

Cello Soloist: Sarah Spence

Born in Scotland, Sarah completed her Bachelor of Music with Honours at the Royal Northern College of Music studying under the principal cellist of the Royal Danish Symphony, Kim Bak Dinitzen. She went on to Duesseldorf to complete a Masters in Chamber Music at the Robert Schumann Musik Hochschule with Professor Gregor Horsch, principal cellist of the Royal Concertgebouw Orchestra. Whilst in Germany, Sarah studied and performed with Germany's leading contemporary ensemble, *Musik Fabrik* and also worked closely with German composer, Michael Denhoff, performing his pieces at various concert series in the North Rhine-Westphalia region. In her years at the Royal Northern College of Music, Sarah studied baroque cello with baroque specialist, Susan Shepherd and went on to perform with a German Baroque ensemble, the *Palm Concertino* as soloist and continuo player. She has made various recordings with her group, the *Eris Ensemble* in Scotland and since arriving in NZ three years ago, has pursued her love of chamber music with newly formed *Kulios Trio* and *Villani Piano Quartet*. Sarah is principal cellist with Wairua Sinfonietta, with whom she recently performed the Haydn C major concerto. Sarah plays on a Royal Forster Cello, made around 1790.

ORCHESTRA

Oboes	Carolyn Hyde, Matthew O'Ryan
Horns	Miriam Robinson, Christine Breeden
Violins I	Mary O'Brien, Deirdre Neilsen, Neil Shepherd, Joseph Chen, Ashley Ayton, Gillian Baynes
Violins II	Tsui-Wen Chen, Heidi Bowmast, David Kayrouz, Susie Kasza, Roger Booth, Ben King
Violas	Robyn Strange, Dora Tsao, Judith Gust, Daniel Pohola
Cellos	John Early, Heather Armstrong, Graham Falla, Mary Greig-Clayton
Bass	Ted Malan

Acknowledgements and thanks to:

- Jill Gannaway and the Devonport Senior Citizens for the use of Harmony Hall
- Devonport Copy Shoppe for printing programmes and notices
- The Depot Artspace staff for their continuing support



Next Concert: 2pm Sunday, 22nd November, Holy Trinity Church. For further information or to be on our mailing list, visit our website: <http://dco.net.nz/>

Devonport Chamber Orchestra

Haydn: Cello Concerto in C major

Salieri: Sinfonia Veneziana



Sunday 4th October, 2pm

Harmony Hall, 4 Wynyard St

Admission \$10, Children under 12 free

Johann Sebastian Bach (1685 - 1750): Cello Suite No. 2 in D minor
(Prelude, Allemande, Courante, Sarabande, Menuet 1, Menuet 2, Gigue)

When Bach died in 1750, his music was considered old-fashioned, and he was mostly remembered as a keyboard virtuoso. His compositions were largely forgotten until the Bach revival of the early nineteenth century. Even with the Bach revival, the Suites for Unaccompanied Cello remained obscure. They were considered merely didactic exercises, not meant to be played in performance. However in 1889, a 13-year-old cello prodigy named Pablo Casals found a copy of the suites in a second-hand music store and was so excited by his discovery that, as he wrote later, he “hugged his treasures all the way home.” Because of his efforts, this set of six suites now is an important part of the solo cello repertoire.

In the baroque era, dance suites typically contained the sequence Allemande, Courante, Sarabande, and Gigue, often preceded by a Prelude, and having a pair of Minuets before the final Gigue. Bach retained this pattern in his cello suites which have been called “the apotheosis of the Dance”, and no other composer has ever written such rich music for a solo instrument. Throughout the suites there are several voices implied, allowing Bach to write not just melody, but also counterpoint and harmony. As Casals wrote: “It is fantastic to think that with one note after the other there can be melody, the central voices and the bass all together. A wonderful polyphony in which the performer has to give the proper expression to each voice.” The six suites have different characters and the mood of the D minor suite is sombre and intense.

Antonio Salieri (1750 - 1825): Sinfonia Veneziana
(Allegro assai, Andantino grazioso, Presto)

Salieri was a pivotal figure in the development of late 18th-century opera. Appointed the director of the Italian opera by the Habsburg court, a post he held from 1774, Salieri dominated Italian language opera in Vienna. He was a cosmopolitan composer who helped to shape many of the features of operatic style characteristic of the classical era. Even into the early years of the 19th Century, he was one of the most important and sought-after teachers of his generation, and his influence was felt in every aspect of Vienna’s musical life. Schubert, Beethoven and Liszt were among the most famous of his pupils.

Salieri’s music slowly disappeared from the repertoire during the 19th century, and was rarely heard from then until the revival of his fame in the late 20th century, due to the dramatic and highly fictionalized depiction of Salieri in *Amadeus* - Peter Shaffer’s 1979 play and its 1984 film version. There is now a Salieri Opera Festival sponsored by the *Fondazione Culturale Antonio*

Salieri and dedicated to rediscovering his works and those of his contemporaries. It is developing as an annual autumn event in his native town of *Legnago*, where a theatre has been renamed in his honour. The revival of his music reveals a very talented and creative composer in contrast to the long-held notion of Salieri’s music as boring and incompetent - a notion originally fostered by Leopold Mozart rather than by his son Wolfgang Amadeus, with whom Salieri appears to have been on good terms. The short chamber symphony *La Veneziana* that we hear today, was derived from the opera *La Scuola d’Gelosi (the School of Jealousy)*, a work written for the Venetian Carnival. When it was performed at Esterhazy in 1780, Haydn conducted.

Joseph Haydn (1732 - 1809): Cello Concerto No. 1 in C major
(Moderato, Adagio, Allegro molto)

Haydn’s first cello concerto is more than 250 years old, but has been known to the world for less than 60 years. Until 1961, there was just one known cello concerto (in D major) by Haydn. As neither Mozart nor Beethoven wrote a cello concerto, Haydn’s was treasured as the single work of its kind from the great Viennese classical masters. The only evidence that Haydn composed a C major cello concerto was a brief listing, accompanied by the concerto’s opening notes, in a catalogue of Haydn’s works. Then in 1961, Czech musicologist Oldich Pulkert discovered a set of orchestral parts to a previously unknown cello concerto in the cellars of the National Museum in Prague. Dr. Pulkert matched the music he found with the fragment Haydn had notated in his catalogue, and the C major concerto quickly became a staple of the solo cello repertoire, as well as the earliest known example of a solo cello concerto.

In 1761, as court composer (vice-Kapellmeister to the Esterhazys), Haydn had the freedom to explore new musical ideas. He was a competent keyboard player and violinist, but not a virtuoso, so when he set out to write a cello concerto, he turned for guidance to Joseph Weigl, cellist of the Esterhazy Orchestra. The result is something of a hybrid of baroque and classical styles. The first movement, with its dotted rhythms, syncopations and courtly atmosphere, remains anchored in the baroque. The supremely beautiful adagio second movement is some of the most profound music that Haydn wrote, while the finale is of epic proportions, with some very high passages difficult for even the most accomplished soloists of today.

Programme notes by Roger Booth from several sources including Phillip Huscher, Elizabeth Schwartz, Linda K. Schubert, Christopher Costanza, Miriam Villchur Berg, Peter J Billam and Myles Jordan