

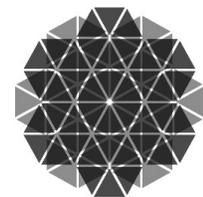
MAZZOLI TRIO

Shauno Isomura (violin)

Julie Park (viola)

Sally Kim (cello)

Anthony Ritchie <i>Spring String Trio</i>	9'
Schubert String Trio in B-flat Major, D. 47	19'
Françaix String Trio	14'
Interval	
Haydn String Trio in G Major, op. 53, no. 1	9'
Dohnanyi Serenade for String Trio	22'
Missy Mazzoli <i>Lies you can believe in</i>	7'



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

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NOTES

Anthony Ritchie - Spring String Trio

One of New Zealand's foremost composers, Anthony Ritchie has composed over 180 compositions during his career, with many of his works being published and performed in countries abroad including the UK, Europe, Asia and the USA. His symphonic works have received critical acclaim worldwide, in particular the Atoll recording of *A Bugle Will Do* (2011) which was named "classical album of the year" by The Listener and included among the "CDs of the year" on Music Web International. Currently an Associate Professor of composition at Otago University, Ritchie has maintained a strong connection with his home country despite his international success.

Dedicated to Sir Robert Jones on the occasion of his birthday, the *Spring String Trio* was written and premiered by three celebrated string students of the New Zealand School of Music. The work is a playful and often humorous string trio which incorporates elements of popular music and classical music, combined with the melodic qualities of the traditional music of Eastern Asia.

Franz Schubert - String Trio in B-flat Major, D. 471

The String Trio in B flat major, D. 471 was one of two string trios composed by Franz Schubert. The work is often performed as a single movement trio, however there is a second movement of thirty nine bars in which was left incomplete. Despite the rest of the work never being finished, the first movement is a much loved addition to the string trio repertoire and is considered a chamber music masterpiece.

The string trio was composed by Schubert at the tender age of nineteen and his admiration of the Viennese masters, including Mozart and Haydn, is apparent in the transparency and classicism of the work. The trio suggest a slightly wistful mood in the singing melody lines, occasionally interrupted by bold rhythmic outbursts and garnished by playful bowing patterns and articulations (variety of attack to notes). Schubert leaves plenty of room for the players to add and interpret his joking moments, making every performance of this work quite unique.

Jean Françaix - Trio à cordes (String Trios)

Jean Françaix dedicated his string trio to the Pasquier Trio, a significant and well-known French family ensemble. It was composed in 1933 when Françaix was only 21 years of age, yet his work

prominently embodies and portrays his colourful personality along with several characteristics we have come to identify with the French: urbane wit, sophistication, and flair.

The work comprises of four very contrasting and individual movements. The first movement: (Allegretto vivo) is an energetic yet intimate conversation among the three instruments. The whole of the movement is directed to be played with mutes and the viola plays a special motif spelling the name B.a.c.h in converse, the notes B, C, A, B-flat corresponding to HCAB in German musical notation. The Scherzo that follows is full of spontaneity and spirit, now without the mutes, hinting at jazz influences here and there. The third emotional, slow movement (Andante), is set in a gloomy A minor key, where the violinist holds an expressive tune which is passed around the group, again like a conversation. The Finale begins in an explosive manner which beats the Scherzo in sheer, sparkling drive. The work ends unpredictably, disappearing away in a calm yet pointed pizzicato gesture.

--Interval--

Franz Joseph Haydn - String Trio in G Major, op. 53 no. 1

The origins of the classical string trios emerge from divertimentos, a genre of music which were composed for small ensembles and performed as musical entertainment. Franz Joseph Haydn was a prominent leader in the development of string trios in his time. While Haydn was employed as the kapellmeister for the wealthy Esterházy family, he dedicated and composed 123 trio works for the combination of baryton, viola and cello. Nikolaus I, the Prince of Esterházy was a music lover who played the baryton; a bowed string instrument characterised by many strings at the front and back of the instrument which are stroked and plucked simultaneously.

Haydn produced three trios of Opus 53 which are identical to the piano sonatas Hob. XVI/40-42, written in 1784. Unfortunately, we are unable to find out which of the version is the original, nor who made the transcription - whether Haydn himself or an associated musician. As piano works they are pleasant, however, the string trio versions are full of depth and cheekiness through the multi-coloured part writing. This Trio in G major, is composed in two contrasting movements. The first movement: 'Allegretto ed Innocente', being cheerful yet emotional followed by the brisk and exciting 'Presto'.

Ernst Von Dohnányi - Serenade Trio in C Major, op.10

Dohnányi (Dohnányi Ernő in Hungarian) composed his Serenade in C major for String Trio in 1904 at the age of 26. By this age, he was already an internationally renowned pianist and an important figure at home in Hungary, where his influence was wide reaching.

The Serenade is structured in five fairly short movements. It commences with a brisk march, as did many 18th-century serenades, where a march implied a symbolic entrance of the wealthy and prestigious person who had put on the evening's entertainment. Dohnányi's opening bars comprise some of this pomp, yet quickly descend into something more playful. Although Dohnányi claimed to be not much attracted to folk music, the march's second theme has an extremely Hungarian flavour.

After the melancholic romance movement, the fugue-like scherzo generates a lot of nervous energy, and occasionally a sense of chaos.

The fourth movement is a theme and five variations, the first three of which are extensions of the theme's mood and may strike the listener more as further strains of the theme than variations.

The work is then rounded off with the rondo which features bold double-stop exclamations and running scales, very much in the spirit of the opening march.

Missy Mazzoli - Lies you can believe in, for string trio

Missy Mazzoli is considered one of America's leading music composers and has written extensively for various musical settings spanning full length operas to electronically amplified chamber music. Much of her music delivers elements from modern music genres such as punk and electronica into a classical instrument setting and *Lies you can believe in* is no exception. The layering of tones within the strings and the rhythmic drive very much resemble the sound of electronic music, but are presented with an improvisational feel much like that of traditional Bulgarian and Romanian folk music.

According to Mazzoli, she aimed to create her own "lie" - an invented and embellished urban folk music. The "lie" in the title does not represent "untruths", but rather referring to the old-fashioned word for an "improvised and embellished story". 'This type of lie is not malicious,' she explains, 'the process of invention and the telling of the tale are ultimately more important than the truth behind the account.' This work is 'an improvisatory tale, touching upon the violence, energy, and rare moments of calm one finds in a city.'

BIOGRAPHY

The Mazzoli Trio was formed in 2015 by students from the University of Auckland and Pettman National Junior Academy of Music. Shortly after their formation in New Zealand, the group quickly gained international attention after being invited to perform in the 2nd International PAMS Music Summit held in Beijing, China. Their recital in Beijing was celebrated with a standing ovation for their engaging performance and the trio were praised for presenting the most unique selection of works at the summit.

Between them the three members of the group, Shauno Isomura (vln), Julie Park (vla), Sally Kim (cello) have already achieved a great deal of individual success. Competition accolades include the NZCT Chamber Music Contest (2011 and 2012), Pettman/Royal Overseas League Scholarship Competition (2013), the CMNZ Auckland Chamber Music Society Prize Competition (2014, 2015 and 2016) and the Carl & Alberta Rosenfeldt Chamber Music Prize. Members of the trio have made concerto appearances including with the Baden Baden Philharmonia Orchestra, Auckland Philharmonia Orchestra and the University of Auckland Symphony Orchestra. Most recently, the Mazzoli Trio performed concerts at the International Akaroa Music Summer Festival, featured as the official ensemble in residence

Shauno

New Zealand born Japanese violinist, Shauno Isomura, has just completed his Bachelor of Music Performance with Violin (Hons) at the University of Auckland, Tutored by Stephen Larsen. He currently plays on the Giovanni Francesco Pressenda Violin (Joannes Franciscus Pressenda q. Raphael, fecit Taurini, anno Domini 1845) in honour of Stephen Managh.

He has performed concerts in Japan, Germany, Australia, Malta, and throughout New Zealand. He also was recently invited to perform in Salzburg, Austria and Fiuggi, Italy. Shauno has had concerto appearances with the Auckland Philharmonia Orchestra and the University of Auckland Symphony Orchestra, and was concert master of the latter.

He is a prize winner in many major competitions including the Salzburg Grand Prize Virtuoso International String Competition (1st place), KBB/APO National Young Performers Competition (1st place), University of Auckland Graduation Gala Concerto Competition (1st place), Salut International Music Competition (2nd Place), and the Pettman Concerto Competition (1st place). He was awarded the Dame Malvina Foundation Arts Excellence Award of 2016.

As an active and passionate chamber musician, He has been the lead violinist of several ensembles including the 'Mazzoli Trio', 'Isomura Brothers', 'Nova Trio', 'Maggiore Quintet', 'Akato Trio', 'Spiritoso Quintet', 'Long Bay College Chamber Orchestra', 'The University of Auckland Symphony Orchestra and the 'Pettman Quintet' with many of their performances

frequently being broadcasted on National Radio. His concert as the Pettman Quintet, held at the Michael Fowler Centre was broadcasted live on Radio NZ, receiving an outstanding concert review. His chamber groups have been a winner of the 2014, 2015 and 2016 Chamber Music New Zealand Auckland Music Society Prize, Finalist of the 2013, 2014 and 2015 Royal Overseas League, Finalist of the 2013 University of Waikato Chamber Music Competition and a Gold award at the Australian International Music Festival in which they were invited to perform at the Opening Ceremony. In particular, The Mazzoli Trio was invited to Beijing as a representative of New Zealand for the 2nd PAMS Music Summit in 2015 and the Isomura Brothers were invited to perform recitals on the Cunard Queen Elizabeth - Queens Room Recital Hall. Most recently Shauno collaborated with violinist Jonathan Morton (Scottish Ensemble) from the UK and NZ pianist Stephen De Pledge for Ernest Chausson's Concerto for Violin, Piano and String Quartet.

Sally Kim

Sally Kim studied at University of Auckland under Edith Salzmann. She started playing the cello at the age of six and received ABRSM at the age of 13. She won two major National awards in New Zealand including NZ Secondary Schools Chamber Music Contest for two consecutive years, 2011,2012, and Pettman/ROSL Scholarship in 2013. She also achieved some successes in international competition such as, being awarded the highest mark in her category in Padova Competition in Italy 2013, and also her chamber group was one of the finalist of the 22nd International Brahms Competition in Pörtlach, Austria, 2015.

She has made international appearances in international stages since the age of 17. SHE appeared in concerts at the Pablo Casals Music Festival in France, Lake Garda Summer Music Festival and The Chigiana International Music Festival in Italy. In 2014, with Trinity Trio, she gave 15 concerts in UK, in leading venues such as St James Piccadilly in London, Edinburgh Festival in Scotland. The following year, she was selected to represent University of Auckland and gave a performance with Mazzoli Trio in Beijing Conservatorium of Music through Asia Pacific Alliance of Music. In 2016, Sally was invited to record a newly composed string quintet piece called "The Spirit of ASEAN" in Thailand. Through the support of The NZ Embassies across ASEAN countries, she gave eight recitals with sister violinist Stella Kim in Singapore, Malaysia, Phillipines and Timor-Leste accordingly. As the cellists in the Trinity Trio, Sally toured to 10 centres as part of a CMNZ regional tour.

Julie Park

Julie completed a Bachelor of Music (viola) at the University of Auckland with Stephen Larsen. She has had many orchestral experiences such as being principal viola in the Westlake Orchestras, the Korean Symphony Orchestra, Auckland Youth Orchestra, University of Auckland Orchestra and the NZSO National Youth Orchestra (2016). She has recently been accepted as a

casual member of the New Zealand Symphony Orchestra and the Auckland Philharmonia Orchestra. After switching to the viola from the violin in 2012, the first award she gained was the “Under 18 Prize” in the Auckland Youth Orchestra Soloist Competition. She has had Master classes with Mark Bennett and Robert Ashworth, and has also been accepted to the Carl Flesch Akademie International Master Class in Germany receiving lessons from Professor Hartmut Rohde. During this course, she was nominated to perform a concerto with the Baden Baden Philharmonia Orchestra and obtained the ‘Ruth-Flesch-Gedachtnispreis’ award/scholarship. In her first year studying at the University of Auckland (2014), she gained ‘First in course Award’ for Performance in both semesters one and two, and in the first semester of her second year (2015), she gained ‘First in course Award’ in Chamber Music Performance. In early 2016, she was awarded the Winifred Stiles Viola Prize and the Spring Prize for String Player as a result of receiving the highest mark in performance. Being the recipient of the “Sagar-Vandewart Scholarship for String Players” in 2014, in 2015, she was awarded the ‘Auckland Centennial Music Festival Scholarship’, the ‘Winifred Stiles Viola Scholarship’, as well as the ‘Constance Herbert Memorial Scholarship’. She was also the winner of the Viva La Viola competition in 2016. In April 2015, Julie was nominated to attend the 2nd Summit of the Pacific Alliance of Music School (PAMS) in Beijing with her chamber group ‘Mazzoli Trio’ in order to showcase and represent The University of Auckland. Julie was part of the winning chamber group in the Auckland Chamber Music Society Prize Competition two years in a row (2015, 2016) and also reached the finals of the Royal Over-Seas League Competition in 2015. She was also selected to take part in the 2016 NZSO fellowship and was awarded the Michael Monaghan Award from the NZSO Alex Lindsay Award Trust to aid her audition trip in early 2017. In September and October 2016, she took part in Chamber Music New Zealand’s Quintessence festival performing as an emerging artist with her quintet. More recently, she was selected for an APO Orchestral Internship, as well as being nominated as the APO Young Soloist of the year. As a result of that prize, she performed a concerto with the Auckland Philharmonia Orchestra in early 2017.