

Mimosa Ensemble

Hugh Roberts (flute)
Thomas Hutchinson (oboe)
Todd Gibson-Cornish (bassoon)
Somi Kim (piano)

MIMOSA ENSEMBLE

The musicians are all studying in Europe: Flautist Hugh Roberts is a current student and pianist Somi Kim, a recent graduate of the Royal Academy of Music in London. Bassoonist Todd Gibson-Cornish is an undergraduate student at the Royal College of Music, London and oboist Thomas Hutchinson has just completed his study at the Conservatoire National Supérieur de Musique de Paris. The wind players have been section principals together in the NZSO National Youth Orchestra and have since variously performed with the New Zealand Symphony Orchestra, Auckland Philharmonia Orchestra and Christchurch Symphony Orchestra. They have many successes to their names: Thomas performed as soloist with the Tasmanian Symphony Orchestra as winner of the 2011 Australian National Academy of Music concerto competition; Hugh was a prize winner in the 2014 Gisborne international Music competition; Todd's freelance work alongside his study has included playing in the LSO, the Philharmonia Orchestra and the City of Birmingham Symphony Orchestra; and in 2015 Somi makes her Southbank debut at the Purcell Room as a Park Lane Group Artist.

Mimosa Ensemble visit New Zealand to celebrate the **NZCT Chamber Music Contest** Jubilee. As Alumni they had wins in 2006 (Somi) and 2010 (Hugh, Todd in The Genzmer Trio). To complete the picture, they are commissioning a new work from Salina Fisher, pianist from The Genzmer Trio and now a successful emerging composer (2014 NZSO TODD Corporation Young Composers Award and 2015 NZSO National Youth Orchestra Composer in Residence). During their time in New Zealand, the ensemble take part in the inaugural **Play It Up!** residency in association with **Chamber Music Hutt Valley**, engaging with the community through schools in the Hutt Valley area. They are also performing in the Wellington 150th birthday celebrations on Saturday 25 July.

The Mimosa Ensemble present virtuosic programmes showcasing both the individual and combined colours of their instruments.

Hugh Roberts, flute

Hugh began playing the flute at the age of 7, inspired by his father, class teacher and friends. In 2007, Hugh joined the Pettman National Junior Academy of Music on a part time basis, becoming a full time member a year later. At this time, Hugh began to take lessons from Anthony Ferner.

2011 saw Hugh begin a Bachelor of Music in performance flute at the University of Canterbury. Hugh won second prize in the 2011 Australian Flute Festival flute competition and was the winner of the 2011 NZ Woodwind Competition. He also holds an LTCL Diploma with distinction and was Principal Flute with the New Zealand National Youth Orchestra for four years, as well as a casual player for the Christchurch Symphony Orchestra. Hugh was a semi-finalist in the Gisborne International Music Competition in 2012 and was awarded the New Zealand Woodwind Player prize.

In September 2013, Hugh travelled to London to continue studying at the Royal Academy of Music under Paul Edmund-Davies, Kate Hill and Karen Jones, and baroque flute with Lisa

Beznosiuk. During his time at the Academy Hugh has played in masterclasses given by leading international flautists including William Bennett and Emily Beynon, as well as participating in several Academy projects including a new music ensemble, conducted by Jonathan Berman, and a production of Massenet's opera Cendrillon.

Hugh has been a recipient of the 2014 Dame Malvina Major Foundation Arts Excellence Award and has been supported by the Inspire Foundation, New Zealand.

Thomas Hutchinson, oboe

New Zealand-born oboist Thomas Hutchinson first studied in Auckland with Martin Lee and Alison Jepson and then at the Australian National Academy of Music, Melbourne with Jeffrey Crellin. Following this he was unanimously admitted into the class of Jacques Tys and Frédéric Tardy at the Conservatoire National Supérieur de Musique de Paris, where he is still a student.

He has also participated in courses with Thomas Indermuhle, Diana Doherty, Gordon Hunt, and Maurice Bourgue. Solo performances include concerti with the Auckland Symphony Orchestra, Auckland Youth Orchestra, Orchestra Victoria, Tasmanian Symphony Orchestra and the Dubrovnik Symphony Orchestra.

Thomas has played with the Auckland Philharmonia, New Zealand National Youth Orchestra and the New Zealand Symphony Orchestra. He has been a prizewinner in the NZ Mazda Foundation National Young Performer of the Year Awards, Australasian Double Reed Competition, Australian National Academy of Music concerto competition, Gisborne International Music Competition and the New Zealand Woodwind competition

Todd Gibson-Cornish, bassoon

Todd Gibson-Cornish, (b.1994) first studied bassoon at the Pettman National Junior Academy of Music and then for a year at the University of Canterbury. At the 2011 Australasian Double Reed Competition, he won First Prize in the Senior Section (30yrs & under) and the Prize for Best Bassoonist. Todd was principal bassoonist in the NZSO National Youth Orchestra from 2011-2012 and a NZSO Fellowship student. His professional orchestral experience in NZ includes contract work with the New Zealand Symphony Orchestra, Christchurch Symphony Orchestra and Southern Sinfonia. In 2013 Todd performed the Weber Concerto with the Christchurch Youth Orchestra and in 2010 his chamber ensemble, The Genzmer Trio (flute, bassoon piano) were the national winners of the Chamber Music New Zealand, NZCT Chamber Music Contest.

Todd is currently studying towards his BMus(Hons) at the Royal College of Music, London as a Queen Elizabeth the Queen Mother Scholar, with teachers Julie Price (BBCSO), Andrea de Flammis (Royal Opera House Covent Garden Orchestra) and Joost Bosdijk (LSO). Todd's professional free-lance orchestral work includes with the London Symphony Orchestra, Philharmonia Orchestra and in January 2015 he will be guest principal bassoonist for the City of Birmingham Symphony Orchestra.

Todd is a recipient of the 2015 Patricia Pratt Scholarship in Musical Performance; the 2014 Philharmonia Orchestra, Martin Musical Scholarship Fund, Sidney Perry Award; the 2013 Dame Malvina Major Foundation Arts Excellence Award, the 2012 New Zealand Symphony Orchestra Alex Lindsay Award and Waikanae Music Society Charitable Trust Scholarship. Todd has also been supported by The James Wallace Arts Trust, Adastra Foundation and Inspire Foundation, New Zealand.

Somi Kim, piano

Born in South Korea, Somi began her piano studies at the age of 8 and moved to New Zealand in 1997. Somi graduated with a Master of Music with First Class Honours in Piano Performance from the University of Auckland last year under the tutelage of Rae de Lisle and Stephen De Pledge. During her studies in New Zealand she was the recipient of the Auckland Centennial Music Festival Scholarship, Bernhardt and Anne Harrison Scholarship, Margaret Doone Memorial Piano Sonata Scholarship, Anne Bellam Scholarship, John Baros Scholarship, Llewelyn Jones Prize, Adastra Foundation Scholarship and the Patricia Pratt Scholarship in Musical Performance. Somi's chamber group Estrella were winners of the 6th Pettman/Royal Over-Seas League Arts International Scholarship in 2012. Subsequently, she undertook a six week tour of the United Kingdom performing at many prestigious venues. Last year, Estrella recorded their first commercial CD 'Tui' with Atoll Records.

Somi has played in public masterclasses with Pinchas Zukerman, Stephen Hough, Simon Trpceski, Stephen Kovacevich, Helmut Deutsch, Florian Boesch and Maxim Vengerov. Somi was the winner of the 2014 Gerald Moore Award for Accompanists. In recital, recent and future appearances include the Royal Over-Seas League, Edinburgh Fringe Festival, St. James Piccadilly, St. Martin-in-the-Fields, Oxford Lieder Festival and Wigmore Hall. Somi will be making her Southbank debut at the Purcell Room this year as a Park Lane Group Artist.

Somi has just completed her Master of Arts in Piano Accompaniment at the Royal Academy of Music under the tutelage of Michael Dussek and Ian Brown. She is supported by the James Wallace Arts Trust and the Leverhulme Trust Postgraduate Scholarship.

Please note: Due to a recent unexpected medical procedure for bassoonist Todd Gibson-Cornish, the Allard Variations on a Theme of Paganini for bassoon solo is replaced by Philip Norman's Birthday Music for flute solo

PROGRAMME NOTES

PROGRAMME ONE: French Flair

Performed in Tauranga, Lower Hutt, Wanganui, Rangiora

Philip Norman Birthday Music for flute solo	9'
Dutilleux Sonata for oboe and piano	12'
Rachmaninov Moments musicaux for piano (selection)	11'
Genzmer Trio for flute, bassoon and piano	14' tot 46'
Interval	
Poulenc Trio for oboe, bassoon and piano FP 43	14'
Borne Bizet's Carmen Fantasy for flute and piano	12'
Salina Fisher Unfinished Portrait for flute, oboe, bassoon & piano <i>(New commission supported by Creative New Zealand)</i>	11' tot 36'

Birthday Music for flute solo

Philip Norman

(1953 –)

- I. 'Squeaky Gate Music' - music for finding the humour in life's irritations
- II. 'Remembering Music' - music for remembering family and friends
- III. 'Happy Music' - music for celebrating special moments and occasions

Philip Norman is one of New Zealand's foremost and best-loved composers. His output covers many of the main classical music genres and are some of the most well-known pieces in these fields. In addition, Philip has worked in collaboration to produce works such as the ballet, Peter Pan, and the opera, A Christmas Carol. Philip has also written an award-winning book chronicling the life of Douglas Lilburn.

Birthday Music was commissioned from Philip by Hugh Roberts' family and friends on the occasion of his 18th birthday. The first movement consists of repetitive large leaps up to just two or three high notes, which then tumble down again. The persistency of these high, squeaky notes perfectly characterise the title of the movement. The second movement takes on a much more lyrical, contemplative aspect. Long, broad phrases dominate the movement, building up to a joyful climax before descending again to finish on a hushed note. Springing out of this atmosphere comes the bubbly third movement. Here, irregular time-signatures and off-beat accents create a strong but slightly quirky rhythmic drive. The movement has three possible endings, and it is up to the performer to decide which one to play depending on the mood of the moment and on how successful the rest of the movement has been!
(*SOUNZ*)

Sonata for oboe and piano

Henri Dutilleux

(1916 – 2013)

- I. Aria. Grave
- II. Scherzo. Vif
- III. Final. Assiz allant

Henri Dutilleux's Oboe Sonata grew from one of several competition pieces commissioned from him by Claude Delvincourt, Director of the Paris Conservatoire, during the 1940s. Dutilleux had studied at the Conservatoire in the mid 1930s, where he became acutely aware of the limitations of an education that featured little contemporary music and music analysis. The Sonata started life as a two- movement test piece (Aria - Scherzo) for the 1947 oboe competition, to which the Finale was added later. The piece reflects Dutilleux's interest in the refinement and sensibilities of French pre-war music, rather than the influences of Bartok and the Second Viennese School that were to lie behind his works in the early 1950s. Dutilleux has since disowned almost all the music he wrote before his Piano Sonata of 1946-8, but the Oboe Sonata demonstrates his earlier manner at its most attractive, where the musical demands of producing a competition piece are addressed without any sense of compromise to original musical character and coherence. *Dr Timothy Jones*

Moments musicaux for piano Opus 16 (selection)

Sergei Rachmaninov
(1873 – 1943)

3. Andante cantabile in B minor
4. Presto in E minor

Moments musicaux Opus 16 is a set of six solo piano pieces composed by the Russian composer Rachmaninov between October and December 1896. Each Moment musical reproduces a musical form characteristic of a previous musical era. The individual pieces have been described as "true concert works, being best served on a stage and with a concert grand." Although composed as part of a set, each piece stands on its own as a concert solo with individual themes and moods.

In an interview in 1941, Rachmaninov said, "What I try to do, when writing down my music, is to make it say simply and directly that which is in my heart when I am composing" Even though Moments musicaux were written because he was short of money, the pieces summarize his knowledge of piano composition up to that point.

The Andante cantabile is a contrast to its two surrounding pieces, explicitly named "funeral march" and "lament". The Presto draws inspiration from several sources, including the Preludes of Frédéric Chopin, to synthesize an explosion of melodic intensity.

Trio for flute, bassoon and piano

Harald Genzmer
(1909 – 1970)

- I. Lento – Allegro
- II. Andante tranquillo
- III. Finale. Vivo

Harald Genzmer was born in Blumenthal near Bremen on 9 February 1909. In 1928 he began to study at the Berlin Hochschule für Music with Paul Hindemith (composition, until 1934), Rudolf Schmidt (piano), Alfred Richter (clarinet) and Curt Sachs (musicology). From 1934 to 1937 he worked as a répétiteur, later as assistant conductor at the Breslau Opera House. In 1938 he began to teach at the Volksmusikschule Berlin-Neukölln, where also Hindemith had been teaching before. In the 1940's, he experimented with electronic instruments and devoted himself particularly to the "Trautonium" (an electronic instrument invented by Friedrich Trautwein).

He passed his military service as a clarinet-player in a music corps and, after the Second World War, in 1946, was appointed professor of composition and assistant director at the new Musikhochschule of Freiburg, then, from 1957 to 1974, at the Munich Hochschule für Musik. In Munich Genzmer has been leading the department of music of the Bavarian Academy of Fine Arts for ten years. He also became a member of the Academy of Fine Arts in Berlin and held important positions in many cultural political organisations like the GEMA. In recognition for his outstanding services as a composer and teacher, he was awarded a.o. the Gold Medal of the Bavarian Constitution (1998), the Arts Price by the Bayerische Landesstiftung (1996) and the Maximilian Order, the most distinguished Bavarian Cultural Award, in 1991. His works include all genres, with exception of opera.

The Trio for Flute Bassoon and Piano was written in 1973. Hugh Roberts and Todd Gibson-Cornish performed this piece together with pianist, Salina Fisher in the 2010 NZCT Chamber Music Contest and were the National Winners.

INTERVAL

Trio for oboe, bassoon and piano, FP 43

Francis Poulenc
(1899 – 1963)

- I. Lent – Presto
- II. Andante con moto
- III. Rondo. Très vif

During the 1920's Poulenc consciously began to pursue a neo-Classical ideal, fashioning many of his works in the style of Stravinsky and late Debussy. In his Trio for piano, oboe and bassoon written in 1926, the composer's first true chamber work, he imitated the French Baroque style, with its emphasis on clarity, balance, simplicity and a generous dose of humor. In a letter to the critic Claude Rostand, Poulenc admitted that "I love my Trio because it sounds clear and it is well balanced."

The Trio, which is cast in a traditional three-movement form (Presto, Andante, and Rondo), is imbued with elegant symmetries throughout. As Poulenc acknowledged, the first movement rather self-consciously emulates a Haydn Allegro, while the Rondo draws from the Scherzo of Saint-Saëns' Piano Concerto No. 2. Yet a sly sense of humor is never far beneath the surface. Early in the first movement, the oboe and bassoon play a mocking variation on the military bugle call "Taps," as angular piano chords provide a jazzy foundation that suggests Duke Ellington. Later in the movement the oboe offers some lyric phrases while the piano retorts with more splashy, descending chordal figures. The Andante is Mozartian in character, while the Rondo is brisk and whimsical. *Brian Wise, allmusic.com*

Bizet's Carmen Fantasy for flute and piano

Francois Borne
(1840 – 1920)

Borne's Carmen fantasy for flute is his only known work. Borne was a professor of flute at the Toulouse conservatoire of music around the turn of the 20th century, and is also known for making technical improvements to the flute. It is perhaps to show off the abilities of the improved instrument that he wrote this piece. Bizet's opera came under criticism when it was first performed, and Bizet died not long after, but it later became one of the most widely performed operas in the canon, and many of its themes are familiar even to non-concertgoers. Borne takes some of the most well-known of these, including the habanera, fate, and toreador themes, and combines and varies them into a work of considerable virtuosity.

Unfinished Portrait for flute, oboe, bassoon & piano

Salina Fisher
(1993 –)

In 2015, one hundred years since the birth of Douglas Lilburn, I've responded musically to an aspect of Lilburn's life that inspires and intrigues me greatly: his complex friendship with a fellow pioneer of New Zealand's artistic landscape, Rita Angus.

It is relatively recently that Angus's letters to 'Gordon' Lilburn have become available, and they provide a highly personal insight into the fascinating life and mind of an artist who is my role model for many reasons – her life-long devotion to her art; her curiosity, sensitivity, emotional intensity, and staunch feminist and pacifist ideologies (to name just a few). Her expressive and sincere letters to Lilburn also uncover the complexity of their association, bringing to light the significance of the artistic and personal influence these pivotal NZ artists had on each other.

The year after completing her first and well-loved watercolour portrait of Lilburn (1945), Angus embarked on a grand project that she would abandon years later – a second portrait in oils. The project presented many obstacles and was one she was hugely emotionally invested in: "Whereas the watercolour is an intimate portrait, this is the world!" Two years into the project she said "I have achieved more than I set out to do", but decided in 1954 that it would never fulfil her expectations, and wiped out his face in white paint and cut up the canvas to reuse.

Salina Fisher (b.1993) has recently graduated with a PG Diploma in Instrumental/Vocal Composition (Distinction) at *Te Kōkī* New Zealand School of Music under Prof. John Psathas and Michael Norris. She is the 2015 NZSO National Youth Orchestra Composer-in-Residence, and the 2015 Auckland Philharmonia Orchestra 'Rising Star'. Salina was the Overall Winner of the NZSO/TODD Young Composer Award in 2013 and 2014, and also received the Orchestra's Choice Award for her 2014 work, *Blushing Skies*. In 2014 she won the New Zealand School of Music Composers Competition with her work *Komorebi* for violin and vibraphone. As a violinist, she is a casual player in the New Zealand Symphony Orchestra, and has been Concertmaster of the NZSO National Youth Orchestra. Her works have been performed throughout New Zealand and in Germany, Beijing, and New York.