

P. Sarasate 1844-1908

### **Zigeunerweisen, op 20 ("Gypsy Airs")**

Inspired by the Hungarian gypsy style, *Zigeunerweisen* is the most popular of Spanish violinist and composer Sarasate's works. As with many of his compositions, *Zigeunerweisen* is very technically demanding, a feature which would showcase Sarasate's virtuosity. However, *Zigeunerweisen* is not entirely focused on technical ability. Between the heavily embellished opening and the highly animated finale can be found a contrastingly expressive moment. It features a sentimental melody reminiscent of the popular Hungarian tune *Hearts and Flowers*, evoking a sense of poignant nostalgia before hurtling towards a brilliant conclusion.



### **About the Musicians**

**Selena Sun** is 16 years old. She began learning violin at age 6, and is currently under the tutelage of Oleg Kotorovych. She has been playing cello for 2 years, studying with Anne Clark.

In 2012 Selena was awarded Distinction for her Associate (ATCL) Diploma in Violin Performance, and last year she also gained Distinction for her Licentiate (LTCL) Diploma. Selena is currently working towards Trinity College London's final Fellowship (FTCL) Diploma.

Over the years, Selena has played and performed in many ensembles, on both violin and cello. These include various orchestras and chamber groups. Aside from group work, she also frequently performs as a soloist in many community events. She is currently Strings Assistant for the Junior Symphony Orchestra at Christchurch School of Music.

In addition to music performance, Selena also has an interest in advanced music theory. She is aiming to complete ABRSM Grade 8 Theory of Music by the end of this year.

**Rosa Elliott** is 17 years old and attends Burnside High School, where she has taken music and conducting as two of her subjects and is especially interested in composition. Beginning flute at the age of 10, Rosa plays in the Burnside orchestra and has also been involved with chamber music. Rosa will be sitting Grade 8 exams for both flute and piano this year. She also sings with two award-winning choirs, Senior Chorale and Bel Canto, and is a student conductor for the junior choir, Aurora Voices.

**Lawrence Zeng** is a year 13 student at Burnside High School who has studied music all the way through high school since year 9 and became a member of SMP this year. He first started playing the violin at the age of 6. Lawrence plays in the Burnside orchestra and has also been involved with chamber music. Lawrence sat his ATCL diploma exam in 2013 and was awarded distinction. He also sings in the award winning Senior Chorale and also Malestrom.



# Nut Point Centre

**VC**

**Selena Sun**  
**Violin and Cello**

Works by Ravel, Sarasate and others  
Iryna Maksymova Piano Accompanist  
Guest Artists  
Rosa Elliott (flute) Lawrence Zeng (violin)

**VC**  
**Selena Sun Violin and Cello**  
**Iryna Maksymova Piano Accompanist**  
**Guest Artists Rosa Elliott -flute, Lawrence Zeng -violin**

**Saturday 18 April 7.30 p.m.**  
**Concert No 5 C.S**

[www.nutpoint.org](http://www.nutpoint.org)

# Programme

- J.B Boismortier 1689-1755  
**Sonata no.3 in D Major, op.50**  
i. Moderato  
ii. Corrente  
iii. Aria: Affetuoso  
iv. Minuetto con Variazioni



Boismortier was one of the first composers working without a patron, and instead published and sold his works to the public. The six sonatas of opus 50 was completed in 1734, during the time when Boismortier was widely recognised throughout France. The third sonata is of the typical Baroque style, lively yet elegant, and suitably set in the bright key of D major.

- J. Haydn 1732-1809  
**Trio no.3 in G Major hob. IV:3**  
i. Spirituoso  
ii. Andante; Poco Animato  
iii. Allegro

Featuring: Rosa Elliot (Flute) & Lawrence Zeng (Violin)  
The four "London Trios" were written during Haydn's visit to England from 1794-5. These trios are the most popular among Haydn's chamber music works, as they are delightful and entertaining. The light-hearted *Trio no.3* has a spirited first movement, a gentle slow middle movement, and is completed with a lively last movement.

- G. Fauré 1845-1924  
**Sicilienne, op.78**

Though originally composed as incidental music for *Pelléas et Mélisande*, *Sicilienne* is among transitional composer Faure's most familiar pieces. Fauré dedicated this piece to British cellist Henry William Squire. *Sicilienne* is a graceful dance, complemented with lilting rhythms, fluid melodies, and a hint of melancholy.



- R. Schumann 1810-1856  
**Fantasiestücke, op.73**  
i. Zart und mit Ausdruck  
ii. Lebhaft leicht  
iii. Rasch und mit Feuer

Though originally composed for clarinet and piano, these three fantasy pieces are more often played on cello or violin. Characteristic of Schumann's many works, *Fantasiestücke* is very poetic and expressive. *Fantasiestücke* is one of Schumann's later works, composed in a flash of inspiration in 1849. The three short pieces have contrasting moods, beginning tenderly song-like and concluding very energetically.

## INTERVAL (20 Minutes) Refreshments at the *Studio* *Cafeteria*



- H. Wieniawski 1835-1880  
**Polonaise de Concert, op.4**

The more frequently played of Wieniawski's two polonaises, this nationalistic work brilliantly captures the spirit of Wieniawski's homeland. *Polonaise de Concert* opens with the distinct rhythm of the polonaise, before diving into the bravura character of the Polish dance. As expected from any virtuoso, Wieniawski masterly incorporates many challenging techniques into his works. *Polonaise* is no exception, as double-stops, rapid passages, and harmonics are just some of the techniques that can be constantly heard throughout the piece.

- M. Ravel 1875-1937  
**Sonata no.2 in G Major, op.77**  
i. Allegretto  
ii. Blues: Moderato  
iii. Perpetuum Mobile: Allegro

From the later period of Ravel's works, *Sonata no.2* draws emphasis on the diversity of Ravel's compositional style. The *Allegretto* has hallmark impressionistic qualities of Ravel. *Blues* reveals Ravel's penchant for American jazz music as elements of 1920s blues style are ingeniously incorporated into the movement. The lazy atmosphere set by the Blues is then quickly dispersed, as the perpetual motion of the *Perpetuum Mobile* brings about an exciting conclusion to the sonata.