

## ORCHESTRA AND CHOIR

**Conductors:** Steven Rapana, Diana Rhodes

- Oboes** Eugénie Middleton, Gemma Price
- Bassoon** David Nation
- Trumpets** Michael Plunkett, Dominic Cornfield, Mollie Cornfield
- Timpani** Patrick Cornfield
- Violins I** Michael Hunter, Sonya Bennett, David Choi, John Choi, Ashley Ayton
- Violins II** Heidi Bowmast, Averil Griffin, David Kayrouz, Vincent Phua, Roger Booth, Ben King
- Violas** Robyn Strange, Judith Gust, Neil Shepherd, Emily Thompson
- Celli** Graham Falla, Luke Choi, Mary Greig-Clayton, Tony Fernando
- Sopranos** Bonnie Robinson, Brooke van Velden, Chris Austin, Judy Vause, Kylie Ogden, Lindsay Thompson, MaryClare Collie, Raewyn Seto, Sylvia Barnes, Tracey Seto, Jennifer Yeh, Ming Wong
- Altos** Ann McGregor, Andrea Daly, Judith McMorland, Judith Gresham, Liz McFarlan, Pauline Potter, Rhiannon Thomas, Rosemary Thomas, Ruth Watts, Yvonne Munro, Ann Lyttelton, Libby Loseby
- Tenors** Christopher Rodley, Ivan Davies, Ken Lee-Jones, Phil Austin, William Perry, Peter Waddell
- Basses** Bernhardt Spörli, Brendan Shipman, David Rees, Jim Feist, Jack Grant-Mackie, Phil Morgan-Rees, Robert Barnes, Tom Winstanley, Charlie Yeung

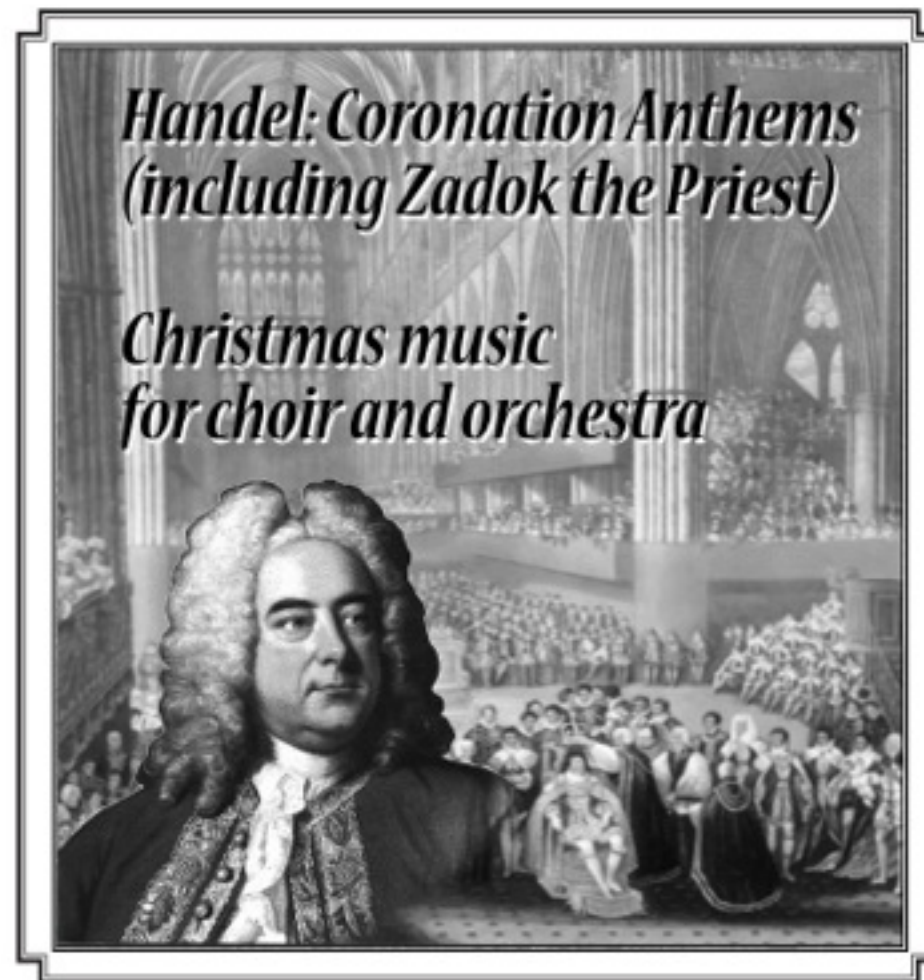
### Acknowledgements and thanks to:

- The Depot Artspace staff for their continuing support
- Devonport Copy Shoppe for printing programmes
- The Vicar and parish of the Holy Trinity who always make us welcome



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# Devonport Chamber Orchestra with the Auckland Welsh Choir



**Sunday 24th November, 2pm**  
**Holy Trinity Church, Church St, Devonport**  
**Admission \$20, Children under 12 free**

## Notes about today's Programme

The ***Prince of Wales's feathers*** is the heraldic badge of the Heir Apparent to the Commonwealth realm's thrones. Its history dates back to the Black Prince, so it has a long association with British Royal families. The feathers appear on many regimental badges and coats of arms, and although in use by many sporting bodies of Wales, there is some controversy attached because of the views of Welsh Nationalists, who see it as a symbol of historical oppression.

In beginning the concert with a short paean to the Prince of Wales feathers, (Tair Pluen y Cymry), we highlight the historical links with Britain's new royal baby: Prince George, who will succeed to the title Prince of Wales after the passing of his grandfather and father.

Songs which intersperse Handel's four Coronation Anthems throughout our subsequent programme have a developing theme of lullaby-singing, sleeplessness, more lullabies and then finally a peaceful night in the care of loving parents. Coronation Anthems recur at regular intervals in our programme, with their compelling reminder of a young prince's future destiny. Written in 1727 by George Frederick Handel, who had just been naturalised as a British citizen by George I of England, they were performed that year at the coronation of George II after the death of George I. There are relatively few pieces of music which in the space of a few bars are capable of evoking the mood of ceremony and patriotism associated with England's great State occasions, but Handel's magnificent Coronation Anthems were amongst the earliest to capture the true spirit of such events.

*Zadok the Priest* is the first and most dramatic of the four anthems, opening with a tour de force that no familiarity can stale. It has been sung at every coronation since its first performance in 1727. It has three short movements, in which the choir sings as a unit with little counterpoint. *Let Thy Hand be Strengthened* is more extended, with a lyrical central movement and a rousing 'Alleluia' to end. *My Heart is Inditing* has a more reflective character than its companion pieces. It was sung late in the service when Queen Caroline was crowned, and throughout Handel's setting there are textual references that are relevant to a queen. *The King Shall Rejoice* is the grandest and most extensive of the set. It has four contrasting movements concluding with another exhilarating 'Alleluia' in which trumpets and drums feature significantly.

Providing historical context in the programme are several movements from Bach's 3rd Orchestral Suite in D major. Although attributed to his Leipzig period, these may have been written earlier, when Bach was employed as Kapellmeister from 1717 to 1723 by the Prussian Prince Leopold at Köthen. The particularly exuberant character of the suite suggests that it may have been written for some special festive occasion.

## Programme

1. Cysga Di / Tair Pluen y Cymry (choir)
  2. Handel: Coronation Anthem  
- Zadok the Priest
  3. Bach: Suite No.3 in D - Air
  4. Hine e Hine / Cwsg (Sleep) (choir)
  5. Handel: Coronation Anthem  
- The King Shall Rejoice
- interval -
6. Suo Gan (choir)
  7. Handel: Coronation Anthem  
- My Heart is Inditing
  8. Bach: Suite No.3 in D - Gavotte
  9. Bach: Beside Thy Cradle – from Christmas Oratorio
  10. Bach: Suite No.3 in D - Bourree and Gigue
  11. Handel: Coronation Anthem  
- Let Thy Hand be Strengthened