

Devonport Chamber Orchestra

Warwick Robinson: Conductor

Warwick is the Head of Music at Westlake Boys High School, having moved into the role after working as a freelancing orchestral clarinettist, violist, composer and arranger. 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. He directs numerous instrumental ensembles within the Westlake community including the multi-award-winning Westlake Concert Band, and also maintains an active presence as a conductor of various community Orchestras. Along with his wife Miriam, Warwick is the Event Manager for the annual KBB Music Festival, New Zealand's largest instrumental ensemble festival for Bands and Orchestras. He has two children, Jacob and Amelia.

ORCHESTRA

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| Flutes | Priscilla Scanlan, Kathleen Mistry |
| Oboes | Amy Cooper, Elizabeth Lewis Daniell |
| Bassoons | David Nation, Jasmine Pavey |
| Horns | Miriam Robinson, Rebekah Gray |
| Trumpets | Orson Paine, Michael Plunkett |
| Timpani | Paddy Cornfield |
| Violins I | Selena Sun, Brecon Carter, Michael Hunter, Joe Pinto, Helen van Druuten, Sofia Wigram, Takashi Schwarz |
| Violins II | Helen Lewis, Heidi Bowmast, David Kayrouz, Nicola Couch, Charlotte Lamb, Vanessa Sharplin |
| Violas | Judith Gust, Sharyn Palmer, Henrietta Reid, Neil Shepherd, Pat Roderick, Stephanie Thomas |
| Cellos | Claire Postlethwaite, Kate Parker, Graham Falla, Kripa Ravi, 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: 2:00pm Sunday, 3rd September, Holy Trinity, Devonport. For further information or to be on our mailing list, visit our website: <https://dco.net.nz/>



Conductor: Warwick Robinson
Clarinet: Frank Talbot

Weber:
Symphony No. 1 in C major
Clarinet Concerto No. 1 in F minor

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

Carl Maria van Weber (1786 - 1826)

Symphony No.1 in C major, Op.19

(1. *Allegro con fuoco*, 2. *Andante*, 3. *Scherzo, presto*, 4. *Finale, presto*)

During his childhood, Weber's family often moved among cities in Germany, as Weber's father was part of a travelling theatre company. This gave the young Carl Maria a taste of drama and may have been an influence on his subsequent success as an operatic composer. His most famous opera is *Der Freischütz* and he is often referred to as the "Father of German Opera" and widely regarded as one of the founding fathers of German romantic music. As a composer, Weber had a melodic gift, drawing on German national folk styles, and a pioneering flair for dramatic orchestration. In the early 1800s, he spent time in Karlsruhe working for Duke Eugen of Württemberg whose palace was in a forest and boasted a small orchestra in which the Duke liked to play the oboe. Weber wrote both of his symphonies for the Duke's small orchestra. The first symphony was written shortly after the premiere of Beethoven's 3rd Symphony 'Eroica' which turned the symphonic world upside down and heralded the beginning of the romantic era. Weber's first symphony has closer ties with his operatic work than with the changes in symphonic form that Beethoven was experimenting with at the same time, and both Weber's symphonies were written in the more traditional classical style. As a result, they were overshadowed by the developments of Beethoven and were pretty much neglected until their revival in the 20th century.

Like an operatic overture, the first movement starts with a call for attention and even Weber described the movement as more of an overture than a symphonic movement. Nevertheless, his gift for melody shines throughout the movement. The second movement displays Weber's flair for the dramatic, and has a darkness of instrumental colour that makes it the most unique movement in the symphony. The third movement is a Scherzo with a prominent oboe part, while the finale is a high-spirited movement in sonata form that brings the symphony to a rousing finish.

Clarinet Concerto No. 1 in F minor, Op. 73

(1. *Allegro*, 2. *Adagio ma non troppo*, 3. *Rondo, Allegretto*)

The modern form of the clarinet did not evolve until the second half of the 18th century, and by Mozart's time it had eight finger holes and five keys which enabled the player to play chromatic scales with good intonation and consistent tone. With the success of Mozart's Paris and Haffner symphonies, each of which included clarinets, it soon became an established member of the symphony orchestra. Weber came to know the clarinet through his friendship with the virtuoso clarinettist Heinrich Baermann who was noted for his expressive and luxurious tone and great dynamic range. Weber wrote a concerto for Baermann in 1811, for a performance in Munich attended by King Maximilian I of Bavaria. The King was so impressed that he immediately commissioned Weber to write two clarinet concertos. The first of these was completed in one month, and Weber apparently wrote its first movement, including all orchestral parts, in a single day!

Although the artistic collaboration between Weber and Baermann ranks as one of most successful partnerships in classical music, it also created some issues for subsequent generations. This is because Weber's manuscript for the concerto left a solo line that was comparatively sparse in order to allow Baermann's poetic license to phrase and embellish as he pleased. So Baermann's interpretation was very different from the more docile and

simple solo line that appeared in the early published editions. Further, Baermann's son Carl, himself a clarinettist and pedagogue of great renown, published an edition of the concerto based on his father's copy of the solo part and including many additions and embellishments that his father had used in performance. As a result, today there are many varying editions of the solo part available - some adhere strictly to Weber's original sparse solo line, others match Carl's edition, while others are a hybrid of the two.

The concerto's first movement is dramatic and stormy, with furious orchestral tutti contrasted with more reflective passages for the soloist, and combined passages where the soloist plays brilliant virtuosic material above secondary themes in the orchestra. The movement ends quietly and mysteriously. The second movement is a complete contrast, with a beautiful gently lyrical clarinet melody over a simple orchestral accompaniment. There follows a short, more dramatic central section and then a passage of remarkable beauty for soloist and horns. The final movement is a lively rondo with plenty of virtuosic work for the soloist, interesting contrasts among the rondo episodes, and an exuberant, optimistic ending.

Programme notes by Roger Booth from sources including Alan Beggerow, Maureen Buja, Portabello Orchestra, David Kettle, Paul Serotsky, Georg Predota and Mitchell Estrin.

Frank Talbot: Clarinet

Growing up locally in Devonport, Frank first began studying the clarinet while at Vauxhall Primary School after being told that at the time that he was too small to learn the saxophone. There he learned from Julia Cornfield, accompanied for examinations by Paddy Cornfield, both Devonport Chamber Orchestra regulars. Talbot continued his studies through his years at Takapuna Grammar School, by which point he had grown enough to play saxophone too, allowing him to lead a double musical life between Classical and Jazz Departments, leading the Concert Band and gaining an NCEA Outstanding Scholarship as a clarinettist, and leading the Jazz Band and becoming a finalist in the New Zealand School of Music Improvisation Contest as a saxophonist.

Frank attended the New Zealand School of Music in Wellington where he continued his double musical life, completing both major performance papers for classical clarinet and jazz saxophone. There, as a clarinettist, he was twice named Woodwind Player of the Year, gained the Therle Drake Award for an outstanding performer, and was a finalist in the Concerto Competition. He has since gone on to have a varied performance career, playing first clarinet with the Royal New Zealand Air Force Band, playing various saxophone chairs with the Rodger Fox Big Band including on 3 of their albums and for their 2020 tour of the United States, twice touring Eastern Europe with the JM Jazz World Orchestra and at the end of last year releasing his debut album "Mundane Life Updates" on Rattle Records. Since returning to his family in Auckland he has played first clarinet with North Shore Winds, lead alto with the Queen City Big Band and teaches clarinet and saxophone at Dilworth, Diocesan and Sacred Heart College.