

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 was the Musical Director for *Mary Poppins* in Hamilton. Timothy hopes to further his studies overseas and pursue a career in conducting.

ORCHESTRA

Conductor	Timothy Carpenter
Violins I	Helen Crook, Brecon Carter, Mary O'Brien, Michael Hunter, Helen Lewis, Lucy Burrows, Emily Allen, Alison Sorley
Violins II	Sofia Wigram, Heidi Bowmast, Tsui-Wen Chen, Averil Griffin, Gillian Baynes, Susie Kasza, Roger Booth
Violas	Robyn Strange, Judith Gust, Neil Shepherd, Matthew Gough, Alison Talmage, Pat Roderick
Cellos	Maxine Cunliffe, John Early, Graham Falla, Rachael Clark, Mary Greig-Clayton, Michelle Caldicott
Basses	Andrew Kincaid, Sam Brannigan
Flutes	Pene Brawn-Douglas, Esther Hunter
Oboes	Eugénie Middleton, Carolyn Hyde
Bassoons	David Nation, Charlotte Naden
Horns	Miriam Robinson, Christine Breeden
Trumpets	Mollie Cornfield, Michael Plunkett
Timpani	Patrick Cornfield

Acknowledgements and thanks to:

- Devonport Copy Shoppe for printing posters, programmes and music so professionally
- The Vicar and parish of Holy Trinity Church who have made us welcome



Next Concert: 2pm Sunday, 10th December, Holy Trinity Church. For further information or to be on our mailing list, visit our website: <http://dco.net.nz/>

Devonport Chamber Orchestra

Julia Cornfield
Clarinet

Timothy Carpenter
Conductor

Mozart: Clarinet Concerto

Mozart: Symphony No. 38 ('Prague')

Sunday 1st October, 2pm
Holy Trinity, 20 Church St, Devonport
Admission \$10, Children under 12 free

Wolfgang Mozart (1756–1791): Clarinet Concerto in A major K. 622 (Allegro, Adagio, Rondo allegro)

The clarinet was the last instrument of the woodwind family to emerge as a modern orchestral instrument. In the late 18th century, it was still not universally used and, although Mozart loved its sound, he included it in only a few of his works. Part of the appeal of the clarinet is the diversity of sound qualities in its different registers. The lowest (*chalumeau*) register has a warm, rich, smooth quality, the middle range gives the cool, deliciously smoky effect, while the top register is as clear and bright as a coloratura soprano. The clarinet's distinctive sound can communicate mirth at one moment and melancholy the next.

Mozart wrote his only concerto for clarinet and orchestra in the space of about ten days. He wrote it for his close friend, Anton Stadler, a virtuoso clarinetist, fellow Mason and, on numerous occasions, spirited gambling companion. Stadler loved the low range of the clarinet and preferred to play second clarinet in orchestras to play in that range more often. He apparently altered his clarinet by adding some additional tubing and keys to make the lowest playable note a C instead of the conventional E. Mozart composed the concerto for Stadler's clarinet (which became known as the basset clarinet), although modern editions have been adapted the concerto to be played on the standard range A clarinet. Mozart gave Stadler the completed concerto early in October 1791, along with traveling money to Prague, and told him to make use of the concerto at the benefit concert. That concert took place on 16th October, indicating what a magnificent performer Stadler must have been to have learned such a complex work, requiring great virtuosity in a couple of weeks.

The concerto is one of Mozart's most personal creations - intimate and conversational rather than grand and dramatic. The first movement begins with flowing melodies that exploit the clarinet's rich tone in an atmosphere of gracious lyricism, then gradually extends to use the full range of the instrument including several passages with large register leaps between the highest and lowest notes. While there is no true cadenza, there are two brief pauses where the soloist has an opportunity to improvise.

The Adagio is among the most beautiful examples of Mozart's orchestral writing and is one of his most sublime slow movements. It highlights the exquisite lyrical quality of the clarinet in a movement tinged with poignancy. One reviewer wrote of Stadler's performance of this movement "*never should I have thought that a clarinet could be so capable of imitating a human voice so closely*". The final movement is a rondo based on the interplay of two melodies, providing a mostly high-spirited conclusion. It captures the clarinet's chirpy, comical quality, yet sombre moments of sadness still persist. It is sobering to remember that, just a few weeks after writing this concerto, Mozart was dead.

Wolfgang Mozart: Symphony No. 38 in D major K 504 ('Prague') (Adagio - Allegro, Andante, Presto)

This symphony dates from a particularly trying time in Mozart's life. Vienna, the city where Mozart lived, was losing interest in his music, but by contrast, he was all the rage in Prague. *The Marriage of Figaro* had thrilled music lovers in Prague and won rave reviews. Its themes were whistled on the streets and played at dances and balls. Because of this, Mozart decided to accept an invitation to visit Prague and arrived in January 1787 armed with a new symphony. In two gloriously successful concerts there, he achieved what was probably the greatest triumph of his life. When Mozart had composed symphony No. 38 he had hoped to take it and other works to London but that trip never eventuated because Mozart's domineering father, Leopold, refused to look after the composer's two young children.

There are more sketches for the Prague Symphony than for any other by Mozart - fragments and doodlings for all the movements. There is even an opening for the finale, which Mozart eventually discarded. This was the first symphony Mozart had written for 3 years and his extensive sketches indicate how much he was exploring the boundaries of the symphonic form in the work. It is unusual for a classical symphony in that there are only three movements. It lacks the usual minuet and trio or scherzo movement, perhaps because Mozart didn't care for dance movements in symphonies. Although he wrote them, he could willingly forgo them.

Every page of the new symphony bears witness to Mozart's intention to transcend the scope of what a symphony normally had been in the past. The main novelty is a much more complex web of motivic relationships. A few short motifs and melodic gestures are sufficient to control much of what is happening, and they often appear in unexpected places. In addition, the technical demands placed on the performers have significantly increased, with more virtuoso passages, intricate syncopations and extensive use of woodwind solos.

The first movement opens with an extended Adagio section, reflective of the world of *Don Giovanni*, the new opera Mozart was soon to write for Prague. The subsequent allegro portion of the movement is one of the most complex Mozart wrote and is richly polyphonic and energetic. The slow second movement has remarkable depth and employs a full sonata form usually only found in first movements. The beautifully lyrical themes are fully explored in a manner generally foreign to the established practices of classical symphony form. The final presto, in contrast to the rich thematic palette exposed in the preceding movement, is deliberately kept simple and sparse in its resources. It also shares some of the demonic power of *Don Giovanni*, and even with all its use of bright major keys, tragedy never seems too far away. This movement has grace and a crackling rhythmic energy, and is a fitting end to a ground-breaking symphony.

- Programme notes by Roger Booth from several sources including Dan Campolieti, Beth Fleming, Peter Laki, Ronald Comber, John Mangum and Phillip Huscher

Julia Cornfield: Clarinet Soloist

Despite growing up in Yorkshire surrounded by traditional brass bands, I was as a child determined to play the clarinet, having heard it taught at my primary school. I remember the look of horror on my teacher's face when I arrived for the first lesson - I had unscrewed all the silver keys from the clarinet and brought them to school in little plastic bags. Luckily, I overcame this unpromising start and ultimately graduated from Trinity College of Music, London, winning the woodwind performance prize and a postgraduate scholarship along the way. After a spell working in BBC Radio and raising a family, I migrated to Devonport, New Zealand (twice!) with my husband and 4 children. I now teach clarinet at various schools around Auckland, and I'm principal clarinet of both Manukau Symphony and St. Matthews orchestras. I've also played with the Pipers Sinfonia and Auckland Symphony Orchestra (and the Devonport Chamber Orchestra of course!)

The Mozart Clarinet concerto has always been one of my favourite works. I am still using the same copy of music my father bought for me when I was 11-years old, and remember well the first time I heard it, after he borrowed a recording from the local library. I have performed it at various points in my life, and still marvel at how much practise is required to bring justice to such seemingly simple but beautiful music.

Despite being a precarious profession, I am grateful for all the adventures music has provided me. Strangely enough, I seem to specialise in playing for royalty. I have performed for Queen Elizabeth at one of her garden parties, and I last performed this work at the palace in Tonga, for the old King's birthday celebration. He loved classical music and had specifically requested the Mozart clarinet concerto, as it was his favourite piece. Luckily, today's DCO concert will be shorter than the Tongan one, which ran for over 4 hours.

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