

PROGRAMME



TAURANGA MUSICA
2021
CONCERT SERIES

Proudly presented by **PUREPRINT**
MAKING IT PERSONAL

Ghost Trio



Sunday 3 October

4.00PM

ADDISON THEATRE, BAYCOURT

*With thanks to
our sponsors:*



Monique Lapins, second violinist of the New Zealand String Quartet since 2016, has performed around the world. She studied at the Australian National Academy of Music then at the Yong Siew Toh Conservatory of Music in Singapore. Monique is a lecturer in classical performance at the New Zealand School of Music as well as being Artist in Residence as part of the NZSQ. Monique plays a 1784 Lorenzo Storioni violin, kindly loaned by David Duncan Craig as trustee of the Lily Duncan Trust.

Ken Ichinose (cello) is a graduate of the Royal Academy of Music in London, co-founding the Galitzin String Quartet and completed major tours in the UK, Germany, Holland, Portugal and France. Ken freelanced with a range of London orchestras before joining the New Zealand Symphony Orchestra as Associate Principal in 2014. Ken plays on a Lorenzo Carcassi Cello, made in Florence, 1747.

Gabriela Glapska is a Polish-born pianist currently living and working in Wellington. An active soloist and chamber musician with a strong interest in contemporary music, she has been the resident pianist for the annual Nelson Composers Workshops since 2017 and has collaborated with many award-winning composers on both solo and ensemble projects.

**music
up
close**
Chamber Music
New Zealand

In association with

Joseph HAYDN Piano Trio 41 in G major, Hob XV:41 (1767)

Allegro – Menuet – Adagio – Finale. Presto

It is a rare treat to hear this piano trio in G major, showcasing Haydn's musical purity and delicacy. The first movement is very much a stately dance with embellishments and playful dialogue, the second is an elegant and pure dance. The major key of the Minuet reflects light and warmth while the minor Trio takes us into momentary darkness and cold tones before returning to the sunny Minuet. The Adagio is otherworldly, with a reflective and searching piano solo accompanied by the strings. It is filled with luscious embellishments and singing lines from the piano in what feels like a heartfelt and intimate improvisation. The Finale is full of snappy rhythmic melodies thrown around with charming interplay between all three members before ending with a flourish.

Josiah CARR time and glue (2017)

Josiah is a composer, conductor and performer based in Auckland, New Zealand. The piece takes inspiration from New Zealand poet Emma Harris's Glue. The poem recalls her father attempting to repair objects broken throughout the week.

[This piece] responds to the nature of the poetry. The piano acts as the glue, trying to hold together small fragments and ideas the violinist and cellist present. Things become more energetic and struggle to fit together as they perhaps should, which leads to a break-down in momentum. As energy develops again, the ideas in both violin and cello develop to a point where things are mended together as the string parts join the pianist's melodies.

– Josiah Carr

Gabriel FAURÉ Piano Trio in D Minor, op 120 (1922)

Allegro ma non troppo – Andantino – Allegro vivo

Composed in 1922, the D minor Piano Trio represents a late chamber work in Fauré's life. The work is at times so harmonically progressive and unusual, it gives a feeling of being lost, but this also suggests a deeply personal and introverted nature, not dissimilar to Beethoven's 'late' period of composition. Fauré has large passages that are free from structure and 'live in the moment', even though the first and last movements resemble sonata and rondo forms respectively. The Trio's undoubted beauty gives us great insight into the inspiration Fauré experienced late in his life.

INTERVAL

Antonín DVOŘÁK Piano Trio 3 in F minor, op 65 (1883)

Allegro ma non troppo – Allegretto grazioso; Meno mosso – Poco adagio – Finale. Allegro con brio

Written in a critical time in Dvořák's career the Trio is uncharacteristically stormy and serious. There is visible influence of Brahms's compositional language in the trio's majestic chords, bold harmony and orchestral writing. The *Allegro* is an epic sonata, writing is dense with huge dynamic range and rhythmic subtlety. The dark themes are strongly Slavic with their rhythms and melodic intervals while the bright ones are lyrical in their haunting simplicity. The *Allegretto grazioso* is a scherzo with heavy accents and strong cross-rhythmic patterns, contrasting with the slower central section with its syncopated accompanying figure in the piano's right hand. The slow movement *Poco Adagio* is a beautiful elegy filled melodies of sadness, hope, passion and nostalgia. It is the true heart of the work, as the composer finally allows the listener to breath and focus on inner thoughts. The finale *Allegro con brio* brings back the powerful energy and dark, haunting themes. Dance rhythms underpin the movement. The ending takes a few unexpected turns: a recall of the first movement's theme, then the motives from the scherzo appear followed by a glorious variation of the slow movement's theme. The Trio finishes on a hopeful note in a vibrant F major, bringing a cathartic restoration.