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Katherine Mansfield and her Music

SPOONER MOSLEY DUO

Joseph Spooner - Cello

Kathryn Mosley - Piano

Critically acclaimed duo with
New Zealand-born pianist Kathryn Mosley
and British cellist Joseph Spooner.

*'the greatest advocacy ... great expressive effect ...
panache' (Fanfare) 'vigour and conviction'
(International Record Review)*



April 2016
Programme

Katherine Mansfield and her Music

An exploration of the music with which the author was intimately linked together with works by contemporaries

Programme—First Half

ARNOLD TROWELL (1887–1966)

◆ *Rêverie du Soir* (op. 12, no. 1)

Arnold Trowell was born in Wellington. Funds were raised locally to support Arnold and his twin brother Garnet in their musical studies in Europe from 1903, and after travelling to England, they studied in Frankfurt and Brussels. Arnold made an acclaimed début in Brussels, and settled permanently in London in 1906. He worked extensively as a performer and teacher, and was a prolific composer for the cello.

Katherine Mansfield, who was from a prominent Wellington family, knew the Trowells from her early Wellington days, and spent the years 1903–1906 in Europe. She aspired to be a cellist herself, until her father forbade the idea, and was deeply in love with Arnold; her feelings were not however reciprocated. Before settling in London herself in 1908, she spent two years in New Zealand, during which time she wrote to Arnold: ‘Though I do not see you, know that I am yours every thought every feeling in me belongs to you—I wake in the morning and have been dreaming of you and all through the day, while my outer life is going on steadilymonotonously, even drearily-my inner life I live with you-in leaps and bounds. I go through with you every phase of emotion that is possible loving you. To me you are man, lover, artist, husband, friend giving me all and I surrendering you all everything . And so this loneliness is not so terrible to me because in reality my outer life is but a phantom life a world of intangible, meaningless grey shadow my inner life pulsates with sunshine and music and happiness unlimited, vast unfathomable wells of happiness and *you ...*’.

The sentimental *Rêverie du Soir* featured during Mansfield’s two years back in New Zealand: she wrote to a friend in early 1907 of her excitement at the prospect of receiving the sheet music for it, and at the tremendous reception afforded to one of Arnold’s concerts in London, at which the *Rêverie* had been played. After receiving it, she described the work to a friend, in German, as ‘wonderfully beautiful so dreamy and so full of yearning’.

BIOGRAPHIES

Kathryn Mosley

was born in New Zealand and has now made London her home. She has worked as a soloist, appearing with orchestras in both countries, and is in demand as a recitalist and duo partner, performing at venues in the United Kingdom, Norway, Finland, New Zealand, Poland, Russia and the USA. Her work has covered a wide range of repertoire, from early songs to newly commissioned works for cello and piano, and she has been broadcast on a number of occasions on Radio New Zealand. Kathryn is noted for her impassioned playing (*NZ Herald*), and her recording of the Cello Sonata by Walter Macfarren on Dutton Epoch attracted warm critical attention, with her performance singled out for its vivacity (*Gramophone*), vigour and conviction (*International Record Review*), and great sensitivity and skill (*My Reviewer*). A scholarship from the Associated Board of the Royal Schools of Music brought Kathryn to the United Kingdom, to study for a master’s degree at the Royal Academy of Music in London, after undergraduate study at the University of Auckland. Kathryn also works as an examiner for the Associated Board.



Joseph Spooner

Joseph Spooner’s diverse career has taken him across the UK, from the Baltic to the Atlantic, and from the recording studio to Continental Europe, Russia, New York and Mexico. There have been appearances at festivals, broadcasts and premieres. Joseph’s deep delving into the cello repertoire has led to the rediscovery of unjustly neglected works; audiences have greatly appreciated hearing this music, and critics have offered high praise for Joseph’s recordings of Bush, Krein, Balfe, Coleridge-Taylor, Bainton, Copland, Dyson and Sherwood: ‘Other cellists, please copy!’ (*International Record Review*); ‘all the expressive power needed’ (*Gramophone*); ‘superb ... arresting in his commitment, his technical facility and in the rich tone he produces from his cello ... could not be better’ (*International Record Review*). 2016 will see Joseph touring in New Zealand, and making recordings of British & New Zealand repertoire for cello and piano, and of the Sherwood Double Concerto, with the BBC Concert Orchestra. Joseph was elected an Associate of the Royal Academy of Music in 2012 and is proud to be the dedicatee of works by Alwynne Pritchard, Errollyn Wallen and Martin Read. His instrument was made by Nicholas Vuillaume in c.1865.
www.josephspooner.net

ARNOLD TROWELL (1887–1966)

Sonata no. 2 (op. 30, 1915)

- ◆ *Allegro con spirito*
- ◆ *Andante quasi adagio*
- ◆ *Allegro*

Sketches for this work may date from as early as 1906, when Trowell was still a student in Brussels, although a full revision did not take place for several years. It was not published in Trowell's lifetime, though Novello listed the work on the back cover of several of their editions of Trowell's chamber works. Of the composer's four surviving cello sonatas, this is the only one that contains all the expected performance directions. It is likely that Trowell premiered the sonata himself in July 1916, at Steinway Hall, London, with the pianist Eileen Tuckfield. One can imagine Trowell employing the virtuosity and musicianship that so attracted Mansfield in concert – tossing the long locks he sported for a while in the stormy first movement, drawing out the pathos of the second movement, and bringing the performance to a skittish close. The work was given its first modern performance by Martin Griffiths (cello) and Katherine Austin (piano) in New Zealand (University of Waikato, 6 May 2009). Kathryn Mosley and Joseph Spooner gave the first modern performances in France (Paris, 19 June 2014) and Great Britain (Doncaster, 29 April 2015).

Some of the information in these programme notes is derived from the doctoral thesis on Arnold Trowell by Martin Griffiths, who has been very helpful to Kathryn and Joseph on several occasions.



HUGO ANSON (1894–1958)

Two Poems (publ. 1925)

- ◆ 'Rawhiti: A Song of the Sun'
- ◆ 'Nga Patu-Paiarehe: The Children of the Mist'

Anson, a slightly younger contemporary of Trowell and Mansfield, studied at Wanganui Collegiate School, where his father was second master. He emigrated to England in 1912, where he studied economics, medicine and law before settling down to music. From 1925, Anson taught at the Royal College of Music, where his students included Douglas Lilburn, and from 1939 he was registrar there. Although Anson was a noted musician in his day – a colleague and collaborator of many now better-known figures (including William Alwyn, Benjamin Dale, Thomas Dunhill, and E. J. Moeran) and major works by him were published during the Second World War, his music is rarely, if ever, performed.

The *Two Poems* are significant works. Anson was not the first composer in the Western Classical tradition to give compositions Maori titles Alfred Hill had done this several years earlier – but the names of these works are nevertheless remarkable. Although the *Poems* draw their inspiration ultimately from Maori myth and may point to a certain nostalgia on Anson's part, their harmonic language is an advanced modernist style with some French inflections. Kathryn Mosley and Joseph Spooner gave the first modern performances, possibly the premieres, of these works: 'Rawhiti' in Paris (19 June 2014) and 'Nga Patu-Paiarehe' in Doncaster (29 April 2015).



FREDERIC CHOPIN (1810–1849)

Sonata for Cello and Piano (op. 65, 1845–46)

- ◆ *Allegro moderato*
- ◆ *Scherzo*
- ◆ *Largo*
- ◆ *Finale: Allegro*

The Cello Sonata is one of Chopin's last works, and was the last to which he himself assigned an opus number. Chopin struggled to achieve a final form for the piece, as the many sketches testify. The first movement – with its reference to Schubert's *Winterreise* cycle – appears to have had special significance for Chopin, and was omitted when the work was premiered on 16 February 1848 by Chopin and the work's dedicatee Auguste Franchomme (1808–1884).

Just over half a century after Chopin's death, the composer featured in Mansfield's unfinished novel *Juliet* (1906), in which the young female protagonist comes to know David, a great musician, in New Zealand. It is David who awakes Juliet's passion, after performing at an otherwise dull concert at her parents' house: 'Juliet watched him with great pleasure & curiosity. A bright spot came into her cheeks and her eyes wide opened – but when he drew his bow across the strings her whole soul woke and lived for the first time in her life ... The room faded, the people faded. She saw only his sensitive inspired face, felt only the rapture that held her fast, that clung to her and hid her in its folds, as impenetrable and pure as the mists from the sea ...'. Juliet follows David to London, and is subsequently seduced by his colleague Rudolf. At the piano Rudolf plays Juliet Wagner, and then Chopin: "Listen again" said Rudolf. It was a Chopin nocturne this time. "Live this life, Juliet. Did Chopin fear to satisfy the cravings of his nature, his natural desires?" ... The music was flooding Juliet's soul now. The room faded. She heard her hot heavy impassioned voice above the storm of emotion ... "Stop, stop" she said, feeling as though some spell were being cast over her ...'.

Interval



Refreshments at the *Studio Cafeteria*

Programme-Second Half

ARNOLD TROWELL (1887–1966)

- ◆ *Sérénade* (op. 20, no. 3, 1908)

The *Sérénade* is one of a set of *Six Morceaux* ('Six Pieces'), the others being *Berceuse*, *Mazurka*, *Élégie*, *Barcarolle* and *Caprice*. They are significant in Trowell's output for being dedicated to Katherine Mansfield. They are of intermediate difficulty and may well have been performed by her. The last piece in the set resembles caprices by other cellist-composers (Ludwig Lebell and Georg Goltermann) and was taken into other pedagogical collections for the cello.

NIGEL KEAY (b.1955)

- ◆ *Prelude* (2014)

Originally from New Zealand, Nigel Keay today lives and works in Paris as a composer and violist. Before leaving New Zealand in 1998, Keay held a number of composer-in-residence positions, in Dunedin, Nelson and Auckland. His music has been broadcast by Radio France on several occasions, and his works are increasingly being presented in concert venues across Europe (including Austria and Portugal) and further afield (including Carnegie Hall).

The idea of a piece for cello and piano was born in mid-2013, when Kathryn Mosley asked the composer for a short work for her and Joseph Spooner to perform at a recital in Paris on 19 June 2014, as part of an international conference on Katherine Mansfield organized by the Université de Paris III - Sorbonne Nouvelle in conjunction with the Katherine Mansfield Society. *Prelude* presents both instruments as equal partners, in dialogue with each other. On several occasions lines are passed from one instrument to the other, sometimes criss-crossing to adopt the other's previous role.