

Christopher's Classics - Series XXV
2020
presents

ngtrio



Performing: Beethoven, Hatzis, Fisher,
Wijerate and Ravel

Presented by
Sunday Classics Inc



Elizabeth Ball Trust



Wednesday, October 7th, 2020, 7:30 PM
The Piano, 156 Armagh St, Christchurch

The busiest lives deserve beautiful music.

This concert is presented in association with Chamber Music New Zealand

NZTrio

Programme:

Beethoven (1770–1827) - *Piano Trio No. 3 in C minor, Op. 1, No. 3*

Christos Hatzis (b. 1953) - *Old Photographs*

Salina Fisher (b. 1993) - *Kintsugi*

Interval: 15 minutes

Dinuk Wijeratne (b. 1978) - *Love Triangle*

Ravel (1875–1937) - *Piano Trio in A minor*

NZTrio

Described as a “national treasure” (William Dart, NZ Herald), NZTrio is renowned for its eclectic repertoire, outstanding talent and warm kiwi presence. They have released several award-winning albums of NZ music on Rattle Records. Visit <https://nztrio.com/nz-trio-story/> to find out more.

Amalia Hall (violin)

Concertmaster of Orchestra Wellington, Amalia is a regular soloist for orchestras in NZ and abroad, and performs recitals and chamber music throughout Europe, USA, Asia, South Africa, Mexico and NZ. She plays on the "Baron Knoop" Vincenzo Rugeri violin from c. 1700, generously on loan from a private benefactor.

Ashley Brown (cello)

A founder of NZTrio, Ashley Brown is one of New Zealand's leading collaborators, chamber musicians, soloists and recording artists. He is a passionate advocate for New Zealand music and has performed with Dame Gillian Whitehead, Moana Maniapoto, Michael Houstoun, and Neil Finn. He plays the 1762 William Forster 'Liberte' cello.

Somi Kim (piano)

South Korean born New Zealand pianist Somi Kim is one of today's most highly regarded young pianists with a string of competition successes and extensive concert experience. A Samling Artist and a Yeoman of the Worshipful Company of Musicians, Somi is an official pianist for the International Holland Music Sessions, Gisborne International Music Competition and the New Zealand Opera School.

The trio are wearing outfits designed by **LIZ  MITCHELL**

Programme Notes

Ludwig van Beethoven

Piano Trio No. 3 in C minor, Op. 1, No. 3 (1794)

- I. *Allegro con brio*
- II. *Andante cantabile con variazione* —
- III. *Menuetto quasi Allegro*
- IV. *Finale. Prestissimo*

Beethoven was 24 years old when he decided he was finally ready to unleash his opus 1—three piano trios which were by no means the first things he had written, but which he was happy enough with to announce himself as a composer. He had been in Vienna for two years then, studying counterpoint with Haydn. The teacher found the student bewildering and wayward, while the student found the teacher hopelessly old-fashioned. Still, you can imagine Beethoven's hurt when the revered Haydn advised him to withdraw this one, the third and last, from publication, and wondered if the older man was jealous. It soured their relations for a while. In fact, Haydn simply feared that the public would not like its audacious disregard for customs. He needn't have: all three trios were instantly taken up by amateurs and professionals alike. Beethoven was on his way.

Duration: 28'

Christos Hatzis

Constantinople: Old Photographs (2000)

"Staggeringly beautiful ... one of the most talked about compositions of the decade... possibly the most talked about classical composition in Toronto's history"

Born in Greece but now settled in Canada as a professor at the University of Toronto, Christos Hatzis has won many awards for music which has its roots in his Byzantine heritage but casts widely among traditions. Canadian Inuit to 20th century modernism, jazz, tango.... all of that you'll hear in this, the seventh and penultimate movement of a multi-media work for middle eastern singer, electronics and piano trio that took the world by storm—Constantinople.

Duration: 5'

Salina Fisher

Kintsugi (2020, new commission)

Kintsugi is the ancient Japanese art of repairing broken pottery with gold. All of the broken pieces are carefully joined back together with gold-dusted urushi (lacquer). Rather than hiding the damage, kintsugi celebrates all the cracks or 'scars' for the unique history that they represent. The object is more beautiful for having been broken.

"I am personally drawn to kintsugi as a metaphor for embracing 'brokenness' and imperfection as a source of strength. This piece for piano trio is my expression and exploration of kintsugi, and involves musical fragmentation, fragility, mending, and finding beauty in the cracks. While writing this piece, I was very fortunate to meet Wellington-based Japanese ceramicist and kintsugi practitioner Kumiko Jacolin. I am grateful to Kumiko for her work and our discussions on Japanese philosophy in ceramics that have been influential in my creative process." – Salina Fisher

Salina is the 2019–2020 Composer-in-Residence at New Zealand School of Music – Te Kōkī, having finished her Masters at the Manhattan School of Music.

Duration: 7'

Dinuk Wijeratne

Love Triangle (2013)

Born in Sri Lanka, growing up in Dubai, trained in England and the USA and now based in Toronto, Dinuk Wijeratne made his debut at Carnegie Hall with Yo Yo Ma's Silk Road Ensemble and has bewitched audiences all over the world as a conductor-pianist-composer. His award-winning music fuses funky jazz riffs with Indian tabla-like dance rhythms, extended techniques, native North American and Middle Eastern influences.

The composer says about this piece: "This music evolved rather rhapsodically from two distinctive features: the Middle Eastern-inspired melody heard in the strings at the outset, and the underlying rhythmic pattern inspired by a seven-beat Indian Classical 'time cycle'! It also attempts to integrate a Western Classical sense of structure with three very improvisatory cadenzas from each instrument—the musicians and I are aiming for an effect akin to that glorious 'out-of-time'-ness that occurs when an Arabic Oud solos over the unyielding fixed groove of the band.

Duration: 16'

Maurice Ravel

Piano Trio in A minor (1914)

- I. *Moderé*
- II. *Pantoum (Assez vif)*
- III. *Passecaille (Très large)*
- IV. *Final (Animé)*

“They say I’m dry at heart. That’s wrong. I am Basque! Basques feel things violently but they say little about it and only to a few.”

This mysterious, passionate trio is the work that Ravel was writing when Europe plunged into war. He had been working on it for six years, recently telling his teacher “I’ve written my trio. Now all I need are the themes”. When Germany invaded France, he rushed to finish it and tried to enlist as a bomber in the French Air Force. He was rejected—his age (39), and something minor to do with his heart—but completed training and was eventually accepted as a truck driver.

One fancies that you hear some of the threat facing Europe—and Ravel personally—in the largely dark, elusive colours of this trio. But for him it was also a celebration of life: in the first movement you can hear the rhythm of the *zortziko*, a distinctive Basque folk dance; the second movement *Pantoum* being based on a traditional Malaysian verse form in which the second and fourth lines of a stanza become the first and third lines of the next; the third movement is a *passacaglia* on the piano’s opening eight-bar theme in the bass; the final *animé*, constantly alternating between time signatures over magical harmonics and trills drives towards a brilliant coda.

“There is little in the musical repertoire that one can compare it with... No matter whether in writing technique, harmony, polyphony, rhythm or inspiration, everything is new, personal, totally original, and simple – of the simplicity which we are born with, which is our secret, and which constitutes the perfection of our masterworks.”

– Jean Marnold, on the work’s publication in November 1915.

Duration: 26’

Christopher's Classics Next Concert:

Michael Houstoun



performing **Bach, Busoni and Beethoven**

Saturday **28th November** 2020, 7:30 PM

at **The Piano** 156 Armagh St.

Tickets: Door Sales: Subject to availability

\$70 (students **\$30**) by Cash or EFTPOS only.

On-Line Sales: www.eventfinda.co.nz (all charges to purchaser)

For general concert information

email: treasurer.christophers.classics@gmail.com

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Acknowledgements:

Elizabeth Ball Trust, Rata Foundation, The Piano, Antonio Strings, Gloria Street,
Chamber Music New Zealand and private donors – thank you all