

Remaining Concerts in 2013

26th May, 2pm
Brahms 1st Piano Concerto
Paddy Cornfield's 10th
Anniversary Concert
Holy Trinity Church,
20 Church St

7th July, 2pm
Vivaldi Concerto for
Violin and Cello
Emily Allen and Janet Robinson
Harmony Hall, 4 Wynyard St

1st September, 2pm
Beethoven Violin Concerto
John Choi
Harmony Hall, 4 Wynyard St

27th October, 2pm
Albinoni and Mozart Concerti
for Oboe
Jemma Price
The Depot Artspace,
28 Clarence Street

24th November, 2pm
Handel Zadok the Priest
With Auckland Welsh Choir
Holy Trinity Church,
20 Church St

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

Devonport Chamber Orchestra at the Depot

Torelli & Neruda: Trumpet Concerti
Manfredini: Christmas Concerto
Handel: Water Music Suite
Charpentier: Prelude

Bill Stoneham
- Trumpet



Sunday 24th March, 2pm
28 Clarence Street, Devonport
Admission \$10, Children under 12 free

ORCHESTRA

- Violins I** Emily Bouwhuis, Michael Hunter, Mary O'Brien, Alison Sorley, Ashley Ayton, Averil Griffin
- Violins II** Sonya Bennett, David Kayrouz, Susie Kasza, Vincent Phua, Emi Steedman
- Violas** Sharyn Palmer, Judith Gust, Pat Roderick, Lawrence Yang
- Celli** Maxine Cunliffe, Hannah Jemmett, Luke Choi, Graham Falla
- Continuo** Patrick Cornfield

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Next Concert: Sunday 26th May, 2pm, Holy Trinity Church, Devonport



Bill Stoneham

As New Zealand's leading trumpet soloist, Bill has performed all over the country. Recent reviews have described him as having “wonderful control of his instrument” with a sound that is “bright, clear and uplifting”. When not performing at the front of the orchestra, Bill can be found in the more intimate setting of his ever-popular trumpet and organ recitals.

Bill began playing the trumpet at the age of eight under the guidance of his father. After completing his Bachelor of Music at Birmingham Conservatoire, UK, he moved to New Zealand in 2005. He has studied with leading trumpet players in the UK, New Zealand and Australia.

Bill has performed with major orchestras in both New Zealand and Australia, including the Queensland Symphony Orchestra and the Auckland Philharmonia as well as being the principal trumpet with Hamilton's Opus Orchestra for the last eight years. He has toured numerous times around the country from as far north as Kerikeri to Dunedin in the south, covering towns and cities large and small. He has featured alongside such names as Dame Malvina Major and has appeared many times on television and radio.

Bill is very keen to encourage a solo voice for the trumpet in New Zealand, and works with several composers. In

August he premièred the work *Prelude and Fugue* by the New Zealand composer Chris Adams; a work for trumpet and organ written specifically for Bill. He is also working with the New Zealand composer Robbie Ellis with a premier of his new work for trumpet planned for 2013.

Marc-Antoine Charpentier (1643 - 1704)

Prelude from Te Deum in D major

Charpentier composed his grand polyphonic motet *Te Deum in D major* during his stay at the Jesuit Church of Saint-Louis in Paris, where he held the position of musical director. After the work's rediscovery in 1953 by the musicologist Carl de Nys, the instrumental prelude we hear today was chosen in 1954 as the theme music preceding the broadcasts of the European Broadcasting Union, and has become Charpentier's best-known work.

George Frideric Handel (1685 - 1759)

Water Music Suite Selection (Overture, Gigue, Minuet, Bourrée, March)

The *Water Music* is a collection of orchestral movements, often performed as three suites. It premiered on 17 July 1717 after King George I had requested a concert on the River Thames. The concert was performed by 50 musicians playing on a barge near the royal barge from which the King listened with close friends. The barges, heading for Chelsea or Lambeth and leaving the party after midnight, drifted in the tides of the river. George I was said to have enjoyed the suites so much that he made the exhausted musicians play them three times during the course of the outing. They remain very popular works today.

Giuseppe Torelli (1658-1709)

Trumpet Concerto in D major (Allegro, Adagio-Presto-Adagio, Allegro)

An Italian composer and violinist, Torelli began his career composing chamber music, and later turned to concertos advancing the genre significantly. The development of the piccolo trumpet made it possible for trumpeters to tackle both original Baroque trumpet repertoire and transcriptions of works originally intended for oboe, with which it has a comparable pitch range. This concerto was written around 1701 as one of the first of several trumpet-oboe pieces that remained unpublished until after his death. It was composed for the “natural” trumpet and likely performed on feast days in the acoustically brilliant San Petronio Basilica.

Francesco Manfredini (1664-1762)

Concerto Grosso, Op.3 No.12 (Pastorale, Largo, Allegro)

Soloists: Emily Bouwhuis and Sonya Bennett

Manfredini was born in Pistoia and studied violin with Giuseppe Torelli. As a contemporary of Bach and Vivaldi, his work shows their influence. Much of his music is presumed to have been destroyed after his death; only 43 published works and a handful of manuscripts are known. Yet his groups of *Concerti Grossi* and *Sinfonias* show a highly accomplished composer, well versed in the mainstream Italian school of composition. His name may have completely disappeared had he not composed a *Christmas Concerto*, the last in a set of 12 *concerti grossi*, all of which demonstrate a gift for easy melodic invention.

Johann Baptist Neruda (1707-1780)

Trumpet Concerto in E-flat (Allegro, Largo, Vivace)

Relative to other composers of the Classical era, Bohemian composer, Johann Neruda is little known. His compositional output included eighteen symphonies, fourteen instrumental concertos, sonatas, sacred works and an opera. One of the composer's more significant works is this *Concerto in E-flat* for trumpet and strings. Originally written for the “corno da caccia” or “natural horn” using only the high register, it is now rarely performed on anything other than an E-flat or B-flat trumpet.

(Notes by Roger Booth, adapted from several sources)