

THE WAIKATO ORCHESTRAL SOCIETY (INC.)

The Waikato Orchestral Society promotes the performance of classical orchestral music in Hamilton by fostering and managing **Waikato Symphony**, and thereby providing adult musicians with orchestral training and public performance opportunities.

The Society relies on the developed individual talents of accomplished musicians as the mainstay of the orchestra, at the same time giving them additional opportunities to play in wind and string ensembles. The Society aims to maintain a high performance standard by engaging experienced conductors and tutors. Individual members of the orchestra give their time freely in support of the Society, as well as maintaining individual teaching and performance commitments.

The Waikato Orchestral Society is always pleased to assist community groups, such as the Hamilton Civic Choir, the Hamilton Operatic Society, Opera Waikato and others with the instrumental accompaniment required for their musical activities.

Public support is essential to ensure that the Society can continue to give local musicians and the community orchestral music of the highest possible standard.

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WAIKATO ORCHESTRAL SOCIETY MANAGEMENT

President:	David Nation	Vice President:	Ray Littler
Secretary:	Johan Endert	Treasurer:	Paul Kane
Committee:	John Burnet David Stokes Lisa Williamson	Elsie Kane Peter Stokes	Philip Poole Briar Towers
Music Selection Committee:	John Green Philip Poole	Clive Lamdin	David Nation
Programme Notes:	Janet Wilkins	Stage Manager:	David Nation



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ACKNOWLEDGMENTS

The Waikato Orchestral Society gratefully acknowledges:

- ◆ Grants received from Creative New Zealand, the Hamilton Community Arts Council, the Hamilton City Council and Trustbank Waikato Community Trust.
- ◆ Financial support from the advertisers in the programme.
- ◆ Assistance with transport from Michael Tuck Motors.
- ◆ Floral arrangements from Petals Flower Shop.
- ◆ National Library for music scores used in this performance.
- ◆ Shearer's Music Store for sound equipment used by Matthew Marshall and assistance with transport.

PROGRAMME

Petite Suite

Claude Debussy

Fantasia para un gentilhombre for Guitar and Orchestra

Joaquin Rodrigo

Soloist: Matthew Marshall

INTERVAL

Symphony No 5 in C minor Op 67

Ludwig von Beethoven

Performed in Hamilton on 12 April and Tauranga 13 April 1997

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PROGRAMME NOTES

PETITE SUITE

C Debussy (arr. H Busser)
(1862 - 1918)

En Bateau - Andantino

Cortège - Moderato

Menuet - Moderato

Ballet - Allegro giusto

The end of the 19th century brought a new phenomenon - orchestral transcriptions of piano works, prompted largely by the rise in 'popular' public concerts. Debussy's *Petite Suite*, written as a piano duet in 1888, is said to have been largely ignored until the orchestral transcription, by his colleague the conductor Henri Busser, appeared in 1907. It is a work which unfolds a panorama of the French musical world of Debussy's youth, a world which included composers such as Fauré, Massenet, Chabrier, Delibes and Bizet. Influences particularly of Bizet's piano duet *Jeux d'enfants* can be heard in the *Cortège* and *Ballet* movements of the *Petite Suite*. Debussy is associated with the Impressionist School of music, whose members, like the pictorial Impressionists, tended to avoid the dramatic, the narrative, the formal and the conventional and preoccupied themselves with tone and light. Debussy used block chords of harmony with a modal flavour based on the whole-tone scale, delicate colours of orchestration and a technique of "layering" aiming for a "sonorous halo" of sound.

FANTASIA PARA UN GENTILHOMBRE FOR GUITAR AND ORCHESTRA

Soloist: Matthew Marshall

J Rodrigo
(1901 -)

Villano y Ricercare - Adagietto

Espanoleta y Fanfare de la Cabatteria de Napolis - Adagio

Danza de las Hachas - Allegro

Canario - Allegro ma non troppo

Spanish composer Joaquin Rodrigo, born in 1901, began his musical education at an early age despite being blind from the age of three. In 1940 his most renowned work, the *Concierto di Aranjuez* was given its highly successful premiere and Rodrigo was hailed as the leading post-war Spanish composer.

Rodrigo's compositional style was moulded partly by French music (in particular that of Paul Dukas), and partly by Spanish nationalist composers. His aim is said to create "Spanish ambience full of colour and agreeable tunes where folklore is a picturesque element".

In form, harmony, melody and rhythm Rodrigo's work can be broadly classified as neo-classical. The success of the *Concierto di Aranjuez* persuaded Rodrigo to repeat the same concertante formula with other solo instruments, but subsequent compositions did not achieve the artistic results or the popular acclaim of the earlier piece. His solo guitar compositions and the *Fantasia para un gentilhombre* have been frequently performed.

Fantasia para un gentilhombre, composed in 1954, is based on themes by the 17th century baroque guitar master Gaspar Sanz. The themes chosen all come from Sanz's *Instruccion de musica sobre la guitarra espanola* (Saragossa 1674), rely heavily on Spanish folk tradition, and are unique in the otherwise rarified literature of the baroque guitar. Rodrigo intended to compose a work for Andrés Segovia, adapting the music of Sanz to the modern guitar and bringing together the talents of two important Spanish musicians.

A *Villano* begins the first movement, while the second half *Ricercare* is based on a fugue by Sanz, beginning with the solo guitar and developing into a full orchestral statement. Again in two sections, the second movement starts with an *Espanoleta*, a stately Adagio developed through variations. Without pause follows the *Fanfare de la Caballeria de Napoles*, possibly the most colourful portion of the entire work. The movement concludes with a gentle reprise of the *Espanoleta*. Two dance movements make up the last half of the *Fantasia*. *Danza de las hachas* (Torch Dance) is a dialogue between orchestra and guitar, a lively piece in patterned rhythms. Sanz's famous *Canarios* provides the framework for the finale. This shifting-rhythm dance from the Canary Islands offers the guitar and orchestra opportunities for display and effect, including a full guitar cadenza just prior to a spirited ending.

INTERVAL

SYMPHONY NO 5 IN C MINOR OP 67

Ludwig von Beethoven
(1770 - 1827)

Allegro con brio

Andante con moto

Allegro

Allegro

It is this fifth symphony of Beethoven's, composed between 1804 and 1808 that is regarded by many as embodying the essential Beethoven - the individual who struggled against and conquered a relentlessly hostile fate. His vision of conflict resolving in triumph is the starting point for this work, within its famous opening theme.

The first movement is remarkable for its concentration on rhythmic development to the virtual exclusion of melodic and textural elaboration.

The Andante con moto second movement, with its martial aspect, features the key of C major, anticipating the final resolution in the symphony. The major third is particularly prominent at crucial points of this melodic structure.

The third movement Allegro is a remarkable departure from Beethoven's usual approach to the Scherzo and can be seen in relation to the violence of the finale. In the transition to the finale, the device of suspending the sense of harmonic and thematic movement as a portent of coming resolution which Beethoven uses in the first movement of this symphony and the preceding one, is now applied in a new and more dramatic context.

The brilliant finale with its additional piccolo and trombone resolves all uncertainties. Beethoven had already started work on a sixth symphony before completing the fifth - some critics see them as deliberately planned companion pieces. They were both given their first performance at a concert in December 1808.

Programme Notes compiled by Janet Wilkins



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MATTHEW MARSHALL

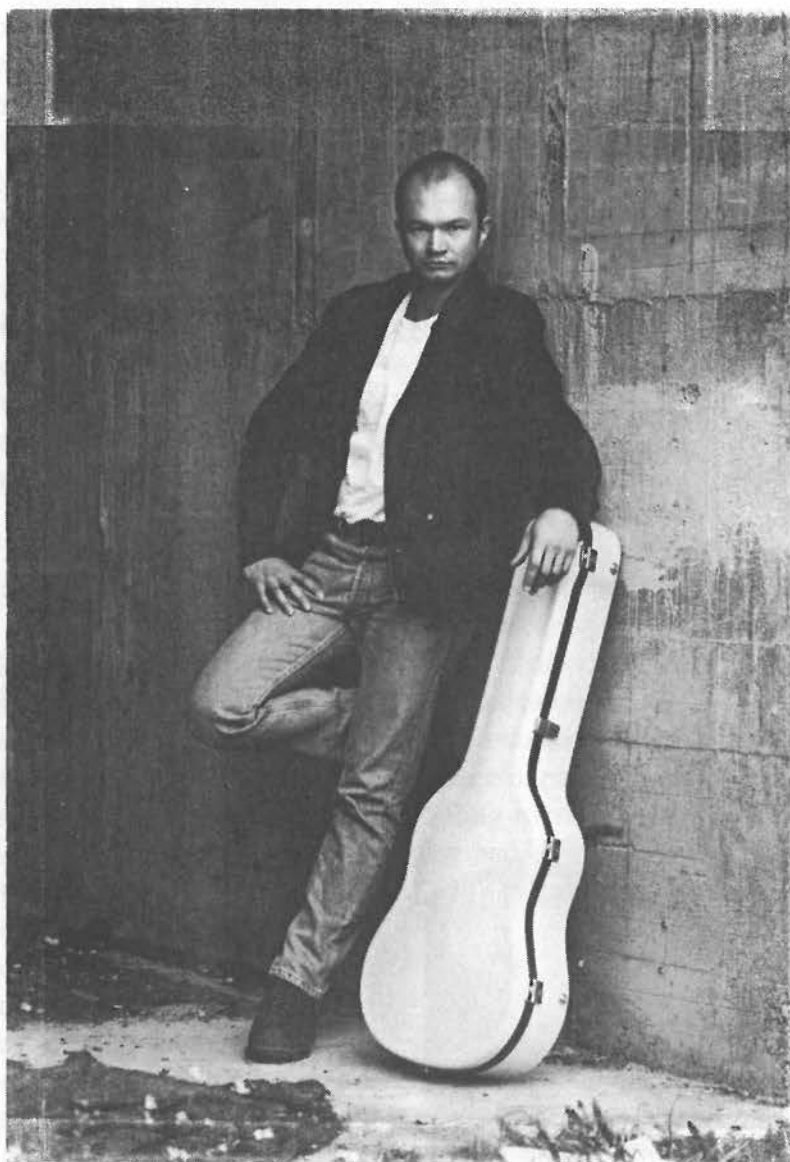


Photo: Sandy Common

Matthew Marshall is New Zealand's finest classical guitarist. He has studied with the world's foremost guitarists and performed in masterclasses for John Williams, Julian Bream, Vladimir Mikulka and John Duarte.

A recipient of an AGC Young Achievers Award and the UDC/Rotary Young Musicians Prize in 1989, Matthew Marshall also won the coveted Irene Brown Prize in the Royal Overseas League Music Competition in London in 1990, and Australia-New Zealand Foundation Awards in 1991 and 1995.

He has given recitals in Britain, USA, Mexico, Australia and throughout New Zealand, and has performed concertos with all the major New Zealand Orchestras, as well as with the Michoacan Symphony Orchestra in Mexico.

As a recording artist, Matthew Marshall has recorded for Australia's ABC-FM, for

Television New Zealand, and has been recording for Radio New Zealand's Concert FM since the age of seventeen. 1995 saw the release of his first solo album *Legends of Fire*, and a duo album with flutist Carol Hohauser *Dances in the Madhouse*, and the duo's latest album *Sentimental Scenes* was released in September 1996.

In 1996 Matthew Marshall performed in Australia at the Sydney Guitar Festival, and in the New Zealand International Festival of the Arts. Together with flutist Carol Hohauser, and guitarist Gunter Herbig, he will be touring the USA and Mexico performing recitals and concertos.

Sought after as a teacher, Matthew Marshall has given masterclasses in the USA, Australia and New Zealand, and as well as holding the position of Lecturer in Guitar, is also Head of the Conservatorium of Music at Wellington Polytechnic.

YUNN-YA CHEN



After graduating from the National Taiwan Normal University with BA and MA (Music) degrees, Yunn-Ya Chen gained experience as a university lecturer training primary and secondary school music teachers. In 1991 Yunn-Ya Chen graduated from the Hochschule der Künste in Berlin with a Masters Degree in Orchestral Conducting.

While living in Hong Kong Yunn-Ya Chen worked as a full-time music teacher at St Stephen's College (teaching piano, cello, singing and conducting the choir and orchestra), as Assistant Musical Director and Conductor of the Hong Kong Children's Choir, and as Guest Conductor for the Hong Kong Sinfonietta. She also arranged scores for the Hong Kong Ballet and frequently worked as a freelance music critic and concert pianist.

In addition to her association with Waikato Symphony as a conductor and member of the cello section Yunn-Ya Chen is Musical Director and Conductor of the Piako Symphonic Band.

TRUDI MILES



Waikato Symphony welcomes Trudi Miles as Leader for two of its 1997 concerts. Trudi began violin studies at the age of five. She later gained two Diplomas while studying with Cecilia Worth before moving to Auckland where she gained her LRSM and Diploma in Music Performance under David Nalden. While in Auckland Trudi was also a member of the Auckland Philharmonia Orchestra.

During the next two and a half years in London Trudi played with various Chamber groups and toured Venice with the Westminster Philharmonic Orchestra. On returning to NZ in 1990 Trudi gained her LTCL Teachers Diploma and became a member of the Institute of Registered Music Teachers of New Zealand.

Over the last two years Trudi has freelanced in Auckland. Presently she is co-leader of the Opus Chamber Ensemble

and has a private teaching practice in Hamilton. Trudi is married with three young children.

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CONCERT CALENDAR

19 April	Hamilton Chamber Music	Founder's Theatre
7 June	Hamilton Chamber Music	Trustbank Theatre
14 June	Waikato Symphony	Trustbank Theatre
10 July	New Zealand Symphony Orchestra	Founder's Theatre
19 July	Opus Chamber Ensemble	Founder's Theatre
1 August	New Zealand Symphony Orchestra	Founder's Theatre
4 August	Hamilton Chamber Music	Founder's Theatre
13 August	Hamilton Chamber Music	Founder's Theatre
16 August	New Zealand Symphony Orchestra	Founder's Theatre
29 August	Hamilton Chamber Music	Founder's Theatre
6 September	Opus Chamber Ensemble	Founder's Theatre
21 September	New Zealand Symphony Orchestra	Founder's Theatre
22 September	New Zealand Symphony Orchestra	Founder's Theatre
27 September	Waikato Symphony	Trustbank Theatre
29 September	Hamilton Chamber Music	Founder's Theatre
24 October	Hamilton Chamber Music	Founder's Theatre
30 October	New Zealand Symphony Orchestra	Founder's Theatre
15 November	Waikato Symphony	St Peter's Anglican Cathedral
22 November	Opus Chamber Ensemble	Founder's Theatre

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April 1997

THE ORCHESTRA

CONDUCTOR

Yunn-Ya Chen

SOLOIST

Matthew Marshall

LEADER

Trudi Miles

FIRST VIOLINS

John Burnet

Natasha Gale

Liz Gehrke

Jean Paterson

Philip Poole

Michele Wahrlich

Janet Wilkins

SECOND VIOLINS

Beverley Nation*

Kristi Johnson

Rachel Lamdin

Ray Littler

Hazel Martin

Chris Nation

Peter Stokes

VIOLAS

Christine Polglase*

Matthew Gough

Charlotte Langabeer

Amy Tu

CELLOS

Barry Wylde*

Johan Endert

Joan Haughie

Boudewijn Merz

David Stokes

John Turner

FLUTES

Elsie Kane*

Briar Towers

OBOES

John Green*

Anne Mendrun

CLARINETS

Murray Johnson*

Ian Witten

BASSOONS

David Nation*

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Keri Moyle*

Gary Bovett

TRUMPETS

Michael Camilleri*

Colin Hill

TROMBONES

Ross McAdam*

Michael Lloyd

CONTRABASSOON

Philip Sumner*

HARPS

Lisa Williamson*

Rebecca Hope

PERCUSSION

Scott Keelty*

Clive Lamdin

TIMPANI

Anne Bovett*

COR ANGLAIS

John Green*

Kylie Morrison

* denotes principal player