

# LANE COVE ORCHESTRA

Conductor: Colin Piper

with Soloist

**Roland Chadwick** Guitar

Lane Cove Town Hall

Sunday 3 December 1989 at 2.30 p.m.

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The Lane Cove Orchestra presented its inaugural concert in March 1985, with music by Haydn, Rossini, Sculthorpe and Sibelius conducted by Colin Piper and featuring Daniel Mendelow (trumpet) as soloist. Not only does today's concert mark the end of the Orchestra's fifth season, it is the Orchestra's 25th concert. A well-attended family concert has been performed each season. The remaining 20 concerts have contained some 78 performances of 59 works by 40 composers. Mozart (9 performances of 7 works) and Handel (6 performances of 4 works) have been the most frequently heard composers, while certain others (such as Bruckner, Mahler, Tchaikovsky and Wagner, whose orchestral works mostly require a large, professional orchestra) have not been heard at all. The only work played three times is Gounod's *Petite Symphonie*, and two of these performances occurred in special concerts for wind instruments. Major works have included Mozart's *Serenade for 13 Winds*, Beethoven's *Overture and Incidental Music to "Egmont"*, the Double Concerto by Brahms, and symphonies by Haydn (Nos 57, 83), Mendelssohn (No 5) and Schubert (No 8). Local composers and soloists have been featured in several concerts.

The Orchestra is indebted to the Lane Cove Council for the support it has given each year, without which it would not have been possible to continue. The following message has been received:

"On behalf of the Lane Cove Council, its staff and the community, I extend congratulations to the Lane Cove Orchestra on the occasion of its 25th concert to be held on 3rd December 1989 in the Lane Cove Town Hall. The Orchestra was founded five years ago and is noted for the encouragement and tuition it has given to younger members. Some junior and senior members have become professional musicians or members of training orchestras. The high standard of performance and entertainment provided by the Orchestra will ensure continued public support and attendances.

Syd Friedlander

Mayor of Lane Cove"

\* \* \* \* \*

## 1. Pavane

Fauré

GABRIEL FAURÉ: Born 12 May 1845, Pamiers, France; died 4 November 1924, Paris.

Fauré, France's answer to Schubert, was one of the great masters of French song. His music is intimate in character (no large-scale symphonic works or piano sonatas): about 100 songs, many piano works, chamber music and a charming *Requiem*. Like many renowned French musicians, he began his career in an organ loft. He eventually became organist of the Madeleine in Paris (although, unlike most leading Parisian organists, he composed no organ music). He became professor of composition, counterpoint and fugue at the Paris Conservatoire in 1896, and director in 1905. He remained there until 1920 when deterioration of his hearing obliged him to resign.

The *Pavane* was a stately 16th century court dance, probably of Italian origin and named after the town of Padua. As a musical form, it attained its highest point of perfection at the time of Byrd, Gibbons and other English virginalists. It died out in the 17th century, although several 20th century composers have written works called Pavane, the best known being Ravel's *Pavane pour une infante défunte*. Fauré's *Pavane*, for small orchestra and optional choir, was written in 1887 and was described by the



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composer as "carefully wrought, but not otherwise important". The words by Paul Verlaine, in which male and female lovers of some bygone elegant festivity tease one another, are of no great value and the work is usually performed without them. It is scored for two each of flutes, oboes, clarinets, bassoons and horns, plus strings, whose harp-like sounds accompany the opening main theme. The music consists almost entirely of this suave melody, with a very short middle section, whose comparative agitation may represent the slight breeze that disturbs the lovers in the text. The orchestration is notable for its sensitive differentiation of woodwind timbres.

## 2. Concertino for Guitar and Chamber Orchestra

Chadwick

*Canarios : Habanera : Danza del Rio*

ROLAND CHADWICK: Born 22 May 1957, Wollongong; now living in Sydney.

ROLAND CHADWICK (Guitar)

Roland Chadwick moved from Wollongong to Sydney in 1973 to begin a career as a composer and performer of the classical guitar. His early studies were with Peter Andrews, Gregory Pikler and Edwin Carr. He has been a member of the Bennelong Players at the Opera House and a founding member of the Sydney Guitar Quartet. He has been a finalist three times in the Australian Guitar Competition, and he has made numerous recordings for the ABC, 2MBS-FM and commercial television. A recent concert tour of Italy, Sweden, England and Mexico (where he represented Australia at the Festival Cervantino) involved 21 performances in three months, and next February he returns to Italy for further recitals. He plays an instrument by Australian luthier Simon Marty.

Like most guitarist composers, Chadwick has been influenced by the melody and rhythms of South America, and this Concertino is the result of these influences. The movement *Danza del Rio* (Dance of the River) existed previously as a smaller work for varying groups of instruments, and on hearing it, Tommy Tycho suggested that it be turned into a full three-movement concerto. Work began in the summer of 1985-86, and the orchestration was completed by the following summer. The challenging first movement uses alternating 3/4 and 6/8 rhythms as a springboard for more complex rhythmic development. The second movement, *Habanera*, is based on the Cuban dance rhythm of the same name.

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## 3. Concerto in D, RV 93

Vivaldi

*Allegro : Largo : Allegro*

ANTONIO VIVALDI: Born 4 March 1678, Venice; died 28 July 1741, Vienna.

ROLAND CHADWICK (Guitar)

Antonio Vivaldi, the son of a violinist in the service of the great Cathedral of St Mark in Venice, is one of the most fascinating figures of the Baroque period. In addition to some forty operas and much sacred music, he composed about 400 concertos for



one or more solo instruments, including 220 for solo violin and nearly 40 for bassoon. His interest in the lute was confined to a concerto (one of 22 such works for various instruments without orchestra) and two trios. The *Concerto in D* for lute, two violins and continuo is the best known of these three works, and modern performances often substitute the guitar for the lute. Today's performance uses an adaptation of the Daniel Benko edition which, in turn, was based on Volume 62 of the Complete Edition of Vivaldi's works published by Ricordi.

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## 4. L'Arlésienne Suite No 1 Bizet

*Prelude : Minuetto : Adagietto :  
Carillon*

GEORGES BIZET: Born 25 October 1838,  
Paris; died 3 June 1875, Bougival,  
near Paris.

Music to plays could provide substan-  
tial commissions for 19th century composers,  
and in 1872 Bizet composed 27 pieces of  
incidental music for *L'Arlésienne* (The Girl  
in Arles), a realistic peasant tragedy (1869)  
by Alphonse Daudet (1840-1897). Fortunately  
the music has not shared the oblivion which  
has enveloped the play. ("It was a most  
dazzling failure, with the most charming  
music in the world, costumes in silk and  
velvet, and *opéra-comique* scenery", wrote  
Daudet after the premiere.) Bizet's music  
was praised by composer Jules Massenet:

"There has been talk of a project for a suite ... (which) seems to me *bound* to be success-  
ful ... there is not an artist who doesn't place this work in the first rank of new  
creations". Bizet quickly arranged four pieces into an orchestral suite, and this was  
played to overwhelming applause in November 1872 only three weeks after the closing of  
the play. A second suite was compiled four years after Bizet's death by his friend  
Ernest Guiraud.

"The *Prelude* falls into three sections: a set of four variations on the Provençal  
folk tune *Marcho dei Rei*, a quiet, meandering melody played by a solo saxophone (represent-  
ing the simpleton called L'Innocent) against an obsessive accompaniment figure, and a  
despairing string theme over throbbing triplets. The *Minuetto* is beautifully scored.  
The tender little *Adagietto* for muted strings, infinitely touching in its simplicity,  
originally accompanied a scene in which two old people, in love with their youth, meet  
again after an absence of fifty years. Bizet both re-orchestrated and expanded *Carillon*  
for its inclusion in the suite. After the first section, with its bell-like ostinato  
for the horns, he introduces the pathetic *mélodrame* in 6/8 for two flutes and strings  
which accompanied the entrance of one of the two old people in the *Adagietto*. As this  
is taken up by the strings, the horn theme steals back to lead in a recapitulation of  
the opening." (Lionel Salter)

\* \* \* \* \*

The program notes were compiled by Michael Edgeloe.

## LANE COVE ORCHESTRA

### First Violins

Therese Raj  
Colin Chase  
Ruth Day  
Nicholas Kemeny  
Carol Stiles  
Penny Edwards  
Nicholas Verne  
Rita Hogan

### Second Violins

Richard Vidler  
Dulcie O'Reilly  
Innes Stiles  
Chris Bladwell  
Rodney Jayatilaka  
David Healey  
Geoff Staehli  
Badia Hooshmand

### Violas

Keith Steele  
Louise Grosz  
Dulcie Lyall  
Gareth Young

### Cellos

Steven Robinson  
Elizabeth Humphreys  
Clemens Kelvin  
Trevor Carolan  
Barbara Stevens  
Joy Lukinic

### Double Basses

Peggy Pye  
Iona Willis

### Flutes

Caroline Thornley  
Emma Brown

### Oboes

Margaret Shirley  
Jan Cossé

### Clarinets

Michelle McDonald  
Olive Laing

### Saxophone

Michelle McDonald

### Bassoons

Graham Cormack  
Alan Morrisson

### Horns

Anders Eislers  
Rana Wood  
Maureen Starkey

### Trumpets

Yvonne Brown  
Robert Swinton

### Trombone

David Gilfillan

### Timpani/Percussion

Peter Jackson