

member of the DCO for over ten years. Sonya is passionate about chamber music and was a founding member of the Malvern Quartet. She works as an ophthalmologist.

Deirdre Neilsen (violin) grew up in a musical family, learning to play the violin, flute, piano, oboe and recorder. She progressed her musical studies playing violin in National Youth Orchestras and studied to a University performance level. Deirdre has had extensive experience in solo, orchestral (some professional) and chamber music ensemble playing in New Zealand and in England. This year she has returned to teaching at Majors 'n' Minors music studio in Pukekohe. She also works as a Dietitian in south Auckland.

Robyn Strange (viola) started playing violin at the age of 7. She has led the Waikato Youth Orchestra, played in the National Youth Orchestra, the NZ Secondary Schools Orchestra and the Auckland Youth Orchestra. Whilst studying performance on the violin at Auckland University, she picked up a viola to try it one day and decided on the spot to switch to the viola. She continued her performance degree on viola and then played for the APO as an associate member in the viola section for 5 years. She has played for many years in St Matthews Chamber Orchestra, is active in chamber music playing and has been a member of the Devonport Chamber Orchestra for the last 3 years. Robyn works as a Property Manager on the Hibiscus Coast.

Dora Green (cello) studied for an Executant Diploma of Music at Auckland University and more recently at the University of Otago completing her B Mus with cello performance. She has played with the APO in her University years, Manukau Symphony Orchestra, St Matthews Chamber Orchestra, DCO, Southern Sinfonia and currently plays with Auckland Symphony Orchestra and Phiharmonic Society Orchestra. Dora's passion is teaching and she has a busy private studio.

Kenny Keppel (clarinet) will be completing his studies at the University of Auckland in 2014, under the tuition of James Fry. In 2013, he was in the winning ensemble of the Auckland Chamber Music Society Competition. Kenny has played with various groups including the New Zealand Symphony, Auckland Philharmonia and NZ Pops Orchestras. This year, he was awarded a place in the NZSO Fellowship Scheme and the NZSO National Youth Orchestra, and scholarship with the APO. In the near future he plans to take up further studies overseas in clarinet performance.

Programme notes compiled by Roger Booth from several sources including Don Anderson, Kai Christiansen, Eric Bromberger, peterscholes.com, sounz.org.nz and Wikipedia

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Next Concert: 2pm Sunday, 5th October, Harmony Hall, 4 Wynyard St.. For further information or to be on our mailing list, visit our website: <http://dco.net.nz/>

Chamber Music in Harmony

The graphic is enclosed in a double-line border. At the top center, it reads 'Malvern Quartet with Kenny Keppel'. On the left is a caricature of a man with a large mustache, and on the right is a profile of a woman. Below the text, it lists 'Glazunov: Reverie Orientale' and 'Mozart: Clarinet Quintet'. At the bottom, there are illustrations of a violin, a cello, a clarinet, and another violin.

Sunday 7th September, 2pm
Harmony Hall, 4 Wynyard St
Admission \$10, Children under 12 free

Wolfgang Amadeus Mozart (1756-1791)
Clarinet Quintet in A Major, K. 581, “Stadler”
(Allegro, Larghetto, Menuetto and Trios, Allegretto con Variazioni)

Mozart’s short but extraordinarily productive life was peppered with hardship and adversity, including contracting smallpox at the age of 11. In his later years, he found it difficult to hold down a steady job as a musician because he could not abide being treated as a servant and so had to exist by teaching, writing commissioned works and by borrowing money from friends and patrons. The clarinet quintet was completed in 1789 which was an absolutely rotten year for Mozart. His teaching jobs and commissions had dried up and his “academies” (self-sponsored subscription concerts) had become a financial impossibility. How much of Mozart’s unhappy circumstances are reflected in the sublime clarinet quintet is difficult to say; however H.C. Robbins Landon, in his book *“Mozart: The Golden Years”* summaries it like this: *“If there is any one work that sums up this unhappy year, K. 581 must be it. Parts of it seem to reflect a state of aching despair, but the whole is clothed not in some violent minor key, but in radiant A major. The music smiles through the tears.”*

It is not known whether there was a particular occasion for which Mozart wrote the quintet but he clearly conceived it for his friend, fellow freemason and touring companion, Anton Stadler because Mozart himself subtitled the work *“Stadler’s Quintet.”* Stadler’s playing had earlier inspired Mozart to write the *“Kegelstatt”* trio and then, shortly after the quintet, the glorious clarinet concerto. Stadler played the basset horn, a clarinet-like instrument of his own invention, which could play four pitches lower than the standard clarinet of Mozart’s day. Subsequent instrument modifications have given the A clarinet those four low pitches, so we hear these works at the pitches Mozart originally intended.

The opening movement has three distinct themes introduced by the strings and embellished by the clarinet, and contains a central development section only for the strings. The Larghetto is one of Mozart’s most beautiful. It belongs very much to the clarinet, which weaves a long cantilena aria above the accompanying strings. Unusually, the Menuetto is accompanied by two trios, the first for string quartet and the second, a simple folk-style melody for the clarinet. For the finale, Mozart offers a theme and five variations. Several variations feature athletic parts for the clarinet, while the fourth is a soaring episode for viola over rich accompaniment from the other voices, and the fifth is an expressive Adagio leading into a jaunty coda derived from the first half of the original theme to conclude the piece.

Peter Scholes (1957)
Wireless for Solo Clarinet

Peter Scholes was educated at Auckland Grammar and studied clarinet with George Hopkins, and then Ken Wilson at the University of Auckland, graduating BMus in performance in 1979. He then undertook further clarinet study in Britain with Thea King and Alan Hacker. He is currently clarinet tutor at the Auckland University School of Music. Since 1994 Scholes has been working as a free-lance conductor and composer. He was Founder and is currently Musical Director of the Auckland Chamber Orchestra. He was composer and conductor for the NZ feature films

“Desperate Remedies” and the short film *“Hinekaro goes on a Picnic and Blows Up Another Obelisk”*. Film score composition include *“The Tattooist”*, *“Memory and Desire”* and *“Fifty Ways of Saying Fabulous”*. He also conducted the soundtrack to *“Heavenly Creatures”*.

He has had compositions commissioned by the NZSO, the Royal New Zealand Ballet, Auckland Philharmonia Orchestra, Saint Matthew’s Chamber Orchestra, CadeNZa, Chamber Music New Zealand, the Auckland Wind Quintet, Patrick Power, Gareth Farr, Amanda Hollins and Richard Mapp and for Radio New Zealand drama productions. His composition *“Islands II”* represented New Zealand in the 1993 UNESCO International Rostrum of Composers.

Alexander Glazunov (1865-1936)
Reverie Orientale (Adagio non troppo)

Glazunov was born in St Petersburg to keen musician parents who set him up to study with Balakirev. Balakirev encouraged him into a musical career and suggested that the boy should study composition with Rimsky-Korsakov who was so impressed by Glazunov that he once wrote of him: *“His musical development progressed not by the day, but literally by the hour.”* When Glazunov was just 16, he produced his first symphony, and Rimsky-Korsakov and Balakirev saw to it that it was performed. In Rimsky-Korsakov’s words the work was a success: *“The public was astounded when the composer came forward in his high school uniform to acknowledge their applause.”*

Besides being a superb pianist, Glazunov also played violin, cello and several woodwind instruments. He also possessed a phenomenal memory and, when helping Rimsky-Korsakov complete some of Borodin's works, he reconstructed the overture to Borodin’s opera Prince Igor from memory after having heard it played on the piano only once. He was a musical conservative, and despite walking out of a performance of a work by his student Prokofiev because it was too dissonant for him, he continued to teach and encourage Prokofiev and many other Russian composers including Shostakovich. According to Shostakovich, Glazunov, a vodka addict, kept a bottle hidden behind his desk and drank surreptitiously from it through a rubber tube during lessons.

Glazunov's music is individualistic and melodious, and bridges the Russian nationalism style and the more traditional Germanic romantic and classical styles of composition. He often used folk melodies and songs to give his music its distinctly Russian character.

The Malvern Quartet was formed in early 2009 by Sonya and Dora and played in the DCO concert series in 2009. They play for personal enjoyment with occasional public performances and an annual end of year house concert for their families.

Sonya Aboltins (violin) began playing the violin at the age of 8, along with the piano and trombone. Her family was musical and she played quartets with her sister Deirdre, two other siblings and mother throughout her childhood. In her university years Sonya played in the National Youth Orchestra and the Dunedin Sinfonia. She led the Hawke’s Bay regional orchestra whilst working in Napier and has been a