



# Wednesday Lunchtime Concerts

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

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**RNZAF Woodwind Quintet**



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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

## W. A. MOZART (1756- 1791)

### String Quartet No. 19 in C Major, K.465, *The Dissonance*

#### 1<sup>st</sup> Movement: *Adagio – Allegro* (arranged for wind quintet by Geoffrey Emmerson)

This string quartet, arranged here very artfully for wind quintet, begins with a slow, tense, discordant opening, which has led it being known as the “*Dissonance*” quartet. So perplexed by the opening were Mozart’s publishers and musicians, that they felt sure he had made a mistake in the manuscript. Haydn, who well understood the power of musical surprises and contrasts, declared “*If Mozart wrote it, it must be so.*”

We now recognise the introduction’s unique effectiveness in creating a mood of suspense and mounting tension in preparation for the music that is to follow. After the unsettled opening, an animated ascending four-note figure that forms the main theme emerges to dispel the tension and create a sunny *Allegro*. The instruments interact in many intricate ways with surprising harmonic twists and turns and brilliant contrapuntal activity, creating some of Mozart’s most radiant musical tapestries.

## PAUL TAFFANEL (1844-1908)

### Quintet in G-minor for wind quintet (1876)

The French flutist, pedagogue, and composer Paul Taffanel is often regarded as the father of the modern French school of flute playing. *La Méthode complète de flûte* that he wrote in collaboration with his pupil Philippe Gaubert remains to this day one of the major tutors for every flutist. The work is set in three movements. In the first, marked *Allegro con moto*, Taffanel takes advantage of the varied timbres and colours of the instruments that make up the wind quintet. Even though he was himself a flutist, the flute does not dominate the texture. The clarinet and bassoon, unexpectedly, open the piece and, even within the exposition, the oboe and clarinet receive extensive solos, not to mention the shorter exchanges between instruments. The horn and bassoon have their own solo moments after the development begins. The second movement, *Andante*, is free-flowing and endearing. It begins with an extensive horn solo, played *cantabile*, before variants on this theme are introduced successively by the other instruments. What begins soulfully, ends quite playfully. The third movement, *Vivace*, has the character of the tarantella, a swiftly paced folk dance from southern Italy, conjured here in the soaring instrumental runs, quick exchanges, and continually shifting dynamics. It may remind some listeners of Felix Mendelssohn’s orchestral overture *A Midsummer Night’s Dream*.

## BLAIR LATHAM

### Cup of Tea (2021)

Blair Latham is an acclaimed Wellington saxophonist, composer, and jazz multi-instrumentalist. He plays bass clarinet with us in the RNZAF Symphonic Band. This short piece, *Cup of Tea*, is a taste of things to come, a morsel – the piquant beginning of a longer composition, we hope, for our wind quintet. It depicts “*a little journey through a tea date*” (to quote Blair, who was perhaps inspired by Lewis Carroll) that has a number of distinct phases, each indicating change in atmosphere, or a turn of mood. What does the piece’s programmatic sequence of sections suggest to you, the listener? - “*the Offer*”... “*that Sounds good*”... “*the Chat*” ... “*ah okay, oh really?*” ... “*so you see!*” ... “*the Resolution*” ...

## ALEXANDER von ZEMPLINSKI (1871-1942)

### Humoreske (Rondo)

The aptly named *Humoreske* is a one movement *Allegretto*, composed by Alexander von Zemlinsky towards the end of his life in New York in 1939. The primary theme, lively yet whimsical, returns in Rondo form throughout the piece. The work’s distinctly Viennese light-heartedness and charm are a far cry from the darker themes otherwise explored in Zemlinsky’s music. Zemlinsky and his wife fled Vienna at the onset of Hitler’s annexation of Austria in 1938 and spent their exile years struggling to make a living in the United States. Zemlinsky is best remembered as a friend and mentor to Arnold Schoenberg. However, despite this, he never abandoned tonality or the late Romantic idiom, and his music is very reminiscent of the style of Gustav Mahler.

## Biographical Note

Today’s performers are all members of the RNZAF Symphonic Band. In addition to performing at ceremonial events like the Opening of Parliament, Swearing-in of the Governor General, state visits, and special functions held at Government House, Embassies and High Commissions, the band – and groups from within the band – also regularly present concerts in Wellington and regions throughout New Zealand. If you liked what you heard today, please visit the band’s online YouTube channel: enter **RNZAF Band Ensemble Series** into the YouTube search engine and you will be directed to a range of recordings across genres made by groups from within the band, including our Quintet.

<https://www.youtube.com/user/airforcebandnz/videos>

# Contact us



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## Coming Up

### December

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

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

15<sup>th</sup> **“A Christmas Celebration”**



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**