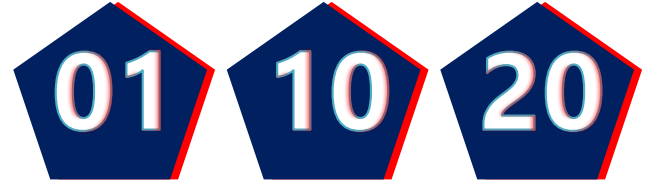


Ghost Trio

Performers: Monique Lapins, Ken Ichinose, Gabriela Glapska

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



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. 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

Victoria Kelly

Sono (2000)

“The idea for this piece began with the Portuguese word ‘sono’ which describes the desire to sleep in order to rejoin a dream. In my experience, it’s impossible to do this once you have woken. The trio begins with an impassioned event which soon disappears, leaving the piano alone to dream about it. A repeating piano note emerges and remains, representing the real world lingering in the background. Around this note, the dreams wander in chords and gestures, deep breaths and ascending melodies.”

- Victoria Kelly

New Zealand composer, Victoria Kelly is based in Auckland, and writes contemporary classical music as well as music for film, television and theatre. She also plays keyboards, sings and arranges orchestral music for other artists. Victoria has worked as a musical director and composer for large scale events and television programs and acted as an advisor and assessor for local and national arts organisations. She has worked as a live broadcaster, presenting and announcing programmes about music on National Radio. Further to this, Victoria has written and presented pre-concert talks for audiences attending chamber music and orchestral concerts, and occasionally presents guest lectures at schools and universities around the country.

Ludwig van Beethoven (1770 – 1827)

Piano Trio in G Major, op. 1, no. 2

Adagio; Allegro vivace

Largo con espressione

Scherzo: Allegro

Finale: Presto

There are three Piano Trios that make up Ludwig van Beethoven's Opus 1. Although the great composer had already written numerous works, he selected this set of three previously-conceived pieces to make up his first officially published music. The second of the trios is an ebullient work in the sunny key of G major. At the time of its composition (c 1794), the young Beethoven had recently moved from Bonn to Vienna to study with the famed Franz Joseph Haydn.

The first movement begins with a slow introduction - unusual for piano trios at the time - and it is of a rather imposing character. However, the Allegro that follows couldn't be more contrasting. Here, we are treated to light-hearted, humorous, ebullient music that is clearly influenced by Haydn. The second movement is an otherworldly E-major Largo, which seems to be a foreshadowing of the many profound, soul-searching slow movements that Beethoven composed as a more mature musician - this sublime music is an astonishing achievement from a 23-year-old.

The third movement, a Scherzo, returns to the world of Beethoven's mentor, playing with rising and falling scales and offbeat accents. The Trio section features simple waltz-like music, of an almost comically banal character, in the key of B minor. The fast-paced Finale is immediately boisterous, with the three instruments each presenting the brief opening motif in turn. This movement is witty, spirited and harmonically surprising, and it is full of jagged rhythms, aggressive accents, and sudden dynamic changes. Here, Beethoven seems to have taken influence from Haydn but simultaneously held onto his own unique voice.

Beethoven program notes - Shana Douglas

Programme content provided by artists

Contact us



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Coming Up

7th October

New Zealand School of Music (NZSM) Guitar Students

8th October (Thursday) NZSM solo strings

14th October - Ya- Ting Lou – piano -

Beethoven: Diabelli Variations, Opus 120.

15th October (Thursday) - **Vibrant Violas** : NZSM viola students

21st **Virtuoso Strings**

NZSM string students and brilliant young players from Porirua's Virtuoso Strings)

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and all those who donate weekly

Check out the What's On and Concerts section on our website www.standrews.org.nz

The only place you'll find reviews of these concerts (and almost all other classical music in Greater Wellington) is at www.middle-c.org

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

Coming Events listings