

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 flute sails directly into the rondo section. The rondo is built on a powerful, melody, full of fire. 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, in the original violin version, 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.

- Notes by Roger Booth from several sources including Barbara Heninger, Phillip Huscher, Herbert Glass, Janet E. Bedell, Jeff Counts, Kevin Bazzana, Anthony Burton and Lori Newman

ORCHESTRA

Conductor	Brecon Carter
Violins I	Helen van Druten, Alex Cowdell, Mary O'Brien, Alison Sorley, Ashley Ayton, Neil Shepherd, Kevin Liu
Violins II	Michael Hunter, Heidi Bowmast, David Kayrouz, Averil Griffin, Roger Booth, Ben King, Tara Salthouse
Violas	Judith Gust, Matthew Gough, Alison Talmage, Daniel Poloha, Pat Roderick
Cellos	Heather Armstrong, John Early, Graham Falla, Kate Parker, Mary Greig-Clayton
Basses	Andrew Kincaid, Ted Malan
Flutes	Pene Brawn-Douglas, Sarita Taylor
Oboes	Eugénie Middleton, Joshua Webster
Clarinets	Julia Cornfield, Claire Turner
Bassoons	David Nation, Grace Borichevsky
Horns	Miriam Robinson, Christine Breeden
Trumpets	Dominic Cornfield, Mollie Cornfield
Timpani	Patrick Cornfield

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- The Vicar and parish of Holy Trinity Church who always make us welcome
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This is our final concert for 2015. Next year's concert schedule will be on our website in January. To be on our mailing list, visit our website: <http://dco.net.nz/>

Devonport Chamber Orchestra

Mozart:
Marriage of Figaro Overture

Saint-Saëns:
Introduction and Rondo Capriccioso

Mozart:
Flute Concerto in D major

Priscilla Scanlan - flute
Brecon Carter - conductor



Sunday 22nd November, 2pm
Holy Trinity Church, 20 Church St
Admission \$10, Children under 12 free

Flute Soloist: Priscilla Scanlan

Priscilla Scanlan (born in Arnhem Land, Australia) graduated from the University of Auckland in 2014 with a Master of Music, under the guidance of Professor Uwe Grodd. During her study at university, Priscilla had further lessons with APO piccolo player Jennifer Seddon-Mori and flautist Dr. Melody Lin. She also performed in master classes under the instruction of internationally acclaimed artists; Eric Lamb, Michel Bellavance, Rosamund Plummer, Marya Martin and James Kortum. In 2010, Priscilla won the 'Best Performance of a New Zealand Work' in the New Zealand Woodwind Competitions (tertiary class category) and received 3rd place for the 'Best Performance Prize' in the 2014 SOMSA Music of the Moment competition. She competed as a finalist in both the 2011 Australian Flute Festival 'piccolo competition' and the 2013 AFF 'orchestral excerpts competition'. Priscilla performed as piccolo soloist for the Auckland Choral Society in 2012 and as flute soloist for the Auckland Wind Orchestra in 2010 and 2012. She also performed with the Royal New Zealand Navy Band on the album: "He Waiata Moana-Ocean Songs", released in 2014. She has performed with various ensembles including; the University of Auckland Symphony Orchestra, the APO Fellowship Orchestra (Lion Foundation Orchestral Summer School), Manukau Symphony Orchestra, Auckland Symphony Orchestra, Auckland Wind Orchestra, St. Matthews Chamber Orchestra, Devonport Chamber Orchestra, Magic Flutes NZ, the Blackbird Ensemble (NZ), as well as the pit orchestra for Crossbridge Theatre Company's recent musical "The Prisoner". She has also been performing on a regular basis with the worship team at Windsor Park Baptist Church since 2013. Priscilla keeps a busy schedule running her own flute studio 'Silverkeys Tuiton', as well as teaching at various schools on the North Shore and working as an events coordinator and assistant for the director of the Pettman National Junior Academy of Music.

Wolfgang Amadeus Mozart (1756 - 1791) Overture to The Marriage of Figaro

Le nozze di Figaro is the first of the trilogy of successful operas in which Mozart collaborated with librettist Lorenzo da Ponte; the other two are *Don Giovanni* and *Così fan tutte*. Da Ponte's libretto is based on the play *La Folle Journée, ou Le Mariage de Figaro*, by the French playwright Pierre-Augustin Caron de Beaumarchais. The play was considered scandalous at the time because of its political commentary on the excesses of the aristocracy and its overtly sexual nature. Initially it was banned and it took some effort by da Ponte to get permission for his libretto treatment. He removed much of the political commentary, moderated the most risqué parts, and increased the pace of the action for Mozart's opera.

In just five minutes, the bustling overture sets the stage perfectly for the sophisticated and witty opera that follows. Written in a matter of hours just before the opera's first performance, Mozart's main concern appears to have been to give his audience an immediate indication of the opera's pace, and of the hectic events that they were about to witness. Although cast in a typical sonata form, the overture dispenses with the usual development section, neither is there the customary middle passage in a slower tempo. Unusually, the overture uses no material from the opera itself, but the music's breakneck tempo and bubbling high spirits perfectly fit the quick wits of the hero Figaro and his young wife Susanna in dealing with their lecherous overlord, Count Almaviva.

Wolfgang Amadeus Mozart: Flute Concerto No. 2 in D Major, K314 (Allegro aperto, Adagio ma non troppo, Rondo Allegro)

In 1777, impatient with the limited opportunities available for him in Salzburg, Mozart embarked on a 16-month-long journey to Paris and the musical centres of Germany to find a court position worthy of his talents. Although he was 21, his mother traveled with him - his father, Leopold, apparently did not trust his son to keep his mind on business without a chaperone. When Mozart arrived in Mannheim with its superb orchestra, unfortunately he could only secure a post teaching the clavichord to two of the Elector's illegitimate children. Even though he knew he should move on to Paris, Mozart remained in Mannheim because he'd fallen in love with Aloisia Weber, a lovely and talented soprano who was the older sister of the woman he would eventually marry, Constanze Weber. Desperately concocting excuses for staying on, he even accepted a commission from a wealthy surgeon and amateur flautist, Ferdinand De Jean, to write several flute concertos and quartets.

In the end, he produced just two concerti and three quartets. Mozart was paid only half the agreed fee for this effort and his letters indicate some frustration with the project. He bristled at the notion of producing so much for an amateur musician who, regardless of his generosity, was limited technically. This attitude may account for the fact that Mozart did a bit of borrowing for the second of the two concerti he presented to De Jean. The K314 concerto which we hear today, was a reworking of an oboe concerto he had written a year earlier for the Salzburg court oboist Giuseppe Ferlendis and which Mozart had subsequently presented as a gift to the Mannheim principal, Friedrich Ramm, who, according to Mozart, was "*crazy with delight over it.*" To Mozart's credit, and the benefit of the flute repertoire, the flute concerto was not simply a note-for-note translation of the oboe original. It is an excellent showpiece for even today's most virtuosic soloists. De Jean must have had his hands full!

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 in 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.