imposing structures of the fifth, sixth, seventh and ninth symphonies. In its essence, however, it is just as big for it also plumbs the heights, depths and quiet moments of human experience.

Marijke van Leuven.

**SOLOIST:— Margaret Crawshaw.**

Margaret Crawshaw gained her first Piano Performers Diploma at the age of fourteen and while still at school was accepted by the late Alexander Sverjensky as a private pupil. On completing her academic school studies, she entered the N.S.W. Conservatorium of Music on a Scholarship as a full time student, continuing her piano studies with Sverjensky and taking violin and singing as her second practical subjects. After five years of tertiary study, she graduated with Honours from the Conservatorium and the Sydney Teachers College and was awarded Diplomas in Piano and Music Education.

In New Zealand, she has performed regularly on radio, and in concerts, including Auckland Festivals, as concerto soloist, solo pianist, chamber player, and accompanist.

Her interests in music have extended beyond instrumental playing as she was for many years also involved with choral conducting. In Sydney she conducted the N.S.W. Teachers Federation Choir and in New Zealand conducted choirs in Matamata and Te Aroha as well as a Massed Choir at a Secondary Schools Music Festival in Hamilton.

She has tutored Master Classes in Piano and Early Music at a number of Music Schools including many years at Cambridge Music School and is also known as an Adjudicator.

Her most recent recognition as a teacher was a Certificate from the Australian Suzuki Talent Education Association signed by Dr. Shinichi Suzuki himself when in Australia last October, for Piano Teaching at an Advanced Level. This is the first such award to a music teacher resident in New Zealand.

**Flowers by the courtesy from :—**

**“Petals” of Hood Street.**

**We are indebted to the Musicians who have especially joined us for the Concert.**

**We acknowledge the continued support given by  
“Hamilton Piano Co.**



# THE ORCHESTRA

**CONDUCTOR:—**

Andrew Buchanan-Smart

**LEADER:—**

Gregor McShane

**1st. Violins**

Jane Ford  
Hazel Martin  
Christine McKenzie  
Marion Clement  
Catherine Balog  
Beryl Ball  
Dexie Clayton-Green  
Beverly Nation  
Gwyneth Mataira  
Tim Williams  
Jane Tremain

**2nd. Violins**

Roger Graham  
Nigel Maclean  
Grant Wells  
David Maunsell  
Mary Maunsell  
Diana Earls  
Ron Graham  
Jean Whitehouse  
Maryla Endert  
Raemea Stockman  
John Phillips  
Annette Redpath

**Violas**

Barry Wyld  
Shirley Wentworth  
Christine Polglase  
Liz Gehrke  
Dorothy Fordyce  
Sandra Maclean  
Claire Annals  
Akemi Segana

**Cellos**

Sister Mildred  
Maryke Van Leuven  
Barbara Babbington  
John Endert  
Stephen Gibbs  
Ona De-Rooy  
Peter Merz  
Beth Williams

**Basses**

John Lawson  
Lloyd Williams

**Flutes**

Elsie Kane  
Jane Grant  
Robyn Dey

**Oboe**

John Green  
Fran Robinson

**Clarinet**

John Henderson  
Betsie-Claire Richards  
Jack Havill

**Bassoons**

David Nation  
Stephen Ritchie

**French Horns**

Frank Grove  
James Morton

**Trumpets**

Bruce Borthwick  
Murray Borthwick  
Glyn Maclean

**Timpani**

Harold Saunders