



Wednesday Lunchtime Concerts

providing music in the heart of the city since 1974

Viola Students *of the*



NEW ZEALAND
SCHOOL OF MUSIC
TE KŌKĪ



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 contribute by internet banking, our account is 020 534 000 4022 00.

Please put lunch concert in the particulars.

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 StAndrew'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

Romanze in F major op. 85

Max Bruch, (1838-1919)

Tal Amoores – viola

David Barnard – piano

A pearl in the romantic repertoire for viola and orchestra; Max Bruch's Romanze is wildly different from the direction of music being written at the time, written just one year before Schoenberg's groundbreaking work *Pierrot Lunaire*. While most German composers of the time were pushing the bounds of composition, Bruch decided to look back and reflect on the lyricism of the late-romantic era; perfectly channelling the rich timbre of the viola in order to evoke that same expression and intimacy which makes that era so compelling.

Cello Suite No. 2 in D minor arr. viola

Johann Sebastian Bach (1685-1750)

Prelude

Sarabande

Tal Amoores - Viola

Johann Sebastian Bach's Second Cello Suite tells a mournful story of the sudden death of his first wife, Maria Barbara. Being buried before he could even say goodbye, three notes establish a gut-wrenching sorrow. The bow, a harbinger of difficult news, paints a painful chronicle. The tones move closer and closer to a harrowing vision, weaving relentlessly gathering itself until it comes to an abrupt stop; nothing can fill that empty void.

His Sarabande is infused with a sombre, searching quality, intent on finding resolve. Mstislav Rostropovich described this work as having "a particular sincerity and candour; a musical vulnerability, like that of a person rapt in prayer."

Märchenbilder Op. 113

Robert Schumann (1810-1856)

1. Nicht Schnell 2. Lebhaft 3. Rasch 4. Langsam, mit melancholischem Ausdruck

Lauren Jack – viola

David Barnard - piano

Schumann composed *Märchenbilder*, "Fairy Tale Pictures", in 1851. They are a set of four short character pieces, based on the Fairy Tales of the Brothers Grimm collection. Schumann leaves no explanation for the meaning of each piece, leaving it up to listeners interpretation. However, some attribute the first two movements to the story of Rapunzel, with the first, mournful and romantic, portraying Rapunzel locked in her tower. The second movement almost undeniably portrays someone riding a horse, perhaps her prince has come to rescue her! The third movement is believed to be the tricky Rumpelstiltskin dancing around, and the fourth depicting Sleeping Beauty at rest, with a gorgeous lullaby.

Der Schwanendreher

Paul Hindemith (1895-1963)

1. *"Zwischen Berg und tiefem Tal": Langsam – Mäßig bewegt, mit Kraft* ("Between mountain and deep valley": Slow - Moderately moving, with strength)
2. *"Nun laube, Lindlein laube": Sehr ruhig – Fugato: "Der Gutzgauh auf dem Zaune sass"* ("Now grow leaves, little linden tree, grow leaves": very calm - Fugato: "The Cuckoo Sat on the Fence")

Zephyr Wills – viola

David Barnard - Piano

Der Schwanendreher (The Swan Turner) is a viola concerto written by Paul Hindemith in 1935. As a core of the viola concerto repertoire, it is often requested for auditions and orchestral debuts. Hindemith himself

gave its premiere in Amsterdam in 1935 to critical acclamation. Each movement is based on different German medieval folk songs which Hindemith referenced to juxtapose Nazi theories that Germanic traditionalism and artistic modernism could not be artistically unified. 'The Swan Turner' title has been interpreted widely, with some musicologists believing it refers to a Medieval cook's assistant turning the handle of a spit roasting swan, and others arguing it embodies a wandering hurdy-gurdy minstrel with a swan's head carved onto the instrument's handle.

Cello Suite no. 4 in Eb major for viola, BWV.1010

1. Gigue

Johann Sebastian Bach (1685 - 1759)

Bach's Cello Suites were speculatively composed between 1717 and 1723, when Bach was Kapellmeister (choirmaster) in Köthen. Most performances of the cello suites vary in taste, as there is no primary score in Bach's hand. For this reason, some musicologists claim the copyist, Bach's second wife Anna Magdalena, was actually the composer. Nevertheless, most modern performers strive to construct their interpretations around the musical traits and values of the Baroque period. The Gigue from the Fourth Suite is rarely performed on its own. It consists largely of fast-paced triplet quavers, creating an up-beat energy and danceable rhythm.

Capriccio Op.55

Henri Viexutemps (1820-1881)

Lauren Jack - Viola

Viexutemps Capriccio was published posthumously, composed in homage to Paganini, the great virtuosic violinist. Viexutemps wrote this piece for solo viola in a neo-baroque style, and one can hear Bach's influence, though it is still very romantic. The viola accompanies itself, supporting the main melody with chords. The simple and sombre theme repeats throughout the piece, and develops into its climax, and ends with hushed pizzicato chords.

Biography

Tal Amore is a charismatic young violist and the founder and manager of the Eden Quartet. Beginning his studies at the age of 15 he is now in his first year of tertiary study at the New Zealand School of Music, under the tutelage of New Zealand String Quartet violist Gillian Ansell. Tal has performed with the Afflatus Ensemble since 2021 as a soloist, and principal violist, New Zealand Secondary School's Symphony Orchestra for two years and as principal violist in his second year, and has also played with the NZSO National Youth Orchestra, Auckland Youth Orchestra and Wellington Youth Orchestra.

Lauren Jack began violin at the age of 7, learning with Lynley Culliford. She switched to viola when she was 17 to form the Druz'ya string quartet for the CMNZ Chamber Music Contest. After the switch to viola and winning the contest, Lauren found a new passion for music performance and went on to complete her bachelor of music in viola performance with Gillian Ansell, with whom she is currently completing her honours year. As well as performance, Lauren has a strong interest in ethnomusicology and hopes to incorporate a research component into her music performance career. This year Lauren has been helping out with Pōneke Classical Sessions, a new classical concert series with a focus on music accessibility and community.

Zephyr Wills has almost completed his Honours degree at the New Zealand School of Music under the tutelage of Martin Riseley and Gillian Ansell. Throughout his studies at NZSM, Zephyr has received numerous prestigious awards and scholarships, performing alongside musicians from the New Zealand Symphony Orchestra, Orchestra Wellington, the Christchurch Symphony Orchestra, the Auckland Philharmonic, and the New Zealand String Quartet. At the end of October, he will be performing at the Martinborough Music Festival with several international musicians, including Wilma Smith. Zephyr is also an award-winning folk singer and composer and is always ready to rave about Oscar Wilde with anyone willing to listen.

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 and 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 and bios provided by artists.

Contact us

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Coming Up

October

14th (Thursday) Pohl-Gjelsten and Friends

20th TAIORO – Poetry and piano

21st (Thursday) Duo Tapas – Guitar and piano

27th Douglas Mews

28th (Thursday) Koru Trio

Audience is limited according to alert level.

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

