

PROGRAMME



TAURANGA MUSICA  
**2012**  
concert series

### Helen Webby

Helen Webby was born in Whangarei. She began playing the harp at the age of 12 and studied with Dorothea Franchi (Auckland), Rebecca Harris (Auckland), Edward Witsenburg (Holland) and Maria Graf (Germany). She graduated from the University of Auckland with a Bachelor of Music in harp, undertook postgraduate studies in The Netherlands, and in 1996 completed a Masters degree in Harp and Music Teaching from the Hochschule for Music in Hamburg. Since 2000 Helen has been Principal Harpist with the Christchurch Symphony, and also plays with the New Zealand Symphony Orchestra and other orchestras. In 2010 Helen founded the Christchurch Harp Orchestra, and is now passionately spreading the magic of the harp far and wide. Helen performs on a concert harp (NZ Red Beech) built by her brother Kim Webby, and a wire-strung harp made by Andy Rigby.

### Pepe Becker

Pepe Becker began her musical training as a child in Nelson: as one of the inaugural quartet of girls in the otherwise all-male Nelson Cathedral Choir, playing oboe and piano, and performing in local choirs and orchestras. After completing her BMus (in Composition) at Wellington's Victoria University in 1987, and gaining performance experience as a chorister (in chamber choirs such as The Tudor Consort) and soprano soloist, 1985-91, Pepe travelled to Europe to further her studies of Baroque Singing. Since her return to New Zealand in 1993, Pepe has founded the vocal consort Baroque Voices (1994), Chamber Choir; lectured in Musicianship for several years at Massey University and the NZ School of Music; and teaches piano, theory and singing.



In association with Chamber Music New Zealand

*proudly presents*

# Love's Nature



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**WHERE:** TAURANGA PARK AUDITORIUM

**WHEN:** SATURDAY 8 SEPTEMBER  
AT 3.00 PM

**TICKETS:** ADULTS \$32  
YOUTHS \$10

IN ASSOCIATION WITH:



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In this concert, we perform music reflecting the cyclical aspects of life - from birth and love, to death or loss, to new life... through the eyes of Nature and the human heart.

Two different harps are used: the classical concert harp (or pedal harp) and a wire-strung harp which has fixed diatonic tuning, as early Medieval and Renaissance harps would have used. The different sound produced by each of these instruments reflects the diversity of the music we are presenting, which spans over 900 years.

### **O viridissima virga**

**Hildegard von Bingen (1098-1179)**

Abbess Hildegard of Bingen – poet, mystic, politician, herbalist, visionary, musician – was one of the most extraordinary figures of the Medieval era. This sequentia, full of imagery from Nature, is a rapturous chant of devotion to the Virgin Mary.

### **Comment qu'a moy lontaine**

**Guillaume de Machaut (c.1300-77)**

The virelai was a popular form of poetry and music in Europe from the late 13th Century through to the 15th Century. Here the lover sings of separation from his dear one, who is always in his heart...

### **Fa metter bando**

**Francesco Landini (c.1325-1397)**

In 14th-Century Italy the word madrigale was first described in an anonymous Venetian treatise as 'a piece with a tranquil tenor part and lively upper voices' – quite different from the "hey nonny-nonny, fa la la" English madrigals, which sprang up in the 16th Century alongside their Italian equivalents. Most of the known 14th-Century madrigals are for two voices, the rest for three.

### **Ancor che col partire**

**Cipriano da Rore (c.1515-1565)**

This four-part madrigal from da Rore's "Madrigali I a 4" ("1st Book of Madrigals for 4 voices"), 1550, has been arranged for lute as well as sung, as was quite common in the 16th Century, and here we present it both as an instrumental solo and accompanied song.

### **If music be the food of love**

**Henry Purcell (1659-95)**

Purcell succeeded John Blow as organist and choirmaster at the Chapel Royal during the 17th-Century 'Restoration' period, a time when church music enjoyed its resurgence under the reign of Charles II. Colonel Henry Heveningham's beautifully sentimental text is reminiscent (but with a different slant) of Duke Orsino's opening lines in Shakespeare's "Twelfth Night": "If music be the food of love, play on; Give me excess of it; that surfeiting, The appetite may sicken, and so die."

### **Lascia ch'io pianga**

**George Frederick Handel (1685-1759)**

Georg Friderik Händel travelled to Italy, 1706-10 and later to England, where he was to take the opera world by storm. Giacomo Rossi's libretto for Rinaldo is loosely based on Torquato Tasso's epic 16th-Century poem Gerusalemme Liberata, set in the time of the Crusades. Handel wrote the music whilst in Italy and the opera was first performed at the Queen's Theatre in London's Haymarket in 1711. In this aria, Almirena laments her fate at being captured by Armida (Queen of Damascus and a powerful sorceress), and wishes to be reunited with her lover, the knight Rinaldo...

### **Fantasia in C minor, Op 35**

**Louis Spohr (1784-1859)**

A virtuoso violinist, composer, teacher and conductor, Spohr met the talented harpist Dorette Scheidler when he became Orchestra Leader at Gotha, Germany, in 1805. Dorette later became his wife, and he wrote this 'fantasia' for her.

### **Requiem, Op 90 No 7**

**Robert Schumann (1810-56)**

Originally in Latin, the lament of Héloïse (1101-1164) for her lover and mentor, the theologian Peter Abelard (1079-1142), was translated

anonymously into German, and set to music by Schumann in 1850. The 'forbidden' relationship between these two ill-fated Medieval lovers ended in tragic separation, after the birth of their illegitimate child, yet they continued to communicate by letter, expressing (unto death) their undying faith, hope and love.

### **Doux fut le trait...**

**André Caplet (1878-1925)**

Caplet was a talented music student who won the Prix de Rome in 1901 ahead of Maurice Ravel. He befriended Claude Debussy, for whom he did orchestral arrangements. Caplet wrote numerous orchestral, chamber, piano and vocal works of his own, and set this sonnet by 16th-Century poet Pierre de Ronsard (1524-85) to music in 1924.

### **Chanson de la mariée**

**Maurice Ravel (1875-1937)**

This "Song of the bride" is No.1 from "Cinq Mélodies Populaires Grecques" ("Five Greek Folksongs"). The traditional Greek texts were translated into French by Michel Dimitri Calvcoressi (1877-1944) and then set to music by Ravel between 1904 and 1906.

## **INTERVAL**

### **Three movements from "Cinq Chansons de Femmes"**

**Philip Cannon (b.1926, UK)**

These songs were written in the 1950s, using French words selected and translated by Cannon's wife, Jacqueline Laidlaw (d.1984).

### **"Hihi" (2007) -**

**Helen Bowater (b.1952, NZ)**

The "hihi" or "stitchbird" is a native bird which demands attention with its insistent, penetrating call. The composer was intrigued and drawn to the call when exploring Tiritiri Matangi, an island and native bird sanctuary in the Hauraki Gulf.

### **"hoshi no hayashi" (2003)**

**Helen Bowater (b. 1952, NZ)**

The original Kanji text for this work is anonymous, from the "Man'yōshū" ("The Collection of Ten Thousand Leaves"), Japan's first anthology of poetry (8th century A.D).

### **Two movements from "Still Sounds Lie"**

**Gareth Farr (b.1968, NZ)**

The first movement of this work ("Deep Bay") was originally written in 1996 then revised in 2005, when two further movements were added. Pepe and Helen gave the premiere performance of the full triptych that year in a concert entitled "Births, Deaths and Marriages". The poems, by Carolyn Mills (NZSO principal harpist) were inspired by Deep Bay, in Queen Charlotte Sound.

### **Traditional Irish/Scottish/Celtic Folk-song medley:**

In this final bracket of music Helen alternates between the wire-strung harp and the concert harp.

### **Two songs from "Zwölf Schottische Volkslieder"**

**arr. Haydn (1732-1809)**

originally with violin, cello and a 'figured-bass' continuo part for piano, written by Haydn to help out an impecunious English music-dealer, William Napier, who published them in 1791.

### **Jigs: Mary O'Neill/George Brabazon**

**Turlough O'Carolan**

### **My Lagan Love Irish**

**arr. Hamilton Harty/Webby**

### **Harp solo: Fields of Gold**

**Sting, arr. Webby**

### **Jig: Comment qu'a moy**

**Machaut...**

### **The little drummer**

**Irish (from the borders of Limerick & Tipperary)**

**arr. Becker & Webby**