

PROGRAMME

Overture to 'Saecula Saeculorum'	Williams
Concerto for Cello and Orchestra	Lalo

INTERVAL

Symphony No 6 in D	Dvorak
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Performed on 4th August in Hamilton, 5th August in Rotorua

2001

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PROGRAMME NOTES

Saecula Saeculorum (Time Without End)

Michael Williams (1962 -)

The idea for Saecula Saeculorum or "Time Without End" was initially written with the new millennium in mind. Upon reflection it seemed that although a new century and millennium passed by, things seemed to remain very much the same, commercial hype aside.

In fact I began to wonder about the legitimacy of a celebration at all.

With these thoughts in mind, I began to approach the piece from a somewhat different angle, the basic philosophical idea being that despite the passing of centuries and millenniums, time itself marches on regardless and without care. The passing on of my father in September 2000 in no small way influenced this piece.

As far as musical resources are concerned, I have used a combination of modes, traditional scales and a system of pitch classes in an effort to merge ideas and traditions which cover a fairly large period of musical history.

I am indebted to the Waikato Orchestral Society for its generous support in making this opportunity possible and the piece a reality.

Michael Williams

Concerto for Cello and Orchestra

Edouard Lalo (1823 – 1892)

Soloist : Rachel Johnston

1. Prelude – Lento – Allegro maestoso
2. Intermezzo – Andantino con moto – Allegro presto
3. Introduction – Andante – Allegro vivace

Edouardo Lalo, born in France to a family of Spanish descent, studied violin and cello at Lille Conservatoire. By 1853 he had composed several violin romances and chamber music pieces, in particular piano trios, a genre much neglected in France at that time.

By the 1870's his reputation had widened to include orchestral compositions in the German tradition, and many of his instrumental works were now being publicly performed. The F major

Violin Concerto was played by Sarasate in 1874, as was the famous *Symphonie Espagnole* in the following year. The Cello Concerto was composed in 1877 and played by Richter in the same year.

Lalo's instrumental music represented a decisively new direction in French music, taken simultaneously by César Franck and Saint-Saëns. Outside of France the *Symphonie Espagnole*, a Violin Concerto in five movements, using Spanish idioms, has remained his most popular work.

The Cello Concerto is a strong and searching work with a central movement which combines slow movement and scherzo as Brahms frequently did with a forward momentum of exceptional power.

Lalo's style is robust and forceful with fresh rhythmic and harmonic invention. Along with many progressive composers of his time, he was accused of imitating Wagner, but although he admired Wagner they had little in common. His kinship is more aligned to the Russians, especially Borodin, and with Smetana, than with composers of his own country, although it is not difficult to find traces of Lalo's musical influence in the music of Dukas, Debussy, and more distinctly Rousseau.

Symphony No 6 in D Major. Op 60

Antonin Dvorak (1841 – 1904)

- I Allegro non tanto
- II Adagio
- III Scherzo : Furiant : Presto
- IV Finale : Allegro con spirito

The nine Symphonies of Bohemian-born Antonin Dvorak span a period of nearly thirty years. Both the numbering of them and the Opus numbers have caused some confusion, when it was discovered after his death that he had written unpublished symphonies, so the earlier numbering was not in order of composition as is usual practice today.

Dvorak composed his Sixth Symphony under commission for the conductor Hans Richter and the Vienna Philharmonic Orchestra in 1880. The first performance in Prague in 1881 was followed by one at Crystal Palace, London in 1882, and Vienna in 1883. The influence of Schubert, Beethoven and Brahms is evident in Dvorak's early works, although in his later years, when he devoted much energy to his four operas, it is the composer Richard Wagner to whom parallels are drawn.

Throughout his composing life, and in all the different genres, Dvorak drew heavily on Czech and Slavonic folk music. Even his famous Ninth (New World) Symphony which was written in New York, is essentially Czech.

This Sixth Symphony is scored for the usual pairs of woodwind instruments, four horns, two trumpets, three trombones, tuba, timpani and strings. It opens with repeated accompanying chords played by horns and divided violas, above which the principal theme gradually appears. The superb slow movement, in the key of B^b, is followed by a scherzo (with the subtitle Furiant), a Czech peasant dance, with a contrasting trio. The strings open the Finale with a long drawn Brahmsian theme, joined by the wind and swelling soon to a triumphant conclusion.

Programme Notes compiled by Janet Wilkins

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Your Hosts
Ian and Patricia Gilchrist

KENNETH YOUNG



RACHEL JOHNSTON



MICHAEL WILLIAMS



TRUDI MILES



KENNETH YOUNG

Kenneth Young is one of New Zealand's leading conductors and he has established himself as a skilled interpreter of the Romantic and 20th Century repertoire.

Kenneth was born in Invercargill in 1955 and received his schooling in Christchurch. He began playing brass instruments and the piano at the age of seven, eventually settling on the tuba. At Cashmere High School he was first encouraged to study music seriously. He was a member of the National Youth Brass Band between 1971 and 1973 and also developed an interest in percussion, becoming Principal Percussionist with the Christchurch Symphony Orchestra.

In 1974 he commenced music studies at Canterbury University and toured overseas with the National Youth Orchestra as Principal Percussionist/Tuba Player. During 1975-76 he studied conducting with Dobbs Franks, composition at Canterbury and Auckland Universities, and moved to Wellington to take up the position of Principal Tuba with the New Zealand Symphony Orchestra. He studied conducting with Sir Charles Groves in England in 1984.

A year as Principal Conductor of the Upper Hutt City Orchestra established his reputation as a conductor of standard repertoire. Appearances followed with the Wellington Sinfonia, Christchurch Symphony Orchestra, St Andrews Chamber Orchestra, Dunedin Sinfonia, Concertante Ensemble, and from 1985, the New Zealand Symphony Orchestra, culminating in his appointment as their Conductor-in-Residence early in 1993. He has worked with all major orchestras in New Zealand and a number overseas.

He was a founder member and conductor of New Zealand's leading contemporary music ensemble, CadeNZa, and received various commissions from Chamber Music New Zealand, the New Zealand Symphony Orchestra. 2001 sees his return to the BBC Scottish Symphony Orchestra with whom he first appeared in 1998.

RACHEL JOHNSTON

Rachel Johnston was born in the Waikato in 1979 and began learning the cello under Erica Colbert when she was six. After Secondary School in Hamilton she continued her studies in music at the University of Canterbury where she graduated with a First Class Honours Degree in Cello Performance in 1999. Rachel travelled to England on a Royal Overseas League Scholarship to study at Goldsmiths College, University of London, with Natalia Pavlutskaya and Alexander Ivashkin.

She was awarded a Masters Degree in Performance and Related Studies with Distinction and has since applied for and been offered a scholarship to study towards an Artist Diploma in Performance at the prestigious Juilliard School of Music in New York. Her recent admission to this school is a well deserved honour for this young Waikato cellist.

Rachel has given recitals, performed in orchestras and chamber music groups and participated in International competitions in New Zealand, Australia, the United Kingdom and Europe, and masterclasses with cellists such as Karine Georgina, Young-Chang Cho, Siegfried Palm, Tsuyoshi Tsutsumi and Mstislav Rostropovich. Her busy musical schedule during her time in Europe included touring to Kuwait with the Goldsmith Sinfonietta and travelling to Paris with the Royal Academy Orchestra. She has recorded for Radio New Zealand, the US commercial market and the Chandos record label. After participating in the Adam International Cello Festival and Competition in Christchurch in July, Rachel returned to the Waikato to perform the Lalo Cello Concerto. Rachel returns overseas in August to pursue her studies in New York.

MICHAEL WILLIAMS

Michael studied music at the Melba Memorial Conservatorium of Music, Melbourne, where he gained a Dip. Mus, majoring in piano and composition. He worked as a freelance musician, composer and teacher, performing and arranging for a number of years.

His performance activities comprised solo piano recitals in Australia as well as in New Zealand playing the standard repertoire of Chopin, Beethoven, Mozart, Debussy and Ravel. He also got involved with playing in ensembles in a variety of chamber music. He became a founding member of the 'Tilt', a contemporary pop/rock band playing in various restaurants and bars.

Michael did not forget his composition skills and wrote for theatre productions, music for corporate videos and television including: 'Soft Cops', 'The Kingfisher' and the 'Spirit of Tasmania' to name a few. It was a time of musical growth and discovery.

After 15 years in Australia Michael returned to New Zealand and continued his graduate studies at the University of Waikato and was successful in composition competitions.

In 1999 he was commissioned by the University of Waikato to compose a piece for tuba and piano. More recently his orchestral piece 'Synaesthesia' was included by the NZSO to form part of the recorded reading sections of unplayed and underplayed works by New Zealand composers.

Soprano Olivia Fraser recently performed part of his song cycle including 'Frost' and 'At a Dance Macabre'.

Michael is currently senior Tutor at the University of Waikato in orchestration, composition and computer music studies.

He recently completed a commissioned work for the Trust Waikato Symphony Orchestra which will be performed tonight.

TRUDI MILES

Trudi began violin studies at the age of five under the late Hedy Biland, studying the Suzuki-method. Later she gained two diplomas while studying with Cecilia Worth in Hamilton 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 Philharmonic Orchestra.

During the next two and a half years in London Trudi played with various Chamber groups and went on tour to Italy with the Westminster Philharmonic Orchestra. On returning to New Zealand in 1990 Trudi gained her LTCL Teacher's Diploma and became a member of the Institute of Registered Music Teachers of New Zealand.

Over the last five years Trudi has contributed to the musical scene in Hamilton and is currently leading the Trust Waikato Symphony Orchestra. She has also done some freelancing in Auckland such as television ads and backing for various artists. Trudi has a private teaching practice in Hamilton and many of her students have achieved well in both competitions and examinations. Trudi is also in demand as a Suzuki tutor for workshops, masterclasses and music camps held frequently throughout the year. Recently Trudi has formed her own string quartet called "Simply Strings" which plays at various functions. Trudi is married with three young children.

THE ORCHESTRA

CONDUCTOR

Kenneth Young

SOLOIST

Rachel Johnston

LEADER

Trudi Miles

FIRST VIOLINS

John Burnet
Jan Kitchen
Hazel Martin
Jean Paterson
Phillip Poole
Alison Rees
Ian Sweetman
Michele Wahrlich
Janet Wilkins
Tracey Wong

SECOND VIOLINS

Jocelyn Dale
Maryla Endert
Victoria Gough
Ray Littler
Beverley Oliver*
Christine Polglase
Alison Ready
Peter Stokes
Candy Swart
Diane Williams

VIOLAS

Doug Bedggood
Susan Dobree*
Liz Gehrke
Matthew Gough
Kelly Sharman
Michael Slatter
Barry Wylde

CELLOS

John Dylan
Joan Haughie
Rosalind Hill*
Liz Johnson
April Murray
Marie Ryan
Polly Sussex*

DOUBLE BASSES

Benjamin Dick*

FLUTES

Helen Hubert
Elsie Kane*

OBOES

Christine Martin*
Matthew O'Ryan

CLARINETS

Nicola Clemett
Murray Johnson*

BASSOONS

Craig Bradfield*
David Nation
Phillip Scott

TRUMPETS

Grant Langdon*
Rachel Worth

HORNS

Jill Ferrabee*
Margaret McGregor
Keri Moyle
David Pike

TROMBONES

Elgar Clayton*
Bill Genefaas
Rob Wilson

TUBA

Ryan Peni

TIMPANI

David Fagan

PERCUSSION

Norm Maynard

HARP

Lisa Williamson

* denotes principal player