

Trio in E flat major D929*Allegro**Andante con moto**Scherzando (Allegro moderato) - Trio**Allegro moderato***Schubert***(1797 – 1828)*

"The opus number of the Trio is 100. I request that the edition should be faultless and look forward to it longingly. The work is to be dedicated to nobody, save those who find pleasure in it. This is the most profitable dedication."

Schubert, writing to his publisher Heinrich Albert Probst, 1 August 1828
During the winter of 1823-24 Schubert came into regular contact with musicians of Beethoven's circle. Of particular importance was the violinist Ignaz Schuppanzigh, the foremost proponent of Beethoven's music in Vienna and leader of the first professional string quartet. Although the evidence is not conclusive, it seems that together with the pianist Karl Maria von Bocklet and cellist Josef Linke, Schuppanzigh gave the premiere performance of Schubert's *Trio in E flat*. The work was presented to a select audience at the violinist's home on 26 December 1827. Schubert wrote happily to a friend that it had 'pleased very much' and had been 'admirably executed.' The composer had long thought of giving a public concert consisting solely of his own music and in March 1828 'Franz Schubert's Invitation Concert' took place in a room provided by the Gesellschaft der Musikfreunde to a packed and enthusiastic audience. A repeat performance of the E flat trio featured amongst the mixed programme and according to Schubert (writing to his publisher) 'in particular found general approval, so much so, indeed, that I have been invited to give a second concert.' Sadly, this was not to be: in November that same year the 31-year old composer's steadily failing health brought his life to its end.

Programme note by Samantha Owens, courtesy of Chamber Music New Zealand

At Water's Birth**Eve de Castro-Robinson (1956 -)**

At water's birth is a meditative, ritualistic work, whose sonic palette includes prepared piano sonorities and some vocalising from the players, including whispering, spoken words and whistling. The pushing out of the boundaries of the conventional instrumental sounds is something I have employed in other works such as the whistling and knocking on the piano lid in *small blue* for piano and the bell and tamtam playing in *Ring True*. The meandering sections of the music suggest a relationship with the forces of water, its depth, currents and undercurrents and there is a sense of ritual in some of the chant-like rhythms.

Programme note
by Eve de Castro-Robinson

Eve de Castro-Robinson has been commissioned and performed by a wide variety of performers. She graduated Doctor of Music in Composition from the University of Auckland in 1991 and is Senior Lecturer in Composition there. In 2003 she received a major grant from Creative New Zealand to complete her chamber opera on Len Lye, and in 2004 was awarded a 'de Castro-Robinson Portrait' concert in the NZ International Festival of the Arts in Wellington. 2006 saw a special 50th birthday concert mounted in her honour by the Karlheinz Company, University of Auckland and the past three years have seen three orchestral works performed by the NZSO
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Piano Trio in B Major, Opus 8

**Brahms
(1833 – 1897)**

Allegro con brio

Scherzo (Allegro molto)

Adagio

Allegro

Brahms began work on the *Piano Trio in B Major* in the summer of 1853, and by January 1854 it was finished. The Trio was Brahms's first published work for chamber ensemble, and it was enthusiastically received by many of his friends. The circumstances surrounding the first performance, however, were hardly propitious. Brahms's friend and mentor Robert Schumann attempted suicide on 27 February by throwing himself into the Rhine. Schumann survived the attempt but was admitted to a mental asylum. Brahms rushed to Düsseldorf to console Schumann's wife Clara, who was heavily pregnant at the time. They found solace in music, and Clara insisted on playing the piano part in the new Trio.

One basic idea is heard in every movement, providing coherence to the work as a whole and helping to underpin its sprawling dimensions. The opening movement introduces the Trio's basic idea with an expansive and rather opulent *espressivo* first subject

In the second movement – a wistful scherzo the basic idea appears in the minor mode and with a different rhythm. Brahms reverts to B Major for the broad waltz-like trio section which provides a smiling interlude amid the scherzo.

For the *Adagio* third movement, the 'basic idea' adopts the character of a chorale theme. Gently contrasting music in the relative minor follows, but the movement concludes with a return to the first theme – albeit in an altered form.

The chromatic main subject group of the finale is heard on the cello, over quaver triplets on the piano. The main theme, however, provides the principal material for both the development and the coda.

Programme note by Roger Smith, courtesy of Chamber Music New Zealand

The New Zealand Chamber Soloists

At the heart of the New Zealand Chamber Soloists are pianist Katherine Austin, violinist Lara Hall and cellist James Tennant, formed in 2006 when Lara Hall joined the teaching faculty at the University of Waikato.

LARA HALL is Lecturer in Violin and Viola at the University of Waikato, and Artistic Director of Accelerando, the University of Waikato Junior Music Academy. She holds a Doctorate from the University of Michigan where she studied with Paul Kantor and Yehonatan Berick. Lara began performing throughout New Zealand at an early age, first performing on NZ television at the age of 7, and appearing as soloist with orchestras including the Auckland Philharmonia (the first time at age 15 in Tchaikovsky's Violin Concerto). She is currently Concert Master of the Opus Chamber Orchestra. Lara performs regularly as a chamber musician in Europe and the United States, and is a much sought-after Baroque violinist both in the USA and in New Zealand.

JAMES TENNANT, distinguished American -born cellist, graduated with Distinction from the Interlochen Arts Academy and the University of Michigan, and counts as his major teaching influences William Pleeth, Gregor Piatigorsky and Jerome Jelinek. He has since established himself as an extremely popular soloist and chamber musician, performing in 18 countries throughout Europe, Asia, USA and South America. He is a founding member of the Tennant-Austin Duo, the Ogen Trio and the NZCS, and has collaborated in concerts with such

international artists as Piers Lane, Karen Adam, Dene Olding, Alexa Still and the New Zealand String Quartet. James is currently Senior Lecturer at the University of Waikato.

KATHERINE AUSTIN is lecturer in piano at the University of Waikato. She was winner of the 1982 New Zealand Young Musician of the Year and the NZ National Piano Award in the same year. Seven years of study and performance in London and Europe included a full scholarship at the Royal College of Music London studying with Russian pianist and teacher Irina Zaritskaya, and winning top duo prize, with cellist Vincenzo Giuliani, in the Stresa International Chamber Music Competition in Italy in 1987.

These musicians are passionate about revitalising classical music as a spontaneous and vitally alive and expressive experience which can uplift and transform audiences.

In 2008, the New Zealand Chamber Soloists performed a Triple Concerto written for them by composer Michael Williams, and recorded a CD which was released in July 2009. At the beginning of 2009 they toured to Europe, the United States, and South America, giving concerts in Paris, London, Cambridge, Dublin, Killorglin, Michigan (United States), and Colombia (South America). They were subsequently invited to perform in summer festivals in Italy in 2010, along with return invitations to perform and give masterclasses in France, the United Kingdom, the United States and Colombia.