

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.

ORCHESTRA

Flutes	Pene Brawn-Douglas, Leon Reynolds
Oboes	Kate Rendall, Elizabeth Lewis Daniell
Bassoons	David Nation, Jasmine Pavey
Horns	Miriam Robinson, Rebekah Gray
Trumpets	Neil Cording, Dominic Cornfield
Timpani	Paddy Cornfield
Violins I	Joseph Chen, Brecon Carter, Helen Crook, Michael Hunter, Joe Pinto, Takashi Schwarz, Neil Shepherd
Violins II	Tsui-Wen Chen, Averil Griffin, Sofia Wigram, David Kayrouz, Arthur Ranford, Susie Kasza, Vanessa Sharplin
Violas	Judith Gust, Sharyn Palmer, Daniel Poloha, Pat Roderick, Stephanie Thomas, Andrea Smith
Cellos	Andrea McCracken, Rosie Goddard, Graham Falla, Kate Parker, Emily Giles, Iain Rea, Mary Greig-Clayton, Michelle Caldicott
Basses	Ted Malan, Laura Kim

Acknowledgements and thanks to:

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

Next Concert: 2:00pm Sunday, 30th July, 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
Liam Wright, Trumpet



Mozart: Lucio Silla Overture K.135
Haydn: Trumpet Concerto in Eb major
Haydn: Symphony No. 102 in Bb major

2pm, Sunday 30th April, 2023
Holy Trinity, 20 Church St, Devonport
Adults: \$20, Seniors/Students \$15,
Children under 12 free

Wolfgang Amadeus Mozart (1756-1791): Lucio Silla Overture, K135

Mozart was a child prodigy and Mozart's father, Leopold, took the him on tours of Europe to show off young Wolfgang's talents, generate some income, and also to expose him to the various musical styles of the time. Mastery of the Italian operatic style was a prerequisite for a successful international composing career and so, from 1769, Leopold took teenage Wolfgang on several extended tours of the cities of Italy. On the first of these, they heard a performance of Allegri's famous *Miserere*. Although this was a work considered by the church to be the exclusive preserve of the Sistine Choir and so the music was not circulated beyond the Vatican, after one hearing, Mozart wrote out all the parts from memory.

While touring Italy in 1770, 14-year-old Mozart was commissioned to write an opera *Mitridate, re di Ponto* (Mithridates, King of Pontus) for the Milan Carnival. It was a great success with Mozart directing the first three of the 22 performances. Other commissions followed during these tours and, on the third and last Italian journey (1772 to 1773), a new opera, *Lucio Silla*, was premiered in December 1772 at the Teatro Regio Ducale in Milan. Although it had a difficult premiere - it began three hours late and lasted six - it proved even more successful than *Mitridate*, with 26 performances. The story centres on the Roman dictator Lucio Silla who lusts after Giunia, who loves another. He plots to kill her, and others plot to kill him. After multiple adventures, Silla pardons everyone and renounces his dictatorship. Although the opera is rarely performed now, its bold overture is a worthy addition to the concert repertoire.

Joseph Haydn (1732-1809): Trumpet Concerto in Eb major

(Allegro, Andante, Allegro)

Until the late 18th century, the trumpet was a coiled tube of brass starting with a mouthpiece at one end and flaring into a bell at the other. Consequently trumpets, like all the other valveless brass instruments, with the exception of trombones, could only playtime “natural” notes of the overtone series, which has large intervals at the low end (familiar to us today as the notes in bugle calls) and progressively smaller ones as pitch gets higher. Before valves were invented, attempts were made to make the trumpet a true chromatic instrument by putting holes in the tube and keys to open and close them rather like on woodwind instruments. Although this approach sort-of worked, the tone quality suffered, and was uneven throughout the scale. The best-known advocate of the keyed trumpet was Anton Weidinger, trumpeter of the Imperial Court Orchestra in Vienna, who commissioned Haydn's concerto in 1796, and played it for the first time in public in 1800. Sadly, the premiere was not well attended, and the work soon fell into obscurity; not to be revived until 1931.

The first movement opens with the orchestra playing the main theme based on rising scale passages. When the trumpet enters, playing the same theme, it must have caused a sensation at the première because it lies relatively low in the trumpet's range, and the stepwise theme could not have been played on a “natural” trumpet. Haydn cleverly shaped many of the themes of the concerto to bring out the keyed trumpet's ability to play scales and chromatic lines. For example, the gorgeous singing melody of the second movement is in A-flat major, but the middle section modulates into the extremely unusual key of C-flat major demonstrating the trumpet's new chromatic flexibility. The famous last movement is a combination of sonata and rondo. Its main theme, heard quietly at first, later rings out strongly as it leads to the conclusion with a series of blazing trumpet calls.

Programme notes by Roger Booth from sources including Martin Pearlman, François Filiatrault, William E. Runyan, Eric Bromberger, Paul Serotsky, Luke Smith, James M. Keller, Timothy Judd, Jasper Croonen, Tom Service, Britannica.

Joseph Haydn (1732-1809): Symphony No. 102 in Bb major

(Largo/Vivace, Adagio, Minuetto: Allegro, Finale: Presto)

For almost 30 years, Haydn was employed as the Kapellmeister (musical director) at the court of Prince Nicholas Esterházy. In 1790, the prince died and was succeeded by his son Paul Anton who had no interest in music but decided to grant Haydn a pension of a thousand florins a year to remain him as musical director but not to give him any particular duties. So, for the first time in decades, Haydn was free to travel. Among numerous invitations, Haydn accepted one from the English impresario Johann Peter Salomon to visit London and write new works (6 symphonies, an opera and 20 undefined smaller compositions.) for Salomon's 1791 musical season. A few years later, for a second visit, Haydn wrote a second cycle of 6 symphonies. In these 12 symphonies (numbers 96 to 104, now known as the 'Salomon or London symphonies') Haydn extended to symphonic form providing a grounding for the symphonies of Beethoven and others that followed.

During his lifetime, Haydn was the most popular composer of his day. In London, he was nothing less than a superstar. Everyone wanted to take him out for a meal, and he had to restrain himself to avoid being constantly on the go. "*Everyone wants to get to know me... but I have to think of my health and my work. I receive visitors only after 2 pm*", he wrote in a letter.

Many writers have considered Symphony No. 102 the most powerful, brilliant and interesting of Haydn's late symphonies, but it is not as well known or frequently performed as some of the other Salomon symphonies. There is a story that during the premiere of Haydn's Symphony No. 96, a chandelier fell from the ceiling. Moments earlier, enthusiastic audience members had rushed from their seats to the stage to catch a better glimpse of Haydn who was conducting from the keyboard and, as a result, no-one was injured. Shouts of "*Miracle! Miracle!*" rang out and symphony No. 96 earned the nickname, '*The Miracle*'. However it is now thought that this harrowing event occurred four years later during the premiere of Symphony No. 102 in the newly rebuilt King's Theatre Concert Room on 2nd February 1795. The following day, the London Morning Chronicle reported that "*The last movement was encored; and not withstanding an interruption by the accidental fall of one of the chandeliers, it was performed with no less effect.*"

Symphony No. 102 is a kaleidoscope, dense with musical motives. Haydn scholar H. C. Robbins Landon called it "*Haydn's loudest and most aggressive Symphony, at least in the outer movements.*" The first movement opens with a beautifully expressive slow introduction, which bursts into a brilliant and boisterous Vivace. The Adagio that follows is a subtle movement, with slow, sustained melodic lines over a gently flowing accompaniment, and includes a solo cello, muted trumpets (a novelty for Haydn) and timpani. The Menuetto third movement is a boisterous peasant dance, and the Finale is a sparkling rondo, filled with wild practical jokes. It is a movement that continually teases with unexpected returns of the main theme, false beginnings of the theme, and sudden changes of character.

Liam Wright: Trumpet

Liam Wright is an accomplished trumpet and cornet player from the North Shore of Auckland, currently studying in his second year of a bachelor of music degree at the University of Auckland. Liam started playing the cornet at the age of eight, and over the last 10 years has been awarded numerous national titles, including the best under 19 brass player in New Zealand for the last four years. Once his studies are completed, it is Liam's aim to become a professional trumpet player.