

# Duett Isetta

Ingrid Schoenfeld - Piano | Genevieve Davidson – Saxophone

Cabaret' lunchtime concert, the programme illustrative of some of the ways in which European composers responded to the sounds and idioms of jazz in the first thirty years of the 20th century.

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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:

1. Sonatine Sportive - Alexandre Tcherepnine
2. Aria - Eugene Bozza
3. Suite pour Saxophone alto et Piano - Paul Bonneau
4. Caprice Op.80 - Jean-Baptiste Singelee
5. Hot Sonate - Erwin Schulhoff

## Sonatine Sportive by Alexandre Tcherepnine

(1943)

- i. Boxing
- ii. Mi-temps
- iii. Race

As the title suggests, this Sonatine interprets musical elements of sport. With this in mind, *Tcherepnine's* Sonatine is a highly amusing, energetic and fun piece to play for a competing duo.

Russian composer *Alexandre Tcherepnine* (1899-1977), moved to Paris with his family in 1921 following the increasingly hostile political environment in Russia. During WWII, *Tcherepnine's* composing activities virtually stopped. However, just before doing so, he composed his Sonatine Sportive.

The first movement interprets boxers, the pianist is on her defence with pulsating D quavers, the saxophonist attacks and tries to reach this D. At the moment when the saxophonist is dangerously near, the pianist retreats to C. Changing tactics, the saxophonist attacks by leaps. The pianist continues to retreat and when she arrives at Ab, she makes an attack, thus forcing her adversary to defend herself. The fight continues, but the saxophonist, aware that the pursuit is in vain, barricades herself at the high F#, while the pianist is on the low C#. The adversaries continue the squirmish until they finally reach together a D. The audience serves as arbitrator and must decide who is the winner!

Movement two, Mi-temps, suggests a rest that the two players take in the midst of competition, The last movement, Race, is written in the form of a canon. The saxophone leads, the piano tries to surpass pushing onwards. At the beginning, the distance between the two players is that of two measures and an interval of a minor third. Gradually the distance is shortened to one measure and the interval to a major second, then to become half of a measure and a minor second. Next the interval reduces to the value of a single eighth note. The interval stabilizes, but the distance grows ever shorter, being reduced to the value of a single eighth note. Then the pianist nearly attains the A of the saxophone, who immediately escapes in an accelerated movement (accomplished in sixteenth notes). This effort will cause him to stop at the B Flat. The pianist is surprised and prepares to profit from this enfeeblement. Will the pianist be the winner because the saxophonist finishes with the delay of two eighth notes? Or is it rather that the saxophonist, after having reached the goal, but unable to stop, has bypassed the goal by two eighths, and thus been made the winner? Or perhaps in this piece there would be no real winner and no real loser!

With such stimulating and imaginative creativity, *Tcherepnine's* Sonatine is a terrific challenge for the performers.

## **Aria by Eugene Bozza**

(1936)

Few works in the classical saxophonist's repertoire have enjoyed as much popularity as the pensive Aria by Eugene Bozza. Bozza (1905 - 1991) wrote this work for virtuoso saxophonist and first professor of saxophone at the Paris Conservatoire, Marcel Mule.

This Aria evokes the sound world of J.S. Bach enhanced with a touch of romantic and impressionistic writing. Similarities can be drawn between Bach's third-movement aria from the organ Pastorale in F, BWV 590. These two arias share the same introspective mood, a flowing meter, accompanimental style and a very similar foreboding lyrical line.

For the organists in the audience, listen out for Bozza's direct quote of Bach's aria (four bars before rehearsal number 3 in case you have the score). The beauty of this work that has attracted so many recordings and performances is accomplished by the exquisite equilibrium of large and small scale movement, suspension and then relaxation.

## **Suite pour Saxophone alto et Piano by Paul Bonneau**

(1944)

Written in four short movements:

- i. Improvisation
- ii. Danse des démons
- iii. Plainte
- iv. Éspièglerie

Bonneau (1918 - 1995) was a French composer and conductor, Suite for Alto Saxophone and Piano is reminiscent of the early 20th century French Neoclassicism.

The first movement, Improvisation while not improvisatory in the sense of spontaneous creation or composition, is a written improvisation. The movement works through various tempos to establish a natural trade on the elegant phrases between piano and saxophone. The piano plays an important role in blending the use of odd rhythms such as 5 and 6 note groupings which adds to the ambiguity of time and rhythmic feel in lieu of any rhythmic strictness.

The second movement is a harmonically adventurous fugue between piano and saxophone. The subject is first stated by the piano followed by the countersubject by the piano in the other hand. The tension builds throughout the movement and is left generally unresolved.

The third movement, Plainte translates to complaint, this can be clearly heard in the mournful melody and unrelenting throb of the subdued piano.

The fourth movement, Éspièglerie, meaning rougeness or playfulness is built on a mischievous theme that is highlighted by dynamic contrasts and tempo changes.

## **Caprice Op.80 by Jean-Baptiste Singelee**

Belgian composer Jean Baptiste Singelee (1812 - 1875) spent much of his career as a violinist and conductor of Parisian theatre orchestras. This probably explains the dramatic energy of his compositions, including his Caprice for soprano saxophone and piano.

This fantasy-like piece was used for the Paris Conservatory saxophone concours in 1862, an examination piece to determine top students. Eventually, the work was published by Adolphe Sax himself to expand the repertoire of his young instrument. The work was dedicated to Antoine Elwart, a prolific composer and teacher of theory at the Paris Conservatory in the mid-1800s.

*Continued*

## Hot Sonate by Erwin Schulhoff

(1930)

The Jewish Schulhoff was born in Prague, and after spending time in Vienna and Germany from about 1906/7 until the late twenties, he returned to the city of his birth, where he taught and also worked as a pianist, playing both jazz and 'modern' classical music. He was later imprisoned by the Nazis and died (of tuberculosis officially) in the Wülzburg concentration camp in Bavaria.

Of the composers represented on this programme, Schulhoff had the best and most intimate knowledge of jazz, as well as a comprehensive classical training and through the four movements of his *Hot Sonate* (lasting some 15 minutes in all) the composer's sure-footed competence in both musical idioms is everywhere evident.

This piece calls for musical intelligence, a high concentration in rhythmic interpretation and lyrical sensitivity between the two performers. Some of the things Schulhoff does perhaps owe more to the 'novelty' ragtime of the day than to what now seems to us the more significant jazz of the time, but he makes such 'borrowings' more than merely gimmicky. The blues phrasing as he uses is invested with far more emotional weight than was common in European borrowings from the blues in the first decades of the last century.

## Contact us

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p | 04-4



## Coming Up

**10<sup>th</sup> July** – Margaret Medlyn (mezzo) Richard Greager (tenor), David Barnard (piano)

Music by Berg; Poulenc; R. Strauss; Puccini, Rachmaninov and Ross Harris: 4 Songs for Richard Greager. (World Premier) Poems by Vincent Sullivan.

**17<sup>th</sup> July** – Ya-Ting Lou - Piano Recital Works by Couperin, Gareth Farr, Beethoven, Paderewski, Rachmaninoff, Stravinsky

**21st July – Sunday 3pm**

Organ Recital - Roy Tankersley

Part of the 2019 Organ Fundraiser Concert Series, **Koha at door \$10**

**24<sup>th</sup> July – Woodwind Quintet**

Rebecca Steel Flute, Calvin Scott oboe, Vivien Reid Horn, Oscar Laven bassoon, Moira Hurst clarinet.

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**Coming Events listings**