



**St Andrew's**  
on The Terrace

# Wednesday Lunchtime Concerts

*providing music in the heart of the city since 1974*

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## A concert of vocal ensembles



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## 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.

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](mailto: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

<b>Dashing away with the smoothing iron</b>	19th Century Somerset
<b>The Boatie rows</b>	from <i>The Book of Scottish Song</i> (1843, ed. Whitelaw)
<b>The Dance</b>	John Greig/Alexander Logan
<b>Four Nocturnes</b>	W.A. Mozart (1756-1791)
<b>Ihr geliebten Augensterne</b>	Beloved eyes
<b>Bist du fern von mir</b>	If you are far from me
<b>Naht nun die Abschiedsstunde</b>	The hour of departure approaches
<b>Ich trage still mein Leiden</b>	I bear my pain in silence
<b>Three Shakespeare duets</b>	
<b>Ye spotted snakes</b> ( <i>A Midsummer Night's Dream</i> )	Frederick Keel (1871-1954)
<b>It was a lover and his lass</b> ( <i>As you like it</i> )	Ralph Vaughan Williams (1872-1958)
<b>Fear no more the heat of the sun</b> ( <i>A dirge for Fidele – Cymbeline</i> )	
<b>The Water Mill</b>	Ralph Vaughan Williams
<b>See the Chariot of Love</b> (Ben Jonson, from <i>Sir John in Love</i> 1925)	(arranged for trio by Michael Vinten)
<b>Up! Quit thy bower</b>	arr. Beethoven (12 schottische Volkslieder WoO 156), poem Joanna Baillie
<b>Charlie is my darling</b>	arr. Beethoven, poem Carolina Oliphant, Lady Nairne

A feature of romanticism in England, Scotland and Ireland as well as continental Europe was a growing awareness of each country's folklore and traditional music. Hundreds of folksongs were collected and numerous arrangements of folksongs were made, owing rather more to nineteenth century sensibilities than to strict ethnomusicology, and a programme of part-songs like today's was staple fare for many a Victorian and Edwardian drawing room recital. *Dashing away with the smoothing iron* is one of many poems either cumulative or, in this case, going through the days of the week, e.g. *Monday's child is fair of face*. A more recent example is Flanders & Swann's *The gasman cometh* of 1964.

A major figure in the nationalist revival was Edinburgh publisher George Thomson who assiduously collected every Scottish melody he considered worth singing and his *Select Collection of Original Scottish Airs for the Voice* was published in 5 volumes between 1798 and 1818. As a good product of the Scottish Enlightenment, Thomson was determined to improve the literary quality of the texts and commissioned his friend Robert Burns, Scotland's great national poet, to tidy up and, if necessary, bowdlerise the often crude originals, ironic for a poet renowned for his own bawdy verse. Burns was indignant at being sent £5 for carrying out a labour of love, describing such an offer as 'sodomy of the soul'. Today's setting of Lady Nairne's *Charlie is my darling*, is a patriotic tribute to the Jacobite movement and Bonnie Prince Charlie. Burns' later version of the poem is decidedly more lusty, as befits the character of the Young Pretender.

If Thomson commissioned Scotland's finest poet, he also commissioned the greatest European composers of the time to make musical arrangements. Haydn set 150 songs, mostly for voice and piano trio, Weber 10 Scottish songs, Beethoven no fewer than 179 songs, Scottish, Welsh and Irish, mostly for small instrumental ensemble but also with piano.

### **Nocturnes**

W. A. Mozart

These nocturnes for SSB were written between 1773 and 1788 for domestic music-making in the household of the composer's close friend, the botanist Nicolaus Josef von Jacquin. Originally the three voices were to be accompanied either by three bassett horns, unfortunately not available for today's concert, or two clarinets and bassett horn, but they work just as well with two violins and 'cello, or piano or portative organ. The rather stylized Italian poems, possibly by Metastasio, were translated into equally inconsequential German.

### **Ihr geliebten Augensterne**

Beloved eyes, ah, how fond I am of you! You give peace to my heart. When I suffer anguish for you, my life, my joy, I feel love's pain so deeply.

### **Bist du fern von mir**

If you are far from me, my love, every day seems an eternity. Time has wings when I am near you.

### **Naht nun die Abschiedstunde**

The hour of departure approaches when I must say farewell. Shall I be able to live so far from you? But only in suffering, without joy and happiness, and you will never shed a tear for me.

### **Ich trage still mein Leiden**

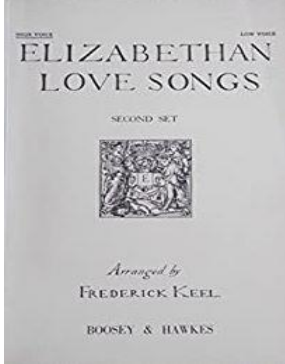
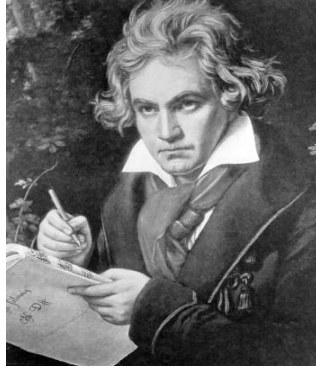
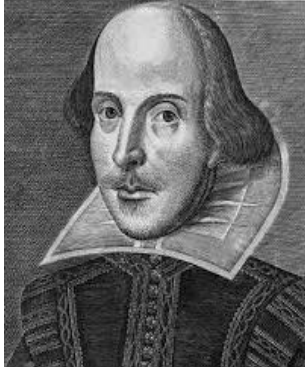
I bear my pain in silence sent to me by a god. But to avoid you, do not ask that of me! Haughty one, can it pain you if deep within me a blissful sense of longing is sent to you?

Probably no writer has been set to music as often as William Shakespeare (1564-1616), though it is surprising how few of his plays have been made into truly successful operas. Verdi's *Macbeth*, *Otello* (sic) and *Falstaff* are perhaps the best known, along with Rossini's *Otello* (which has a happy ending!), Nicolai's *Die lustigen Weiber von Windsor*, Vaughan Williams' *Sir John in Love* and Britten's *Midsummer Night's Dream*, but even Verdi couldn't realise his dream of *King Lear*, Reimann's version of it is a decidedly mixed blessing, a planned *Twelfth Night* defeated Smetana, Thomas' *Hamlet* and Gounod's *Roméo et Juliette* have faded from view and Barber's *Antony and Cleopatra* was a famous failure. David Farquhar's *Enchanted Island* (*The Tempest*) remained incomplete on his death in 2007. Does anyone remember Wagner's *Das Liebesverbot* based on *Measure for Measure*? But songs are another matter. Dozens of them occur

throughout Shakespeare's plays and have been set to music innumerable times for solo voices or choirs by composers as diverse as Arne, Schubert, Quilter, Shostakovich, Harrison Birtwistle and Dorothy Freed.

Vaughan Williams' *The Water Mill* is a setting of one of *Four Poems by Fredegond Shove* (1889- 1949) written between 1922 and 1925. The splendidly named Fredegond Shove (her sister was called Ermengarde!) was a minor Georgian poet on the fringes of Bloomsbury and her works were popular in the 1920s.

Vaughan Williams' opera *Sir John in Love*, first performed in 1929, with a libretto by the composer himself, who clearly identified with the unruly Sir John Falstaff, is based on Shakespeare's *The Merry Wives of Windsor* but also contains song texts by other Elizabethan poets, in this instance Ben Jonson. The composer skilfully interweaves his own melodies with English folk tunes, best known being *Sigh no more, ladies* and the much-loved *Greensleeves Fantasia*.



## 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 November

24<sup>th</sup> RNZAF Wind Quintet – “The Spitfires”

## December

1<sup>st</sup> **Stringendo** – Wellington Children's Orchestra

8<sup>th</sup> **Organ, piano and accordion** –  
Jonathan Berkahn and Ingrid Schoenfeld



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)

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