

Not far into the first movement, Mozart is already experimenting more radically than ever with Classical concerto form. To introduce the soloist, he interrupts the orchestral introduction with an astonishing parenthesis: six bars of tender adagio, in which the solo violin sings a soaring arioso over a murmuring orchestral accompaniment. This music is never heard again, but it sets the entrance of the soloist in high relief, and introduces a thread of poetic sentiment that Mozart weaves throughout the rest of the concerto.

The second movement is an adagio, with soft wave patterns recalling the poetic adagio surprise of the solo entrance in the first movement. Mozart keeps this movement simple except for a single moment of recapitulation, when the 2nd violins, followed by the firsts, anticipate the re-entrance of the soloist. This touch of textural complexity is so different from anything heard previously, the effect is truly magical.

The finale is a minuet that unfolds in conventional rondo form, but just when the end seems nigh, Mozart interrupts with an episode even more astonishing than the adagio in the first movement - 130 bars of the sort of tongue-in-cheek "Turkish" music he used in works like *The Abduction from the Seraglio* and the popular *Rondo alla turca* of the K.331 piano sonata. All the conventional building-blocks of eighteenth-century "Turkish" music are here: minor key, march-like time, drone basses, "gypsy" violin writing, "exotic" melodic intervals, frequent ornamentation, and percussive scoring, even calling for the celli to strike their strings with the wood of the bow. When it's over, the minuet returns to complete its appointed rounds, and like the first movement, the end of the finale is quiet, wistful and unforgettable.

(Notes by Roger Booth from several sources including Janet E. Bedell, Richard E. Rodda, Michael Steinberg and Kevin Bazzana)

ORCHESTRA

Oboes	Gemma Price, Matthew O'Ryan
Horns	Miriam Robinson, Janette Horrocks
Violins I	Michael Hunter, Mary O'Brien, Sonya Bennett, Alison Sorley, David Kayrouz
Violins II	Tsui-Wen Chen, Averil Griffin, Susie Kasza, Roger Booth, Ben King
Violas	Sharyn Palmer, Judith Gust, Sally Swedlund, Lawrence Yang
Celli	Dora Green, Graham Falla, Emily Giles

*Next Concert: Beethoven Symphony No 8 and Piano Concerto No 5
Sunday 24th June, 2pm, Holy Trinity Church, Devonport*

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<http://dco.net.nz/>

Devonport Chamber Orchestra

**Emily Bouwhuis
and Alex Taylor**



Bach Air

Bach Double Violin Concerto

Mozart Violin Concerto No 5

Sunday 1st April, 2pm
Harmony Hall, 4 Wynyard St
Admission \$10, Children under 12 free

Emily Bouwhuis - Violin Soloist

Emily is an experienced and active musician, having learned and performed in Chicago, Tokyo, throughout Europe, and Auckland with highly-regarded teachers and chamber groups. She is currently in her fourth year of a BMus/BSc conjoint degree, majoring in performance violin and physiology, and learning under Elizabeth Holowell. Emily is involved in many musical groups, including the Auckland Youth Orchestra, ARCO string orchestra, DSCH string quartet, Blackbird ensemble, numerous chamber music groups and the Auckland University Orchestra. She had her first solo performance with the DCO in 2008, and has been performing with the group ever since.



Photo by Siobhan Kelly Photography

Alex Taylor - Violin Soloist

Alex is a composer, musician and poet, having just completed his Masters in Composition at Auckland University. He sings, plays violin, saxophone and piano, and occasionally conducts local orchestras including the Devonport Chamber Orchestra. He is currently a member of Auckland Youth Orchestra, DSCH string quartet, ARCO string orchestra and the gypsy rock band Dr Colossus. Recently he was selected as the 2012 NZSO-National Youth Orchestra Composer-in-Residence.



Photo by Gareth Watkins

Johann Sebastian Bach (1685 – 1750)

Concerto in D minor for Two Violins (BWV1052)

The two surviving violin concertos and this double concerto were all written between 1717 and 1723 at Cöthen, during a period in the Bach's life when he was in the service of the enlightened Prince Leopold of Anhalt-Cöthen. At Cöthen, Bach created much of his finest secular instrumental music, including concertos for solo instruments in the manner of Vivaldi. Since these were intended as ephemeral pieces to be quickly replaced by newer concertos, only a few survive today. In fact, we would not have this superb concerto for two violins, if Bach had not later arranged it for two harpsichords in Leipzig in the early 1730s. Fortunately, the original violin parts were found as well. Bach's violin concertos are not virtuoso showpieces, as Vivaldi's tend to be, but are conceived completely in purely violinistic terms.

The first movement of the double concerto opens with a substantial, elaborate tutti, with rich contrapuntal play among the orchestral string parts. By contrast, when the soloists enter, they present the illusion of less complexity and a more open texture. The orchestra and soloists each have distinct themes: the orchestra's beginning with a rising 4-note scale, the soloists' with descending scales and angular upward leaps.

The slow movement, which focusses on the soloists, is one of the most beloved and sublime movements Bach ever wrote - a love duet in which the two violins curve around each other in dance-like imitative phrases. The poignant expressiveness of this music derives from the many stings of dissonance between the instruments resolving into sweet consonance.

The lively third movement is one of Bach's most ingenious. Here the roles of soloists and orchestra are intermingled so that the soloists lead the opening tutti and then later imitate an orchestral accompaniment with energetic chords. The opening 3-note motive that launches the theme is constantly repeated by the orchestra or echoed by the second soloist. Throughout this triple-time movement, Bach happily accents any beat in an infectious display of rhythmic vivacity.

Johann Sebastian Bach (1685 – 1750)

Air from Suite No. 3 in D Major (BWV 1068)

Bach's four orchestral suites were possibly written at Cöthen between 1717 and 1723, and were certainly performed by Bach's Leipzig "Collegium Musicum" from 1729 onwards. The composer's own title for the suites was Overture, perhaps in deference to the French *Ouverture* of the time with its fugal allegro flanked by two *grave* episodes and in itself a curtain-raiser to a series of dance movements. Suite No. 3 is scored for 3 trumpets, 2 oboes, timpani, strings and continuo, although the famous and hauntingly beautiful 3rd movement, *Air on the G string*, is written only for strings and continuo. The title comes from violinist August Wilhelmj's late 19th century arrangement of the piece for violin and piano. By transposing the key of the piece from its original D major to C major and transposing the melody down an octave, Wilhelmj was able to play the piece entirely on the G string string of his violin.

Wolfgang Amadeus Mozart (1765 – 1791)

Violin Concerto No.5 in A major (K 219) "Turkish"

When Mozart composed four violin concertos at the age of 19 during a single burst of creativity in Salzburg between April and December of 1775, he was obviously having a love affair with the instrument. All five of his violin concertos are inspired works, although the first two have always been overshadowed by the last three, which remain among Mozart's best-loved works. No. 5 in A Major is certainly the most impressive. It surpasses the others in scale, ambition and structure, in expressive range, in brilliance of orchestration and in solo violin writing. A. Hyatt King wrote that this is not only the best of Mozart's concertos for violin, "but has no rival throughout the second half of the 18th century."