



St Andrew's
on The Terrace

Wednesday Lunchtime Concerts

providing music in the heart of the city since 1974

Flute and Piano

Rebecca Steel and Rosemary Barnes



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 St Andrew'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

Franz Schubert

Introduction and variations on a theme “Ihr Blumlein Alle”

From Den Mullerlieden

Schubert's only significant work for flute and piano, “Introduction and Variations on Trockene Blumen” was written in January, 1824, for an old friend, Ferdinand Bogner, a professor at the Vienna conservatory and an expert flautist.

Bogner commissioned Schubert to write this set of variations after hearing a performance of his song cycle Die schöne Müllerin. Apparently he found them too difficult and never played them.

This narrative song cycle tells the story of a wanderer who falls in love with a miller's beautiful daughter only to have his affections replaced by another. Trockne Blumen (Dry Flowers) is one of the last songs in the cycle in which the wanderer obsesses about his death and imagines taking the now withered flowers, which he had given to the miller's daughter, to his own grave so that they may spring forth once more and prove that his love was true.

In the instrumental treatment of his songs, Schubert generally adhered to the mood of the original. The Trockne Blumen variations are an exception. Here Schubert maintains the intensity of the original song only in the introduction and statement of the theme. The seven ensuing variations, mainly a virtuoso test for the flutist and pianist, are effusive in spirit and culminate in a triumphal march.

Richard Strauss

Sonata in E Flat Major Op18 for violin and piano (1887)

arr. Barnes and Steel

Allegro ma non troppo

Improvisation: Andante cantabile

Finale: Andante/Allegro

Written in the year that the 23-year-old Strauss met his beloved Pauline (later to become his wife), the violin sonata is a testament to the boldness and romantic eloquence of youth. The middle movement is indeed a kind of love song, which Strauss gave permission to be published separately. The violin (flute) draws out the most romantic of melodies, aided and abetted in

hushed tones by an adoring piano. The whole effect is one of a magically romantic bubble, like the Presentation of the Rose in "Der Rosenkavalier".

Strauss was yet to embark on the operas and orchestral tone poems that were to be his supreme achievements, but the violin sonata reveals a sure hand with the requirements of sonata form and offers big technical challenges to both performers. The outer movements are in the "heroic" key of E flat which he used for Ein Heldenleben ("A Hero's Life"), and Beethoven had used for his "Eroica" symphony. There is much technical invention for the listener to enjoy in the confident way Strauss explores the various subjects, but the overall mood is one of challenges met and ultimate triumph, leaving the soul uplifted.

Biography

Rosemary Barnes - Piano

Born in Lower Hutt and known nowadays more for her collaborative piano work, Rosemary received early acclaim as a soloist for her radio, television and concerto appearances. Awarded an Arts Council bursary, she studied in London with Franz Reizenstein (Royal Academy of Music), Lamar Crowson and David Wilde. Her interest in languages led to 27 years in London, working mainly with singers, at English National Opera (music staff 1980-88), at the Royal College of Music, and with Glyndebourne Touring Opera, BBCTV, Musica nel Chiostro in Italy and Opera Northern Ireland. She performed at the Wigmore Hall, South Bank, Usher Hall in Belfast and on BBC Radio 3. From 1993-99 Rosemary led the Postgraduate Opera Diploma at the University of Auckland. An official collaborative pianist at the Gisborne International Music Competition for 26 years, her performances include concerts with Dame Kiri Te Kanawa, Sir Donald McIntyre, Lesley Garrett, Pene Pati, Emil Chudnovsky (violin) and Robert Aitken (flute) and three CDs for the Continuum label. In 2000, Rosemary was awarded an MNZM for services to music.

Rebecca Steel - Flute

Rebecca began her flute studies at The Christchurch School of Instrumental Music. She left university and the Christchurch Symphony Orchestra to take a position with the Australian Opera and Ballet Orchestra, in Sydney. After two years there she left for London to further her studies with the illustrious William Bennett. *Continued ...*



On returning to New Zealand Rebecca took up the position of principal flute in the Christchurch Symphony Orchestra and lecturer of flute at the University of Canterbury.

When the opportunity arose to play in the New Zealand Symphony Orchestra and the Wellington Regional Orchestra she moved to Wellington.

Since then Rebecca moved to London for a year where she was playing with the Philharmonia and then in Sydney for two decades, freelancing with the major orchestras, touring NSW for Musica Viva with the wind quintet “The Chambermaids”, and teaching in The University of New South Wales and schools.

Now that she has returned to live in Wellington she is playing principal flute with the Royal New Zealand Air Force Band, teaching, and loves touring with her friends and colleagues playing recitals and chamber music.

Programme notes by performers

Contact us



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Coming Up

18th May – Baroque Ensemble –

**two flutes, bassoon and harpsichord – Rebecca Steel, Ruben Chin,
Oscar Laven, Kristina Zuelicke**

19th May (Thursday) - Guitar students of the NZSM

25th May - The Kugels – Anna Gawn (voice), Ross Harris (accordion), Robin Perks (violin), Debbie Rawson (clarinets), Nick Tipping (bass)

1st June – Viola Students of the NZSM

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**