

ORCHESTRA

Violins I	Michael Hunter, Emily Bouwhuis, Emily Allen, Katie Lin, Shyam Sankaran, Sharanya Sankaran
Violins II	Anne Yu, Tsui-Wen Chen, Roger Booth, Susie Kasza, Ben King
Violas	Sharyn Palmer, Judith Gust, Pat Roderick, Megan Wang
Celli	Dora Green, Graham Falla, Imogene Scott, Hannah Jemmett
Bass	Huko Kobé
Flutes	Pene Brawn-Douglas, Rachael Knox
Oboes	Gemma Price, Carolyn Hyde
Clarinets	Warwick Robinson, Claire Turner
Bassoons	David Nation, Natasha Port
Horns	Miriam Robinson, Reymond Takashima
Trumpets	Geoff Bold, Michael Plunkett
Organ/Timpani	John Hume

Choir

Conductors	Diana Rhodes, Steven Rapana
Sopranos	Ruth Astley, Christine Austin, Sylvia Barnes, Maryclare Collie, Annette Davidson, Maria Ji, Allison Matthews, Anna Patience, Bonnie Robinson, Raewyn Seto, Tracey Seto, Rosemary Thomas
Contraltos	Karen Brook, Andrea Daly, Judith Gresham, Liz MacFarlan, Ann McGregor, Judith McMorland, Yvonne Munro, Lynette Read, Rhiannon Thomas, Myfanwy van Hoffen, Brooke van Velden, Ruth Watts, Sheridan Williams, Helen Zhao
Tenors	Ivan Davies, Ken Lee Jones, William Perry, Chris Rodley, Peter Waddell, Brian Watts
Basses	Phil Austin, Robert Barnes, Jim Feist, Graeme Langford, Phil Morgan- Rees, David Rees, Desmond Tonkin, David Williams, Tom Winstanley

For further information and to be on our mailing list, go to our website:
<http://dco.net.nz/>

Devonport Chamber Orchestra with the Auckland Welsh Choir



Sunday 27th November, 2pm
Holy Trinity Church, Church St, Devonport
Admission \$20, Children under 12 free

Gustav Holst: Lullay my liking

Felix Mendelssohn (1809-1847): Verleih uns Frieden

Mendelssohn was born in 1809 in Hamburg, into a wealthy, distinguished, Jewish, intellectual, artistic and banking family, which converted to Christianity in 1816, and then added the name Bartholdy to the Mendelssohn surname. When Felix was a child, the family moved to Berlin, and he spent his childhood in contact with famous writers, artists and others influential in the cultural life of the city. A child prodigy, Mendelssohn became a musical leader of the 1830s and 1840s as an outstanding conductor, composer, pianist, and organist. In 1823 he received an important gift from his grandmother—a score of Bach's St. Matthew's Passion. He became fascinated by the work of Bach and was responsible for the 19th century rediscovery of this great master, beginning with a first performance of the St. Matthew Passion since Bach's death 80 years before. His intense study of Bach, Beethoven, Handel, and Mozart informs his compositional technique, creating classical works colored with baroque complexity and romantic chromaticism.

Mendelssohn composed Verleih uns Frieden and two other works in 1831 after a visit to the Vatican. The text is from a prayer by Martin Luther. The organ opens and closes the piece and introduces the choir for each text statement, increasing musical density by adding voices and re-harmonizing each iteration.

*Verleih uns Frieden gnädiglich,
Herr Gott, zu unsern Zeiten.
Es ist doch ja kein andrer nicht,
der für uns könnte streiten,
denn du, unser Gott, alleine.*

*Mercifully grant us peace,
Lord God, in our time.
It is sure, indeed, that no other
can fight for us,
no other than you, our God, alone.*

Mendelssohn: Hebrides Overture (Fingal's Cave)

Fingal's Cave is on the uninhabited island of Staffa, in the inner Hebrides of Scotland and part of the same ancient lava flow that formed the Giant's Causeway in Northern Ireland. It has an un-navigable sea inlet, a giant arched roof and is filled with the eerie sounds produced by the breaking waves. Sir Walter Scott described Fingal's Cave as “*One of the most extraordinary places I ever beheld. It exceeded, in my mind, every description I had heard of it, composed entirely of basaltic pillars as high as the roof of a cathedral, and running deep into the rock, eternally swept by a deep and swelling sea, and paved, as it were, with ruddy marble.*”

Between 1829 and 1832, Mendelssohn began a series of travels in Europe, visiting England, Scotland, Wales, Switzerland, Italy and France, as was common for young men of fortune at the time. After visiting Fingal's cave, he wrote to his sister Fanny “*In order to make you understand how extraordinarily the Hebrides affected me, I send you the following, which came into my head there.*” The musical extract he enclosed was the opening theme of the overture which was not completed until December, 1830. It was originally entitled “*Die einsame Insel*”, or “*The Lonely Island*”, however, Mendelssohn changed the name, rather confusingly using the title “*Hebrides overture*” on the orchestral parts, but “*Fingal's Cave*” on the full score.

Although called an overture, it is a self contained work. Its lyrical theme evokes the stunning beauty of the cave, and perhaps conveys the sense of excitement felt by the composer on seeing it for the first time. It is developed and extended in various ways suggesting the beauty of the natural surroundings. The second subject, in the relative major key, is longer and more lyrical and evokes the rolling movement of the waves. It builds to a tremendous climax where a closing theme, strongly related to the first subject explodes with excitement.

Mendelssohn: Hear My Prayer (Soloists: Diana Rhodes, Sheridan Williams, Steven Rapana, Brooke vanVelden)

Completed in 1844, Mendelssohn's Hear My Prayer was dedicated to Wilhelm Taubert, one of Mendelssohn's composer friends. Based on texts from Psalm 55, it is known especially for the solo, *O for the wings of a dove*, an aria which shows Mendelssohn's extensive lyrical and melodic gifts. As with all Mendelssohn's music, it is beautifully crafted, so that the interplay among accompaniment, choir and soloists provides great dramatic contrast within an integrated musical whole.

*Hear my prayer, O God, incline Thine ear! Thyself from my petition do not hide!
Take heed to me!*

Hear how in prayer I mourn to Thee! Without Thee all is dark, I have no guide.

The enemy shouteth, the godless come fast!

Iniquity, hatred, upon me they cast!

The wicked oppress me, ah, where shall I fly?

Perplex'd and bewilder'd. O God hear my cry!

*My heart is sorely pain'd within my breast, my soul with deadly terror is oppress'd,
trembling and fearfulness upon me fall, with horror overwhelm'd, Lord,
hear me call!*

O for the wings of a dove! Far away would I rove!

In the wilderness build me a nest, and remain there for ever at rest.

Caccini: Ave Maria (Flute Soloist: Pene Brawn-Douglas, **Piano:** Lynette Reid)

Gruber: Silent Night (Soloist: Philip Morgan Rees)

Michael Praetorius: Sing dem Herrn

Vaughan Williams: Lullaby from Hodie (Soloists: Helen Zhao, Duo Helen Zhao, Maria Ji; **Chorus:** members of Telynogion)

Mendelssohn: Christus (Soloists: Sheridan Williams, Steven Rapana, Desmond Tonkin, Philip Morgan Rees, Philip Austin)

This oratorio was left unfinished when Mendelssohn died aged 38 after suffering a series of strokes. The sequence of Recitative, Trio, and Chorus displays the same prowess of Mendelssohn's other hugely successful oratorios, Elijah and St. Paul. Christus is based upon biblical texts concerning the life of Jesus: “*There Shall a Star from Jacob Come Forth*” combines a lovely melody with a dramatic middle section, ending with the familiar chorale “*How Brightly Shines the Morning Star.*”