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Nut Point Centre **MUS[♩]C**
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Rebecca Bendre
Favourites Classics

July 2018 Programme



www.cccottages.net

Programme-First Half

Antonio Vivaldi (1678 - 1741)

Cello Sonata in B flat Major RV 46

Igor Stravinsky once made an acerbic remark that Vivaldi “didn’t write four hundred concertos, he wrote one concerto four hundred times”. Stravinsky was referring to the vast number of concertos and sonatas which Vivaldi composed over his lifetime, most frequently for stringed instruments, during his teaching post at the *Pio Ospedale della Pieta* (a Venetian orphanage for girls). Nine of these sonatas were composed for cello and continuo, however the complete ninth sonata was lost.

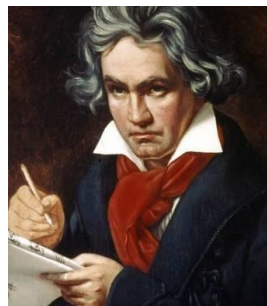


1. *Largo*
2. *Allegro*
3. *Largo*
4. *Allegro*

Ludwig van Beethoven (1770 - 1827)

Sonata for Cello and Piano Op. 5 No. 2

Beethoven’s first two cello sonatas were dedicated to King Friedrich Wilhelm II of Prussia, who was devoted to music and the arts. The King was a competent amateur cellist, trained by Jean-Pierre



Duport, one of two brothers who were virtuoso cellists and teachers. The younger brother Jean-Louis was supposedly the first cellist to perform this work.

Although the cello is featured prominently in this work, the duo sonata showcases the piano much more than the cello. This was not uncommon for

Beethoven’s earlier duo sonatas, in that the piano carries many of the solo lines, accompanied by another instrument.

1. *Adagio sostenuto ed espressivo - Allegro molto più tosto presto*
2. *Rondo: Allegro*

1. *El Pano Moruno*
2. *Nana*
3. *Cancion*
4. *Polo*
5. *Asturiana*
6. *Jota*



Rebecca Bendre

Rebecca was born in Christchurch, New Zealand, however she grew up in Iraq, Jordan, West Africa and the United Kingdom. In Kano,

Nigeria, she began learning the cello from her mother Katherine Bendre (née Staniforth), who studied with Frances De Goldi and Christopher Bunting. Rebecca completed her school education in the United Kingdom before returning to New Zealand for her university studies. Her studies consisted of Music, French and German, and she graduated from the University of Canterbury in 2014 with a Bachelor of Arts with Honours in French. She also pursued postgraduate music studies at the University of Auckland, graduating with a Master of Music in 2016.

Rebecca studied the cello with Edith Salzmann for six years, both at the University of Canterbury and the University of Auckland. In addition to her cello studies, Rebecca studied voice with Dame Malvina Major for two years at the University of Canterbury.

She currently teaches the cello at the Christchurch School of Music and at seven other schools in Canterbury



Piano by
Veronica van der Knaap

Kenneth Leighton 1929 - 1988

Elegy (op. 5)

Kenneth Leighton was a British composer and university professor of music at Leeds, Edinburgh and Oxford. He was a contemporary of Ralph Vaughan Williams and Gerald Finzi, both of whom were part of the first generation in twentieth-century British classical music. Unlike their styles of composition, which usually

feature traditional British folk tunes, Leighton's early compositions show a more striking voice and unconventional use of harmony.

This work is one of two Elegies composed by Leighton for cello and piano, the Op. 5 being a stand-alone piece. An early performer of this Elegy was Raphael Wallfisch, a long time friend of Leighton.



Manuel de Falla (1876 -1946)

Suite Populaire Espagnole (arranged for cello and piano by Maurice Marechal)

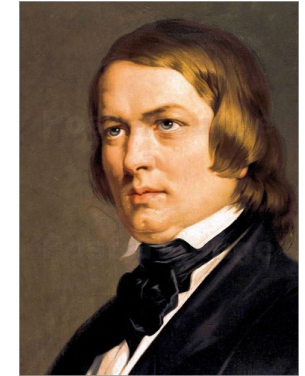
Originally composed for voice and piano, this suite is one of de Falla's most popular works, and has been transcribed for a number of instruments including violin, cello and flute. This arrangement for cello and piano features six of the seven folk-style songs. *El Pano Moruno* ("The Moorish Cloth") hints that a young maiden has lost her value in the marriage market. *Nana* is a short lullaby. *Cancion* is a song about betrayal, followed by the fiery *Polo*, an outcry of anger from a jealous lover. *Asturiana* is a lament from Asturias. The suite ends with the *Jota*, a courtship dance from Aragon.



Robert Schumann (1810 - 1856)

Fantasy pieces Op. 75

Dreamlike and unpredictable, these three short pieces were originally composed for clarinet and piano, though Schumann himself specified that the Fantasy Pieces could be performed on the viola or cello as well as the clarinet. The sudden changes of mood in the music possibly reflect Schumann's unpredictable state of mind, however the 1840s was said to be the most productive time for Schumann as a composer. His works feature a wide variety of instruments as soloists, including voice, piano and the violin.



1. *Zart und mit Ausdruck*
2. *Lebhaft, leicht*
3. *Rash und mit Feuer*

Interval

Refreshments at the Studio Cafeteria



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Programme-Second Half con'

Max Bruch 1838 - 1920

Kol Nidrei Op. 47

Bruch is best known for his first Violin

Concerto in G minor, a popular piece amongst young violin students. Also known as "Adagio on Hebrew

Melodies for Violoncello and Orchestra",

Kol Nidrei is based on the incantation

Kol Nidre, a declaration which begins the Jewish service of Yom

Kippur. Bruch composed *Kol Nidrei* in Liverpool, supposedly with the help of Jewish cantor Abraham Jacob Lichtenstein. His music was banned in Germany during the Nazi regime because of a popular belief that Bruch himself was Jewish, following the success of

Kol Nidrei. He was in fact, a Protestant,

however Bruch had expressed an interest in music from Jewish culture and wanted to include elements of Jewish Music in his own compositions.



Alexander Glazunov (1865 - 1936)

1. *Chant du ménestrel*

2. *Sérénade espagnole*

In a time when other Russian composers were breaking away from the Romantic style in their music, Glazunov maintained his Romantic compositional voice, heavily influenced by the music of Brahms and Tchaikovsky. *Chant du ménestrel* (The Minstrel's Song) was composed at the end of the nineteenth century, when Glazunov was a new teacher at the Conservatory of St. Petersburg. Although the song begins as a lament, Glazunov entertains listeners with decorative, whimsical passages from the solo cello.

Sérénade espagnole is the second piece of Glazunov's *Two Pieces for Cello and Orchestra*. These pieces were composed two decades earlier than *Chant du ménestrel*. As a young man, Glazunov travelled to Germany and Spain, therefore *Sérénade espagnole* evokes the colour and vibrancy of Spanish music.

