Flute Force Five

**Wednesday Lunchtime Concert** *providing lunchtime music in the heart of the city since 1974  
 St Andrew’s on The Terrace WELLINGTON*

28

06

17

12.15pm

**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, and listed on St Andrew’s website.

To be placed on the email **circulation list** for concert information, please email Marjan on marjan@marjan.co.nz

Check out the noticeboards in the foyer each time you come.

*Flute Force Five is comprised of members of the Royal New Zealand Air Force Band: Rebecca Steel, Elizabeth Bush-King, Hannah Dowsett, Mitchell McEwen and Katie Macfarlane.*

**Programme**

**Prélude à l’Après-midi d’un Faune Claude Debussy (1862-1918)**

A staple in orchestral flute auditions, the prelude to the afternoon of a faun is a rich, sensual work often cited as the first real piece of modernist music due to its completely innovative form, orchestration and tonality.

At the premiere in 1894, audience members were so captivated by the music they requested it be performed again immediately. The soloist in that performance was 18-year-old Paris conservatoire student Georges Barrère, who would go on to become one of the twentieth century’s most acclaimed flutists.

Based on a poem of the same name by Stéphane Mallarmé (a close friend of Debussy’s) the piece depicts the efforts of a faun (half man, half goat) to seduce two nymphs using a flute he has crafted from reeds. The heat of the day and the drowsiness of the faun cause him to wonder whether the afternoon’s events have actually occurred, or if it was all just a dream.

**Three ‘Atmospheric’ Operatic Pieces**

The three operatic pieces we are performing today have one common theme! Yes, you guessed it: innocent and naïve love ending in tragedy!

*The Humming Chorus from Madame Butterfly by Giocomo Puccini*

At this moment in Madame Butterfly, Cio-Cio San is awaiting the return of the father of her child from America. She is still optimistic, but afraid that the hints given to her by the American Consul that Pinkerton is returning with a new wife, are true. As she waits for him in silence, we hear Puccini’s exquisitely beautiful and wordless “Humming Chorus” sung offstage.

*Berceuse from Jocelyn by Benjamin Godard*

The famous lullaby known as ‘La Berceuse de Jocelyn’ comes from the second act of *Jocelyn*, an opera premiered in 1888 in Paris.

The story takes place in the Dauphine region of France during the French Revolution. Jocelyn is a young priest who is forced to take refuge among shepherds. An old man and his young son Laurence join them. Laurence is in fact a girl in disguise and the two fall in love! As nothing can come of their love Laurence dies of unhappiness and Jocelyn gives her the last rites. In this arrangement we hear the alto flute playing the tenor role.

*Caro Nome from Rigoletto by Giuseppe Verdi*

Verdi’s Caro Nome is a breathtaking portrayal of young love in all its innocence and idealism. It marks the first step in Gilda’s transformation from ingénue to self-sacrificing heroine. The aria develops in a way that is both novel and very simple. After bar 24 there is essentially no new musical material. Instead, the aria becomes a series of continuous variations on the opening melody, as though Gilda is weaving ever more elaborate romantic fantasies around the name of her lover.

**Façade – an Entertainment William Walton (1902-1983)**

*Popular Song*

*Jodelling Song*

*Tarantella*

English composer William Walton composed Façade early in his career, during a period of time spent under the patronage of the Sitwell family.

Originally published as a series of poems by Edith Sitwell in 1918, they were set to musical accompaniment as an ‘entertainment’ by Walton in the early 1920s. Reviews were not particularly kind: a “relentless cacophony” and “an absurd joke” are just some of the reactions to the work. Despite this, Façade eventually became accepted and it became one of Walton’s best known works.

A number of versions of the Façade music exist, including a chamber ensemble, full orchestral accompaniment and ballet. The number of poems varies among the versions also varies significantly – from ten to 42! This transcription for flute quartet, by British flutist Mel Oriss, provides a ‘taste’ of the work, featuring just three movements. Each of the instruments is offered the opportunity to show off, while a range of entertaining sound effects and references to other musical works (listen for *William Tell)* give the piece a high degree of humour along with more tender, serious moments.

**Tico, Tico Zequinha de Abreu (1880-1935)**

Zequinha de Abreu was one of the prominent Brazilian composers of the ‘Belle Époque,’ having contributed to the establishment of the choro genre, a popular instrumental form based on samba or bossa nova rhythms.

Tico-Tico no Fuba, or sparrow in the cornmeal, reached its peak popularity in the 1940s, with successful recordings by Ethel Smith, the Andrews sisters, Carmen Miranda and others.

***Popular Song***

Lily O’Grady,

Silly and shady,

Longing to be

A lazy lady,

Walked by the cupolas gables in the

Lake’s Georgian stables,

In a fairy tale like the heat intense,

And the mist in the woods when

across the fence

The children gathering strawberries

Are changed by the heat into

negresses,

Though their fair hair

Shines there

Like gold-haired planets, Calliope, Io,

Pomona, Antiope, Echo and Clio.

Then Lily O'Grady, Silly and shady,

Sauntered along like a

Lazy lady;

Beside the waves’ haycocks her

gown with tucks

Was of satin the colour of shining

green ducks,

And her fol-de-rol

Parasol

Was a great gold sun o’er the

haycocks shining,

But she was a negress black as the shade

That time on the brightest lady laid.

Then a satyr, dog-haired as

trunks of trees,

Began to flatter, began to tease,

And she ran like the nymphs with

golden foot

That trampled the strawberry,

buttercup root,

In the thick gold dew as bright as

the mesh

Of dead Panope's golden flesh,

Made from the music whence were born

Memphis and Thebes in the first

hot morn,

- And ran, to wake

In the lake,

Where the water-ripples seem hay to rake.

And Charlotine,

Adeline,

Round rose-bubbling Victorine,

And the other fish

Express a wish

For mastic mantles and gowns with

a swish;

And bright and slight as the posies

Of buttercups and of roses,

And buds of the wild wood-lilies

They chase her, as frisky as fillies.

The red retriever-haired satyr

Can whine and tease her and flatter

But Lily O’Grady,

Silly and shady,

In the deep shade is a lazy lady;

Now Pompey’s dead, Homer’s read,

Heliogabalus lost his head,

And shade is on the brightest wing,

And dust forbids the bird to sing.

***Jodelling Song***

We bear velvet cream,

Green and babyish

Small leaves seem; each stream

Horses’ tails that swish,

And the chimes remind

Us of sweet birds singing,

Like the jangling bells

On rose trees ringing.

Man must say farewell

To parents now,

And to William Tell,

And Mrs. Cow.

Man must say farewells

To storks and Bettes,

And to roses’ bells,

And statuettes.

Forests white and black

In spring are blue

With forget-me-nots,

And to lovers true.

Still the sweet bird begs

And tries to cozen

Them: “Buy angels’ eggs

Sold by the dozen.”

Gone are clouds like inns

On the gardens’ brinks,

And the mountain djinns,-

Ganymede sells drinks;

While the days seem grey,

And his heart of ice,

Grey as chamois, or

The edelweiss,

And the mountain streams

Like cowbells sound-

Tirra lirra, drowned

In the waiter’s dreams

Who has gone beyond

The forest waves,

While his true and fond

Ones seek their graves.

***Tarantella***

Where the satyrs are chattering,

nymphs with their flattering

glimpse of the forest enhance

All the beauty of marrow and

cucumber narrow

and Ceres will join in the dance.

Where the satyrs can flatter

the flat-leaved fruit

and the gherkin green

and the marrow,

Said Queen Venus,

‘Silenus, we'll settle between us

the gourd and the cucumber narrow.’

See, like palaces hid in the lake,

they shake –

those greenhouses shot

by her arrow narrow!

The gardener seizes the pieces, like

Croesus, for gilding the

potting-shed barrow.

There the radish roots,

and the strawberry fruits

feel the nymphs' high boots

in the glade.

Trampling and sampling mazurkas,

cachucas and turkas,

Cracoviaks hid in the shade.

Where, in the haycocks,

the country nymphs’ gay flocks

wear gowns that are looped over

bright yellow petticoats,

Gaiters of leather

and pheasants’ tail feathers

In straw hats bewildering many

a leathern bat.

There they haymake,

cowers and whines in showers

the dew in the dogskin bright flowers;

Pumpkin and marrow

and cucumber narrow

have grown through

the spangled June hours.

Melons as dark as caves have for

their fountain waves

thickest gold honey,

and wrinkled as dark as Pan,

Or old Silenus, yet youthful as Venus

are gourds and the wrinkled figs

whence all the jewels ran.

Said Queen Venus, ‘Silenus,

we'll settle between us

the nymphs’ disobedience, forestall

With my bow and my quiver

each fresh evil liver:

for I don't understand it at all!’

**Contact us**



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We thank our generous supporters

***and all those who donate weekly***



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**](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**

**Coming Up**

**21st June** Music for Marimba - Naoto Segawa and Monique Lapins – marimba and violin duo

**28th June** Music for Flute Quintet

**5th July** Music for Flute and Piano

**12th July** Music for viola and piano. - Catherine McKay and Peter Barber