
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:

Sonata for Viola and Piano

II. Vivace

III. Adagio - Allegro (1919) Rebecca Clarke (1886-1979)

Lauren Jack - viola

David Barnard - piano

Originally from England, Clarke moved to the U.S. in 1916, after being disowned by her father. She supported herself with a solo career for a few years, and then wrote the viola sonata for a competition. The piece tied for first, but in the end, lost to a piece by Bloch, as the competition was sponsored by her neighbour, and the judges feared it would seem Clarke had been favoured. There was also speculation that she was really a man pretending to be female, as “clearly” no woman could ever write a piece so well. The piece shows influence from the music of Vaughan Williams and Debussy, with quite chromatic writing and the use of whole tone scales.

“Reflect” for Solo Viola (2014) Salina Fisher (b. 1993)

Lauren Jack - viola

Fisher was drawn to the viola for this piece due to the instrument’s similarities to the human voice in range and timbre, particularly it’s “lamenting” qualities. The opening few notes are a reference to Smetana’s String Quartet no. 1, which Fisher played as a teenager with Bryony Gibson-Cornish, to whom this piece is dedicated to. Fisher says this piece is particularly personal to her, and has a sense of despair, hopelessness, and longing for a past time. Throughout the score there are markings such as “fragile”, and “nostalgic”. To me, these details, as well as the title itself, suggests an idea of reflecting on the past and wondering how we got here.

Märchenbilder (1851)

Robert Schumann (1810-1856)

I. Nicht Schnell

II. Rasch

IV. Langsam mit melancholischem Ausdruck

Zephyr Wills – viola

David Barnard - piano

Nicht Snell or 'Not Fast' is the first movement from Schumann's Märchenbilder or 'Fairy Stories'. 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. It is speculated the third movement Rasch, or 'Quick' is intended to represent Rumpelstiltskin dancing around his fire. The fourth and final movement Langsam mit melancholischem Ausdruck or, 'Slowly with Melancholic Expression' resembles what one might sing to a child as it is rocked to sleep. 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 Solo Viola Op. 25 No. 1 (1922)

I. Nicht Schnell

Paul Hindemith (1895-1963)

II. Sehr frisch und straff. (Viertel)

IV. Rasendes Zeitmaß. Wild. Tonschönheit ist

Nebensache

Zephyr Wills - viola

Hindemith's intention was for this sonata to juxtapose intense dissonance with lyrical expression. This is reflected throughout the first and second movements, with dissonant chords contrasting against meandering chromaticism. Some musicologists have linked this with Hindemith's desire to philosophically explore the relationship between tension and release. Others have argued it represents his foray into the New Objectivity genre of the 1920s, as a backlash against preceding expressionism. The fourth movement is perhaps the most well-known. The performer is required to play somewhere between 600 and 640

crotchets per minute. Abandoning any lyricism, Hindemith wrote above the movement, 'Raging tempo. Wild. Beauty of tone is of secondary importance.' Modern performers take this literally, although a performance Hindemith gave and recorded in 1939 somewhat ignores his own instructions.

Der Schwanendreher

I. Zwischen Berg und tiefem Tal (1935)

Paul Hindemith (1895-1963)

Grant Baker – viola

David Barnard - piano

Hindemith's *Der Schwanendreher* sits in the viola repertoire next to Walton and Bartok's concertos. This concerto is however orchestrated without violins or violas! Each movement is based on a separate medieval German folk song. This opening movement (translated "Between mountain and deep valley") opens with a grandiose theme that depicts a magnificent mountain before descending into the tumultuous valley. As we climb out of the valley and up the mountain, the opening theme returns with moments in the valley appearing.

A Bird Came Down the Walk (1995)

Toru Takemitsu (1930-1996)

Grant Baker – viola

David Barnard - piano

Takemitsu was a largely self-taught composer who possessed great skill in the subtle manipulation of instrumental timbre. His success in integrating Japanese and Western musical traditions in his compositions established his position as one of the leading 20th century Japanese composers. The title comes from a poem by Emily Dickinson in 1891. Although it is difficult to say if there is any correlation to the poem as Takemitsu was reluctant to write about his inspirations, I believe that the matter-of-fact observations in the poem directly relate to the differences in timbre specified throughout the sheet music.

Rhapsody for Viola and Piano (1955)

Edwin York Bowen (1884-1961)

Grant Baker – viola

David Barnard - piano

During his life, Bowen achieved considerable success as a pianist and composer. He premiered many of his own works, including four piano concertos. Bowen considered the tone quality of the viola to be superior to the violin, composing numerous works for it. He joined Lionel Tertis' campaign to increase the viola's popularity as a solo instrument, and they frequently performed together. Bowen completed this Rhapsody in January 1955. It was written for Maurice Loban, who performed it with the composer on piano. This substantial work has three main sections and a coda. It is quite virtuosic using the full range of both instruments.

Programme notes provided by the performers.

Biography

Lauren Jack is reaching the end of her second year at NZSM with Gillian Ansell. She has learned the violin since childhood and began the viola to join a string quartet in high school, and ever since has had a passion for music, especially chamber music. This is partly what draws her to the Rebecca Clarke viola sonata you will hear today. It is true chamber music in the way the viola and piano parts work together. When Lauren is not playing viola, she can be found napping in a practice room, sitting in the sun, or drinking coffee and eating date scones.

Zephyr Wills was always a fervent believer that violin is of superior stature to viola. However, three years ago, he “mistakenly” played viola in a string quartet and discovered where true power in an ensemble resides and has consequentially been unable to return to the violin. Zephyr has always been interested in history alongside music, insisting however that 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.’

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 finishing his Honours year at NZSM with Gillian Ansell. Grant is an avid chamber musician, having attended the Adam Summer School six times, and was part of the 2018-2019 Adam Troubadour Quartet. Grant has performed with most of New Zealand’s professional orchestras and is often found in the viola section at orchestra concerts in Wellington.

Pianist: David Barnard – Collaborative Pianist & Conductor After initial studies in Australia with Diana Harris OAM, David Barnard moved to the UK where he was accepted into the prestigious Britten-Pears School, British Youth Opera and Yehudi Menuhin Live Music Now programs. His career went on to span; opera, song and chamber music with recitals, radio broadcasts, alongside his work as a vocal coach and teacher. David has collaborated with numerous instrumentalists, including members of the Australian Defence Force, the BBC, London, Adelaide, Sydney, Los Angeles, New York, Melbourne, Royal Concertgebouw, Antwerp, Symphony & Philharmonic Orchestras, as well as playing orchestral piano & celeste for the Melbourne, Adelaide & BBC Symphony Orchestras. David is most celebrated for his recital work with singers, including, Janis Kelly, Sarah Fox, Lesley Garrett CBE, Rosamund Illing, José Carbó and Elizabeth Campbell. Piano duo/duet partners have included Malcolm Martineau OBE and Leslie Howard. Radio credits include, BBC Radio 3, BBC Scotland, RTÉ, 3mbs Melbourne, 5mbs Adelaide and ABC Classic FM (Australia). As chief répétiteur, conductor and chorus master, companies include, State Opera of South Australia, English Touring Opera, Opera Australia, Opera North, English National Opera, and as a vocal coach, he has prepared principal artists from these and many other international opera companies. David has given masterclasses for conservatoria and universities in the UK and Australia, as well as Yamaha Australia, the Accompanist Guild of South Australia and the Mietta Song Competition. David has adjudicated eisteddfods and local competitions in both the UK and Australia as well as the ABC Australian Young Performer of the Year (Chamber Music) and the (Australian) National Lieder Festival. David was based in the UK for 13 years and returned to Australia in 2013 as he was appointed Head of Music for the State Opera of South Australia, and whilst based in Melbourne, he was a staff member of the Melbourne Conservatorium of Music, University of Melbourne as a specialist vocal coach and tutor. David was invited to Buckingham Palace in October 2011 as a ‘Significant Australian living and working in the UK’ and in 2015, he was awarded a prestigious 50th

Anniversary Winston Churchill Fellowship in Australia. David has recently joined the full-time performance staff of the New Zealand School of Music as the Head of Accompanying and Vocal Coaching.

Contact us

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Coming Up October

23rd Piano Music for four hands

by Debussy, Rachmaninoff and Brahms –
Kristina Zuelicke and Sunny Cheng

30th Inbal Megiddo (cello) and Jian Liu (piano) Cello Favorites: Cello Recital from the Golden Age

6th November Talented Secondary School Students perform music for piano and strings by Mozart and Shostakovich

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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

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

Coming Events listings