

Marie-Luise and Christoph have achieved a high level of musicianship and a unique sound after years of performing together. Their passion is not only to perfect the existing repertoire, but also to carry the 'violin duo' tradition into the modern times. With this in mind, in 2009 they founded a composition competition to enrich and broaden the repertoire for two violins. The competition occurs every three years and now attracts more than 500 participants from 50 countries. In 2012, the Twiolins were awarded the "Helene-Hecht-Preis" for their efforts in setting up the competition.

They have also released several CDs containing a wide range of musical styles including many of the winning compositions from their competition. For more information about Marie-Luise and Christoph and to hear more of their music, go to their website: <http://www.thetwiolins.de>

Conductor: Warwick Robinson

Warwick is the Head of Music at Westlake Boys High School. He holds a master's degree in clarinet performance from the University of Auckland and now divides his time between classroom teaching, conducting, composing and arts administration. As Musical Director, Warwick has led the Westlake Concert Band to receive a number of accolades, including the "1st Place with Outstanding Success" award at the 2014 Summa Cum Laude International Festival in Austria. Warwick is also the Administrator of the annual KBB Music Festival. He is married to Miriam and they have two children.

ORCHESTRA

Conductor	Warwick Robinson
Violins I	Michael Hunter, Brecon Carter, Mary O'Brien, Joseph Chen, Tim Williams, Edward Liu, Kevin Liu
Violins II	Heidi Bowmast, Susie Kasza, Averil Griffin, Gillian Baynes, Ben King, Vincent Phua, Roger Booth
Violas	Robyn Strange, Judith Gust, Neil Shepherd, Daniel Poloha, Pat Roderick
Cellos	John Early, Graham Falla, Kate Parker, Claire Postlethwaite, Mary Greig-Clayton, Michelle Caldicott
Bass	Ted Malan, Sam Brannigan
Harp	Yvonne Chan

Acknowledgements and thanks to:

- Devonport Copy Shoppe for printing
- The Vicar and parish of Holy Trinity Church



Next Concert 2pm Sunday, 2nd April, Holy Trinity Church, 20 Church St. For further information or to be on our mailing list, visit our website: <http://dco.net.nz/>

Devonport Chamber Orchestra

meets

THE TWIOLINS



Marie-Luise
&
Christoph Dingler
(from Germany)

Bach: Double Violin Concerto - Albinoni: Sinfonia in G major
Brydern: Double Violin Concerto 'Spring Fling'
Conductor: Warwick Robinson

Sunday 19th February, 2pm
Holy Trinity Church, 20 Church St

Admission \$10 (no eftpos)
Children under 12 free

Johann Sebastian Bach (1685 - 1750): Double Violin Concerto in D minor, BWV 1043

(Vivace, Largo ma non tanto, Allegro)

The two surviving violin concertos and this double concerto were all written between 1717 and 1723 at Cöthen, during a period in Bach's life when he was in the service of the enlightened Prince Leopold of Anhalt-Cöthen. At Cöthen, Bach created much of his finest secular instrumental music, including concertos for solo instruments in the manner of Vivaldi. Since these were intended as ephemeral pieces to be quickly replaced by newer concertos, only a few survive today. In fact, we would not have this superb concerto for two violins, if Bach had not later arranged it for two harpsichords in Leipzig in the early 1730s. Fortunately, the original violin parts were also found. Bach's violin concertos are not virtuoso showpieces, as Vivaldi's tend to be, but are conceived completely in purely violinistic terms.

The first movement of the double concerto opens with a substantial, elaborate tutti, with rich contrapuntal play among the orchestral string parts. By contrast, when the soloists enter, they present the illusion of less complexity and a more open texture. The orchestra and soloists each have distinct themes: the orchestra's beginning with a rising 5-note scale, the soloists' with descending scales and angular upward leaps.

The slow movement, which focusses on the soloists, is one of the most beloved and sublime movements Bach ever wrote - a love duet in which the two violins curve around each other in dance-like imitative phrases. The poignant expressiveness of this music derives from the many stings of dissonance between the instruments resolving into sweet consonance.

The lively third movement is one of Bach's most ingenious. Here the roles of soloists and orchestra are intermingled so that the soloists lead the opening tutti and then later imitate an orchestral accompaniment with energetic chords. The opening 3-note motive that launches the theme is constantly repeated by the orchestra or echoed by the second soloist. Throughout this triple-time movement, Bach happily accents any beat in an infectious display of rhythmic vivacity.

Tomaso Albinoni, (1671 - 1751): Sinfonia in G major

(Allegro, Adagio, Allegro)

Albinoni was a contemporary of Antonio Vivaldi and although these days is somewhat in the shadow of Vivaldi and Corelli, he was one of the greatest composers of the Italian baroque. A musician who contributed particularly to the development of the concerto form, he was probably the earliest composer consistently to use the three movement (fast, slow, fast) concerto form. He was also the first composer to write solo concerti for the oboe. The Albinoni family was quite wealthy and, although he had contact with noble patrons, Tomaso did not need to earn his living by writing music for the church or court and had the good fortune to be able to cultivate music for pleasure rather than as a livelihood. He existed at the margins of the city's music-making establishments and, unlike Vivaldi, never held posts at any of Venice's churches or orphanages. Instead, he lived off his father's paper business and appears to have been content to remain a freelance composer. His output was divided between operas and instrumental music. Although popular in his day, many of his works were lost during the latter years of World War II with the bombing of Dresden and the State Library, leaving us with around 170 sonatas, sinfonias and concertos. The Sinfonia in G minor is cast in three

contrasting movements and is similar to the tripartite overtures (also called sinfonias) in Baroque Italian operas. The first movement is a majestic allegro, the second a graceful adagio, and the third a boisterous fugue.

Benedikt Brydern: Double Violin Concerto “Spring Fling”

(1. Rendezvous, 2. Night Town, 3. Happy Ending)

Benedikt Brydern studied violin and piano at the Richard-Strauss Academy of Music in Munich, Germany, and composition with Romanian composer Stefan Zorzor. He was selected out of 1000 applicants for Schleswig-Holstein Music Festival to perform in the Festival Orchestra under the baton of Leonard Bernstein in 1988. After graduation in 1992, he received a Rotary International Ambassadorial Scholarship to continue his studies in the United States, and since then, he has won many prizes for his compositions. As a Past President of the Rotary Club of Hollywood and a board member of the Harmony Project, a non-profit organization providing free music lessons to more than 700 under-privileged children in the Los Angeles area, he connects with the community and shares his passion and love for music.

Benedikt Brydern: I wrote “*Spring Fling*” as a companion piece to the famous J.S.Bach double violin concerto, utilizing a similar orchestration of strings and harpsichord only. Although the titles to the three movements, “*Rendezvous*”, “*Night Town*” and “*Happy Ending*” suggest a theme or might evoke the content of a poem or short story, the music hopefully paints its own picture for each listener. Composing is story-telling and I added those titles based on personal memories.

The composition consists of three parts following the traditional model of fast-slow-fast. The concertino was inspired by French composers like Jean Francaix and Francis Poulenc, alternating between elegant and light melodic lines and witty and humorous passages. **Rendezvous** features a lyrical melody introduced by the second violin and subsequently picked up by the other soloist. Like a first “meeting” between two people, ideas and thoughts are passed forth and back as in a conversation. **Night Town** starts off with a moody and bluesy bass line introduced by the low strings. Like a melancholic stroll around a city by night, the soloists take fragments from the first movement's melody and give it a darker and more serious twist. **Happy Ending** brings some light and joyfulness back into the game, bridging over to the first movement. From a compositional point of view, it uses the same technique J.S.Bach used in his concerto Finale, by having the soloists imitating each other in a canonical way right from the start. After a cadenza, a quick meditation for our soloists on themes and motifs, parts of the theme from the first movement appear again in the orchestra accompaniment to finish the piece.

Notes compiled by Roger Booth from several sources including Janet E. Bedell, Richard E. Rodda, Michael Steinberg, Kevin Bazzana, Joan Olsson, Benedikt Brydern

The Twiolins - Marie-Luise and Christoph Dingler

Siblings Marie-Luise and Christoph Dingler were raised in a musical environment – their grandfather was a musical director, and their mother a Cantor and harpsichordist. Both started playing the violin at the age of 7 and later studied in Mannheim with Prof. Bratchkova at the Musikhochschule. Since then, they have won many competitions and performed in over 1000 concerts all around the world.

continued...