



## Chamber Music New Zealand

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

### **Trio Éclat**

#### **Hungarian Dance Suite No.1      Johannes Brahms**

- I.    Dance No. 6: Vivace**
- II.   Dance No. 16: Con moto - Presto**
- III.  Dance No. 7: Allegretto - Vivo**
- IV.  Dance No. 13: Antantino grazioso - Vivace**
- V.    Dance No. 5: Allegro - Vivace**

Vienna acted as a cultural magnet for composers during the 18<sup>th</sup> and 19<sup>th</sup> centuries, and Brahms was one of many who settled there. Before moving to Budapest, Brahms worked as an accompanist with the Hungarian violinist, Eduard Reményi. Due to both the proximity of Budapest in relation to Vienna, and also his working relationship with Eduard, Brahms became influenced by Hungarian music.

Brahms wrote 21 Hungarian Dances, published in four books between the years 1869 to 1880. He originally wrote the pieces for piano, four hands, however Brahms and also other composers such as Antonín Dvořák arranged the works for a vast array of instrumentation. The most well known arrangements were those written for orchestra, and in the years that followed their release the dances became some of Brahms most popular and profitable works.

Clarinetist Michael Webster wrote the arrangement of Hungarian Dance Suite No.1 that is being performed by Trio Éclat. Michael is the Professor in Clarinet Performance at Rice University, and has arranged and recorded many works for wind trio with his wife, flautist, Leone Buyse. They both travelled to New Zealand in 2009 to premiere their arrangements of Hungarian Dance Suite No.1, and also Bizet's Children's Games, both of which feature on today's programme.

## **Sonatine for Flute and Clarinet (1961)      André Jolivet (1905-1974)**

- I.    Andantino**
- II.   Quasi cadenza**
- III.  Intermezzo**

André Jolivet, born in France, is one of the core composers who helped shape French avant-garde music style of the 20<sup>th</sup> Century. He was experimental as a composer and underwent many aesthetic ideal changes throughout his musical career.

Born in a very artistic family (his father a painter and his mother a pianist), it was probably inevitable that Jolivet developed an interest in the arts early in his life. However, he became a primary school teacher at his parents' insistence whilst still pursuing his music study. In 1927, Jolivet attended Arnold Schoenberg's first Paris concert and was captivated by atonal music, which led him to become the only European student of Edgard Varèse.

Jolivet's intent as a composer throughout his career was "to give back to music its original, ancient meaning, when it was the magical, incantatory expression of the religious beliefs of human groups." He consistently drew his ideas from both ancient and modern musical influences and was particularly interested in ancient musical instruments.

## **Etudes Op.25 No.1 *Aeolian Harp* and No.12 *Ocean*      Chopin**

Chopin's second set of twelve Etudes was published in 1837 and was dedicated to Franz Liszt's mistress, Marie d'Agoult. Etude No.1 in A flat Major is commonly known as the "Aeolian Harp" for its rapid arpeggios and sustained upper melody. This Etude is also known as "The Shepherd Boy" after Chopin advised a student to visualise a shepherd boy playing the melody on his flute while seeking shelter in a grotto to avoid a storm.

Etude No.12 in C minor popularly known as the "Ocean", consists of rising and falling arpeggios that illustrate dramatic and powerful waves of the ocean.

## **INTERVAL**

### **Little Trio, Op.26b for flute, clarinet and piano (revised 2015)**

**Anthony Ritchie**

Little Trio is a re-arrangement of the composition Little Quartet for flute, clarinet, viola and piano, written in 1987. The original version was commissioned by The Zelanian Ensemble (Uwe Grodd: flute, Debbie Rawson: clarinet, Donald Maurice: viola, Rae De Lisle: piano), with financial assistance of The Arts Council of NZ. Little Trio was requested by Trio Éclat for their Chamber Music New Zealand tour in 2016.

The piece is in one movement, with slow and fast sections connected by a similar melodic idea that gets transformed during the piece. The dark, brooding opening leads to a quasi-improvised passage, which features chromatic motifs. The atmosphere lightens as the main theme is presented in a brighter mode, and the music gradually accelerates and gets louder, bursting into a fast section. This section features a stealthy second theme, played initially on the clarinet in its low register. As the piano takes up the theme the other instruments chatter above it, in a mocking manner. A quieter interlude leads the music back to the fast section, and the music breaks into a dance in compound time. The mood darkens one more

time before rising into an energetic coda.

## **Chôros no. 2 for Flute and Clarinet (1924) Heiter Villa- Lobos (1887-1959)**

Heiter Villa- Lobos is often considered Brazil's most acclaimed musician and the single most creative figure in 20th century Brazilian art music.

Villa- Lobos' music embraces both Brazilian folk music as well as European classical tradition (from his study days in Paris).

The word *chôro* is derived from the Portuguese *chorar* which means "weeping", "lament" or "cry", and refers to the type of, mainly instrumental, popular music that first appeared in Rio de Janeiro in the latter part of the 19<sup>th</sup> Century. The musicians, called *chorões*, performed at night on the streets, cafes and at social events. They used both African and European instruments, and the musical style was highly spontaneous showcasing virtuosity of individual players and improvisation skills.

More than any of his works, Villa- Lobos' *Chôros* series (there are 14 in total), is considered to be his greatest master piece. All of them were composed while he was in Paris and they include arrangements for vast instrumental groups.

## **Jeux d'enfants ("Children's Games") Op. 2                      Bizet/Webster**

- I. *L'escarpolette* (The Swing) Reverie
- II. *La toupie* (The Top) Impromptu
- III. *La poupée* (The Doll) Berceuse
- IV. *Les chevaux de bois* (The Merry-Go-Round) Scherzo
- V. *Le volant* (The Shuttlecock) Fantaisie
- VI. *Trompette et tambour* (Trumpet and Drum) Marche
- VII. *Les bulles de savon* (Soap Bubbles) Rondino
- VIII. *Les quatre coins* (Puss in the Corner) Esquisse
- IX. *Colin-maillard* (Blindman's Bluff) Nocturne
- X. *Saute-mouton* (Leapfrog) Caprice
- XI. *Petit mari, petite femme* (Little husband, Little Wife) Duo
- XII. *Le bal* (The Ball) Galop

Bizet/Webster *Jeux d'enfants* ("Children's Games") Op. 22, is a set of twelve miniatures composed by Georges Bizet for piano duet (piano four hands) in 1871 when Bizet was 33. It's a suite of a dozen miniatures, each a minute or two long, suggesting the simple games and innocence of very young children. The twelve movements are contrasting in style and character with each movement telling a short story of the title given. .

This arrangement for flute, clarinet and piano was transcribed and edited by Michael Webster, a Professor of Music at Rice University's Shepherd School of Music

## **Trio Éclat**

**Evans Chuang** is an established pianist and holds a Master of Music from the University of Auckland and a Bachelor of Music from the University of Canterbury. As an active chamber musician, he has performed with members of the Auckland Philharmonic Orchestra. Evans

has also been appointed as an accompanist for The University of Auckland, University of Canterbury, National Academy of Singing and Dramatic Art, and the New Zealand Opera School.

Flautist **Christine Kim** successfully completed her Advanced Studies with Professor Mirjam Nastasi at Freiburg Musikhochschule in Germany. Since returning to New Zealand in 2013, Christine has been an active freelance musician, with a passion for teaching and a special love of woodwind chamber music.

**Rowan Meade** is a masters graduate in performance clarinet with highest honours from the Sibelius Academy of Music in Helsinki, Finland. Rowan has been frequently invited to play with orchestras such as the Finnish Radio Symphony Conductors Orchestra and Sibelius Academy Symphony, and since his return home to New Zealand in 2013 he has had a busy playing schedule with orchestras around the country.