

Rupa Maitra

Rupa studied with Pamela Bryce at Otago university where she completed a BMus in 1990, gaining several prizes in performance and musicology. Rupa was a member of the Southern Sinfonia between 1986 and 1997, including as principal second violin in 1994-97 and briefly as concertmaster. Recent teachers include Martin Riseley. Rupa plays in various chamber groups in Wellington and is a member of the first violin section of Vector Wellington Orchestra.

Owen Moriarty

Born and raised in Wellington, Owen began his formal guitar studies in 1997 at Massey University, graduating in 2003 with a Masters degree in performance music. In August 2003, Owen headed to the US where he studied towards a Graduate Certificate at the University of Southern California (Los Angeles). While there, he studied under James Smith, and with LA Guitar Quartet members Scott Tennant and Bill Kanengiser, with subsequent, additional tutelage from Brian Head, Martha Masters, and Pepe Romero.

Apart from his general public performances, Owen's self-titled debut (double) CD was released through the Auckland based company ODE Records in 2003. Owen has completed 5 tours on behalf of Chamber Music NZ, 2 tours as a soloist, 2 as a member of 'Tango Virtuosi', and lastly with the 'Wellington Guitar Duo'. Having performed all around New Zealand, in recent years Owen has also given performances in Australia, USA, Portugal, Mexico, Thailand, Spain and the United Kingdom.

In March 2012, Duo Tapas released a debut CD album, Da Chara! featuring works by Ian Krouse, Anthony Ritchie, Almer Imamovic, Manuel de Falla and Porumbescu. For more information, visit their website: <http://www.duotapas.co.nz/>

ORCHESTRA

Violins I	Michael Hunter, Mary O'Brien, Alison Sorley, Gillian Baynes, David Kayrouz
Violins II	Neil Shepherd, Roger Booth, Susie Kasza, Ben King
Violas	Sharyn Palmer, Robyn Strange, Judith Gust, Pat Roderick
Celli	Dora Green, Hannah Jemmett, Luke Choi, Alison Gentles

*Next Concert: 2pm Sunday, 26th August, Depot Artspace.
For further information or to be on our mailing list,
visit our website: <http://dco.net.nz/>*



Devonport Chamber Orchestra at the Depot

*Rupa Maitra
Owen Moriarty
"Duo Tapas"*

*Vivaldi:
- Concerto for Viola D'amore & Lute
- Concerto for Guitar
Duos for violin and guitar*

Sunday 8th July, 2pm
28 Clarence Street, Devonport
Admission \$10, Children under 12 free

Antonio Vivaldi (1678 - 1741): Guitar Concerto in D Major, RV93

Antonio Vivaldi was the most original and influential Italian composer of his generation and his ideas laid the foundations for the concerto structure adopted by composers over the next 3 centuries. He codified the concerto form, becoming the first to use the ritornello form regularly in the fast movements of his concerti, and establishing the typical three-movement (fast-slow-fast) structure. During the baroque period, his concept was adopted in most of Italy and in France and remains the standard throughout Western culture.

Dedicated to Count Johann Joseph von Wrtby of Bohemia and originally written for lute, this concerto was likely composed in Prague during the earliest years of the 1730s. In each of its brief movements, Vivaldi exploits the lute's unique timbres and stunning ability to play arpeggios. The serene slow movement has made this work exceedingly popular with guitarists, and as one commentator has remarked, this movement is "threatening to displace the Pachelbel Canon as the Baroque wedding favorite". With lute passagework over a sustained violin accompaniment and bass, it is among the most enchanting movements in the Baroque repertoire. It is certainly among the loveliest works ever written for guitar or lute.

Béla Bartók (1881 - 1945): Six Roumanian Dances

Hungarian composer and pianist, Béla Bartók is recognised as one of the most important composers of the 20th century, His style grew out of romanticism and nationalism to embrace new currents inspired by Hungarian traditional songs and dances which he and Zoltán Kodály collected. Bartók incorporated folk modes and irregular rhythmic patterns into his highly original scores. His 6 Roumanian dances written in 1915, are an example of this, based as they are on Roumanian melodies from Transylvania. They were originally written for piano solo and later arranged by Zoltán Székely for violin and piano. The guitar arrangement is by Arthur Levering.

Ian Krouse (1956 -): Air

American composer, Ian Krouse, was hailed by Gramophone magazine as "one of the most communicative and intriguing young composers on the music scene today". He is a Professor of Music at the University of California, Los Angeles, where until recently he served as Chairman of the Music Department. He lives in Southern California, with his wife and three children.

This Air was originally conceived for performance by an Irish band, but has most often been performed in a 1978 arrangement for solo guitar. It begins with an extended melody in the solo violin, to be freely ornamented, followed by a repeat of the melody in the violin which weaves amongst complex rhythmic figures in the guitar.

Almer Imamovic: Jovano, Jovanke

Internationally acclaimed Bosnian guitarist, composer and arranger Almer Imamovic is one of the leading musicians of his generation. He is part of a new generation of progressive classical guitarists who inform their playing and teaching with influences from inside and outside classical music traditions. Like many contemporary classical artists, Imamovic understands the relevance of folk styles, jazz, flamenco, and even rock, integrating them into his arrangements and performance style. Imamovic's musical diversity crosses many stylistic and international borders. Jovano, Jovanke is a traditional Macedonian folk song about two young lovers separated by their disapproving parents.

Vivaldi: Concerto for Viola d'amore and Lute in D minor, RV 540

Like all good Baroque composers, Vivaldi was a superb performer, with audiences often fighting to hear him play. One of his favourite instruments was the viola d'amore, an instrument usually with five playable strings and often an additional set located below the main strings to vibrate in sympathy with the bowed strings above. Vivaldi, along with Bach, was among the earliest composers to write extensively for the viola d'amore.

From 1713, Vivaldi enjoyed the position of master of music at the Ospedale della Pietà in Venice, a home for illegitimate, abandoned or orphaned girls. In 1738 however, the board decided to terminate Vivaldi's contract, possibly due to the rumour that Vivaldi had taken a mistress from among his former students at the Ospedale. Nevertheless, they did not cut Vivaldi off completely, and when the 17 year-old Prince Friedrich Christian, heir to the thrones of Saxony and Poland, was due to visit, Vivaldi was engaged to lead a special concert at the Ospedale in his honour. Vivaldi composed four concerti for the occasion including this delightful concerto for viola d'amore and lute. It has folkdance-like qualities and the interplay between the viola d'amore and lute sometimes vaguely resembles a country hoedown. The concerto features the two solo instruments in dialogue in the outer movements, while in the slow centerpiece the viola d'amore is accompanied by a light-textured ensemble of arpeggiating lute and violins. The work must have been well received because the Prince accepted its manuscript, along with the other Vivaldi pieces played on that occasion, and took them home to Dresden.

- Programme notes compiled by Roger Booth from several sources including Paul Griffiths, Daniel Abraham, Mark Sealey and Eric Bromberger

Duo Tapas

In early 2010, Rupa Maitra (violin) and Owen Moriarty (guitar) formed *Duo Tapas*, with the aim of performing a wide range of music written for this beautiful combination of instruments, as well as exploring and introducing to the public exciting new arrangements of music existing for other instruments.