

Lavinnia Rae (cello) & Gabriela Glapska (piano)

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

Cello and Piano Sonata No. 5, Op. 102 No. 2 (1815) **Ludwig van Beethoven (1770 - 1827)**

I. Allegro con brio

II. Adagio con molto sentimento d'affetto — Attacca

III. Allegro — Allegro fugato

Beethoven's final cello sonata was written simultaneously with the 4th, and both were dedicated to his dear friend and long-time patron, Countess Marie von Erdödy (1779 - 1837). It was composed after his brother's death in 1815, and during the time in which Beethoven self-imposed his withdrawal from society. This was due to his repeated illnesses and developing deafness, perhaps explaining the intimate nature of the work.

The piece begins full of energy and confidence, written in a sonata form. The second movement marked Adagio, is a beautifully slow and melancholic melody in conversation with the piano. Additionally, it is the only one of his cello sonatas to fully commit to having such a slow movement. The structure of the piece is intentionally more fluid than his previous sonatas, with the second movement easing straight into the third and final movement. For the final movement written as a fugue, the first beat of the bar is constantly weakened, which may sound off or somewhat surprising. Overall, the work represents Beethoven's defiance of traditional musical forms during this time.

Cello Sonata in C Op. 65 (1960 - 1961) **Benjamin Britten (1913 - 1976)**

I. Dialogo. Allegro

III. Elegia. Lento

IV. Marcia. Energico

V. Moto perpetuo. Presto

Britten's Cello Sonata in C is the first of Britten's five major cello masterpieces. He first met the incredible cellist Mstislav Rostropovich in 1960, when he premiered the Shostakovich Cello Concerto No. 1, in London. Rostropovich later begged Britten to write him a piece for cello, and the following year he agreed to his request. On the 7th of July, 1961, Rostropovich premiered the sonata at the Aldeburgh Festival with Britten by his side as pianist.

The opening movement, Dialogo, begins as a written out dialogue between the cello and piano, before quickly changing to a vastly different and animated first theme. The expressive movement continues on with a similar contrasting sections formula. The Elegia has a mournful melody, and creates a haunting atmosphere throughout. Marcia, the fourth movement is a menacing march, more alike the works and ominous sounds of Britten's colleague, Shostakovich. In the final movement, Moto Perpetuo, the cello is directed to use a saltando bow technique, meaning the bow ricochets off of the strings. The piece ends with the cello in unison with the piano, with a confronting strength to conclude the programme.

Biography

Lavinnia Rae is currently under the tutelage of Richard Lester, in her final year of a Master of Performance at the Royal College of Music, in London. In September 2020 she will commence a Master of Music in Orchestral Artistry in association with the London Symphony Orchestra, studying with LSO Principal Cello Rebecca Gilliver. She is a graduate of the New Zealand School of Music having completed a Bachelor of Music on full scholarship, and was accepted at sixteen as the top classical performance auditionee. She also completed her Bachelor of Music (Hons) with First Class Honours at the Waikato Conservatorium of Music, with James Tennant.

Lavinnia has been Associate Principal Cello of the RCM Symphony Orchestra on several occasions during her studies, and has also led the Hornton Chamber Orchestra. She regularly performs with the Orion Orchestra, and London Firebird Orchestra, amongst others. Internationally recognised conductors she has worked with include Sir Andrew Davis, Richard Gill, Jac van Steen, Alexander Shelley, Jaime Martin, and Edo de Waart. In New Zealand she has been Principal Cello of the NZSO National Youth Orchestra, Wellington Youth Orchestra, and New Zealand School of Music Orchestra. In 2018 she was a New Zealand Symphony Orchestra Fellow, and has freelanced with the NZSO, as well as the Auckland Philharmonia Orchestra, and Orchestra Wellington.

A highlight for Lavinnia was winning the 2016 New Zealand School of Music & Wellington Youth Orchestra full orchestral category concerto competition. This led to performing the Shostakovich Cello Concerto No. 1 as her soloist debut in the Michael Fowler Centre, with the combined orchestras. This year, Lavinnia feels privileged to have been a full scholarship Fellow for the Music Academy of the West Music Festival. During this, she won the instrumental category for the MARLI digital challenge competition, by creating a collaborative video recording of "Lamentations" by Coleridge-Taylor Perkinson.

Lavinnia is incredibly grateful for the support of several Trusts and Foundations in New Zealand, towards her current studies in London, and would like to take this opportunity to thank them once again.

Gabriela Glapska is a Polish-born pianist currently living and working in Wellington, New Zealand. She received her Master's Degree with Distinction in Poland studying under the tutelage of prof. Ewa Poblocka and has recently completed her PhD degree in music (piano class of dr. Jian Liu) with the major performance component from Victoria University of Wellington.

Gabriela works at the Te Kōkī New Zealand School of Music as an accompanist for the brass department and is also an active soloist and chamber musician with a strong interest in contemporary music. Gabriela has been the resident pianist for the annual Nelson Composers Workshops since 2017 and a pianist for the 44th International Viola Congress in 2017 held in Wellington, NZ.

Gabriela collaborates with many award-winning composers on solo and ensemble projects, Wellington-based contemporary music ensemble STROMA, and soprano Barbara Paterson. In January and February 2020, Paterson and Glapska performed six shows of the opera production “La Voix Humaine” by Poulenc as part of New Zealand’s international biennial arts celebration, the New Zealand Festival of the Arts. Gabriela is currently a member of TrioNique - the only professional flute-sax-piano chamber group in New Zealand, and a founding member of Ghost Piano Trio.

Contact us



e | wednesday@standrews.org.nz p | 04-472-9211 w | www.standrews.org.nz

Coming Up

August

Sunday 2nd - 3 pm

Wellington Youth Music Student ensembles

performing Ravel, Utting, Faure, Shostakovich, Rachmaninoff, Arbos and Gershwin.
And Rawhiti - Wellington East Girls College Choir

Wednesday 5th Liam Furey - Piano.

Music by Schoenberg; Schumann; and Liam Furey

Wednesday 12th Cello students of the New Zealand School of Music

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