

Vivanti Ensemble

Wednesday Lunchtime Concert *providing lunchtime music in the heart of the city since 1974*

St Andrew's on The Terrace WELLINGTON

29

11

17
12.15pm

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 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, and listed on St Andrew's website.

To be placed on the email **circulation list** for concert information, please email Marjan on marjan@marjan.co.nz

Check out the noticeboards in the foyer each time you come.

Programme *(programme notes supplied by performers)*

Phantasy Quintet (1912)

Ralph Vaughan Williams (1872-1958)

Prelude - Scherzo - Alla Sarabanda – Burlesca

Octet in E Flat Major Op. 20

Felix Mendelssohn-Bartholdy (1809-1847)

Allegro moderato, ma con fuoco

Andante

Scherzo (Allegro leggerissimo)

Presto

Ralph Vaughan Williams is one of England's most important 20th century composers. He was born in the Gloucestershire village of Down Ampney in 1872, the son of a clergyman. His ancestry on both his father's and mother's side was of some intellectual distinction. His father was descended from a family eminent in the law, while his maternal grandfather was a Wedgwood and his grandmother a Darwin. He was educated at Cambridge and the Royal College of Music where he studied composition with Charles Villiers Stanford. Subsequently he studied with Max Bruch in Berlin and Maurice Ravel in Paris. Vaughan Williams was able to establish his own distinctive voice early on and his *Phantasy Quintet*, though it shows some French influence, is unmistakably recognisable as coming from him.

The quintet, scored for string quartet and a second viola, was written in 1912 and first performed at the Aeolian Hall in London in March 1914 by the London Quartet, led by Albert Sammons, with James Lockyer as second viola. It was dedicated to the quartet and to Walter Willson Cobbett, an amateur violinist and music patron who had established awards to encourage the younger generation of British composers to write chamber music. The rules of the competition provided an alternate format to the traditional four movement work which had developed from Haydn onward — the old English Fancy or Fantasia from the time of Henry Purcell.

The quintet consists of four short movements linked together. The first viola starts the opening Prelude with subdued material of pentatonic outline to be answered eventually by the first violin. The music is somber and reflective and

very much divulging the intimate and darker side of Vaughan Williams. The viola ends the movement, which is immediately followed by the vigorous Scherzo, marked Prestissimo. With its asymmetrical rhythm and ostinato figure, it is brighter and full of energy, suggesting the presence of folk music, but still does not quite dispel the lingering gloom from the opening movement. The third movement *Alla Sarabanda: Lento* is somber, like the Prelude, but a bit sweeter, its scoring leaving out the cello altogether. The finale *Burlesca: Allegro moderato* begins with the cello stating a humorous subject with echoes of folk-song and reminiscences of the first movement, before a final ascent to the ethereal heights. This is a very well-crafted minor work that ought to receive greater attention.

Felix Mendelssohn's Octet in E Flat Major Op. 20 for strings, was composed in the autumn of 1825 and completed on October 15, when the composer was just 16 years old. He wrote it as a 23rd birthday gift for his friend and violin teacher Eduard Ritz (1802-1832). The first performance took place before the end of that year in one of the Sunday musicales at his family's home in Berlin. The piece was slightly revised in 1832 before the first public performance on 30 January 1836 at the Leipzig Gewandhaus. Conrad Wilson summarises much of its reception ever since: "Its youthful verve, brilliance and perfection make it one of the miracles of nineteenth-century music."

Composing a piece for an ensemble approaching chamber-orchestra size required Mendelssohn to steer a careful course between orchestral sonority and true chamber music. In a note to the first edition, Mendelssohn wrote "This Octet must be played by all instruments in symphonic orchestral style. Pianos and fortes must be strictly observed and more strongly emphasised than usual". Despite this, the Octet remains true chamber music with each of the eight voices remaining distinct and important.

A typical performance of the work lasts around thirty minutes, with the first movement usually comprising roughly half of this. Mendelssohn wrote the soaring first violin phrases at the opening in the hope of pleasing his teacher.

The mournful Andante starts gently but grows restless throughout the course of the movement with a mid-section featuring an undulating cello and viola duet.

The Scherzo is the first of Mendelssohn's many so-called "fairy" scherzos, said to have been inspired by a section of Goethe's Faust entitled "Walpurgis Night's Dream". The players are asked to play it "as light as possible" with music "sparkling, trilling and swirling right up to the end, where it vanishes". Fragments of this movement recur in the final Presto, as a precursor to the "cyclic" technique employed by later 19th-century composers.

The entire work is also notable for its extended use of counterpoint, with the finale, in particular, beginning with an eight-part fugato. In this section, Mendelssohn quotes the melody of "And he shall reign forever and ever" from the "Hallelujah Chorus" of Handel's Messiah. Towards the end of his life, Mendelssohn spoke of the octet as being his favourite among all his works, and that he had had "a lovely time writing it".

Biography

Violin: Yuka Eguchi, Malavika Gopal, Martin Jaenecke, Anna van der Zee

Viola: Victoria Jaenecke, Christiaan van der Zee

Cello: Robert Ibell, Ken Ichinose

Yuka Eguchi was the Concertmaster of the Japan Philharmonic Orchestra, and of the Tokyo Mozart Players, while making a prominent career playing solo and chamber music. Yuka started playing the violin at age three. She entered Toho Gakuen High School (Tokyo), and during her second year, she won first prize in the 55th Japan Music Competition. After graduation, she went abroad to Indiana University. In 1991, she won fourth prize at the Washington International Competition and in 1993, third prize at the prestigious Paganini Competition in Genova. She was appointed NZSO Assistant Concertmaster in 2015.

Originally from Wellington, **Malavika Gopal** completed her Bachelor's Degree at the University of Auckland with Mary O'Brien. She moved to Boston to study with Miriam Fried and Masuko Ushioda at the New England Conservatory. She was a founding member of the Excelsa Quartet, who studied with the Alban Berg Quartet. In 2012 Malavika left the group and joined the Gewandhaus Orchestra in Leipzig, Germany.

Malavika has appeared as a soloist with the Christchurch Symphony Orchestra and Auckland Philharmonia and participated in many festivals including Sangat, Prussia Cove and Schleswig Holstein. She joined the NZSO as a full-time member in 2014.

Born in Luebeck, Germany, **Martin Jaenecke** studied violin with Rainer Kussmaul at the Musik Hochschule in Freiburg. In 1986, he became a member of the Frankfurt Radio Symphony Orchestra, where he played violin for three years before being appointed to a viola position in 1989. In 1990, Martin studied viola with Tabea Zimmermann and in 1991 completed his “Solisten Klasse” Diploma with Vladimir Mendelssohn at Rotterdam Conservatorium. In 2001 Martin moved to NZ. In Nelson he founded the VIVA Chamber Orchestra, an amateur/professional group with whom he has produced two CD’s. He has performed at the Adam NZ Festival of Chamber Music and with Trio con Brio (violin, viola, guitar) has toured for CMNZ. Martin also composes and plays the soprano saxophone. He recently completed “Bridge”, a CD of original pieces in collaboration with two other musicians.

Growing up in Christchurch, **Victoria Jaenecke** began her viola studies with Elizabeth Rogers. She later completed a Bachelor of Music Degree in Brisbane and was a member of the Queensland Symphony Orchestra for five years, leaving in 1991 to study at the Munich Hochschule with Hariolf Schlichtig. Over the next eight years she worked in the Bamberger Symphoniker, the Frankfurt Opera Orchestra, and the Frankfurt Radio Symphony Orchestra with whom she undertook many tours in Europe, Japan and the U.S.A. Victoria returned to NZ in 2001 and freelanced. She was Section Leader Viola with Orchestra Wellington from 2008-2013 and appointed full-time to NZSO in 2014.

Robert Ibell was born in Dannevirke and brought up mostly in Palmerston North. While qualifying as a primary school teacher in Palmerston North he had cello lessons from Judy Hyatt in Wellington. After a brief stint in the classroom he headed off to London for seven years with his partner, Jane. There, he studied cello privately with Tania Hunt, Derek Simpson and Christopher Bunting while playing in amateur and professional orchestras.

He returned to New Zealand in 1992, and took up his current job as a section cellist in the NZSO in 1993. He teaches cello and plays a lot of chamber music, with pianist Catherine McKay and as part of the Aroha String Quartet, contemporary group Stroma, and viola/cello/bass trio Amazon.

British cellist, **Ken Ichinose**, is a graduate of the Royal Academy of Music in London having studied with Paul Watkins. During this time Ken co-founded the Galitzin String Quartet with whom he performed for ten years completing major tours in the UK, Germany, Holland, Portugal and France. Ken is also co-founder of an annual chamber music festival in Brignac near Montpellier, France. Before joining the New Zealand Symphony Orchestra as Associate Principal Cello in 2014, Ken enjoyed 10 years freelancing with London orchestras.

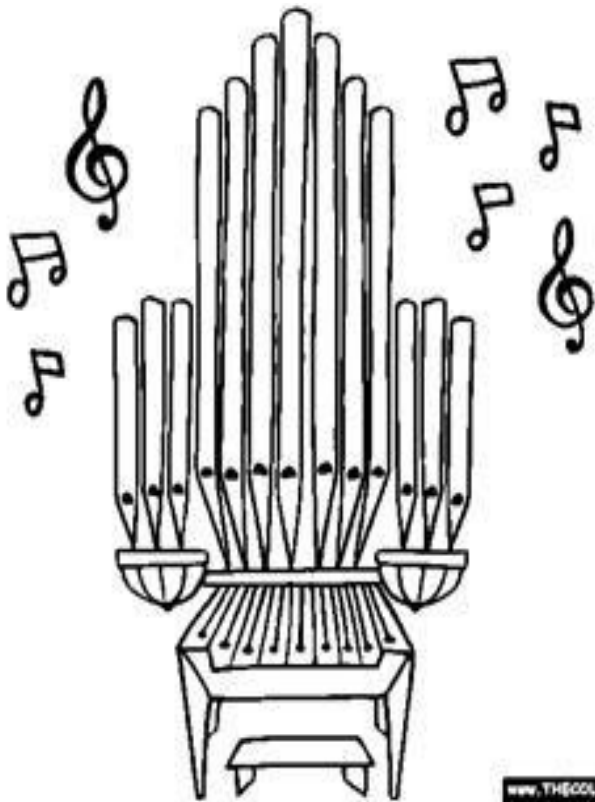
Anna van der Zee grew up in Paeroa and studied violin in Wellington and Detmold, Germany. After 5 years in Germany, Anna returned to New Zealand and co-founded the Tasman String Quartet. With her quartet, she travelled to Boulder, Colorado to study full-time with the Takacs Quartet for 2 years. Along the way the quartet picked up prizes in chamber music competitions in Florida, Missouri and Melbourne, performed in tours for CMNZ, and took part in festivals and masterclasses from Banff to Hamburg. Before joining the NZSO Anna played with the North German Radio Orchestra and the Århus Symphony Orchestra in Denmark. Alongside her work with the NZSO and in partnership with her husband, violist Christiaan van der Zee, Anna runs Karori Classics, a series of monthly chamber music concerts for the benefit of charities within the local community.

Christiaan van der Zee is a professional violist, conductor, music educator and primary school teacher. Trained in South Africa, Wellington, Germany and the USA, he was a founding member of the Tasman String Quartet who were participants, finalists and prizewinners in several international competitions. They also toured for CMNZ. Christiaan is a member of Orchestra Wellington and plays regularly with the NZSO. He has a passion for education and how music can help to develop social skills and confidence in young people. Christiaan has been Music Director of the Kapiti Youth Orchestra since 2014 and works with a range of young chamber groups and orchestras. He also spends much time in the classroom between musical engagements.

Programme note sources: NZSO player biographies, Naxos.com, Oxford Scholarship Online, earsense.org, Wikipedia.

Christmas Cake Stall - St Andrew's on The Terrace

Wednesday 6 December Midday to 2 pm in the Front porch



Christmas cakes, gingerbread, biscuits, novelties and other festive baking.

This is a fundraiser for our heritage organ, which needs major refurbishment

Please bring cash as we have no EFTPOS facilities



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and all those who donate weekly

Coming Up November

30th Stringendo - an ensemble of very young players (primary school age) Young yes but hardworking according to their mentor Donald Maurice.
Please note this is a THURSDAY concert.

December

- 6th** The Aroha Quartet - Haihong Lu and Ursula Evans (violins), Zhongxian Jin (viola) and Robert Ibell ('cello)
Programme: The American Quartet – Dvorak and Emperor Quartet - Haydn
- 13th** 18th century chamber music - details to be confirmed
- 20th** Concert of Christmas themed music

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Use it to find out what's coming up in classical music performance through the website's

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