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The Donizetti Trio

Sonata in A minor RV 86

Antonio Vivaldi (1678-1741)

- i. Largo
- ii. Allegro
- iii. Largo cantabile
- iv. Allegro Molto

This delightful Trio Sonata is essentially a dialogue between the flute and bassoon, chaperoned by the basso continuo played on piano today. The conversation ranges from playful banter to fiery exchange and, typically for Vivaldi, breathtakingly virtuosic displays are juxtaposed with melodic passages of great beauty. This short work is bursting with ideas and surprises. All aspects of the instruments' ranges and capabilities are pushed to the extremes, the fast octave leaps in the second movement being particularly effective. The third movement is a beautiful cantilena for the flute reminiscent of Vivaldi's flute concerto *La Notte* (Night) with the bassoon providing a grumbling arpeggiated accompaniment (a nightmare? Or snoring!). Vivaldi preferred to write for musicians that he knew personally, and the abundance of wonderful music for flute and bassoon (including 38 bassoon concerti!) indicates that he must have had excellent players at his disposal.

Trio in F Major

Gaetano Donizetti (1797-1848)

- i. Larghetto
- ii. Allegro

This Trio by the great master of *bel canto* opera, Donizetti, is one of his few excursions into chamber music and was probably written for performance at one of the well-known salon concerts hosted by Lady Marianna Pezzoli Grattaroli in Bergamo, at which Donizetti often played the piano. Although Donizetti was still a student at the time, his style is already highly lyrical and operatic, and the unusual choice of flute and bassoon foretells his striking and original use of these instruments in his later orchestrations – the flute in the “Mad Scene” of *Lucia di Lammermoor* and the bassoon in the well-known aria *Una Furtiva Lagrima* from *L'Elisir d'Amore*.

Prelude, Fugue, Variations, and Chaconne

Janet Jennings

Janet Jennings is a Hamilton based composer and graduate of the University of Waikato who has written for a wide range of instrumental forces. She is particularly well known for her works for voice, which include *Flowing Water*, a music-drama with libretto by Witi Ihimaera premièred at the Hamilton Gardens Arts Festival 2018.

Built on four traditional musical forms, today's work explores a range of moods and styles and was written especially for the Donizetti Trio to perform on their current tour, with support from a Creative New Zealand grant. It was premiered at the University of Waikato in December 2018 and subsequently recorded for the CD *Play-Pen* which has recently been released on the Atoll label.

Pavane Op. 50

Gabriel Fauré (1845-1924)

Originally a piano solo, this work has enjoyed immense popularity since its premiere in 1888. It has been transcribed into a multitude of versions, with today's instrumentation not too anomalous a choice given the prominence of the flute and bassoon in Fauré's version for chamber orchestra. The Pavan was a slow processional dance common in Europe during the 16th century, and Fauré's version evokes a haunting Belle Époque elegance that may have inspired his juniors Ravel and Debussy to write Pavanés of their own.

Trois Pièces Op. 34 bis

Charles Koechlin (1867-1950)

- i. Moderato tranquillo
- ii. Andante
- iii. Moderato con moto

Composer, teacher and writer on music, Koechlin was a loved and venerated figure in French music. He started teaching while still a student at the Paris Conservatoire, as an assistant to Fauré. He went on to influence many generations and among his students were Germaine Taillefaire, Darius Milhaud, Francis Poulenc and Cole Porter. He was enormously prolific as a composer and highly eclectic in his inspiration and style. Also an amateur astronomer and an accomplished photographer, he was one of the great nature-mystics among French composers, whose personal creed was pantheistic rather than Christian.

Little is known about the origin of these enigmatic and ethereal *Trois Pièces* which first appeared in 1908. Koechlin had a special affinity for wind instruments and these works are typical of Koechlin's consummate writing for the instruments that he understood so well.

Introduction and Allegro

Ben Hoadley

This is one of Ben Hoadley's earliest compositions, written for the Chamber Music NZ National Schools Competition in 1992, where it was played by The Pohutukawa Trio, winning a performance prize. It was written after Ben first stayed at Ohope Beach the previous summer, a place that has become one of the most special to him. The twisting shapes of the flowering Pohutukawa trees

along the spectacular cliffs and the sweep of the beach found their way into this music. Ben has recently revised the piece and we are thrilled that the new version is being premiered on this tour!

Fantasia on themes from *Die Zauberflöte (The Magic Flute)* W.A. Mozart, arr. Renaud de Vilbac

Transcriptions, or *Fantasies* based on operatic themes arranged for chamber ensemble were wildly popular in the 19th century. In an age well before recording, these transcriptions allowed the melodies to be heard in the home, and there seemed to be a never-ending demand for these types of pieces, usually intended for performance by amateurs who enjoyed playing music in a less formal way.

These transcriptions were great sources of revenue for publishers and were often encouraged by the opera's composers themselves (or their estates) as they served as excellent publicity for the original work. Renaud de Vilbac's two volumes of 'Trios Dramatiques' – pastiches on operas by Mozart, Weber, Bellini, and others fit this description perfectly. The 'Trio on themes from The Magic Flute' is pure 'Musique de Salon' and imposes a slight Romantic and self-indulgent flavor on Mozart's arias, deliciously politically incorrect today given the trend towards 'stylistically appropriate' performances.

Programme notes by Ben Hoadley

Biographies

"Ben Hoadley is a graduate of the Sydney Conservatorium of Music, the New England Conservatory of Music (Boston) and the University of Waikato. He served as principal bassoon with Hartford Symphony and an extra in the Boston Symphony before returning to New Zealand in 2007. Ben teaches at the University of Auckland and the Sydney Conservatorium of Music, and currently serves as acting contrabassoonist with the Auckland Philharmonia Orchestra. He has served as guest principal bassoonist with the Sydney Symphony Orchestra, the Opera Australia Orchestra, Australian Chamber Orchestra, the Hallé Orchestra and the Hong Kong Philharmonic.

Ben's special interest in New Zealand music has led him to work with many of the country's leading composers in the creation of new music for bassoon. He has recorded CD's for the Atoll and Naxos labels, and his recording of the Mozart Bassoon Concerto with the Omega Ensemble was recently released on Australian Broadcasting Corporation 'ABC Classics'. Also an accomplished composer, Ben's works include the organ concerto *Huia* performed by the Auckland Philharmonia, and the chamber opera *Miss Brill* based on the short story by Katherine Mansfield and premiered in Sydney at the Art Gallery of NSW in 2018."

"Luca Manghi was born in Parma, Italy. In 1991 he won first prize, with all jury honours, at the Arrigo Boito National Music Conservatory. Three years later he was awarded the highest distinction by the Biella International Superior Music Academy 'L. Perosi' for his work with Peter Lukas Graf. Luca studied in Rome with Sir William Bennett and in Paris with Jean Ferrandis for five years until 2000.

Winner of several soloist international competitions (UFAM Paris Competition, City of Genova Competition, "Cimmarosa" Competition in Aversa) Luca has performed as principal flautist for Orchestra Filarmonica di Parma (1991 to 1996), Orchestra Filarmonica Italiana (1992 to 1998), Orchestre Symphonique Français (1996 and 1997), Orchestra da camera di Mantova (from 2002), Nova Amadeus and Mozart Sinfonietta Orchestras (both from 2004). In 2005 he moved to New Zealand to establish a freelance career. He is regularly invited to play as principal flute with the

Southern Sinfonia, and to play flute and piccolo with the Auckland Philharmonia Orchestra and the New Zealand Symphony Orchestra. He teaches at Auckland University, Otago University and Waikato University. Luca has been invited four times to be guest recitalist at the Australian Flute Festival and in 2012, accompanied by David Kelly, he performed recitals in Italy for the New Zealand Government and as part of the Southbank Sinfonia Anghiari Festival. Since then, the Duo Manghi-Kelly has been often invited to perform in Europe and Asia. Their CD *Quays* has been released on Atoll Records.”

“David Kelly is Principal Repetiteur for New Zealand Opera, and performs regularly with the Auckland Philharmonia and Auckland Chamber orchestras and is an accompanist and coach at the New Zealand Opera School. He performs with flutist Luca Manghi on the critically applauded recital disc *Quays* (Atoll Records, ACD 882) – the Duo Manghi-Kelly toured Italy in 2012 and have seen been often invited to perform in Europe and Asia. David studied with Diedre Irons and Maurice Till, and trained at the Australian Opera Studio in Perth, Western Australia.”