

Consort and Quire (Handel's *The Triumph of Time and Truth* (2013), *Samson* (2014), Chroma Chamber Choir (*Messiah*, 2014), and Pakuranga Choral Society (Vivaldi's *Gloria* 2013). She appeared in her first operatic role this year as Jean in Massenet's *The Portrait of Manon* (Opera Factory). Dilys also enjoys singing in the New Zealand Youth Choir, University of Auckland Chamber Choir, and Voices of Age of Discovery.

Carol Wang started playing bassoon when she was 9 and her goal has always been a professional bassoon player and a solo artist. She is currently studying at The University of Auckland with this goal in mind. During the four years that she has lived in New Zealand, Carol has established herself as an up-and-coming young musician. Some of her recent achievements include: 2nd in NZ woodwinds competition in 2011, 1st in NZ woodwinds competition in 2012, finalist in NZ chamber music competition in 2012, semi-finalist in NZ chamber music competition in 2013, and 3rd in Australian double reeds competition 2014.



ORCHESTRA

Conductor	Ben Hoadley
Violins I	David Choi, Alex Cowdell, Mary O'Brien, Helen Lewis, Heidi Bowmast, Averil Griffiin
Violins II	Michael Hunter, Alison Sorley, David Kayrouz, Roger Booth, Tae-Gon Yoo
Violas	Robyn Strange, Lawrence Yang, Judith Gust, Neil Shepherd, Daniel Poloha
Celli	Graham Falla, Luke Choi, John Early, Mary Greig-Clayton
Basses	Andrew Kincaid
Oboes	Joy Liu, Carolyn Hyde
Bassoon	Carol Wang
Horns	Miriam Robinson, Christine Breeden

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Next Concert (with Auckland Welsh Choir): 2pm Sunday, 16th November, 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

Vivaldi: Bassoon concerto

Haydn: Symphony No. 7

Vanhal: Concerto for

Two Bassoons

Soloists:

Ben Hoadley

(and conductor)

Carol Wang, Dilys Fong



Sunday 5th October, 2pm

Harmony Hall, 4 Wynyard St

Admission \$10, Children under 12 free

Joseph Haydn (1732 - 1809)
Symphony No. 7 in C Major “Le Midi”
(Adagio-Allegro, Recitativo: Adagio, Menuetto and Trio)

Haydn was the son of country wagon maker. His singing in the local choir won him a place as a chorister in St. Stephens Church in Vienna where he received an excellent practical musical education but no systematic training in composition. In 1761 he was appointed to the post of vice-Kapellmeister for Prince Paul Esterházy, a great devotee and patron of music. Haydn held this post for nearly thirty years. During that time, his fame spread and he was in wide demand internationally. Shortly after he entered the patronage of the Esterházy court, Haydn created a symphonic trilogy based on times of day: Symphony No. 6 (Le Matin), Symphony No. 7 (Le Midi), and Symphony No. 8 (Le Soir). Unlike his later symphonies, these three symphonies showcase individual instruments in solo passages which make them almost into mini-concertos. Although Haydn gave today's symphony its name 'Le Midi', what it has to do with noon is not obvious. It opens with a ceremonial march, recalling the dotted rhythms of baroque French overtures and featuring horns. The allegro that follows harks back to the symphonies of C.P.E. Bach. For the second movement, however, Haydn added a unique and surprising touch, not to be taken up again in symphonies until the finale of Beethoven's Ninth Symphony - a Recitativo: Adagio which recalls the emotive accompanied recitatives of Baroque opera. The Menuetto and Trio is also in the stately Baroque mode and not the peasant, foot-stomping style that Haydn adopted for minuets in his later symphonies. (For this performance we will not be playing all of the Adagio 2nd movement nor the Finale 4th movement.)

Antonio Vivaldi (1678 - 1741)
Concerto in G Major for Bassoon and Orchestra (RV 492)
(Allegro non molto, Largo, Allegro) Soloist: Dilys Fong

Vivaldi learned the violin from his father, a Venetian barber who played in the orchestra of San Marco cathedral. He was ordained in 1703 and, thanks to his flaming red hair, became known as the Red Priest. However because of severe bronchial asthma he didn't have the stamina to say a complete mass and so never took up ecclesiastical duties as a priest. Instead, he became a violin teacher and later, musical director at the Ospedale della Pietà, an orphanage for a thousand girls. Among his duties was to provide two concertos per month for concerts given each Sunday by the school orchestra in which, to the amazement of visitors, the students played all the instruments, rather than just the ones deemed suitable for ladies. The sensual attraction of the girls' performances likely contributed to the widespread fame of the concerts among gentlemen patrons. Although half of Vivaldi's 700 instrumental works featured solo violin, he also provided concertos and sonatas for other instruments, including over three dozen concertos for bassoon and about 50 for pairs of instruments in various combinations. His innovations in the concerto genre include: regular use of ritornello form in the fast outer movements (tutti theme alternating with solo episodes) and strong orchestral unison passages, sensitively passionate slow movements, and virtuoso passages for soloists.

Johann Baptist Vanhal (1739 - 1813)
Concerto in F Major for Two Bassoons and Orchestra
(Allegro moderato, Andante, Allegro)
Soloists: Ben Hoadley & Carol Wang

Vanhal was born in Bohemia into a Czech peasant family who were serfs on the Schaffgotsch estates. Despite his unprivileged beginnings he was able to provide for himself by working as an organist and choirmaster in local townships. He found himself a wealthy sponsor when the

Countess Schaffgotsch heard him performing on the violin and persuaded him to move to Vienna around 1760. There he obtained lessons from the eminent violinist and composer Karl von Dittersdorf. Vanhal was a highly prolific composer in most genres and it has been said that he was the first composer to earn his living entirely from writing and performing music. His music was much admired and widely performed, and for a while, Vanhal toured extensively around Europe and moved in the most exalted musical circles. There is a well-known account from Michael Kelly of a recital in Vienna in 1784 where Vanhal played cello in a string quartet with Haydn and von Dittersdorf on violins and Mozart on viola.

Programme notes compiled by Roger Booth from several sources including Mark Sealey, Elizabeth and Joseph Kahn, Michael Cookson and Wikipedia

Ben Hoadley is a busy performer on modern and historical bassoons, who has played with many Australasian orchestras including the Sydney, Melbourne, Tasmanian, Queensland and New Zealand Symphonies, the Australian Opera and Ballet Orchestra, the Australian Brandenburg Orchestra, and further afield as guest principal bassoonist in the Hong Kong Philharmonic, the Hallé and the Trondheim Symphony Orchestras. He is a member of the Sydney Omega Ensemble, the ensemble in residence at Sydney's City Recital Hall, and the New Sydney Wind Quintet. After graduating from the Sydney Conservatorium, Ben continued studies on a full scholarship at the New England Conservatory in Boston where he received several awards, including a 10-recital tour award sponsored by the Piatigorsky Foundation, and served concurrently as principal bassoonist in the Hartford Symphony Orchestra and an extra player in the Boston Symphony and the New World Symphony Orchestras. He has also attended the Australian National Academy of Music, the Tanglewood Music Centre and the Accademia Musica Antica Urbino, Italy. Since 2007 Ben has lectured at the University of Auckland, and regularly guest tutors at other University music departments throughout NZ, and Australia. Earlier in 2014 Ben was invited to present the inaugural online master-class for the Australian Youth Orchestra. He has performed recitals at the International Double Reed Society Conventions in West Virginia (2001), Melbourne (2004) and California (2013).



Dilys Fong is in her fourth year at the University of Auckland studying Performance Music and Physics. Apart from solo performance, she has also been a member of the University Orchestra, is an alumnus of the Auckland Youth Orchestra, and often plays in chamber groups. In 2010 she received a Merit award at the New Zealand Woodwind competitions. Primarily a singer, her other musical accomplishments include receiving the 2013 University of Auckland Pears-Britten Scholarship in Singing and 2014 Marie d'Albini Scholarship. Dilys has appeared as a mezzo-soprano soloist with the Handel

