**Wednesday**

**Lunchtime Concerts**

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

**Flute and Harp**

**13 04 22**

**Anna Prasannan (flute) & Michelle Velvin (harp)**

**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**

Algues(1987) Bernard Andrès (1941 -)*Algues* (Seaweed) is a suite of seven short movements for flute/oboe or violin and harp. Andrès is well known for his melodic and idiomatic writing style, prolifically composing for the harp and other instrumental combinations that include the harp.

A characteristic of Andrès writing style is a focus on timbre and melodic colour. In Algues Andrès plays with subtle harmonics and timbral extended techniques in the harp, such as the xylophonic technique and fingernails, to create the soundworld of the undersea.

*Algues* is soothing and lyrical in style with flowing melodic lines that envisage peaceful underwater scenes with swaying seaweed. Each movement flows almost seamlessly into the next.

In complete contrast, Andrès' composition Narthex, tells biblical stories through music, including the story of Cain and Abel. The use of aggressive extended techniques in both the flute and harp make this work unsettling and full of friction in contrast to this one, showing the diversity of Andrès compositional output.

*Histoire du Tango* (1985) Astor Piazzolla (1921 - 1992)

1. *Bordel 1900*
2. *Cafe 1930*

Well aware of how much the tango had changed during his lifetime, Piazzolla composed Histoire du tango in 1985 to celebrate the dance in four different eras. He intended the four movements - *Bordel 1900, Café 1930, Night Club 1960*, and *Concert d’aujourd’hui* (Modern-day concert) - to be abstractions rather than music for dancing.

*Bordello, 1900*: The tango originated in Buenos Aires in 1882. It was first played on the guitar and flute. Arrangements then came to include the piano, and later, the concertina. This music is full of grace and liveliness. It paints a picture of the good natured chatter of the French, Italian, and Spanish women who peopled those bordellos as they teased the policemen, thieves, sailors, and riffraff who came to see them. This is a high-spirited tango.

*Cafe, 1930*: This is another age of the tango. People stopped dancing it as they did in 1900, preferring instead simply to listen to it. It became more musical and more romantic. This tango has undergone total transformation: the movements are slower, with new and often melancholy harmonies.

*Programme notes by Piazzolla*

Haru no Umi (1967) arr. Joseph Molnar (1929 – 2018)

Professor Joseph Molnar was one of the most prominent representatives of harp history, as a teacher, arranger, a diverse artist, and friend of hundreds of musicians. - Sasha Boldachev

Haru no Umi translates as ‘The sea in Spring’. It portrays the atmosphere and journey of a springtime boat trip in Japan. Haru no Umi is a well known song and is often played for the Japanese New Year. The original song was written by Michio Miyagi in 1929 for the Japanese instruments koto and the shakuhachi. The koto is a traditional stringed Japanese instrument and the shakuhachi is a traditional Japanese bamboo flute.

Josef Molnar was known as “ The Father of the Harp” in Japan. He was a singer, harpist, composer, arranger, and well loved teacher. He also founded the Nippon Harp Society, the Soka International Harp Festival and the Nippon Harp competition and the Karuizawa Music school.

Sonata for Flute and Harp (1937) Nino Rota (1911 - 1979)

*I. Allegro molto moderato*

"When I'm creating at the piano, I tend to feel happy; but - the eternal dilemma - how can we be happy amid the unhappiness of others? I'd do everything I could to give everyone a moment of happiness. That's what's at the heart of my music." - Nino Rota

Nino Rota was a child prodigy, composing and conducting at a young age and having his first opera performed at age 12. He wrote the music for many well known films, such the first two of Francis Ford Coppola’s The Godfather trilogy, among others. He earned the Academy Award for Best Original Score for The Godfather Part II (1974). He was a prolific composer, including in his portfolio works for ballets, symphonies, concertos and chamber music. He also wrote many works for flute and a harp concerto.

The Sonata for flute and harp is dedicated to the harpist Clelia Gatti, an Italian harp virtuoso. It is romantic in style with expressive songlike melodies interspersed with playful and lively passages.

Pavane for a Dead Princess (1900) Maurice Ravel (1875 - 1937)

arr. for flute and harp by Quinto Maganini

A pavane is a courtly dance that originated in 16th-century Italy. The steps are slow and processional, so it was often performed first at ceremonial balls to act as a platform for the ladies and gentlemen to show off their elegant dress to one another, before diving into the livelier galliard (another dance) which followed.

Ravel described *Pavane for a Dead Princess* as "*an* *evocation of a pavane that a little princess might, in former times, have danced at the Spanish court*". Ravel dedicated the Pavane to his patron, the Princesse de Polignac. Even so, the title does not refer to any particular princess or historical occasion, but is rather a fantasy of ceremony, nostalgia, youth and Spanish customs..

*Pavane* was originally written for solo piano and first performed in 1902 by Spanish pianist Ricardo Viñes. Up until this point the work had attracted little attention, but it became so popular that Ravel created an orchestral version in 1910. Many other arrangements have been made of this work, including this arrangement for flute and harp by Quinto Maganini.

**Biography
*Anna*** ***Prasannan*** graduated with a Postgraduate Degree in Flute Performance from Victoria University Wellington, Studying with Bridget Douglas (NZSO). Anna has her own music studio where she teaches flute and piano full time. She performs chamber music regularly with Michelle Velvin and she also plays in a wind trio Wellywind Trio for two flutes and piano. Anna also plays in the Wellington Chamber Orchestra. When not playing music Anna is looking after her energetic 2 year old child!

***Michelle*** ***Velvin*** is a Wellington based harpist, composer and teacher. She performs regularly as part of Orchestra Wellington and the NZSO and she is involved with diverse chamber music groups. As a musician her explorations have led to collaborations over wide-ranging genres and disciplines. In 2022 she released the debut album ‘Feather Spines’ with Ruby Solly, as part of the new duo 'Tamira Pūoro’ This duo features taonga pūoro, cello, vocals and harp, exploring the relationship between taonga pūoro and harp, and the history of Aotearoa New Zealand's social landscape. In 2019/2020 Michelle won the SOUNZ Community Commission to create a new work for the Auckland Harp Orchestra and live dancers. Most recently Michelle completed a new commission for the NZ Harp Festival, which is happening in February 2023. Michelle completed her PgDip in harp performance at Te Kōkī New Zealand School of Music in 2015.

**Contact us**

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**Coming Up**

**20th April - 'Duo Enharmonics - Duo Enharmonics & Ensemble GÔ**‘Music of Our Time’
Music by John Psathas, Ross Harris, Fazil Say, Paul Schoenfeld and Glenn Stallcop

Monique Lapins – violin, Beth Chen – Piano, Nicole Chao – Piano,
Naoto Segawa - Percussion

**27th April (Anzac week) - Paul Rosoman –** music for organ

**04th May - NZSM Piano Showcase**

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**