

## ORCHESTRA

<b>Conductor</b>	Ashley Hopkins
<b>Violins I</b>	Helen Crook, Helen van Druten, Mary O'Brien, Sonya Bennett, Jim Hessel, Alison Sorley, Joe Pinto, Joella Pinto
<b>Violins II</b>	Sarah McCracken, Emily Bouwhuis, Averil Griffin, Tsui-Wen Chen, David Kayrouz, Roger Booth, Lance Cablik
<b>Violas</b>	Pat Roderick, Warwick Robinson, Alison Talmage
<b>Celli</b>	Janet Robinson, Maxine Cunliffe, Graham Falla, Jason Hopkins
<b>Bass</b>	Huko Kobé
<b>Flutes</b>	Raewyn Donaldson, Jennifer Timmin
<b>Oboes</b>	Vanessa Newton-Wade, Matthew O'Ryan
<b>Clarinets</b>	Julia Cornfield, Jarrad Marshall
<b>Bassoons</b>	Jaqui Hopkins, Craig Banfield
<b>Horns</b>	Yih-Hsin Huang, Miriam Robinson
<b>Trumpets</b>	Kay McKenzie, Dominic Cornfield
<b>Trombones</b>	Margaret van Ginkel, Tom Chester, Bob Latimer
<b>Timpani</b>	Jennie Hoadley

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Ph 486-8166
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# Devonport Chamber Orchestra

## Mozart Piano Concerto No 21



Soloist:  
Patrick Cornfield

**LISZT Piano Concerto No 2**

**Sunday 2nd May 2pm**

**Holy Trinity Church**

**Church Street, Devonport**

**Admission \$15 Children under 12 free**

## Wolfgang Amadeus Mozart (1756 - 1791): Don Giovanni Overture

The opera centers on Don Giovanni, the seducer of 2,000 women, who murders the Commendatore - father of one of his conquests, Donna Anna - in a street fight. In time, he finds himself in a churchyard in front of the statue of his victim, which he jokingly invites to dinner. To his surprise, the statue accepts the invitation. When the unwelcome apparition arrives, it announces that Don Giovanni is a doomed man; the earth opens and Hell's flames swallow the miserable reprobate.

Before Don Giovanni, overtures in classical opera rarely foreshadowed the drama to come. This Overture, however, provides more than a hint of what is to follow. The supremely ominous opening music recurs in the opera itself when the statue of the Commendatore comes magically to life to demand that Don Giovanni repent his misspent life. The darkly dramatic opening is only a hint, however, and the music soon hurries off with the exuberance, vitality and virility of Don Giovanni himself, interrupted by suggestions of the conflict that he inevitably brings upon himself.

## Mozart:Piano Concerto No. 21 in C major

Not only was Mozart the first great composer of piano concertos, but his sheer prodigality in this genre was phenomenal. For example, in Vienna he wrote no fewer than a dozen piano concertos during the brief period from 1784 to 1786. This concerto is widely regarded as one of the crowning achievements. Like other Mozart works in C major, it exudes pomp, majesty and a military flavor, beginning right with the first movement's march-like principal theme announced in the opening bars, an idea that will recur some dozen times within the orchestral exposition alone. The piano's entrance is delayed past the expected point and, rather than offering a grand opening statement, the piano slips in gently and unobtrusively, suggesting that the piano and orchestra will share the limelight. Indeed, throughout the movement, piano and orchestra both reserve certain material for themselves. No fewer than eight melodic ideas can be identified in this movement, extraordinarily rich in invention. Virtuoso passage work alternates with dignified lyricism in an ever-changing mosaic of thematic ideas for soloist and orchestra. Mozart left no written-out cadenzas for this concerto, as he probably invented them on the spot for his own performances.

The second movement has been called a "dream Andante", although the mood of blissful repose is dotted with poignant dissonances, which caused Mozart's father incorrectly to suspect copyist's errors. This is the movement made famous (or infamous, maybe) through its use in the 1967 Swedish film *Elvira Madigan*. There is a certain poetic logic in this borrowing, for the nature of the music strongly suggests an extended, soul-searching aria in the Italian operatic style for a distressed lady, very much like *Elvira* of Mozart's *Don Giovanni*.

The finale is a high-spirited rondo in which, unusually, the opening theme goes first to the orchestra not the soloist. The subtle interplay of soloist and orchestra that pervaded the first movement returns, as does the brilliant sound of trumpets and drums.

## Franz Liszt (1811 - 1886): Piano Concerto No. 2 in A major

Liszt made his first sketches for both of his piano concertos before he reached the age of 20, but neither was completed and performed until he was in his 40s. Part of the explanation for that long delay was Liszt's inexperience in writing for the orchestra. It was not until the 1840s, when he took up his duties as court conductor in Weimar, that he began writing orchestral works in earnest.

The 2nd concerto is cast in a single movement, but, as in most one-movement symphonies and concertos, it falls into divisions corresponding more or less to the respective movement of

a conventionally structured work. It is built almost entirely on a single theme which is treated not as a series of variations, but rather as a chain of metamorphoses in which it is always clearly recognizable - a stunning illustration of the principle Liszt called "transformation of themes". The transformations in this instance assume many varied characters - yearning, solemn, martial, sensuous, serene, heroic - and virtuosity is never absent in this work, but it is sustained by an abundance of substance well beyond the norm for romantic display pieces.

Although it is by no means lacking in opportunities for virtuoso display, it gives the impression of being quieter, more introspective than the First Concerto, partly because of the ravishingly beautiful opening for woodwinds, in which the sweet song of the clarinet turns out to generate many of the musical ideas that follow. The orchestration throughout is masterly, and although there are many brilliant passages throughout this concerto, Liszt is atypically restrained in his virtuoso display. The sparkling, cadenza-like passages are built on the basic thematic material and contribute further to the unity of this remarkable score.

## Patrick 'Paddy' Cornfield writes...

I can barely believe this is my seventh annual concert with the DCO. I considered there was a distinct possibility I would retire from the 'local concert platform' after last year's titanic struggle with Rach 3. In the event, I settled for an 8-month practice holiday. Rach 3 was such an intoxicating piece to tackle that doing cold-turkey seemed the only cure. So, back to my old ways and two new concertos to prepare in 3 months!

My youngest daughter asked me a few weeks ago: "Daddy, what happens when you run out of concertos to play?" Doing the maths, I recalled seeing Australian pianist Piers Lane recently. His biography stated he had about 70 concertos in his repertoire - impressive, even for a top professional. So I replied to my daughter "I'll be 98 years old by then..."

Regular audience members may be curious about how I choose what to play at these concerts. I can inform them the choice is based solely on me working my way through all the music I purchased 30 years ago. The Liszt I'm playing today is an exception - I bought that specifically. I used to play a lot of Liszt when I was a young man. On mature reflection, I estimate this would have typically involved playing very fast and loud, or very slow and quiet, in some vain attempt to impress any nearby females - so pretty much what Liszt had in mind when he played, by all accounts!

I greatly enjoyed learning the Mozart No.23 A major concerto for my 2008 concert, but I initially considered the No.21 C major concerto. I rejected it at the time on marital grounds (clarinets are not required...) but I could no longer resist the temptation. Its famous 2nd movement is featured in several movies. Try 'The Spy Who Loved Me', if you like the action genre. It is musical perfection, and I'm greatly looking forward to performing it for the first time. One problem with this work is there are no less than 5 empty slots for cadenzas, where the soloist is expected to demonstrate his skill and good taste. No doubt Mozart would have provided superb improvisations when he was the soloist - if only he had written them down. Nor could I find any cadenzas I liked by other composers. So there was nothing else for it: I would have to write my own - another world-first in Devonport!

I hope you enjoy this year's selection of contrasting works by two great pianist/ composers.

