

- Trio in F for flute, bassoon and piano** **Gaetano Donizetti (1797-1848)**
- I. *Larghetto*
II. *Allegro*
- Trio in G, WoO 37, for flute, bassoon and piano** **Ludwig van Beethoven (1770-1827)**
- I. *Allegro*
II. *Adagio*
III. *Tema andante con Variazioni*

Interval

- Bachianas Brasilieras, No. 6** **Heitor Villa-Lobos (1887-1959)**
- I. *Ária (Chôro)*
II. *Fantasia*

- Venetian Mornings** **Dame Gillian Whitehead**

- Elegia e Scherzo for flute, bassoon and piano** **Luciano Sgrizzi (1910-1994) |**

The two trios which make up the first half of our programme are both youthful works. The Trio in F was written when Donizetti was still a student. However the style of writing for both the flute and bassoon is very operatic, and its two-part structure is reminiscent of the slow *cavatina* and fast *cabaletta* of an operatic aria.

Beethoven's trio was written around 1790 for the family of Count Westerholt, a keen bassoonist who kept a number of wind players in his service. At that time Beethoven was still living in his family home in Bonn, in the position of organist of the Elector of Cologne. Among his students was the Count's daughter Maria Anna, an excellent pianist for whom the prominent keyboard part was intended. Stylistically the work reveals the strong influence of Mozart on the young composer. It was not until Beethoven left for Vienna in 1792 that he began to be established as a composer in his own right, and most of the works written in Bonn remained unpublished during his lifetime.

Heitor Villa-Lobos in his series of compositions *Bachianas Brasilieras* tried to marry the style of Bach with the folk music of Brazil. Each of the nine works is written for a different combination of instruments. The sixth, for flute and bassoon, is in two movements. *Choros*, the first, has a clear relationship to Bach in its contrapuntal writing, while the second is more improvisatory, as described by the composer himself: "I chose the combination of these two instruments to suggest the old Brazilian serenade for two instruments...I wanted to give the impression of improvisation as in serenade singing."

A pioneering harpsichordist who made many recordings during the 1960s and '70s, Luciano Sgrizzi gave up composition entirely in 1960 in order to devote his time to performing and editing early music. One of the last of his compositions was the *Elegia e Scherzo*, written in 1957. The mysterious and rhapsodic first movement gives way to a playfully spiky scherzo in a neo-classical style.

COMPOSER'S NOTE

Venetian Mornings

Venetian Mornings is dedicated to my dear friend Jack Body as a celebration of his 70th birthday. We first met while visiting Venice independently in the 1960s. One night we went to hear Peter Maxwell Davies's new work *Vesalii Icones* performed by Davies's group the Pierrot Players. It was a very humid evening; we could hear continuous distant rumblings of thunder as we went into the concert hall and eventually a huge storm broke. We went onto emergency lighting during the piece. Jack introduced himself after the piece. When we left the hall, we discovered Venice had been cut off from the world, a tornado had come out of the sea, overturned a ferry and destroyed a camping ground. A number of people were killed – 12, maybe – but if it had been earlier or later, many more would have died. After that concert Jack and I would meet for breakfast each morning, and have been friends ever since.

- Dame Gillian Whitehead

Luca Manghi (flute) Ben Hoadley (bassoon) David Kelly (piano)

Flautist Luca Manghi, bassoonist Ben Hoadley and pianist David Kelly have been performing together as the Donizetti Trio since 2009. Based at the University of Auckland, where its members serve on the teaching staff, the trio presents regular concerts in Auckland and has been heard on Radio New Zealand Concert. In 2011 the trio premiered Chris Adam's "Art Miniatures", commissioned for them by the Wallace Arts Trust, and earlier in 2012 presented a well-received programme of opera fantasies at the Flute Tree Studio in Sydney. The Trio also performs at the annual "New Zealand Music for Woodwind" concerts in Wellington, where it has been involved in premieres of works by composers including Leonie Holmes, Eve de Castro-Robinson and Alex Taylor.

Luca Manghi was born in Parma, Italy. In 1991 he won first prize, with all jury honours, at the Arrigo Boito National Music Conservatory. Three years later he was awarded the highest distinction by the Biella International Superior Music Academy "L. Perosi" for his work with Peter Lukas Graf. Luca attended flute master classes led by Sir James Galway, Roberto Fabiano, Maxence Larrieu, and studied in Rome with Sir William Bennett and in Paris with Jean Ferrandis for five years until 2000. While in Paris he taught music at Conservatoire de Levallois, and played in chamber music groups, orchestras and theatre.

Winner of several soloist international competitions (UFAM Paris Competition, City of Genova Competition) Luca has performed as principal flautist for Orchestra Filarmonica di Parma (1991 to 1996), Orchestra Filarmonica Italiana (1992 to 1998), Orchestre Symphonique Français (1996 and 1997), Orchestra da camera di Mantova (from 2002), Nova Amadeus and Mozart Sinfonietta Orchestras (both from 2004), touring internationally with most of them.

In 2005 Luca moved to New Zealand and is regularly invited to play as principal flute with the Christchurch Symphony, the Southern Sinfonia, the Auckland Philharmonia Orchestra and the New Zealand Symphony Orchestra. Since 2008 he has taught flute and chamber music at Auckland University, and from 2009 at Otago University and Waikato University. He has also been Italian Coach for NBR New Zealand Opera for the past three years. In 2011 Luca was invited to be guest recitalist at the Australian Flute Festival and in 2012, accompanied by David Kelly he performed recitals in Italy for the New Zealand Government and as part of the Southbank Sinfonia Anghiari Festival.

Aucklander **Ben Hoadley** has lectured in woodwind performance at the School of Music, University of Auckland since 2007. A busy performer on modern and historical bassoons, Ben has worked with the Boston and New Zealand Symphonies, the Australian Brandenburg Orchestra, the Sydney Symphony and the Australian Opera and Ballet Orchestra. He is frequently heard as a soloist and chamber musician on Radio New Zealand Concert and since 2009 he has directed the annual New Zealand Music for Woodwind concerts. Ben's bassoon studies were at the Sydney Conservatorium of Music, the New England Conservatory of Music in Boston and the Tanglewood Music Center. He studied composition with Edwin Carr in Auckland for several years and subsequently took classes at the Juilliard School in composition.

David Kelly was a finalist in the National Secondary Schools' Chamber Music Competition, and the recipient of an Exhibition Award from Trinity College before entering University. He is a graduate of the University of Canterbury where he studied with Diedre Irons and Dr. Maurice Till, and was awarded the Cynthia Magner Scholarship. While studying he also worked as an accompanist and coach at the university, as well as with the Christchurch City Choir, Christchurch Symphony and NASDA. In 2006 David became a PwC Dame Malvina Major Emerging Artist for The NBR New Zealand Opera and in 2007 he was invited to pursue an opportunity with the Australian Opera Studio in Perth, where he worked as repetiteur and coach for two years. Since returning to New Zealand he has been a coach and accompanist at the University of Auckland and the New Zealand Opera School, and has been a repetiteur for NBR New Zealand Opera since 2008. He performs regularly with flutist Luca Manghi, their CD 'Quays' was released on Atoll in 2012
