

# Stoop Duo

**Sunny Cheng and Michael Stoop**

**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](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

## Nigel Westlake

### Antarctica: Suite for Guitar & Orchestra

- |     |                                |      |                              |
|-----|--------------------------------|------|------------------------------|
| I.  | <i>The Last Place on Earth</i> | III. | <i>Penguin Ballet</i>        |
| II. | <i>Wooden Ships</i>            | IV.  | <i>The Ice Core – Finale</i> |

In 1991, the Australian composer Nigel Westlake (born 6 September 1958) was commissioned to compose the score for the IMAX film Antarctica. Westlake was briefed to compose music that captured ‘the awe-inspiring grandeur, beauty, desolation and harshness’ of the continent. He started sketching some ideas for solo guitar and orchestra, and sat down with the famous guitarist John Williams (who happened to be in Sydney at the time) during the early stages of the composition. Williams was immediately excited by the idea, and they made plans to record the orchestra in Sydney, and then the guitar in London. Unfortunately, due to some last-minute changes to the film and the resulting time constraints, Westlake was forced to abandon the idea of a guitar-based score, and he was unable to pursue the collaboration with John Williams.

About a year after completing the score for the IMAX film (which ended up featuring a cello rather than a guitar), Westlake was invited by the Australian Broadcasting Corporation to compose a guitar concerto for John Williams and the Tasmanian Symphony Orchestra. It was the perfect opportunity for Westlake to return to his original ideas for Antarctica, so he reworked the film score to be a suite for solo guitar and orchestra. In 1994, John Williams released the album *From Australia*; it featured the reworked suite, which Williams recorded with the London Symphony Orchestra.

The suite is in four movements, although the fourth is essentially two separate movements connected by a short cadenza. ‘The Last Place on Earth’ juxtaposes sparse, still, and haunting moments, with intense, harsh and jarring ones, to represent the grandeur and desolation of the continent. ‘Wooden Ships’ features a beautiful lyrical melody, and is a tribute to the brave pioneers who first explored the Southern Ocean and Antarctica. ‘Penguin Ballet’ represents the playful, graceful and agile underwater movements of the majestic emperor penguins. ‘The Ice Core’ revisits the undeniable desolation and vastness of the continent, and utilizes a more contemporary musical language to achieve this. The cadenza continues in a somewhat atonal manner, but it then abruptly launches into an exciting and memorable theme, which becomes the basis for ‘Finale’. Westlake points out that ‘The Antarctic treaty was signed just as the film was being completed, providing an optimistic note on which to finish – as reflected in the finale’.

## Mario Castelnuovo-Tedesco

### Fantasia pour guitare et piano, Op. 145

- |    |                                     |     |  |
|----|-------------------------------------|-----|--|
| I. | <i>Andantino (Quiet and Dreamy)</i> | II. | <i>Vivacissimo (leggero e volante)</i> |
|----|-------------------------------------|-----|--|

The Italian Composer and Pianist Mario Castelnuovo-Tedesco was born in Florence, Italy in 1895. Due to his Jewish heritage, the Italian Racial Laws of 1938 prompted Tedesco to move to America in 1939, soon before the outbreak of World War II. Tedesco was already a successful and highly acclaimed composer when he moved to America, which helped him find work in Hollywood as a film composer. Tedesco worked on the scores for over 200 films, and he taught some of the most significant film composers of the twentieth century, including John Williams (not to be confused with the guitarist John Williams).

Tedesco’s *Fantasia pour guitare et piano, Op. 145* was composed in 1950, and was dedicated to the great guitarist Andres Segovia and his wife Paquita Madriguera (who was a successful concert pianist). Tedesco and Segovia first met in 1932, and Segovia inspired Tedesco to compose for the guitar. He

ended up composing nearly 100 pieces for the instrument, earning him the reputation as one of the leading composers for the instrument in the twentieth century. A number of his compositions for guitar were dedicated to Segovia, who was an advocate of his work.

*Fantasia pour guitare et piano* consists of two movements. The first begins with a 'quiet and dreamy' theme, which is based on a series of ascending and descending triads. This theme soon moves into a quick and lively section, which features rasgueado (strumming), and percussion on the guitar. The second movement is *vivacissimo* throughout, and expertly utilizes the natural resources of both instruments.

## Michael Stoop

### A Garden in the Forest

I started composing *A Garden in the Forest* in September 2019, and I had completed a rough outline of the piece a few weeks later. I returned to it in mid 2020, and spent a few weeks developing, refining and completing it. The first section is based on a lively Mixolydian theme first introduced by the guitar, and this theme's accompaniment forms the core of much of the piece's transitional material. The contrasting second section features a Dorian theme, and constant polyrhythms. After returning to the first section, the piece is concluded with a short coda.

*Programme content provided by artists*

# Biography

**Michael Stoop** is a Wellington-based guitarist, composer, and teacher. He studied classical guitar performance at the New Zealand School of Music with Matthew Marshall and Dr Jane Curry, and completed his Bachelor of Music in 2012.

Since graduating, Michael has dedicated a lot of time to composing new music for the guitar. His debut album 'Landscapes' was released on Bandcamp in June 2017. Consisting entirely of original compositions for solo guitar, many of the pieces on 'Landscapes' were inspired by the dramatic scenery of Wellington. Michael gave performances of many of these works around Wellington, including a lunchtime concert at Expressions in Upper Hutt, in June 2016.

Since 'Landscapes', Michael has completed a number of new compositions for solo guitar. Many of these have been filmed and performed, and the videos can be viewed on Michael's YouTube channel.

Michael competed in the Biennial New Zealand International Classical Guitar Competition in December 2018, and played a programme of his own compositions. He won the Prize for the Best Performance of a New Zealand Work, with his piece 'Resurrecting the Dream'. Michael became a SOUNZ composer in early 2019, and a growing number of his compositions are now published by SOUNZ.

In January 2020, Michael won the New Zealand Aspiring Guitarist Award. Recipients of this award are given the opportunity to perform a solo recital at the Taranaki Classical Guitar Summer School, and also to perform in a master class with one of the international artists attending the event. Michael's recital programme consisted entirely of his own compositions, and his master class was with Slava Grigoryan.

Michael teaches guitar to students of all ages, levels, and styles at his home studio in Khandallah, Wellington.

**Sunny Cheng** is a Wellington-based pianist and piano teacher. She co-founded Wellington Music Lessons in 2012, and has been a full-time teacher ever since. Sunny grew up in Beijing, China and moved to New Zealand in 2007 with the dream of pursuing a career in music. She studied privately with Judith Clark, and then studied piano performance at the New Zealand School of Music under Diedre Irons and Dr Jian Liu.

As well as maintaining a busy teaching schedule, Sunny still finds time to be an active performer. She performs regularly with her partner Michael Stoop as a piano and guitar duo, and they recently premiered one of Michael's original compositions. Sunny does regular piano duet concerts, piano trio concerts, and she is also involved with various other chamber ensembles.

Sunny is a committee member of the IRMT Wellington branch, and her students regularly compete in their events. She is also on the committee of The Wellington Piano and Instrumental Group, and many of her students enjoy participating in their 6 annual concerts.

## Contact us



e | [wednesday@standrews.org.nz](mailto:wednesday@standrews.org.nz)    p | 04-472-9211    w | [www.standrews.org.nz](http://www.standrews.org.nz)

## Coming Up

### 11<sup>th</sup> November, 12:15 pm - Piano Trio -

Emily Paterson, cello; Hayden Nickel, violin; Sunny Cheng, piano.  
Programme tbc

### 12<sup>th</sup> November (Thursday), 12:15pm - Chris Greenslade solo piano.

Music by V. Kelly; Debussy; G. Whitehead; Rachmaninoff

### 18<sup>th</sup> November, 12:15 pm - Rebecca Steel, flute and Kris Zuelicke, piano.

Music Bonis; Kats-Chernin; and Copland-Duo.

### 25<sup>th</sup> November, 12:15 pm - Stringendo - Orchestra of young Wellington musicians. Selected movements from: Bach; Schubert; Vivaldi and Holst

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*and all those who donate weekly*

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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)