

Flute Squadron

Flute players from the Royal New Zealand Air Force Band

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



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. Also join our Facebook group Friends of St Andrew's on The Terrace Lunchtime Concerts, <https://www.facebook.com/groups/315497448862287/>.

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

Programme

Thunder and Lightning

Johann Strauss II (1825-1899), Arr. Gudrun Hinze

The polka developed in Bohemia as a type of heel-toe round dance, the name probably deriving from *polska*, the Czech word for polish girl. It was exported to Vienna in 1839 by a Bohemian regiment band, precipitating its rapid spread throughout Europe. By 1843 it was the favourite dance of Parisians and in 1844 it was first performed in the USA.

Johann Strauss, an Austrian composer of primarily dance music and operettas, wrote this polka in 1868. The rolling thunder of the bass and alto flutes and the lightning flashes of the piccolo describe a thunderstorm experienced in a noble living room of 19th century Europe.

Les Folies d'Espagne

Marin Marais (1656-1728), Arr. Gudrun Hinze

Marin Marais was one of the finest viol players of the French court, and composed much music for the viol family. His variations on *Les Folies d'Espagne* were originally written for viola da gamba and basso continuo.

The theme of *Les Folies* is based on an Iberian dance from the 16th century (more commonly referred to as *La Folia*), and has been used as a theme for variations by countless composers, from Corelli and Vivaldi to Berlioz to Vangelis, and even makes a sneaky appearance in the slow movement of Beethoven's 5th Symphony. Despite being in G minor, the harmonies of *Les Folies* draw from many major key sonorities, giving the music a melancholic mood. Marais ascribes each couplet a specific emotion, from "gently provocative" to "nostalgic and homesick".

Cortège from Petite Suite

Claude Debussy (1862-1918), Arr. Gudrun Hinze

This charming piece from early in Debussy's career was originally composed as a piano duet in the late 1880s. Its transcription for orchestra in 1907 established it as one of Debussy's most popular and frequently heard works. It is quite different to his later "impressionist" compositions with no use of whole-tone scales and a distinctly romantic feel.

The Cortège, or procession, was inspired by a poem of the same name by Debussy's favourite poet, Paul Verlaine. It comes from *Fêtes Galantes*, a collection of poetry depicting 18th Century French court life. In this scene, an aristocratic lady retires up the stairs for the evening, accompanied by her pet monkey and servant who carries the train of her gown. However, all is not as simple, or innocent, as it seems. The poet makes a number of lewd references and the setting by Debussy references the comic aspect of the text.

A festive spirit prevails in Cortège characterised by its initial rhythmic cell. The second theme meanwhile is gently syncopated and playful, softening in the central section. The recapitulation begins by superimposing onto the first theme a varied element of the second, and concludes with a great burst of sound.

Danse Macabre

Camille Saint-Saëns (1835-1921), Arr. Gudrun Hinze

Like the Cortège, *Danse Macabre* was also originally composed for a much smaller ensemble of voice and piano. Saint-Saëns reworked it into an orchestral tone poem some two years later, replacing the voice with solo violin. He based the work on a poem by Henri Cazalis, which in turn was based on an allegory dating back to medieval times: at Halloween, Death plays his fiddle to awaken a group of skeletons who dance amongst the graves of a cemetery, until the crow of a rooster at dawn sends them back to 'sleep' for another year.

In this arrangement, the melody flits between the instruments while the pace increases relentlessly throughout. Listen for the church bells tolling midnight at the beginning and the 'cock-a-doodle-doo' of the rooster at the end, in this case represented by the piccolo.

Sir Roger de Coverley

Frank Bridge (1879-1941), Arr. Gudrun Hinze

Frank Bridge was a composer, conductor, teacher and highly regarded violin and viola player. This work was written for string quartet in 1922 and is based on a traditional English folksong of the same name. Early descriptions of this country-dance mention that the name refers to a hunted fox going in and out of cover, which is easy to imagine as two lines of eight dancers face each other and weave in and out. Traditionally, the final dance at a ball in the 19th century would be a Sir Roger de Coverley, later known as a Virginia reel. It was considered to be easy for dancers, so all could participate and depart in a happy mood.

Here the folksong appears in a set of continuous variations, starting with the melody being presented either in fragments or as a whole as it is passed between the different flutes. *Auld Lang Syne* is introduced towards the end, and the work finishes with a whirlwind Scottish Reel.

The Petersburg Sleigh Ride

Richard Eilenberg (1848-1927), Arr. Gudrun Hinze

Richard Eilenberg was born in Saxony, Germany. He composed many marches and dances for orchestra and military bands, his most notable being the Coronation March for Alexander III of Russia.

The Sleigh Ride has become a popular work played around Christmas time in the USA, Europe and especially in Russia.

Biography

Rebecca Steel	C flute
Elizabeth Bush-King	C flute and piccolo
Hannah Dowsett	C flute and piccolo
Mitchell McEwen	Alto flute
Peter Lamb	Bass flute

We are all members of the Royal New Zealand Air Force Band, but Peter Lamb is actually the principal bassoonist, Mitch is in the final stages of a Masters of Software Development, Hannah is an award-winning quilt maker, with one currently in an exhibition in Bowen House, Elizabeth has a career in communications and two small children and Rebecca is a passionate volunteer at Zealandia.

Contact us



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Coming Up

25th April (No concert: ANZAC day)

May

2nd Music for Euphonium – Buzz Newton

9th Solo Guitar – Jane Curry

16th Piano students of the NZSM

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Check out the What's On and Concerts section on our website www.standrews.org.nz

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

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

Coming Events listings