



St Andrew's
on The Terrace

Wednesday Lunchtime Concerts

providing music in the heart of the city since 1974

Seasons Ensemble

Performers: Michelle Velvin (harp), Genevieve Davidson (saxophone)
and Ingrid Schoenfeld (piano)

07 04 21

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, they are also advertised on Eventfinda, Dominion Post Arts Pages and Arts Wellington online, and listed on St Andrew's website.

To be placed on the email **circulation list** for concert information, please email wednesday@standrews.org.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

Autumn Nest Building

- trio for alto saxophone, piano and harp (2021)

Michelle Velvin



Autumn Nest Building is the journey of a small bird from hatchling to full flight. The composition begins with the stillness of the nest amongst the treetops. The saxophone intrudes with moments of cracking and tapping as the bird begins to make its way out of the egg. We hear flutterings and flutterings, and poppings and burstings as the wee bird shakes out its feathers and marvels at the birds eye point of view.

Les pins de charlannes - (Pine trees of Charlannes) for piano and harp

Henriette Renié (1875-1956)

Henriette Renié was a virtuoso French harpist, composer and teacher. She is well known for her many original compositions and transcriptions, as well as her complete method for harp. She wrote numerous works for harp including chamber music and a concerto.



Renié was a musical prodigy who excelled in harp performance from a young age. After hearing Alphonse Hasselmans live in concert, Renié was inspired to learn the harp under his instruction. She began playing when she was eight, but she was still too short to reach the harp's pedals, so her father invented extended foot pedals to assist her.

Les pins de charlannes is a short duet for piano and harp featuring a lyrical melody and flowing accompaniment which portrays the pastoral scenery of the beauty of Charlannes, France.

Concertino for Harp and Orchestra, for Harp and Piano reduction (1927)

Germaine Tailleferre (1893-1983)

II. *Lento*



Germaine Tailleferre was a French composer who studied composition at the Paris Conservatoire. She won several prizes in counterpoint, harmony and piano accompaniment, and her compositional imagination flourished as she became part of the avant-garde music and art scene. She spent considerable time with Ravel, Picasso, Milhaud, Poulenc and Satie, and she was also the only woman of Les Six; a group of young composers during the 1920s.

Over her lifetime Tailleferre created a body of more than 200 diverse individual works. As well as writing for orchestra, she produced ballet and film scores, operas, chamber music and piano works.

The Concertino for Harp and Orchestra is Tailleferre's only harp concerto out of the nine concertos she wrote. Unlike 19th century harp concertos where the harp is featured predominantly as the solo instrument, this concerto is about creating an even, bright and equal blend between the soloist and the orchestra to give an overall atmospheric feeling.

Hiraeth (Nostalgia of the Country), for alto saxophone and harp (1981)

Anne-Marie Mimet

Hiraeth is a lyrical and emotive short composition for saxophone and harp. Mimet wrote several other works for alto saxophone and harp including *Le Depart du Roi* and *Complainte* in 1978. Other notable works by Mimet are *Ar Foreu Teg Par Un Beau Matin* for alto saxophone and piano and *Y Galon Drom* for saxophone, viola and harp.

Little Suite for Oboe and Harp (1944)

William Alwyn (1905-1985)

In recent years William Alwyn's oeuvre of close to 300 scores has been rediscovered by musicians. Alwyn composed in almost every genre, from opera and ballet, to five symphonies, 70 film scores and 107 scores for television documentaries. This resurgence of Alwyn's obscure music catalogue, thought to be old fashioned post WWII, and rarely performed, has provided a wealth of seemingly new and perceptive works for chamber musicians.

The *Little Suite for Oboe and Harp*, is in three brief dance movements: Minuet, Valse, and Jig. It draws on a Vaughan Williams-like folk music vein, ending with a lively jig with the hint of an Irish reel. The piece was composed for siblings Leon and Sidonie Goossens in 1945.

When I Was A Bird - for solo soprano saxophone (2020)

Michelle Velvin

This piece is a programmatic work reflecting on the poem of the same title by Katherine Mansfield. Writing in her journal in 1916, Mansfield penned her plans as a writer to her dead brother (who had passed away the year before), she wanted to pay “a sacred debt” to her country, New Zealand, because “my brother and I were born there... But especially I want to write a kind of long elegy to you ... perhaps not in poetry. No, perhaps in prose. Almost certainly in a kind of special prose.”



When I was A bird

I climbed up the karaka tree
Into a nest all made of leaves
But soft as feathers.
I made up a song that went on singing all by itself
And hadn't any words, but got sad at the end.
There were daisies in the grass under the tree.
I said just to try them:
“I'll bite off your heads and give them to my little children to eat.”
But they didn't believe I was a bird;
They stayed quite open.
The sky was like a blue nest with white feathers
And the sun was the mother bird keeping it warm.
That's what my song said : though it hadn't any words.
Little Brother came up the path, wheeling his barrow.
I made my dress into wings and kept very quiet.
Then when he was quite near I said : “Sweet, sweet !”
For a moment he looked quite startled;
Then he said : “Pooh, you're not a bird; I can see your legs.”
But the daisies didn't really matter,
And Little Brother didn't really matter;
I felt just like a bird.

Scaramouche - suite pour saxophone et piano (1937)

Darius Milhaud (1892 - 1974)

Milhaud's *Scaramouche*, takes its name from the Théâtre Scaramouche, headed by Henri Pascar which specialized in productions aimed at children; Originally composed for two pianos, *Scaramouche* to Milhaud's dismay became so popular he found himself returning to it repeatedly in order to create new arrangements for demanding publishers!

I Vif

The tumbling, jaunty first movement, bitter with bi-tonal effects and yet strongly diatonic -- pricks up the ears right from the start. The tight duet between saxophone and piano creates a piece that is rife with jeunesse, youth and laughter.

II Modéré

Modéré, is a captivating reflection of french song, and contrasts the two outer, lively movements. The quiescent theme is borrowed from Milhaud's opera 'Bolivar'.



III Brasileira

Evoking Milhaud's time in South America, *Brazileira* captures the syncopated samba and lively infections of the Brazilian baion or batucata: a rather boisterous carnival street samba.

Still Life - trio for alto saxophone, piano and harp (2021)

Michelle Velvin

Still Life for alto saxophone, piano and harp is based upon the poem *Still Life* by Genevieve Davidson. The piano and harp intertwining emotes cloud banks at the front of a storm, whilst the saxophone represents the old smooth sliding banks of the stone river. The deep water sunlight below the kelp is heard in the undulating pulses in the piano and harp in the middle section of the work: imagine looking upwards from under the sea at the dappled light refracting on the surface of the water.

Still Life

A grey velveteen sky.

This is where we met, chestnuts on the green picnic bench.

In Autumn, the air clasped sharply beneath the bare branches of the silver birch.
We watch the old smooth sliding banks of the stone river reflect the lowering night.

In Spring, all shaded in dark greens, I love you through the beech tree canopy, beneath the deep kelp water sunlight.

The inner paintings within the movements of life.
We rest together, you and I.
A still life in our frame.

Programme content provided by artists

WELCOME HOME CONCERT CROFT PIPE ORGAN

7pm Sunday 2 May 2021

St Andrew's on The Terrace

Tickets: \$30 waged

\$20 unwaged

Book at www.eventfinda.co.nz

Door sales available but get in early!

Be an organ donor! You can still sponsor a pipe!

www.standrews.org.nz/sponsor-an-organ-pipe-today



Contact us



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

Coming Up

April

**14th NZ Junior Piano Competition Winners
(2018/2020)**
Ashani Waidyatillake & Otis Prescott-Mason

21st Orion String Quintet
Mozart's Quintet in G Minor, KV516
Anne Loeser, Rebecca Struthers, Sophia Acheson, Jane Young and
Victoria Jaenecke

22nd (Thursday)
Duets for Two Sopranos: Georgia Jamieson Emms and Barbara Paterson

28th Douglas Mews: 'Going Dutch for Lunch' – Baroque organ



Sign-in. Stop the virus.

Check out the What's On and Concerts section on our website 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

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

Coming Events listings