

## Anna Cooper: Flute

Originally from Gisborne, Anna Cooper is a performer and teacher based in Auckland. She holds a Master of Music degree from Fontys Hogeschool voor de Kunsten in the Netherlands; Bachelor of Music (First Class Honours) and a Bachelor of Arts (Politics) from the University of Auckland; and a Graduate Diploma in Teaching (Secondary) from Auckland University of Technology.

Anna has performed professionally with the Auckland Philharmonia Orchestra, Orchestra Wellington, and Auckland Chamber Orchestra. She was a previous winner of the University of Auckland Graduation Gala Concerto Competition, Auckland Youth Orchestra Concerto Competition, and the Woodwind Prize at the Gisborne International Music Competition.

In 2013, Anna established the University of Auckland Concert Band; this group has grown into one of New Zealand's largest community bands and provides a place for instrumentalists from all faculties to continue playing. Anna is currently a full-time specialist music teacher at Bader Intermediate School in Māngere.

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## ORCHESTRA

<b>Flute</b>	Pene Brawn-Douglas
<b>Oboes</b>	Eugénie Middleton, Elizabeth Lewis Daniell
<b>Bassoons</b>	David Nation, Simon Smith
<b>Horns</b>	Miriam Robinson Christine Breeden
<b>Violins I</b>	Joseph Chen, Michael Hunter, Joe Pinto, Tenwei Liu, Nicola Couch, Arthur Ranford, Charlotte Lamb
<b>Violins II</b>	Selena Sun, Averil Griffin, David Kayrouz, Sofie Wigram, Erin Lorenzo, Sadie Stroud
<b>Violas</b>	Judith Gust, Henrietta Reid, Daniel Poloha, Pat Roderick
<b>Cellos</b>	Graham Falla, Kate Parker, Hannah Jemmett, Mary Greig-Clayton, Michelle Caldicott
<b>Basses</b>	Andrew Kincaid, Samantha Cooke

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## Acknowledgements and thanks to:

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

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*Next Concert: 2:00pm Sunday, 27th November, Holy Trinity, Devonport. For further information or to be on our mailing list, visit our website: <https://dco.net.nz/>*

# Devonport Chamber Orchestra



Joshua Kirk  
Conductor  
Anna Cooper  
Flute

Mozart: Flute Concerto in D (K314)  
Schubert: Symphony No. 5 in Bb

**2pm, Sunday 4th September, 2022**  
**Holy Trinity, 20 Church St, Devonport**  
**Adults: \$20, Seniors/Students \$15,**  
**Children under 12 free**

## Wolfgang Amadeus Mozart (1756-1791): Flute Concerto in D, K 314

After having successfully been released from his employment with the Archbishop of Salzburg, Count Hieronymus Colloredo in 1777, Mozart, chaperoned by his mother, left Salzburg to seek fame and fortune elsewhere. Unfortunately, perhaps because of his undiplomatic nature, Mozart did not endear himself to the courts of the cities he visited and wasn't able to secure any court positions. So to prevent him and his mother becoming destitute, Mozart was forced to give piano lessons in return for board and lodging in Mannheim. Fortunately, Ferdinand de Jean, a surgeon and amateur flautist, offered Mozart a substantial commission to write *“three modest, simple and short concertos and several quartets for the flute”*.

Mozart's letters from the period indicate some frustration with the project. In a letter to his father he gave several reasons including a widely quoted one: *"You know that I become quite powerless whenever I am obliged to write for an instrument which I cannot bear."* Some scholars have suggested that the reason for such a disparaging comment might have been that, prior to Boehm's improvements in the 1800's, the flute's intonation problems were legendary. Others have suggested that Mozart may have been tired of the tremendous popularity of the flute among mediocre amateurs and dilettantes at the time.

Whatever the reason, Mozart didn't complete the commission, eventually producing only two of the requested concertos, and three quartets. Even then, the second concerto (K 314) was not original. Mozart simply transposed into D major and tweaked a little the C major oboe concerto which he had written while previously employed in Salzburg. Ferdinand de Jean was dissatisfied with Mozart and paid him less than half the agreed fee claiming that he had asked for *"three short, simple concertos"*, and Mozart clearly had not given him three. But he also did not give him pieces that were very short and simple, and maybe that disturbed de Jean as well because there are certainly passages that require considerable virtuosity. *"But a composition of this kind goes out into the world,"* as Mozart wrote to his father, and for that the world is grateful.

## Franz Schubert (1797-1828): Symphony No. 5 in B-flat major

*(Allegro, Andate con moto, Minuet and Trio, Allegro vivace)*

In 1808, the 11-year-old Schubert won a music scholarship to the Vienna Choir School of the Imperial Chapel, a strict school with a mission to train musically talented boys with good voices. He stayed there until he was 16 when his stern and patriarchal father, a school master, and not entirely supportive of Schubert's musical desires, insisted that Schubert earn his keep by teaching kindergarten-aged children at his father's school - a role to which young Franz was ill-suited. Fortunately Schubert had made many friends while at the choir school and they supported him by encouraging performances of his new compositions at private gatherings they called 'Schubertiads'. These gatherings began as Sunday afternoon family string quartet sessions in which Schubert's older brothers (Ferdinand and Ignaz) played violins, he played viola, and his father played cello. Over time, they evolved into small chamber ensemble performances and, as the group expanded it moved from the Schuberts' living room to larger venues, eventually performing for themselves and a small audience at the home of Otto Hatwig, the concertmaster in the Burg Theatre orchestra.

The year 1816, when Schubert was just 19, was a musical watershed year for him. He composed approximately 200 works including his fourth and fifth symphonies. The fifth

symphony is scored for quite a small orchestra, and, like many of his works of that time, was probably created for the enjoyment of his circle of 'Schubertiad' friends. In fact, that ensemble gave the symphony its first performance and, apparently its last for more than half a century. The symphony's first public performance occurred only in 1873, more than forty years after Schubert's death. It is an exquisitely sunny symphony that achieves perfection of balance and expression that delights at every turn yet seems comfortably unostentatious. It is a work that the distinguished musical commentator Donald Tovey described as *"a pearl of great price"*.

The symphony follows the classic symphonic format of four movements. The first movement begins with a four-bar introduction (described by Brian Neubold as a 'curtain') that opens up to one of Schubert's most familiar and delectable symphonic themes. Schubert makes effective use of the brief introductory material at key points, each time making subtle adjustments and adding cohesion to the flowing movement. The second movement forms the heart of this symphony evoking Mozartean grace, yet sounding wholly Schubertian in its sentiment and lyricism. Schubert takes its two themes through a series of harmonically remote keys in one of the most beautiful of all his symphonic movements. The third movement's minuet, in the dark tonality of G minor, is surprising in its violence and recalls the corresponding movement in Mozart's Symphony No. 40, written in that same key. The central trio section however, brings the sweet freshness of a spring morning. Schubert finally banishes any lingering shadows with a bright and high-spirited finale that hearkens back to Mozart's grace and Haydn's jocularly.

*Programme notes by Roger Booth from sources including W.E. Runyan, Jeff Counts, Martin Pearlman, Don Anderson, Paul Schiavo and Steven Lowe.*

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## Joshua Kirk: Conductor

Joshua Kirk is an emerging New Zealand conductor. He has conducted a number of the professional Australian and New Zealand orchestras, including the Adelaide Symphony Orchestra, the Auckland Philharmonia Orchestra, and the New Zealand Symphony Orchestra. In July 2021 Joshua completed his studies at the University of Adelaide, graduating with an Honours in conducting under Dr. Luke Dollman, where he participated in masterclasses with Rory Macdonald, conducted the Elder Conservatorium Symphony Orchestra, and conducted the Elder Conservatorium Wind Orchestra.

Joshua regularly observes Auckland Philharmonia Orchestra rehearsals where he discusses practical conducting skills with Maestro Giordano Bellincampi, who also invited Joshua to participate in a conducting masterclass with the APO. In 2020, Joshua was selected for conducting as a member of the New Zealand Symphony Orchestra Fellowship Programme, where he has participated in masterclasses under the guidance of the NZSO Principal Conductor in Residence, Hamish McKeich. Joshua is currently the Conductor of Youth Orchestra Waikato and has recently made his debut with the Trusts Waikato Symphony Orchestra, the St Mathews Chamber Orchestra, and the Devonport Chamber Orchestra. In July Joshua attended the prestigious Järvi Conducting Academy in Estonia where he studied with world-renowned conductors Paavo Järvi, Neeme Järvi, Kristjan Järvi and Leonid Grin.