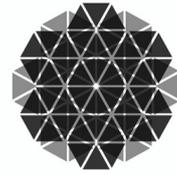


“This concert is presented in association with
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Chamber Music
New Zealand

- Piano Trio No.3 in c minor, op.1** **Beethoven**
- I. Allegro con brio
 - II. Andante cantabile con Variazioni
 - III. Minuetto. Quasi allegro
 - IV. Finale. Prestissimo

Beethoven's decision to publish three piano trios as his Op. 1- his calling card to the world - was a mark of his coming of age in his own eyes, but little is known about when he began writing them or when he finished them. When all three trios were played at Count Lichnowsky's palace, probably in 1793, Haydn praised them but advised Beethoven to hold off publishing the third one, which was the boldest (and most Beethovenian) of the set. Haydn thought that including it in Beethoven's first publication would be a bad career move, because it would be hard to understand and be badly received; Beethoven, who thought the third trio the best of the set, didn't want to hear Haydn's reasons, and ascribed his advice to jealousy or ill will. In fact, Haydn was predicting exactly what Beethoven would be hearing from critics for the rest of his life. But the trios, published in 1795, were a hit with the buying public: the next year, in advertising Beethoven's Op. 2 piano sonatas, the publisher mentioned the public's approval of Op. 1.

Gareth Farr “Ahi”

- I. Semplice ma espressivo
- II. Scherzo
- III. Interlude
- IV. Finale

In January 1998 Gareth Farr was commissioned by the James Wallace Charitable Trust to write this Piano Trio for the Ogen Trio, Katherine Austin, Lara Hall and James Tennant. Taking its subtitle *Ahi* from the Maori word for “fire”, it received its debut performance in Auckland, NZ in March 1998 in the presence of the composer. The style of the work varies in each of the four movements: the flavour of a French lullaby predominates in the first; an intense and unrelenting second movement harbours overtones of a Russian military factory; whilst a Balinese pop-inspired fourth movement contains numerous gamelan-like effects. The brief third movement is merely a quiet interlude, with a melodic reference to the first movement. The composition stands in stark contrast to Farr’s previous works. He has experimented with stripping away the density characteristic of past compositions in favour of clearer textures, exploring classical form, and allowing a simplicity of line to come through and speak for itself.

(Retrieved from <http://sounz.org.nz>)

INTERVAL

Piano Trio No.4 in E minor, Op.90 “Dumky” Dvořák

- I. Lento Maestoso
- II. Poco Adagio
- III. Andante
- IV Andante Moderato
- V. Allegro

The spirit of folk music, which is to say folk stylizations, since the melodies are inevitably his own, is at the heart of Antonín Dvořák’s mature compositions. In his Op. 90, the last of the great Bohemian’s four trios for piano, violin, and cello, he is both at his most original and his folksiest: even the formal layout is derived from the music of “the people” rather than from a classical style.

The Trio was completed in Prague in 1891, following a string of successes and unprecedented acclaim within and outside the Czech borders. Dvořák had recently been appointed professor of composition and instrumentation at the Prague Conservatory. An honorary doctorate from Cambridge followed. In Germany the Hussite Overture (from 1883) and the recent G-major Symphony (Op. 88) were rapturously received; the likewise recent E-flat Piano Quartet, Op. 84, and the Piano Quintet in the same key (written three years earlier), Op. 81, met similar approbation at their first Vienna performances and then throughout Germany. England, which had already capitulated to him and his creations a decade earlier, was honored (in Birmingham) with the world premiere of his Requiem in October of ’91, several months after his being invited to assume the directorship of the newly established American Conservatory of Music in New York, resulting in a four-year-long sojourn on these shores. It was in all a good year. A very good year.

The subtitle of the Op. 90 Trio, “Dumky” (plural of dumka), describes the style of all six of its movements, a dumka being a Slavic (some sources state specifically Ukrainian) folk song marked by abrupt changes from doleful to exuberant. Op. 90 was introduced in February of 1891 by violinist Ferdinand Lachner, cellist Hanus Wihan, to whom Dvořák would later dedicate his Cello Concerto, with the composer at the piano. The performance took place in conjunction with Dvořák’s being awarded an honorary doctorate by the Charles University of Prague. Tradition has it that pre-publication proofs were read by his good friend Johannes Brahms while Dvořák was in America.

Trinity Trio

The Trinity Trio was formed in 2013 at the University of Auckland School of Music. As a group they won the prestigious Pettman/ROSL Scholarship, which was hosted in New Zealand. This gave them the opportunity to give more than 12 concerts around the UK – including at the Edinburgh Festival, the Lake District Summer Music Festival and at St James's Piccadilly. When the trio was invited to perform at the Akaroa Music Festival in Christchurch in 2014, they met Tasana Nagavajara who invited them to Thailand to perform for the Siam Society in Bangkok, Pattaya and Khon Kaen, and in Hua-Hin for the New Zealand Embassy's 80th Anniversary Concert. Not long after their performance tour the Trinity Trio performed in the Chamber Music Competition in University of Auckland and reached the finals. In 2015 the trio went to music festivals in France, Germany and Italy. They also participated in the Brahms international chamber music competition in Pörschach, Austria, received the highest mark in round one and reached the finals.

Tina (Inah) Kim has been under the tutelage of Rae de Lisle since the age of 12 and has completed her master's degree in performance music at the University of Auckland. In 2011 she won the Auckland University's Gala Concerto Competition. In the same year she received the blues award for music at the University. As a solo pianist Tina participated in the Aspen International Music Festival in Colorado USA. Tina has performed recitals as part of the Lewis Eady emerging artist concert series. In 2012, she was a soloist with the Auckland Symphony Orchestra and was again invited to perform in 2014. Tina also received first prize at the 2012 National Young Performer Awards.

Sally Kim is a third year student at the University of Auckland studying with Edith Salzmann. She started playing the cello at the age of 6 and she received ABRSM grade 8 at the age of 13. She won the New Zealand Secondary Schools Chamber Music Contest for two consecutive years, 2011 and 2012, and the Pettman/Royal Overseas League Scholarship in 2013 and was awarded the highest mark in her category in Padova International Competition in Italy 2013. Sally has made many appearances in international stage since the age of 17.

Stella Kim has completed Master of Music with first class honours in violin performance with Elizabeth Holowell at the University of Auckland. She will commence her Doctoral studies on full scholarship at the Fred Fox School of Music, University of Arizona in 2016. In September 2015, her ensemble, the Trinity Trio competed to the final of the Brahms International Competition in Austria. This Trio was invited to France by The Fine Arts Quartet and performed in the Pablo Casals Festival. She has appeared as a concerto soloist with the St Matthews Chamber Orchestra, the University of Auckland Symphony, the Devonport Chamber Orchestra, the Aotea Symphony Orchestra and the Westlake Symphony Orchestra. She held the position of Concertmaster of the University of Auckland Symphony Orchestra for three years and of the Westlake Symphony and Chamber Orchestras for 4 years. Stella was awarded 'First in Course' for eight courses in her University Bachelors degree. In 2016, Stella won an apprenticeship with the New Zealand Symphony Orchestra and a position on the casual list of the Auckland Philharmonia Orchestra.