

Menagerie South is the core of a new collaboration of South Island based musicians performing as a flexible ensemble.

Mark Walton OAM (clarinet, saxophone)

New Zealand born Mark Walton is a highly respected and popular figure in the Australian and New Zealand musical scene and widely acknowledged as a virtuoso clarinet and saxophone performer, inspiring teacher and charismatic musician.

Mark has held senior positions and been the guest artist in many of the leading international musical institutions from London to Kabul. For many years Mark held the position of Chair of Performance at the Sydney Conservatorium of Music and from 2007 until 2009 was the Musical Director of his old music school, The Christchurch School of Music. He has recorded numerous solo albums, written and compiled over 200 music publications and performed in many parts of the world. He is also regarded as a leading authority and pioneer in Distance Instrumental Music Education and currently teaches students in several countries.

Tessa Petersen (violin)

Tessa Petersen graduated from the University of Otago and led the New Zealand Youth Orchestra before continuing her studies in London at the Royal College of Music under a prestigious British Commonwealth Scholarship. She went on to play and tour with leading chamber orchestras in the UK and Europe. Moving to the USA in 1993, Tessa established a career over more than a decade as an orchestral and chamber player, concertmaster, recitalist, adjudicator and teacher.

Appointed as Executant Lecturer in Violin at the University of Otago in 2008, Tessa performs regularly around New Zealand and internationally with pianist John Van Buskirk as "La Belle Alliance", is an examiner for the New Zealand Music Examinations Board, and has been an adjudicator for the New Zealand Community Trust Chamber Music Contest.

John Van Buskirk (piano)

John Van Buskirk, a versatile pianist referred to by the NY Times as "sensitive and assertive", has a broad experience of music as an academic and as a practical discipline. He has played from Los Angeles and New York to Budapest, Prince Edward Island and the Netherland Antilles as a recitalist, chamber music player and recital partner to singers and instrumentalists. A graduate from the Eastman School of Music and the Juilliard School, he completed post-graduate study at the Liszt Academy in Budapest. He has performed in Carnegie Hall, Lincoln Center and Wigmore Hall; also for radio broadcast in the USA and the UK. His solo recordings include Music of Robert Schumann, The Art of the Fortepiano, and Songs of Robert Schumann, with Jane Bryden, plus a recording of Allen Shawn's Messages (Albany CD). Since relocating to New Zealand, John has adjudicated several IRMT competitions, lectures and tutors at the University of Otago and is an examiner for the New Zealand Music Examinations Board.

PROGRAMME

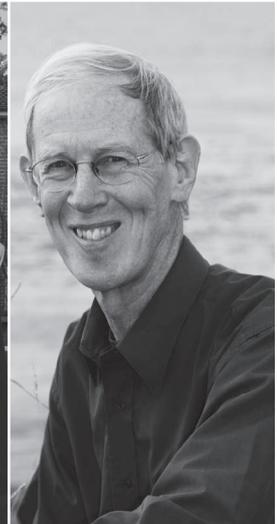


TAURANGA MUSICA
2015
concert series

TAURANGA MUSICA

*in association with Chamber Music New Zealand
proudly present*

Menagerie South



TAURANGA MUSICA
2015
concert series

Trio Amistad - Sunday 17 May, Tauranga Park Auditorium, 3.00pm

Te Koki Trio - Sunday 14 June, Graham Young Youth Theatre, Tauranga Boys' College, 3.00pm

Mimosa Ensemble - Sunday 19 July, Graham Young Youth Theatre, Tauranga Boys' College, 3.00pm

Melanie Lina - piano - Sunday 16 August, Graham Young Youth Theatre, Tauranga Boys' College, 3.00pm

Affetto
Sunday 27 September, Tauranga Park Auditorium, 3.00pm

WHERE: Graham Young Youth Theatre
Tauranga Boys' College

WHEN: Sunday 12 April
at 3.00pm

TICKETS: Adults \$32
Youths \$10

IN ASSOCIATION WITH:



PROGRAMME NOTES by John Van Buskirk Heritage Salutes

Past and present draw together in this programme inspired as a salute to the iconic pathfinder in New Zealand music, Douglas Lilburn, whose centennial we celebrate in 2015. Looking back on the pathway of Northern European heritage gives us the leading Danish composer of the 19th century, Niels Gade, who in turn taught Carl Nielsen. 2015 is also the 150th celebration of Nielsen and Jean Sibelius, who was a major profound influence on the young Lilburn. And to the present, New Zealander Christopher Marshall describes his evocative "Three Aspects of Spring" as influenced by Lilburn's use of birdlike motifs.

Sonatina for Clarinet and Piano (1948) Douglas Lilburn (1915-2001)

Moderato - Andantino con moto - Allegro

Our Heritage Salutes programme was inspired by the idea of celebrating Douglas Lilburn, 'the father of New Zealand composition', in this year of his centennial. Lilburn's Sonatina is a beautiful, well-crafted work, balancing mastery of this small Classical form and making full use of the varied resources of the clarinet. The quiet, misty beginning of the first movement with the lower registers of the clarinet soon opens up to wider vistas of calm countryside. The second movement has a lovely, rolling 9/4 pulse with occasional cross rhythms suggesting an underlying tension which splashes suddenly into full focus. The interior, emotional freight of these first two movements is ultimately swept aside by a hearty, wholesome jig – all is well that ends well.

Vier Stücke (Four Pieces) Op. 115 (1929) Jean Sibelius (1865-1957)

for Violin and Piano

Auf der Heide (From the Heath)

Ballade

Humoreske

Die Glocken – Capriccietto (The Bells)

Sibelius was a composer of immense popularity in his day and could be said to have been very important in the formation of the Finnish cultural identity. At the age of 20, Lilburn stated that his favourite composers were Bach, Beethoven, Brahms and Sibelius! This statement, plus the fact that it is Sibelius' sesquicentennial suggested the inclusion of these delightful short pieces. They share the quirky harmonic sense and melodic originality that are the hallmarks of Sibelius' large symphonic works.

Three Aspects of Spring (1994) Christopher Marshall (b. 1956)

for Violin, Clarinet and Piano

Idyll, Bushwalk, Synergy

Christopher Marshall, born in Paris of New Zealand parents, could be regarded as benefitting from Lilburn's legacy – Lilburn having establishing the idea that there is such a thing as a New Zealand voice in the world of music and a Kiwi composer. This piece consists of three movements in three distinct but complementary styles. The first, *Idyll* is the simplest and most Romantic. A song-like phrase is constantly repeated over an evolving accompaniment. The second movement, *Bushwalk*, a pointillistic canon, uses fragments taken from the songs of the tui, the kereru and the korimako as remembered from the composer's daily walks between Knox College and the Otago University while Mozart Fellow in 1994-5, when the work was composed. The third movement, *Synergy* is built on a jaunty 7/8 ostinato derived from a Solomon Island panpipe tune which works with and against melodies in 6/8 and 3/4 and 9/8 respectively.

INTERVAL

Fantasiestücke for clarinet and piano, Op 43 (1864) Niels Gade (1817-1890)

Andantino con moto

Allegro vivace

Ballade – Moderato

Allegro molto vivace

The composer Gade 'ranks as the most influential figure in 19th Century Danish music'. (*Grove*) This ingratiating work of his is very much in the same vein as Mendelssohn's *Songs without Words* – written for the salon, welcoming and redolent of hearth and home. The influence is hardly surprising as Gade spent some of his early professional life as assistant conductor to the famous Leipzig Gewandhaus Orchestra and then was appointed conductor after Mendelssohn's death. From the earnest, quasi-religious first piece, we move to a dialogue in which the piano asks a question and the clarinet weaves its answers; the Ballade is a sombre story with the clarinet as storyteller and then we emerge in the fourth piece with a joyful romp in a sunny field - four pieces of simple and immediate charm!

Folk Dances in a Nordic Character for violin and piano Op. 62 (1886) Niels Gade

Tempo moderato poco maestoso

Allegro scherzando

Allegro moderato, ma vivace

Menuetto – Andante con moto; Reel - molto vivace

These brilliant pieces for the violin were dedicated to the great Joseph Joachim, a colleague of Gade from their days in Leipzig when Joachim was his concertmaster in the Gewandhaus. Joachim had great respect for Gade as a composer, rating him as a near equal to Brahms. The idiomatic writing in these dances for the violin, imagined with Joachim's virtuosity and impeccable musical intelligence in mind, cover the gamut of effects – from bowing articulations to double-stops and everything else in between.

Fantasy for clarinet and piano (c. 1881) Carl Nielsen (1865-1932)

As one will note looking at the birth date and date of composition, this piece is a fragment of juvenalia, the work of a teenager – interesting because of what this composer was to later achieve in his towering symphonies, though barely hinted at in this miniature. Nielsen's affinity for the clarinet later bore fruit in a mighty concerto for the instrument, a masterpiece of astonishing majesty and power. Here, we present the chrysalis.

Cantilène et Danse (1961) for piano, violin and Eb saxophone Marc Eychenne (b. 1933)

Marc Eychenne's early training was in Algiers, where he was born of French parents. After graduating with honours in violin there, he moved to Paris. The evocative Cantilène unfolds slowly with haunting phrases exchanged between the three instruments. This comforting mood is soon urged forward by a rippling tapestry woven by the piano while the violin and saxophone float above in new phrases developed from the opening.



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