

**Antonin Wranitzky (Vranicky) (1761–1820):
Concerto in C Major for two Violas and Orchestra**
(Allegro, Romanze, Rondo allegro)

Antonin Wranitzky was a highly regarded and influential teacher, virtuoso violinist, and composer from Moravia who, like his older brother Pavel, was a major contributor to musical life in Vienna around 1800. After learning the rudiments of music in his hometown of Nova Rise, he attended a Jesuit seminary in Brno where he continued his musical education while also studying law and philosophy. Later, with the encouragement of his older brother, he moved to Vienna where he studied with Mozart, Haydn, and Albrechtstberger. In Vienna he was employed by Prince Lobkowitz as a composer, Konzertmeister and finally Kapellmeister, later serving as director of the Court Orchestra. He also became friends with Haydn and Beethoven and was highly regarded by them as a composer.

His musical legacy is large, yet surprisingly little known. His compositions include orchestral and chamber music, as well as sacred and secular vocal works. He wrote 14 violin concertos, several double concertos and around a dozen symphonies. His compositional style, evident in today's double viola concerto, is typically classical Viennese, between Mozart and Beethoven.

**Wolfgang Amadeus Mozart (1756-1791):
Symphony No. 36 in C Major, K. 425 (Linz)**
(Adagio - Allegro spirituosu, Andante, Minuet and Trio, Finale: Presto)

In 1783, Mozart and his new wife Constanze set off from Vienna to visit Salzburg so that Constanze could meet Leopold Mozart, the man who had carefully arranged virtually everything in his son's life except for this marriage. Apparently it was a far from perfect vacation, with Leopold continuing to harbour a grudge about the marriage, and Mozart's beloved sister Nannerl behaving coolly toward her new sister-in-law. On 27th October, Wolfgang and Constanze were probably relieved to say goodbye to Leopold and Nannerl and headed off on their journey home to Vienna via Linz. They reached Linz on 31st October and Mozart wrote to his father: "*We arrived here safely yesterday morning at nine o'clock. ... On Tuesday, November 4th, I am giving a concert in the theatre here and, as I have not a single symphony with me, I am writing a new one at breakneck speed, which must be finished by that time. Well, I must close, because I really must set to work.*" Understandable words, as Mozart had just four days to write the new symphony, copy the parts for the players, and even find time for the luxury of a rehearsal or two before the evening performance.

The throw-away phrase in his letter - "*I have not a single symphony with me*", as if he had forgotten to pack an extra pair of socks - suggests he clearly wasn't daunted by the task. Producing masterworks at short notice was apparently a relatively simple process for such a genius, and the music of the Linz symphony suggests nothing of the haste of its conception. Rather, it marked the beginning of a new and magnificent

phase for Mozart as a symphonist. The slow introduction to the first movement represents Mozart's first use of such a format in his symphonies and is an idea that Beethoven copied in several of his symphonies. The slow and dramatic introduction is followed by an impressive and expansive *Allegro spiritoso*. The second movement (*Andante*, sometimes mislabeled *Poco Adagio*) includes trumpets and drums for the first time in a symphonic slow movement, lending a mood of tragedy and drama to otherwise gracious and melodic music. The third movement is a courtly Haydn-like *Minuet and Trio*, which is followed by a delightfully exuberant finale.

*Programme notes by Roger Booth from several sources including
Konrad Ewald, Robert Rawson, Robert Bonkowski, The Wranitzky Project,
Phillip Huscher, Michael Steinberg, Richard Freed and James M. Keller*

Cameron Stanley: Viola Soloist

Cameron started playing the violin at the age of six and learned with Mary O'Brien from age 11. He is a former concertmaster of the Auckland Youth Orchestra and while at secondary school performed as a soloist with the Westlake Symphony Orchestra and was a regional finalist in the NZ Secondary Schools' Chamber Music Competition. Cameron began playing the viola more recently and has played viola in the Hawkes Bay Orchestra, Devonport Chamber Orchestra, as well as regularly in chamber music.

Cameron and Emily have been playing together as violinists for more than 10 years as desk partners in several orchestras as well as in numerous chamber music groups. This will be their first time performing together on the viola.

Cameron is a former NZ representative and open record holder in swimming, and works as an Engineer and Swimming Coach.

Emily Bouwhuis: Viola Soloist

Emily learned the violin with Brecon Carter from 7 years of age, and then with Mary O'Brien from age 14 onwards. She studied a BMus in performance violin under Elizabeth Holowell (and conjoint BSc in physiology) at the University of Auckland. In 2012, she won the Royal Overseas League/Pettman Scholarship with the Rothko Quartet, taking Emily on a concert tour of the UK and Europe. She stayed on in London, and was awarded a position in the Southbank Sinfonia in 2014. Following several years of a colourful music career in London, Emily now resides in Perth, and is half way through a medical degree at the University of Western Australia. She began playing the viola earlier this year.

The viola Emily is using in this concert isn't kindly on loan from the Stringed Instrument Company.

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Warwick Robinson: Conductor

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

Violins I	Joseph Chen, Brecon Carter, Mary O'Brien, Helen Lewis, Alison Sorley, Sofia Wigram, Heidi Bowmast, Cameron Stanley,
Violins II	Michael Hunter, Averil Griffin, Susie Kasza, David Kayrouz, Tara Salthouse, Lizanne Gomes, Roger Booth
Violas	Robyn Strange, Judith Gust, Henrietta Reid, Pat Roderick, Daniel Poloha, Emily Bouwhuis
Cellos	Claire Postlethwaite, Rachael Clark, Mary Greig-Clayton, Michelle Caldicott, Hannah Jemmett, Maxine Cunliffe
Bass	Sam Brannigan
Flutes	Pene Brawn-Douglas, Kathleen Mistry
Oboes	Carolyn Hyde, Matthew O'Ryan
Bassoons	David Nation, Charlotte Naden
Horns	Miriam Robinson, Michael Grimwood
Trumpets	Mollie Cornfield, Adrian Hirst
Timpani	Yvonne Chan

Acknowledgements and thanks to:

- The Vicar and parish of Holy Trinity Church who always make us welcome



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

Devonport Chamber Orchestra

Wranitzky: Double Viola Concerto
Mozart: Symphony No. 36 (Linz)

Conductor: Warwick Robinson

Violas:
Cameron Stanley & Emily Bouwhuis



Sunday 9th December, 2pm
Holy Trinity, 20 Church St, Devonport
Admission: Adults \$10,
Children under 12 free