

Mark Bennett: Conductor

Mark studied violin at University of Auckland and the Royal Academy of Music in London. He then worked for several years in the vibrant London freelance scene, travelling and performing extensively through Europe with the Royal Philharmonic Orchestra, BBC Symphony Orchestra and The Philharmonia.

Mark returned to Auckland where he took up a position with the Auckland Philharmonia Orchestra during which time he was also active as a chamber musician, freelance orchestral leader, violin teacher and orchestra director. He has now taken the role of Teaching Fellow on Violin and Viola and Head of Strings at The School of Music, University of Auckland.

ORCHESTRA

Flute	Pene Brawn-Douglas
Oboes	Kate Rendall, Elizabeth Lewis Daniell
Bassoons	David Nation, Leonard Thomas
Horns	Cheryl Simpson, Christine Breedon
Trumpets	Adrian Hirst, Dominic Cornfield
Timpani	Patrick Cornfield
Violins I	Helen Crook, Helen Lewis, Nicola Couch, Alison Sorley, Ellie Wyatt, Takashi Schwarz, Tenwei Liu, Charlotte Lamb
Violins II	Heidi Bowmast, Averil Griffin, Tsui-Wen Chen, Arthur Ranford, Dianne Sainsbury, Jason Yeung, Susie Kasza
Violas	Judith Gust, Neil Shepherd, Stephanie Thomas, Daniel Poloha, Iona McDonald, Kim Rapson
Cellos	Claire Postlethwaite, Graham Falla, Andrea McCracken, Kate Parker, Mary Greig-Clayton, Michelle Caldicott, Hannah Jemmett
Basses	Andrew Kincaid, Samantha Cooke

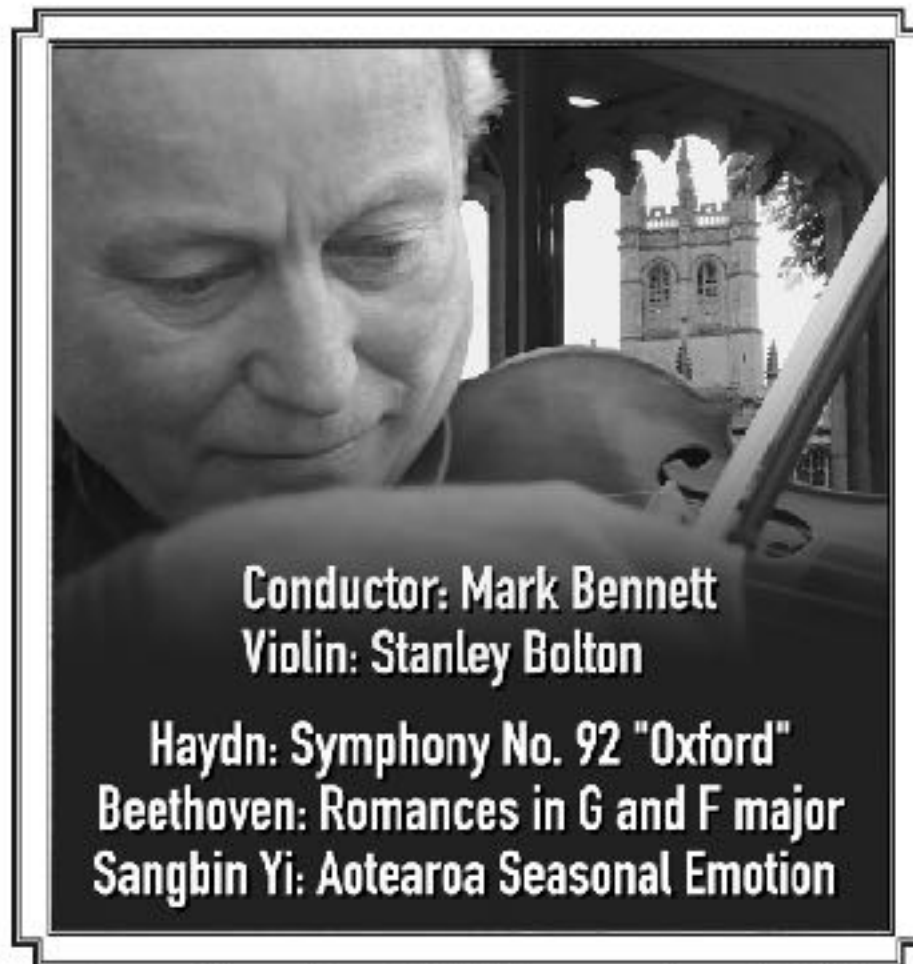
Acknowledgements and thanks to:

The Vicar and parish of Holy Trinity Church who always make us welcome.

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ASB Account: Devonport Chamber Orchestra 12-3015-0630092-00

Devonport Chamber Orchestra



Conductor: Mark Bennett
Violin: Stanley Bolton

Haydn: Symphony No. 92 "Oxford"
Beethoven: Romances in G and F major
Sanghin Yi: Aotearoa Seasonal Emotion

2pm, Sunday 17th November, 2024
Holy Trinity, 20 Church St, Devonport
Adults: \$20, Seniors/Students \$15,
Children under 12 free

Ludwig van Beethoven (1770 - 1827): Romances for violin and orchestra No. 2 in F Major Op. 50 and No. 1 in G major Op. 40

Although in his early life Beethoven's focus was on the keyboard, he also played violin and viola and, after moving from his native Bonn to Vienna, established life-long friendships with several of the city's finest string players. By the late 1790s he had become Vienna's most eminent musical celebrity. This time in Beethoven's life is often referred to as his "middle period" when he began to explore large-scale ideas and extend compositional techniques in his early symphonies and concertos. The two Romances for violin and orchestra were written during this period. The second in F major was composed first but not published until 1805, while the first in G major was published earlier in 1803. They were composed at the time when Beethoven was coming to grips with his deafness and social isolation. *"I must confess that I am living a miserable life,"* he wrote to a friend. *"For almost two years I have ceased to attend any social functions, just because I find it impossible to say to people: I am deaf."* Yet his compositions from this time (including the Romances and the second Symphony) exude a sense of optimism rather than despair.

Both Romances take the form of single-movement rondos, with lyrical principal themes that alternate with more extroverted sections. In each, the emphasis is on expressive grace, with development by embellishment and elaboration of the themes. But why were they called Romances? Towards the end of the Classical period, the term "Romance" emerged as a catch-all term for works that were relatively short, but long enough to make a serious statement. It was used for pieces that were lyrical and cantabile (i.e. singable) and contained with some virtuosic display on the solo instrument. It is likely that these two Romances were written for Beethoven's friend Ignaz Schuppanzigh, first violinist in a string quartet which premiered many of Beethoven's quartets, and despite being charming and approachable pieces, they received only two performances during Beethoven's lifetime.

Sangbin Yi (1996 - present): Aotearoa Seasonal Emotion

Sangbin Yi was born in Seoul, South Korea and, as a young boy, his exposure to church and classical music sparked a deep passion for music that would shape his life and career. In his youth, he participated in local church choirs and community music groups, joined the school's orchestra, and began composing and arranging music. Sangbin completed a Bachelor of Music at the University of Auckland where his composition studies with Leonie Holmes exposed him to a diverse array of musical styles and opened up exciting new avenues for his creative expression. His compositions often convey profound emotions, drawing inspiration from his Christian upbringing and from his dual cultural heritages of South Korea and New Zealand. In his music, he seeks to explore the human experience, and touch the hearts and evoke emotions within listeners.

"Aotea Seasonal Emotion" is a piece in 2 segments, each designed to reflect two seasons that grace the lands of Aotearoa - the vivid landscapes of spring and the sorrowful chill of winter. Each segment seeks to celebrate Aotearoa's natural allure and the emotions that each season evokes.

"Spring Waltz" seeks to capture the emotional happiness associated with the arrival of spring and portrays a festival-like atmosphere and the joyfulness felt during the early spring season with the lingering aftermath of winter in our minds. It draws a parallel with the New Zealand spring, where the beauty is evident, but traces of the cold and humid winter are still present.

"Sorrowful Winter Night" expresses the profound sadness of an individual bidding farewell to their loved ones. The emotions of loneliness, felt intensely at night when the wind chills the bones, underscore the sorrow of saying goodbye. As the piece progresses, there's a shift towards a more positive feeling, symbolising the comfort derived from the presence of others or the anticipation of the family's return. This section is inspired by the New Zealand Winter, where heavy rains and cold nights create a sense of despair, confining us indoors. As time passes, the sadness begins to thaw with the advent of warmer weather, mirroring the anticipation of spring.

Joseph Haydn (1732 - 1809): Symphony No. 92 in G major "Oxford"

(1: Adagio - Allegro spiritoso; 2: Adagio cantabile; 3: Menuetto: Allegretto; 4: Presto)

Haydn began his musical career singing in cathedral choirs from the age of six and by age 18, he was living in Vienna as a free-lance musician, making his living as a music teacher and performer. As a 29 year old, he had the good fortune to be hired by the Esterhazy family, one of the wealthiest and most influential families in the Austrian empire, to oversee a daunting variety of musical activities at their extensive estate. These activities included a weekly schedule of sacred, theatre, chamber music, ballet, and large ensemble performances, and Haydn was charged with composing much of the music. As a result, he had decades of opportunities to develop his style and grow his musical reputation from relative obscurity to worldwide fame as Europe's greatest and most respected composer. His collection of over 100 symphonies created the most extensive series of imaginative innovations and developments in the genre and resulted in Haydn often being referred to as *"the father of the symphony"*.

The culmination of this remarkable achievement are the 12 "London" symphonies that were the result of commissions that grew out of two visits to the city in 1791-92 and 1794-95 organised by the violinist and entrepreneur Johann Peter Salomon. Symphony No. 92, the "Oxford" is the last one that Haydn composed before the "London" set (sometimes called the "Salomon" symphonies). At the beginning of 1791, Charles Burney, an Oxford graduate and a doctor of music, suggested that Haydn should receive an honorary doctorate degree from Oxford University. This degree required the candidate to prove his skill in composition, so Haydn presented a couple of musical palindrome canons for examination, and conducted three concerts at the University. He had also brought with him to Oxford a symphony that he had written in 1789 as one of a set of 3 commissioned by the French aristocrat Count d'Ogny, and Haydn conducted it at Oxford's Sheldonian Theatre where he received his degree. He later said, *"I felt very silly in my gown, and I had to drag it around the streets for three whole days. But I have much to thank this doctor's degree in England; indeed, I might say everything; as a result of it, I gained acquaintance of the first men in the land and had entrance into the greatest houses."*

Programme notes compiled by Roger Booth from several sources including Wm. E. Runyan, Georg Predota, Gary D. Lloyd, Teresa M. Neff, Michael Clive, Linda Mack, Jamie Allen, Nathan Coleo

Stanley Bolton: Violin soloist

Stan has been a part-time professional musician and violin teacher in Auckland for many years with a background of orchestral playing, chamber music and solo performances. He has taught violin privately for much of his life, including at primary and secondary schools in England. Stan and his wife, Janet married in Canada in 1971 and currently teach violin and piano at their home in Stanmore Bay, Whangaparaoa. They have raised a family of four children on the North Shore and have four grandchildren.

Stan was born in Takapuna in 1944 and attended Takapuna Primary and Takapuna Grammar schools. He began violin lessons at the age of 12 with Coralie Leyland, and continued lessons with Felix Millar. He became a registered surveyor in 1966 while also taking violin lessons as a single-study student with Michael Wieck at the University of Auckland and leading the Auckland Junior Symphony Orchestra. In 1967-70, he furthered his studies with Sandor Vegh in Germany, assisted by a QEII Arts Council scholarship.

After a full-time position in the Calgary Philharmonic Orchestra and returning to NZ in 1974, Stan played part-time for the Auckland Philharmonia Orchestra and for a time was Concert Master of the Sinfonietta Orchestra (now Auckland Chamber Orchestra) while also playing chamber music in smaller groups.