



St Andrew's
on The Terrace

Wednesday Lunchtime Concerts

providing music in the heart of the city since 1974

Ya-Ting Liou Solo piano



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 StAndrew'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

Prelude and Fugue No. 5 in D Major

(from 24 Preludes and Fugues, Op. 87)

Dmitri Shostakovich (1906-1975)

Alex Ross has labelled Shostakovich's 24 Preludes and Fugues as the "other Shostakovich" music, meaning that they represent his more personal output. While in many of his Symphonies the composer expresses his public commitment to Socialism, in this work his main concerns are sophisticated counterpoint, harmonic subtlety, and, more importantly, intimate expression.

This large scale project of writing 24 preludes and fugues, clearly modelled after Bach's Well Tempered Clavier, came into being after Shostakovich met pianist Tatiana Nicolayeva, who played Bach's monumental work by memory. Eventually, Nikolayeva premiered and recorded the whole album.

The pair in D major from the set opens with a prelude that combines arpeggiated figures in the right hand with a long lyrical melody in the left. Half way, the hands switch roles. The fugue exemplifies Shostakovich's quirkiness through the pecking, staccato repeated notes of the theme.

Sonata in C minor, D. 958

Franz Schubert (1797-1828)

I. Allegro

III. Menuetto: Allegro - Trio

II. Adagio

IV. Allegro

Schubert's three late piano sonatas, composed in 1828, suffered initially ruthless criticism from contemporary reviewers and received posthumous recognition from musicians of the following generations. It was not until the beginning of the 20th century that pianists Arthur Schnabel and Eduard Erdman started championing them.

Schubert worshipped Beethoven, and his late Sonatas are a testimony to his devotion. But while Beethoven's technique of thematic development is still tied to the Classical era, Schubert's melodic inspiration expands the possibilities of the sonata form, combining rationality with intuition in a way that gives the Sonatas a strange beauty. As pianist Alfred Brendel said: "compared to Beethoven the architect, Schubert is a sleepwalker."

Schubert's Sonata in C Minor's first statement resembles strikingly to the theme of Beethoven's 32 Variations in C minor. The mood is sombre throughout, and the movement dies away in cadences that gradually reach the abyss of the low register of the piano. The second movement, marked Adagio, features a peaceful melody, but a

last motif at the end of the first section leads to a tormented middle section which gradually leads back to the initial melody, this time accompanied by a more active figuration in the left hand. The third movement is a Minuet with a middle section that sounds like a ländler or a waltz, both dances that were dear to Schubert. The last movement consists of a tarantella in a minor mode of a somewhat dark humour. There is just a modulation to a distant major key which seems to shed some hopeful light in a piece of a macabre character, but the minor key persists and fatally concludes the piece in a bleak way.

Carmen Fantasy

Vladimir Horowitz (1903- 1989)

Vladimir Horowitz was one of the most intriguing pianists of the 20th century. He possessed an incomparable memory and technical facility that would allow him to play, at the peak of his career, 280 compositions in 70 different concert throughout one season, performing each piece only once with minimum preparation. His talent equaled his eccentricity: he moved his Steinway piano around the world for recitals, he would ask piano technicians to come to the stage to move his bench an inch, and he withdrew from public appearances for twelve years.

Horowitz made a few transcriptions and arrangements throughout his life. Among them, he adapted Sousa's The Star-Spangled Banner to the piano, and made his own performance editions of Mussorgsky's Pictures of an Exhibition and Rachmaninoff's Third Piano Sonata. Carmen Fantasy elaborates the melody of the Gypsy Dance from Act 2 of Georges Bizet's opera Carmen.

Biography

Taiwanese-born pianist **Ya-Ting** received her Bachelor's and Master's degrees from the Peabody Institute of Music and D.M.A. degree in piano performance from the University of Missouri - Kansas City in the United States. Her teachers include Marian Hahn, Ellen Mack, and Robert Weirich. She has participated in piano master classes with such piano luminaries as Jerome Lowenthal, Leon Fleisher, Leslie Howard, Peter Serkin, Stephen Hough, and Peter Frankl.

Critics have noted Ya-Ting Liou's "secure and impressive technique" and her "ability for expressive and moving playing."

Ya-Ting has presented concerts as a soloist and chamber musician in New Zealand and abroad, with performance highlights including appearances at the Kennedy Center for the Performing Arts in New York, and venues in Italy, Canada, Argentina, and Taiwan.

Programme content provided by artists

Contact us



e | wednesday@standrews.org.nz

p | 04-472-9211

w | www.standrews.org.nz

Coming Up

July

22nd (Thursday)

**Classical Voice Students
of the NZSM**

28th Liam Furey –

solo piano

Beethoven, Berg and Chopin

August

4th Ingrid Culliford and

Kristina Zuelicke

Flute and piano: Classic

British with a Twist of Jazz

11th **The Queen's Closet –**

Early Music Ensemble

12th (Thursday) **Ghost Trio –**

Monique Lapins (violin), Ken Ichinose
(cello) and Gabriela Glapska (piano)



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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