

Hayden Chiu: Violin soloist

New Zealand-born violinist Hayden Chiu is recognised for his expressive musicality and technical mastery. He has performed in recitals and as a soloist with leading orchestras across New Zealand, and awarded 2nd prize at the 58th National Concerto Competition (2026) and 1st prize at the National String Competition (2024). Hayden recently performed in a master-class with James Ehnes at the Michael Hill International Violin Competition, and was selected as a Mignon Scholar to attend masterclasses at the International Music Academy of Liechtenstein.

Hayden credits much of his artistic growth to his primary teachers: Stephen Larsen, Professor Robin Wilson, Andrew Beer, and Elena Abramova. Also an avid orchestral musician, he serves as Concertmaster for the Auckland Grammar School Symphony Orchestra and Virtuosi, was Assistant Concertmaster of the NZSO National Youth Orchestra (2023), and a Youth Scholar with the Manukau Symphony Orchestra. Hayden performs on a bow generously on loan by the Hill Family Foundation for Arts and Music.

Hayden is delighted to return as a soloist with the Devonport Chamber Orchestra for his third performance.

ORCHESTRA

Flutes	Esther Hunter, Kathleen Mistry
Oboes	Eugénie Middleton, Elizabeth Lewis Daniell
Clarinets	Julia Cornfield, Brendan Dalton
Bassoons	David Nation, Rebecca Brimble
Horns	Miriam Robinson, Christine Breeden
Trumpets	James Hendra, Vaughan Malcolm
Trombones	Matthew Russell, Allan Grant
Timpani	Daniel Lee
Violins I	Helen Crook, Selena Sun, Michael Hunter, Joe Pinto, Alison Sorley, Jerry Lam
Violins II	Tsui-Wen Chen, Heidi Bowmast, David Kayrouz, Dianne Sainsbury, Tenwei Liu, Arthur Ranford, Susie Kasza, Alison Talmage
Violas	Judith Gust, Stephanie Thomas, Michael Vidulich, Neil Shepherd, Daniel Poloha, Iona McDonald, Lawrence Yang
Cellos	Claire Postlethwaite, John Early, Joanna Pinto, Kripa Ravi, Shiho Odlin, Hannah Jemmett, Iain Rea
Basses	Ted Malan, Andrew Kincaid

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, 8th 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



2pm, Sunday 6th September, 2026
Holy Trinity, 20 Church St, Devonport
Adults: \$20, Seniors/Students \$15,
Children under 12 free

Yi Sang Bin: 민족의 노래 Song of Our Identity

This short piece is a musical reflection on the experience of living between two cultures. Inspired by the journey of a Korean immigrant in Aotearoa New Zealand, the work explores the emotional tension between the culture of one's homeland and the culture of one's adopted home, ultimately portraying the formation of a new bicultural identity. The composition draws upon two traditional folk songs: the Korean folk song *Arirang* and the New Zealand folk song *Pōkarekare Ana*. Rather than presenting these melodies as simple quotations, they function as symbolic voices within the narrative. *Arirang* represents memory, ancestry, language, and the enduring connection to Korea, while *Pōkarekare Ana* reflects the relationships, experiences, and sense of belonging that develop within New Zealand. The work opens with *Arirang* emerging from a spacious and reflective soundscape, portraying the quiet remembrance of the motherland. As the music progresses, fragments of *Pōkarekare Ana* begin to appear, gradually disrupting and interacting with the Korean melody. The two songs are not presented as opposing forces but as reflections of an internal dialogue, expressing the uncertainty, adaptation, and negotiation that accompany the experience of migration.

Rather than choosing one culture over the other, the music gradually reveals the emergence of a new identity in which both traditions coexist. Throughout this transformation, *Arirang* remains the work's emotional foundation, symbolising the enduring influence of Korean heritage even as it is reshaped by life in Aotearoa. The resulting musical landscape suggests that identity is not defined by abandoning one culture for another, but by allowing memory and lived experience to exist together. 민족의 노래, celebrates the resilience of cultural heritage while acknowledging the transformative nature of migration, illustrating that home is not simply the place from which we come, nor solely the place in which we live, but the identity we create between them.

Alexander Borodin (1833 - 1887): In the Steppes of Central Asia

The illegitimate son of an Armenian prince, for the sake of his father's reputation, Alexander was registered as the son of Porfiri Borodin, one of the household servants. He was a very talented youth, speaking several languages and learning flute, piano and cello. After his university studies, he qualified as a doctor and also became a distinguished Professor of Chemistry. He considered science to be his work and music his hobby, and worked tirelessly for students' rights at the St. Petersburg medical school even setting up a School of Medicine for women. He also looked after his asthmatic wife and cared for numerous stray cats which he rescued from the streets of St. Petersburg. His death was sudden and unexpected when he dropped dead at a party.

Borodin wrote today's work for an event to mark the 25th anniversary of the reign of Tsar Alexander II. He provided the following explanation of the work in the score: *"In the silence of the monotonous steppes of Central Asia is heard the unfamiliar sound of a peaceful Russian song. From the distance we hear the approach of horses and camels and the bizarre and melancholy notes of an oriental melody. A caravan approaches, escorted by Russian soldiers, and continues safely on its way through the immense desert. It disappears slowly. The notes of the Russian and Asiatic melodies join in a common harmony, which dies away as the caravan disappears in the distance."*

The high harmonics of the violins set the scene - an empty but not entirely silent desert. The two melodies are given to two distinctive instrumental groups: clarinet, then the horn for the Russian melody, and cor anglais (an instrument often used by Russian composers to symbolise the exotic east) for the oriental melody. To convey the onward motion of the caravan, the lower strings play a rhythmic pizzicato throughout, with the double basses on the beat and violas and cellos off the beat.

Camille Saint-Saëns (1835 - 1921): Violin Concerto No. 3, Op 61

(1: Allegro non troppo, 2: Andantino quasi allegretto, 3: Molto moderato e maestoso - Allegro non troppo)

During his long life, as well as his considerable talent as a musician, Saint-Saëns exhibited an impressive range of other abilities and interests which included mathematics, astronomy, archeology, geology and the classics. Having written his first compositions at the age of 3, he made his debut as a pianist at the Salle Pleyel in Paris aged 10 performing Mozart and Beethoven concertos and then offering as an encore to play any one of Beethoven's piano sonatas from memory! He entered the Paris Conservatoire at age 13, studied composition and won prizes as an organist. His creative talents and extraordinarily diverse abilities led Hector Berlioz to write rather wittily of Saint-Saëns, *"He knows everything but lacks inexperience."*

Several of Saint-Saëns' works for violin resulted from his long friendship and working relationship with one of the 19th century's greatest violin virtuosos, Pablo de Sarasate. They first met when Sarasate was a 15-year-old prodigy and 24-year-old Saint-Saëns already had a formidable reputation. The first concerto that Saint-Saëns wrote for Sarasate wasn't a great success but he followed it with the Spanish-flavoured showpiece, *"Introduction and Rondo Capriccioso"*, which became a mainstay of the 19th-century violin repertoire, and was performed countless times by Sarasate. Seventeen years later, Saint-Saëns wrote his 3rd violin concerto for his friend. Unlike his early works for Sarasate, this concerto is the work of a master composer at the peak of his form, and one who knew how to exploit all of the violin's capabilities. Saint-Saëns recalled many pleasant musical evenings spent at his home with Sarasate, and those experiences were put to good use in this concerto.

The first movement starts with a fast, restless, and driving rhythm in the strings, followed immediately by the solo violin entering on a dramatic, jagged theme. A contrasting second theme brings warmth before the movement unfolds with rapid scales, arpeggios, and double stops. A peaceful, hymn-like chorale melody emerges mid-movement and later returns triumphantly. The slow movement is a gentle, serene barcarolle or siciliano. A simple, leisurely melody passes back and forth like chamber music between the solo violin and oboe, flute, and clarinet. The movement closes with the magical sound of ethereal harmonics in the solo violin doubled octaves lower by the solo clarinet. Saint-Saëns certainly knew how to orchestrate! The finale opens with a bold, dramatic dialogue between the orchestra and a recitative-like cadenza from the solo violin. This shifts into a fast-paced, and fiery main theme infused with Spanish flair. A majestic, soaring chorale returns in the brass and full orchestra, building tension before a blazing, virtuosic presto coda brings the concerto to a heroic close.

*Programme notes compiled by Roger Booth from several sources including
Yii Sang Bin, Portobello Orchestra Program notes, Mary Mayer, Maureen Buja, Richard Thompson,
William E. Runyan, Aspen Music Festival notes, J. Michael Allsen, Gemini AI*

Warwick Robinson: Conductor

Warwick is the Head of Music at Westlake Boys High School, having moved into the role after working as a freelancing orchestral clarinettist, violist, composer and arranger. 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. He directs numerous instrumental ensembles within the Westlake community including the multi-award-winning Westlake Concert Band, and also maintains an active presence as a conductor of various community Orchestras. Along with his wife Miriam, Warwick is the Event Manager for the annual KBB Music Festival, New Zealand's largest instrumental ensemble festival for Bands and Orchestras. He has two children, Jacob and Amelia.