



St Andrew's
on The Terrace

Wednesday Lunchtime Concerts

providing music in the heart of the city since 1974

Gillian Ansell's
Viola Students *from the*



NEW ZEALAND
SCHOOL OF MUSIC
TE KŌKĪ



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 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

Viola Concerto in G Major

Georg Philipp Telemann (1681-1767)

I. Largo

III. Andante

II. Allegro

IV. Presto

Taliesin Amoores – viola, Otis Prescott-Mason - piano

Telemann's celebrated Viola Concerto in G Major, possibly the first concerto for Viola, is one of nearly 200 compositions Telemann composed while serving as Frankfurt's Music Director (1712-1721).

The concerto is in four movements, The Largo is slow and stately, featuring a calm, sangfroid conversation between the solo and accompaniment. The second movement is joyous and teeming with glee, its playful syncopation yet elegant declarations is an ideal sample of the galant style. The penultimate movement, Andante throws us into a grievous E minor in which the mournful melodic line takes discursive harmonic twists. Finally the Presto launches into an energetic dance, with a contrapuntal interlude with an ode to the syncopation of the second movement. Concluding in a stately fashion, as the piece began.

Cello Suite no. 6 in G major (originally in D major)

for viola, BWV.1012

Johann Sebastian Bach (1685 - 1759)

1. Allemande

2. Courante

Zephyr Wills – viola

Bach's Cello Suites are thought to have been composed between 1717 and 1723, when Bach worked as Kapellmeister (choirmaster) in Köthen. Most performances of the Cello Suites vary in taste, as there is no primary score in Bach's hand. For this reason, some claim the copyist, Bach's second wife Anna Magdalena, was actually the composer. The Cello Suites are often considered to represent a typical human lifecycle, with the sixth embodying a spiritual transition from life to death. The Allemande consists only of twenty bars, yet lasts up to eight minutes and has been described as a, 'conversation between God, Christ and Man'. The bouncy Courante is somewhat less serious, resembling more of a 'party with the angels' than profoundly intimate spiritual discourse. The viola transcription of the Sixth Suite requires the transposition from D major to G major because the viola lacks the 'thumb position' technique cellists use to play chords in high positions. Zephyr would like to offer his sincere apologies to any audience members with perfect pitch, but would encourage them to consider that spiritual metamorphosis should not be explicitly reserved for cellists and their thumbs.

Sonata for viola and piano, op. 11, no. 4 (1919)

Paul Hindemith (1895-1963)

1. Fantasie
2. Thema mit Variationen – Ruhig und Einfach, wie ein Volkslied
3. Thema mit Variationen

Lauren Jack – viola, Otis Prescott-Mason - piano

Biography

Paul Hindemith was a German composer, teacher, and conductor. A violist himself, he wrote several works for the instrument, including the viola concerto, *Schwanendreher*. His Viola Sonata op. 11 no. 4 was written in 1919, shortly after the end of World War I, in which Hindemith was conscripted into the German Imperial Army, where he played bass drum, formed a string quartet, and then worked as a sentry, “surviving grenade attacks only by chance” according to his diary.

The sonata is in three movements played without break. The first movement, titled *Fantasie*, begins with the marking *ruhig*, translated to calm or peaceful. It resembles a lullaby a mother might sing to her child with simple accompaniment in the piano, but becomes more anguished throughout the movement. The second movement is a theme and variations, marked *ruhig und einfach, wie ein volkslied*, peaceful and simple, like a folksong. The third movement moves between the theme, sharp and quick, and a beautiful melody that gets passed between the piano and viola. We're interrupted in the middle however by the *fugato*, marked “with a bizarre clumsy nature”, which calls back to the theme of the second movement, but it has lost the light, folk-like nature. Finally, we enter the *coda*, where the theme from the second movement is repeated incessantly, with punchy accents, which then begins to rapidly spiral to a triumphant conclusion, with the viola and piano in unison.

Tal Amoores is a charismatic young violist. Beginning his studies at the age of 15 he is now in his first year of tertiary study at the New Zealand School of Music under New Zealand String Quartet violist Gillian Ansell. Tal has founded and performed with the Eden Quartet, having their debut concert in late May, and also has performed with the Afflatus Ensemble since 2021 as a soloist, and principal violist, in the New Zealand Secondary School's Symphony Orchestra for two years and as principal violist in his second year, and has also played in the NZSO National Youth Orchestra, Auckland Youth Orchestra and Wellington Youth Orchestra.

Zephyr Wills is a student of classical viola under the tutelage of New Zealand String Quartet violist Gillian Ansell and Christchurch Symphony Orchestra Concertmaster Martin Riseley at the New Zealand School of Music. Having played the violin for eight years, Zephyr switched

to viola in 2017 after falling in love with its rich tones and romantic expressivity. Zephyr has performed in multiple quartets, trios, and duos in competitions and festivals, including the Adam Summer School. Zephyr has received tutorage and masterclasses from renowned musicians, including Douglas Beilman, Jennifer Stumm, Ori Kam, and Robert Ashworth. Winner of the 2020 New Zealand School of Music audition competition and a 2021 Orchestra Wellington internship, Zephyr performs in numerous orchestras including National Youth Orchestra and Orchestra Wellington.

Lauren Jack began violin at the age of 7, learning with Lynley Culliford. She switched to viola when she was 17 to form the Druz'ya string quartet for the CMNZ Chamber Music Contest. After the switch to viola and winning the contest, Lauren found a new passion for music performance and went on to complete her bachelor of music in viola performance with Gillian Ansell, with whom she is currently completing her honours year. As well as performance, Lauren has a strong interest in ethnomusicology and hopes to incorporate a research component into her music performance career. This year Lauren has been helping out with Pōneke Classical Sessions, a new classical concert series with a focus on music accessibility and community.

Otis Prescott-Mason is a first-year piano student at the NZSM studying under Dr. Jian Liu. He was awarded the first prize in the 202 Junior Piano Competition, run by the Lewis Eady Charitable Trust.

Contact us



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

Coming Up

June

16th Shannon Pittaway – Eclectic music for bass trombone

23rd Duo Enharmonics – Beth Chen and Nicole Chao, piano duo

30th Ingrid Schoenfeld – Solo piano



Sign-in. Stop the virus.

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