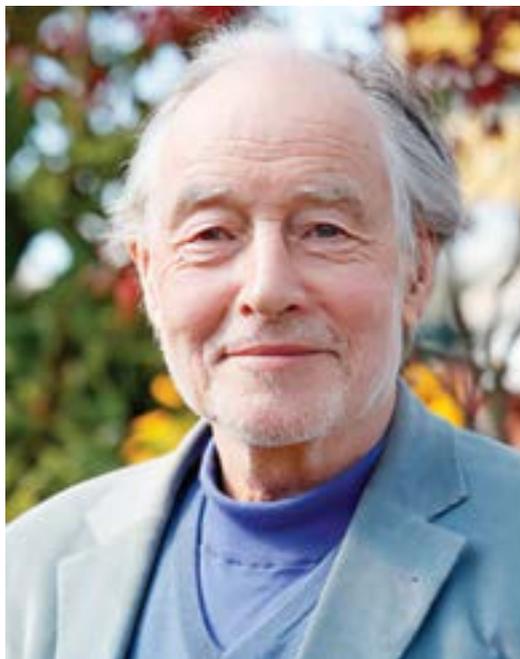


Christopher's Classics presents

Christopher Marshall Memorial Concert



1939-2022

Thursday, November 24th, 2022, 7:00 PM
The Piano, 156 Armagh St, Christchurch

The busiest lives deserve beautiful music.



Presented by
Sunday Classics Inc

Elizabeth Ball Trust



Programme

Serenity Thurlow and Rachel Fuller

Arvo Pärt - *Spiegel im Spiegel*

New Zealand String Quartet (video)

Dvorak - *String Quartet No. 10, Op. 51; IV Finale: Allegro assai*

Catrin Johnsson and Rachel Fuller

Michael Head - *Sweet chance that led my steps abroad*

Ture Rangström - *Pan*

Ture Rangström - *En gammal dansrytm (An old dance rhythm)*

Carl Sjöberg - *Tonerna (To Music)*

Traditional Swedish Lullaby - *Trollmors Vaggsång*

Soo Bae (video)

J.S. Bach - *'Arioso' arranged for five cellos*

James Tennant and Katherine Austin

Rachmaninoff - *Sonata for cello and piano, Op. 19; III Andante*

Michael Endres

Mozart - *Allegretto from Sonata KV 330*

Chopin - *Barcarolle Op. 60*

Interval (10 minutes)

Helen Webby and Anthony Ferner

J.S. Bach - *Sonata in G minor: Allegro*

Bach/Gounod - *Ave Maria*

Gossec - *Tambourin*

Anna van der Zee and Andrew Joyce

Kodaly - *Duo for Violin and Cello, Op. 7; III Maestoso e largamente ma non troppo lento - Presto*

Michael Elsworth and Andrew Joyce

Vaughan Williams - from *Songs of Travel*

He has trod the upward and the downward slope;

He has endured and done in days before;

He has longed for all, and bid farewell to hope;

He has lived and loved, and closed the door.

Anthony Marwood (video)

Prokofiev - *Sonata for Solo Violin in D major, Op. 115*

NZTrio

Brahms - *Piano Trio No. 1 in B major, Op. 8; I Allegro con brio*

Andrew Joyce

J.S. Bach - *Cello Suite No. 6 in D major, BWV 1012; V Gavotte I/II, VI Gigue*

Memories of Christopher

From Serenity:

My connection with Christopher Marshall started with a chance meeting on Gloucester Street in Christchurch back when I was a poor student. He'd just been listening to someone try out a Derazey viola and had fallen in love with its sound. He asked me if I'd be interested in playing it if he bought it and I've had the privilege of playing it ever since. We had many wonderful conversations about music over the years and I was always impressed by his broadminded interest. He was a generous and sympathetic supporter and he will be greatly missed.

From Rachel:

Christopher seems to have been forever entwined in my musical life. An ever-present receiver in the audience, he became a personal supporter and benefactor and, ultimately a strong totara who gave me the confidence to keep moving forwards in my endeavours. He celebrated my successes, scolded my tardiness and gently held me up when I failed with the loving hands of a proud and steadfast 'musical father'.

From Catrin:

Christopher's playful and imaginative nature made my heart sing. Our friendship was immediate and enduring. The memories overflow of laughter and ridiculous conversations as well as deep and philosophical ones. Christopher took a genuine delight and profound interest in another person's passion. He was indeed a rare human being.

From James:

My personal history with dear Chris goes back to the very first house concert he and Jilly put on at Bridgewater in 1988. And I believe there are 6 or 7 endpin holes of mine in that solid wooden floor. Aside from our deeply shared musical passion, as well as good food, great wines and deeply meaningful artworks we discovered a shared family connection through his hometown of Bridlington, where a distant relation that I lived with while studying with William Pleeth ran a restaurant, 'Newsome's Restaurant' that Chris frequented when in town.

Over the years we came to love his sense of humour, his chamber of horrors, his outrageous generosity, and his appreciation for our expressive way of performing. The Rachmaninoff movement Katherine and I will play tonight, was the last musical moment I shared with Chris just a few weeks before his passing. Hasta la vista Chris.....

From Michael:

I met Christopher Marshall through my wife Susan and her mother Margaret Ryley when we came to live in NZ 13 years ago. Margaret's association with Chris was through Art, Chris having purchased a number of Margaret's sculptures over the years.

The first time I met him was at his house in Ohoka where I played on his Bösendorfer piano. I had brought my own Bösendorfer with me from Germany so we clicked straight away. From this followed many concerts in his concert series, at his home and at the Akaroa festival.

I fondly remember the many times we would meet at the Ohoka market by chance and end up at his home having a good old yarn about the Arts over a cup of tea.

From Helen, Anthony and Les Bons Vivants:

Christopher Marshall was a very thoughtful friend, who loved art, music & people. Artists and musicians benefited hugely from his love and thoughtful care to bring the best out of us. Christopher's passion and energy was infectious, and his determination to present amazing music and musicians to Christchurch audiences deserves the highest accolade. Christopher's Classics Chamber series has enriched the city for three decades, and we must see that this series continues as his legacy to Christchurch.

From Anna:

I first met Christopher in 2007. I was studying at the NZ School of Music with my string quartet, the Tasman String Quartet. I was really struggling with my instrument at the time. Phone calls were made and soon Christopher was sitting in the corner of our practice room and I was playing Haydn on a new violin. It was made by his friend, luthier Nigel Harris. My whole body instantly fell in love with the instrument, and I remember so vividly how Christopher's eyes sparkled when he offered it to me. How grateful I felt. We went off to the USA a few months later to study with the Takacs Quartet. During our time as a quartet we were lucky enough to play on an entire set of Nigel Harris instruments, also owned by Christopher. Many long conversations were had from different parts of the world. He took an active interest in our endeavours and supported us financially and emotionally during this time. Those years were such a gift to each of us as artists. On returning to NZ to take up my position in the NZSO, I've often had the pleasure of catching up with Christopher in person. He would sometimes fly up to Wellington for a special concert. Staying on occasion at our house, he always brought his sleeping bag, which I found very endearing! I miss our post-concert conversations. I will always remember that sparkle and feel grateful to have been witness to it.

From Anthony:

I met the unique, charming, generous, kind, sartorially-inspired Christopher Marshall in a random moment on a flight to Los Angeles more than 20 years ago. It transpired he already had tickets for my Florestan Trio's concert in Christchurch a few weeks later, and that initial meeting evolved into something more profound than either of us could possibly have imagined. Christopher saw an opportunity to make an adventure happen - namely the purchase of a great Cremonese instrument for me to play - that would enrich and benefit everyone involved. The details of how it came about need some day to be recorded in a reveal-all autobiography, since memory alone makes those details seem wholly improbable, as serendipitous and full of surprises as they were. We found ourselves in a tale of Dickensian dimensions, with heroes and villains, dramatic plot twists, and the happiest of endings when the good people won the day. That doesn't happen in real life, surely? Yes, because.... Christopher.

Our 1736 Bergonzi violin is appropriately, a magical creature. Wilful, mercurial, beautiful, individual. It excites wherever it is played, entirely independent of the player. I am talking about the violin, but it could be Christopher.

The violin project naturally led to a deepening of our friendship and a connection to dear Jilly and Mikee that I treasure. We celebrate all of that through music on this special occasion. I wish I could be there in person - but every note that I play tonight on our Bergonzi is devoted to the memory of our dear and irreplaceable friend.

From NZTrio:

Christopher Marshall had a huge impact on the music scene in New Zealand with his incredible passion for supporting music and the arts, and his legacy will long continue through the wonderful concert series he established in Christchurch. We are so grateful to have known Christopher, and to have such fond memories of his dry wit and his extensive knowledge of classical music, musicians and instruments; and of his deep commitment to providing opportunities for musicians to perform, bringing a wide range of visiting musicians to Christchurch audiences. His warm generosity will be widely remembered with great appreciation.

We loved playing in Christopher's Classics, and were very touched to play the first concert using his beautiful Bösendorfer piano after it was donated to the Public Trust Hall in Wellington this year.

A message from Jilly

Jilly Marshall would like to thank all the wonderful musicians who are playing for a special concert in memory and thanks to Christopher. I can assure you the musicians always gave Chris an enormous amount of pleasure not only through their music but socially as well. He just loved it all and would be very touched by this kind gesture.

Mikee has always found it emotionally difficult to go to The Piano since the earthquakes so he will not be able to attend. Because of this also and as I think it would be a very emotional evening for me, I am not sure I can attend either at this stage. My thoughts will be with you on the night and I would like to say a huge thank you to everybody, musicians and organisers of the evening. Have a wonderful night.

I do hope I can keep in touch with many of the musicians as I consider them my friends too.

Christopher's Classics 2023 Season



Christopher's Classics Season XXVIII - 2023

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Acknowledgements:

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thank you all