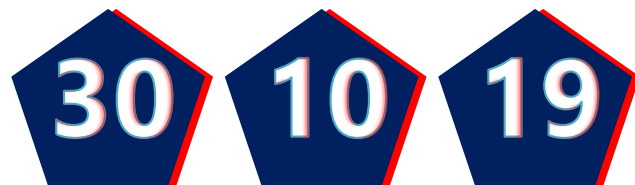


# Music for cello and double bass

Performers: Inbal Megiddo (cello) and Paul Altomari (d.bass)

**Wednesday Lunchtime Concerts** *providing lunchtime music in the heart of the city since 1974*

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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). 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 in A major

**Luigi Boccherini (1743-1805)**

*Adagio; Allegro*

Luigi Boccherini was born in Lucca on 19 February 1743, the son of a cellist and double bass player. A child prodigy as a cellist, Boccherini made his debut at the age of thirteen. He joined his father the following year taking a post in Vienna, before setting off on his own and settling in Spain. Boccherini joined the household of the Spanish Infante in 1770 as a composer and cellist and became a prominent figure of Madrid's musical life.

The bulk of Boccherini's publications are of chamber music, with many having prominent cello parts. He published no fewer than ninety-three quintets for two violins, viola and two cellos—a scoring he seems to have invented. But his cello sonatas were either never published in his lifetime, or appeared only in unauthorized London editions and violin arrangements. They also do not appear in the thematic catalogue Boccherini kept of his own works from 1760 to the end of his life, though this is probably because he did not intend them for publication. He may have thought his cello sonatas not worth publishing because they were early works, but it is not clear that this is true of all of them and it is more likely that he thought they were too hard for the amateurs who purchased his trios, quartets and quintets.

The cello sonatas continued to be used as teaching and recital material. Some of them were reprinted in London in the early nineteenth century, and the first modern editions appeared in the 1860s, heavily edited with a thick piano part; they have never entirely dropped out of the repertory. It is not difficult to understand why, for they are elegant works, genial and brilliant by turns.

# Suite Populaire Espagnole

**Manuel De Falla (1876-1946)**

*El paño moruno; Asturiana; Jota; Nana; Canción; Polo*

Born in Spain, Manuel de Falla moved to Paris in 1907 where he formed friendships with Debussy, Dukas and Ravel. These composers greatly influenced his music and career, however, Falla often fell back on Spanish folk music as a source of inspiration. The Suite Populaire Espagnole is a prime example. Falla wrote the suite in 1914-1915 for voice and piano while still living in Paris, but the songs were premiered with Falla himself at the piano on January 14, 1915 in Madrid, where he was forced to flee due to the outbreak of WWI. The suite was not published until 1922. Soon after, transcriptions for violin and viola emerged, as well as a cello version arranged by Maurice Marechal. In these arrangements, the string instruments generally replace the voice, and only six of the songs are performed, with the second song, “Seguidilla Murciana” dropped.

While the texts of the songs are anonymous, the melodies are taken from a collection of seven popular songs from all over Spain. “El paño moruno” (The Moorish cloth) is set to a pulsating Moorish rhythm from the southeastern province of Murcia. The melody for “Asturiana” is a wailing lament over the heartache of unrequited love that comes from Asturias, in Spain’s far north. The “Jota”, in rapid triple meter, comes from Aragon, another northern province. “Nana” is a lullaby from the southernmost province of Andalusia, which de Falla said he “heard from his mother’s lips before he was old enough to think”. “Canción” is a love song, and “Polo” reflects the flamenco or Gypsy music. Written in 1914-1915 for voice and piano, the songs were first heard in Madrid with de Falla himself at the piano on January 14, 1915, and were published in 1922. Soon transcriptions for violin and viola emerged, as well as a cello version arranged by Maurice Marechal. In these arrangements, the string instruments generally replace the voice, and only six are performed, with the second song, “Seguidilla Murciana” dropped.

# Songs Without Words in D Major, Op. 109

**Felix Mendelssohn Bartholdy (1809-1847)**

Mendelssohn is quoted as saying, “People usually complain that music is so ambiguous; that they are doubtful as to what they should think when they hear it, whereas everyone understands words. For me, it is just the reverse. It is the words that seem so ambiguous, so indefinite, so open to misunderstanding in comparison with real music, which fills one’s soul with a thousand better things than words. To me, the music I love does not express thoughts too indefinite to be put into words, but too definite.... The word remains ambiguous; but in music, we understand each other perfectly.” The collection of Songs without Words, a title of Mendelssohn’s own invention, includes eight books of songs for piano. They were among the most widely known of Mendelssohn’s works in the nineteenth century, and were largely responsible for his great popularity, especially in England where he reigned as Queen Victoria’s favourite composer. The “Song without Words” for cello and piano was composed in 1843, and published posthumously as opus 109. Given the lyrical qualities and melodious cello line, the title is a most apt description for this short work.

# Nocturne No. 4 & Hungarian Rhapsody, Op. 68

**David Popper (1843-1913)**

Born in Prague, the son of a cantor, David Popper became one of the outstanding cellists of the second half of the nineteenth century. He studied cello with Julius Goltermann, and in 1863, through Liszt's then son-in-law, the pianist and conductor Hans von Bülow, Popper was recommended to a position as Chamber Virtuoso at the court of the Prince Friedrich Wilhelm Konstantin von Hohenzollern. In 1867 Popper made his debut in Vienna and the following year was appointed principal cellist at the Court Opera, serving also for a time as cellist in the Hellmesberger Quartet. In 1872 he married Liszt's pupil Sophie Menter, who Liszt described as the greatest woman pianist of the age. In 1896 Popper settled in Budapest to teach at the Conservatory that Liszt had established there. Popper died at Baden, near Vienna, in 1913.

As a composer Popper is remembered for his compositions for cello. These include four concertos, and many salon pieces. His studies remain well enough known to aspirant cellists, while his other works include compositions that give an opportunity for virtuoso display. Famed cellist Janos Starker said of Popper, "Until today, no one has better captured the essential elements in cello playing than he. It has often been said that one cannot truly master the cello without having learned Popper's 'High School of Cello playing, Op. 73'. True, no doubt, if one cares about what the cello and cellists can and should do." Hungarian Rhapsody was published in 1894. It is in the spirit of Liszt's compositions of the same title, making use of a quasi-improvisatory and rhapsodic style in the first section, with a lonely ascent into the highest possible register, before moving on to the inevitable excitement, as the music accelerates towards a triumphant conclusion, a wild dance in which earlier lyricism alternates, before it is forgotten in the whirl of the dance. It uses a few Hungarian Gypsy tropes, but many of the melodies reflect the popular ditties played by itinerant musicians in Viennese coffee houses and restaurants. It is a spectacular showcase for cello technique and expressiveness.

# Biography

Cellist **Inbal Megiddo** brings to her performances years of experience, the influence of master teachers, and praise from influential musicians. Maestro Zubin Mehta describes her as “an extremely talented, very musical musician.” At her New York debut at the Lincoln Center her playing was hailed by the press as having “magical expression and technical expertise.” She has a “warm lustrous communicative way... the performance was sincerity personified!”

Ms. Megiddo has given many concerts in Europe, Asia and America including recitals in the Kennedy Center, Carnegie Hall, her Berlin debut with the Berlin Symphony at the Philharmonie and a recital at the Staatsoper. Recent releases include a recording of Debussy's Sonatas and Piano Trio, which was nominated for Best Classical Artist in the 2017 NZ Music Awards, the complete Bach Cello Suites and works by Douglas Lilburn for the Atoll label, and her recording of the Beethoven Sonatas and Variations with pianist Jian Liu for Rattle Records. In 2012, she gave the New Zealand premiere of the Barber Cello Concerto, where her playing was described as “Superb!...Virtuosic, brilliant and powerful”, and in 2014, premieres of the Weinberg and Villa Lobos concertos. Other recent and upcoming engagements include performances with the National Symphony Orchestra of Ireland, the Ukraine Philharmonic, the Lithuanian Philharmonic Orchestra, collaborating with conductors including Daniel Barenboim, Shlomo Mintz, and Lior Shambadal, and performances at the Lincoln Center in New York, and tours in Germany, Austria, North America, and Asia.

In high demand as a teacher, she is Senior Lecturer in Cello at the New Zealand School of Music, Visiting Professor of Cello at Oberlin Conservatory, and Resource Panelist for the Singapore School of the Arts. She has been guest artist at the International Cello Congress in Israel, Dublin Masterclasses, Beijing Chamber Music Festival, and Melbourne Cello Festival, has given masterclasses at institutions around the world, and is founder and director of the Cellophonia International Festival.

Ms. Megiddo regularly performs on a Fiorini cello, and was selected by the Stradivari Society as a rising star, receiving use of a Stradivarius cello on loan.

Internationally celebrated concert pianist, chamber musician, and educator, Dr. **Jian Liu**, has performed and taught throughout Europe, Asia, and North America. His artistry has been taking him to some of the most prestigious concert halls, including Carnegie Hall, Lincoln Center, and Steinway Hall in New York, and as a featured soloist with orchestras including Symphony Orchestra of National Philharmonic Society of Ukraine, Phoenix Symphony Orchestra, Auckland Philharmonia Orchestra, Orchestra Wellington, Christchurch Symphony Orchestra, and Yale Philharmonia, among others.

As a dedicated and enthusiastic chamber musician, Jian is the founding pianist of Te Kōkī Trio. The Trio has appeared on various chamber series in Singapore, China, Australia and New Zealand. He also collaborated with some of the world-class musicians, including cellist Jian Wang, clarinetist David Shifrin, flutist Ransom Wilson, and pianist Boris Berman, Claude Frank and Maria João Pires, etc.

Jian have served for four years on the faculty of the Yale Department of Music, and he is currently the Programme Director of Classical Performance and Head of Piano Studies at New Zealand School of Music at Victoria University of Wellington. Jian studied with Dr. Caio Pagano at Arizona State University and holds Doctor of Musical Arts degree from Yale School of Music, where he was a student and assistant of Professor Claude Frank.

# Contact us



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## Coming Up

### November

#### **6<sup>th</sup> Music for piano and strings by Bach, Mozart, Popper, Schulhoff, Shostakovich and Wieniawski**

Performed by Otis Prescott-Mason (Piano), Jack Moyer (Cello) and Peter Gjelsten (Violin).

#### **13<sup>th</sup> Ensemble NZ Piano Sextet**

Charmian Keay, violin; Greg Squire, violin;

Samuel Burstin, viola; Ken Ichinose, cello;

Alanna Jones, bass;

Ana Sinkovec Burstin, Piano.

Felix Mendelssohn,

String Symphony no. 2 in D major. W. A. Mozart, Piano Concerto no. 12 in A major

#### **20<sup>th</sup> 17th century music – works by Bach, Fasch and Vivaldi**

Performed by Rebecca Steel, flute; Calvin Scott, oboe; Konstanze Artmann, violin; Kristina Zuelicke, harpsichord; Oscar Laven, bassoon; Dan Yeabsley, d.bass

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

**Coming Events listings**