



**St Andrew's**  
on The Terrace

# Wednesday Lunchtime Concerts

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

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## **Eclectic music for bass trombone**

**Shannon Pittaway**



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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 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](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 Notes

## Hard Hit

by Tom Harrold

Hard Hit is the second in a series of pieces for trombone and electronics, and was commissioned in 2015 by the bass trombonist Josh Cirtina. This short work sets the trombone and electronics against each other – despite the trombone beginning with confidence, it is quickly consumed by an aggressive, rhythmically-driven drum-track. I am indebted to Josh for commissioning and premiering the work. (Programme notes by the composer).

Tom Harrold (b.1991) is a Glasgow-born composer whose award-winning music has received performances worldwide by a multitude of performing groups and artists. His compositions have been described as “brazen, bold, confident” [The Guardian], “thumpingly rhythmical” [The Financial Times], and “packed with incessant energy” [The Scotsman].

## Minstrel Man

by Thomas Jefferson Anderson, Jr.

“The social and psychological infringement on the African American has caused them to create a music which is both unique and personal. The minstrel period, an era of musical parody, found many black musicians performing with outward joy and inner sorrow. The composition MINSTREL MAN is a further projection of that feeling. It makes use of Ragtime, March Music, Jazz, Blues, and avant-garde styles.” Commissioned by and dedicated to Thomas G. Everett, first performed March 12, 1978 Brown University, Providence, R.I., USA. (Programme notes by the composer).

## Suite

by Daniel Schnyder

Kislev

Tammuz

Riffs

Schnyder is a Saxophonist and Composer who has been commissioned by the Vienna Art Orchestra, NDR Big Band, Opera Philadelphia, Milwaukee Symphony Orchestra and Berlin Philharmonic to name a few.. He has a unique style of composing which melds many different styles of music and presents them in a traditional classical setting. Daniel was a member of the Kenny Drew Jr. trio with New York based bass trombone virtuoso Dave Taylor and has in turn composed a large amount of music for bass trombone. Due to this close collaboration, he writes extremely well for the instrument as well as channelling some of the idiosyncratic playing styles of Dave Taylor. These three short unaccompanied movements are a good example of Schnyder and Taylor’s work together.

# **White Knight and Beaver for trombone, amplified violin/viola, and Fairlight CMI**

**by Martin Wesley Smith 1984**

It is as if the Reverend Charles Luttwidge Dodgson (Lewis Carroll, or the White Knight, as he portrayed himself in “Through the Looking Glass”) is a trombonist showing a fiddle playing Alice (the Beaver in “The Hunting of the Snark”) how one can play nursery rhymes backwards and upside-down on music-boxes (or, in this case, on a Fairlight Computer Musical Instrument, which is one of the grandest music-boxes of all). He begins with “Polly Put the Kettle On” and “Ride a Cock Horse” together, playing some of the snippets of melody that emerge and encouraging her to join in. Tiring of this he proceeds to demonstrate a musical representation of a thousand or so nucleotides of plasmid pBR322 of Escherichia coli, a bacterium found in the stomach!

My thanks to Seth Grant, a molecular biologist with whom I am working on DNA interpretation through acoustic modelling; to JG Sutcliffe, who sequenced this plasmid; to the Electronic Music Studio of the New South Wales State Conservatorium of Music in Sydney, Australia, for the use of its Fairlight CMI and mixing facilities; to Miles Anderson and Erica Sharp, who commissioned the piece; and to the Music Board of the Australia Council for financial assistance. (Programme notes by the composer).

## **Canzone - Frescobaldi,**

**arranged by Eddie Koopman**

Eddy Koopman is a composer/producer and works as principal percussionist since 1989 with the Dutch Metropole Orchestra, the Netherlands leading light music orchestra. As a composer/arranger, Eddy Koopman writes and records music for a number of TV-series in his own studio and wrote this arrangement for a CD showcasing Rotterdam Philharmonic’s bass trombonist, Ben Van Dijk. Imagine that Frescobaldi would have written his music on a planet still yet to be discovered. In Canzone, the bass trombone is thrown into a strange yet interesting world of synthesised sounds, a drum machine, Irish folk tunes, a church organ and vocals.

*Programme details provided by artist.*

## **Biography**

Shannon is the Principal Bass Trombonist of the New Zealand Symphony Orchestra and Head of Winds and Brass at the New Zealand School of Music. Before moving to New Zealand he held similar orchestral roles in the Finnish National Opera and Singapore Symphony Orchestras. He began playing the cornet at the age of six with guidance from his father Wayne Pittaway and grew up playing in Salvation Army brass bands. He holds a Bachelor of Music Performance from the Victorian College of the Arts and a Master of Music from Northwestern University in Chicago.

Shannon is a founding member of the Australian Brass Quintet and the Australian World Orchestra. He has received numerous awards and grants including an honorary fellowship “in recognition for his contribution and achievements in orchestral world music” from Melbourne University. While in Singapore, he was on the faculty of the Yong Siew Toh Conservatory of Music.

# Contact us



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## Coming Up

### June

**23<sup>rd</sup> Duo Enharmonics – Beth Chen and Nicole Chao,  
piano duo**

**30<sup>th</sup> Ingrid Schoenfeld – Solo piano**

**July 7<sup>th</sup> Piano Students of the NZSM**



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**