

# Nut Point Centre

Nut Point Centre **MUS**  **club**  
[www.nutpoint.org](http://www.nutpoint.org)

## Loyalty Member-Concert Series

For only \$ 85 pp. you get to pick of 5 Concerts during 1 year from day of purchase (that's only \$17 including supper/ afternoon tea. CA).

For setting up your membership, email us on [office@nutpoint.org](mailto:office@nutpoint.org) or purchase your membership card at the Café area.



[www.cccottages.net](http://www.cccottages.net)



# Nut Point Centre

[www.nutpoint.org](http://www.nutpoint.org)

## CANTERBURY CHAMBER ENSEMBLE

Carlo Ballara, Violin  
Anne Robinson, Viola  
Francis Yapp, Cello  
Carolyn Johnson, Piano  
Alison Holden, Piano

April 2018 Programme



## Programme-First Half

MOZART: Piano Quartet in G minor KV478  
\*Allegro  
\*Andante  
\*Allegro moderato

BRAHMS: Walztes Op.39 for piano duet  
nos. 1-4, 15 and 16

DEBUSSY: Petite Suite for piano duet  
En bateau, Cortège

Piano duets performed by Alison Holden and Carolyn Johnson

## Interval

Refreshments at the Studio  
Cafeteria



## Programme-Second Half

See notes on page 4

DVORAK: Piano Quartet in E flat major, Op. 87  
\*Allegro con fuoco  
\*Lento  
\*Allegro moderato, grazioso  
\*Allegro ma non troppo

## Alison Holden — Piano

Alison received her Master's degree and the Certificate of Postgraduate Studies in solo piano performance from the Royal Scottish Academy of Music and Drama in the United Kingdom; a First Class Honours degree and Diploma in Arts from Victoria University; a Bachelor of Music degree majoring in Musicology from Canterbury University, and also the F.T.C.L. diploma in solo piano performance. She has performed in many places in the United Kingdom, Denmark, Australia, and throughout New Zealand.

Alison has worked with the NZ Opera company, and also the formerly known Southern Opera company, and the National Youth Choir as a repetiteur and accompanist. She has also been an accompanist with the University of Canterbury, and several Christchurch schools.

Alison is a member of the Whēkau Trio with two professional

musicians in Auckland. They are currently preparing for

performances in Croatia this July as part of the World Saxophone Congress.



### **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 Christchurch School of Music, and has performed with the Christchurch Symphony Orchestra, and Resonance Ensemble. In her spare time she is learning New Vogue dancing and enjoys growing vegetables.

### **Francis Yapp – Cello**

Francis Yapp is Lecturer in Music at the University of Canterbury, where he teaches music theory and history, ethnomusicology, and the philosophy of music. His research focuses on French baroque music, music in early twentieth-century New Zealand, and the theory of musical meter. As a cellist and baroque cellist, he has a particular interest in historically-informed performance. He has been a recipient of awards and scholarships from the Deutscher Akademischer Austauschdienst (DAAD), the Dame Malvina Major Foundation, and the Farina Thompson Charitable Trust, and has performed in the United States, France, and Hong Kong, as well as throughout New Zealand. His teachers have included [Alexander Ivashkin](#), [Natalia Pavlutskaya](#), [Ashley Brown](#), and [Edith Salzmänn](#).



### **PROGRAMME NOTES**

Mozart: Piano Quartet no. 1 in G minor, K 478

Allegro, Andante, Allegro moderato

Composed in Vienna in 1785, Mozart's Piano Quartet in G minor is unprecedented and is considered to be the first and foremost important piece in the piano quartet repertoire.

The piano quartet was a new medium at that time and offered more depth of sonority and expressivity than the piano trio. Written in G minor, the key which is associated with tragedy in Mozart's world, this work is intensely dramatic, yet Mozart enables beauty to still shine through. The second movement is intimate and reflective and a sunny, positive mood prevails in the finale, although the moody intensity of the first movement makes a brief reappearance.

Although much of the work is powerfully emotionally charged, it was written at a happy time for Mozart, during a time when he was enjoying great success as a composer and performer in Vienna.

Brahms: Waltzes Op. 39, for piano duet

Waltzes nos. 1-4, 15,16

These Waltzes are thought to have been inspired by Schubert's dance music which were very popular at the time. Brahms

composed the Waltzes Op. 39 in Vienna in 1865. There are 16 waltzes in total in this set. Brahms clearly was very proud of this work as he later made two more version of it, for solo piano.

**Nut Point Centre** **MUSIC** club  
www.nutpoint.org

### **Debussy: Petite Suite for Piano Duet**

*En bateau (In a Boat)*

*Cortège (Procession)*

The Petite Suite has four movements in total and it was so popular that Debussy's colleague later orchestrated it for full orchestra. It has

become one of the composer's most well loved works. It was first performed by Debussy and his publisher friend Durand, in France, 1889. *En bateau* and *Cortège* are based on the 'Fete Galante' poems by the French poet Verlaine. *En Bateau* takes place on a lake on a moonlit night and *Cortège* is a bright and joyous procession

### **Dvorak: Piano Quartet no. 2 in E flat Major, op. 87**

*Allegro con fuoco*

*Lento*

*Allegro moderato, grazioso*

*Allegro ma non troppo*

The Czech composer Dvorak was good friends with the composer Brahms. Their musical styles both display their gift for lyrical writing and lush sonorities. Dvorak incorporated folk tunes from his homeland into his compositions, which were performed all over Europe and also in America during his lifetime.

Written in 1890, the first movement is the most heroic in character, whilst the lyrical second movement presents theme after theme through each instrument in turn. The third movement is a graceful folk dance and at times, the sound of the Czech 'dulcimer' string instrument is emulated. The finale is riveting from the outset, with its vast array of wonderful folk like themes which build to a grandly sonorous climax.

Programme notes by **Carolyn Johnson**.



### **The Canterbury Chamber Ensemble**

#### **Carolyn Johnson — Piano**

A much sought after performer, Carolyn Johnson has given many performances as a soloist, chamber musician and accompanist in the UK, Europe and New Zealand.

Carolyn graduated with a MusB(Hons) from the University of Canterbury in 2001. After being granted scholarships, she continued her studies at the Guildhall School of Music and Drama, London, where she gained a Master's in Music Performance and Postgraduate Diploma. She was a prize winner in the Royal Overseas League Music Competition, the Guildhall's chamber music competition and 20<sup>th</sup> Century competition. Her teachers have included Diedre Irons, Paul Roberts and Simon Crawford-Phillips.

Career highlights include performing with the UK National Musician's Orchestra in the Royal Festival Hall, London and performing at the BBC Modern Composers Festival, London. Carolyn also enjoys a busy teaching career, and in 2012 became an examiner for Trinity College London.

Carolyn founded the Canterbury Chamber Ensemble in 2017.

#### **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.