

# Music for piano and strings

Performers: Otis Prescott-Mason (piano), Peter Gjelsten (violin)  
and Jack Moyer (cello)

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

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## 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](mailto:marjan@marjan.co.nz). Also join our facebook group Friends of St Andrew's on The Terrace Lunchtime Concerts, <https://www.facebook.com/groups/315497448862287/>.

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

# Programme

## **Sonata in D major K 57 (1st movement)**

**W.A.Mozart (1756-1791)**

Mozart finished his sonata in D major, K.576, in 1789 and it was to be his final piano sonata. As part of a set of six piano sonatas all of which were committed to the same person, Mozart dedicated this piano sonata to of Frederick William I of Prussia, the King of Prussia from 1713-1740. The first movement of this work is a 6/8 movement of sonata form with a strong, decisive first subject and a contrasting second subject that is mellow and flows beautifully.

**Otis Prescott-Mason – piano**

## **Partita In E major for solo violin**

### **BWV 1006**

**J.S.Bach (1685-1750)**

#### **Gavotte en Rondeau and Minuet I & II**

Born on March 31, 1685 (N.S.), in Eisenach, Thuringia, Germany, Johann Sebastian Bach had a prestigious musical lineage and took on various organist positions during the early 18th century, creating famous compositions like "Tocatta and Fugue in D minor, the "Mass in B Minor, the "Brandenburg Concertos and the The Well-Tempered Clavier. The E major Partita consists of a sizzling Preludio, followed by five dance movements. The "Gavotte en Rondeau" and the two Minuets appear in the middle of the suite. The Gavotte alternates a foursquare, rustic gavotte theme with contrasting episodes, followed by the pair of contrasting Menuets.

**Peter Gjelsten - violin**

# **Trio No 2 in E minor Op. 64 for Piano, Violin and Cello**

**Dmitri Shostakovich (1906-1975)**

**Andante**

Shostakovich completed his second piano trio in 1944 with a dedication to the memory of his good friend Ivan Sollertinsky who was a polymath and avid musician. When Sollertinsky died from a heart attack in early 1944, aged only 41 years old, Shostakovich was devastated. The loss of his closest and dearest friend caused him periods of depression which kept him from composing anything at all for months. He wrote in April, “it seems to me that I will never be able to compose another note again”. But by the end of the academic year, he returned to the Trio. The trio, in E minor, also carries a secondary dedication to the victims of the holocaust, (news of this horror was beginning to reach Russia just as Shostakovich had begun composing the work in late 1943). The first movement is highly dissonant and begins with a difficult solo passage of artificial harmonics for the cello. The movement begins to introduce canonic material before developing into sonata form.

**Otis Prescott-Mason (piano), Peter Gjelsten (violin) and Jack Moyer (cello)**

# **Cello Suite No. 3 in C major BWV 1009**

**J.S.Bach (1685-1750)**

## **Sarabande & Gigue**

Bach's six unaccompanied cello suites are some of the most recognisable music ever written for solo cello. The suites were most likely composed in 1717-23, when Bach was Kapellmeister in Köthen, Germany. There is no surviving manuscript written by Bach, so editions are based on his second wife's transcription of the suites. These lack proper bowing or dynamic markings which leaves them up for interpretation. The 3rd suite has a grand, noble character and being in C major allows for full use of the open C-string which is the lowest note on the cello. Both movements are based around courtroom dances. The Sarabande is slow and the Gigue contrasts with a fast, lively mood.

**Jack Moyer (cello)**

# **Hungarian Rhapsody Op.68**

**David Popper (1843-1913)**

David Popper was a bohemian cellist and composer in the 19th century. At the young age of 25 he was principal cellist of both the orchestras that merged to become the Vienna Philharmonic. He and his wife Sophie Menter were both very famous musicians the time, touring around so much that Popper had to leave his position with the orchestra. His work although very popular among cellists, is not so well known to the greater public. His work includes a book of 40 etudes called the 'High school of Cello Playing' which are standard studies for all cellists to learn.

**Jack Moyer (cello) and Emma Sayers (piano)**

# Scherzo-Tarantelle Op.16

**H. Wieniawski (1835 - 1880)**

Born in Poland while the country was under foreign rule, Wieniawski was a member of a family which produced several remarkable musicians. Scherzo-Tarantella for violin and piano op. 16 – a sparkling, glittering virtuoso miniature – was written in 1855, when Wieniawski's violin career and fame were approaching their peak. Scherzo was dedicated to Lambert Massart, a professor at the Paris Conservatory, who had been Wieniawski's teacher. The work belongs to the category of virtuoso miniatures, but its character is less of a salon composition than Wieniawski's other miniatures, such as Capriccio-Valse op. 7, or Romance sans paroles et Rondo élégant op. 9. The work is written with panache, and provides the soloist with an opportunity to display his technical skills, but it also contains a lyrical, sweet cantilena, so characteristic of Wieniawski's work.

**Peter Gjelsten (violin) and Emma Sayers (piano)**

# Duo for Violin and Cello

**Erwin Schulhoff (1894-1942)**

## **II: Zingaresca**

Schulhoff composed his scintillating Duo for Violin and Cello at the peak of his powers in 1925. Schulhoff employs an incredible array of techniques and devices investing this duo with far more color and dynamism than might, at first, seem possible. For color and percussive effect, Schulhoff uses a variety of bowing instructions (over the fingerboard, at the frog, tremolo, double-stops), extensive pizzicato and strumming, harmonics, mutes as well as the vast pitch range of the instruments themselves. He employs a similarly extreme range of dynamics from triple pianissimo (very, very soft) to triple forte (extremely loud), often with abrupt changes. The second movement is an energetic scherzo in the "Gypsy style" (Zingaresca) including a wild, accelerando at the central Climax.

**Peter Gjelsten (violin) and Jack Moyer (cello)**

# The performers:

**Otis Prescott-Mason** is currently a year 12 student at St Patrick's College and also studies at Victoria University as a student of classical performance piano under Jian Liu and Emma Sayers. He has had success in many competitions including 1st prize at the 2019 IRMT recital competition and 1st prize at the 2019 IRMT tertiary sonata competition. Otis enjoys playing chamber music and earlier this year played in the regional final of the NZCT chamber music contest in Napier. Otis has also been a piano teacher since 2017.

**Peter Gjelsten** started violin at age 6 with Konstanze Artmann. Now 10 years later he is learning with Lynley Culliford. Peter now plays in the Wellington Youth Orchestra as assistant concert master.

Peter loves playing chamber music and has been playing chamber music for 7 years. Next year Peter will be attending the Chilton Music School and will hopefully be practicing more than ever before.

**Jack Moyer** first started playing the cello at age 7 learning the Suzuki method. He completed his grade 8 with distinction at age 13 and this year played in the New Zealand Secondary Schools orchestra as Principal, the National Youth Orchestra and Wellington Youth Orchestra. Jack is currently in year 11 at Onslow College and is studying with NZSO Principal Cellist Andrew Joyce.

# Contact us



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## Coming Up

### November

#### **13<sup>th</sup> Ensemble NZ Piano Sextet**

Charmian Keay, violin; Greg Squire, violin;

Samuel Burstin, viola; Ken Ichinose, cello;

Alanna Jones, bass;

Ana Sinkovec Burstin, Piano.

Felix Mendelssohn,

String Symphony no. 2 in D major. W. A. Mozart, Piano Concerto no. 12 in A major

#### **20<sup>th</sup> 17th century music – works by Bach, Fasch and Vivaldi**

Performed by Rebecca Steel, flute; Calvin Scott, oboe; Konstanze Artmann, violin;

Kristina Zuelicke, harpsichord; Oscar Laven, bassoon; Dan Yeabsley, d.bass

#### **27<sup>th</sup> Stringendo Wellington Children's Orchestra.**

Conductor Donald Maurice

Bach - Double Concerto,

Handel - Concerto (1st movement)

Telemann - Four Viola Concerto (1st movement) Hill - Quartet in C (slow movement)

Mozart - Eine Kleine Nachtmusik (1st movement)

excerpts of works by Bach, Handel, Telemann, Hill and Mozart

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