



# Wednesday Lunchtime Concerts

*providing music in the heart of the city since 1974*

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## 'Sunny Cheng and Otis Prescott-Mason, Piano Four Hands'

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### 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 contribute by internet banking, our account is 020 534 000 4022 00.

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](mailto: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

## Schubert – Rondo in A major, D. 951

Schubert's Rondo, D. 951, dates from 1828, the last year of his life. An Allegretto quasi andantino opens the Rondo accompanied by quiet 16th notes. A second theme links two sections together, introducing a development with two important melodic lines. After a brief return to the opening material, a characteristic third theme is introduced and expanded, based on the upbeat of the Rondo and, above it, broken chords in staccato triplets. Following a brief intermezzo, the original theme returns to the hands of the second player, with the first now accompanying.

## Mendelssohn – Andante and Allegro Brillante, Op. 92

The Andante and Allegro Brillante in A Major for four-hand piano was Felix Mendelssohn's gift to Clara Schumann, with whom he performed the work one week after its completion in March 1841. The occasion was a concert in Leipzig featuring Clara, and benefiting the Gewandhaus orchestra pension fund. Mendelssohn had arranged the event as a show of support for Clara and Robert, who were still enmeshed in legal battles with Clara's father, Friedrich Wieck. It was the first time that Robert and Clara had appeared together professionally. For this special occasion Mendelssohn quickly composed a celebratory, two-part piano duet: an Andante in singing style, much like one of his Songs Without Words for solo piano, and the exuberant Allegro Brillante, with his familiar scherzo-style figures and playful staccato patterns. When they published the work in 1851, Breitkopf & Hartel left out the Andante, which was not restored until 1994, when the E. G. Heinemann edition appeared. Because of the long performance history, the piece is still frequently played without the Andante.

## Camille Saint-Saëns – The Carnival of the Animals

Saint-Saëns built his career by teaching at the Ecole Niedermeyer (Gabriel Fauré was one of his students), occasionally performing on organ, composing, and advocating for the upcoming generations of young French composers through the Société Nationale de Musique, an organization he co-founded in 1871. It was apparently during his days at the Ecole that he first came up with the idea for The Carnival of the Animals. However, it would take him a little over twenty years to get around to writing his “Grand Zoological Fantasy.” That happened in only a few days in 1886 while Saint-Saëns was supposed to be completing work on his Third Symphony (also known as the “Organ Symphony”). Composed for his elderly friend, the cellist Charles Lebouc, who hosted private concerts every Mardi Gras/Shrove Tuesday at the conclusion of Carnival, The Carnival of the Animals was performed at Lebouc's the same year it was composed, with Saint-Saëns and Louis-Joseph Diémer (a 19th century pianist and harpsichordist who advocated for restoring interest in early music performance and instruments) performing the piano parts. As the piece was composed with the intention of being childishly funny, witty, and silly (by using famous themes like the Can-can and Twinkle Twinkle Little Star), Saint-Saëns wanted to avoid being known primarily as the composer of The Carnival of the Animals. Instead, he decided to make sure the piece was not published during his lifetime. Performances were

limited to a few private events (Franz Liszt, who once called Saint-Saëns the greatest organist in the world, was at one of these rare performances). It wasn't until his friends begged him to make at least some of it public that he allowed one movement to be used as a solo piece: "The Swan" (he also finally agreed the entire work could be published after his death).

Saint-Saëns - The Carnival of the Animals:

- I. Introduction et marche royale du lion (Introduction and Royal March of the Lion)
- II. Poules et coqs (Hens and Roosters)
- III. Hémiones (animaux véloces) (Wild Donkeys Swift Animals)
- IV. Tortues (Tortoises)
- V. L'Éléphant (The Elephant)
- VI. Kangourous (Kangaroos)
- VII. Aquarium
- VIII. Personnages à longues oreilles (Characters with Long Ears)
- IX. Le Coucou au fond des bois (The Cuckoo in the Depths of the Woods)
- X. Volière (Aviary)
- XI. Pianistes (Pianists)
- XII. Fossiles (Fossils)
- XIII. Le cygne (The Swan)
- XIV. Final (Finale)

*Programme content provided by artists*

## Biographies

**Otis Prescott-Mason** is a Wellington born pianist and is currently a first-year student at Victoria University, however he has been a part time student there since 2019. He is studying classical performance piano with Dr. Jian Liu, under whom he has been studying since 2018. Otis began learning piano with Erin Taylor at the age of 5 and he then studied under Emma Sayers from 2018-2020. He has had success in many local competitions and in 2020, Otis was awarded first prize at the New Zealand Junior Piano Competition (formerly the Wallace National Junior Piano Competition). Otis' collaborative work in a duo setting has taken him to play as an accompanist at the Gisborne International Music Competition and at the National Concerto Competition. Otis enjoys chamber music and has played in many ensembles, one of which was a silver award winner at the 2020 NZCT Chamber Contest, and another of which was a bronze award winner at the 2019

NZCT Chamber Contest. In 2021 he attended the Adam Summer School for Chamber Music in Nelson. Otis has also been teaching piano since 2017.

**Sunny Cheng** is a Wellington-based pianist and piano teacher. She has been a full-time teacher since 2013. Sunny grew up in Beijing, China and moved to New Zealand in 2007 with the dream of pursuing a career in music. She studied privately with Judith Clark, and then studied piano performance at the New Zealand School of Music under Diedre Irons and Dr. Jian Liu. As well as maintaining a busy teaching schedule, Sunny still finds time to be an active performer. She enjoys playing solo repertoire and chamber music, and performs regular piano duet concerts, piano trio concerts, and she is also involved with various other chamber ensembles. Sunny is a committee member of the IRMT Wellington branch, and her students regularly compete in their events. She is also on the committee of The Wellington Piano and Instrumental Group, and many of her students enjoy participating in their 6 annual concerts.

## Contact us



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## Coming Up

### November

18<sup>th</sup> (Thursday), Duets and Trios for Voice and Piano

24<sup>th</sup> RNZAF Wind Quintet – “The Spitfires”

### December

1<sup>st</sup> – **Stringendo** – Wellington Children’s Orchestra

8<sup>th</sup> **Organ, piano and accordion** –  
Jonathan Berkahn and Ingrid Schoenfeld



Check out the What’s On and Concerts section on our website [www.standrews.org.nz](http://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](http://www.middle-c.org)

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

**Coming Events listings**