

Esther Wu: Conductor

Esther began her music studies at the age of six after hearing, sobbing, and concurrently interpretive dancing to Beethoven's Pathétique Sonata. She has since graduated as a Senior Scholar in the Faculty of Creative Arts and Industries with her Bachelor of Music degree at the University of Auckland in 2021, where she studied conducting with Dr Karen Grylls and piano with Dr Rae de Lisle. She won the 2021 University of Auckland School of Music Concerto Competition and enjoys teaching the piano and music theory.

Esther is now in her fifth year of medical school at the University of Auckland and has dreams of one day being in charge of the music playlist in the operating theatre. She is incredibly grateful to all her amazing teachers throughout her musical and academic journey as she continually strives to become a well-rounded, skilled, and compassionate musician-doctor.

ORCHESTRA

Flutes	Pene Brawn-Douglas, Kathleen Mistry
Oboes	Eugénie Middleton, Elizabeth Lewis Daniell
Clarinets	James Daniell, Brendan Dalton
Bassoons	David Nation, Jasmine Pavey
Horns	Miriam Robinson, Christine Breeden
Trumpets	Michael Plunkett, Dominic Cornfield
Timpani	Wei Tian Teo
Violins I	Michael Hunter, Nicola Couch, Joe Pinto, Tenwei Liu, Kate Vennell, Ellie Wyatt, Helen vanDruten, Jerry Lam
Violins II	Tsui-Wen Chen, Heidi Bowmast, Averil Griffin, Arthur Ranford, David Kayrouz, Dianne Sainsbury, Susie Kasza
Violas	Judith Gust, Michael Vidulich, Neil Shepherd, Stephanie Thomas, Iona McDonald, Henrietta Reid
Cellos	Claire Postlethwaite, Emily Giles, Mary Greig-Clayton, Michelle Caldicott, Hannah Jemmett, Graham Falla, Kripa Ravi
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, 27th July, Holy Trinity, Devonport. For further information or to be on our mailing list, visit our website: <https://dco.net.nz/>

ASB Account: Devonport Chamber Orchestra 12-3015-0630092-00

Devonport Chamber Orchestra

Hummel: Trumpet Concerto in E-flat
Handel: Eternal Source of Light Divine
Haydn: Symphony No 104 in D "London"
Soloists: Liam Wright and Henrietta Reid
Conductor: Esther Wu



2pm, Sunday 13th April, 2025
Holy Trinity, 20 Church St, Devonport
Adults: \$20, Seniors/Students \$15,
Children under 12 free

Johann Nepomuk Hummel (1778 – 1837): Trumpet Concerto in E-flat

(1: *Allegro con spirito*, 2: *Andante*, 3: *Rondo*)

Austrian composer and virtuoso pianist, Johann Hummel was born in Pressburg, Hungary (now Bratislava, Slovakia). Mozart recognised the 8-year-old Hummel's prodigious talent and took on to live in Mozart's household for two years as a pupil-apprentice free of charge. Like Mozart, Hummel had a pushy, ambitious musician father who took him on a piano recital tour of Europe for several years from the age of 10. After returning to Vienna at the end of the tour, Johann began studying composition and music philosophy with Albrechtsberger, Salieri, and Haydn. Around this time, Beethoven was also in Vienna taking lessons from Haydn and Albrechtsberger and Beethoven and Hummel became friends. Later, Schubert also befriended Hummel and dedicated his last three piano sonatas to him.

Hummel's trumpet concerto is one of the most often played of all trumpet concertos. It is also one of the few Hummel's compositions remaining in the standard repertoire today. Trumpet players have seized on it as the first work for standard Classical orchestra which exploits the capacities of the modern trumpet. However it was originally written in E major for the trumpet virtuoso, Anton Weidinger, the inventor of the first workable keyed trumpet that was capable of playing a full chromatic scale. Haydn had also written his famous trumpet concerto for the same instrument several years earlier. Later, the keyed trumpet was superseded by the valve trumpet and, to better suit the more modern instrument, Hummel's concerto was transposed into the key of E-flat.

This concerto has all of the hallmarks of Viennese classicism. The first movement is in standard sonata form, with two major themes first presented by the orchestra and later embellished by the trumpet. The second movement is a lilting and dramatic Andante, which is followed by a lighthearted and playful Rondo as the final movement. The virtuosic nature of this piece shows off the technical, lyrical, and chromatic capabilities of both the modern trumpet and its predecessor.

George Frederic Handel (1685 - 1759): Eternal Source of Light Divine

In 1713, Handel was relatively new to London and keen to establish his reputation there as a composer. At the time, it was common for composers to write works to celebrate the Monarch's birthday and so Handel wrote a secular cantata, "*Ode for the Birthday of Queen Anne*". Unfortunately Queen Anne took little interest in music, and her illness at the time prevented the cantata from being performed. However, she must have been impressed because later that year she granted Handel an annual pension of £200.

Originally written for a counter tenor, Richard Elford, "*Eternal Source of Light Divine*" forms the majestic opening aria of the cantata and is some of Handel's most inspired writing. The angelic vocal line is echoed by the trumpet, which seems to emerge from timeless, celestial expanses. Occasionally, the two voices weave together in near canonic counterpoint supported by sustaining string chords, providing music of sublime beauty. The text was by Ambrose Philips:

*Eternal source of light divine
With double warmth thy beams display
And with distinguish'd glory shine
To add a lustre to this day.*

Joseph Haydn (1732 - 1809): Symphony No. 104 in D major, "London"

(1: *Adagio - Allegro*, 2: *Andante*, 3: *Minuetto and Trio*, 4: *Allegro Spiritoso*)

Haydn spent most of his life writing music for one employer. He was essentially a hired servant (although much-valued and respected) for the Esterházy estate. Prince Paul Anton Esterházy, one of the richest of the Hungarian nobility, gave Haydn his first full-time job in 1761. Haydn's contract obliged him to "compose music as required by the Prince" and the Prince forbade him to compose for anyone else without permission. Prince Paul died a year later and his brother,

Nikolaus, then became Haydn's employer for the next 30 years! The amount of music that Haydn provided for the Esterházy court – literally thousands of works – beggars belief.

After Nikolaus died, Haydn remained officially on the payroll but became a free agent in all but name. He had several excellent job offers and settled on one which came from Johann Peter Salomon, a successful German-born impresario and violinist based in England, who turned up on Haydn's doorstep in Vienna and announced: "*I am Salomon of London and have come to fetch you. Tomorrow we will arrange an accord.*" Salomon provided Haydn with a hugely generous financial stipend, for which he would write an opera, six symphonies, and 20 other works, all to be performed under his own supervision and direction. Despite objections from his friends, who feared Haydn was too old, and from Mozart, who was concerned that language might prove an insuperable barrier, Haydn claimed that "*all the world understands my language*" and so accepted Salomon's offer and had two trips to London where he and his music were revered. He described the experiences as the happiest times of his life as he immersed himself in the rich musical life of London.

The symphony opens with a stately portentous adagio reminiscent of the mood associated with the ominous Commendatore motif in Mozart's Don Giovanni. This soon gives way to the primary theme, an allegro of grace and elegance which, in the course of the movement, goes through dramatic developments. The slow movement is constructed from a whimsical theme that opens the movement and returns at the end with classical ornamentation. In between, it is developed imaginatively in a somewhat agitated, occasionally poignant manner. The third movement is a stately minuet featuring a sparsely scored country dance as its central trio. A joyous and exuberant theme presented in rustic style with drone leads off the final movement. Recent research has identified the theme as a folk melody from Croatia, where Haydn once lived. This same tune was also used as two London street peddlers' cries at the time of his visits: "*Hot cross buns!*" and "*Live cod!*" Perhaps the shouts that he heard as he walked the bustling streets awakened his memories of the days he had spent in southeast Europe. It brings the symphony to a jubilant close with good humour and fun.

Programme notes compiled by Roger Booth from several sources including Hugh Macdonald, Scott MacClelland, Paul Serotsky, Christopher Gibbs, Paul Schiavo, John Varineau, Linda Mack, Caitlin Tully, Don Anderson, David Garrett, Joseph M. Walczyk, John Henken, Timothy Judd & Robert King

Liam Wright: Trumpet soloist

Liam Wright is an accomplished trumpet player from the North Shore of Auckland, studying to complete his bachelor of music degree this year at the University of Auckland. Liam started playing the cornet at the age of eight, and throughout his career as a musician has been awarded numerous national titles, including the best under 19 brass player in New Zealand for the last four years, as well as holding the principal chair of the North Shore Brass Band and the University of Auckland Orchestra. Once his studies are completed, it is Liam's aim to become a professional trumpet player.

Henrietta Reid: Soprano soloist

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, has performed in Gilbert and Sullivan operas, and has featured as soloist with several groups including DCO last year. When she isn't busy singing, she works as an accountant at Radio New Zealand, enjoys cycling, tramping, and playing viola with the DCO.