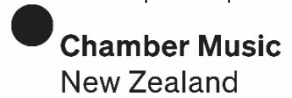


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# Andrew Joyce & Jian Liu

Johann Sebastian Bach    Sonata in G Minor for Cello and Piano  
Ralph Vaughan Williams    Six Studies in English Folk Song  
Dorothy Buchanan    Soliloquy for Two  
方崇清 (Fang Dongqing)    林冲 (Lin Chong)

—interval—

Paul Hindemith    Phantasiestück in B major, Op.8 No.2  
Johannes Brahms    Sonata No.2 in F major, Op.99

**Church of St George & St John, Whakatane    Saturday 29 June at 7.30pm**

## THE MUSIC

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### **Johann Sebastian Bach (1685-1750) – Sonata in G Minor for Cello and Piano, BWV1029**

Bach's *Sonata in G Minor*, originally composed for Viola da Gamba and Harpsichord, stands as a pinnacle of chamber music, showcasing his unparalleled mastery of counterpoint, harmony, and expression. Through the seamless interplay between the cello and piano, listeners are transported to a world of profound emotion and musical dialogue. The opening movement, *Vivace*, bursts forth with energy and vitality as the cello and piano engage in a lively musical exchange. Bach's intricate melodies and rhythmic motifs are brought to life through the expressive capabilities of the cello, supported by the rich harmonies of the piano. In the second movement, *Adagio*, the tempo slows to allow for a more introspective exploration of emotion. The cello takes centre stage, its soulful melodies soaring above the gentle accompaniment of the piano. The final movement, *Allegro*, brings the Sonata to a triumphant conclusion, with both instruments joining forces in a spirited display of virtuosity.

### **Ralph Vaughan Williams (1872 – 1958) – Six Studies in English Folk Song**

One of the most prominent English composers of the 20th century, Vaughan Williams possessed a deep love for his country's folk music traditions. Composed in 1926, his *Six Studies in English Folk Song* is a testament to this passion, capturing the essence and beauty of English folk melodies through his own unique lens. The opening study, *Adagio - "Lovely on the Water"*, sets the tone with a serene and reflective melody. Vaughan Williams' gentle treatment of the folk tune allows the cello to sing with poignant lyricism, accompanied delicately by the piano. In contrast, *Andante sostenuto - "Spurn Point"* unfolds with a sense of mystery and longing. The cello's mournful melody is set against a haunting backdrop created by the piano, evoking the vastness of the English countryside. *Larghetto - "Van Diemen's Land"* exudes a sense of melancholy as Vaughan Williams explores the darker aspects of English folk music, painting a vivid portrait of hardship and resilience. *Lento - "She Borrowed Some of Her Mother's Gold"* captivates with its tender beauty, as the composer weaves a delicate tapestry of sound, conveying a sense of innocence and nostalgia. In the fifth study, *Andante tranquillo - "The Lady and the Dragoon"*, Vaughan Williams infuses the music with a sense of warmth and tranquillity. The cello and piano engage in a gentle dialogue, expressing the tender emotions of the folk melody with understated elegance. The final study, *Allegro vivace - "As I Walked Over London Bridge"*, brings the set to a spirited close with its lively and playful character.

### **Dorothy Buchanan (b. 1945) – Soliloquy for Two**

#### ***The Road Not Taken*, poem by Robert Frost**

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same,

And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I—  
I took the one less traveled by,  
And that has made all the difference.

Dorothy Buchanan is a distinguished New Zealand composer whose works span a wide range of genres, from chamber music to orchestral compositions. Composed in 2017, *Soliloquy for Two* stands as a shining example of her skilful craftsmanship and innovative approach to composition. Inspired by Robert Frost's poem, *The Road Not Taken*, it is a captivating duet that explores the interplay between two instruments, structured as a series of interconnected soliloquies, with each instrument taking turns to express its own unique voice and perspective.

### **方东清 (Fang Dongqing) (b. 1981) – 林冲 (Lin Chong)**

Fang Dongqing is a distinguished Chinese composer renowned for his ability to infuse traditional Chinese musical elements with contemporary classical compositions. *Lin Chong* is a captivating example of his skilful blending of Eastern and Western musical traditions. Composed in 2009, *Lin Chong* draws its inspiration from the character Lin Chong from the classic Chinese novel *Water Margin* (also known as *Outlaws of the Marsh*). Lin Chong is depicted as a valiant and honourable warrior facing a series of trials and challenges. The piece unfolds in a series of musical episodes, each portraying a different aspect of Lin Chong's journey. Through evocative melodies, rich harmonies, and dynamic rhythms, Fang Dongqing transports listeners to the world of ancient China, where bravery and loyalty are tested amidst the chaos of battle and intrigue. The piece is divided into three sections: *Walking in the Snow*, which portrays the romanticism inherent in the hero's nature; *Slaughter*, which depicts a scene from *The Temple of the Wind and Snow*, where Lin Chong, is finally forced to execute several villains who have tried everything to kill him; and *Night Journey*, which portrays Lin Chong's desperate journey through the wind and snow to Liangshan after being forced into a corner.

- Interval -

### **Paul Hindemith (1895-1963) – Phantasiestück in B major, Op.8 No.2**

Hindemith wrote *3 Pieces for Cello and Piano* early in his career, at a time when he was still exploring his compositional voice. During this period, Hindemith was working as a violinist and had not yet switched over to the viola, the instrument which would most influence both his performance and compositional career. The 3 pieces are individually unique in style, length, and character, making the work less of a 3-movement piece, and more of a compilation of three separate compositions.

*Phantasiestück* is the second movement of the set. Hindemith clearly draws inspiration from the sound world of Schumann, with sensitive melodies and intimate melodic dialogue. His use of bitonality enriches this lieder-like composition with a modern harmonic colour. Hindemith's distinctive harmonic language and use of chromaticism add depth and complexity to the piece, while moments of tension and release create a sense of drama and urgency. The cello takes on the role of the primary voice, its rich and resonant tones weaving through the piano accompaniment with lyrical expression and virtuosic flair.

### **Johannes Brahms (1833-1897) – Sonata No. 2 in F Major, Op. 99**

Written in 1886 during a period of immense personal and professional fulfilment for Brahms, this sonata reflects the composer's deep connection to the cello as well as his profound emotional depth. Brahms had developed a close friendship with the renowned cellist Robert Hausmann, for whom he composed this sonata. The sonata's four movements offer a journey through a range of emotions, from the exuberant energy of the

opening *Allegro vivace* to the tender introspection of the *Adagio affettuoso*. The third movement is a scherzo-like *Allegro passionato*, filled with rhythmic vitality and playful energy. *Allegro molto* brings the sonata to a triumphant conclusion with its lively and exuberant character. Brahms' mastery of form and structure is evident throughout, with each movement seamlessly flowing into the next, creating a sense of unity and coherence. Through its timeless beauty and profound depth, this sonata continues to captivate and inspire listeners more than a century after its composition, reminding us of the enduring power of music to connect us to our shared humanity.

## THE ARTISTS

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Before joining the NZSO in 2010, **Andrew Joyce** spent five years freelancing in London, during which time he worked regularly with the London Symphony & London Philharmonic Orchestras, touring and performing in the world's great concert halls. He also played as Guest Principal with Northern Sinfonia, Bournemouth Symphony Orchestra, and the Royal Philharmonic Orchestra. A dedicated chamber musician, Andrew co-founded the Puertas Quartet who have performed in both the UK and New Zealand to critical acclaim.

Andrew was born in Norwich, England, and at 11 he was offered a place at London's Purcell School of Music where his teachers were Amanda Truelove and Michal Kaznowski. He continued his studies at the Royal College of Music with Alexander Boyarsky and the Musikhochschule Lübeck with Troels Svane, as a holder of the coveted DAAD Scholarship. He has performed in masterclasses with the late Bernard Greenhouse, Alexander Baillie, David Geringas, Alexander Rudin, Natalia Gutman, Karine Georgian, Leonid Gorokhov, the Takacs Quartet and the Kopelman Quartet. Gordan Nikolic, violinist and Artistic Director of the Netherlands Chamber Orchestra, also played a vital role in his artistic development and continues to be a source of inspiration.

As an internationally celebrated concert pianist, Dr **Jian Liu** has performed throughout Europe, Asia, and North America. His artistry has taken him to some of the world's most prestigious concert halls, including Carnegie Hall, Lincoln Center, and Steinway Hall in New York, and as a featured soloist with orchestras across the world. He has premiered and recorded many New Zealand compositions, and was nominated for Best Classical Artist in the New Zealand Music Awards. Jian has been awarded many prizes in international competitions including the Horowitz International Piano Competition (Ukraine), the Missouri Southern International Competition (USA), and has featured in festivals worldwide. He has also been an adjudicator for several international music competitions, and his performances have been broadcast by various TV and radio stations.

As a chamber musician, Jian is a founding member of Te Kōkī Trio, the resident piano trio at New Zealand School of Music—Te Kōkī (NZSM). He has also collaborated with many world-class musicians and is one of the official pianists in the Michael Hill International Violin Competition. Jian is equally committed to education and served for four years on the faculty of the Yale Department of Music. He is currently the Programme Director of Classical Performance and Head of Piano Studies at NZSM. Jian studied with Jin Zhang in China and with Dr Caio Pagano in the US. He completed his Master of Music, Doctor and Master of Musical Arts degrees from Yale School of Music, where he was a student of Claude Frank.