

ORCHESTRA

Flutes	Pene Brawn-Douglas, Edwin Yu
Oboes	Eugénie Middleton, Elizabeth Lewis Daniell
Clarinets	Julia Cornfield, James Daniell
Bassoons	David Nation, Vivien Burgess
Horns	Miriam Robinson Christine Breeden, Rebekah Gray, Michael Grimwood
Trumpets	Neil Cording, Michael Plunkett
Trombones	Alex Botha, Mark Close, Bob Latimer
Tuba	Sean Murphy
Timpani/Harp	Paddy Cornfield
Violins I	Joseph Chen, Brecon Carter, Michael Hunter, Tenwei Liu, Joe Pinto, Alison Sorley, Mary O'Brien
Violins II	Heidi Bowmast, Averil Griffin, Gillian Baynes, Arthur Ranford, Neil Shepherd, Takashi Schwarz
Violas	Judith Gust, Sharyn Palmer, Iona McDonald, Pat Roderick, Nicholas Turner
Cellos	Claire Postlethwaite, Rachael Clark, Kate Parker, Graham Falla, Michelle Caldicott, Mary Greig-Clayton
Basses	Andrew Kincaid, Ted Malan

Acknowledgements and thanks to:

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



Next Concert: 2pm Sunday, 18th April, Holy Trinity Church. For further information or to be on our mailing list, visit our website: <http://dco.net.nz/>

Devonport Chamber Orchestra

Peter Thomas
Conductor

Catherine Kwak
Cello

Rescheduled
28th March

Verdi: Force of Destiny Overture
Dvorak: Cello Concerto

2pm, Sunday 28th March, 2021
Holy Trinity, 20 Church St, Devonport
Adults \$20, Seniors/Students \$15,
Children under 12 free

Guiseppe Verdi (1813 - 1901): La Forza del Destino Overture

From his humble beginnings in a dirt-floored house, and later being rejected by the Conservatory of Milan being considered ‘musically inept’, Verdi rose to be one of the most loved opera composers in the world. In the 1860s, when he wrote *La forza del destino* (The Force of Destiny), Verdi was at the height of his popularity. His name was identified with the Italy unification movement. He was considered a national treasure and was elected as a member of Italy's first parliament.

The opera has a melodramatic and complex libretto for which Verdi provided one of his most richly expressive scores. However initially the opera was not very successful and Verdi revised it. In the initial version, the overture was a concise prelude, which Verdi replaced with an expanded overture introducing a potpourri of themes from the opera. This expanded overture offers a preview of the opera's highlights, from the stirring “destiny” motive to Leonora's soaring prayer, but it is shaped and paced with such skill and ingenuity that it is an excellent stand-alone concert overture.

Antonín Dvořák (1841 – 1904): Cello Concerto in B minor, Op. 104

(Allegro, Adagio ma non troppo, Finale)

On 9th March, 1894, during his 3-year term as Director of the National Conservatory in New York City, Dvořák left his Manhattan townhouse and headed across the East River to Brooklyn, where he attended the premiere of Victor Herbert's second cello concerto. This was the same Victor Herbert who would later go on to compose many popular Broadway operettas. Until that time, Dvořák had never seriously considered composing a concerto for cello. According to his student, Joseph Michl, “*Dvořák considered the cello to be a beautiful instrument, but only in orchestral and chamber music. He admired the fine middle register, but complained about the nasal quality of the high notes and the growling of the bass.*” However, he clearly heard something in Herbert's concerto that inspired him to compose what is considered to be one of the greatest cello concertos ever written. Brahms, Dvořák's long-time admirer, was among the first to recognize the excellence of this composition. “*Why on earth didn't I know one could write a cello concerto like this?*” he reportedly exclaimed after examining the score. “*If I had, I would have composed one long ago.*”

Three decades earlier, Dvořák had been in love with Josefina Kaunitzová, an aspiring 16-year-old actress to whom he gave piano lessons. Even though she rejected his romantic advances, he retained a powerful affection for her. He ended up doing as Haydn and Mozart had done, and married his beloved's sister instead. Perhaps he considered her the closest substitute he could find.

While he was composing the second movement of the cello concerto, he learned that Josefina was gravely ill and so, in her honour, he included in the movement a melody from one of his songs, “*Kez duch muj san*” (“Leave me alone”) as it was a special favourite of Josefina. She died soon after Dvořák returned permanently to Bohemia, and, when Dvořák heard the news, as a memorial to Josefina, he added to the finale of the concerto a long, contemplative coda that included the poignant melody from the second movement. Here is what Dvořák wrote about that coda passage: “*The Finale closes gradually diminuendo, like a sigh, with reminiscences of the first and*

second movements — the solo dies down then swells again, and the last bars are taken up by the orchestra and the whole concludes in a stormy mood. That is my idea and I cannot depart from it.”

Programme notes by Roger Booth from several sources including Lori Newman, Phillip Huscher, Daniel Maki, Don Anderson, Joseph & Elizabeth Kahn, Michael Steinberg, James M. Keller, Paul Schiavo, Luke Smith.

Catherine Kwak: Cello

South Korean-born and New Zealand-raised cellist, Catherine Kwak, has been establishing herself as a performing artist. She completed her Bachelor of Music (Soloist Specialisation Cello) at the age of 18, at Waikato University as a Sir Edmund Hillary Scholar. Over her musical career, she has made numerous performances around NZ, USA, the UK, and Europe as soloist and chamber musician. Her main competition successes include prizewinner at the 18th International Brahms Competition (Austria), 2nd Prize 2013 National Young Performer Competition, semifinalist 2015 Johansen International Competition for Young Musicians (Washington DC), winner ROSL/Pettman Chamber Music Scholarship, and 2nd Prize 2013 and 2020 Gisborne International Music Competition. She has performed as an artist in the Euro Arts Festival (Germany), International Summer Academy Biel (Switzerland) where she was chosen by Professor Wen-Sinn Yang to perform as a soloist with the Budweis Philharmonic, solo recitals organised by the Abegg Trio in Köln and Weimar, Edinburgh Festival Fringe, St-Martin-in-the-Fields and more.

Catherine became a casual member of the Auckland Philharmonia Orchestra in 2017 without audition. She has also appeared as soloist with the APO several times, with the most recent one being soloist in 2019 for the BBC Planet Earth in Concert Series. Catherine is currently in her final year of studying at the University of Auckland for a Bachelor of Medicine and Bachelor of Surgery. Despite this, she maintains a busy performance and teaching schedule with upcoming soloist engagements this year including the Auckland Symphony Orchestra, NZ Doctors' Orchestra, and Devonport Chamber Orchestra. In March, she will compete in the finals of the 2020/21 National Concerto Competition.

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 the former Head of Music at both Epsom Girls Grammar School and Selwyn College. 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. Currently, Peter is the Conductor for the KL Music Project. 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, Conductor of Synthoni, and Director of Remuera Music School.