

Trio Amistad

Based in Wellington these three experienced professional musicians recently formed Trio Amistad to explore repertoire for this unusual combination of instruments. Including a new work by John Psathas for solo guitar: Muisca

Flautist **Rebecca Steel** began her flute studies at the age of 11 and professional career with the Christchurch Symphony Orchestra at the age of 16. She has worked with the Opera and Ballet Orchestra in Sydney, NZSO, Orchestra Wellington and the Philharmonia in London. In 2011 Rebecca returned to live in Wellington where she works with the orchestras and her favourite pianists and instrumental colleagues in recital and chamber music programmes.

Simon Brew on saxophone holds a Masters of Music from the Artez Conservatorium in the Netherlands. He has been a contract player for, the NZSO, Rotterdam Philharmonic Orchestra, Netherlands National Orchestra, Auckland Philharmonia and Netherlands Blazers Ensemble. Simon has toured internationally Saxcess, Tango Virtuosi and the Four Baritones and has recently been appointed the new Director of Music for the Royal New Zealand Air Force Band.

Classical guitarist **Jane Curry** completed a Doctorate in Musical Arts at the University of Arizona. During her time overseas she was prize winner in a number of international competitions in North America. She has performed in England, Scotland, Spain, Mexico, Tahiti, Canada, and throughout the United States. Her travels have nurtured an interest in cultural and musical hybridism in classical repertoire. Her additional degree in theatre studies and time spent in both the United Kingdom and the United States has fostered a keen interest in the potential for collaborative and cross-disciplinary work in musicology, ethnomusicology and performance. She is head of the guitar programme at the New Zealand School of Music, Wellington.

PROGRAMME



TAURANGA MUSICA
2015
concert series



*in association with Chamber Music New Zealand
proudly present*

Trio Amistad



TAURANGA MUSICA
2015
concert series

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: Tauranga Park Auditorium
383 Pyes Pa Rd, Tauranga

WHEN: Sunday 17 May
at 3.00pm

TICKETS: Adults \$32
Youths \$10

IN ASSOCIATION WITH:



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& 1107AM INTERESTING TALK & NEWS AS IT HAPPENS



Trio Sonata VI BWV 530 arr. Eric Dussault

Johann Sebastian Bach (1685-1750)

- I. Vivace
- II. Lento
- III. Allegro

Originally written for the organ or pedal clavichord, a practice instrument for organists, the six trio-sonatas are monuments to polyphony, crafted to perfect the technical skills of Bach's son Wilhelm Friedmann.

They require the right and left hands to play independent melodic lines on separate keyboards, while the feet play the basso continuo. The two upper voices engage in dialogue, exchange motives, are at times inverted, and constantly interweave.

Bach had previously used many of the movements of these sonatas in other works for different ensembles, so this seems reason enough to transcribe them for our unique combination.

Histoire du Tango for saxophone and guitar

Astor Piazzolla (1921-1992)

- I. Café 1930
- II. Bordello 1900

Piazzolla is famous for his reinvention of the tango, the Argentinian national dance. Born in Argentina, he spent most of his childhood in New York returning to Buenos Aires in 1937. His father taught him the bandoneon, the staple instrument of tango ensembles, enabling him to play with some of the leading bands in Buenos Aires. On the recommendation of Rubinstein he began to study composition with Ginastera and, in 1953, he got a scholarship to study with the legendary Nadia Boulanger, who convinced him to concentrate on the tango instead of trying to compose in the style of Bartók, Stravinsky and Ravel. His Nuevo Tango met with resistance on his return to Argentina, but his international career blossomed.

"Histoire du Tango" traces its development in 30-year leaps, from its provocative beginnings in the bordellos to the style of the thirties café culture.

Winter impressions for Trio

Sergio Assad (1952)

- I. The Frozen Garden
- II. Blue solitude
- III. Fire place

Sergio Assad is perhaps best known for the Grammy winning classical guitar duo the *Assad Brothers* - which he formed in his early teens with his brother Odair Assad. Since then he has contributed over 50 original works plus numerous arrangements for guitar in solo, duo and chamber settings. Born into a musical family in São Paulo, Sergio was immersed in the folk melodies of Brazil, learning traditional musical forms from his father, as well as studying composition and conducting at Escola Nacional de Música in Rio de Janeiro. He has collaborated with a number of revered musicians including Dawn Upshaw, Gidon Kremer and Yo Yo Ma.

Winter Impressions was written in 1996 for TrioConBrio and dedicated to Andrea Foerderreuther - the classical guitarist in the group. In this arrangement, saxophone replaces the viola (in the original instrumentation), the outside movements are striking in their use of irregular meters and high energy tempi. The middle movement, *Blue Solitude* is contemplative, with long melodic lines underpinned by lush, jazz inspired chords in the guitar.

INTERVAL

Petite Suite arr. Timothy Kain

Claude Debussy (1862-1918)

- I. En Bateau (Sailing): Andantino
- II. Cortège (Retinue): Moderato
- III. Menuet (Moderato)
- IV. Ballet: Allegro Giusto

Originally a suite for Piano, four hands, The Petite Suite has been transcribed many times.

The first two movements are settings of poems by Paul Verlaine. "En Bateau", is an erotic scene set on a skiff floating across dreamy, moonlit water. "Cortège" pictures a genteel lady preceded by her pet ape, the train of her dress carried by a helper; the ape and attendant both peek under her dress, but she ignores their lustful looks.

"Menuet" conjures the elegance and manners of the eighteenth century dance, whilst in "Ballet" Debussy is paying respect to Delibes and Chabrier, composers whose scores are filled with grace and clarity.

Muisca, new work for solo guitar

John Psathas (1966)

- I. Soledad
- II. Chia
- III. El Dorado

Commissioned with the help of funding through Creative New Zealand, this is John's second work for solo classical guitar and is testament to the flexibility and imagination of the composer, given the idiomatic challenges of writing for classical guitar. The title of the work *Muisca* refers to the Chibcha-speaking people that formed the Muisca Confederation of the central highlands of present-day Colombia's Eastern Range. They were encountered by the Spanish Empire in 1537, at the time of the conquest.

The opening movement *Soledad* is the Spanish word for solitude - 'a different experience from loneliness; solitude can be empowering, and energising' (notes from the composer). The layered contrapuntal soundscape of this opening movement presents several different strands of conversation at the same time - from a murmured bass, an ostinato middle voice through to the most outspoken melody of the three in the treble. Rhythmically compact and driving through to the middle section of chords with their asymmetric rhythms punctuated by percussive and harmonic flourishes. Chia is the more introspective of the three movements, the title comes from the mythology of Colombia pre European settlement and is the name of a goddess Chía 'the one who is like the moon'. Energetic tempi and driving rhythms feature strongly in the closing movement *El Dorado*, the title of which translates to 'the gilded one' and references the name of a Muisca tribal chief who covered himself with gold dust and, as an initiation rite, dived into the Guatavita Lake. Later, it became the name of a legendary "Lost City of Gold".

Danse Espagnole from La Vida Breve, arr. Owen Moriarty

Manuel de Falla (1876-1946)

Manuel de Falla's opera *La Vida Breve* (Life is Short) is seldom performed today but its orchestral sections are, especially the second act music published as "Interlude and Dance".

Falla was at the vanguard of a move toward musical exchange, aiming to raise the profile of Spanish music.

He wrote several articles on new music, especially that of Stravinsky and Debussy, saying "our natural music has not only been the source of inspiration for many of the most illustrious modern foreign composers, but has served to enrich their means of musical expression".

The joyous, colourful dance from Spanish composer Manuel de Falla's opera *La Vida Breve* is an expression of Falla's enthusiasm for the musical traditions of his homeland.



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