

# Viola Students of the NZSM

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**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](mailto: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

## **Courante, Suite No. 4 in E-flat & Sarabande, Suite No. 3 in C**

**Zephyr Wills**

**J. S. Bach (1685-1750)**

The Courante is a traditional triple metre dance which originated in the late Renaissance. It was danced to with boisterous elegant steps; hence, Courante translates to, 'running'. It had courtly stature and was intended to be danced to with a partner. The Sarabande is a Spanish dance with Arabic origins, with the emphasis on the second beat of the triple metre. The French developed it into the slow and stately version we know today. It is a deeply romantic dance, so much so it was banned in Spain in 1583 despite popular outcry. Bach used it regularly, however, and this particular one expresses deep serenity and emotional peace.

## **Concerto in D major for Viola 1st movement**

**Lauren Jack, Nicholas Kovacev**

**Franz Hoffmeister (1754-1812)**

Hoffmeister composed many works for viola, and this concerto is a staple in viola repertoire. Although he composed his own works, Hoffmeister was better known as a publisher, publishing works by Haydn, Mozart, Beethoven, and more. This concerto is fairly simple musically, but full of bright, soloistic character, and gives the viola a chance to shine as a solo instrument.

## **I. Nicht Schnell from Märchenbilder**

**Zephyr Wills, Tamina Beveridge**

**Robert Schumann (1810-1856)**

Nicht Snell or 'Not Fast' is the first movement from Märchenbilder or 'Fairy Stories' composed in 1851. Loosely based on scenes from Rapunzel, it depicts the melancholy early stages in the story, where Rapunzel is locked away in a tower by a witch. The viola and piano draw us into Schumann's world of childhood fantasy masked with an aura of sophisticated emotional depth. It seems Schumann is trying to escape his own mind, which became plagued with madness only three years later.

## **Sonata for Viola and Piano 1st movement**

**Lauren Jack, Nicholas Kovacev**

**Rebecca Clarke (1886-1979)**

Originally from England, Clarke was disowned by her father and moved to the U.S. in 1916. She supported herself with a solo career for a few years, and then wrote the viola sonata for a competition sponsored by her neighbour. The piece tied for first with a piece by Ernest Bloch, but in the end, Bloch was declared the winner, as they didn't want it to appear that she was being favoured by her neighbour. There was also speculation that she was really a male using Rebecca Clarke as a penname. The piece shows influence from the music of Vaughan Williams and Debussy, with quite chromatic writing and the use of whole tone scales.

# Sonata for Viola and Piano, I. Moderato II. Allegretto

Grant Baker, Tamina Beveridge

Dmitri Shostakovich (1906-1975)

Shostakovich wrote this work between April and June 1975 and continued to make revisions up until August 5. He dedicated it to Fyodor Druzhinin (violinist of the Beethoven Quartet) who picked up the music from Irina (Shostakovich's wife) on August 6 and hurried home to rehearse in anticipation of playing it for Shostakovich. Sadly, the opportunity never came. Shostakovich died on August 9, only three days later. It was first performed privately in the composer's home on September 25, the day he would have turned 69, and then publicly on October 1 by Druzhinin. The first movement opens with a sparse pizzicato figure which suddenly explodes into a more animated section with surging triplets. As the music calms, we enter the closing section which references the opening figure. The dance-like second movement contrasts pointed figures with smooth, lyrical passages. The music is given powerful momentum through strong articulations, rhythmic intensity, and aggressive double stops. Shostakovich exploits the short-short-long rhythmic pattern obsessively until halting abruptly at the end.

## Biographies:

**Zephyr Wills** has always been a fervent believer that violin is of superior stature to viola. Unfortunately, three years ago, he mistakenly played viola in a string quartet, and discovered where true power in an ensemble resides. Consequentially he has been unable to return to violin. Zephyr has always been interested in history alongside music, however, he insists music history is excluded from this scope. Rather, these separate interests are connected by principle, for as Zephyr always says, 'history teaches us real events while music allows us to imagine them.'

**Lauren Jack** started on violin at the age of seven with Lynley Culliford. When she was 17 she switched to viola to play with a string quartet for the NZCT chamber contest, which went on to win the contest. Throughout the process of playing with her quartet, Lauren fell in love with viola and decided that she would go on to study it at university. Now in her second year, she is still enjoying it more than ever.

**Nicholas Kovacev** is a pianist from Wellington, entering his 4th year of studies at NZSM with Jian Liu. He has received numerous awards during his time at the school including the Expressions Trust Award, Rere Beckway pianoforte performance prize and the Freemasons Lankhuyzen/Whetu-Kairangi Music award.

**Grant Baker** started with Suzuki violin but saw the light and switched to viola in 2012. In 2015 he was awarded his AMusNZ diploma with distinction, then completed his BMus (2016-2018) and is now in his Honours year at NZSM studying with Gillian Ansell. Grant is an avid chamber musician, having attended the Adam Summer School six times, and is part of the 2018-2019 Adam Troubadour Quartet, who are doing a tour around NZ in mid-July. Grant has performed with most of the professional orchestras across the country and is often found in the viola section at orchestra concerts in Wellington.

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**Tamina Beveridge** is currently working as a string accompanist at the NZSM, while also juggling her jobs as Arts Coordinator at Wellington East Girls' College and Receptionist at Wellington City Osteopaths. Tamina completed her honours degree in piano performance with first class honours at the University of Waikato in 2018. Beginning piano with the Suzuki Method in Wellington with Gillian Bibby, she later took up the violin as well. Under the tutelage of pianist Katherine Austin during her university studies, Tamina won the University Chamber Music Competition in 2016 and 2017. In 2018, Tamina was a finalist in the Waikato Concerto Competition and accompanied the Cantando Choir for Rossini's Petite Messe Solonelle. She was also awarded the Lili Kraus Piano Award, for commitment and artistic progress in piano studies for 2016 and 2018 and a Blues Award for piano performance in 2017 and 2018. As part of her degree, Tamina performed at many community concerts in the Waikato region and participated in workshops and masterclasses. In 2017, her chamber music group the Anima Trio was awarded the Blues Award for Creative and Performing Arts Group of the Year and later that year took part in the Royal Over-Seas League (ROSL) chamber music competition for which they were nominated by the University of Waikato.

## Contact us




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## Coming Up



**David Dobson**  
President Wellington Organists Assoc



Performs **Bossi, Ferguson, Cabanilles, Franck, Liszt, Renaud and Bach**  
3 pm Sunday 16 June  
St Andrew's on The Terrace  
Koha at door \$10

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**19<sup>th</sup> June** - Ben Hoadley - bassoon, Inbal Megiddo - cello and Paul Altomari - double bass,  
Playing works by Mozart, Telemann, Hindemith, Rossini and Natalie Hunt

**26<sup>th</sup> June - Tasman Trio** –  
Ken Young Piano Trio , Shostakovich – Trio no. 2

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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**