

Liam Furey

Piano music by SCHOENBERG; SCHUMANN; and LIAM FUREY

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



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

SCHOENBERG: Sechs Kleine Klavierstücke, Op.19

- I. Leicht, zart (Light, delicate)
- II. Langsam (Slow)
- III. Sehr langsame (Very slow s)
- IV. Rasch, aber leicht (Brisk, but light)
- V. Etwas rasch (Somewhat brisk)
- VI. Sehr langsam (Very slow)

Arnold Schoenberg's Sechs kleine Klavierstücke, Op. 19, was part of the composer's exploration of finding a new means of expression, trying to abolish all senses of tonality and centrality, creating an 'atonal' work. This atonal style in Op.19 is a precursor to Schoenberg's revolutionary work Pierrot Lunaire, Op.21 (1912), and to his twelve-tone technique, which he first uses in 1921. The first five movements were composed on February 19, 1911, and the sixth movement on June 17, shortly after Gustav Mahler's death.

SCHUMANN: Fantasiestücke, Op.12

- I. Des Abends (In the Evening)
- II. Aufschwung (Soaring)
- III. Warum? (Why?)
- IV. Grillen (Whims)
- V. In der Nacht (In the Night)
- VI. Fabel (Fable)
- VII. Traumes Wirren (Dream's Confusions)
- VIII. Ende vom Lied (End of the Song)

Robert Schumann's Fantasiestücke, Op.12, were composed in 1837, and dedicated to Scottish pianist Anna Robena Laidlaw. The title was inspired by E.T.A. Hoffman's 1814-15 collection of writings Fantasiestücke in Callots Manier, and the moods of the piece are inspired by

Schumann's personal characters Eusebius and Florestan. Eusebius represents Schumann's dreamy, introspective side, Florestan his passionate, bold side, and the combination of the two present an everlasting duality. The first four movements introduce the individual characters and show parts of their personality. Movements five to seven present the conflict and duality of the two characters as they finally meet. The final movement is a celebration, with bright wedding bells suddenly contrasts into a final, darker introspection from Eusebius.

LIAM FUREY: Silence of Kilmister Tops (2020) - world premiere

The silence of Kilmister Tops takes inspiration from a walk I took up the Skyline Walkway near my home in Crofton Downs. This was during New Zealand's Level 4 Lockdown in response to COVID-19. The top of this hill gave views over Wellington City. From the top, I remember the experience of hearing nothing: no noise pollution from city life, no human interaction, no birds out. Only a gentle breeze and the rustling of the long grass. This piece is written to evoke the juxtaposed, contrasting feelings I had in response to this empty silence: a sense of meditation, yet discomfort from the absence of human livelihood.

LIAM FUREY: Preludes for Piano (2017)

- I. As the leaves fall
- II. Sharp, cold Icicles
- III. Raindrops dancing on the lake
- IV. The Wind disturbs the aeolian harp
- V. Haunting tremors on the sea floor
- VI. The birds are joyous; for it is morning

"Preludes for piano are a set of six pieces of which I composed with the intent of creating short contrasting movements - each displaying their own universe, and only fitting on a single page of music. Originally I had composed three preludes, but it was upon recommendation by my piano teacher Gillian Bibby that I compose some more, in response I added three to the set.

Programme notes provided by the performer

Biography

Liam Furey was first taught piano at the age of nine, discovering classical music when he was eleven. From that point, Liam knew he wanted to work in classical music. Liam is very proactive in the Wellington region, doing music for nine theatre productions, frequently winning prizes at the IRMT piano competitions and winning the Senior Composition Prize for Chamber Music NZ's 2016 Secondary School Contest. Liam received the LTCL and LMusNZ Piano diplomas in 2017, and started study at New Zealand School of Music in 2018. Liam, now a third-year Classical Piano and Composition student, has been a two-time finalist in the NZSM's Body/Harris Prize for "Best Performance of a New Zealand Work", winning in 2018. Liam also won NZSM's Matthew Marshall Award 2019 for "Composition for ensemble with guitar" and received third prize in 2019's Lilburn Composition Competition. Liam's largest passion in music is contemporary and New Zealand music. He aspires to learn music and create programmes that highlights newer music for audiences.

Contact us



e | wednesday@standrews.org.nz p | 04-472-9211 w | www.standrews.org.nz

Coming Up

August

- 12th **Cello students of the New Zealand School of Music**
- 19th **Project Prima Volta** - Young Hawke's Bay voice students singing solos and ensembles. Anna Pierard - Director
- 26th **Pohl-Gjelsten Trio plus Ahurei Piano Quartet** - Bach, Harris Faure and Ysaye

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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