

## Te Koki Trio

Te Koki Trio comprises three full-time members of the staff from the Classical Performance programme at the New Zealand School of Music, Victoria University of Wellington.

### Jian Liu, piano

Chinese-American pianist Jian Liu, Lecturer in Piano at Te Koki, New Zealand School of Music, is a highly sought-after solo pianist and chamber musician. He has appeared on concert stages in China, Japan, Singapore, Portugal, Switzerland, Ukraine, the United States and New Zealand.

Jian Liu's performances have been broadcasted by various TV and radio stations including KPHO (CBS) in Phoenix, Arizona, CCTV in China, Suisse Romande Radio in Switzerland, and Radio NZ Concert in New Zealand. Phoenix New Times praised his playing as "if his life, and yours, depends upon his perfect execution". Marlborough Express commended that "he challenged the audience to let their emotions ride with the sounds."

In 2012, Jian Liu was a guest artist for the New Zealand International Piano Festival in Auckland and undertook a 10-concert national concert tour for Chamber Music New Zealand. In 2013, he has toured New Zealand with the complete Debussy Etudes, and he performed concerti with both Christchurch Symphony Orchestra and Orchestra Wellington in 2014.

### Martin Riseley, violin

New Zealand violinist Martin Riseley studied at Juilliard with Dorothy DeLay, where he completed Master of Music and Doctor of Musical Arts Degrees. He subsequently became Concertmaster of the Edmonton Symphony Orchestra for fifteen years, where he performed and premiered a large number of concertos. He has played chamber music with some of the leading musicians of our time, including Pinchas Zukerman, Yo Yo Ma and John Kimura Parker, and has held other concertmaster positions, including Interim Associate Concertmaster of the National Arts Center Orchestra, under music director Pinchas Zukerman.

Since returning to New Zealand to be Head of Strings at the New Zealand School of Music he has premiered John Corigliano's Red Violin Chaconne, given performances throughout the country of the complete Paganini caprices, and teamed up with Diedre Irons for regular recitals. He has also made the first CD recordings of some important chamber works of Douglas Lilburn and 'Meditations on Michelangelo' by Jack Body.

### Inbal Megidido, cello

Inbal has given many concerts in Europe, Asia and America. Among these are a recital in the Kennedy Center in Washington, D.C., Carnegie Hall in New York, her Berlin debut with the Berlin Symphony with Maestro Lior Shambadal at the Philharmonie and a recital at the Staatsoper. She has had performances and radio broadcasts with the Jerusalem Symphony under the direction of Sergiu Comissiona, live recital broadcasts in several countries including Israel, Germany, Spain, Ireland, New Zealand, the USA (Chicago - the Dame Myra Hess Concert Series - and New York's Bob Sherman Show on WQXR) and the Mishkenot Shaananim Music Center in Jerusalem.

She has performed and toured extensively with recital partner, pianist Saleem Abboud Ashkar. Inbal taught at Yale University for five years as assistant to Aldo Parisot, has given master classes at the Royal Academy of Music in Dublin, University of North Texas, University of North Carolina, the La Salle School for the Arts, the Yong Siew Toh Conservatory, Dublin International Master Classes Festival, and the Israel Cello Festival. She has received many awards and prizes. Since the age of six, she has been a recipient of the America Israel Cultural Foundation scholarship, under the patronage of Isaac Stern.

PROGRAMME



TAURANGA MUSICA  
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# Te Koki Trio



WHERE: Graham Young Youth Theatre,  
Tauranga Boys' College

WHEN: Sunday 14 June  
at 3.00pm

TICKETS: Adults \$32  
Youths \$10

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## Piano Trio in D minor Opus 11 (1846)

Fanny Mendelssohn (1805-1847)

*Allegro molto vivace*

*Andante espressivo*

*Lied. Allegretto*

*Finale. Allegro moderato*

Fanny Mendelssohn Hensel was a composer, pianist and conductor based in Germany during the first half of the nineteenth century. After Clara Schumann, she is the most widely recognized female composer from her era. Unfortunately this appreciation for Fanny's music has only emerged since the 1980s. She lived in a society that discouraged women from engaging in professional activities, and she was even hindered at times by her brother, Felix Mendelssohn. Both he and their father spoke against Fanny having her compositions published, which may have led to widespread acknowledgment of her musical talents. This negative reaction may have resulted from "jealousy, fear of competition, protectiveness or paternalism," as Marcia J. Citron describes in "Mendelssohn, Fanny," Grove Music Online.

Her husband, the painter Wilhelm Hensel (1794-1861), and her mother, Leah Mendelssohn (1777-1842) both stood behind Fanny Mendelssohn Hensel and encouraged her to distribute her works commercially. Her music was also received favourably by important members of the German arts community. In a letter to Felix Mendelssohn, Johann Wolfgang von Goethe (1749-1822) described Fanny Mendelssohn Hensel as Felix's "equally gifted sister."

Fanny composed at least 450 works, many of which are lieder ("songs"). Through that prolific output she would have had plenty of opportunity to develop skills as a composer, beyond the formal training she received and also exhibited the traits of a musical entrepreneur when she organized a regular series of salon performances at her home where the salon offered Fanny a prime opportunity to influence the art music community through programming and collaborations with distinguished artists of her era.

In 1846 Fanny Mendelssohn Hensel composed her piano trio opus 11 (for violin, cello and piano), which was premiered on April 11, 1847. Composed the trio as a birthday present for her sister Rebecka Mendelssohn (1811-1858) Fanny died suddenly of a stroke on May 14, 1847 and the opus 11 piano trio was published posthumously in 1850 by Breitkopf & Härtel.

## Piano Trio (2005)

Gillian Whitehead (1941-)

1st Movement

2nd Movement

One winter morning, a short walk from the marae at Waihi, on the southern shore of Lake Taupo, I stood on the shore to watch the sun rise. Behind me, a waterfall lead to a small stream that flowed into the lake, imposing its own patterns on those of the lake. The water was uniformly grey, but as the sun rose, for a moment the tops of the ripples were golden, with darker valleys between, before the whole area was flooded with light. So the ideas behind this trio have to do with the changing perspectives of patterns in water – in the bubbling of streams, the tumble of a waterfall, in the spiraling eddies where stream meets lake at sunrise.

In the opening movement, a group of short themes and ideas initially form a mosaic-like section, which recurs in developed and varied forms around more reflective passages. The second movement reverses the first, in that slow, sustained sections are interrupted by more energetic material, and the final movement draws all the previous ideas together.

INTERVAL

## Piano Trio in G minor Opus 17

Clara Wieck Schumann (1819-1896)

*I. Allegro moderato*

*II. Scherzo. Tempo di Menuetto*

*III. Andante*

*IV Allegretto*

A child prodigy as a pianist, Clara Wieck (marrying Robert Schumann in 1840) maintained a concert career for over sixty years, and was one of the first solo pianists to perform from memory. She was also a pioneer along with Liszt of the solo recital, that given without assisting artists, and was renowned for her fidelity to the score in an age of great licence. She was in a sense Robert's advocate, for in an age where piano composers performed their own music, but he did not. She performed his Papillons in concert at the age of 12. Her career connected her to many of the luminaries of the time, and she played for Paganini and Goethe, as well as Chopin and Mendelssohn, and developed important friendships with Joachim and Brahms. This trio dates from 1846, in the happiest time of her marriage to Robert when she was also taken up with raising their eight children. The lyricism of the first movement is poignant and yearning, the scherzo showing her connection to Chopin, and the short slow movement exhibits the importance in the nineteenth century of the German lied tradition. The song was the foundation of the art of such composers as Schubert, Brahms and Schumann, and it is no less here. In the finale, Clara Schumann keeps much of the geniality that precedes it, opting for understatement in the darker emotions she explores, with some melancholy chromatic lines.



**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

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