

Hayden Chiu: Violin soloist

Hayden Chiu is a year 10 student from Auckland Grammar School. He began violin studies with Elena Abramova and now learns from Stephen Larsen and Professor Robin Wilson. Hayden performed at Carnegie Hall at age 8 and attended the King's School as a John Henley Music Scholar. As an 11 year-old, Hayden successfully auditioned for the NZSO National Youth Orchestra and enjoyed performing and touring with the orchestra. He was appointed Associate Concertmaster in the following year. When he was 13, Hayden performed as soloist with the Accademia d'Archi Arrigoni orchestra during the Il Piccolo Violino Magico competition in Italy, and was named a 2024 NZSO Emerging Artist. A year later, Hayden won the Michael Hill National String Competition and received the award for Best Interpretation of a New Zealand Work. Hayden was a 2025 Ysaÿe International Music Competition Senior Category Semi-finalist and performed as soloist with the Auckland Philharmonia and Manukau Symphony Orchestra. He is looking forward to perform as returning soloist with the Devonport Chamber Orchestra.

ORCHESTRA

Flutes	Pene Brawn-Douglas, Kathleen Mistry
Oboes	Gemma Pilchen, Matthew O'Ryan
Clarinets	Julia Cornfield, Hannah Boocock
Bassoons	David Nation, Jasmine Pavey
Horns	Miriam Robinson, Christine Breeden
Trumpets	Adrian Hirst, Dominic Cornfield
Timpani	Patrick Cornfield
Violins I	Helen Lewis, Joe Pinto, Alison Sorley, Jerry Lam, Kate Vennell, Arthur Ranford, Takashi Schwarz
Violins II	Heidi Bowmast, Tsui-Wen Chen, Averil Griffin, Vanessa Sharplin, David Kayrouz, Dianne Sainsbury, Susie Kasza
Violas	Neil Shepherd, Stephanie Thomas, Michael Vidulich, Henrietta Reid, Daniel Poloha, Charlotte van Asch
Cellos	Claire Postlethwaite, Emily Giles, John Early, Mary Greig-Clayton, Graham Falla, Michelle Caldicott, Iain Rea
Basses	Andrew Kincaid, Ted Malan

Acknowledgements and thanks to:

The Vicar and parish of Holy Trinity Church who always make us welcome.
Thomas Hamill for the photograph of Hayden Chiu.

Next Concert: 2:00pm Sunday, 2nd November, Holy Trinity, Devonport. For further information or to be on our mailing list, visit our website: <https://dco.net.nz/>

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

Devonport Chamber Orchestra

Conductor: Kaveinga Vaka

Violin: Hayden Chiu



Mendelssohn: Hebrides Overture

Mendelssohn: Violin Concerto in E minor

2pm, Sunday 28th September, 2025
Holy Trinity, 20 Church St, Devonport
Adults: \$20, Seniors/Students \$15,
Children under 12 free

Felix Mendelssohn (1809-1847)

Mendelssohn was born in 1809 in Hamburg, into a wealthy, distinguished, Jewish, intellectual, artistic and banking family, which converted to Christianity in 1816, and then added the name Bartholdy to the Mendelssohn surname. When Felix was a child, the family moved to Berlin, and he spent his childhood in contact with famous writers, artists and others influential in the cultural life of the city. A child prodigy, Mendelssohn became a musical leader of the 1830s and 1840s as an outstanding conductor, composer, pianist, and organist. In 1823 he received an important gift from his grandmother—a score of Bach's St. Matthew's Passion. He became fascinated by the work of Bach and was responsible for the 19th century rediscovery of this great master, beginning with a first performance of the St. Matthew Passion since Bach's death 80 years before. His intense study of Bach, Beethoven, Handel, and Mozart informed his compositional technique, creating classical works coloured with baroque complexity and romantic chromaticism.

Hebrides Overture (Fingal's Cave)

Fingal's Cave is on the uninhabited island of Staffa, in the inner Hebrides of Scotland and is part of the same ancient lava flow that formed the Giant's Causeway in Northern Ireland. The cave has an un-navigable sea inlet, a giant arched roof and is filled with the eerie sounds produced by the breaking waves. Sir Walter Scott described Fingal's Cave as *“One of the most extraordinary places I ever beheld. It exceeded, in my mind, every description I had heard of it, composed entirely of basaltic pillars as high as the roof of a cathedral, and running deep into the rock, eternally swept by a deep and swelling sea, and paved, as it were, with ruddy marble.”*

Between 1829 and 1832, as was common for young men of fortune at the time, Mendelssohn began a series of travels in Europe, visiting England, Scotland, Wales, Switzerland, Italy and France. After visiting Fingal's cave, he wrote to his sister Fanny *“In order to make you understand how extraordinarily the Hebrides affected me, I send you the following, which came into my head there.”* The musical extract he enclosed was the opening theme of the overture which he didn't complete until December, 1830, It was originally entitled *“Die einsame Insel”*, or *“The Lonely Island”*, however, Mendelssohn changed the name, rather confusingly using the title *“Hebrides Overture”* on the orchestral parts, but *“Fingal's Cave”* on the full score.

Although called an overture, it is a self-contained work. Its lyrical theme evokes the stunning beauty of the cave, and perhaps conveys the sense of excitement felt by Mendelssohn on seeing it for the first time. The theme is developed and extended in various ways suggesting the beauty of the natural surroundings. The second subject, in the relative major key, is longer and more lyrical and evokes the rolling movement of the waves. It builds to a tremendous climax in which a closing theme, strongly related to the first subject, explodes with excitement.

Violin Concerto in E Minor, Op. 64

(Allegro molto appassionato, Andante, Allegretto non troppo)

In July 1838, Felix Mendelssohn wrote to his friend, the distinguished German violinist Ferdinand David, *“I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace.”* The concerto took Mendelssohn six years to complete and he regularly consulted David for technical and compositional advice – a testament to how much Mendelssohn respected David, given that Mendelssohn himself was a very capable violinist. The concerto was first performed in Leipzig on 13 March 1845

with David as soloist. Mendelssohn was unable to conduct due to illness and the premiere was conducted by the Danish composer Niels Gade.

Mendelssohn's concerto is groundbreaking and goes against established concerto conventions in several ways. It breaks with the Romantic violin concerto tradition of showpieces for the soloist with relatively uninteresting orchestral parts and little need for artistry or passion from anyone. Mendelssohn referred to such concertos as merely *“juggler's tricks and rope dancer's feats.”* His was the first significant concerto for violin since Beethoven's, and was the last until the concertos of Bruch, Dvorak, Tchaikovsky and Brahms later in the 19th century.

Although he wasn't the first composer to introduce his soloist at the start of a concerto, Mendelssohn chose to do it in this work, letting soloist and orchestra explore the exposition of the main themes together instead of the more traditional double exposition, first with orchestra alone and then from the soloist. The idea was subsequently followed by nearly every 19th century composer except Brahms and Dvořák.

It also stands out from previous concertos with its connected movements. There is no break between the first and second movements, with a held bassoon note connecting the two. The bridging passage between the last two movements begins almost immediately after the slow movement, with a melody that is similar to that of the opening, hinting at the cyclic form of the piece. The linking was designed to eliminate applause between movements so that the work could be heard as a coherent whole. This would have come as a surprise to audiences of the day who were used to applauding between movements.

This violin concerto was to be Mendelssohn's last orchestral work and a masterpiece that remains one of the most popular in the solo concerto repertoire. It is also one of the most plagiarised concertos of all time, the most recent example being the theme of the second movement uplifted almost in its entirety for the song: *“I don't know how to love him”* in Andrew Lloyd-Webber's *“Jesus Christ Superstar”*.

Programme notes compiled by Roger Booth from several sources including Steven Schwartz, Phillip Huscher, Richard Dyer, Elizabeth Schwartz, Michael Steinberg, Kevin Bazzana, Paul Schiavo, Lori Newman and Wikipedia

Kaveinga Vaka: Conductor

Kaveinga was born and raised in Tonga. From a young age, music has been a central part of his life. He began by singing and conducting the church choir, playing the cornet, and later serving as Band Master for the St Andrew's High School brass band in Tonga. These early experiences shaped both his love for music and his commitment to leadership through performance. He was fortunate to receive a scholarship from St John's Theological College, through the Diocese of Polynesia in the Anglican Church, which allowed him to further his studies in New Zealand. At the University of Auckland, he majored in trumpet performance under the guidance of Huw Dann and studied conducting with Dr Jono Palmer. He graduated in 2024 with a Bachelor of Music, and during this time at the university, also had the opportunity to participate in masterclasses with internationally renowned conductors Christoph Altstaedt, Ingrid Martin, and Shi-Yeon Sung.

Currently, he is completing a Master of Music in Conducting at the University of Auckland, continuing his studies with Dr Jono Palmer. Looking ahead, he plans to pursue Doctoral Study in Music while serving as Musical Director for the Diocese of Polynesia, Anglican Church, where he hopes to contribute to the growth and enrichment of choral and orchestral music in the region.