

## ORCHESTRA

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<b>Violins I</b>	Helen Crook, Mary O'Brien, Jim Hessel, Helen Lewis, Yena Kim
<b>Violins II</b>	Pat Roderick, Tsui-Wen Chen, Averil Griffin, David Kayrouz, Roger Booth
<b>Violas</b>	Sharyn Palmer, Judith Gust, Warwick Robinson
<b>Celli</b>	Janet Robinson, Graham Falla, Michael Palmer
<b>Bass</b>	Huko Kobé
<b>Oboes</b>	Eugenie Middleton, Victoria Churchill
<b>Horns</b>	Malcolm Scott, Miriam Robinson

### Violin Soloist

**William Hanfling** is Sub-Principial of the 2nd Violins for the Auckland Philharmonia Orchestra and has been a permanent member since 2002. He received his B.Mus (Hons) and M.Mus with Mary O'Brien at The University of Auckland. He also received postgraduate diplomas from The Royal Northern College of Music in the United Kingdom, studying under Dr Christopher Rowland. William has worked with a number of orchestras including the Royal Liverpool Philharmonic, London Soloists, New London Sinfonia and Chameleon Arts Orchestra.



# Devonport Chamber Orchestra at the Depot

*Mozart: Violin Concerto in D*  
*Bach: Partita for Violin*



**Soloist: William Hanfling**

**Sunday 4th July, 2pm**  
**26 Clarence Street, Devonport**  
**Admission \$10, Children under 12 free**

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

# Programme

## Johann Sebastian Bach (1685 - 1750)

### Partita in D Minor for Solo Violin (1st and last movements)

The Sonatas and Partitas for solo violin (BWV 1001–1006) are a set of six works consisting of three sonatas da chiesa in four movements, and three partitas in dance-form movements. Bach started composing these works around 1703, while at Weimar, and the set was completed by 1720, when he was a Kapellmeister in Köthen. Bach's Weimar and Köthen periods were particularly productive times for composition of secular music, for appropriately, he worked as court musician at that time. His cello and orchestral suites also date from the Köthen period, as well as the famous Brandenburg concertos and many other well-known collections of instrumental music.

At the time, the tradition of polyphonic violin writing was already well-developed in Germany, particularly by Heinrich Ignaz Biber, Johann Heinrich Schmelzer, and the composers of the so-called Dresden school - Johann Jakob Walther and Johann Paul von Westhoff, and so Bach had models to follow and improve upon in his own unique way. Interestingly, it is not known whether any of Bach's sonatas and partitas were performed during his lifetime, or, if they were, who was the performer.

## Edward Elgar (1857 - 1834)

### Serenade for Strings in E minor, Op 20 (Allegro piacevole, Larghetto, Allegretto)

Although not formally published until 1892, this Serenade is believed to be a reworking of a suite Elgar had written some years earlier, begun a year before his marriage in 1889 and before he had firmly set his sights on a career as a composer. Reportedly the first of Elgar's compositions with which he professed himself satisfied, nothing disturbs the graceful amiability of this work,.

All three movements are enchanting; the first liltingly rhythmic, the second a meditation of serene beauty, and the third a genial reworking of themes from the first movement. As a violinist himself, Elgar was sensitive to the coloration of the string orchestra, and his touch does not falter throughout a work which he described as being "real stringy". There is no straining after effect and all is pure music as well as pure poetry. Moreover, although there are no obvious personal or pictorial associations, anyone who knows the English countryside around Hereford where Elgar lived can hardly fail, especially in the second movement, to be reminded of that peaceful, solitary landscape.

## Edward Elgar (1857 - 1834)

### Chanson de Nuit et Chanson de Matin

During 1897, Elgar first became acquainted with A J Jaeger, the Novello's employee who became Nimrod of the *Enigma Variations*. In October of that year, Elgar wrote to Jaeger bemoaning the lack of financial reward he had received for his works and then, ten days later, sent Novello's a short piece for violin and piano which he called *Evensong*, although he suggested to Novello's that they might prefer the name *Vespers*. In the event, believing that French titles sold better, they published it as *Chanson de Nuit*. Elgar no doubt regarded it as little more than a pot boiler, a quick way of earning much needed funds, although the work contains a depth of sincerity and emotion not commonly found in pot boilers then or since. In March 1899, shortly after completing the orchestration of the *Enigma Variations*, Elgar sent Novello's another short piece for violin and piano. He claimed to have recently rediscovered and completed it, having originally intended it as a companion piece to *Evensong*. He therefore suggested to Novello's that they publish it as *Chanson de Matin*, which they did. Although Elgar subsequently constructed orchestral arrangements of the two works, cementing their popularity, it is string arrangements of the original piano and violin works that we will hear today.

## Wolfgang Amadeus Mozart (1756 - 1791)

### Violin Concerto No. 4 in D major, K 218 (Allegro, Andante cantabile, Rondo)

The name of Mozart brings to mind the breathtaking array of compositions he left to posterity. However, he was also known as one of the foremost instrumental performers of the day. His masterful piano playing was praised throughout Europe, and his reputation for tasteful virtuosity persisted for several decades after his death. Less well known was his extraordinary talent on the violin. His father, Leopold, was a renowned teacher of the instrument who issued a popular tutor for violin instruction in 1756, the year of Wolfgang's birth. It was therefore probably inevitable that young Mozart learned the violin early and learned it well. Throughout Mozart's life, his father had a justifiably high opinion of his son's ability, and once told him, "You have no idea how well you play the violin. If you would only do yourself justice, and play with boldness, spirit and fire, you would be the first violinist in Europe."

Mozart's five authentic violin concertos were all written in a single year when Mozart was 19. He nicknamed the D major "the Strassburg Concerto", apparently referring to an episode in the rondo finale which he said was based on a bagpipe tune from Strassburg. In a letter to his father after he had spent a day at Strassburg's Heiligkreuz Monastery he wrote, "During the noon meal we had some music. I led a symphony and played Vanhal's Violin Concerto in B-flat, which was unanimously applauded. In the evening at supper I played my 'Strassburg Concerto,' which went like oil. Everyone praised my beautiful, pure tone."