

six symphonies from Haydn for concerts organized by the "Olympique" Lodge of the Paris freemasons. These "Paris" symphonies were an instant success. One reviewer at the time wrote: "Each hearing increases our appreciation and admiration of the works of the great genius, who, in all his pieces, understands so well how to draw the richest and most varied developments from every theme."

Symphony No. 82, the first of the series, in the ceremonial and celebratory key of C major, opens with a movement full of fanfares and flourishes. The symphony's nickname, "The Bear," did not come from Haydn, and wasn't coined until after his death. The finale begins with a drone in the low strings, which is meant to suggest the sound of a bagpipe. Bagpipes were often used to accompany dancing bears, a staple entertainment at country fairs and carnivals. It has also been suggested that the rumbling nature of the drone mimics a bear's growl.

- Programme notes by Roger Booth from several sources including
John Henken, James R. C. Adams and Laurence Perkins

ORCHESTRA

Conductor	Ben Hoadley
Violins I	Helen van Druten, Michael Hunter, Mary O'Brien, Joseph Chen, Helen Lewis, Ray Ong, Edward Liu, Alison Sorley
Violins II	Neil Shepherd, Brecon Carter, Sofia Wigram, Heidi Bowmast, Ashley Ayton, Averil Griffin, Susie Kasza, Roger Booth
Violas	Robyn Strange, Dora Tsao, Judith Gust, Matthew Gough, Daniel Poloha, Pat Roderick
Cellos	Maxine Cunliffe, Heather Armstrong, Emily Giles, Graham Falla, John Early, Mary Greig-Clayton, Michelle Caldicott
Bass	Andrew Kincaid,
Flute	Gail Nathan
Oboes	Eugénie Middleton, Elizabeth Lewis
Bassoons	David Nation, Charlotte Naden
Horns	Reymond Takashima, Miriam Robinson
Trumpet	Neil Cording
Timpani	Yvonne Chan

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- Devonport Copy Shoppe for printing
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Next Concert 2pm Sunday, 11th September, Holy Trinity Church, 20 Church St. For further information or to be on our mailing list, visit our website: <http://dco.net.nz/>

Devonport Chamber Orchestra

Ben Hoadley - bassoon & conductor

Michael Dixon - french horn

Haydn: Symphony No 82 'The Bear'

Mozart: Horn Concerto in E-flat

*Weber: Andante and Rondo for bassoon
and orchestra*



Sunday 17th July, 2pm
Holy Trinity Church, 20 Church St
Admission \$10, Children under 12 free

Ben Hoadley

A busy performer and teacher on both sides of the Tasman, Ben Hoadley has taught at the University of Auckland School of Music since 2007. He is a member of the Sydney Omega Ensemble (ensemble in residence at City Recital Hall, Sydney) and a regular guest principal bassoonist with the Sydney Symphony Orchestra and the Australian Opera and Ballet Orchestra. Ben is also principal bassoonist with the Auckland Chamber Orchestra and has worked as an extra player in the Boston Symphony Orchestra and the New Zealand Symphony Orchestra.

Other performances as guest principal bassoonist in recent years include the Hallé, the Hong Kong Philharmonic Orchestra, the Tasmanian and Queensland Symphony Orchestras (Australia), the Trondheim Symphony Orchestra (Norway) and the Boston Pops Orchestra. Highlights of 2016 include performing and recording a new bassoon concerto by Alex Taylor with the New Zealand Symphony (which he premiered with the Auckland Chamber Orchestra in 2014), performances of the Mozart Bassoon Concerto at City Recital Hall in Sydney, and teaching at the Australian Youth Orchestra "Young Symphonists" programme and the Cairns Winter Music School in addition to his on-going work as a mentor-in-schools for the Auckland Philharmonia Orchestra's education programme.

Ben has recorded recital programmes for Radio New Zealand, the Australian Broadcasting Commission and WGBH Classic 'FM (Boston). His most recent CD "Southern Invention" was listed by William Dart in the NZ Herald as one of the top 10 classical releases for 2015. A previous CD of bassoon music by Gillian Whitehead, also on the Atoll label, was a finalist in the 2013 New Zealand Music Awards. Ben has performed recitals of contemporary bassoon music at the International Double Reed Society Conventions in 2004 (Melbourne) and 2013 (Redlands, California).



Michael Dixon

Born in New Zealand in 1961 Michael began piano studies with his grandmother and horn with his father. Michael has held full-time positions with a number of Australian orchestras including that of Principal Horn in the Queensland Philharmonic Orchestra. Michael now freelances and is a regular with the Australian Opera and Ballet Orchestra, the Sydney Symphony Orchestra and the Canberra Symphony Orchestra. He has performed with most orchestras in Australia including the Australian Brandenburg Orchestra and Ludovico's Band on natural horn.

Chamber music credits include his contemporary ensemble LOCANA since 2003 and Omega Ensemble from 2013. Teaching is an important part of his work, with lessons focusing on nurturing the abilities of each student. He has taught in a number of schools in Sydney and Brisbane along with tertiary teaching for the Queensland Conservatorium and the Sydney Conservatorium. In 2011 he was awarded the degree of Doctor of Creative Arts from the University of Wollongong after having previously been awarded an MPhil in composition from the University



(Photo by Bruce Terry)

of Queensland and MMus in Musicology from Griffith University. Composition is also a significant part of his musical life and Michael has written much ensemble music along with songs and percussion works. His music is published by Wirripang Pty Ltd (www.australiancomposers.com.au). In March 2015 Michael launched CHIME Music College (www.michaelhdixon.com) to assist adults explore the language of music.

Wolfgang Amadeus Mozart (1756-1791): Horn Concerto No. 2 in Eb K 417 (Allegro maestoso, Andante, Rondo)

Mozart's so-called "second" horn concerto was one of four written for his friend Joseph Ignaz Leutgeb. Leutgeb was principal horn in the orchestra of the Archbishop of Salzburg and a virtuoso on an instrument then considered vulgar and fit only for hunting calls. The modern valve horn did not exist in Mozart's time and he composed the concerti for "Waldhorn" or hunting horn (also called hand-horn or natural horn). If a pitch other than the natural harmonics was notated, the hornist had to move his right hand into the bell to achieve the desired note.

This concerto begins with an Allegro maestoso with broad melodies well suited to the rich and noble voice of the horn. It requires extensive breath control and considerable agility from the soloist. The second movement is lyrical and reflective, and explores the beauty of a sustained horn melody. The final movement is a lively rondo placing the horn in its most usual context - the hunt. At each return of the rondo theme, the soloist leads off the hunt closely followed by the full orchestra. The movement sustains the idea of the chase throughout and is filled with fanfares and brilliant dialogue between the soloist and orchestral instruments.

Carl Maria von Weber (1786-1826): Andante e Rondo Ungarese, Op. 35

Weber was a contemporary of Beethoven and is considered to be the founder of the German national opera, using libretti in German, drawing from German folklore for his plots, and hinting at popular German music of his time. Today's work was originally written as a viola piece for Weber's brother, and then rewritten for the bassoon at the request of Georg Friedrich Brandt, a bassoonist in the Munich Orchestra. It begins with an a rather plaintive Andante in C minor, followed by three variations. In the first, the bassoon provides an accompaniment to a two-part version of the theme on violins alone, while in the final variation the bassoon assumes a virtuoso obbligato role with strings and woodwind providing a richly orchestrated version of the melody. The variations are punctuated by the familiar four-note motif of Beethoven's opening to his fifth symphony. (Perhaps Weber got the idea from a performance of Beethoven's symphony in Vienna only a few months before Weber wrote this work.) The sprightly Rondo Ungarese which follows the Andante, has a Hungarian flavour largely through the rhythms and is meant to suggest a Hungarian folk dance. It is lyrical and virtuosic, concluding with a spectacular final flourish for the soloist.

Franz Joseph Haydn (1732-1809): Symphony No. 82 in C Major "The Bear" (Vivace, Allegretto, Menuet, Finale vivace)

At the age of 29, Haydn was appointed as Kapellmeister at the court of Prince Esterházy where he spent much of his musical life composing prodigiously, extending existing musical styles and experimenting with new ones. By the 1780s, after more than 20 years with the Esterházy family, Haydn was a musical hero, famous across Europe where his symphonies and string quartets were in great demand. Around this time, Count d'Ogny commissioned a set of

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