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Nut Point Centre



Tres Cordes

Cathy Irons-Violin

Vyvyan Yendoll-Viola

Tomas Hurnik- Cello

Programme

Saturday 27 April . 2013.



Chamber Music
New Zealand

Programme

Paul Wranitzky (1756-1808) Trio B flat major Op 17 no 1

- Allegro molto
- Menuetto
- Andante
- Presto non Troppo

Pavel Vranicky was born in Nova Rise, Moravia and began taking organ, harpsichord, violin and viola lessons at the local grammar school. With an interest in theology, he moved to Vienna to study it further but also quickly became established as an excellent violinist. At this stage he Germanized his names to Paul Wranitzky. In the early 1780s, he gave up his religious training and studied music further with Josef Martin Kraus, the Swedish king. He received his first professional position as music director for the Hungarian nobleman, Esterházy in 1784. At this time he met Joseph Haydn, but it is not clear whether he studied with him. He became well-established in Vienna and the director of the Burgtheatre. He composed over 60 symphonies, 10 concertos and many instrumental works for chamber ensemble.

Joseph Haydn (1723-1809) String Trio D major op 32 no 2

- Adagio
- Minuetto
- Allegro

Joseph Haydn was an important and prominent composer of the classical era. Often called the “Father of the Symphony”, he was also known as the “Father of the Quartet” because of his important contribution to these genres. His music was pleasing, most of it composed to delight the Esterházy court and often with musical humour. Evidence of his “practical joke” nature can be heard in the final bars of the Allegro where the music appears to end and then suddenly goes back into tempo for a quick conclusion.

Tres Cordes



is a French musical term literally meaning ‘three strings’. It is used here to represent the violin, viola and cello. Each trio player brings with them the unique colour of their stringed instrument – the violin, viola and cello, to blend as a unified whole. Together they aim to bring music to life with warmth, life and beauty.

In piano music, the term means to release the soft pedal, allowing the hammers to play on all of the strings belonging to each note, creating a rich, full, resonant tone - the sound Tres Cordes wish to achieve.

Tres Cordes string trio has been performing together since 2007, and are all members of the Christchurch Symphony Orchestra. The trio has a passion for chamber music which they have shared with audiences around South Island as well as broadcasting live on CTV in 2009. They were invited to the Nelson Composers Workshop in 2011, to perform and work alongside NZ composers. They released their first CD “String Trio Sapphires” which was broadcast on Radio New Zealand Concert as the competition CD of the week and often played. They also recorded live for CTV. Members of the group have performed in the NZ Embassy in Japan.

The Performers

Cathy Irons (violin)

studied violin at the University of Natal, South Africa, graduating with a distinction for her Bachelor of Music (Hons) in Orchestral Performance. She played with the Kwa-Zulu Natal Philharmonic Orchestra before immigrating to Christchurch in 1997. She currently plays first violin with the Christchurch Symphony Orchestra and has arranged and recorded solo violin work for guitarist Craig Smith, Lizzie Cook, Amiria Grenell and Departure Lounge. In 2012 she performed in Dunedin, Auckland and Christchurch with a variety of music, ranging from jazz - with her group the Classical Jazz Quartet, to new compositions at the IceFest. She is the Outreach and Education Co-ordinator for the Christchurch Symphony Orchestra. Cathy enjoys sailing with her family and has three noisy but glamorous pet guinea fowls.

Vyvyan Yendoll (viola)

studied in the UK and worked there before taking up the position of Principal viola with the NZSO in 1964, was a founding member of the NZ chamber Orchestra, and appeared as soloist with the NZSO on numerous occasions, was awarded the O.N.Z.O.M in 1998 for his services to music and is an Associate of the R A M London. He is active in chamber music and teaching throughout NZ and enjoys a continuing playing career in Christchurch.

Tomas Hurnik (cello)

received his masters at the Academy of Music in Prague, Czech Republic. While studying, Tomas was an active performer, playing and recording as a soloist with various Symphonies and as a member of chamber groups, for Czech radio and concerts both in Czech and abroad (Germany, Austria, Japan and France). In 1998 he was hired as the principal cellist for the Malaysian Philharmonic in Kuala Lumpur with which he played for four years. He then returned to Europe to study Baroque cello in Frankfurt and performed with a variety of period instrument chamber groups such as Musica Florea, Capella Regia Prague, Musica Aeterna and Solamente Naturali. He now plays as the Associate Principal for the Christchurch Symphony Orchestra.

Ludwig Beethoven (1770-1827) Trio D major, op.9 no.2

- Allegretto
- Andante quasi Allegretto
- Minuetto
- Allegro

Ludwig Van Beethoven While living in Bonn, Beethoven was attracted to the sonority of chamber music. He composed for a number of different instrument combinations during this period, including string trios, piano trios, a wind trio (2 oboes, horn) and ensembles using 6, 7 or 8 players.

Beethoven's Op 9 string trios nos 1-3 were composed in 1797 and 1798 and dedicated to his patron, Counte von Browne. They were published in Vienna in the latter year. Trio no 2s first movement is in typical sonata form, opening with an ascending questioning theme. The second movement in D minor is an Allegretto rather than the expected slow Adagio. The third movement whilst marked as a minuet, is lively and quick, not unlike the energetic scherzos which emerged in his symphonic writing. The final Rondo has the opening main theme presented first by the cello before being taken up by the violin.

INTERVAL (20 Minutes)

Refreshments at the *Studio Cafeteria*



Schubert – Trio B-flat major D471

-Allegro

Like so many of Schubert's instrumental works, the string trio is an incomplete composition, consisting of only a first movement and a slow thirty-nine bar second movement. The first movement is lively and flowing, clearly in sonata form, with melodies shared out between all the three parts. It is a much-loved and frequently performed piece of music in which we can fully hear the nineteen-year-old composer. Because of its substantial nature, the first movement can comfortably stand alone, in a concert programme.

Anthony Ritchie – Easter Melancholy

- Mesto

Easter Melancholy was originally written for a clarinet trio (e flat clarinet, B flat clarinet and bass clarinet) in 2010. Cathy Irons requested this version for string trio for performance by her group Tres Cordes. The piece is lyrical in style and reflects on personal associations with Easter. It uses a variety of modes to create different feelings and moods. The melody at the start provides most of the material for the piece, and re-appears later in a decorated version, with the tune on the bass clarinet. Lines are often ornamented, giving the music a slightly improvisatory character. Notes by Anthony Ritchie

Ernst von Dohnanyi (1877-1960) Serenade in C major op.10

-Marcia

-Romanza

-Scherzo

-Tema con variazioni

-Rondo

The Serenade was composed in 1902 and published in Vienna two years later. It is a fascinating example of great string trio writing despite the string quartet having become a more standard configuration. The musical intensity and excitement of the work keep the interest of the listener, showing off all three instruments in both brilliant and lyrical sections. The March is bold and rhythmic, whilst the Romance presents the sonorous tone of the viola in the opening section. Fast, unrelenting passage-work in the Scherzo demands virtuoso playing from all the instruments. The Theme and Variations of the fourth movement act as a tranquil buffer to the driving excitement of the Rondo. In the final few minutes of the Serenade, reminiscences of the previous movements are heard, bringing the work to a satisfying conclusion.

