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**Music & Letters
from the Time of
Mozart**

Rebecca Robinson
 Flute
 Julie Link
 Bassoon
 Carlo Ballara
 Violin
 Anne Robinson
 Viola
 Francis Yapp
 Cello , Reader

Saturday 9 November 2 p.m.

Programme

Programme First half

Divertimento in E-flat for Violin, Viola, and Violoncello, K. 563

Wolfgang Amadeus Mozart (1756–1791)

Allegro

Adagio

Menuetto

Andante

Menuetto

Allegro

Mozart's string trio was composed in 1788, and dedicated to the composer's friend, Michael Puchberg. It was subsequently premiered in Dresden in April of the following year with Anton Teyber playing violin, Mozart himself taking the viola part, and Antonín Kraft playing the cello. In spite of the name 'Divertimento'—usually reserved for lighter short works—this trio is among Mozart's longest and most profound chamber compositions. The six-movement work opens with a joyul Allegro in sonata form, with all three instruments taking a turn with the melody. This is followed by a soulful Adagio reminiscent of the composer's operatic music. A sprightly minuet-and-trio follows (the first of two dance-based movements). This is followed by a theme and set of variations with an unusual twist: the theme and first variation are presented simultaneously (we hear the first part of the theme, then the variation of it, before the remainder of the theme and its variation is played). The middle section makes a brief foray into the stile antico of church music before the movement comes to a triumphant finish. A second minuet—with two trios—follows; here we hear first the courtly and then the rustic dance styles portrayed. Finally, the music comes to a close with a sparkling sonata-rondo in 6/8 time.



Francis Yapp – Cello

Francis Yapp is Lecturer in Music at the University of Canterbury, from where he graduated with a Master's degree in cello performance and a PhD in historical musicology. His cello teachers have included Alexander Ivashkin, Natalia Pavlutsкая, Ashley Brown, and Edith Salzmänn. He has a deep interest in eighteenth-century music, and spent time in Paris researching the eighteenth-century French cello repertoire, studying primary sources conserved at the Bibliothèque Nationale de France and the Archives Nationales de France.

Francis has performed in the United States, France, and Hong Kong, as well as throughout New Zealand, and is well-known as a performer on both baroque and modern cello. He has been a recipient of numerous awards, including from the Deutscher Akademischer Austauschdienst (DAAD), the Dame Malvina Major Foundation, and the Farina Thompson Charitable Trust. At Canterbury University, he teaches a broad range of courses in music theory and history, ethnomusicology, and philosophy of music.



Carlo Ballara – Violin

Carlo Ballara studied violin at the Conservatory and Victoria University in Wellington for seven years, gaining a Diploma and B.Mus (Hons) in Performance. During his time as first violinist with Wellington Sinfonia, he worked on his doctoral thesis.

He then studied as a postgraduate at the Accademia Chigiana in Italy with Boris Belkin, then with Kristoff Smietana at the Guildhall School of Music & Drama, London.

Ballara lived and worked in London for sixteen years as a freelance violinist, playing with many of the London Orchestras. He played in numerous shows, operas and classical concerts in Italy, Switzerland, as well as in the UK. On his return to NZ he played in the Christchurch Symphony Orchestra from 2012 to 2018.

Ballara is Head of Strings in the SMP at Burnside High School. He has a busy schedule of teaching, and coaching and playing chamber music.

He plays on a 1610 Brothers Amati violin.

Anne Robinson – Viola

Originally from London, Anne studied viola from Ivo Van der Werff (Medici String Quartet) and Christopher Wellington, at Kingston Polytechnic and the National Centre for Orchestral Studies, Goldsmith's College. After marrying John, and bringing up two children, she went on to teach the violin and viola for Kirklees Music School in West Yorkshire. During that time, Anne continued to play the viola for the Huddersfield Philharmonic Orchestra, and the Orchestra of the Square Chapel, as well as many other local orchestras and shows. Since arriving in Christchurch in 2010, Anne has been appointed Head of Outreach Strings for the Christchurch School of Music, and has performed with the Christchurch Symphony Orchestra and Resonance Ensemble.

Afternoon Tea

Refreshments
at the
Studio Cafeteria



Second half

Quartet in G minor for Bassoon and Strings, op. 73, no. 3

François Devienne (1759–1803)

Allegro con espressione

Adagio non troppo

Rondo

Devienne was a leading flautist and bassoonist in late-eighteenth-century Paris (and the first Professor of Flute appointed at the Paris Conservatoire). His three quartets for bassoon and strings were composed around 1800. Devienne was considered by his compatriots to be the 'French Mozart', and there are on the surface many similarities with the Viennese composer's style. Yet Devienne's music is also marked by an emphasis on clear, cantabile melodies in place of the motivic development and contrapuntal writing found in Mozart's chamber music. This is certainly true of the three bassoon quartets, where the bassoon is given long, tender melodies in the tenor register, but also athletic virtuosic passages which show off its agility. As is typical of French chamber music from this time, the melodic material is shared between all the instruments. The G minor quartet opens with a sonata-form movement which, instead closing with a recapitulation section, ends with a third section in the tonic major. The second movement is a delightful pastorella in ternary form; the two outer sections show off the bassoon's singing tenor register (almost foreshadowing the bel canto of Rossini), while the middle section is stormier and darker. The third movement is a light-hearted rondo which—just like the first movement—surprises us by ending in the tonic major.

Quartet in D for Flute and Strings, K. 285

Wolfgang Amadeus Mozart (1756–1791)

Allegro

Adagio

Rondo (Allegretto)

Mozart was commissioned by Ferdinand Dejean, a doctor in the Dutch East India Company and an amateur flautist, to compose a series of works for the flute: three “short, easy concertos” and two quartets. He worked on the commission during his journey to Mannheim in the winter of 1777–1778, beginning with the D major quartet heard here which he completed by Christmas Day in 1777, a week after he had begun working on it. The D major quartet has since become a favourite with audiences and performers alike. It opens in a joyful mood which sets the tone for the work—unlike the E-flat major Divertimento with which we opened this concert, the music is in a light, uncomplicated style throughout. In the second movement, a lilting melody in the flute is accompanied by pizzicato strings throughout (as if to imitate a mandolin), and the concluding rondo is effervescent and sparkling.



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The Musicians

Rebecca Robinson — Flute

Originally from Yorkshire, in the north of England, Rebecca moved to Christchurch nine years ago. In the UK, she played with the National Children's Orchestra and National Children's Wind Orchestra and participated in various competitions and festivals, winning the Mrs Sunderland Solo Instrumentalists' Challenge in 2010. Since living in New Zealand, she has played with the UC Christchurch Youth Orchestra and NZSO National Youth Orchestra, and currently plays casually with the Christchurch Symphony Orchestra. She graduated with a Master's degree in English Literature in April 2017.

Julie Ann Link – Bassoon

Julie Ann Link is in her third season with the Christchurch Symphony Orchestra as Associate Principal bassoonist and contrabassoonist. Prior to her move to New Zealand, Julie was principal bassoonist with the Midland-Odesa Symphony Orchestra, a member of the West Texas Winds Quintet, and adjunct faculty with The University of Texas of the Permian Basin. She has held contracted positions with the Auckland Philharmonia, Zürich Opera House, Canton Symphony, Youngstown Symphony and ProMusica Chamber Orchestra and has performed with the New Zealand Symphony Orchestra, Orchestra Wellington, Dunedin Symphony Orchestra, City Music Cleveland and the Phoenix Symphony. She previously attended the Castleton Music Festival and the Ameropa Chamber Music Festival in Prague. Her former teachers are Matthias Rácz, Giorgio Mandolesi and Anne Gerstenberger of Zürich University of the Arts as a Fulbright U.S. Program recipient in Switzerland, Barrick Stees of the Cleveland Institute of Music and Albie Micklich and Jeffrey Lyman of Arizona State University.