

In his early work Albinoni was much influenced by Vivaldi however this lovely concerto shows that he was capable of creating his own style in lingering melodic lines combined with a masterful structure.

(Notes by Roger Booth from several sources including Pamela Shepherd, John-Pierre Joyce, Janette Lloyd, Matthew Lynch, Laurien Jones, and Michael Pilkington)

Gemma Price: Oboe Soloist

Gemma was raised in a musical family, starting violin lessons at an early age. This passion quickly expanded and soon she was also learning piano, flute and singing. She started playing oboe at the age of 10, learning from Alison Jepson, and at 14 decided to make it her musical focus. This has led to many experiences such as playing in a variety of orchestras and chamber groups, including the 'Poulenc Players', who reached the Auckland Final of the NZCT Chamber Music Contest. At 18, she currently plays principal oboe in the Auckland Youth Orchestra, which has recently returned from a tour of the South Island playing a programme that included Tchaikovsky's Fourth Symphony. She is in her first year of a Bachelor of Music degree at the University of Auckland studying with with Martin Lee. She has learnt from other highly regarded oboe players including Peter Dykes, Gordon Hunt and Diana Doherty. In 2012 she started teaching oboe to beginners which she greatly enjoys.

ORCHESTRA

- Violins I** Michael Hunter, David Choi, Neil Shepherd, Gillian Baynes, Ashley Ayton
- Violins II** Alison Sorley, Heidi Bowmast, David Kayrouz, Roger Booth, Ben King
- Violas** Judith Gust, Celina Reyes, Pat Roderick, Lawrence Yang
- Celli** Maxine Cunliffe, Hannah Jemmett, Luke Choi, Graham Falla, Mary Greig-Clayton
- Bass** Edward Malan
- Continuo** Patrick Cornfield



Next Concert: Sunday 24th November, 2pm, Holy Trinity, Devonport

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

Devonport Chamber Orchestra at the Depot

A graphic advertisement for Gemma Price, an oboe soloist. It features a circular portrait of her holding an oboe. The text 'Gemma Price - Oboe' is at the top. Below the portrait, the program is listed: 'Warlock: Capriol Suite', 'Mozart: Aria arranged for oboe', and 'Albinoni: Oboe concerto in D min'. The graphic is enclosed in a double-line border.

Gemma Price - Oboe

Warlock: Capriol Suite

Mozart: Aria arranged for oboe

Albinoni: Oboe concerto in D min

Sunday 27th October, 2pm
28 Clarence Street, Devonport
Admission \$10, Children under 12 free

Wolfgang Amadeus Mozart (1756 - 1791)

Concert Aria: “Ah se in ciel, benigne stelle” K. 538

Mozart began writing operas when he was a boy. He mastered the popular Italian operatic style during two extended trips to Italy with his father. Learning how to work with singers often meant writing individual arias for a specific artist. Such pieces, called concert arias, were sometimes interpolated into another composer's opera as a showcase for a specific singer. They could also be performed independently.

Mozart retained a love for the female voice throughout his life, often transferring his affections for their vocal qualities to the women themselves. He originally drafted “*Ah se in ciel, benigne stelle*” in 1778 in Mannheim for Aloysia Weber, with whom he had fallen in love. The romance did not work out and Aloysia married the painter Joseph Lange, but two years later, Mozart married Aloysia's younger sister Constanze. In 1786, Mozart dusted off the Mannheim manuscript and revised the aria for a performance, probably as an entr'acte to an oratorio by CPA Bach.

The text is from “*The Chinese Hero*”, a libretto by Pietro Metastasio. In the original, a castrato singing the title role would have performed the aria. The writing is exceptionally difficult for the singer, requiring agility across a wide range. The style of writing admirably suits the lyric qualities of the oboe as you will hear today.

Peter Warlock (1894 - 1930): Capriol Suite

(Basse Danse, Pavane, Tordion, Bransles, Pieds en l'air, Matachins)

Peter Warlock was the pen name of Philip Arnold Heseltine. Not only was he a talented composer and arranger, but he excelled as a writer, journalist, editor, and music critic. Some sources speculate that because Warlock was a music critic, he wanted to use another name as a composer and chose “*Warlock*” possibly in parody of his interest in the occult. From an early age he was fascinated by the work of Fredrick Delius. The two became close friends, and Delius supported and mentored him throughout Warlock's short life. Warlock arranged many of Delius's orchestral compositions for piano and also wrote a book about Delius, and organized many concerts dedicated solely to Delius's music.

On graduating from Oxford, Warlock resisted family pressure to work in the stock exchange choosing rather to frequent an artistic circle of friends that included the novelist D H Lawrence. Several reviewers describe Warlock as a conflicted personality who demonstrated extreme moods and was thought to have had a dual personality. He committed suicide at age 36. His personal life has been popularized in the movie “*Voices from a Locked Room*”.

During his life, Warlock was considered an authority on Elizabethan and Jacobean music. He edited over 300 renaissance lute songs for voice and keyboard or for choir. In 1926 Warlock composed the Capriol Suite for string orchestra basing it almost completely on dance tunes taken from a book published in 1588 by Thoinot Arbeau - an anagram of his real name, Jehan Tabourot. As a Canon of the cathedral at Langres, Tabourot probably felt it was not wise to publish a work on such a

secular entertainment as dance under his own name. As in many text books of the period, the material is presented in the form of a dialogue, in this case between Arbeau and Capriol (a lawyer), which explains Warlock's choice of name for his Suite.

The first dance, *Basse Danse*, is a lively dance for older folk, in which the dancers' feet for the most part slide along the floor. The second, *Pavane*, is far more stately in nature, while the following *Tordion* is once again spirited, similar in mood to the opening movement. The *Bransles* (pronounced "Brawl") is a fast country dance which works itself into a frenzy, continuously building in speed and excitement. The subsequent *Pieds en l'air* is justifiably the suite's most popular movement, named after the dancers' instruction (feet in the air). The dancers' feet should move so gently that they barely touch the floor. This movement provides a nice oasis of calm before the final movement, *Matachins*, an exhilarating sword dance, danced by four men in pretend combat. The music is march-like throughout, climaxing in violent dissonances which send the piece hurtling to its close.

Tomaso Giovanni Albinoni (1671 1751)

Concerto for Oboe and Orchestra in D minor Op. 9 No. 2

(Allegro e non presto, Adagio, Allegro)

Albinoni was a contemporary of Antonio Vivaldi and although these days somewhat in the shadow of Vivaldi and Corelli, he was one of the greatest composers of the Italian baroque. A musician who contributed particularly to the development of the concerto form, he was probably the earliest composer consistently to use the three movement (fast, slow, fast) concerto form. He was also the first composer to write solo concerti for the oboe. The Albinoni family was quite wealthy and, although he had contact with noble patrons, Tomaso did not need to earn his living by writing music for the church or court. He existed at the margins of the city's music-making establishments and, unlike Vivaldi, never held posts at any of Venice's churches or ospedali. Instead, he lived off his father's paper business and appears to have been content to remain a freelance composer. His output was divided between operas and instrumental music. Although popular in his day, virtually all of his operatic works have been lost, leaving us with around 170 sonatas, sinfonias and concertos.

Albinoni was particularly enamored of the beautiful sound of the oboe. Concerti of the time were primarily the domain of stringed instruments but Albinoni wrote four concerti for solo oboe and four for two oboes. The Concerto for oboe and strings in D Minor is the second of his last published set issued in Amsterdam in 1722. The set was dedicated to Maximilian Emanuel, the Elector of Bavaria.

In the first movement, the oboe characteristically begins a dialogue with the strings using a short phrase. This is repeated and developed in an increasingly elaborate number of variations until the end of the section. The second movement is regarded as a jewel of slow movements and, as such, is very well known in its own right. The beautiful and beguiling melody moves almost hypnotically over the rising and falling accompanying strings. In contrast, the final movement is radiantly joyful and provides a fitting balance to what has gone before.