

KNOW YO

MATTHEW MARSHALL

Classical Guitarist

“Matthew Marshall is a supremely talented guitarist – a New Zealand treasure.”
– Capital Times, July 2003

Matthew Marshall is Associate Professor and Director of the Conservatorium of Music, Massey University, and is one of New Zealand’s leading classical guitarists. He was second prizewinner in the 1988 Young Musician of the Year Competition and a recipient of an AGC Young Achievers Award and the UDC/Rotary Young Musicians Prize in 1989. He has also won prizes 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 and masterclasses in England, Germany, USA, Mexico, Russia, Australia, China, Malaysia and New Zealand and over 70 concert performances in New Zealand, Mexico, Russia and Germany. In 2002 he appeared as soloist with the Berlin Chamber Orchestra in Germany and the Kemerovo Philharmonic Orchestra in Russia.

Matthew has been recording for Radio New Zealand since the age of 17 and has released three CDs: “Legends of Fire”, “Sentimental Scenes” and “From the Madhouse” and he appears on CD with the New Zealand Symphony Orchestra.

Matthew is also an advocate for New Zealand music, with more than 40 works written for or premiered by him. In 1993 he gave the first performance of David Farquhar’s *Guitar Concerto* (the first guitar concerto written by a New Zealand composer) in New Zealand and in Mexico. In 1998 he gave the world premiere of Anthony Ritchie’s *Guitar Concerto* with the Auckland Philharmonia and in 2002 he gave the world premiere performance of Philip Norman’s *Concertino for Guitar and Strings* in Russia and Patrick Shepherd’s *Concerto for Flute and Guitar* in Germany.

In 2003 Matthew performed in recital in Germany and he toured Australia and New Zealand to critical acclaim with guitar duo partner John Couch. He also toured New Zealand with the Wellington Sinfonia Orchestra performing Rodrigo’s *Concierto de Aranjuez*.

Matthew studied in New Zealand and Britain with William Bower, John Mills and Gordon Crosskey and with David Leisner in the USA.

At the same time we have taken personal data collected by Paola Missale and Giovanni Podera, members of the *Benvenuto Terzi Association* founded in 1993. Thus we could establish that Maestro Terzi was born in Bergamo and was the youngest son of a traditional pharmacist’s family. He enjoyed music from an early age and the taste for it came from his mother’s side; his sister Armida played the mandolin and young Benvenuto gained access to the guitar he shared with his six elder brothers. As his father died when he was a child he had to learn by himself from the methods of Fernando Sor and Aguado. He gave his concert when he was around 23 years old but his official debut at the *Amici dell’Arte* was a great success. Later he performed a solo concert at the Royal Conservatoire in Milan followed by a string of recitals in Bologna, Rome, Naples, Turin, Venice and Genoa. He was very thoughtful when planning the structure of his concerts. He once attended a concert by Andres Segovia in 1926 and was so impressed that thereafter he included Spanish composers in his recitals. He met Maria Quadri on the same occasion and he married her later on. Maestro Terzi played several guitars, i.e. the famous Hermann Hauser among the Guadagnini, Mozzani and a Rovetta.

He was the founder of the musical magazine *La Chitarra* and was its literary editor until 1942. In here he made known his brief compositions under the pen name of Renazo Tutti, anagram of Nuto Terzi. He was the author of a number of articles and didactic works such as the *Collection of gradual studies* and *The self taught guitarist* published by Ricordi, and was a great contributor to the modern school of guitar; in spite of all his successes he was a humble and shy man who dedicated his life to music and the guitar. *Nevicata* (Snowfall)... “do not call forth reality, but a tiny poetical microcosm, secured in the charm of childhood’s recollection. It was by addressing this, the essential core of Terzi’s music that I prepared this edition of his works. I did so by selecting those titles which are more candidly imbued with the moods he tried to shun by never publishing it...” *Teresa de Rogatis – Opera Scette per chitarra – A cura di Angelo Gilardino e Stefano Aruta, Edizioni Berrutti, Ancona 1993.*

INTERVAL

MUSIC BY NEW ZEALAND COMPOSERS

From information supplied
by Matthew Marshall

LUCID (2003)

UK Premiere

MICHAEL HOGAN (b. 1971)

The material for this piece came from an occasion when I was working with

the choreographer Vicky Kapo. I would improvise on the guitar and she would direct the dancers, occasionally shouting out specific directions when a particular musical passage appealed to her. From this I was able to select enough material to form the basis of a solo guitar piece.

The initial basis on which this music manifested itself was by no means perpetuated in the rest of the compositional process. A struggle of almost a year ensued before I was satisfied with the result.

The title of the piece comes from Vicky’s favourite word at the time, which she used while directing the dancers; a word that I feel describes the opening passage of the piece.

(Note by Michael Hogan)

FIVE PIECES FROM SEVENTEEN SHORT PIECES FOR GUITAR DOUGLAS LILBURN (1915-2001)

Douglas Lilburn was born in Wanganui, New Zealand, in 1915. He grew up on his family’s farm ‘Drysdale’ and was educated at Waitaki Boys’ High School where he received his first music lessons. He went on to receive a graduate diploma in music from Canterbury University College in Christchurch, and in 1937 he began study at the Royal College of Music, London, where Ralph Vaughan Williams tutored him in composition. While there he won the Cobbett Prize for his *Phantasy for String Quartet* and his most famous work, *Overture: Aotearoa* was first performed in 1940 during the NZ Centenary celebration at His Majesty’s Theatre, London.

He returned to New Zealand in 1940 and was based in Christchurch as a freelance composer until 1947, when he took up a position at Victoria University of Wellington as a lecturer in music. In 1963 he was made Associate Professor of Music and was appointed professor with a personal chair in Music in 1970. In 1966 Lilburn founded the Electronic Music Studio at the university and devoted the rest of his composing life, until his retirement in 1980, to the electronic medium.

Douglas Lilburn was founder of NZ’s largest publisher, Waiteata Press Music Editions in 1967 and also founded the Lilburn Trust of the Alexander Turnbull Library, Wellington in 1984, which is dedicated to supporting NZ music. Amongst his many awards was an Honorary Doctorate from the University of Otago and the prestigious Order of New Zealand. His compositions are amongst the most significant to have come out of New Zealand and include three symphonies (Naxos recording), several overtures, works for string ensemble and orchestra, many songs, wind and piano pieces and more than a dozen electronic works.