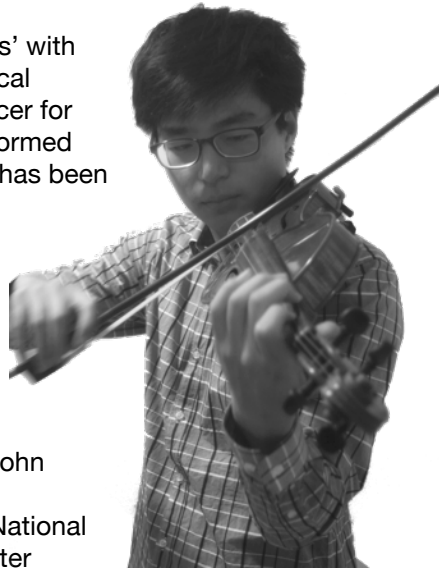


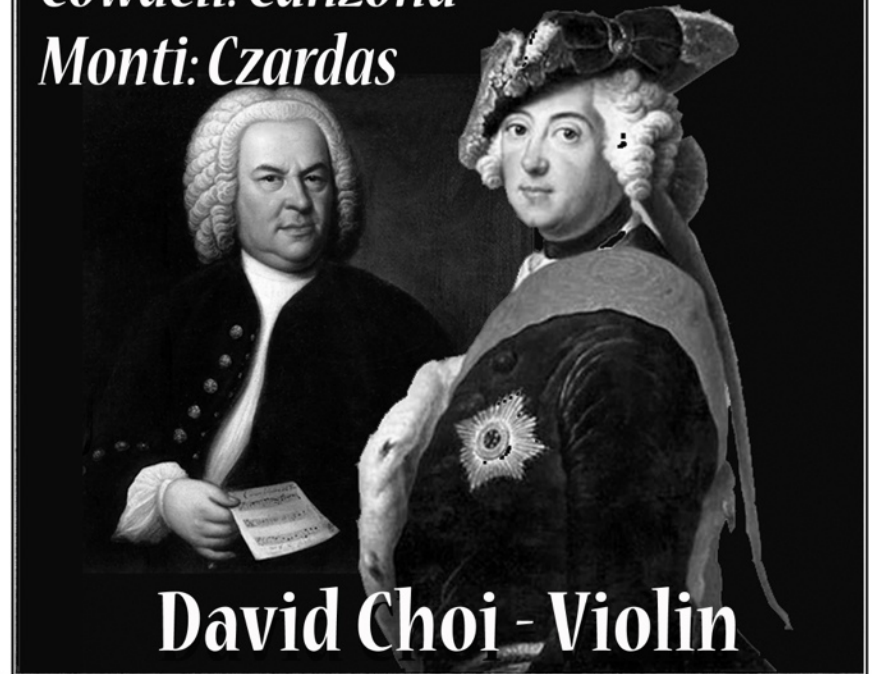
David Choi: Violin Soloist

Since his performance of Vivaldi's 'Four Seasons' with DCO in 2011, David he has completed his medical degree and is currently working as a House Officer for the Auckland District Health Board. He has performed at several venues around NZ and overseas and has been awarded numerous prizes including 1st prize at Western art festival aged 7, a scholarship to NOVA and the University of Auckland's Music Academy aged 13, 2nd prize at the National Concerto Competition while still at high school, National Finalist at the NZ National Chamber Music Competition, and invited to study music at UTAS Australia on a Full-scholarship. David has performed the Mendelssohn Violin concerto with the St. Matthew's Chamber Orchestra and been broadcast on ConcertFM, National Radio and TVNZ. He has also performed in master classes run by internationally renowned violinists such as Emil Chudnovsky (Washington DC) and Charmain Gadd (Sydney Conservatorium). In 2013, despite having a heavy work schedule as a young doctor, David gave several concerts and recitals and was soloist in the Sibelius violin concerto with the NZ Doctors' Orchestra in a concert to raise funds for Nelson Hospice.



Devonport Chamber Orchestra

Bach: Violin concerto in A minor
Frederick II: Symphony in A major
Cowdell: Canzona
Monti: Czardas



ORCHESTRA

Violins I	Michael Hunter, John Choi, Mary O'Brien, David Choi, Alex Cowdell, Gillian Baynes
Violins II	Ashley Ayton, Heidi Bowmast, David Kayrouz, Roger Booth, Ben King
Violas	Robyn Strange, Judith Gust, Pat Roderick, Lawrence Yang
Celli	Sarah Spence, Hannah Jemmett, Luke Choi, Graham Falla, Mary Greig-Clayton
Bass	Glenda Neilsen
Harpichord	Alison Talmage

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COMMUNITIES

Next Concert: Sunday 8th June, 2pm, Holy Trinity Church, Devonport

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

Sunday 23rd March, 2pm
Harmony Hall, 4 Wynyard St
Admission \$10, Children under 12 free

Frederick II of Prussia (1712 - 1786): Symphony in A major

(Allegro, Andante e poco piano, Presto)

Frederick II was King of Prussia from 1740 to 1786. He is best known for his military victories, his reorganization of Prussian armies, his innovative drills and tactics, and his final success against great odds in the Seven Years' War. He became known as Frederick the Great and was nicknamed *Der Alte Fritz* ("Old Fritz"). In his youth, Frederick was more interested in music and philosophy than the art of war. He was a patron of music as well as a gifted musician and flautist. He is said to have played the flute "respectably" and although his execution of slow movements was highly praised, in fast movements he was apt to take undue liberties with the tempo.

He composed 100 sonatas for the flute as well as four symphonies and a march (Hohenfriedberger March) supposedly written to commemorate his victory in the Battle of Hohenfriedberg during the Second Silesian War. His court musical establishment, whose members included such prominent musicians as C. P. E. Bach, J. J. Quantz, C. H. Graun and F. Benda, was for a time a centre of German musical life. In 1747, Frederick met Johann Sebastian Bach. Frederick wanted to show Bach a novelty, the fortepiano, which had been invented some years earlier. Bach, who was well known for his skill at improvising, received from Frederick a long and complex musical theme on which to improvise a three-voice fugue. He did so, but Frederick then challenged him to improvise a six-voice fugue on the same theme. Bach answered that he would need time to work on something so complex. Two months after the meeting, Bach published a set of pieces which we now know as 'The Musical Offering' based on Frederick's theme, including a Ricercar, which in this case was a six-part fugue, as its apex.

Johann Sebastian Bach (1685 - 1750):

Violin Concerto in A minor, BWV 1041

(Allegro, Andante, Allegro assai)

Bach was renowned in his day as a keyboard virtuoso, but he was also a skilled violinist. His father had been a professional violinist, Johann grew up surrounded by the sounds of the violin, and it was as a violinist that he obtained his first professional appointment. Bach supplied violinists with a series of masterpieces, including eight sonatas for violin and harpsichord, and six works for unaccompanied violin. The violin plays a central role as a soloist in three of his Brandenburg concerti as well as in his A minor concerto for flute, violin, and harpsichord, and in a pair each of solo concertos and double concerti.

From 1717 to 1723, Bach held a post with Prince Leopold in Cöthen. This led to a unique period in Bach's career, one that focused on secular instrumental music. It yielded some of Bach's most remarkable scores including the cello suites, the orchestral suites, the Brandenburg concerti and probably the three Violin Concerti. In 1723, Bach moved to Leipzig where he found time to direct the city's Collegium Musicum or, as it quickly became known, the "Bachian" Collegium Musicum. The Collegium was an amateur society of university students and a few professional musicians who met most Friday evenings to play music for their own pleasure, as

well as for the enjoyment of anyone who cared to drop by. Bach had an ongoing need for concerti, and accordingly dipped into his own back-catalogue of compositions when crafting "new" pieces for the Collegium to explore. It is likely that he revived his solo violin concerti and also did keyboard arrangements of these three pieces for the Leipzig Collegium.

The A minor Violin Concerto is musically very concentrated involving brilliant contrapuntal writing, especially in its outer movements. The central slow movement is more relaxed and peaceful but maintains a measure of tension through the clever layering of dissonances. This movement is often claimed to be one of the most sublimely beautiful pieces of music ever written.

Alexander Cowdell:

Canzona for String Orchestra

Alexander Cowdell returned to New Zealand in 2005, having spent most of his career as a professional violinist in London. While there he had the great privilege to work with many of the most eminent conductors of the time, and of playing in some of the most iconic performance venues in the world - from the Royal Opera House, the London Coliseum, the Festival, Barbican and Albert Halls to the Metropolitan Opera House, New York, the Bolshoi Theatre, Moscow and the Sydney Opera House. His compositions have been performed in London, elsewhere in England and Scotland, Holland, Australia and New Zealand, and broadcast by Radio New Zealand. Previous performances of his music by the Devonport Chamber Orchestra have been 'A Place of Quiet' (2007) and 'The Queen's Lament' (2008).



Of this Canzona, Alex writes: "In August 2008 I was part of a group of musicians who performed at the Coronation concert in Tonga of the [now late] King George Tupou V. I was asked by the organiser of the group if I would write a piece for the occasion, dedicated to the King. My concept for the Canzona was that it would provide a few moments of peaceful reflection in the midst of the joyful celebrations of the Coronation. It takes as its basis the Bach chorale *Sei Lob und Ehr' dem höchsten Gut* (Honour and Praise to the Highest) and develops and elaborates elements contained within it."

Vittorio Monti (1858 - 1922): Czardas

This piece is the only famous composition by Monti. A Czardas (or Csárdás) is a traditional Hungarian folk dance, derived from 'csárda', an old Hungarian term for tavern. Its origin has been traced to the 18th century Hungarian verbunkos, used as a recruiting dance by the Hungarian army. The Czardas is characterized by variations in tempo, starting slowly and ending presto, with many tempo changes in between.

(Notes by Roger Booth from several sources including James Keller and Jeff Counts)