

## Catherine Kwak: Cello Soloist

Catherine completed her Bachelor of Music (Soloist Specialisation Cello) at the University of Waikato under James Tennant when she was 18 years old. She started learning cello at the age of 7, and gained ABRSM Grade 8 (High Achiever's Cup) at age 9. Catherine has performed as a soloist and chamber musician nationally and internationally, including performances at the Euro Arts Festival and Academy (Germany), International Summer Academy Biel (Switzerland), Edinburgh Fringe Festival (Scotland), St-Martin-In-The-Fields (England), prizewinner 18th International Brahms Cello Competition (Austria), 2013 Gisborne International Music Competition (2nd Prize), 2013 ILT National Young Performer of the Year (2nd Prize), winner of 2014 Pettman/ROSL Scholarship, semifinalist 2015 Johansen International Competition (Washington DC). She has been invited to many other festivals by professors in Germany, Curtis Institute, and the USA. Currently, Catherine is a 4th year medical student, but she still maintains a busy performance schedule and works regularly with the Auckland Philharmonia Orchestra. Earlier this year, she featured as a soloist with the APO for their Planet Earth II in Concert Series, and next year she will appear as soloist with the NZ Doctors' Orchestra.

## ORCHESTRA

<b>Violins I</b>	Joseph Chen, Brecon Carter, Michael Hunter, Tenwei Liu, Neil Shepherd, Sofia Wigram, Kathy Liu
<b>Violins II</b>	Heidi Bowmast, Cameron Stanley, Susie Kasza, Ben King, Arthur Ranford, Kevin Liu, Roger Booth
<b>Violas</b>	Robyn Strange, Judith Gust, Henrietta Reid, Daniel Poloha, Andrea Smith, Sharyn Palmer
<b>Cellos</b>	Maxine Cunliffe, Dora Green, Claire Postlethwaite, Andrea McCracken, Mary Greig-Clayton, Michelle Caldicott
<b>Basses</b>	Ted Malan, Andrew Kincaid
<b>Flutes</b>	Pene Brawn-Douglas, Rebecca Grimwood
<b>Oboes</b>	Eugénie Middleton, Vanessa Bruell
<b>Clarinets</b>	Julia Cornfield, Hannah Boocock
<b>Bassoons</b>	David Nation, Rebecca Brimble
<b>Horns</b>	Henry Close, Christine Breeden
<b>Trumpets</b>	Michael Plunkett, Dominic Cornfield
<b>Timpani</b>	Patrick Cornfield

## Acknowledgements and thanks to:

The Vicar and parish of Holy Trinity Church who always make us welcome.



Next Concert: 2pm Sunday, 15th December, Holy Trinity Church. For further information or to be on our mailing list, visit our website: <http://dco.net.nz/>

# Devonport Chamber Orchestra

Catherine Kwak  
Cello

Peter Thomas  
Conductor



Mendelssohn: Hebrides Overture  
Tchaikovsky: Rococo Variations  
Mozart: Symphony No. 31 (Paris)

**Sunday 6th October, 2pm**  
**Holy Trinity, 20 Church St, Devonport**  
**Adults \$15, Students \$10,**  
**Children under 12 free**

## **Felix Mendelssohn (1809-1847): Hebrides Overture (Fingal's Cave)**

Fingal's Cave is on the uninhabited island of Staffa, in the inner Hebrides of Scotland and part of the same ancient lava flow that formed the Giant's Causeway in Northern Ireland. The cave has an un-navigable sea inlet, a giant arched roof and is filled with the eerie sounds produced by the breaking waves. Sir Walter Scott described Fingal's Cave as *"One of the most extraordinary places I ever beheld. It exceeded, in my mind, every description I had heard of it, composed entirely of basaltic pillars as high as the roof of a cathedral, and running deep into the rock, eternally swept by a deep and swelling sea, and paved, as it were, with ruddy marble."* Between 1829 and 1832, Mendelssohn began a series of travels in Europe, visiting England, Scotland, Wales, Switzerland, Italy and France, as was common for young men of fortune at the time. After visiting Fingal's cave, he wrote to his sister Fanny *"In order to make you understand how extraordinarily the Hebrides affected me, I send you the following, which came into my head there."* The musical extract he enclosed was the opening theme of the overture which was not completed until December, 1830. It was originally entitled *"Die einsame Insel"*, or *"The Lonely Island"*, however, Mendelssohn changed the name, rather confusingly using the title *"Hebrides Overture"* on the orchestral parts, but *"Fingal's Cave"* on the full score. Although called an overture, it is a self-contained work. Its lyrical theme evokes the stunning beauty of the cave, and perhaps conveys the sense of excitement felt by Mendelssohn on seeing it for the first time. The theme is developed and extended in various ways suggesting the beauty of the natural surroundings. The second subject, in a major key, is longer and more lyrical and evokes the rolling movement of the waves. The work builds to a tremendous climax where a closing theme, strongly related to the first subject, explodes with excitement.

## **Pyotr Ilyich Tchaikovsky (1840-1893): Variations on a Rococo 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 then re-emerges in the orchestra, leading to a second cadenza, giving the soloist her most luxurious moment in the spotlight. The sixth variation, in a minor key, 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.

## **Wolfgang Amadeus Mozart (1756-1791): Symphony No. 31 in D major (Allegro assai, Andante, Allegro)**

In 1778, 22 year-old Mozart visited Paris, accompanied by his mother, and was asked by Joseph Le Gros, Director of the public concerts series Concert Spirituel, to write a new symphony for the series. In the resulting *"Paris"* symphony, Mozart introduced clarinets, having heard the new instrument for the first time in Mannheim, where he had toured before going to Paris. Because of the size of the Concert Spirituel orchestra, Mozart also scored it for a larger orchestra than any of his earlier symphonies. Mozart didn't have a high opinion of the French and wrote to his father about the symphony: *"I am very pleased with it, but whether other people will like it I do not know ... I can vouch for the few intelligent French people who may be there; as for the stupid ones - I see no great harm if they don't like it. But I hope that even these idiots will find something in it to like."* In this symphony, Mozart seems to have deliberately played with his audience's expectations and reactions, and consciously manipulated them to achieve the biggest possible effect on Paris' most prestigious stage for instrumental music. For example, in a letter to father after the premiere of the symphony, he wrote: *"In the middle of the opening Allegro there was a passage that I knew people would like; the whole audience was carried away by it, and there was tremendous applause. But I knew when I wrote it what sort of an effect it would make, and so I introduced it again at the end, with the result that it was encored."* It seems bizarre to us today that Parisian audiences weren't only clapping between the movements to try and get them encored, but within them, as well. Although Joseph Le Gros acknowledged this work as the best symphony ever written for his series, he felt the second movement was too long, and asked Mozart to produce an alternative slow movement for him. The last movement is a miniature masterpiece that ingeniously layers some brilliantly worked counterpoint underneath the surface of its public spectacle. Mozart described the effect it had on the Parisians at the premiere as follows: *"Having observed that all last as well as first Allegros begin here with all the instruments playing together and generally unison, I began mine with two violins only, piano for the first eight bars - followed instantly by a forte; the audience, as I expected, said 'hush' at the soft beginning, and when they heard the forte, began at once to clap their hands."* Sadly, Mozart's mother fell ill and died soon after the premiere of this wonderful symphony.

*Programme notes by Roger Booth from several sources including Steven Schwartz, Phillip Huscher, Richard Dyer, Elizabeth Schwartz, Michael Steinberg, Kevin Bazzana, Paul Schiavo, Lori Newman, Steven Lowe, Robert Cummings, Richard Freed, James Keller.*

## **Peter Thomas: Conductor**

Peter Thomas is a New Zealand-based conductor and music educator. He is the Music Director and conductor of the Auckland Symphony Orchestra and Head of Music at Epsom Girls Grammar School. Peter has conducted many orchestras, including the New Zealand Symphony Orchestra, Auckland Philharmonia Orchestra, Auckland Youth Orchestra, St Matthew's Chamber Orchestra, Devonport Chamber Orchestra and West Michigan University Orchestra, either during master classes or as a guest conductor. Though his repertoire is broad, he feels a particular affinity with Romantic and 20th century works and is passionate about performing new music. Peter graduated with a Bachelor of Music from the University of Auckland some time last century. As a music educator, he inspires his students to strive for excellence, but to have fun while doing it - a philosophy which he extends to many other walks of life. His other activities include contract work for NZQA, occasional radio and TV appearances, and directing Remuera Music School.