

# Guitar and Harp Duo

Performers: Jake Church & Michelle Velvin

**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.

As both performers and composers, Jake Church and Michelle Velvin have recently embarked on a collaborative journey to create original music for the combination of harp and guitar. The timbre of the two instruments lend themselves to playing together with the range of the harp complimenting the chromatic abilities of the guitar. The plucking nature of both instruments means the performers are in a common sound world. This enables them to explore and further their natural environment.

The process of collaboration involves hours of experimentation, improvisation and development. Some of the material is created separately and then brought together in rehearsal, whereas other material is created in the moment.

The programme today reflects some of the new ideas in development.

# Programme

## **Ring Me the Rain** arr. for harp and guitar (2020)

**Jake Church**

*It's both for sleep and waking. On the window, on the roof. It can be hard to run in  
— full blister around Ballena Bay. It's a cleanser, exfoliating even.*

*Ting, ting, ting — I hear a ring.*

A simple and sweet melody unfolds, filled with harmonics and light strokes of harmony.

## **Water** arr. for harp and guitar (2020)

**Michelle Velvin**

Composed during the level 4 lockdown of 2020, *Water* was a musing for solo voice and harp upon the following words:

*Alone in the moonlight/Their fancies, go flying away/*

*Drip down/To the end of the river/Into the sea*

This version for harp and guitar takes this idea further, as the timbre of both instruments creates a soundscape where the instruments interchange seamlessly, as though they are both part of the same river on its journey toward the ocean.

## **Stars Decline** (2020)

**Jake Church**

*Constellations and shining half-life expressions from uncomprehendingly spectacular  
Giant projection. The Pixies heard us falling first. How far away is the decay?  
The terrace dynamics will guide your way.*

*"The fandango emerged in the early eighteenth century as a popular dance and music craze across Spain and the Americas. While in parts of Latin America the term 'fandango' came to refer to any festive social dance event, over the course of that century in both Spain and the Americas a broad family of interrelated fandango music and dance genres evolved that went on to constitute important parts of regional expressive culture. This fandango family comprised genres as diverse as the Cuban peasant. punto, the salon and concert fandangos of Mozart and Scarlatti, and the Andalusian fandango subgenres that became core components of flamenco.*

*The fandango world itself became a conduit for the creative interaction and syncretism of music, dance, and people of diverse Spanish, Afro-Latin, Gitano, and perhaps even Amerindian origin. As such, the fandango family evolved as a quintessential mestizaje, a mélange of people, imagery, music and dance from the Americas, Europe, and Africa. Emerging from the maelstrom of the Atlantic slave trade with its cataclysmic remaking of the Western world, the fandango in its diverse but often interrelated forms was nurtured in the ports of Cádiz, Veracruz, Sao Paulo and Havana, and went on to proliferate throughout Old and New Worlds. Widely dispersed in terms of geography, class, and cultural reference, the fandango many faces reflect a diversity of exchange across what was once the Spanish Empire." (Elisabeth Le Guin: 2015. "Spaniards, Indians, Africans, and Gypsies The Global Reach of the Fandango in Music, Song, and Dance". .pg. 3)*

*"Serranito possesses an exhaustive knowledge of flamenco culture, an extraordinary musical intuition and a self-demanding spirit.*

*He is characterized by meticulously taking care of the balance of his compositions, adjusting complexity and precision to harmony, creating the necessary tension in each cycle of the composition, collecting the essence of the flamenco roots and recreating it in his own vital conception." (<http://serranito.com/> accessed 16.09.2020).*

## **Grinding Squeaks** arr. for harp and guitar (2020)

**Jake Church and Michelle Velvin**

Make the sound, "*Deure dit- DA De da.. Deure dit- DA De da'a..*".

This composition was inspired by a special guest... A sweet wee budgie named Floyd, who happened to be in an unusually grumpy mood at the time of this composition's creation!

## **Under-Over** arr. for harp and guitar (2020)

**Michelle Velvin**

Also composed during the level 4 lockdown of 2020, *Under-Over* was a musing for solo voice and harp upon the following words:

*I walk through the trees/And the flowers/The sun had not woken*

*The sun had not woken*

The text is from a short poem written by Michelle for one of her harp students, meant as inspiration for creating their own melody. This composition aims to capture the stillness of the morning before the sun has risen and before people are around.

## **Pistache** (2006)

**Bernard Andres**

*Pistache* is from Andres' collection *Epices*, in which every composition is named after a different spice. *Pistache* is characterised by its use of 'spicy' harmony and extended techniques, such as xylophonic technique (holding the bottom of the string with one hand whilst playing the same string with the other) and *pres de la table* (playing near the soundboard). Andres has a love of melody which is the thread woven throughout all his many compositions.

Bernard Andrès began his musical education at the age of five with the piano, which he continued to play throughout his life. At eight, he taught himself to compose. When he was 19 years old, Andres discovered the harp and ever since he has been performing, composing and publishing his music.

# **Sugar Bowl Crickets** for harp and guitar (2020)

**Jake Church & Michelle Velvin**

*Have you ever been inside a summer rainbow,  
to notice,  
it's someone's cricket making that noise?*

*Programme content provided by artists*

# Biography

**Jake Church** is a Wellington-based guitarist who enjoys exploring experimental music and collaborating to create new-music compositions. These works tend to come from improvised processes and performance exercises. Jake is currently working with Java Dance, focusing on improvisation processes between musicians and dancers, and as a soloist or featured artist. This work allows him to continue expanding his performance and pedagogical practices.

In 2019, Jake attended the inaugural 21C Guitar Conference in Ottawa and presented a seminar of his work on “Collaborating with the Guitar”. A trip to Sweden was funded by the Judith Clark Memorial Fellowship to study qualitative analysis with Professor Stefan Östersjö of Lund University and Stockholm Royal College of Music.

He completed a Master of Musical Arts research degree at the New Zealand School of Music—Te Kōkī, Victoria University of Wellington under the primary supervision of Dr Jane Curry. His studies explored the collaborative practices between non-guitarist composers and guitarist performers. This repertoire uses a mixture of contemporary style conventions from guitar music.

**Michelle Velvin** is a Wellington-based harpist, composer and teacher. She has a special interest in writing and performing New Zealand compositions, and exploring collaborations with other artists in different disciplines.

As well as performing with Jake Church in a guitar and harp duo, Michelle is involved with many chamber music ensembles, including Stroma New Music Ensemble, Duo ‘VAARP’, with violinist Laura Barton, and Duo Eolienne, with Genevieve Davidson (saxophone). Recently Michelle won the SOUNZ Community Commission to create a new work for the Auckland Harp Orchestra and live dancers, the performance occurring on the 26th of July. She also had her solo soprano saxophone piece “When I was a bird” (based on the text by Katherine Mansfield) premiered at the Melbourne International Saxophone Festival in 2019 by Genevieve Davidson.

Michelle completed her Postgraduate Diploma in harp performance, with distinction, at Te Kōkī, New Zealand School of Music in 2015, under Carolyn Mills. She has performed as part of all of New Zealand's major orchestras and performs regularly with both the NZSO and Orchestra Wellington.

[www.jakechurchguitar.com](http://www.jakechurchguitar.com)  
[www.MichelleVelvin.com](http://www.MichelleVelvin.com)

# 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

### Month

30<sup>th</sup> September

### Duo Enharmonics

Classical piano duo comprising Nicole Chao and Beth Chen.

1<sup>st</sup> October (Thursday)

### Ghost Trio

(Monique Lapins, Ken Ichinose, Gabriela Glapska) Music by Victoria Kelly - Sono (2000) and Beethoven - Piano Trio in G Major, Op. 1 No. 2

7<sup>th</sup> October

### New Zealand School of Music (NZSM) Guitar Students

8<sup>th</sup> October (Thursday)

### NZSM solo strings

14<sup>th</sup> October

### Ya- Ting Lou - piano

*We thank our generous supporters*

**Absolutely Positively  
Wellington City Council**

Me Heke Ki Pōneke

Adam Foundation



*and all those who donate weekly*

Check out the What's On and Concerts section on our website [www.standrews.org.nz](http://www.standrews.org.nz)

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)