

## Warwick Robinson: Conductor

Warwick is the Head of Music at Westlake Boys High School. He holds a master's degree in clarinet performance from the University of Auckland and now divides his time between classroom teaching, conducting, composing and arts administration. As Musical Director, Warwick has led the Westlake Concert Band to receive a number of accolades, including the "1st Place with Outstanding Success" award at the 2014 Summa Cum Laude International Festival in Austria. Warwick is also the Administrator of the annual KBB Music Festival. He is married to Miriam and they have two children.

## ORCHESTRA

<b>Violins I</b>	Joseph Chen, Brecon Carter, Mary O'Brien, Nicola Couch, Michael Hunter, Tenwei Liu, Alison Sorley, Averil Griffin
<b>Violins II</b>	Heidi Bowmast, Tsui-Wen Chen, David Kayrouz, Ben King, Susie Kasza, Arthur Ranford, Roger Booth
<b>Violas</b>	Judith Gust, Sharyn Palmer, Neil Shepherd, Emily Allen, Daniel Poloha, Pat Roderick
<b>Cellos</b>	Maxine Cunliffe, Claire Postlethwaite, Kate Parker, Andrea McCracken, Graham Falla, Mary Greig-Clayton, Michelle Caldicott, John Early
<b>Bass</b>	Andrew Kincaid
<b>Oboes</b>	Eugénie Middleton, Vanessa Bruell
<b>Horns</b>	Miriam Robinson, Henry Swanson

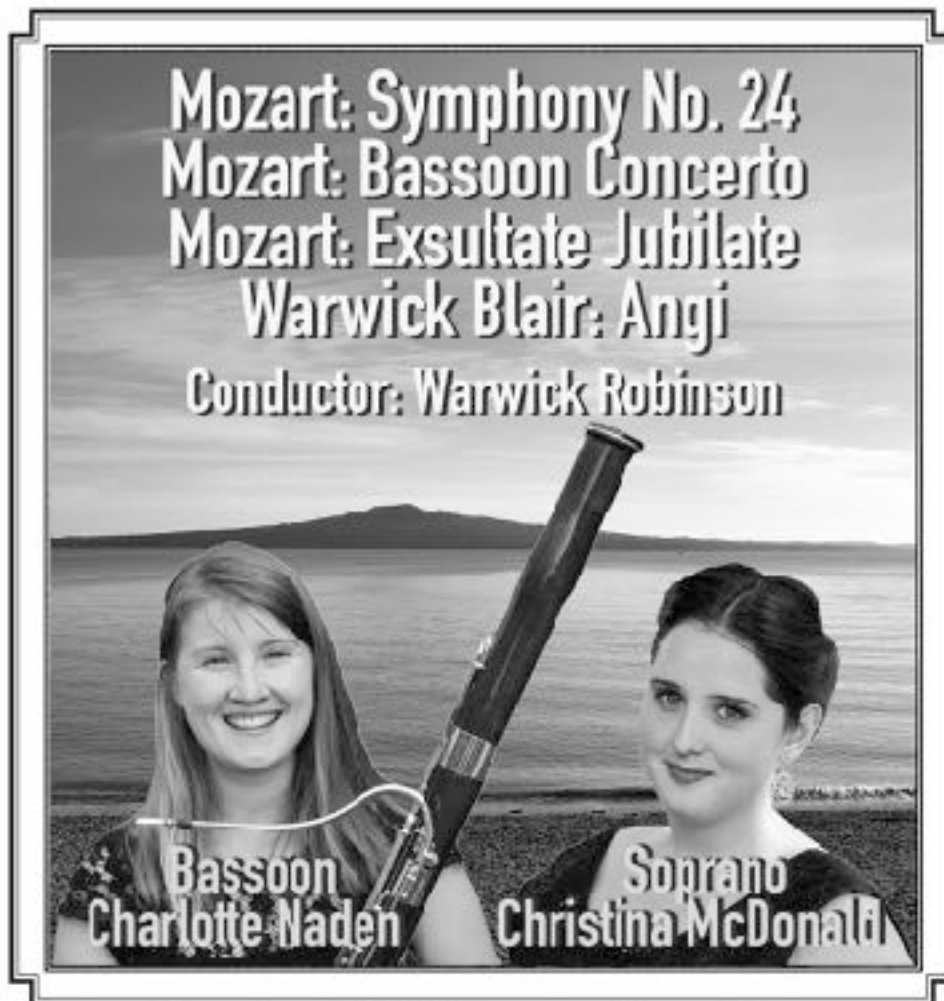
## Acknowledgements and thanks to:

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



For more information about the orchestra, or to be on our mailing list, visit our website: <https://dco.net.nz/>

# Devonport Chamber Orchestra



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

## **Wolfgang Amadeus Mozart (1756-1791): Bassoon Concerto B-flat major** *(Allegro, Andante ma Adagio, Rondo: Tempo di menuetto)*

Although Mozart may have written as many as five bassoon concertos, this is the only one that has survived. It was written in 1774 when Mozart was 18, possibly at the request of the aristocratic amateur Baron von Dürnitz. The bassoon that Mozart wrote for was much different from the modern bassoon in that it had only four or five keys, which made some of the semitones and chromatic runs difficult to play in tune. Even though the bassoon was not a common solo instrument at the time, Mozart clearly had a good understanding of the instrument's capabilities and carefully designed the thematic material of this concerto to showcase the bassoon's unique qualities, especially the singing tenor part of the instrument's range and the rich low register.

## **Wolfgang Amadeus Mozart: Symphony No. 24 in B-flat major** *(Allegro spiritoso, Andantino grazioso, Allegro)*

Written a year before the bassoon concerto, Symphony No. 24 amply exhibits the degree of mastery of symphonic form that the young Mozart had already acquired. The style is that of the Italian overture/symphony, a fact that has led some scholars to believe that it was part of a group of symphonies commissioned by a wealthy music lover in Milan, the city for which Mozart had composed his latest Italian opera *Lucio Silla*. The form of the symphony is also Italianate, being in three movements rather than four.

## **Warwick Blair: Āngi (Air) (2018)**

*(First Movement only. For any number of performers and electronics)*

*“Ko te āngi nei, ko te wai maori nei e tino matea ana ēnei e te tangata,  
ki te kore hoki ēnei ki a tātou, e kore e ora.”*

*“Air and water, these are essential to humans, without these we could not live.”*

Āngi is based on the Māori concept of air or water sounds that produce a drone. Performers respond to the unaltered field recording (the electronics), by performing notated music over the top of what is basically, a soundtrack with cues for quasi-improvisational instrumental and/or vocal music.

Āngi has no beginning or end, no intention or direction. There is no sense of ‘development’, or the dreaded word ‘journey’. After all, the field recording of the āngi (air) in the first and third movements just is; and the kātao (water) in the second movement just is. In accepting this premise, the role of the performer, simply becomes as a ‘shadow’ to the electronics.

## **Wolfgang Amadeus Mozart: Motet - Exsultate Jubilate** *(First Movement: Allegro, Last Movement: Allegro non troppo)*

On October 24, 1772, 16-year-old Mozart and his father set out together for Milan for the premiere of his opera *Lucia Silla*. He was overwhelmed by the singing of the castrato Venanzio Rauzzini who starred in the title role of Cecilio. *“He sang like an angel!”*, Mozart declared. Three weeks later, Mozart produced *Exsultate Jubilate* to display Rauzzini's talent. Mozart called his new work a motet, one of the loosest of musical terms. In the 13th century, a motet was defined as *“a piece of music with words”*. In the Renaissance, the motet became more elaborate with contrapuntal textures and either sacred or secular texts. In the Italy of Mozart's day, a motet was considered to be *“a sacred Latin solo cantata consisting of two arias and two recitatives and an Alleluia”* (Quantz, 1752). The concluding *“Alleluia”* of *Exsultate Jubilate* is perhaps the most famous part of the motet and is frequently sung separately as a concert aria.

*Exsultate, jubilate,  
o vos animae beatae,  
dulcia cantica canendo,  
cantui vestro respondendo,  
psallant aethera cum me.*

*Rejoice, resound with joy,  
o you blessed souls,  
singing sweet songs,  
In response to your singing  
let the heavens sing forth with me*

## **Charlotte Naden: Bassoon Soloist**

Charlotte completed a Bachelor of Music/Bachelor of Science conjoint at the University of Auckland majoring in Classical Bassoon Performance and Geography in 2018. She has spent 2019 studying a Bachelor of Music Honours degree, with Ben Hoadley. Charlotte has played Bassoon with the Devonport Chamber Orchestra since 2014, and has played with many other orchestras in Auckland and around the country, including the Auckland Youth Orchestra and NZSO National Youth Orchestra. As a soloist, Charlotte has performed with the Wairua Sinfonietta, and recently gave a solo recital with organist Karsten Hermansen in Marstal, Denmark.

## **Christina McDonald: Soprano**

Christina McDonald has had a passion for singing for as long as she can remember. She began formal lessons in classical singing at the age of 12, then after high school, took two years off from opera to learn how to sing Country, Rock and Jazz-style music, eventually returning to classical music in 2014. Playing the lead role of Mabel in *Pirates of Penzance* (2014) at Torbay Theatre inspired this return. Since then she has completed her Bachelor of Music with first class Honours, Majoring in Classical performance voice. She played the lead in two more G&S Operettas, at Torbay Theatre, in various Opera scenes and shows put on by the University of Auckland, and as a soloist in various concerts. Earlier this year, she sang as a soloist with the Auckland Sinfonietta Orchestra and in a Simon O'Neill concert. She now regularly competes in performing arts competitions and recently had a successful time at the North Shore competitions (coming 3rd in the Becroft aria Competition), South Auckland and Hamilton Performing arts competitions, winning several trophies and prizes. When not performing professionally as a soloist, she does her best to continue to share her passion for music as a vocal coach for school and community choirs, teaching voice privately to people of all ages and levels, and if you are in Auckland city in the afternoon you may catch her exposing the masses to opera through her street performances.

## **Warwick Blair**

Warwick has a reputation as one of New Zealand's most eminent composers. Having studied under Louis Andriessen and Iannis Xenakis, Blair's music fuses classical and indigenous traditions with electronics in a mesmerizing, minimalistic soundscape. His performances have become his personal explorations of a musical palette that draws on various seemingly opposing genres or styles, creating a compelling and challenging soundscape. Warwick presents live performances in the UK alongside his Warwick Blair Ensemble (WBE) featuring global and UK musicians. In 2020 he is due to perform at the Swiss Church, Covent Garden, London following a 2018 residency at Iklectik, and a 2016 residency at Kingston University. His work previously appeared at the Huddersfield Contemporary Music Festival, South Bank Centre, and he performed together with his ensemble at the Tête à Tête Opera Festival in 2013, Kings Place in 2015, and in 2017 at Club Inegales.

*Programme notes by Roger Booth from several sources including Phillip Huscher,  
D. Kern Holoman, Alan Beggerow, Ileen Zovluck, Michael Steinberg, Paul Serotsky,  
Marianne Williams Tobias and Warwick Blair.*