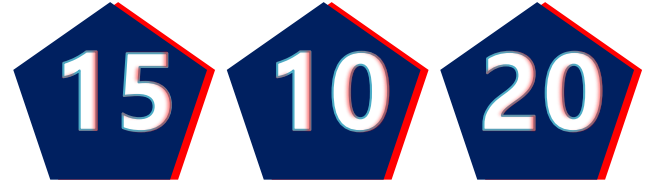




NEW ZEALAND
SCHOOL OF MUSIC
TE KŌKĪ

Vibrant Violas

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

Viola Sonata no. 1 in F minor op. 120

Johannes Brahms (1833-1897)

- I. *Allegro Appassionato*
- II. *Andante un Poco Adagio*
- III. *Allegretto Grazioso*
- IV. *Vivace*

Zephyr Wills- viola
Liam Furey – piano

The Viola Sonata in F Minor was originally written by Brahms for clarinet and piano in 1894. Only four years earlier Brahms had sworn to retire, however, upon hearing a performance by the German clarinetist Richard Mühlfeld, he allowed himself to make several exceptions. Over the next few years, Brahms wrote many of his famous clarinet works, including the F minor and E major clarinet sonatas. Healthily impressed with his efforts, Brahms resolved to ensure their expansive circulation, and hence, he rearranged both works for violin/piano and viola/piano. The viola suits the adaptation particularly well because of the timbral similarities it shares with the clarinet. The Viola Sonata in F Minor is famous for its deeply essentialised, yet flexible, compositional construction. Melodic lines are often separated by significant changes in register, however, if connectivity can be achieved, the work resonates with remarkable romantic expressivity. As such, it encapsulates the economical richness often associated with Brahms.

Viola Sonata

Mikhail Glinka (1804 - 1857)

1. *Allegro Moderato*

Veda Xue – viola
David Barnard - piano

Glinka's Viola Sonata was begun in 1825 but was never fully completed, with only two movements written by the composer himself. Glinka had intended for a fourth movement as shown through sketches, however had never managed to complete it. The music is very lyrical with romantic yet stormy elements, all showing the scope of young Glinka's thinking.

Suite Hébraïque

Ernest Bloch (1880 - 1959)

1. *Rapsodie*

Veda Xue – viola
David Barnard - piano

Bloch composed this work in 1951 initially for viola (or violin) and piano, eventually also arranged for viola (or violin) and orchestra. The piece draws upon Jewish music, simulating the blow of a shofar, which was an ancient Jewish horn often used for religious purposes. This musical work is composed in a similar fashion to another of Bloch's compositions Baal Shem (1939).

Viola Sonata no. 2 in E flat op. 120

Johannes Brahms (1833-1897)

1. *Allegro Amabile*

Lauren Jack – viola
David Barnard - piano

Composed in 1894, the Clarinet Sonatas, later transposed for viola, were two of the last chamber works Brahms composed. Brahms was so inspired by his close friend clarinetist Richard Muehlfeld, whom he nicknamed “Fraulein Klarinette”, that he came out of retirement to compose the clarinet sonatas. The first movement of this sonata is marked Allegro Amabile, which translates to lively and tender. This opening movement is sweet and gentle, with moments of introspective heartache, but we also hear grand sweeping declarations of intense emotion as reminders of the pain Brahms felt towards the end of his life.

Concerto for Viola and Orchestra

William Walton (1902-1983)

1. *Andante Comodo*
11. *Vivo, con molto preciso*

Lauren Jack – viola
David Barnard - piano

Walton's Viola Concerto was originally written for violist Lionel Tertis, who rejected the piece. Instead, the first performance was by composer and violist Paul Hindemith. Although the concerto went on to be hugely popular, Elgar, whom Walton greatly admired, expressed much distaste for it. This concerto is modeled off Prokofiev's first violin concerto, instead of following the usual fast-slow-fast movement form, the first movement is slow, followed by a very fast second movement. There are many other references to Prokofiev's violin concerto throughout the movements as well.

The piece is dedicated to Christabel McLaren, whom he had unrequited feelings for. You can hear the longing and melancholy throughout this first movement, with bursts of frenzied passion.

Fantasia 5

Georg Philipp Telemann (1681 - 1767)

Telemann's 12 Fantasias for Violin (and later transcribed for Viola) was published in 1735. This lively Fantasia consists of 5 short movements, Allegro, Presto, Allegro, Andante and Allegro. Fugues and double stopping are also present, all in the typical German solo violin fashion.

Veda Xue - viola

Biography

Zephyr Wills, who has almost completed his third year at the New Zealand School of Music, studying Classical Viola under the tutorage of Gillian Ansell. Zephyr always enjoys performing at St. Andrews, and he is thrilled to have, at last, been permitted to perform a complete romantic work by Brahms. For, as he likes to say, 'if the food of love be music, let romanticism arrange the banquet.'

Lauren Jack started learning violin at the age of 7 from Lynley Culliford. She switched to viola at the age of 17 to play in the Druz'ya Quartet in the NZCT national secondary school chamber contest, which went on to win the contest. This year she will be completing her Bachelor of Music at the New Zealand School of Music under the tutelage of Gillian Ansell. She was the principal violist of the National Youth Orchestra in 2019 and enjoys playing in orchestras and chamber groups. She has attended the Adam Summer School for the past three years and plans to attend again in 2021 before going on to complete her honours degree.

Originally from Auckland, **Veda Xue** is a first-year student studying towards a Bachelor of Music majoring in Classical Performance at the New Zealand School of Music. She has been playing the viola for 9 years and currently plays in the Wellington Youth Orchestra and NZSM Orchestra. Veda has also played in numerous chamber groups including a performance with her piano quartet at the 2019 Auckland German National Day Festival.

Liam Furey was taught piano from the age of nine, discovering classical music at eleven, and was inspired to work in classical music. Liam started lessons with pianist/composer Gillian Bibby, won the Senior Composition Prize for Chamber Music NZ's 2016 Secondary School Contest, and received the LTCL (Distinction) and LMusNZ Piano diplomas in 2017. Now finishing his third year in Classical Piano and Composition at the New Zealand School of Music, Liam has learnt piano under Jian Liu and composition under Michael Norris. Liam has been a frequent finalist and winner in various competitions at the NZSM and is a co-founder of the Sounds of Te Kōkī concert series, which solely premiers new works by NZSM composition students.

David Barnard is the Head of Accompanying and Vocal Coaching at the New Zealand School of Music-Te Kōkī, teaching the various specialist skill sets of collaborative piano, opera and song interpretation. David coordinates the team of staff accompanists and vocal coaches who work with the students and leads in the training of pianists, who through collaborative projects, develop skills as accompanists, opera répétiteurs and chamber musicians. Born in Australia, David graduated from his undergraduate degrees at the remarkable age of 18 and pursued a career in the UK through his family heritage. His studies continued with British Youth Opera and he became a Britten-Pears Young Artist. His career has spanned many major opera companies as conductor, chorus master, répétiteur, vocal coach, alongside song recitals, symphonic orchestral playing & chamber music radio broadcasts. David was based in the UK for 13 years and returned to Australia as Head of Music for the State Opera of South Australia and led song and opera projects for the Melbourne Conservatorium of Music. He was awarded a 50th Anniversary Winston Churchill Fellowship in 2015.

Programme content provided by artists

Contact us



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Coming Up

21st October - Virtuoso Strings

NZSM string students and brilliant young players from Porirua's Virtuoso Strings

28th October - Mozart K. 533 and a JC Bach sonata
- Ingrid Schoenfield, piano

1st November - Music for guitar and piano –
Michael Stoop, guitar, Sunny Cheng, piano

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