

Born and raised in Wellington, Owen began his formal guitar studies in 1997 at Massey University, graduating in 2003 with a Masters degree in performance music. In August 2003, Owen headed to the USA where he studied towards a Graduate Certificate at the University of Southern California (Los Angeles). While there, he studied under James Smith, and with LA Guitar Quartet members Scott Tennant and Bill Kanengiser, with subsequent/additional tutelage from Brian Head, Martha Masters, and Pepe Romero. Apart from his general public performances, Owen's self-titled debut (double) CD was released through the Auckland-based company ODE Records in 2003. This year, Owen completed his 5th tour on behalf of Chamber Music NZ, 2 tours as a soloist, 2 as a member of 'Tango Virtuosi', and lastly with the 'Wellington Guitar Duo'. Having performed all around New Zealand, in recent years Owen has also given performances in Australia, USA, Portugal, Mexico, Thailand, Spain and the United Kingdom.

Conductor: Warwick Robinson

Warwick is the Head of Music at Westlake Boys High School. He holds a master's degree in clarinet performance from the University of Auckland and now divides his time between classroom teaching, conducting, composing and arts administration. As Musical Director, Warwick has led the Westlake Concert Band to receive a number of accolades, including the "1st Place with Outstanding Success" award at the 2014 Summa Cum Laude International Festival in Austria. Warwick is also the Administrator of the annual KBB Music Festival. He is married to Miriam and they have two children.

ORCHESTRA

Conductor	Warwick Robinson
Violins I	Helen Crook, Brecon Carter, Mary O'Brien, Joe Pinto, Joseph Chen, Edward Liu
Violins II	Heidi Bowmast, David Kayrouz, Ray Ong, Averil Griffin, Ben King, Roger Booth
Violas	Robyn Strange, Judith Gust, Neil Shepherd, Daniel Poloha, Lawrence Yang, Matthew Gough
Cellos	Graham Falla, Hannah Jemmett, Kate Parker, Mary Greig-Clayton, Michelle Caldicott, Claire Postlethwaite
Bass	Ted Malan
Harpichord	Yvonne Chan

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- Devonport Copy Shoppe for printing
- The Vicar and parish of Holy Trinity Church



Next Concert 2pm Sunday, 19th February, Holy Trinity Church, 20 Church St. For further information or to be on our mailing list, visit our website: <http://dco.net.nz/>

Devonport Chamber Orchestra

Rupa Maitra - violin

Owen Moriarty - guitar

Bach: *Violin Concerto in A minor*

Guiliani: *Guitar Concerto in A major*

Thomas: *Concerto for Violin & Guitar*

Warwick Robinson
- conductor



Sunday 13th November, 2pm
Holy Trinity Church, 20 Church St

Admission \$10 (no eftpos),
Children under 12 free

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 provided 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 his 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.

Mauro Giuliani (1781 - 1829): Guitar Concerto in A major, Op. 30 *(Allegro maestoso, Andantino siciliana, Allegretto all polacca)*

A great leap forward for the guitar and its associated repertoire occurred toward the end of the 18th century and beginning of the 19th when a sixth string was added to the instrument. Suddenly it seemed to become much more popular and attract both virtuoso performers and virtuoso performer-composers. Giuliani was one of them. He initially studied cello and then took up the guitar, eventually becoming one of the most well-known guitar virtuosos of the early 19th century. Following a successful tour of Europe at the age of 19, Giuliani solidified his reputation by performing the premiere in 1808 of his first guitar concerto. He was soon after to be heralded as the greatest living guitar virtuoso. Even Beethoven noticed Giuliani, and wrote several guitar pieces especially for him. Perhaps to return the favour, Giuliani played cello in the 1813 premiere of Beethoven's seventh Symphony. Giuliani published over 150 works and among his most successful were his three lyrical guitar concertos all written in a late Classical, early Romantic style. His first concerto (Op. 30) was published in two orchestral versions; for strings alone and for strings and woodwind. Its first movement is in standard 18th century sonata form, while the delightful second (siciliana) and third (polka) movements are elegantly stylized dances.

Alan Thomas: Concerto for Flute or Violin and Guitar

(II. Sevdah (belo platno, jasmina) and III. Of Loss and Love)

This concerto was commissioned in 2009 from contemporary American composer and guitarist, Alan Thomas by the *Cavatina Duo* (Eugenia Moliner, flute and Denis Azabagic, guitar). Because they are from Bosnia and Spain, Thomas based the work on the common musical backgrounds of Spain and the Balkans, both heavily influenced by North African and Arabic musical imports, which can be heard in the use of modal scales and rhythms based on different combinations of two and three pulse groupings. The work draws on folk music from the two cultures, with each movement essentially employing one folk song from Spain and one from the former Yugoslavia. The work's three movements tell a kind of "life story" from youth to old age. Alan Thomas has kindly given us permission to perform the work as a violin and guitar concerto. He describes the two movements we hear today as follows:

The second movement represents middle age in the work's trajectory, and combines the Flamenco "*Seguiriyas*" with the beautiful Bosnian song "*Emina*" (as well as melodic shadows of a great Macedonian song about another unattainable woman, "*Jovano, Jovanke*"). The eponymous subjects of these songs represent the yearning for the forever out of reach, evoking the feeling of longing and unfulfilled desire which epitomises both the Bosnian musical style called *Sevdah* as well as the flamenco *Cante Jondo*.

The main theme of the final movement is an invented melody which combines elements of several Balkan and Spanish folk tunes in a kind of homage to Spanish medieval music. This alternates in rondo fashion with a Spanish melody collected by Manuel de Falla which speaks of lost love. Following a cello solo based on the Serbian "*Ajde Jano*" folk song of youth and first love, the music disintegrates into a version of the great Macedonian song "*Zajdi, zajdi*", the poignant lyric of which evokes old age looking back at vanished youth. In the end, the work's programmatic journey is completed as these nostalgic sentiments are transcended by the power of memory and a kind of joyful acceptance.

Programme notes compiled by Roger Booth from several sources including Alan Thomas, James Keller, Jeff Counts, Ian Bailey and Brian Jeffery

Duo Tapas - Rupa Maitra (violin) and Owen Moriarty (guitar)

In early 2010, Rupa and Owen formed *Duo Tapas*, with the aim of performing a wide range of music written for this beautiful combination of instruments as well as exploring and introducing to the public exciting new arrangements of music existing for other instruments. *Duo Tapas'* repertoire ranges from Vivaldi and Paganini through to De Falla and Bartok and more recent eastern Europe composers, styles ranging from Baroque through to twentieth century, including music influenced by folk music of Spain, Eastern Europe, Japan, Ireland and New Zealand. *Duo Tapas* has released two CDs and has performed widely throughout New Zealand. Earlier this year Rupa and Owen had a very successful tour of China.

Rupa studied with Pamela Bryce at Otago university where she completed a BMus in 1990, gaining several prizes in performance and musicology. Rupa was a member of the Southern Sinfonia between 1986 and 1997, including as principal second violin in 1994-1997. Recent teachers include Martin Riseley. Rupa plays in various chamber groups in Wellington and is a member of the first violin section of Orchestra Wellington. Rupa directs the Wadestown Primary school orchestra in Wellington.