

LANE COVE ORCHESTRA

Conductor: Colin Piper

with Soloists

Léone Ziegler Violin

Marc Bonetti Cello

Lane Cove Town Hall

Sunday 13 August 1989 at 2.30 p.m.

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1. Overture to "La scuola de' gelosi"

Salieri

ANTONIO SALIERI: Born 18 August 1750, Legnago (near Verona); died 7 May 1825, Vienna.

Antonio Salieri was an Italian composer, mainly resident in Vienna, whose current fame is based far more on his role in the very successful play and film *Amadeus* than on his distinguished career and his music. The legend that he poisoned Mozart out of jealousy is not supported by facts, but results from a bizarre misreading of history. The legend did produce one authentic masterpiece, the short dramatic dialogue *Mozart and Salieri* by Pushkin (which later became an opera with music by Rimsky-Korsakov), plus a number of novels. Rumours had circulated in Vienna in 1823 that Salieri blamed himself for Mozart's death, and the importance of the weight attached to these rumours is perhaps the best indication of Salieri's status in the musical culture of Vienna at the time.

Salieri was already established in Vienna by the time Mozart arrived there. He had settled in Vienna in 1766, become court composer and conductor of Italian opera by the age of 24, and for 36 years (from 1788 to 1824) he was court kapellmeister. Among the outstanding musicians who were at some stage his pupils are Beethoven, Hummel, Schubert and Liszt. Although he composed some instrumental music and many sacred choral works, it was for his 39 operas that he was most famous. *La scuola de' gelosi* is an early opera, first produced in Venice in 1778.

2. Symphony No 83 in G minor, "La Poule"

Haydn

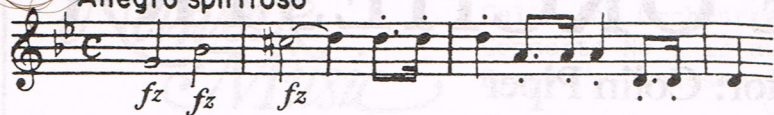
Allegro spiritoso : Andante : Menuetto (Allegretto) : Finale (Vivace)

FRANZ JOSEPH HAYDN: Born 31 March 1732, Rohrau-on-the-Leitha, Austria; died 31 May 1809, Vienna.

Between 1761 and 1790 Haydn served, in a humble social capacity, as musical director to the Austro-Hungarian family of Esterházy. From Austria his fame had spread as a composer of both symphonies and string quartets, and in about 1785 he was commissioned to write six symphonies for the *Concerts de la Loge Olympique* in Paris. The orchestra there had forty violins, ten double basses and double woodwinds, plus sky-blue uniforms with lace ruffles and swords - a far more imposing ensemble than the modest court orchestra at the Esterházy household. Of the six "Paris" symphonies, Nos 83 and 87 were composed in 1785, Nos 82, 84 and 86 in 1786, and No 85 is undated. Marie Antoinette and ladies and gentlemen of the court of Versailles frequently attended the concerts, and Symphony No 85 acquired the subtitle "La Reine de France". The nickname attached to No 83, *La Poule* (The Hen), had nothing to do with Haydn but became associated with the work in Paris shortly after its first appearance there. It perhaps refers to a passage in the first movement in



Allegro spiritoso



mood soon brightens with the appearance of a coquettish secondary theme in the strings. The development combines the opening theme with a fanfare motif from the latter part of the exposition, after beginning with a quotation of the "hen" theme. The *Andante* begins



calmly, with "the main weight of the argument being borne by the strings - in the exposition, at any rate, though the wind instruments participate in the dramatic outbursts that occasionally disturb the tranquility of the music, and in the short development that immediately precedes the resumption of the first theme. The Minuet is unashamedly extrovert, with a graceful solo in the Trio." (Robin Golding) The dancing finale in 12/8 time (a sonata-form movement with only one subject) has an almost jig-like drive and energy. The humorous pauses just before the end are typical Haydn and the exuberant close is like a burst of laughter.

INTERVAL

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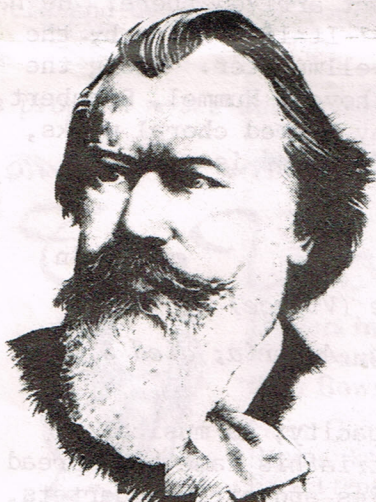
3. Concerto in A minor for Violin, Cello and Orchestra, Op 102

Brahms

Allegro : Andante : Vivace non troppo

JOHANNES BRAHMS : Born 7 May 1833, Hamburg; died 3 April 1897, Vienna.

LÉONE ZIEGLER (Violin), MARC BONETTI (Cello)



Composed in the summer of 1887, the so-called *Double Concerto* is Brahms's last orchestral work. Overcoming the fact that whereas the violin penetrates orchestral sound with ease, the cello does so with difficulty, Brahms created a grave and beautiful work which shows off both instruments equally well. There is not the sharply focused sense of "one versus all" which contributes to the excitement of single-instrument concertos, but instead there is a subtle interrelationship of duo and full orchestral sound. At the same time Brahms is not recalling, as is sometimes claimed, the Baroque *concerto grosso*, in which a small group of solo instruments alternates and is contrasted with the full orchestra. Instead the *Double Concerto* is much closer to the standard 19th century solo concerto, except that the solo has become a duet.

The *Double Concerto* seems to have been composed in part with the intention of bringing about a reconciliation between Brahms and the Hungarian violinist Joseph Joachim. When the two men first met in 1853, Brahms was a little-known pianist while Joachim (less than two years his senior) already had an international reputation. An instant artistic sympathy between the two soon developed into a strong personal bond. The friendship grew and deepened until 1881 when, seeing his friend accuse his wife of infidelity, Brahms took her side and a letter he wrote was used as evidence at Joachim's divorce trial. The *Double Concerto* played an important role in healing the rift six years later, although the friendship never became as close as it had been. The first performance took place soon after it was completed, as a private concert in Baden-Baden under the direction of Brahms with Joachim and Robert Hausmann (the cellist in the Joachim String Quartet) as soloists. The public premiere with the same three men was presented at Cologne in October 1887. The published score bears the dedication "To him for whom it was written: Joseph Joachim".

"The first movement begins by allowing the cello, then the violin, then both together, to meditate freely on the themes to come: it is like a double cadenza at the opposite end of the movement from where it might be expected. A vigorous full orchestral exposition follows, after which the soloists take the lead. After an intertwining of solo

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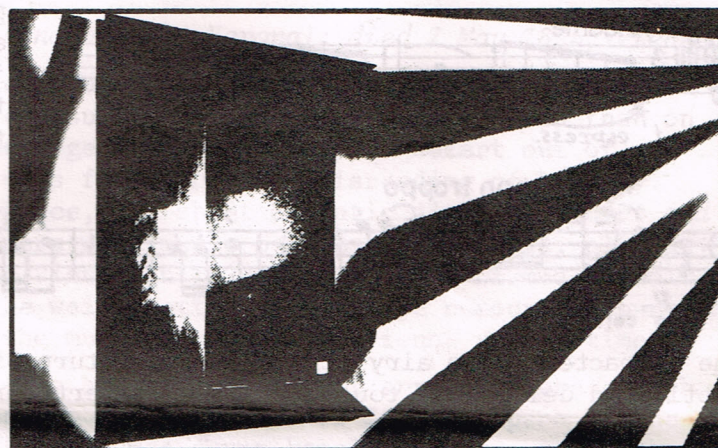
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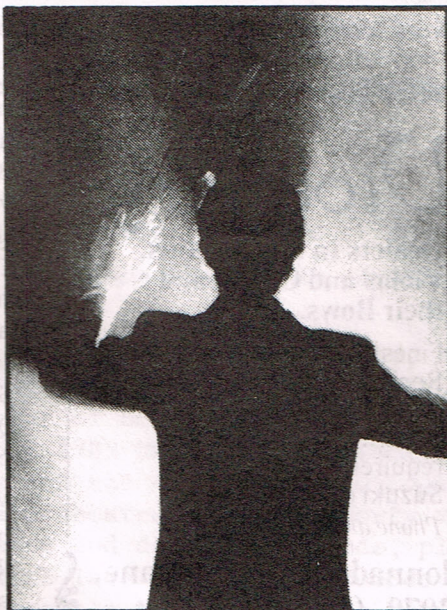
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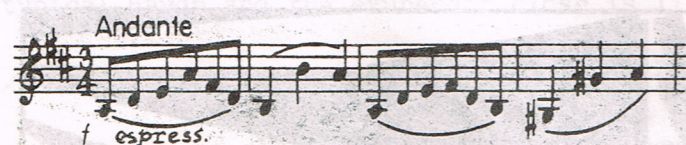
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instruments, a falling figure on a clarinet leads to the cello's delivery of a gentle theme. After the orchestra has eventually recapitulated its earlier material, this theme is heard high on the violin against the cello's rippling accompaniment, and then with the instruments' roles reversed. The slow movement presents one of Brahms's most memorable tunes,



played by the two soloists an octave apart - a striking sonority. Typically of Brahms, its eventual return is not identical but takes a subtly varied form. A dance-like tune in the cello initiates a traditionally light-hearted concerto finale." (Arthur Jacobs) The entire melody is repeated by the solo violin and soon after by a thundering *tutti*. The development of this theme has almost

the character of an airy scherzo. The return of the chief themes is altered with many a subtle and delightful touch, and the concerto ends exuberantly.

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The program notes were compiled by Michael Edgeloe.

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LÉONE ZIEGLER comes from a well-known musical family. She began her studies with her mother, violinist Eva Kelly, gained a B.Mus. with merit from the NSW State Conservatorium of Music, and in 1984 studied in London and Switzerland under a Queen Elizabeth II Silver Jubilee Scholarship. She is a member of the Sydney Symphony Orchestra, and earlier this year she was soloist with her sister Fiona in an SSO family concert. She is also a member of the Gagliano String Quartet and the Gagliano Piano Trio. She plays on an 18th century Gagliano violin.

MARC BONETTI was born in New Zealand and received his early musical training at the NSW State Conservatorium of Music, where he studied with Lois Simpson. From 1980 to 1987 he lived in London, where he studied with the late Jacqueline du Pre and her

teacher, William Pleeth. He is now based in Sydney where he combines a healthy teaching studio with work as Guest Principal for the Orchestra of the Australian Opera and Ballet. In addition to concerto performances, he has played many recitals in Australia, New Zealand and England. He plays on a 1710 Joseph Guarneri cello on loan from the Australia Council.

NEXT CONCERT : On Sunday 15 October, with the Macquarie University Singers and the Choir of St Stephen's Anglican Church, Willoughby, the Lane Cove Orchestra performs works by Handel (Zadok the Priest), Diabelli (Pastoral Mass), Mozart and others. Enquiries: 427 3701.