

Anita Austin: Horn

Anita is an Auckland-based freelance French Horn performer and brass teacher. She was awarded a Masters in Music Studies (French Horn) with The Griffith Award for Academic Excellence from the Queensland Conservatorium (Brisbane) and a Bachelor of Music (Hons.) from The University of Auckland. She was also awarded an Auckland University Summer Research Scholarship that looked at teaching brass to 5-7 year olds via age-appropriate pedagogies. Anita divides her time between teaching and a busy performing calendar. Alongside teaching at Epsom Girls Grammar School, Diocesan School for Girls, St Peter's College, Auckland Grammar School, St Cuthbert's College, Orewa College and a private studio, she has also composed and published a book of 60 duets for French horn or trumpet 'Duets from Aotearoa'.

She is the current principal horn of Bach Musica (Auckland) as well as other project-based orchestras and has worked with orchestras such as Auckland Philharmonia, Dunedin Symphony, OPUS Orchestra, Hawkes Bay and Festival Opera Orchestras. Previously she has been principal horn of the Auckland Youth Orchestra, NZSO National Youth Orchestra and The University of Auckland Symphony Orchestra. Since 2020 Anita has been touring solo recitals around rest homes, retirement villages and public venues throughout New Zealand. As a soloist Anita has performed Strauss Horn Concerto No.1 with Devonport Chamber Orchestra and Mozart Horn Concerto No.4 with Northland Sinfonia.

ORCHESTRA

Oboes	Eugénie Middleton, Gemma Pilchen
Horns	Miriam Robinson, Alden Cai
Violins I	Joseph Chen, Brecon Carter, Helen Crook, Joe Pinto, Alison Sorley, Charlotte Lamb, Helen van Drueten, Tenwei Liu, Quin McLean, Lauren McLean, Kate Vennell, Takashi Schwarz
Violins II	Michael Hunter, Heidi Bowmast, Tsui-Wen Chen, Averil Griffin, Sofia Wigram, David Kayrouz, Sadie Stroud, Erin Lorenzo, Susie Kasza, Roger Booth
Violas	Judith Gust, Sharyn Palmer, Henrietta Reid, Neil Shepherd, Daniel Poloha, Anne-Marie Forsyth, Andrea Smith, Kim Rapson
Cellos	Claire Postlethwaite, John Early, Alice Philipsen, Hannah Jemmett, Kripa Ravi, Iain Rea, Mary Greig-Clayton, Michelle Caldicott
Basses	Andrew Kincaid, Ted Malan, Michael Steer
Harpichord	Ted Malan

Acknowledgements and thanks to:

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

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Devonport Chamber Orchestra



Joshua Kirk, Conductor
Anita Austin, Horn

Haydn: Symphony No. 14 in A
Mozart: Horn Concerto No. 4 in Eb
Vaughan Williams: Fantasia on a theme of Thomas Tallis

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

Joseph Haydn (1732-1809): Symphony No. 14 in A major, Hoboken I/14

(Allegro molto, Andante, Menuetto and trio, Allegro)

Haydn is often referred to as the 'father of the symphony' because his legacy of 104 symphonies laid the groundwork for the development of the symphonic form through the subsequent two centuries. However, as well as being a prolific and innovative symphonist, Haydn wrote an enormous amount of other music, which also had profound influences on the evolution of string quartets, piano trios, string trios and piano sonatas.

Haydn's 14th symphony is an exuberant early work set in the bright key of A major. The first movement is in 3/4 time and is full of youthful energy. The second movement was originally the finale of an early Divertimento 'Der Geburtstag' (the Birthday) and Haydn reworked some of its variations into sonata form for this symphony. In the third movement (minuet and trio), the horns and oboes are prominent, with a lovely oboe theme accompanied by violins and cellos. The finale is a fiery contrapuntal movement based on a descending scale first heard in the violins.

Wolfgang Amadeus Mozart (1756-1791): Horn Concerto No. 4 in Eb, K 495

(Allegro moderato, Romance: Andante cantabile, Rondo: Allegro vivace)

Joseph Leutgeb was a famous Austrian horn virtuoso at the end of the 18th century. In 1763 he was appointed first horn in the Salzburg orchestra, where he became friends with the Mozart family. He often traveled with them, and Mozart's father loaned Leutgeb money when he moved to Vienna. Leutgeb remained a life-long friend to Wolfgang Mozart who ended up writing four horn concertos and a quintet for horn and strings for him. The french horn at that time was valveless (called a natural horn) and so it was nearly impossible to play chromatically. However Leutgeb was highly proficient at hand-stopping, a technique that allowed the performer to play more notes on the natural horn outside the natural harmonic series. Because of this, Mozart was able to write more chromatic melodic lines than were typical of compositions for horns at that time.

Through their friendship, Mozart regularly poked fun at Leutgeb, sometimes with personal comments written into the scores. The 4th horn concerto was subtitled 'Ein Waldhorn Konzert für den Leutgeb' ('A Hunting Horn Concerto for Leutgeb') and is one of his most colourful. So colourful in fact that Mozart wrote its original score using blue, red, green and black ink as a humorous attempt to confuse his friend (although some musicologists suggest that the multicoloured score might also have been a kind of color code). The theme of the last movement is an obvious example of the hunting-horn aspect of the concerto. Older members of the audience might remember the British comedy duo from the middle of last century - Flanders and Swann - and their classic song using the melody of the last movement "I practised the horn and I wanted to play it but somebody took it away". Check it out on YouTube - <https://www.youtube.com/watch?v=bkYrj2DQIVc>

Ralph Vaughan Williams (1872-1958): Fantasia on a Theme by Thomas Tallis

Vaughan Williams was one of the most important and influential British composers of the first half of the 20th century. He wrote music across a range of styles from his days as a student at Cambridge university throughout his life until he died aged 86. He was passionate about maintaining and expanding English musical traditions and, in the late 19th century, he, along with fellow English composer Gustav Holst, frequently spent time in the countryside searching out the rapidly vanishing body of English folksongs, writing them down and preserving them. During his travels, he realised that although Sunday mornings were central to musical life, the quality of many of the hymn tunes was not

good. So he decided to remedy that by compiling a new edition of the English Hymnal. This task exposed him to vast amounts of old music as he sifted through thousands of melodies, and the daunting job detracted from work on his own original compositions but served him well in the end. As he said: "I wondered then if I was wasting my time. But I know now that two years of close association with some of the best (as well as some of the worst) tunes in the world was a better musical education than any amount of sonatas and fugues."

The Fantasia on a Theme by Thomas Tallis (a renowned English renaissance composer of the Tudor period) came about as a direct result of his work on the English Hymnal. In 1910, Vaughan Williams was commissioned to write a work for the famed Three Choirs Festival at Gloucester Cathedral and decided to use one of nine melodies by Tallis that he'd found in the 1597 English Psalter. The tune's original title was simply 'Third Mode Melody', which refers to it being in the Phrygian church mode - not major, and not minor, but a marvellously mysterious mode that can be heard by playing the scale from "e" to "e" on the white notes of the piano. The Fantasia caused a sensation, bringing Vaughan Williams national and international recognition. The work drew on his knowledge of cathedral acoustics as large, resonant spaces in which he could emulate the practice of using spatially separated choirs common in much Renaissance church music. The Fantasia is scored for a full-sized string orchestra engaged in conversation with a smaller ensemble, intentionally weaker and physically separated from the main orchestra as though offering ghostly echoes. Additionally, a string quartet from within the main orchestra periodically injects new musical ideas into the orchestral conversation. The three voices weave around each other, sometimes in unison and sometimes apart, producing some remarkable sonic effects.

A review of the work's premiere by The Times said: "one is never quite sure whether one is listening to something very old or very new". In this magnificent work, Vaughan Williams simultaneously created a tribute to one of the high points in English renaissance music, along with a perfect example of his own twentieth-century musical creativity.

Programme notes by Roger Booth from sources including Alex Burns, Raymond L. Knapp, Martin Pearlman, John Henken, Jane Vial Jaffe, Noel Morris, Carl Cunningham, William E. Runyan, Huw Edwards.

Joshua Kirk: Conductor

Joshua Kirk is an emerging New Zealand conductor. He has conducted a number of the professional Australian and New Zealand orchestras in masterclasses, 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. In 2020, Joshua was selected for Conducting as member of the New Zealand Symphony Orchestra Fellowship Programme, where he 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 2022 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.