

GHOST TRIO



Baycourt X Space

October 3rd 4.00pm

Presented by
Tauranga Musica

in association with

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Chamber Music
New Zealand

Joseph HAYDN

Allegro — Menuet — Adagio — Finale. Presto

We often recognise Haydn as the “Father of the Symphony” or “Father of the String Quartet”; however, Haydn was not just an important composer of symphonies and more or less the inventor of the string quartet, he also wrote a great many piano trios—no less than 45!

The G major trio showcases this musical purity and delicacy. The first movement is very much a stately dance with embellishments, playful dialogue with an occasional rustic outburst of striking chords. The second is an elegant and pure dance. The major key of the Minuet reflects light and warmth while the Trio takes us into momentary darkness and cold tones in the minor mode before returning to the sunny Minuet. The Adagio is other-worldly, 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

Josiah is a composer, conductor and performer based in Auckland, New Zealand. He has completed his MMus (Composition) in 2019 studying under Dr. Leonie Holmes. He was the APO Young Composer-in-Residence for 2016–17, and was the National Youth Orchestra Composer-in-Residence for 2018.

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 (1845–1924) | 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. It was premiered in 1923, just a year before the composer's death. The work was conceived initially as a trio for clarinet (or violin), cello and piano, but this idea was abandoned early on, admitting in letters to friends that his musical stimulus had been missing. Fauré eventually rediscovered his passion for the work, with the instrumentation as we know it today, excitedly stating “I have finally started writing again!”. The premiere, by Alfred Cortot (piano), Jacques Thibaut (violin) and Pablo Casals (cello), consolidated the success of the work and helped cement Fauré's reputation, having previously been regarded by many as a ‘mere’ salon composer.

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. Like Beethoven, Fauré also suffered hearing loss later in life, especially in the outer ranges of pitch, which points to a reason why many of his late works are based predominantly in the middle register.

Comparisons will be made with Ravel's famous piano trio, composed 8 years earlier. However, while the sound worlds can be compared there are distinct compositional differences which characterise the two works. Ravel conforms to traditional structures including forms such as Pantoums and Passacaglias, where 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. Form-following is not the best way to enjoy this work though. It has undoubtedly beauty and gives us a great insight into the inspiration Fauré experienced late on in his life.

INTERVAL

Antonín DVOŘÁK (1841–1904) | 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 this work is regarded as a milestone. For a number of years, Dvořák had received support, mentorship and inspiration from Brahms, and there is visible influence of Brahms's compositional language in the trio's majestic chords, bold harmony and orchestral writing. He composed the work rapidly, but not without difficulty, in early 1883 while grieving the recent death of his mother. He had considerable trouble deciding on the final shape of the score and the published version differs substantially from the first draft; Dvořák made numerous changes including altering the order of the middle movements to this arrangement.

The *Allegro* is an epic sonata, the longest in the entire piece. The Brahmsian manner is apparent in the musical rhetoric and the writing is dense with huge dynamic range and rhythmic subtlety, which brings another great composer to mind: Franz Schubert. The dark themes are strongly Slavic with their rhythms and melodic intervals while the bright ones are lyrical, more universal in their haunting simplicity.

The *Allegretto grazioso* is a scherzo with heavy accents and strong cross-rhythmic patterns. Rhythmic tension takes a different form in the slower central section, with a syncopated accompanying figure in the piano's right hand.

The slow movement *Poco Adagio* is a beautiful elegy filled with melodies of sadness, hope, passion and nostalgia. It is the true heart of the work, as the composer finally allows the listener to sit down, take a breath and focus on the inner thoughts.

The finale *Allegro con brio* brings back the powerful energy and dark, haunting themes. Dance rhythms underpin the movement, in the quieter passages as much as the more energetic ones. 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, the spell of the trio is somehow broken in a cathartic restoration.

Monique Lapins, second violinist of the New Zealand String Quartet since 2016, has played around the world including festivals in the UK, France, the Czech Republic, Holland, Japan, Hong Kong and her homeland Australia. She studied at the Australian National Academy of Music on a full scholarship with William Hennessey, Howard Penny and Brett Dean, then at the Yong Siew Toh Conservatory of Music in Singapore. She subsequently won a position in the Hyogo Performing Arts Centre Orchestra in Japan, where she was selected to perform Bach's Double Violin Concerto as soloist alongside Olivier Charlier. 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, where he studied with Paul Watkins. During his time there, Ken co-founded the Galitzin String Quartet with which he performed for ten years and completed major tours in the UK, Germany, Holland, Portugal and France. The Quartet were first prize winners of the 2007 Charles Hennen International Chamber Music Competition. Ken is also co-founder of an annual chamber music festival in Brignac near Montpellier, France.

Before joining the New Zealand Symphony Orchestra as Associate Principal in 2014, Ken enjoyed 10 years freelancing with London orchestras including the Philharmonia, Academy of Saint Martin in the Fields, and the Royal Opera House, Covent Garden.

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 as well as with Wellington-based contemporary ensemble STROMA. She also has been working as an accompanist at the Te Kōkī New Zealand School of Music since 2017. As well as Ghost Trio, Gabriela has been a member of TrioNique, New Zealand's only professional flute sax piano trio, since 2019.
