

Emily Allen: Violin Soloist

Emily has enjoyed playing in Depot Chamber Orchestra concerts for several years now. She studied the violin at Canterbury University and then later in England with Kato Havas. She currently resides in Auckland and enjoys a freelance career on both violin and viola mainly in the Auckland, Waikato and Bay of Plenty regions. Emily also enjoys teaching violin, viola and piano.



Alison Talmage: Composer and Conductor

Alison is a music therapist and teacher, working with children and adolescents with special needs at the Raukauri Music Therapy Centre, and Carlson and Wilson special schools, and with the CeleBRation Choir for adults with neurological disease at the University of Auckland's Centre for Brain Research. Alison is originally from the UK and moved to New Zealand in 1998. She is a DC regular who has played in several community orchestras and chamber ensembles, and was an orchestra conductor for the APPA Primary Schools Music Festival for 10 years.



ORCHESTRA

Flutes	Pene Brawn-Douglas, Rachael Knox
Oboes	Eugénie Middleton, Matthew O’Ryan
Clarinets	Julia Cornfield, Claire Turner
Bassoons	David Nation, Kate Nelson
Horns	Janette Horrocks, Miriam Robinson
Trumpets	Dominic Cornfield, Mollie Cornfield
Timpani	Paddy Cornfield
Violins I	Michael Hunter, Emily Bouwhuis, Cameron Stanley, Gillian Baynes, Lance Cablk, Ashley Ayton
Violins II	Emily Allen, Averil Griffin, David Kayrouz, Roger Booth, Susie Kasza, Ben King
Violas	Judith Gust, Sharyn Palmer, Robyn Strange, Neil Shepherd, Pat Roderick, Lawrence Yang
Celli	Janet Robinson, Dora Green, Luke Choi, Graham Falla, Ella Cornfield
Bass	Huko Kobé



Next Concert: Sunday 7th October, 2pm, Depot Artspace, Devonport

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

Devonport Chamber Orchestra

Conductor:
Alison Talmage

Soloist:
Emily Allen

Saint-Saens: Rondo capriccioso
Alison Talmage: Raukauri
Haydn: Symphony No. 101 "The Clock"

Sunday 26th August, 2pm
Community House, 32 Clarence St
Admission \$10, Children under 12 free

Camille Saint-Saëns (1835 - 1921)

Introduction and Rondo Capriccioso

Saint-Saëns began composing music at the age of three. He was a precocious piano virtuoso who was so naturally gifted that after a recital when he was 10, he is reported to have offered to play any of Beethoven's 32 piano sonatas as an encore - from memory. Saint-Saëns developed into a towering figure in French music, as a prolific composer, virtuoso pianist, longtime organist at the Madeline church in Paris, and one of France's leading music journalists. He composed in every genre, even writing one of the first true film scores (music to accompany a silent film from 1909).

The Introduction and Rondo Capriccioso resulted from his long friendship and working relationship with one of the 19th century's greatest violin virtuosos, Pablo de Sarasate. They met for the first time when Sarasate was a 15-year-old child prodigy and Saint-Saëns was 24 and already had a formidable reputation. Sarasate had been disappointed by the trivial nature of much of the virtuoso music he was called upon to play, and asked Saint-Saëns for a more weighty work. Saint-Saëns described being "Flattered and charmed to the highest degree" by the request, and initially wrote a concerto for Sarasate and then later, the Introduction and Rondo Capriccioso that remains his most popular solo work for violin.

Like many French composers of the time, Saint-Saëns was fascinated by Spain and Spanish music and this is reflected in today's piece. The accompaniment's pizzicato chords at the very beginning suggest the sound of the strummed guitar, and over these the soloist enters with a melody that Saint-Saëns marks "melancholy." This gentle beginning gradually rushes ahead, and after a series of trills and arabesques the violin sails directly into the rondo section. The rondo is built on a powerful, melody, full of fire and perfectly suited to the violin. There are some nicely-contrasted interludes along the way. One of these, marked "con morbidezza" (with softness or gentleness), is a lilting, dark melody, in which the soloist is required to perform in complicated double-stops. Overall, the piece is a real virtuoso display full of delightful themes, tone color, and rhythmic excitement.

Alison Talmage: Raukatauri

Raukatauri was first performed by the Auckland Symphony Orchestra, under conductor Peter Thomas, in a fundraising concert for the Raukatauri Music Therapy Centre in March 2012. It is a short work for flute and string orchestra in two movements, Karanga (Call) and Waiata (Song). In Māori legend, Hine Raukatauri, the goddess of flutes and music is the casemoth, trapped in an elongated cocoon that hangs from many native trees. At night, as the breeze blows through the cocoon, the call of the female moth to her lover is heard as a soft, sweet sound.

The founder of the Raukatauri Music Therapy Centre, singer and songwriter Hinewehi Mohi, named both her daughter, who has cerebral palsy, and the music therapy centre after the ancestress Raukatauri. In this composition, the relationship between flute and orchestra evokes the communicative potential of music to link therapist and clients in co-created music.

Joseph Haydn (1732 - 1809)

Symphony No. 101 in D major, 'The Clock'

Haydn was the son of country wagon maker. His singing in the local choir won him a place as a chorister in St. Stephens Church in Vienna where he received an excellent practical musical education but no systematic training in composition. In 1761 he was appointed to the post of vice-Kapellmeister for Prince Paul Esterhazy, a great devotee and patron of music. Haydn held this post for nearly thirty years. During that time, his fame spread and he was in wide demand internationally. His Seven Last Words from the Cross was commissioned by Spain, his 'Paris' symphonies by France, and his Opus 50 quartets by the King of Prussia. When the Prince Esterhazy died, his successor had no taste for the arts and disbanded Haydn's orchestra but, in recognition of Haydn's service, awarded him a pension and lodgings.

He was now almost sixty and still composing prodigiously. In 1790, he received a visit from an impresario who announced himself with the famous words: "*I am Salomon of England and I have come to take you to London.*" Haydn agreed to a commission for the series of masterpieces we know as the London (or Salomon) symphonies. He travelled to London twice and was so well received and loved the place that he spent over a year there on each occasion directing performances of his London symphonies and other works, and making a considerable amount of money.

Symphony No. 101 was popular from the start. At its premiere, both the first and second movements had to be repeated. One newspaper commented that "*the connoisseurs admit it to be his best work.*" The symphony begins with a typical slow introduction, followed by a fast section. After a slow, rising scale in a minor key, Haydn introduces the leading theme but instead of the usual four-bar groupings of musical phrases common in 18th century, he surprises us with two groups of five bars, then one of three, followed by one of eight, and finally, one of four bars.

The second movement opens with the famous evocation of a ticking grandfather clock created by pizzicato lower strings and staccato bassoons, with a stately main theme played by the first violins over the ticking texture. At times the tick-tock pattern skips back and forth over two octaves, split incongruously between high flute and low bassoon. Even when the movement suddenly switches to a dramatic and agitated section in a minor key, the clock keeps running. Haydn did not originally give the symphony its nickname, which only appeared 4 years after the first performance.

The third movement is unusually long (the longest minuet he ever wrote) and filled with wonderful touches, like the timpani solo midway through. The trio reminds us of village band music, right down to the missed cues, late entrances, and wrong notes.

The finale is nonstop brilliance. It has often been called the greatest last movement of Haydn's very long career. He moves with confidence and ease from high drama to joyful simplicity, and from folk song to a magnificent double fugue.

(Notes by Roger Booth from several sources including Barbara Heninger, J. Michael Allsen, Wendy Thompson, Roy Saberton, Raymond Knapp, Conrad Wilson, Phillip Huscher and Alison Talmage)