



Christopher's Classics - Series XXIV 2019
in association with
Chamber Music New Zealand
presents

The Morton Trio

Play

Presented by
Sunday Classics Inc



Elizabeth Ball Trust



Kenneth Young | *Trio for Horn, Violin, & Piano*
Szymanowski | *Mythes for Violin & Piano, op. 30*
Brahms | *Horn Trio in E-flat Major, op. 4*

Thursday, August 22nd, 2019, 7.30pm
The Piano, 156 Armagh St, Christchurch

The CMNZ Regional Series is supported by The
Deane Endowment Trust Artist Development Fund

The busiest lives deserve beautiful music.

Programme: Homecoming

Kenneth Young | *Trio for Horn, Violin, & Piano* 20'

Szymanowski | *Mythes for Violin & Piano, op. 30* 22'

interval 15 mins

Brahms | *Horn Trio in E-flat Major, op. 40* 30'

THE MORTON TRIO

Arna Morton, violin

Alexander Morton, horn

Liam Wooding, piano

Liam Wooding appears courtesy of the Australian National Academy of Music (ANAM).

Notes

KENNETH YOUNG (1955-) | *Trio for Horn, Violin and Piano*

Completed in 2007, Kiwi-composer Kenneth Young's *Trio for horn, violin, and piano* was written for and toured by Ed Allen, Vesa-Matti Leppanen, and Emma Sayers respectively. Young recalls taking a fair amount of time to complete the work, determined to balance the dynamics and expression between the three contrasting instruments. He accomplishes this with the sophistication and elegance typical of his compositional craft.

A pensive horn melody opens the work, coloured with splashes of fantastical piano interjections as the violin enters with an equally reflexive response. Constructed as a single movement, we interpret the work as a series of dreamlike scenes, contrasting in nature and often blurring from one to the next. The work culminates in an exhilarating finale that rhythmically alludes to the fourth movement of the Brahms *Horn Trio*.

KAROL SZYMANOWSKI (1882-1937) | *Mythes for Violin & Piano*

La Fontaine d'Aréthuse

Narcisse

Dryades et Pan

Szymanowski's second compositional period, between 1914 to 1918, is marked by a harmonic language and approach to orchestration that the Polish composer himself called "a new style, a new mode of expression

for the violin". Szymanowski's collaboration and friendship with violinist Pawel Kochanski expanded his vast knowledge of the violin's capabilities, equipping him with a variety of extended violin techniques and tone colours to express his highly sensual and progressive compositional style.

As the name suggests, *Mythes* is a collection of three tone poems, each depicting a different Greek myth. La Fontaine d'Aréthuse evokes the transformation of Arethusa from young nymph to a glistening stream. The tale begins with Arethusa bathing in a clear stream, unaware the water is the river god Alpheus, who quickly falls in love with her. Upon discovering Alpheus' intentions, Arethusa tries to flee to Artemis, whom she is loyal to, for protection; however, Alpheus is too persistent. A frightened Arethusa begins to perspire profusely, transforming into a stream as Artemis breaks the ground, allowing Arethusa to escape as a flow of water towards the island of Ortygia. Nonetheless, Alpheus catches up to her and their waters mingle and bind forever.

Narcisse depicts the story of the young hunter, Narcissus who is lead to a nearby pool by Nemesis as punishment for aggressively rejecting the young nymph Echo. Upon witnessing his appearance in the reflection, Narcissus falls madly in love with himself. When he realises it is just his reflection, he spirals into a great despair before ending his own life.

Dryades et Pan imbues a sparkling landscape of fairies, nymphs, and other fantastical creatures with overt references to Pan's pipes evoked through the violin's harmonics.

~ INTERVAL ~

JOHANNES BRAHMS (1833-1897) | *Horn Trio in E-flat Major, op. 40*

Andante

Scherzo Allegro

Adagio mesto

Allegro Con Brio

Brahms found solace in nature, and following the death of his mother 1865, he retreated to the countryside to grieve and heal. There, he composed the *Horn Trio in E-flat Major*. The first movement theme is contemplative, already conceived during his nature walks in the Black Forest near Baden-Baden.

While less pastoral, the second and fourth movements still feature a connection to the outdoors, with fanfares resembling 'the hunt' that forefront the heroic characteristics of the horn. For a work written at such a tragic time in Brahms' life, most of his *Horn trio in Eb Major* feels surprisingly optimistic. The exception is the poignant third movement: it has been suggested that this movement is a lament to Brahms' late Mother. Even so, it is overall emotionally reserved and restrained, in keeping with his conservative compositional style. In contrast to the overt romanticism

embodied by his contemporaries, such as Wagner and Liszt, Brahms guarded his musical expression within a cocoon of classical structure, so as not to expose his heart too blatantly. This reflected his natural inclination towards privacy and solitude in life, possibly stemming from the years of traumatic abuse experienced in his youth.

Biographies

The Morton Trio was formed in 2017, the Melbourne-based Morton Trio features three emerging Kiwi musicians - two of whom are married!

Arna & Alexander Morton hail from Christchurch, and Liam Wooding from Whanganui, and all three have been good friends for years. They are currently living in Melbourne, Australia, studying at the Australian National Academy of Music and the University of Melbourne, as well as working as musicians in Australia. The Trio won the 2018 Pettman/ROSLARTS Chamber Ensemble Music Scholarship and will be touring the UK this year.

The Morton Trio's special bond imbues their performances with sensitivity and sizzle, and they're all extremely passionate about engaging communities through their performances. Their programme is full of lush works that explore the rich sonorities possible when a horn replaces the cello in piano trio.

Born in Christchurch, New Zealand, ARNA MORTON moved to Wellington in 2009 to complete her Bachelor and Masters in Violin at the New Zealand School of Music under Helene Pohl of the New Zealand String Quartet. In 2014, Arna moved to Melbourne, Australia, where she is currently a Performance PhD candidate, Casual Lecturer in Violin, and recipient of the Australian Postgraduate Award at the University of Melbourne Conservatorium of Music, supervised by Dr Curt Thompson & Dr David Irving. This year, Arna's role as Concertmaster of the University's Symphony Orchestra also includes mentoring emerging leaders through the Faculty of Fine Arts & Music's newly-founded Concertmaster Mentorship Programme. Arna's research focuses on Britten and his Violin Concerto, which she performed with the University of Melbourne Symphony Orchestra in 2016 as winner of the 2015 MCM Concerto Competition. Arna was also a prizewinner in the 2016 Gisborne International Music Competition and joint-winner of the 2013/14 New Zealand National *iolin Concerto* and Ravel's *Tzigane* with the Christchurch Symphony Orchestra. Arna was an emerging artist in the 2016 Mimir International Chamber Music Festival in Texas as a member of the Curve Quartet, and in 2017 she toured with CMNZ in the Adam Troubadour Quartet, following a successful season as guest artists in the Adam Chamber Music Festival.

ALEX MORTON is a Melbourne-based horn player and is in demand across Australia and his native New Zealand as a soloist, chamber, and orchestral

musician. He thrives on a variety of genres, from baroque to the bleeding edge of modern music, and especially enjoys performing the music of Richard Strauss, Mahler, and Stravinsky in orchestral settings. Originally hailing from New Zealand, Alex completed his studies at the New Zealand School of Music before moving to Melbourne to further his training at the Australian National Academy of Music (ANAM), under the tutelage of SSO Principal Horn, Ben Jacks, and Los Angeles Principal Horn, Andrew Bain. Whilst at ANAM, Alex performed alongside and in masterclasses with Sarah Willis, Tim Jones, Michael Mulcahy, and Edward Carroll. He was also awarded the Musica Viva Prize for the ANAM Chamber Music Competition, performing the Penderecki Sextet. Alex currently has a contract with the Melbourne Symphony Orchestra and has also performed with the Sydney, Tasmanian, Christchurch, and New Zealand Symphony Orchestras, Orchestra Wellington, Ukaria Festival Ensemble in Adelaide, and ELISION at the Bendigo International Festival of Exploratory Music.

Alex is committed to furthering the ideal that everybody loves classical music, they just might not know it yet.

LIAM WOODING is a pianist from Whanganui, New Zealand studying at the Australian National Academy of Music (ANAM) with Timothy Young. In New Zealand, Liam studied under Rae de Lisle MNZM and Katherine Austin, and completed a Master of Music degree at the University of Waikato. Committed to the cultural preservation and advocacy of New Zealand music, he has performed works by the majority of New Zealand's leading composers. He was the resident pianist at the Nelson Composer's Workshop for 2015 and 2016 and has received a Lilburn Trust Performance Prize. Liam received a grant from the Wallace Foundation to commission a new work by Reuben Jolleyman to be premiered in Melbourne, 2018. Liam has performed concertos with the University of Auckland

Orchestra, Auckland Chamber Orchestra, the Christchurch Symphony Orchestra as a prizewinner in the 2015 National Concerto Competition, and in 2016, performed concertos by Ravel and Rachmaninoff with the Auckland Philharmonia Orchestra. Last year, Liam received the Encouragement Award for Most Promising Pianist at the Wallace National Piano Competition and was Runner-Up in the 3MBS competition 'The Talenti' - a live performance series for emerging musicians. Liam is actively engaged in his hometown of Whanganui. For three years he was an accompanist at the New Zealand Opera School held in Whanganui each year and is involved in the Musicians for the Sarjeant initiative, which supports the redevelopment of the Sarjeant Gallery Te Whare o Rehua Whanganui. In 2014, he participated in the inaugural Decoda/Skidmore Chamber Music Institute - a summer program with a focus on leadership and service through music. This year, Liam is excited to be a part of Ensemble Evolution at the Banff Centre for Arts and Creativity, exploring ensemble playing for the 21st Century.†

Next Concert:

Les Bon Vivants



Programme:

Johann Christian Bach *Quintet Op. 11, No 2*

Mel Powell *Divertimento for Violin and Harp*

New Composition ~ *tba*

Jean Francaix *Quintet for flute, harp & string trio*

Gao Ping *Shuo Shu Ren (The Storyteller)*

Elena Kats-Chernin *Russian*

Play an eclectic and fascinating programme including J C Bach, Mel Powell, Jean Francaix, Gao Ping, Elana Kats-Chermin.

Les Bon Vivants showcases musicians from the CSO: Amandine Guerin (violin), Anthony Ferner (flute), Helen Webby (harp), Jenny Johnson (oboe) and Thomas Hurnik (cello).

Mark Menzies, Professor of Music at the University of Canterbury (violin and viola), joins them for this concert.

They play a varied programme packed with interest and fascination.

Thursday 3rd October 2019,

7.30pm, at The Piano 156 Armagh St, Chch

Tickets: Door Sales: \$45 (students \$20) Subject to availability, by Cash or Eftpos only. On-line Sales: by Credit/Debit card www.eventfinda.co.nz (all charges to purchaser).

Your contact to Christopher's Classics

For addition and alterations to the mailing list phone Helen Webby on (03) 331 7112 or 021 664 344 or email: helenwebby@gmail.com

For general concert information and subscription queries email:

christophersclassicsnz@gmail.com or visit our website: www.christophersclassics.nz

or Facebook Page: www.facebook.com/christophersclassics/

Acknowledgements : Elizabeth Ball Trust, Rata Foundation, The Piano, Antonio Strings, Gloria Street, The Philip Carter Family Concert Hall at The Piano, Chamber Music New Zealand and private donors - thank you all.