

Claude Debussy (1862-1918): *Petite Suite*

(*En bateau: Andantino, Cortège: Moderato, Menuet: Moderato, Ballet: Allegro giusto*)

This is an early work by Debussy and is one of his most popular and frequently heard compositions. At the end of his time as a student, he composed it as a sequence of four pieces for piano for four hands. The sensitive and imaginative reworking of *Petite Suite* for orchestra was accomplished not by Debussy himself, but by Henri-Paul Büsser, a younger French composer who, like Debussy, studied at the Paris Conservatoire and was noted for his orchestration skills.

There are four separate movements, each originally crafted to give equal opportunities to both pianists. Each of the four movements bears a title reflecting its general character. *En Bateau* (“In a Boat”) is a barcarolle employing an exquisite lullaby melody played by the flute and accompanied by broken chords suggesting ripples and eddies. This movement uses one of the signature elements of Debussy's later harmonic style, the whole-tone scale. The title *En Bateau* refers to a poem in a collection by Debussy's favourite poet, Paul Verlaine — an erotic text about a scene is set on a skiff floating across dreamy, moonlit water. *Cortège*, another poem from the Verlaine collection, displays none of the funereal solemnity usually associated with cortèges, but rather calls to mind a pleasant stroll along the sun-dappled bank of a bubbling stream. The beautiful *Minuet* is a wistful evocation of the well-known baroque dance, and is probably the suite's most memorable movement. In two of its passages, Debussy treats the melody in parallel tenths, creating an eerie, open sound and foreshadowing a compositional technique that he used often in later works. The final movement is an energetic, festive dance movement with the title *Ballet*. This is not music for dancing, but rather recalls the Italian *balletti* of the 16th century, the dance-like vocal pieces for home entertainment that were imported into England as *balletts* and distinguished by their characteristic “fa-la-la” refrains.

Édouard Lalo (1823-1892): *Symphonie Espagnole in D minor, Op. 21*

(*Allegro non troppo, Intermezzo: Allegretto non troppo, Andante, Rondo: Allegro*)

The title of Lalo's *Symphonie Espagnole* is confusing as the work is neither a symphony (rather it is a violin concerto), nor is it by a Spanish composer: Lalo was from Lille and had a musical career centred in Paris. As a boy, Lalo learnt violin and cello, but as he grew up, his father wouldn't support further musical studies. So, at his own expense, he had lessons in violin and composition at the Paris Conservatoire, supporting himself by playing the violin and teaching. He started composing in the 1840s, but, discouraged by the lack of performances and publications of his music, he abandoned composing for almost a decade and focussed on playing viola in the Armingaud-Jacquard Quartet - a group he had started to popularize the quartets of Haydn, Mozart and Beethoven. His enthusiasm for composition returned when he married Bernier de Maligny, a gifted contralto who performed many of his songs.

Lalo's “Spanish Symphony” is part of a fascination with Spain and Spanish musical forms that seemed to have affected many French composers of the time. Like most of Lalo's works for violin and orchestra, the *Symphonie Espagnole* is dedicated to Spanish violinist Pablo Sarasate and reflects his impressive technique through its frequent use of virtuosos passagework. The work might best be described as a suite of five dance movements (although we will be omitting the second movement in today's performance). Lalo chose the title because he said, “*It conveyed my thought — a violin soaring above the rigid form of an old symphony.*”

The first movement is a habanera, with three themes in the same rhythm but different moods. The first two themes run together, and although the first is little more than a motive, it serves as the glue that holds the movement together and is the musical idea which Lalo developed most during the movement. The third movement is a slow dance (pavane) supposedly related to the gait of the peacock. The fourth movement's slow tempo and minor key suggest a funeral procession. The orchestra introduces a sombre first theme, which the violin answers with a melancholy theme of its own, continuing its lament after a brief orchestral interlude. The finale begins with the sound of distant peels of bells and is an ebullient rondo. The orchestra sets up a repeated ostinato pattern over which the violin weaves a delicate counter-melody with elaborate embellishments. The harmonic patterns in the *Symphonie Espagnole* are always interesting and Lalo's mastery of string writing is evident throughout. He deploys quite large orchestral forces in the work but does so with discretion, so that the solo violin is never obscured..

Programme notes by Roger Booth from several sources including Eric Bromberger, Tully Potter, Richard E. Rodda, Elizabeth and Joseph Kahn, James M. Keller, and Beth Fleming

Maia-Dean Martin: Violin Soloist

18 year-old Maia-Dean is from Whangarei. She was home-schooled for most of her life until this year when she attended Whangarei Girls High for one year. She has been playing violin since she was 3 years old and, for the first 10 years, her violin teacher was Victoria Harkness from Whangarei. For the last 6 years, Mary O'Brien from Auckland has been her teacher. Maia-Dean has competed in numerous competitions over the years and won several awards for 1st or 2nd place at the Whangarei, West Auckland and South Auckland Competitions, competed at the National Young Performer Awards in 2015 and 2017, and was awarded most promising young performer in the National Concerto Competition in 2013. She has also been to the semi-finals of the National Chamber Music Competitions in 2014-2018 in groups from Northland and Auckland. In 2018, Maia-Dean, together with her sister, her brother and a friend in the “*Te Ahi Kaa*” quartet from Northland, won the National Concerto Competition with a spell-binding performance of Schubert's *Death and the Maiden* quartet. She has performed the Mendelssohn Violin Concerto with the Devonport Chamber Orchestra in 2016, and Sarasate and Lalo with the Auckland Symphony Orchestra in 2017 and 2018. Maia-Dean wants to be a violin teacher later in life.

Timothy Carpenter: Conductor

Timothy has studied conducting with Dr Karen Grylls, Prof Uwe Grodd, Rupert D'Cruze, Christopher Seaman, Tecwyn Evans and has recently gained his Masters of Music in conducting with first class honours from the University of Auckland. He holds a Licentiate of the Royal Schools of Music in Cello with Distinction, a Bachelor of Music from the University of Waikato, and an Honours degree in performance organ from the University of Auckland. He has been a member of the New Zealand National Youth Orchestra, the New Zealand Youth Choir and is currently a member of Voices New Zealand.

Timothy has attended conducting master classes in front of the Melbourne Symphony Orchestra, Western Australian Symphony Orchestra, Tasmanian Symphony Orchestra, Auckland Philharmonia Orchestra and the New Zealand Symphony Orchestra. He has

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worked as guest conductor with the Manukau Symphony Orchestra, St Matthew's Chamber Orchestra, Devonport Chamber Orchestra, Bach Musica NZ, Opera Otago, Auckland Youth Orchestra, OPUS Chamber Orchestra, Trust Waikato Symphony Orchestra, and has been Head of Orchestras at St Kentigern Collegiate.

Currently, Timothy is the acting Director of Music at St Paul's Collegiate School in Hamilton, Musical Director of Hamilton Civic Choir, conductor of Youth Orchestra Waikato and works as Musical Director for Hamilton Operatic Society. He also works as a freelance accompanist, organist and vocal coach.

ORCHESTRA

Violins I	Joseph Chen, Brecon Carter, Mary O'Brien, Cameron Stanley, Ray Ong, Alison Sorley, Gillian Baynes, Sofia Wigram
Violins II	Tsui-Wen Chen, Helen Lewis, Averil Griffin, Arthur Ranford, David Kayrouz, Kevin Liu, Kathy Liu, Roger Booth
Violas	Yuhka Nagai, Neil Shepherd, Judith Gust, Henrietta Reid, Matthew Gough, Pat Roderick
Cellos	Maxine Cunliffe, Claire Postlethwaite, Kate Parker, Graham Falla, John Early, Mary Greig-Clayton, Michelle Caldicott
Basses	Thomas Chang, Laura Goudie
Flutes	Pene Brawn-Douglas, Gail Nathan, Edwin Yu (piccolo)
Oboes	Eug�nie Middleton, Elizabeth Lewis (cor anglais)
Clarinets	Julia Cornfield, James Daniell
Bassoons	Terry Cammell, Jo Cakebread
Horns	Miriam Robinson, Christine Breeden, Michael Grimwood, Rebekah Gray
Trumpets	Robert Bisquera, Michael Plunkett
Trombones	David Paligora, Peter Russell, Bob Latimer
Harp	Patrick Cornfield
Timpani	Rachel Thomas
Percussion	Charlotte van Asch, Celia Langabeer, Rebekah Gray

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- Devonport Copy Shoppe for printing posters, programmes and music so professionally
- The Vicar and parish of Holy Trinity Church who always make us welcome



Next Concert: 2pm Sunday, 9th December, Holy Trinity Church. For further information or to be on our mailing list, visit our website: <http://dco.net.nz/>

Devonport Chamber Orchestra



Maia-Dean Martin
Violin

Timothy Carpenter
Conductor

Lalo: Symphonie Espagnole
Debussy: Petite Suite

A black and white photograph of a young woman, Maia-Dean Martin, playing a violin. She is looking towards the camera with a focused expression. The background is dark and out of focus. The text is overlaid on the right side of the image.

Sunday 4th November, 2pm
Holy Trinity, 20 Church St, Devonport
Admission: Adults \$15, Seniors \$10,
Children under 12 free