

Lodovico Roncalli. Sweeping multi-stopped string chords conjure the full-bodied tones of the guitar as the work ends with a grand and dramatic climax.

Antonio Vivaldi (1678 - 1741)

Concerto for 2 Oboes in D minor (RV535)

(Largo, Allegro, Largo, Allegro molto)

Vivaldi was ordained in 1703 and, thanks to his flaming hair, became known as the Red Priest, but because of severe asthma he didn't have the stamina to officiate at mass and so never took up ecclesiastical duties as a priest. Instead, he became a violin teacher and later, musical director, at the Ospedale della Pietà, an orphanage for a girls. Among his duties was to provide two concerti per month for concerts given each Sunday by the school orchestra in which, to the amazement of visitors, the students played all the instruments, rather than just the ones deemed suitable for ladies. The sensual attraction of the girls' performances was likely to have contributed to the widespread fame of the concerts among gentlemen patrons.

Later in his life, in spite of his severe asthma, Vivaldi undertook several arduous journeys. These, along with the publication of 12 collections of concerti and sonatas, solidified his reputation as one of Baroque Europe's preeminent musical figures. His concerti fall into a general three-part pattern in which a majestic, vital opening and a rapid, playful finale are separated by a slow, lyrical movement of unprecedented depth, which greatly extended the convention of the time of providing a brief, calming, functional interlude between the excitement of the outer movements.

(Notes by Roger Booth from several sources including Tomás C. Hernández and Janet E. Bedell)

ORCHESTRA


Oboes	Felicity Hanlon, Alexandra Vincent
Violins I	Michael Hunter, Sonya Bennett, Katie Lin, David Kayrouz, Sharanya Sankaran, Heidi Bowmast
Violins II	Tsui-Wen Chen, Averil Griffin, Roger Booth, Susie Kasza, Vincent Phua
Violas	Emily Allen, Robyn Strange, Emily Thompson, Judith Gust, Alison Talmage
Celli	Janet Robinson, Maxine Cunliffe, Luke Choi, Graham Falla, Mary Greig-Clayton
Bass	Huko Kobé



Next Concert: Sunday 25th November, 2pm, Holy Trinity Church, Devonport

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

Devonport Chamber Orchestra at the Depot



Felicity Hanlon & Alexandra Vincent
Oboes

Marcello: Oboe Concerto
Vivaldi: Concerto for Two Oboes
Respighi: Ancient Airs & Dances Suite 3

Sunday 7th October, 2pm
28 Clarence Street, Devonport
Admission \$10, Children under 12 free

Felicity Hanlon

Felicity is currently in her Honours year of a Bachelor of Music at the University of Auckland. She is studying with Martin Lee but has also received tuition from Robert Orr and Gordon Hunt. She has been involved with many different music groups in the Waikato and Auckland including the Auckland Chamber Orchestra, St Matthews Chamber Orchestra, Trust Waikato Symphony Orchestra and Opus Orchestra. She has also been a member of the NZSO National Youth Orchestra for 2011 and 2012. Future plans include study in Australia in 2013 before heading to Europe to complete her studies. This concert is the first time she has performed a concerto with an orchestra and she is excited about the opportunity to play with the Devonport Chamber Orchestra.



Alexandra Vincent

Alexandra began playing the oboe when she was eleven years old. She gained a Bachelor of Music (Honours) majoring in performance at the University of Auckland in 2007. After taking a few years off from formal study, she returned to undertake a Masters of Music in Advanced Performance at the University of Waikato in 2010 under the tutelage of Martin Lee. Alexandra is a past member of the National Youth Orchestra and has represented New Zealand as an advanced student in The Ruapehu International Oboe Summer School. Alexandra is now a teacher of Music at Long Bay College on Auckland's North Shore. She is an active participant in the music scene across the North Island, playing regularly as principal oboist with several orchestras.



Alessandro Marcello (1669 - 1747)

Oboe Concerto in D minor (Felicity Hanlon, oboe)

(Andante e spiccato, Adagio, Presto)

Marcello was the son of a senator in Venice and, as such, enjoyed a comfortable life that gave him the scope to pursue his interest in music. He held concerts in his hometown and also composed and published several sets of concerti, including six concerti under the title of *La Cetra* (The Lyre), as well as cantatas, arias, canzonets, and violin sonatas. Alessandro's brother Benedetto, was also a composer who illegally married his singing student Rosanna Scalfi. After Benedetto's death, she could not inherit his estate and so sought financial support by filing a suit against Alessandro Marcello.

Although this oboe concerto is probably Marcello's most famous work, it has a muddled pedigree. Alessandro originally wrote it in the key of D minor, and using the pseudonym *Eterio Stinfalico*. It was then rearranged and transposed into C minor by his brother Benedetto and later erroneously attributed to him. Subsequently it was transcribed for harpsichord by J.S. Bach and then later often attributed to Vivaldi!

Ottorino Respighi (1879 - 1936)

Ancient Airs and Dances, Suite 3

(Italiana, Arie de Corte, Siciliana, Passacaglia)

Although most of the great names in Italian music during the past two centuries are associated with opera, Respighi holds a special place because of his rich orchestral legacy. Long before there was an early-music movement, Respighi became fascinated with Italian and French music of the Renaissance and Baroque eras. After studying 16th century lute tablatures and 17th century guitar pieces, he decided to do his bit to rescue such lovely melodies from oblivion by freely arranging some of them for small orchestra into a suite of "Ancient Airs and Dances." After the success of the first suite, he arranged two further groups of Renaissance dances, and then a fourth suite (The Birds) also based on lute music.

In Suite No. 3, the gracious opening *Italiana* is based on an anonymous 16th century lute composition, with the pizzicato cello accompaniment reminding us of its lute origins. The longer and more complex second movement, *Arie di Corte*, was originally a ballet by the Burgundian lutenist and composer Jean-Baptiste Besard. The original songs from which the dances were derived all have themes of courtly love: "It is sad to be in love with you," "Farewell forever, shepherdess," "Lovely eyes that see clearly," "The Skiff of Love," "What divinity touches my soul" and "If it is for my innocence that you love me."

Respighi anachronistically called the third movement a *Siciliana* after the Baroque pastoral dance with prominent dotted rhythms, believed to have originated in Sicily. Its melancholy grace is enhanced in its second verse by delicately descending scale patterns in the lower strings. The suite ends with a sonorous arrangement of a *Passacaglia* (a form built on a repeating melodic or harmonic pattern) for guitar by