



St Andrew's
on The Terrace

Wednesday Lunchtime Concerts

providing music in the heart of the city since 1974

Liam Furey
Solo piano



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 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

Piano Sonata no.31 in A-flat major, Op.110

Ludwig van Beethoven

- i) *Moderato cantabile molto espressivo*
- ii) *Allegro Molto*
- iii) *Arioso - Andante ma non troppo*
- iv) *Fuga - Allegro ma non troppo*

During the summer of 1819, German music editor Moritz Schlesinger, from the music publishing house Schlesinger, met with Beethoven to purchase some new works. These included a set of 25 songs (these would be the 25 *Scottish Songs*, Op.108), and three piano sonatas (Op.109-111), which Beethoven finally agreed to composing in May 1820. Beethoven fell behind schedule composing Op.110 due to sickness over the autumn and winter of 1820, finally completing the work in 1821.

Beethoven's deafness allowed him to prioritise new approaches to form. Firstly, he opts to connect the different sections of the Sonata-form first movement, as opposed to the tradition of punctuating them. He links the second, third and fourth movement into one larger expressive vehicle, using motifs from the first movement throughout. This sonata's focus on contrast and rhetoric moves past the constraints of form to create an epic musical experience.

Piano Sonata in B minor, Op.1

Alban Berg

Alban Berg finally gained interest in music when he was fifteen. He started music lessons at the age of nineteen, learning counterpoint and harmony from Arnold Schoenberg in 1904, composition in 1907. Piano Sonata Op.1 seemingly came from drafts of sonata movements he did in his composition studies. Berg intended for the sonata to have the traditional three or four movements, but didn't know what to write. When he asked Schoenberg about this, he commented that '[Berg] had said all there was to say'.

Piano Sonata Op.1 is in a traditional three-part sonata form; exposition, development and recapitulation, with a key centre of B minor. However, the use of non-standard scales and wandering harmonies maintains an instability that barely resolves in the end of the piece. The melodies follow Schoenberg's idea of the "developing variation" where all of the material in the piece is a permutation of the opening material. The final result is a free, rich, expressive soundscape that transcends traditional, formal demands.

Piano Sonata no.1 (1946), movement 1:

Pierre Boulez (1925 - 2016)

"Lent - Beaucoup plus allant"

Pierre Boulez was born on 26 March, 1925 in Montbrison, a small town in Loire, central-France. He learnt the piano as a child, but it was expected that he would follow his father's footsteps and become an engineer. Boulez completed his *baccalaureate* in 1941, and began studying advanced mathematics in 1942 at the *Cours Sogno* in Lyon. While in Lyon, Boulez witnessed an orchestra for the first time, inspiring him to pursue a career in music. Boulez moved to Paris in 1943 to apply at the Conservatoire de Paris, starting study in harmony and counterpoint in 1944. His study centred around Oliver Messiaen, who gave ear-training and private analysis sessions, and René Leibowitz, who introduced Boulez to the twelve-tone compositional technique of Schoenberg, Berg and Webern.

Boulez's *Piano Sonata no.1 movement 1* juxtaposes themes to create a syntax of extremity and polarity. The Lent theme outlines gestures, displaced throughout the registers of the piano. The *Beaucoup plus allant* theme focuses on rhythm and propulsion. Boulez's themes are based on register, rhythm and dynamics, with "repetitions" recontextualised via slight variation of these aspects.

Ballade no.1 in G minor, Op.23

Frederic Chopin

Chopin's *Ballade in G minor, Op.23* was published in 1836, drafts dating its working as early as 1831. This places the work around Chopin's departure from Warsaw, in response to the November Uprising. The Polish people rose against the Russian government's partitioning of their land, but eventually lost. Russia's Emperor Nicholas I declared that Poland would lose its autonomy. Chopin emigrated to Paris, never to return to Poland again. Despite his good life, he saw himself as a Pole first and foremost, themes of nationalism, loss and revolution permeating many of his works.

Chopin's "*Ballade*" title evokes a story, with the themes and harmonies presented in Sonata Form, characters evoked through Polish dance figures: After an elegiac introduction, the exposition begins. A nostalgic theme appears over a *Mazurka* figure, later made agitated, bridging into a second, lyrical theme. The development is much more agitated, with intense build-ups, triumphant climaxes, and perpetually moving *scherzando*. The recapitulation returns to the triumph of earlier, but returns to the first theme in an unresisting state. The coda, a *Presto Krakowiak*, evokes frantic frenzies and a declamatory statement of defeat.

Biography

Liam Furey was first taught piano at the age of nine, discovering classical music when he was eleven. It was from that point that Liam knew he wanted to work in classical music. Liam started piano lessons with New Zealand pianist/composer Gillian Bibby, where he was taught piano and basics of composition. Liam remained proactive in the Wellington region, frequently winning prizes at local IRMT piano competitions and winning the *Senior Composition Prize* for Chamber Music NZ's 2016 *Secondary School Contest* for his "Piano Trio in G minor". Outside of classical music sparked an interest in musical theatre, where Liam was on the music team for nine theatre productions, either as a musical director and/or a rehearsal/performance pianist. Some of these shows included classics such as "Witches of Eastwick", "Chicago", "All Shook Up", and "The Full Monty".

Liam received the LTCL (Distinction) and LMusNZ Piano diplomas in 2017, then started study at the New Zealand School of Music in 2018. Liam is in his Honours year of Classical Piano and Composition, where he has been under the piano tutorage of Jian Liu, the composition tutorage of Michael Norris. Liam has been a three-time finalist in the NZSM's *Body/Harris Prize* for "Best Performance of a New Zealand Work", winning in 2018, won NZSM's *Matthew Marshall Award* for "Composition for ensemble with guitar in a prominent role" in 2019 & 2020, and received third in 2019's *Lilburn Composition Competition*.

Liam's largest passion in music is contemporary and New Zealand music. He often curates his own programmes which blend older and newer classical music, as a pianist, composer and conductor. One of these results include his forming of the *Sounds of Te Kōkī* concert series, which aims to premier new compositions from the New Zealand School of Music. Liam aspires to learn music and create eclectic programmes that highlight newer ideas of musical expression for his audiences.

Contact us



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

Coming Up

August

4th **Ingrid Culliford and Kristina Zuelicke**

Flute and piano: Classic
British with a Twist of Jazz

11th **The Queen's Closet – Early Music Ensemble**

12th (**Thursday**) **Ghost Trio – Monique Lapins (violin), Ken Ichinose (cello) and Gabriela Glapska (piano)**

18th **Cello and piano – Inbal Megiddo and Jian Liu**



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Saturday 31 July 2:30 pm
St Andrew's on The Terrace
Entry by koha

Featuring Polka Dots, Krull Quartet, Beet It!
Tri Muzykanta, and The Peruvian Pink Lilies

Plus:
Altissime, Samuel Marsden Collegiate School,
National finalists in the Big Sing

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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