

# Chris Greenslade

**Wednesday Lunchtime Concerts** *providing lunchtime music in the heart of the city since 1974*  
*St Andrew's on The Terrace WELLINGTON*

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## Welcome

It is wonderful that you have come. Thank you.

We want your experience today to be the best that it can be and would appreciate you taking a moment to read the following before the concert commences.

**Keep safe** by locating the exit nearest to your seat.

In the event of an earthquake, our recommendation is to **Drop, Cover and Hold**.

**Bon appetit!** You are welcome to have your lunch during the performance. Switching your cell phone to **silent** is important to the performers and other members of the audience.

Your support by way of a **donation** and telling others about the concerts would be fantastic and very much appreciated. It does make a difference.

If you wish to photograph or video today's concert, please ask for permission from the performer(s) before the concert begins. This is important.

We invite you now to sit back, relax and **enjoy** the concert.

**Our Mission** is to create a lively, open Christian faith community, to act for a just and peaceful world, and to be catalysts for discovery, compassion and celebration in the capital.

These lunchtime concerts are **advertised** through Radio New Zealand Concert's Live Diary at around 8.10 am on the day of the concert, and listed on St Andrew's website.

To be placed on the email **circulation list** for concert information, please email Marjan on [marjan@marjan.co.nz](mailto:marjan@marjan.co.nz)

Check out the noticeboards in the foyer each time you come.

# Programme

## Toccatas and Fugue in C minor BWV 911

**J.S Bach**

The Toccatas BWV 910 – 916 come from Bach's early years and show a youthful exuberant style which must reflect the virtuoso improvisations he was famous for. Although not as contrapuntally refined as his later works, his early toccatas and fugues do show the young Bach's gift for writing works of tremendous intensity.

Like the other early toccatas and fantasias, the C minor toccata does not conform to the constraints of church modes, baroque dance or strict formal structure. It takes the north German style of Buxtehude (whose keyboard toccatas Bach admired) and has alternating sections of improvisatory and contrapuntal sections. A typically virtuosic opening section leads to a sombre adagio followed by an extrovert and large scale fugue. The fugue's theme is based on a simple C minor triad and Bach explores various ways of treating it contrapuntally and with extrovert keyboard writing rather than exploring its harmonic potential throughout the fugue. The result is a fugue of immense excitement and drama with some of the most exciting keyboard writing to come out of that time.

## Variations and a Fugue on a theme by Handel Op. 24

**Brahms**

Brahms was one of the most progressive composers of his time but he was also a strict formalist and like Schumann, still believed in the importance of absolute music. He had little time for some of the fashionable trends of his time such as free fantasies for virtuosic show, or variations that did little more than repeat the theme with increasingly extrovert decorations.

As romantic as his music is in spirit there is always a strong sense of classical form. Brahms' genius lies in his ability to fuse these forms with his own voice. Cross rhythms, irregular phrase lengths and harmonic tensions all sound natural under Brahms' hands.

Considered by many to be the greatest set of variations since Beethoven's variations on a theme of Diabelli, Brahms' Handel variations are a perfect example of his ability to fill a traditional form with his own expressive power. The theme comes from Handel's harpsichord suite No. 1 in B flat HWV 434. Brahms had actually studied baroque forms extensively for a number of years and so it is no surprise that he chose a baroque theme for his variations. Through the following 25 variations Brahms explores the melodic and especially harmonic potential of the theme concluding in a grand fugue again tipping his hat to baroque forms. Brahms said in a letter discussing his approach to the variation form that "In a theme for variations, it is almost only the bass that has any meaning for me. But this is sacred to me, it is the firm foundation on which I then build my stories. What I do with a melody is only playing around" This approach allows Brahms to create strikingly original and expressive variations which however far from theme they may appear, actually have a strong feeling of synthesis.

# Biography

**Chris Greenslade** was a student of leading pianist Bruce Greenfield and went on to complete his honours degree in performance with Richard Mapp at the Wellington Conservatorium of Music. As well as receiving the NGCNZ Scholarship while at the conservatorium, he was a prize winner in various competitions and conducted and presented research into the education of musically gifted children. Chris continued his post graduate studies at the Royal Northern College of Music with Mark Ray. While at the RNCM he received the “Julius Scholarship”, was awarded a Lankhuysen/Whetu Kairangi Masonic Trust grant and appeared in recital in Manchester.

As well as appearing in recitals and regularly accompanying in New Zealand, Chris has enjoyed teaching piano both in the UK and New Zealand. He has established the Greenslade Piano Studio in Hamilton and has had prize winning students in regional and national competitions.

A keen supporter of music in the community, Chris works with Conductive Education Waikato, providing music appreciation classes for children with special needs.

Chris is also a keen artists and has recently held a solo exhibition of drawings at the Museum of Waikato Artspost Galleries of Taonga Puoro. An exploration of traditional Maori musical instruments.

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# Contact us



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## Coming Up

19<sup>th</sup> **Confetti** Woodwind Trio

26<sup>th</sup> **String Ensembles.** Students of the NZSM

### August

2<sup>nd</sup> Tutors from the International Aroha String Quartet Academy

3<sup>rd</sup> (Thursday) Classical Voice Students of the NZSM

9<sup>th</sup> Woodwind Students of the NZSM

16<sup>th</sup> Maaike Beekman-Christie (Soprano) and Rachel Thomson (piano)

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*and all those who donate weekly*

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The only place you'll find reviews of these concerts (and almost all other classical music in Greater Wellington) is at [www.middle-c.org](http://www.middle-c.org)

Use it to find out what's coming up in classical music performance through the website's **Coming Events listings**