

orchestral texture and the harmonic dissonance increase to near the breaking point. This gives way to a lyrical Allegro in which buoyancy rubs shoulders with measured grace. The movement's two main themes are set apart not only by their contrasting melodic character but by their instrumentation; the first is conceived for the strings, while the second employs the rich texture of Mozart's beloved clarinets playing in thirds. The dotted rhythms of the introduction reappear in the slow movement, a subtle adagio in the poignant key of A-flat. Often the third movement is the least memorable in a Classical symphony — a throw-away minuet sometimes serving only to “cleanse the palate” between the more imposing courses of the slow movement and the finale. But in this symphony, the third movement is memorable. The Minuet is unusually boisterous — a sort of peasants' minuet, and the contrasting Trio contains one of the composer's most endearing dance tunes; a lilting clarinet “ländler” (Austrian folk dance) melody with delightful echo effects underpinned by the second clarinet playing arpeggios in its low (chalumeau) register. The Finale is in sonata form built on a single theme that undergoes all manner of rhythmic, harmonic and contrapuntal exploration, very much in the style of Joseph Haydn.

*- Programme notes by Roger Booth compiled from various sources including writings from James Keller.*

## ORCHESTRA

<b>Conductor</b>	Alex Taylor
<b>Violins I</b>	Mary O'Brien, Sonya Bennett, Emily Bouwhuis, Joe Pinto, Shyam Sankaran
<b>Violins II</b>	Alison Sorley, Tsui-Wen Chen, Kai-Ting Yang, David Kayrouz, Roger Booth
<b>Violas</b>	Sharyn Palmer, Judith Gust, Pat Roderick, Lawrence Yang
<b>Celli</b>	Annette Sachtleben, Graham Falla, Maxine Cunliffe, Ella Cornfield
<b>Bass</b>	Huko Kobé
<b>Flute</b>	Pene Brawn-Douglas
<b>Clarinets</b>	Julia Cornfield, Ashley Hopkins
<b>Bassoons</b>	Jackie Hopkins, David Nation
<b>Horns</b>	Miriam Robinson, Jill Ferrabee
<b>Trumpets</b>	Dominic Cornfield, Mollie Cornfield
<b>Timpani</b>	Patrick Cornfield

*Next Concert: “Serenades for Strings”  
Sunday 14th August, 2pm, Depot Artspace*

For further information and to be on our mailing list, go to our website:

<http://dco.net.nz/>

# Devonport Chamber Orchestra at the Depot



**Sunday 26th June, 2pm**  
**28 Clarence Street, Devonport**  
**Admission \$10, Children under 12 free**

## Mia Camilleri - French Horn Soloist

The haunting horn solo that opens the finale of Stravinsky's Firebird Suite caught my ear and imagination as a high school student. However I did not play the French Horn until I discovered an old, dented French horn in a music department cupboard when I was a school teacher many years later.

My musical background was in brass and I was a member of the 1984 National Youth Band playing tenor horn. A Bachelor of Music led to music teaching at Papakura High School and Pakuranga College, but once that grotty horn was in my hands I found myself leaving my job, buying a beautiful shiny new horn and spending the next two years back at The University of Auckland studying the horn with Nicola Averill, principal horn in APO.

I work as an Itinerant Brass teacher in Auckland and play free-lance horn with Bach Musica, St Matthew's Chamber Orchestra and the Dunedin Sinfonia. I have a credit on OMC's *How Bizarre* album and have played numerous professional shows and gigs including Michael Crawford, BB King, Bread and ELO. Chamber music is another avenue for music making and, by the way, I still harbour an ambition to play that Firebird solo.



## Wolfgang Amadeus Mozart (1756 - 1791)

### Horn Concerto No. 3 in E-flat major, K447 (three movements)

Mozart wrote all four of his horn concertos for an extraordinary virtuoso, Joseph Leutgeb. He and Mozart became life-long friends as evidenced by the jokes, mockery and near-insults found in the margins of the autographed manuscripts of the horn concertos. In 1777 Leutgeb moved to Vienna, apparently because he had inherited a cheese shop there, and it was in Vienna that he and Mozart continued their close friendship until the composer's death.

The third Horn Concerto stands out from all the others. It is not scored for the usual two oboes and two horns with strings, but for clarinets and bassoons, which gives it a different textual colour. Further, it is the largest of the completed concertos, and its harmonic vocabulary is much more developed. For these reasons, it has been suggested that it may have been composed relatively late in Mozart's life, perhaps after the other three, although some scholars dispute this suggestion. Whatever the truth, the notable musicologist H.C. Robbins Landon wrote of the horn concerti: "Delightful as they all are, K447 is the finest ...the orchestral texture is richer and

more symphonic. There is real nobility and grandeur in the forte which bursts into the lyric piano opening. The second movement, a 'Romance' gives the soloist an opportunity to display her finest cantabile".

The rich interplay between orchestra and soloist in the first movement is reminiscent of Mozart's late piano concertos. The orchestra's opening ritornello provides a brief summary of a sonata form concerto exposition which the soloist then extends, and then builds to a strong climax. The development section moves through rather surprising keys, requiring the soloist to be confident in her right hand technique to get the chromatic stopped notes in tune. A series of modulations eventually return to the home key, where the orchestra leads the way in bringing back the opening material. The 'Romance' slow movement is in the key of A-flat, a key that Mozart employed only rarely, although almost always for music that is pensive, reflective and harmonically rich. It is laid out in a simple rondo form with four statements of the basic theme, alternating with other material. The finale is a wonderful rondo evocative of the hunt, filled with touches of humour and lovely fragments of orchestral colour. There is one particularly delightful episode when Mozart brings back the material of the slow movement, sped up and converted from a delicate romance to a roistering hunting call.

### Symphony No. 39 in E-flat major, K.543 (four movements)

The 39th Symphony is the first of a set of three (his last symphonies) that Mozart composed in rapid succession during the summer of 1788. Incredibly, all three were produced in around nine weeks. Each is a full-scale work comprising the standard four movements typical of the late-Classical symphony. Twelve movements in nine weeks would mean that, on the average, Mozart devoted just five days and a few hours composing each movement. Yet that doesn't take into account the fact that he was also simultaneously writing other pieces, giving piano lessons, tending a sick wife, entertaining friends, moving to a new apartment, and begging friends for assistance that might see him and his family through what was turning into an extended financial crisis.

Taken together, the three final symphonies seem to explore Mozart's personality. Number 39 is gentle, buoyant and courtly, as if to reflect the royal patronage upon which he depended for his livelihood. Number 40 is a rare foray into gravity (one of only two symphonies in minor keys), perhaps reflecting Mozart's depression over his waning popularity, dwindling finances, cancelled concerts, indifferent publishers, few students, daughter's death and the numbingly dull task he faced of providing dances for royal soirees to stave off poverty. Number 41 (nicknamed "Jupiter") reflects the invincible spirit and optimistic aplomb that spurred him to keep creating work of brilliance and inspiration that transcended his gloomy personal circumstances and far surpassed the limited horizons of his audiences.

Symphony No. 39 opens grandly, with a slow, darkly dramatic introduction, reminiscent of the Don Giovanni overture written not long before it, in which the