

THE WAIKATO SYMPHONY ORCHESTRA

HP — N.Z. EPHEMERA
ORCHESTRAL MUSIC
AUG. 1981

PRESENTS

Beethoven:

Overture

“Men of Prometheus”



Mozart:

“Symphony No.36 ”

(Linz)

Schubert:

“Symphony NO.3 in D”

—— Conductor ——

Andrew Buchanan-Smart

FOUNDERS THEATRE

Sunday 16th. Aug. 1981

at 2 p.m.

"The Men of Prometheus" Op. 43

Beethoven.

In composing music for the ballet, "The Men of Prometheus", Beethoven, in Vienna, entered for the first time into closer relations with the theatre. The gist of the story is compressed into two acts: Prometheus made the first man and women with clay, which he animated by means of fire stolen from heaven. Unable to give the status reasoning power, he decided to destroy them, but was stopped by a higher voice. He then led them to the Parnassus, where they became acquainted with music at the order of Apollo. They developed powers of reasoning and feeling; also, began to appreciate the beauties of nature, and became impressionable to the arts of the drama and dance. The play closes with solemn dances. It was probably written early in 1801. The work was first performed on March 28th. of that year in the Burgtheatre.

The overture (Beethoven's first) became a pattern of classical form. The exposition comprises the 17th. to 89th. bars, the reprise being followed by an extended coda. The contrast between the two main ideas is extremely effective; the brilliant first theme and the tender second theme, given chiefly to the wood wind. The first theme is taken from the end of the finale to the ballet, where it appears in E flat major; the second theme seems also to have developed from a simple triad motive from the same part. After an inspiring introduction the Allegro emanates nothing but hilarity in all degrees. Beyond the themes given, Beethoven does not appear to have used any further material from the sixteen pieces comprising the ballet. It would appear that he wanted to compress the essential story in the overture.

Symphony No. 36 in C Major (K. 425) (‘Linz’ Symphony)

Mozart

On the way back to Vienna from Salzburg, where Mozart had gone in the summer of 1785 to present his wife to his father and sister, with no very satisfactory results, he and Constanze stayed at Linz late in October, on a visit to old Count Thun, who was a great music-lover and from whom Mozart composed this Symphony at very short notice. It was performed on the 4th. November in the Linz theatre. That its workmanship does not show a trace of haste anywhere might be accounted a miracle, were it not that Mozart's whole career shows that it meant no more trouble to him to write a perfect work than a perfunctory one, even when he was in a hurry.

First Movement. Adagio - Allegro spiritoso. Slow introductions are rare in Mozart's symphonies. The fact that he did not shirk writing one here, as he could easily have done, is only another proof that if anything ever worried him in the process of composition, it was not lack of time. This introduction is brief but portentous and, as it turns out, deliberately ambiguous. With its pathetic melodies for interlaced first and second violins, its explosive accents and its sighing chromatics for oboe and

bassoon, it might lead to some tragic set piece in an opera seria; knowing our Mozart, we might also expect it to preface a large serio-comic number like the great sextet in Don Giovanni. What it does introduce is a very cheerful and brilliant movement, in which we soon hear Handel's brave Hallelujahs'. The first subject group embraces at least eight separate ideas, every one a striking invention, but the whole long paragraph is so contrived as to achieve both contrast and relevance. The second subject, very exceptionally in a classical sonata-form movement in a major key, begins in the relative minor of the dominant (E minor) and before it repents and goes on into the orthodox key of the dominant (G major) the wind parts try slyly to reassert the tonic (C major).

Second Movement. Poco adagio. The slow movement, in F major, has the lovely Christmas serenity of Handel's and Bach's Pastoral Symphonies. No doubt the placid 6-8 motion partly accounts for this, but there is a spiritual rather than purely musical kinship. Also, there are some touches which for Bach and Handel would have been those of an alien, futurist style. One of these is the loud wind-and-drums unison answering a gentle violin phrase, and another the curiously spiky figures which briefly become a feature of the musical development after the expository section.

Third Movement. Minuetto. A very simple, but, being Mozart's, by no means artless dance movement. Trumpets and drums, which are often dropped in the minuets of classical masters, here add a certain pomp to the proceedings. The idyllic trio makes use of first oboe, first bassoon, and strings only.

Fourth Movement. Presto. The finale, in full sonata form, is from first to last perfect opera buffa music. Its verve is irresistible, its wit inexhaustable: The selection of one or two specimens for quotation is embarrassing: one wants to quote the whole movement in full score, for the orchestration is as enchanting as the thematic invention. A point at which both these qualities appear in equal measure may be singled out from the endearingly gracious second-subject group, where the violas stand out for a moment with warmly sustained notes. The working out makes a great deal of play with a theme that had turned up in the exposition as a merely subsidiary incident. Immediately after its appearance as quoted it ties itself into a comically illtempered harmonic knot. Afterwards it is turned upside down and rhythmically distorted. A regular recapitulation is followed by a brief and fiery coda based on the opening theme.

INTERVAL

Symphony No. 3 in D.

Schubert

Before his twentieth birthday Schubert had composed five symphonies. Though he grew up in the Vienna of Beethoven, to whom he looked up in veneration and awe, hardly daring to draw the attention of the great man to his own worshipping presence, these early symphonies show little or no evidence of the immense developments in symphonic form achieved by Beethoven. Schubert's gifts were lyrical rather than epic and dramatic, and in his early symphonies he did not aim at grandeur nor, for all that he called No. 4 in C minor "Tragic", the expression of any profound depth of feeling. These works seem closer to the world of Haydn and Mozart than to that of Beethoven and mature Schubert himself. They employ a modest, 18th. century orchestra.

Schubert composed his Third Symphony in 1815 together with the Second in B flat. Like his later masterpiece, it remained unperformed during his lifetime, and the manuscript was among those discovered by Schuman on his famous visit to the composer's brother, Ferdinand, eleven years after Schubert death.

The first movement is prefaced by a slow Introduction which contains some typically Schubertism strokes of harmony and orchestration, particularly in the writing for the woodwind. The main theme of the Allegro, which is foreshadowed in the Introduction, is a square-cut melody, to which the second subject, played by a solo oboe, is closely related. The brief development is mainly concerned with the dotted rhythm of the perky second subject. The recapitulation brings back this second subject in G (the subdominant) instead of D, exemplifying another aspect of Schubert's "irregular" procedure. He was sometimes, as here, more concerned to maintain the dynamic tension of contrasted tonalities till near the end of the movement than to provide an orthodox resolution of the conflict. He also gives new interest to this part of the movement by introducing a short development of ideas from the Introduction.

The second movement seems originally to have been designed as an Adagio with a different opening, and when the movement took its present form Schubert at first marked it *Andante molto*. The charming dance-like character of the music certainly seems to call for the rather faster pace of a graceful *Allegretto*, finally adopted. The movement is simple in form, consisting of three sections, of which the second has a march-like theme, while the third is a recapitulation of the first part, ending with a quiet coda.

The Minuet, marked *Vivace*, has the bucolic character of the true *Ländler* with a strong accent on the up beat. The Trio, too, has a rustic character with prominent woodwind.

The tarantella-like rhythm of the finale, the frequent loud explosions and crescendos in the Italian manner suggest the influence of Rossini's growing popularity, though the first performance of one of his operas in Vienna did not take place until 1816. The second subject is given no great prominence, and the movement races through a number of keys as a *perpetuum mobile*. Again the point of return for the recapitulation is obscured by the tonality.

THE ORCHESTRA.

CONDUCTOR :—

Andrew Buchanan-Smart

LEADER :—

Gregor McShane

1st. Violins

Jane Ford
Hazel Martin
Beverley Nation
Tim Williams
Jane Tremain
Beryl Ball
Dexie Clayton-Green
John Phillips
Marion Clement

2nd. Violins

Howard Carmichael
Roger Graham
Nigel MacLean
David Maunsell
Grant Wells
Mary Maunsell
Diana Earls
Martin Churchman
Raema Stockman
Jean Whitehouse
Ron Graham

Violas

Barry Wylde
Christine Polglase
Dorothy Fordyce
Akemi Segana
Clare Annals
Sandra MacLean
Shirley Wentworth

Cellos

Sister Mildred
Maryke Van Leuven
Marie Ryan
Ona De Rooy
Stephen Gibbs
Barbara Babbington

Bass

John Lawson

Flutes

Jane Grant
Robyn Dey

Oboes

John Green
Elsie Kane

Clarinets

John Henderson
Jack Havill

Bassoons

David Nation
Teri Sperberg

French Horns

Ted Dawson
Frank Grove

Trumpets

Bruce Borthwick
Glynne MacLean

Timpani

Harold Saunders