



St Andrew's
on The Terrace

Wednesday Lunchtime Concerts

providing music in the heart of the city since 1974

Orion Quartet with Victoria Jaenecke



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, they are also advertised on Eventfinda, Dominion Post Arts Pages and Arts Wellington online, and listed on St Andrew's website.

To be placed on the email **circulation list** for concert information, please email wednesday@standrews.org.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

Wolfgang Amadeus Mozart (1756-1791): Quintet in g minor KV 516 for 2 violins, 2 violas and cello

Allegro

Menuetto Allegretto

Adagio ma non troppo

Adagio - Allegro

Works in g minor are surprisingly rare in the classical period, and composers who wrote in that key did so only occasionally and invested those works almost universally with a special melancholy significance. Haydn announced the arrival of Sturm und Drang in 1767 with the emotional instability of his 39th symphony in g minor, and a piano trio. Apart from a grim little piano sonata and two quartets written a while later, there was to be no more g minor in the entirety of Haydn's vast output. Mozart first visited g minor with a bang six years after Haydn, with his turbulent 25th symphony establishing a new level of musical angst. A piano quartet followed, then in 1787/1788 he produced his two masterpieces of legendary unease, the 40th symphony and this String Quintet, both in g minor. With these two works he put his stamp of ownership on the key of g minor, and apparently scared everyone else off. Indeed Beethoven dabbled with g minor in the 1790's with a bagatelle, a piano sonata and a cello sonata, but gave up on the key and didn't visit it again. And really, nobody has written an enduring g minor symphony since Mozart.

Mozart wrote five String Quintets in the last five years of his life, perhaps in a bid to explore a richer chamber music palette. Boccherini had already popularised the quintet idea in Potsdam, having written about a hundred of them, with two cellos. Mozart the viola player however preferred the option of two violas. In 1787 he wrote his two greatest quintets, one in C major and one in g minor, followed a year later by his two greatest symphonies, also in C major and g minor. The two g minor works explore disturbed depths in ways more accepting and perhaps acceptable than the histrionic outbursts of the earlier 25th symphony.

Mozart begins the first movement of the Quintet, *Allegro*, with a g minor arpeggio which he immediately "spoils" in bar 2 with a slithery chromaticism and it's this denial of satisfactory resolution that sets the scene for the whole movement. The second subject, meanwhile, begins in the tonic instead of the dominant, definitely against the "rules".

Mozart unusually places his Minuet second, and gives us a rather severe take on what was still in use in the ballroom as a genteel courtly dance. The cruel crashes on the last beat of the bar, followed by silence on the first beat of the next, are a quantum leap from Haydn's entertaining "Hide the first beat" games of the same period. We get occasional glimpses of E-flat major repose, but even in the lovely G major Trio the sun doesn't really come out.

The third movement, *Adagio ma non troppo*, in E-flat major, is almost a premonition of the end of the ancien régime two years later, with its alternating profundity, woe and bittersweet nostalgia. The inner voices are muted throughout.

In the finale we are treated to an extended Adagio introduction which is almost another movement in itself, back in g minor, leading straight into an Allegro. Even though it's in G major it never breaks free of its serious shackles, perhaps because the implied strong beats of the melody are often on the second beat of the bar, upsetting expectations and breaking the rules once again. - Gregory Hill -

Orion Quartet:

Violin I: Anne Loeser

Violin II: Rebecca Struthers

Viola: Sophia Acheson

Cello: Jane Young

A common interest in historically informed performance practice brought the Orion Quartet together to explore early classical string quartets on period instruments.



Since their first house concert in October 2016 the quartet has performed many times in Wellington and has been proactive in masterclasses, lessons and workshops with internationally renowned period instrument artists such as Sigiswald Kuijken (Holland), Aisslinn Nosky (Canada) and Catherine Mackintosh (England).

Consisting of players from the NZSO and Orchestra Wellington, the Orion quartet members get a lot of satisfaction out of this music and look forward to sharing their enjoyment with you.

This is what Anne has to say about the instruments:

“Our instruments which are in the style of the instruments of Mozart and Haydn’s time and therefore they are different to modern violins, violas and cellos.

The most obvious difference for you will be the sound.

We play on gut strings and because gut is not as strong as steel, the strings are under much less tension. The angle of the fingerboard is shallower to supply that lesser tension and because the tension is less, the sound posts are smaller and weaker. Therefore the whole instrument makes less sound.

Our instruments are outwardly different as well. There are no chinrests or shoulder rests on the violins and viola, and there is no spike on the cello. The lack of shoulder rest and chinrest to grip the instrument with, means that we have to use our left hands quite differently, and the style of playing of the period uses much less vibrato.

The bows are very different too, shorter and lighter.

We play at a lower pitch and while I’m talking about pitch: gut strings go out of tune much quicker than steel or synthetic strings so please bear with us if we need to retune between movements.”

The Orion Quartet is pleased to welcome violist Victoria Jaenecke, a fellow NZSO colleague and friend, to join them for this concert of Mozart’s wonderful Quintet in g minor.

Programme content provided by artists

Contact us



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Coming Up

April

22nd (Thursday) Duets for Two Sopranos:

Georgia Jamieson Emms and Barbara Paterson

28th Douglas Mews: 'Going Dutch for Lunch' –
Baroque organ



Sign-in. Stop the virus.

WELCOME HOME CONCERT CROFT PIPE ORGAN

7pm Sunday 2 May 2021

St Andrew's on The Terrace

Tickets: \$30 waged

\$20 unwaged

Book at www.eventfinda.co.nz

Door sales available but get in early!

Be an organ donor! You can still sponsor a pipe!

www.standrews.org.nz/sponsor-an-organ-pipe-today



Sunday May 2nd 7pm

We are celebrating the return of our Croft pipe organ, now fully restored. Come and join us for a fun, variety show that demonstrates the new sound and versatility of the organ. From Handel to Abba and Rimsky-Korsakov to Gershwin, there is something for everyone to enjoy. Several renowned organists will perform including Paul Rosoman and Roy Tankersley, Peter Franklin, our Principal Organist and our team of St Andrew's organists. In addition we have special guests: Larry Reese, NZSO Principal timpanist, Counsel in Concert (the popular lawyers choir) and a brass ensemble. Our own Jane Keller, Mark Stamper and Richard Keller will also feature.

Bring your family and friends!

May

5th Ingrid Prosser and Colin Decio – music and poetry

12th Rebecca Steel and Kristina Zuelicke –

20th-century British and American music for flute and piano

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