

And 'renewal' is represented by the Mozart, which I first performed 9 years ago. Inspection of the 2008 programme notes reveals that I was a would-be 'drummer' at that the time, and that my eldest child 'non-musician' was having piano lessons. His current situation is as an occupant of a student flat near Cuba Street, Wellington, which provides scant pianistic resources as part of the exorbitant rental fee. I shall ponder on the effectiveness of that particular musical investment as my nest continues to empty.

Footnote: There has been no further change on the cello front, which remains safely in its case. But I have started to investigate purchasing a Church Organ. This will probably not happen either!

ORCHESTRA

Conductor	Peter Thomas
Violins I	Helen Crook, Brecon Carter, Mary O'Brien, Michael Hunter, Joseph Chen, Helen van Druten, Helen Lewis, Lucy Burrows
Violins II	Heidi Bowmast, Ashley Ayton, David Kayrouz, Averil Griffin, Susie Kasza, Ben King, Roger Booth
Violas	Robyn Strange, Judith Gust, Neil Shepherd, Daniel Poloha, Matthew Gough, Pat Roderick
Cellos	Janet Robinson, Claire Postlethwaite, Graham Falla, Kate Parker, Mary Greig-Clayton, Michelle Caldicott, John Early
Basses	Ted Malan, Sam Brannigan
Flutes	Pene Brawn-Douglas, Laura Theim
Oboes	Eugénie Middleton, Carolyn Hyde
Clarinets	Julia Cornfield, Claire Turner
Bassoons	David Nation, Charlotte Naden
Horns	Miriam Robinson, Christine Breeden
Trumpets	Dominic Cornfield, Mollie Cornfield
Timpani	Paul Robertson

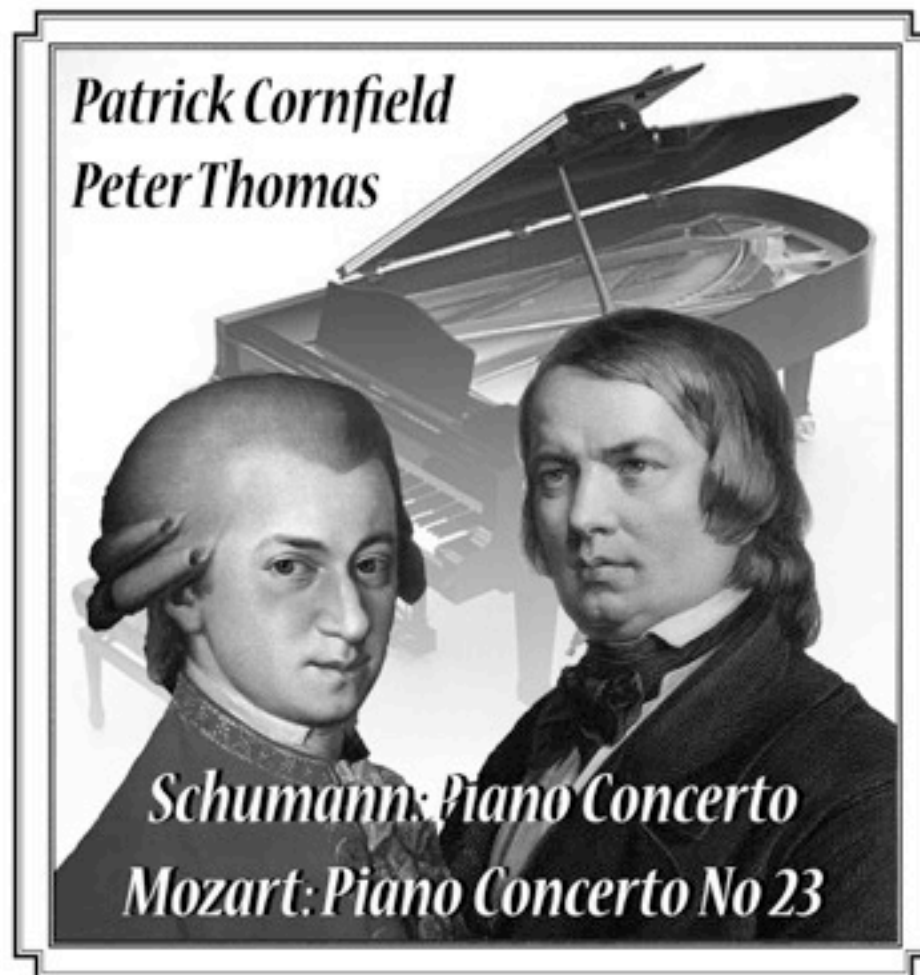
Acknowledgements and thanks to:

- Devonport Navy Band for the loan of timpani
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- The Vicar and parish of Holy Trinity Church who have made us welcome



Next Concert: 5pm Sunday, 11th June, Holy Trinity Church. For further information or to be on our mailing list, visit our website: <http://dco.net.nz/>

Devonport Chamber Orchestra



Sunday 2nd April, 2pm
Holy Trinity, 20 Church St, Devonport
Admission \$20, Children under 12 free

Wolfgang Mozart (1756–1791): Piano Concerto No. 23 in A major K. 488 (Allegro, Adagio, Allegro assai)

When Mozart settled in Vienna in 1781, he needed to make a living as a composer and performer and so between 1782 and 1786, he wrote and performed fifteen piano concertos which he considered to be some of his best works. In them, Mozart merged symphonic, operatic, and chamber music styles into a dramatic and expressive personal musical language. He probably began the K.488 concerto in 1784, when he was enjoying his greatest success as a concerto artist. He initially included oboes in the scoring but later replaced them with the darker clarinet colouration, more suited to the passionate slow movement. This concerto is not as outwardly brilliant as many of his others but is one of the most beautiful.

Mozart establishes the concerto's character in the opening movement, with music that is unusually gentle and exquisite. As in most of his concertos, he begins with a section for the orchestra in which the two main themes are established. When the piano enters, it restates each of these themes in turn, then collaborates with the orchestra in varying, reshaping and developing them. The tone of the entire movement is generous and warmly lyrical and, at times, reminiscent of arias in the Marriage of Figaro; an opera which he was composing at the same time.

The magnificent slow movement stands alone among all Mozart concerto movements, not only because of its unusually slow tempo (adagio) and rare key (his only work in F-sharp minor), but also because of its tragic power. The wind writing is particularly expressive, and the piano solos are simple and haunting. The music moves from soft poignancy to pathos, at times heartbreakingly so, especially in its final moments. But in characteristic fashion, Mozart pivots instantly from sorrow to gaiety with the onset of the last movement, back in the key of A major. The mood turns carefree and energetic, with the soloist's glittering passagework further brightening the character of this buoyant and delightful rondo.

Robert Schuman (1810 - 1856): Piano Concerto in A minor, Op 44 (Allegro affectuoso, Andantino grazioso, Allegro vivace)

Friedrich Wieck was a celebrated piano pedagogue from whom Schumann took lessons while he was a law student. Friedrich's daughter, Clara, as a young girl, promoted by her ambitious father, gave solo piano recitals all over Europe. She was not only a phenomenal pianist, but she could also sing, play the violin and compose. In her teens, Clara fell in love with Robert Schumann, nine years her elder, and wanted to marry him. However, her father, perhaps jealous of his precious daughter's happiness, worried about the deleterious effect of marriage on her highly lucrative career, and unimpressed with Schumann's uncertain prospects, refused his consent, and the lovers began a bitter three-year battle which ended in the courts amid wild and slanderous accusations. They eventually won their case and were married in 1840.

Until that time, Schumann had written mostly small-scale pieces - songs and piano music. His astute wife however, quickly realised that success would depend on his branching out into larger orchestral works. Over the next 12 years, with Clara's support and gentle coaxing, Schumann produced four symphonies, six overtures, three concertos and other orchestral works. He also wrote an A minor Fantasy for piano and orchestra. Later, he added another two movements to it to produce his piano concerto which was premiered by Clara with Mendelssohn conducting.

The opening of the concerto is very dramatic, starting with an orchestral statement followed by the piano with a powerful cascade of chords leading to a wistful oboe tune. Edvard Grieg heard Clara Schumann play the concerto and later, used a very similar opening in his own Piano Concerto.

Like many composers, Schumann was fond of encoding names in his music. Some scholars have suggested that the first four notes of the oboe theme which opens the concerto (C, B-flat (H in German), A, A) could be taken to spell Chiara, or CHiArA - the Italian version of Clara's name, and a version that Schumann's often used when writing about his wife. This oboe theme dominates the first movement, and when it is transformed into a tender exchange of intimacies between the piano and clarinet, it becomes the most poetic and magical moment in the concerto. Then later, after the sweeping cadenza, Chiara returns at end of the first movement as a quick march with off-beat accents and suppressed excitement.

The second movement is slower and more reflective with some lovely lyrical writing for both piano and orchestra. It ends with the main theme of the first movement as a hunting call-like transition into the finale, which is robust and joyous. Schumann puts a theme in the middle of the finale that sounds as though it is in triple meter at half the tempo, but writes it in the original meter so that it becomes a minefield of very difficult syncopations and displaced accents. Finally, the movement closes with a buoyant waltz.

In her diary, Clara wrote of this concerto: "*the piano is interwoven with the orchestra in the most delicate way – one can't imagine the one without the other.*"

- Programme notes by Roger Booth from several sources including Phillip Huscher, Herbert Glass, Paul Schiavo, Michael Steinberg, Wendy Thompson and Paul Horsley

Patrick 'Paddy' Cornfield writes ...

The theme for my 14th annual DCO concert is 'change and renewal'. There has been plenty of the former in the Cornfield household this year, and debatably too little of the latter. Right now, there is an upturned desk, drawers, and various piles of garden waste resolutely occupying my front garden. This is ample testimony to the lack of renewal on our property, although perversely it also demonstrates an absence of change in this particular area too.

The most obvious sign of change is in the Cornfield family DCO audience figures - down from a full-strength 4 from 2 generations, to zero of any generation. That's good news for other audience members who may enjoy being blasted at close-range by a concert Steinway, and also good for my weekly food bill. But over time, I foresee that Cornfields will begin to disappear from the orchestra too as they move from our Devonport community.

Another big change is that, after a very long illness, my father-in-law passed away in the run-up to this concert. As I write this, our 1st Clarinet is on a plane heading back from the UK. I have been making various sacrifices to the Air NZ Staff Travel gods who, when angered, can maroon you at Los Angeles airport for days on end. Hopefully, Julia is in the orchestra as you read this – otherwise some other unlucky player is sight-reading this afternoon.

So 'change' is represented by the Schumann. This is the first concerto I've learnt from scratch since 2013, and was a frequent request from my wife and our former conductor, Ashley Hopkins - both clarinetists. The work just happens to be peppered with clarinet solos, which I believe represent Schumann's wife Clara. So an appropriate work for me to undertake, and I'm glad I started before Christmas for once (the 3rd movement being a haze of cross-rhythmic quavers).

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