

Stamitz. Through much of the early part of the first movement, the dialogues between the soloists are introduced first by the violin. Later, during the recapitulation section, their roles are reversed, with the viola playing the material first given to the violin.

The great C minor andante, with its drooping phrases and poignant chromatic harmonies, bears comparison with any of the finest slow movements in Mozart's later concertos. Perhaps his mother's death lies behind the eloquent sense of grief, almost despair, that pervades the whole movement and is epitomised by the semi-quaver phrases which throb persistently in the violas throughout the opening section. The nucleus of the movement, perhaps of the whole work, is the final cadenza which ends in an extremely poignant chromatic climax before the orchestra quietly brings the movement to a close.

As if as a release from the previous tensions, the finale sets off at a boisterous pace and sense of freedom. The movement is a rondo with two episodes, in which Mozart remains true to the concertante principle by giving the soloists several melodies which they keep almost entirely to themselves. Instead of a joint cadenza, as in the first two movements, each of the solo instruments soars to the very top of its compass (the violin to top E flat, the highest note Mozart ever wrote for the instrument) before the orchestra brings this great and forward-looking masterpiece to an end. Certainly Mozart never wrote a more lyrical work.

- Programme notes by Roger Booth from several sources including Andrew Filmer, James M. Keller, Eric Kujawksy and Richard E. Rodda

ORCHESTRA

Oboes	Eugénie Middleton, Elizabeth Lewis
Horns	Miriam Robinson, Tom Chester
Violins I	Helen Crook, Michael Hunter, Helen van Druuten, Helen Lewis, Alison Sorley, Ashley Ayton, Averil Griffin
Violins II	Edward Liu, Heidi Bowmast, Alison Talmage, David Kayrouz, Susie Kasza, Roger Booth, Ben King
Violas I	Robyn Strange, Stephanie Townend, Neil Shepherd
Violas II	Judith Gust, Pat Roderick, Daniel Pohola
Cellos	John Early, Heather Armstrong, Graham Falla, Kate Parker, Ursula Keay
Bass	Andrew Kincaid

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

Devonport Chamber Orchestra

Mozart:

Sinfonia Concertante in E-flat

Haydn:

Divertimento (cassatio) in G



Miranda Adams - violin
Robert Ashworth - viola

Sunday 30th August, 2pm
Holy Trinity Church, 20 Church St
Admission \$10, Children under 12 free

Soloists

Miranda Adams is one of New Zealand's leading performers. She was born in Dunedin and studied violin with Pamela Bryce, Elsa Jensen, and Charmian Gadd. She is currently Assistant Concertmaster with the Auckland Philharmonia Orchestra (APO) and has performed concertos with the APO, New Zealand Symphony Orchestra and many Regional orchestras. She has vast chamber music experience within NZ, as a member of the Jade Quartet, leading the Nelson String Quartet, Blue Quartet, Manifesto Trio, Tasman Trio, Bravura with Jonathan Besser, and the successful Vivo with Tatiana Lanchtchikova. Miranda has commissioned several NZ compositions including works by Eve de Castro, John Elmsly, Nigel Keay, and Jonathan Besser. She enjoys innovating with the violin, whether through improvising or premiering new music. Miranda also leads the Auckland Gamelan group in traditional Indonesian music. She is dedicated to the advancement of live performance in New Zealand.

Robert Ashworth is currently Principal viola for the APO. He has been principal viola for the Melbourne Symphony, the New Zealand Symphony Orchestra and the Australian Opera and Ballet Orchestra, as well as assistant-principal for the Calgary Philharmonic Orchestra. He is violist with the Jade String Quartet in Auckland, and can be heard performing as soloist and chamber musician throughout the country. Robert is a twice recipient of the Canada Council for the Arts Award for Emerging Artists and has performed with various groups at international chamber music festivals in Europe, North America, and Japan. He has had the honour to study with violists Thomas Riebl and Veronika Hagen at the Universitaet Mozarteum in Salzburg, Austria and with Gerald Stanick at the University of British Columbia in Vancouver, Canada.

Joseph Haydn (1732–1809): Divertimento (Cassatio) in G, Hob II:G1 (Allegro molto, Menuet and Trio, Adagio, Menuet and Trio, Finale presto)

Haydn was the son of country coach maker. His singing in the local choir won him a place as a chorister in St. Stephens Church in Vienna where he received an excellent practical musical education but no systematic training in composition. In 1761 he was appointed vice-Kapellmeister for Prince Paul Esterhazy, a great devotee and patron of music. Haydn held this post for nearly thirty years. During that time, his fame spread and he was in wide demand internationally. Haydn was among the creators of the fundamental genres of classical music, and his influence upon his contemporaries and on later composers was immense.

In his early years he wrote several divertimenti (or cassations) which offer delightful examples of Haydn's open-air music. They are beautifully written for a wide assortment of ensembles and paved the way for his later, more substantial works. In the five-movement divertimento in G, the fast outer movements are light, elegant and witty. In the adagio, smooth phrasing, supported by gently pulsing accompaniments, gives the music expressive impact. Unlike the adagio which is scored only for strings the minuets and trios fully exploit the horns and show Haydn's potently imaginative instrumentation most vividly.

Béla Bartók (1881 - 1945): Four Duos for Violin and Viola

Born in Nagyszentmiklós, Hungary in 1881, Béla Bartók demonstrated a natural musical aptitude, and, by the age of four, was already able to play many tunes at the piano. His parents, both amateur musicians, encouraged their son's talent, and his mother began to give him formal piano lessons. Despite persistent childhood illness and the sudden death of his

father in 1888, young Béla continued to make rapid progress as a pianist and by the early 1890s, he had also begun composing. By the time he graduated from the Budapest Academy of Music in 1903, Bartók had already established a reputation as a formidable pianist.

A chance encounter with the folk music of his country – he overheard a Transylvanian maid singing a folk song while working in an adjacent room – awakened within Bartók a desire to explore the indigenous music of his own culture. He then undertook exhaustive research in this area and this had a profound effect on his subsequent compositions, which fused Western art music with the indigenous music of Eastern Europe, resulting in an original and vital means of musical expression. Had Bartók not contributed so extensively to twentieth century music, he would still be remembered as one of history's greatest ethnomusicologists.

In 1930, the German violin pedagogue Erich Doflein approached Bartók asking permission to arrange several pieces from Bartók's series of didactic piano works, "For Children", for two violins. Bartók instead offered to collaborate with Doflein in creating new works for this combination. Over the course of the following two years, Bartók contributed separate pieces to Doflein's violin method books, and by 1933, the collected 44 Duos were published in their entirety. Today, we hear four of the Bartók duos for violin and viola.

Wolfgang Amadeus Mozart (1756 - 1791): Sinfonia Concertante in E-flat, K 364 (Allegro maestoso, Andante, Presto)

The "sinfonia concertante" was a musical form that briefly became popular in the late 18th century, when concerts began moving out of private salons and into public concert halls. It is a form with symphonic structure but include elements of the concerto, and was intended to let the audience hear the orchestra as a group as well as several soloists alone and in ensemble. Mozart began writing five different pieces in this mode during the years 1778-79, when he traveled to Mannheim and Paris. His mother died while they were in Paris, and he ran low on funds, as often happened throughout his life. Mozart never finished two of his sketches but completed the work we hear today when he returned to Salzburg in 1779. Alfred Einstein called it Mozart's "crowning achievement in the field of the violin concerto," superior to his five earlier violin concerti.

Mozart most likely intended to play the viola part himself, as the viola was his preferred instrument in string ensembles. Although the key of the piece is E-flat, Mozart wrote the viola part out in D and instructed that the instrument be tuned a half-step high, so it could be played in what musicologist Michael Steinberg has called a more "brilliant and sonorous key" for the viola, yet sound in E-flat. (Most modern violists simply transpose the part to E-flat.) This emphasis on sonority is the hallmark of the piece. Charles Rosen, in *The Classical Style*, wrote: "The sonority of the Sinfonia Concertante ... is unique. The very first chord -the divided violas playing double-stops as high as the first and second violins, the oboes and violins in their lowest register, the horns doubling cellos and oboes -gives the characteristic sound, which is like the sonority of the viola translated into the language of the full orchestra. This first chord alone is a milestone in Mozart's career: for the first time he had created a sonority at once completely individual and logically related to the nature of the work."

In the majestic opening of the first movement, Mozart announces six themes and then, true to the spirit of the concertante style, reveals as many more new melodies, mostly stated by the soloists, in the exposition and development sections. A notable feature of this movement, that Mozart may have heard during his time in Mannheim is the use of long dramatic crescendos, often referred to as "Mannheim rockets", popularised by the Mannheim composer Johann