Capriol Suite  
Peter Warlock (1894-1930)
The Capriol Suite is a set of dances composed in October 1926 by Peter Warlock (whose real name was Philip Heseltine), and is considered one of his most popular works. Indeed it is one of the most popular works in the string orchestra repertoire. Originally written for piano duet, Warlock later scored it for both string and full orchestras. According to the composer, it was based on tunes in Thoinot Arbeau’s Orchésographie, a manual of Renaissance dances. Nevertheless, Warlock’s biographer, Cecil Gray, said that “if one compares these tunes with what the composer has made of them it will be seen that to all intents and purposes it can be regarded as an original work”. A consort of Delius and Moeran, Warlock had very diverse interests, including folksong, Celtic culture and Elizabethan music, as well as magic and classical literature. He also led a somewhat scandalous private life. His often quirky (but secretly grim) outlook is best represented by the epitaph he suggested for himself, which reads:

Here lies Warlock the composer
Who lived next door to Munn the grocer.
He died of drink and copulation,
A sad discredit to the nation.

Shibui  
Patrick Shepherd (b.1963)
Anatoly Zelinsky (viola); Veronica van der Knaap (piano)
Originally written for viola and strings, this is a transcription for viola and piano. It is, however, not just a straight piano reduction as some parts have been rewritten to accommodate the sonorities— and technical aspects— of the piano. It is presented today— alongside Chris Reddington’s Flute Concerto—as an interesting experiment whereby the two works are presented in their different forms in the same concert. Shibui is a term used by Zen Buddhism to exemplify an “astringency of taste”, highlighting the importance of quality and truth to one’s materials. Interpreted from Frank Lloyd Wright as the “elimination of the insignificant”, this seemed the ideal starting point as I developed short sketches made some 30 years ago. Originally intended as a sonata for viola and piano, Shibui contains a rather folksong-like melody, scalic and simple in construction. Around this the composer added two cadenzas and variations on the initial material. The aim was to be true to the original ideas, to not add in anything that the intervening years would suggest beyond the simple skill of being able to finally realise the idea and develop fully the original simplicity of the idea.
The work is dedicated to Anatoly Zelinsky, whose wonderful musicianship, friendship and humanity is a true inspiration.

Flute Concerto  
Chris Reddington (b.1977)
Sarah Hook (flute); Reuben Derrick (clarinet); Bruce Aitken (trumpet); Neville Forsythe (bassoon); Chris Reddington (piano)
After the recent earthquakes many functioning work patterns ceased including, for Reddington, composition. This piece however was the first thing that seemed to emerge after a considerable break. It is a simple piece that begins in a minor mode and after various disruptions, evolves into a major mode, indicating there must be light at the end of this tunnel! It was composed throughout this year on the piano, and in this concert it appears in two elaborations, with the string orchestra and as a wind quartet with piano.

Adagio  
Samuel Barber (1910-1981)
Barber’s Adagio for Strings began as the second movement of his String Quartet, Op. 11, composed in 1936 while he was spending a summer in Europe with his partner Gian Carlo Menotti, an Italian composer who was a fellow student at the Curtis Institute of Music. The inspiration came from Virgil’s Georgics and it has been said that Barber envisioned a small stream that grows into a river. In the quartet the adagio follows a violently contrasting first movement (Molto allegro e appassionato) and is succeeded by music which opens with a brief reprise of the music from the first movement (marked Molto allegro (come prima) – Presto). In January 1938 Barber sent an orchestrated version of the Adagio for Strings to Arturo Toscanini. The conductor returned the score without comment, which annoyed Barber. Toscanini then sent word through Menotti that he was planning to perform the piece and had returned it simply because he had already memorized it. It was reported that Toscanini did not look at the music again until the day before the premiere on 5 November 1938, a radio broadcast which was recorded for posterity. Initially, the critical reception was positive, as seen in the review by The New York Times’ Olin Downes, who praised the piece but was reproached by other critics who claimed that he overrated it. Toscanini took Adagio for Strings on tour to South America and Europe, the first performances of the work on both continents, and the work also had public performances by the Philadelphia Orchestra conducted by Eugene Ormandy at Carnegie Hall. Like the original 1938 performance, these were broadcast on radio and recorded. Barber felt the Toscanini recording well surpassed the Carnegie Hall recording.

My Aunt Jane  
John Emelius (b.1938)
My Aunt Jane is a much loved northern Irish folk song. The melody probably goes back many hundreds of years. The catchy rhythm is very similar to that of a polka. Aunt Jane runs a sweet shop. Arranging My Aunt Jane for solo viola and string orchestra proved to be a delightful task for the composer as he himself is a viola player and has many great memories of playing in string orchestras.

Flute Concerto  
Chris Reddington (b.1977)
Sarah Hook (flute)
Version for flute and strings.

Shibui  
Patrick Shepherd (b.1963)
Anatoly Zelinsky (viola)
Version for viola and strings.

Rondo in Blue  
Robert Longfield
Mixing jazz and classical elements over a 7/8 meter seems tricky at first, but then the bluesy riffs start to become more second nature in this quirky piece by one of America’s top arrangers and composers. The 7/8 time is a constant 2+2+3 that starts to feel almost natural and then, just to turn the tables, the piece goes into a straight 4/4 feel in a classical vein and then, later, a swung 4/4 in a distinctly jazz vein.
John Emeleus studied music at the Royal Academy of Music, London, specialising in composition. He has been a primary school teacher/music specialist in London, secondary school teacher/music specialist at Heretaunga College, District Music Adviser in Southland and Senior Lecturer at Palmerston North Teachers’ College. He later became Principal Lecturer and Curriculum Coordinator at Christchurch College of Education and Musical Director of the Christchurch School of Music. He has been a conductor and adjudicator for music competitions throughout NZ and an inspector of schools. John was awarded the Royal Academy of Music Lady Holland Prize and Manson Award, and University of Canterbury Vernon Griffiths Prize. He has worked part time at the School of Music, University of Canterbury. John has publications of his music with Lengnick, Weinberger, Allans and Australian Wind Music Publications.

Sarah Hook has been playing with Silencio Ensemble for seven years. She was classically trained but has embraced improvised music. Sarah is currently training to be a music teacher.

Chris Reddington has worked as a composer in Christchurch for the last ten years, largely through his musical group Silencio Ensemble, which was set up to explore and perform a large variety of different sorts of musical performances. These concerts have ranged from, working with other composers, live film performances, live sculpture works, outdoor performances, themed concerts and collaborative projects. Flute Concerto is the third time Camerata has performed one of his pieces.

Patrick Shepherd has called New Zealand home since moving here in 1991. He is well-known as a conductor, composer and teacher and has conducted ensembles including the Christchurch Symphony Orchestra, Christchurch Youth Orchestra, Garden City Symphony Orchestra and the orchestra for the Christchurch Schools’ Music Festival. Patrick’s musical compositions have been performed and broadcast throughout New Zealand and he has had works performed in the UK, USA, South Korea, Germany, China, Russia and Australia. His Antarctic-inspired orchestral work, Cryosphere, was selected as a finalist in the 2006 Lilburn Prize. He is a staunch advocate of New Zealand music and has represented the South Island on the national committee of the Composers’ Association of New Zealand (cANZ).

Veronica van der Knaap came to NZ in 1971 after completing piano studies at the Amsterdam Conservatorium and had a busy music teaching practice for many years, before retiring from teaching at the beginning of this year. She continues to be very active as a performing pianist, mostly as an accompanist but with some solo work as well, and hopes to continue this for a long while yet.

Anatoly Zelinsky was born in Russia of Ukrainian origin, studying at the Moscow Conservatory (1964 to 1967) and the Kiev Academy of Music (1967 to 1970). He was Principal Violist of the National Symphony Orchestra of Ukraine (1980 to 1996) and toured extensively with the Orchestra throughout Europe, Australia and Hong Kong. In 1985, he was conferred the distinguished title of The Honoured Artist of Ukraine. In 1996, Anatoly was invited to join The Kristiansand Symphony, Norway as a Principal Viola/Sololist and secured the position of Principal Violist with the Malaysian Philharmonic Orchestra, Kuala Lumpur, as a result of an international audition held in London. In 2000, Anatoly emigrated to New Zealand and now lives in Christchurch and until 2007 was contracted by Christchurch Symphony Orchestra as Principal Viola. He is also the founder and artistic leader of The International Soloists chamber group and The Premier Quartet.

Camerata Strings
Violin I: Dorothea Banfield (leader), Lois McCallum, Paddy Harte, Ruth Hall
Violin II: Lyndsay Fenwick, Ruth Ambrose, Candy Swart, Lynette Murdoch
Viola: Lizzie Charters, Helen Murray, Anne Robinson
Cello: Naomi Harmer, Penny MacAdam, Morag Macpherson, Alan Bower
Double Bass: Tim Wilkinson

Camerata Strings
conductors
Patrick Shepherd &
Chris Reddington
Viva Viola!
featuring
Anatoly Zelinsky (viola)
Veronica van der Knaap (piano)
Sarah Hook (flute)
Silencio Ensemble

Sunday 25th November 2012
3.00 pm
Rangī Ruru Theatre, Christchurch
$10/$5 (student/unwaged)

CAMEERATA STRINGS

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