

## Timothy Carpenter: Conductor

Timothy has studied cello, organ and conducting. He has just recently gained his Master of Music with first class honours from the University of Auckland under Prof Uwe Grodd, Dr. Karen Grylls and Dr. Gregory Camp. Before this he gained the Licentiate of the Royal Schools of Music in Cello with Distinction, a Bachelor of Music from the University of Waikato and an Honours degree in performance organ from the University of Auckland. He has been a member of the New Zealand National Youth Orchestra, the New Zealand Youth Choir and is currently a member of Voices New Zealand. Timothy is emerging as one of New Zealand's most active and promising young conductors. As well as his studies at University, he has attended conducting master classes in the United States, Europe, the United Kingdom, Australia and New Zealand. He has conducted the Melbourne Symphony Orchestra, Western Australia Symphony Orchestra, Tasmanian Symphony Orchestra, Auckland Philharmonia Orchestra, and the New Zealand Symphony Orchestra. Currently, Timothy is Director of Vocal and Choral Music at St Paul's Collegiate Hamilton, Musical Director of Hamilton Civic Choir, Associate Conductor of OPUS Chamber Orchestra, and is a guest conductor with St Matthews Chamber Orchestra, the Devonport Chamber Orchestra and Bach Musica NZ. In December he made his opera debut as the Musical director for Opera Otago's production *A Christmas Carol* by Philip Norman. This year he is the Musical Director for *Mary Poppins* in Hamilton. Timothy hopes to further his studies overseas and pursue a career in conducting.

## ORCHESTRA

<b>Violins I</b>	Michael Hunter, Brecon Carter, Helen van Drueten, Edward Liu, Lucy Burrows, Claire Liu, Tim Williams, Alison Sorley
<b>Violins II</b>	Helen Lewis, Heidi Bowmast, Tsui-Wen Chen, David Kayrouz, Susie Kasza, Sofia Wigram, Ben King, Roger Booth
<b>Violas</b>	Dora Tsao, Logan Wu, Daniel Poloha, Alison Talmage, Pat Roderick, Anne-Marie Forsyth
<b>Cellos</b>	Claire Postlethwaite, John Early, Kate Parker, Graham Falla, Mary Greig-Clayton, Michelle Caldicott
<b>Basses</b>	Andrew Kincaid, Samantha Cooke
<b>Flutes</b>	Pene Brawn-Douglas, Hannah Bryant
<b>Oboes</b>	Elizabeth Lewis, Matthew O'Ryan
<b>Clarinets</b>	William Shin, Claire Turner
<b>Bassoons</b>	David Nation, Jo Cakebread
<b>Horns</b>	Yih-Hsin Huang, Christine Breeden
<b>Trumpets</b>	Brendan Agnew, Adrian Hirst
<b>Timpani</b>	Patrick Cornfield

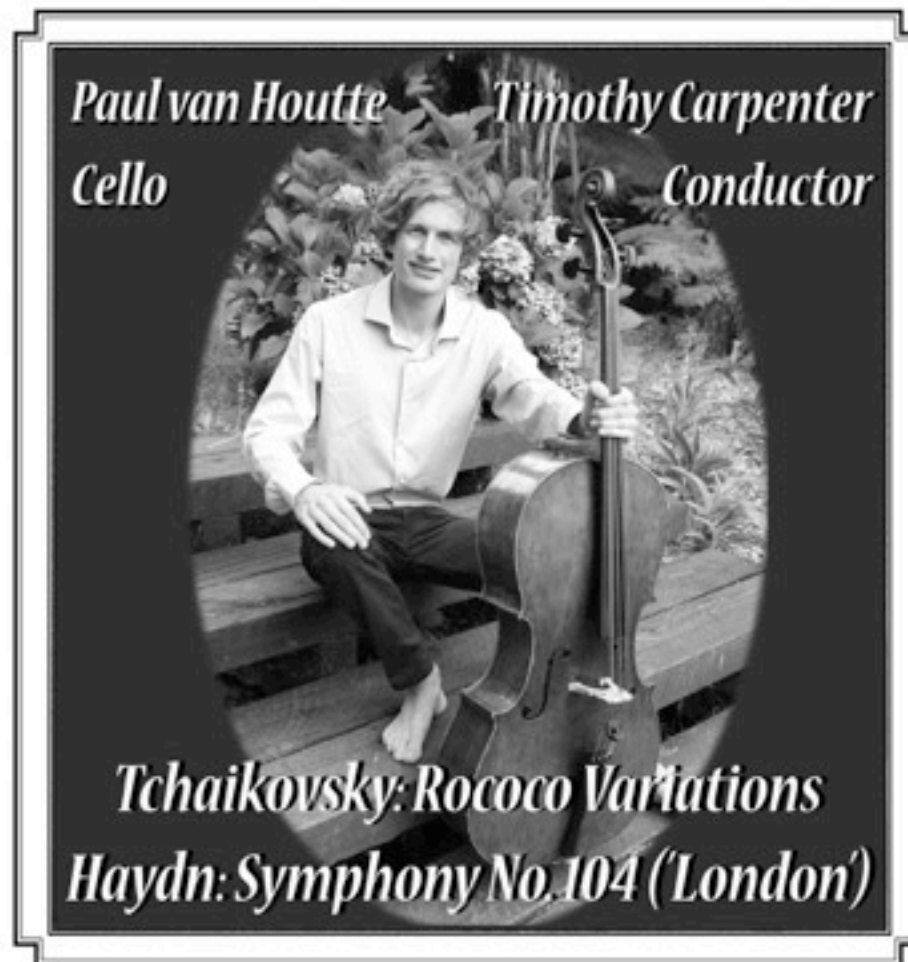
## Acknowledgements and thanks to:

- Devonport Copy Shoppe for printing
- The Vicar and parish of Holy Trinity Church



Next Concert 2pm Sunday, 1st October, Holy Trinity Church, 20 Church St. For further information or to be on our mailing list, visit our website: <http://dco.net.nz/>

# Devonport Chamber Orchestra



Sunday 30th July, 2pm  
Holy Trinity, 20 Church St, Devonport  
Admission \$10, Children under 12 free

## **Pyotr Ilyich Tchaikovsky (1840 - 1893): Variations on a Roco Theme in A major, Op. 33**

Tchaikovsky once wrote to his patron Nadezhda von Meck: *“It is thanks to Mozart that I devoted my life to music. I adore and idolize him.”* This work, effectively a cello concerto, is written in the spirit of his beloved Mozart, using classical orchestral scoring recalling Haydn’s cello concertos. He composed the piece for a colleague at the Moscow Conservatory, the eminent young German cellist Wilhelm Fitzenhagen. He first wrote out a cello and piano version which he showed to Fitzenhagen, who heavily edited the solo part. Such partnerships were not unusual, especially as Tchaikovsky was not a cellist. Tchaikovsky accepted Fitzenhagen’s suggestions and then orchestrated the piece. Nikolai Rubinstein conducted the Moscow premiere later that year with Fitzenhagen as soloist. On the way to publication however, things got more complicated, as Fitzenhagen considerably altered the piece further, not limiting himself to the solo line. Jurgenson, the publisher, wrote to Tchaikovsky to complain: *“Loathsome Fitzenhagen! He is most insistent on making changes to your cello piece, and he says that you have given him full authority to do so.”* Tchaikovsky agreed only reluctantly to the changes and Jurgenson published the work which has since become a much-loved addition to the cello repertoire.

The piece is a theme and 7 variations. After a brief orchestral prelude, the cellist plays the elegant theme six times before introducing linking material that connects to the first variation. The brisk second variation presents rapid-fire repartee between soloist and orchestra. The third variation, in C Major, is more contemplative. The livelier fourth variation returns to A, ending with a trill that carries into the fifth variation in which the cello makes a dramatic fall to a low E. The orchestra then takes over to set up a short solo cadenza. The theme re-emerges in the orchestra, leading to a second cadenza, giving the soloist his most luxurious moment in the spotlight. The sixth variation, in D Minor, puts a melancholy face on the theme, ending with high harmonics. The final variation is a fast dash which challenges the orchestra, especially the solo flute, to keep up right to the final flourish.

## **Joseph Haydn (1732 - 1809): Symphony No. 104 in D major, "London"**

(1. Adagio - Allegro, 2. Andante, 3. Minuetto and Trio, 4. Allegro Spiritoso)

Haydn spent most of his life writing music for one employer. He was essentially a hired servant (although much-valued and respected) for the Esterházy estate. Prince Paul Anton Esterházy, one of the richest of the Hungarian nobility, gave Haydn his first full-time job in 1761. His contract obliged him to *“compose music as required by the Prince”* and the Prince forbade him to compose for anyone else without permission. Prince Paul died a year later and his brother, Nikolaus, then became Haydn’s employer for the next 30 years! The amount of music that Haydn provided for the Esterházy court – literally thousands of works – beggars belief.

After Nikolaus died, Haydn remained officially on the payroll but became a free agent in all but name. He had several excellent job offers and settled on one which came from Johann Peter Salomon, a successful German-born impresario and violinist based in England, who turned up on Haydn's doorstep in Vienna and announced: *“I am Salomon of London and have come to fetch you. Tomorrow we will arrange an accord.”* Salomon

provided Haydn with a hugely generous financial stipend, for which he would write an opera, six symphonies, and 20 other works, all to be performed under his own supervision and direction. Despite objections from his friends, who feared Haydn was too old, and from Mozart, who was concerned that language might prove an insuperable barrier, Haydn claimed that *“all the world understands my language”* and so accepted Salomon’s offer and had two trips to London where he and his music were revered. He described the experiences as the happiest times of his life as he immersed himself in the rich musical life of London.

Why the Symphony No. 104 is called the *“London”* is not known, because all 12 of Haydn's last symphonies were composed for his London visits. Nevertheless, when Haydn conducted symphony No. 104, the occasion was a great success, both artistically and financially. Haydn noted that he *“made 4000 gulden on this evening. Such a thing is only possible in England.”*

The symphony opens with a stately portentous adagio reminiscent of the mood associated with the ominous Commendatore motif in Mozart’s Don Giovanni. This soon gives way to the primary theme, an allegro of grace and elegance which in the course of the movement goes through dramatic developments. The slow movement is constructed from a whimsical theme that opens the movement and returns at the end with classical ornamentation. In between, it is developed imaginatively in a somewhat agitated, occasionally poignant manner. The third movement is a stately minuet featuring a sparsely scored country dance as its central trio. A joyous and exuberant theme presented in rustic style with drone leads off the final movement. Recent research has identified the theme as a folk melody from Croatia, where Haydn once lived. This same tune was also used as two London street peddlers’ cries at the time of his visits: *“Hot cross buns!”* and *“Live cod!”* Perhaps the shouts that he heard as he walked the bustling streets awakened his memories of the days he had spent in southeast Europe. It brings the symphony to a jubilant close with good humour and fun.

*Programme notes compiled by Roger Booth from several sources including Hugh Macdonald, Scott MacClelland, Paul Serotsky, Christopher Gibbs, Paul Schiavo, John Varineau, Linda Mack, Caitlin Tully, and Don Anderson*

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## **Paul van Houtte: Cello Soloist**

Paul is a wonderful cellist. He has made beautiful music in some of the world’s most prestigious concert halls, such as the Vienna Musikverein, the Zürich Opera House, and the Taihape Women’s Club on Tui St. He has performed in top orchestras such as the Vienna Philharmonic, and the Auckland Grammar School Orchestra, where he was principal cello in 2002. Paul is a versatile musician, having performed on instruments of many different sizes since 1992, and now plays on a full-sized cello. In the music world, Paul is very highly regarded by his youngest students, and is regularly greeted by many of his colleagues. Paul played as cello soloist on the NZSO CD recording Alice, released in 2013, and he received the following praise from eminent critic William Dart, *“Sample the second track... and Andrew Joyce’s lovely cello solo”*. Otherwise critics have been left speechless by his playing. After conquering the music industry, Paul now studies medicine. He loves playing the cello in his spare time, and you can often find him on the streets of Devonport.