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Pergelaran

Performance

ORKES KAMAR NUSANTARA

NUSANTARA CHAMBER ORCHESTRA

Bali Room, Hotel Indonesia

SPONSORED BY TEMPO MAGAZINE AND HOTEL INDONESIA

Conductor
LIM YAU

Biola I :

1. Agus Murtono - concert master
2. Prima M.
3. Zino Andreva
4. Pratiwi
5. Sadrakh H.
6. Nazila
7. Syahrir Helmi

Biola II :

1. Nursyamsi
2. Fajar
3. Bambang Samuel
4. Kiki Kwintanada
5. Hadi S.
6. Pupik
7. Yeti

Biola Alto :

1. Junaidi
2. Ayu
3. Purwo Askanto
4. Indra Sakti
5. Eko Murdiatmanto

Cello :

1. Budhi Ngurah
2. Santoso Nurhairani
3. Asep Hidayat
4. Handiawan

Double - Bass :

1. Agung Prasetyo
2. Yuliandani
3. Sudirastono

Flute :

1. Singgih Sanjaya
2. Harris Wahyudi

French Horn :

1. Yunus
2. Rahmat Biardi
3. Suwarjiyono

Clarinet :

1. Anto Hanantyo
2. Gempur Irianto

Bassoon :

1. Siswanto
2. Hendri Waskito

Oboe :

1. Yuhad Ansyari
2. Harry Wisnu

Trombone :

1. Anwar Hartana
2. Joko Suprayitno
3. Bambang W.

Trumpet :

1. Yuana Arifien
2. Gatut Santoso
3. Bertus

Timpani :

1. Fataji
2. Rumhadi

Tuba :

1. Yuana A.

Guitar :

1. Andre Indrawan

ORKES KAMAR NUSANTARA

NUSANTARA CHAMBER ORCHESTRA

NOVEMBER 23, 1990

PROGRAMME

- 13 -

I. Tragic Overture

Johannes BRAHMS
(1833 - 1897)

II. Concerto De Aranjuez
For Guitar and Orchestra

Joaquin RODRIGO
(1902)

- Allegro con spirito
- Adagio
- Allegro gentile

S o l o i s t : Andre Indrawan

- I n t e r m i s s i o n -

III. Symphony No.1
in C Major, op. 21

Ludwig von BEETHOVEN
(1770 - 1827)

- Adagio molto - allegro con brio
- Andante cantabile con moto
- Menuetto - allegro molto e vivace
- Adagio - allegro molto e vivace

PROGRAMME NOTES

**Nusantara Jaya Foundation
November 23, 1990**

Tragic Overture

Johannes BRAHMS
(1833 - 1897)

As against the classic ideals of order, equilibrium, control and perfection within acknowledged limits, Romanticism cherishes freedom, movement and passion.

Although Beethoven and Schumann were Brahms' models in his style of writing the piano, his attitude is unsympathetic to the extreme tendencies of Romanticism in general.

In short, Brahms is the great conservative of the Romantic era. For him, inspiration was not enough. Ideals had to be soberly thought out and brought to a finally perfect form.

The Tragic Overture was written in 1881, a year after he had completed the Academic Festival Overture in 1880.

Although it is Romantic in its harmonic idiom and in its full multicolored orchestral sound it has Brahms consistent and individual style which sets his music apart from the more impulsive, impetuous Romantic compositions of 1830 to 1860.

Concerto De Aranjuez For Guitar and Orchestra

Joaquin RODRIGO
(1902)

Joaquin Rodrigo was born in Sagunto, in the province of Valencia, Spain, on November 22, 1902. Although blind from the age of three he nevertheless pursued the study of music in his native Valencia.

One of his chief successes as a composer has been in exploring the use of the orchestra in combination with a solo instrument.

The Concierto De Aranjuez was written for the virtuoso guitarist at the time, Regino Sainz de la Maza in 1939.

At the very beginning of the work, one hears an introduction for the solo guitar, strumming rasgueado like chords, while the

double basses sustain pianissimo, as a pedal point on D.

Throughout the movement, the orchestration is clear and coloristic. The guitar continually contrasted with the rich timbres of various other solo instruments - cello, clarinet, oboe and flute.

The second movement is celebrated for its lyricism. The guitar begins in the role of accompanist to the English horn, which states the theme.

The final movement explores a single contrapuntal theme, stated first by the guitar. It appears several times in a number of keys, with varying orchestration and the concerto concludes with a brisk descending figure, pianissimo.

Symphony No. 1 in C Major, op. 21

Ludwig von BEETHOVEN
(1770 - 1827)

The fifty seven years of Beethoven's life, from 1770 to 1827, span the period which witnessed the development from the world of classicism to the threshold of Romanticism.

Beethoven's early music was in the direct tradition of Haydn and Mozart. The first symphony, however, is the most classical of the nine symphonies. Its spirit and many of its technical features stem from Haydn.

The Adagio introduction to the first movement is especially noteworthy. The key of the symphony is C, but the introduction begins in F, modulates to G and avoids a definitive cadence in C for the next eight measures or until the first chord of the Allegro.

The short introduction to the finale is a joke in the manner of Haydn.

The theme is introduced by a process of "letting the cat out of the bag." It was firstly played at a concert in April 1800.

LIM YAU
Biographical Note

Lim Yau trained initially as a singer and choir^a conductor at the Royal College of Music, London, where he graduated with honors in 1978. He then proceeded on a British Council Scholarship to complete his postgraduate course on advanced conducting under Vilem Tausky at the Guildhall School of Music and Drama. He also studied under such eminent conducting teachers as Franco Ferrara at the Accademia Musicale Chigiana in Siena and Sergiu Celibidache in Munich, from whom he won a scholarship to work with the Munich Philharmonic Orchestra.

After a short span as a member of the renowned Bayreuth Festival Opera Company, Lim Yau returned to Singapore to work with the Singapore Symphony Orchestra and Chorus in the capacity of assistant conductor and chorus master.

In 1985, he was invited by the National University of Singapore Society to conduct a new production of Johann Strauss' opera "Die Fledermaus". This was followed by another engagement for the new production of Verdi's "La Traviata" early in 1987. Other guest conducting engagements in 1987 included an invitation from the Cultural Centre of the Philippines where he conducted the Philippine Philharmonic Orchestra as well as the world renowned Philippine Madrigal Singers.

Lim Yau is also the director of the Singapore Broadcasting Corporation Choir.

ANDRE INDRAWAN
Biographical Note

Andre Indrawan started his classical guitar lessons at the age of 14 with several instructors in Bandung. His instructors were Iqbal Tahir, Johny Legoh and Iwan Irawan, L.G.S.M.. Besides his formal education in high school, he also followed musical education at the YPM School of Music, Manggarai, Jakarta, for 2 semesters.

In 1981, he pursued his musical education at the Indonesian Music Academy, Yogyakarta, where he intensively studied from Jos Bredie until he passed his recital examination for his master's degree in 1984.

Andre Indrawan, the first winner of the Second ASEAN's Yamaha Guitar Festival in Bangkok, Thailand, in 1978, is an ISI Yogyakarta graduate (Active as a Dean at ISI Yogyakarta, he still gained his experience and knowledge from Jos Bredie, Dick Visser (the Netherlands), Tadashi Koizumi (Japan), Leo Witoszynsky (Austria) and Martin Kaaij (the Netherlands))

ANDRE INDRAWAN
Riwayat Hidup

Andre Indrawan mulai belajar gitar klasik pada usia 14 tahun pada beberapa guru di Bandung. Guru-gurunya adalah Iqbal Tahir, Johny Legoh dan Iwan Irawan, L.G.S.M.. Disamping pendidikan formal di SMA, ia juga mengikuti pendidikan musik di Sekolah Musik YPM, Manggarai, Jakarta, selama 2 semester.

Pada tahun 1981, ia melanjutkan pendidikan musiknya di Akademi Musik Indonesia, Yogyakarta, dimana ia memperoleh bimbingan intensif dari Jos Bredie hingga ia menyelesaikan ujian resital tingkat sarjana tahun 1984.

Andre Indrawan, pemenang pertama Festival Gitar Yamaha se-Asia Tenggara ke-Dua di Bangkok, Thailand, tahun 1978, adalah sarjana ISI Yogyakarta. Aktif sebagai dosen ISI Yogyakarta, ia tetap menambah pengalaman dan ilmu antara lain pada Jos Bredie, Dick Visser (Belanda), Tadashi Koizumi (Jepang), Leo Witoszynsky (Austria) dan Martin Kaajj (Belanda).

LIM YAU
Riwayat Hidup

Lim Yau Pertama-tama dilatih sebagai penyanyi dan konduktor untuk koor (nyanyian bersama) di Royal College of Music, London, dimana ia lulus dengan penghargaan pada tahun 1978. Kemudian ia melanjutkan dengan beasiswa British Council untuk menyelesaikan kursus doctoralnya untuk menjadi konduktor tingkat lebih tinggi dibawah Vilem Tausky pada Sekolah Musik dan Drama Guildhall. Ia juga belajar dibawah guru-guru ternama seperti Franco Ferrara di Accademia Musicale Chigiana di Siena dan Sergiu Celibidache di Munich, dari siapa ia mendapatkan beasiswa untuk bekerja dengan Munich Philharmonic Orchestra.

Tidak lama kemudian sebagai anggota dari Bayreuth Festival Opera Company yang terkenal, Lim Yau kembali ke Singapura untuk bekerja dengan Singapore Symphony Orchestra dan Chorus sebagai asisten konduktor dan guru koor.

Tahun 1985, ia diundang oleh National University of Singapore Society untuk menjadi konduktor dari opera Johann Strauss produksi baru "Die Fledermaus", yang dilanjutkan dengan kesibukan lain untuk produksi baru dari Verdi "La Traviata" diawal tahun 1987. Kesibukan lain sebagai konduktor tamu tahun 1987 antara lain undangan dari Pusat Kebudayaan Filipina dimana ia menjadi konduktor untuk Philippine Philharmonic Orchestra juga untuk Philippine Madrigal Singers yang terkenal.

Lim Yau adalah juga direktur dari Singapore Broadcasting Corporation Choir.