

Mark Bennett: Conductor

Mark studied violin at University of Auckland and the Royal Academy of Music in London. He then worked for several years in the vibrant London freelance scene, travelling and performing extensively through Europe with the Royal Philharmonic Orchestra, BBC Symphony Orchestra and The Philharmonia.

Mark returned to Auckland where he took up a position with the Auckland Philharmonia Orchestra during which time he was also active as a chamber musician, freelance orchestral leader, violin teacher and orchestra director. He has now taken the role of Teaching Fellow on Violin and Viola and Head of Strings at The School of Music, University of Auckland.

ORCHESTRA

Flutes	Pene Brawn-Douglas, Loredana Podolska-Kint
Oboes	Eugénie Middleton, Vanessa Newton-Wade
Clarinets	Hannah Boocock, Brendan Dalton
Bassoons	David Nation, Leonard Thomas
Horns	Miriam Robinson, Christine Breeden
Trumpets	Adrian Hirst, Michael Plunkett
Piano	Rosemary Adler
Timpani	Michael Plunkett, Rosemary Adler
Violins I	Helen Crook, Michael Hunter, Nicola Couch, Brecon Carter, Joe Pinto, Charlotte Lamb, Kate Vennell
Violins II	Heidi Bowmast, Averil Griffin, David Kayrouz, Lawrence Yang, Tsui-Wen Chen, Arthur Ranford, Susie Kasza
Violas	Judith Gust, Michael Vidulich, Neil Shepherd, Daniel Poloha, Pat Roderick, Stephanie Thomas, Iona McDonald
Cellos	Howard Lu, Emily Giles, Graham Falla, Michelle Caldicott, Mary Greig-Clayton, John Early, Iain Rea
Basses	Andrew Kincaid, Rachel Wolffsohn

Acknowledgements and thanks to:

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

Next Concert: 2:00pm Sunday, 28th July, Holy Trinity, Devonport. For further information or to be on our mailing list, visit our website: <https://dco.net.nz/>

Devonport Chamber Orchestra

Conductor:

Mark Bennett

Soprano:

Henrietta Reid

Mozart: Four Operatic Arias
Canteloube: Songs from the Auvergne
Mozart: Symphony No. 35, K385 "Haffner"

2pm, Sunday 14th April, 2024
Holy Trinity, 20 Church St, Devonport
Adults: \$20, Seniors/Students \$15,
Children under 12 free

Wolfgang Amadeus Mozart (1756-1791): Operatic Arias

"Vedrai carino" from Don Giovanni

After Masetto has been beaten up by Don Giovanni (who is disguised as Leporello), Zerlina finds him and asks what happened. He replies that Leporello beat him up and Zerlina promises to soothe his wounds with her love.

Come, come, no great harm is done if the rest of you is sound. Come home with me, and if you promise to be less jealous, I will take care of you, my dear husband.

You'll see, my darling; if you are good, what a fine cure I will give you!

It is a natural one, not unpleasant, and the chemist can't make it.

It's a sure balm which I have with me.

I can give it to you, if you would like to try it.

Do you know where I keep it? Feel it beating, touch me here!

"Non so più cosa son" from The Marriage of Figaro

After being dismissed from his position as the Count's page for being discovered alone with the gardener's daughter, Cherubino tells Susanna that, suddenly, every woman excites him to no end.

I no longer know what I am, what I do; now I'm all fire, now all ice;

every woman changes my temperature, every woman makes my heart beat faster.

The very mention of love, of delight, disturbs me, changes my heart, and speaking of love, forces on me a desire I cannot restrain!

I no longer know what I am, etc.

I speak of love while I'm awake, I speak of love while I'm sleeping, to rivers, to shadows,

to mountains, to flowers, to grass, to fountains, to echoes, to air, to winds,

until they carry away the sound of my useless words.

I speak of love while I'm awake, etc.

And if no one is near to hear me, I speak of love to myself.

"Ach, ich fühl's" from The Magic Flute

Attracted by the playing of Tamino's flute, Pamina comes and meets Tamino and is hurt when he doesn't talk to her. Little does she know that he is under a vow of silence.

Ah, I feel that the joy of love has gone for evermore!

Never will happiness return to my heart!

See, Tamino, see these tears that flow, beloved, for you alone.

If you do not feel love's yearning I must seek peace in the grave!

"Ruhe Sanft" from Zaide (originally, Das Serail)

Zaide comes upon Gomatz sleeping under a tree. She admires his good looks and leaves him jewels, money, a portrait of her, and a letter asking him to meet her later in that same spot. She then sings that he should sleep until he awakes with happiness. She hopes that her tears will bring her wishes to reality.

Rest gently, my lovely life,

Sleep, until your happiness awakens:

There, my picture will I give you,

Look, how friendly it smiles at you.

You sweet dreams, rock him to sleep,

And let his wish come to an end

The lustful objects

To seasoned reality rise.

Joseph Canteloube (1879-1957): Chants d'Auvergne

(1. Bailèro (a shepherdess sensually beckoning the shepherd to cross the river and make love to her), 2. Where shall we go to graze? 3. Down there In Limousin)

As a boy, Canteloube went with his father on long walks through the countryside of his birthplace, the Auvergne; a beautiful region of southern France full of hills and forests, fertile valleys and picturesque villages and towns. He became enchanted by the soulful and delightful indigenous melodies of the region and, after studying with the French composer Vincent D'Indy, sought to include these folk melodies in his classical compositions. Over a period of more than 30 years, he wrote five books of *Songs of the Auvergne* using the traditional melodies and words in the local language, Occitan. The three songs on today's programme are from the first book.

Mozart: Symphony No. 35 in D major, K. 385 "Haffner"

(1. Allegro con spirito, 2. Andante, 3. Menuetto, 4. Presto)

In July 1782, Leopold Mozart wrote to his son asking him to write a symphony for their friend Sigmund Haffner, a wealthy Salzburg merchant who was to receive a nobility title. Some years earlier, Wolfgang had composed his *Haffner Serenade* for the wedding of Sigmund's daughter. Expressing his exasperation, Mozart wrote back to his father in frustration saying that he was up to his eyes in work but would start as soon as he could and do his best. He completed it by early August, probably too late for the celebration of Haffner's ennoblement, and several months later, asked his father to return the work so that he use it in one of his concerts in Vienna. When he received it, he wrote, "*My new Haffner symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect.*"

The symphony opens with a grand movement which Mozart stated was to be played with fire. The second movement complements the first with delicate graceful melodies passed between the woodwinds and strings. The minuet returns to the grand manner of the first movement, while the last movement is an energetic presto which should be played "*as fast as possible*".

Programme notes by Roger Booth from sources including Aria Database, Martin Pearlman, Howard Posner, Jane Vial Jaffe, Richard Langham Smith, Max Derrickson, Keith Anderson

Henrietta Reid: Soprano

Henrietta attended Westlake Girls High School where she was a member of the premier choirs *Key Cygnetures* and *Chorolation*, and also played viola with Westlake Symphony Orchestra and Westlake Chamber Orchestra. Her musical experiences at school paved the way for her to go on to study music at university. She learned singing with Dr Morag Atchison and Catrin Johnsson at the University of Auckland where she completed a Bachelor of Music and Bachelor of Commerce in 2016. She is a member of *Voices NZ* and the *NZ Opera Chorus*, and is looking forward to singing in the chorus for NZ Opera's production of Rossini's "*Le comte Ory*" in Auckland this year. Recently she has also been a featured soloist with Camerata Chamber Choir and the Bay of Island Singers. In 2023, she joined Torbay Theatre for a Gilbert and Sullivan revue "*Here's a How-De-Do*", and later this month will be back performing a second G&S revue with the theatre. When she isn't busy singing, she works as an accountant at Radio New Zealand, enjoys cycling, tramping, and playing viola with the Devonport Chamber Orchestra. She has recently moved to a rural property in North Auckland with her fiancée and his parents where activities include trapping possums, watching the robot lawnmower mow the lawns, and dealing with various gifts that the cat brings in, which have so far included a quail, frog, rat, and song thrush - all still alive! She has enjoyed preparing for this concert with the DCO.