

THE WAIKATO SYMPHONY ORCHESTRA

CONDUCTOR: BRUCE CASH

LEADER: JOACHIM NEUPERT

AT HILLCREST HIGH SCHOOL AUDITORIUM

2 p.m.

SUNDAY , JULY 27th, 1986

PROGRAMME

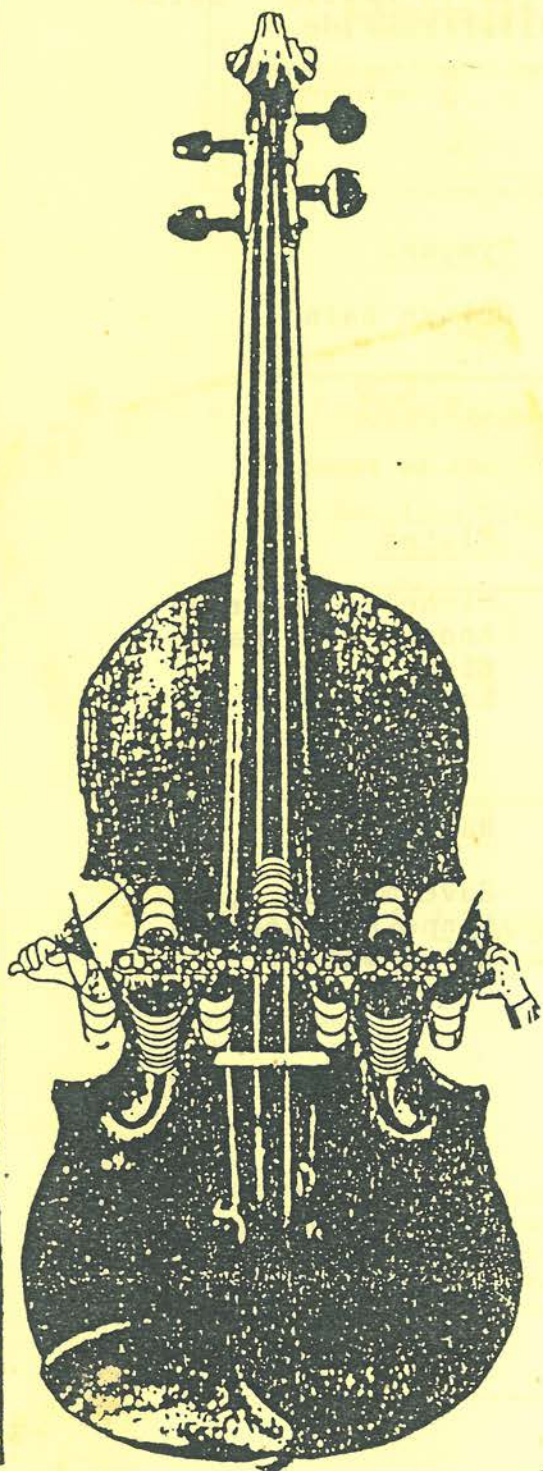
Wagner - Siegfried Idyll

Stravinsky - Symphony for Wind

Beethoven - Pastoral Symphony

PRICES

Adults	\$6.00
Children and Senior Citizens	\$3.00
Family Concession	\$15.00



ORCHESTRA

Conductor: Bruce Cash

Leader: Joachim Neupert

1st Violins

Joachim Neupert
Erica Colbert
Paula Carryer
Jane Ford
Ron Graham
Andea Keast
Hazel Martin
Penny Spencer
Beryl Wylde

2nd Violins

Beverly Nation
Emily Allan
Alexandra Barrett
Maryla Endert
Philip Poole
Annette Redpath
Raema Stockman

Violas

Christine Polglase
John Burton
Stephen Depledge
Maria Martin - Smith
Barry Wylde

Cellos

Peter Merz
Annabelle De Croy
Han Endert
Joan Haughie
Lucy Morton - Brown
Carol Thompson

Bass

Robert Allbrook
Julie Porter
Joanne Stewart

Tympani

Delwyn Bain

Oboes

John Green
Des Farrell

Cor Anglais

Stephen Depledge

Clarinets

John Henderson
Murray Johnson
Christine Kestle
Donald Nicholls
Kay Rogers

Flutes

Michelle Edgerley
Andrea Eischmann
Elsie Kane
Karen Neupert

Trombones

Paul Saunders
Margaret Van Gilken
Craig Williams

Trumpets

James Upton
Simon Denny
Nicholas Martin

Bassoons

Dave Nation
Lynne Robinson
Celia Walker

Horns

Jill Ferrabee
Heather Anderson
Lynne Griffiths
Katy Schroeder

Igor Stravinsky
(1882 - 1971)

Symphonies of Wind Instruments (1920)

Richard Wagner
(1813 - 1883)

Siegfried Idyll (1869)

Interval

Ludwig van Beethoven
(1770 - 1827)

Symphony No. 6 in F opus 68,
the "Pastoral" (1808)

The performance will be preceded by a short introduction.

The music of Stravinsky has always provoked strong reactions. Wagner was equally controversial in his day, and Beethoven's compositions became more and more difficult for his contemporaries to follow.

Igor Stravinsky spent his first 32 years in Tsarist Russia, 25 years in Switzerland and France, and his last 32 years in the U.S.A. He was probably the most significant composer of our century, using an incredible range of styles - his Russian ballets, for huge orchestra, influenced by Rimsky-Korsakov and Debussy (such as *The Firebird*), with increasingly striking uses of rhythm and an ever sharper, more dissonant flavour (*The Rite of Spring*, 1913); a reaction towards much smaller groups of instruments (through change of taste as well as the economies of the war years and afterwards); a new interest in the purity of classical and earlier forms (from the 1920s); and finally accepting the serial techniques of his contemporaries. The "Symphonies of Wind Instruments" is a key work in his transition from Russian to neo-classical, creating its own unique form through constantly re-arranging the order of short contrasting musical ideas. These include the exotic spikiness of the opening calls, two Russian folk-songs (for flutes; for bassoon), a pastorale for flute and clarinet, a wild dance (for oboes and bassoons), and a beautiful, poignant "chorale", with which the short work ends. All the musical ideas have one of three related tempi: the second is twice as fast as the first, and the third is one and a half times as fast as the first. If the gears are well synchronised, everything flows with a natural inevitability. There is only one movement; he uses the word "symphonies" in the original sense of "soundings together", and not in the classical sense (e.g. of Beethoven). He dedicated it to the memory of his friend Claude Debussy (1862 - 1918), the Impressionist composer. We hear it today in his revised version (1947).

After the first performance, in London, he wrote "I did not, and indeed I could not, count on any immediate success for this work. It lacks all those elements that infallibly appeal to the ordinary listener, or to which he is accustomed. It is futile to look in it for passionate impulse or dynamic brilliance. It is an austere ritual which is unfolded in terms of short litanies between different groups of homogeneous instruments. I fully anticipated that the cantilena of the clarinets and flutes frequently taking up their liturgical dialogue and softly chanting it would not prove sufficiently attractive for a public which had so recently shown me its enthusiasm for the "revolutionary" *Rite of Spring*. The music is not meant to "please" an audience, nor to arouse its passions. Nevertheless, I had hoped that it would appeal to some of those persons in whom a purely musical receptivity outweighed the desire to satisfy their sentimental cravings..."

There could hardly be a greater contrast than that between the *Symphonies of Wind Instruments* and *Siegfried Idyll*. Wagner's lush harmonies and rich orchestral sounds were anathema to the neo-classical Stravinsky, as were the endless melodies - the antithesis of precision of structure. (Debussy had spent his life trying to negate the "Phantom Wagner"!.) Yet Wagner had been equally radical in his time, and yet had

a vast influence on the music of our century (and not only through reaction). His main works were the long "music dramas", to which he wrote both words and music. He gave new depth to the emotional and psychological development of his opera characters through the subtle use of characteristic themes with symbolical significance - leitmotives - "melodic moments of feeling" as he called them. He also enriched the harmonic vocabulary of music.

Siegfried Idyll is a short piece for small orchestra, intended as a birthday present for his wife Cosima (the daughter of Liszt). She had just borne him a son, named Siegfried after the hero of the opera he was currently working on. He combines themes from a string quartet, which he had written for her previously, with "leitmotives" from the opera, relating to the slumber of the heroine, Brünnhilde, who was to be rescued from a "Sleeping Beauty" situation; the call of the Woodbird, who tells Siegfried of her plight; and to their subsequent love for each other. Symbolically integrated with these is a lullaby for the baby Siegfried Wagner!

Shortly before he died, Stravinsky wrote "It is almost five years now since I have completed an original composition, a time during which I have had to transform myself from a composer to a listener. The vacuum which this left has not been filled, but I have been able to live with it, thanks, in the largest measure, to the music of Beethoven."

On 22nd December 1808 an incredible programme was performed in Vienna. Beethoven conducted excerpts from his Mass in C, and an aria, played a piano Fantasia, and the solo part of his fourth piano concerto, and conducted the first performances of his Choral Fantasia, Fifth Symphony, and Sixth Symphony - the Pastoral! His fame was at its height. Yet only six years earlier, in his "Heiligenstadt Testament", he had written "What a humiliation when someone stood beside me and heard a flute in the distance and I heard nothing, or someone heard the shepherd singing and again I heard nothing. Such incidents brought me to the verge of despair. But a little more and I would have put an end to my life - only art it was that held me back. Ah, it seemed impossible to leave the world until I had produced all I felt called upon to produce, and so I endured this wretched existence..." So his deafness did not prevent him from composing the most sublime music. He loved walking in the countryside, with his musical sketchbook in his hand. The Sixth Symphony, subtitled "Recollection of Country Life", is one of his most relaxed and happy works. He stresses that it is all "more an expression of feeling than painting". The movements are titled:

- 1 Allegro ma non troppo. Awakening of cheerful feelings on arriving in the country.
- 2 Andante molto mosso. Scene by the brook. (ending with the calls of the nightingale, quail and cuckoo)
- 3 Allegro. Merry gathering of country-folk (a sprightly dance alternating with a peasant romp)
- 4 Allegro. Thunderstorm: tempest
- 5 Allegretto. Shepherds' song; happy, thankful feelings after the storm.

B.R.C.