



WINNER'S TOUR 2018

michael hill

international
violin competition



michael hill
international
violin competition

The Michael Hill International Violin Competition is a New Zealand registered Charitable Trust

BOARD OF TRUSTEES

Gerald Fitzgerald, Chair
Andrea Duncan
Brent Goldsack
Alison Gerry
Sir Michael Hill
Monika Hill
Suzanne Waymouth

ADMINISTRATION

Executive Director **Anne Rodda**
Artistic Adviser **Dene Olding**
Competition Co-ordinator **Melanie Weeks**
IT and Website Support **Kennard Konzept**
Programme book designed by **Monika Hill**
Programme book printed by **ODT Print**

**MICHAEL HILL INTERNATIONAL
VIOLIN COMPETITION**

PO Box 24657
Royal Oak, Auckland 1345
P +64 9 639 2010
violincompetition.co.nz
facebook.com/MHIVC
youtube.com/MHIVC



MEMBER OF THE WORLD
FEDERATION OF INTERNATIONAL
MUSIC COMPETITIONS

CONTENTS

- 2 Welcome
- 3 Tour dates and venues
- 3 Winner's tour repertoire
- 4 Ioana Cristina Goicea, violin
- 6 Andrey Gugnin, piano
- 10 Programme notes
- 14 Community outreach
- 15 Our competitor Sponsors
- 20 About the Competition

Left: A DRAMATIC PERFORMANCE AT THE SEMI-FINAL
ROUNDS OF THE 2017 COMPETITION BY IOANA CRISTINA
Photo: Sheena Hayward



THE COMPETITION IS GRATEFUL
TO OUR MAJOR SPONSORS FOR THEIR
GENEROUS SUPPORT

THE MICHAEL HILL INTERNATIONAL VIOLIN COMPETITION 2018 WINNER'S TOUR IS MADE POSSIBLE THROUGH THE EXCEPTIONAL COLLEGIALLY WITH PARTNERS CHAMBER MUSIC NEW ZEALAND, MUSICA VIVA AUSTRALIA, THE SYDNEY INTERNATIONAL PIANO COMPETITION AND THE AUCKLAND PHILHARMONIA ORCHESTRA.



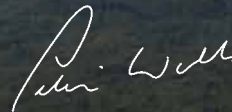
kia ora tātou,

Chamber Music New Zealand has had a long and fruitful partnership with the Michael Hill International Violin Competition. As part of that, we have been touring the winners of this illustrious competition, often with Michael Houstoun or Stephen De Pledge accompanying. Last year, we were delighted to bring back the 2007 winner, Bella Hristova, to perform a complete Beethoven Violin and Piano Sonata cycle with Michael. (They went on to record these works with Rattle Records – so keep an eye out for the release of those discs.)

In 2018, this partnership goes to a new level. The CMNZ tour pairs Ioana Cristina Goicea, winner of the 2017 Michael Hill International Violin Competition, with Andrey Gugnin, winner of the 2016 Sydney International Piano Competition. What a lovely opportunity for our audiences to hear these two brilliant young musicians. I would like to welcome Ioana Cristina and Andrey to New Zealand (back to New Zealand, in Ioana Cristina's case) and to say how much I, personally, am looking forward to hearing them perform together.

I would like to thank Anne Rodda, the Executive Director of the Michael Hill International Violin Competition, for her assistance with this exciting project. We are grateful to the Templar Family Office for the support that they have given this tour.

Enjoy the concert,



Peter Walls
Chief Executive,
Chamber Music New Zealand

music
up
close
Chamber Music
New Zealand



2018 TOUR DATES & CENTRES

QUEENSTOWN

Saturday 22 September | PROGRAMME 1

INVERCARGILL

Monday 24 September | PROGRAMME 1

DUNEDIN

Tuesday 25 September | PROGRAMME 2

MOTUEKA

Friday 28 September | PROGRAMME 1

Motueka Music Group

NELSON

Saturday 29 September | PROGRAMME 2

WAIKANAĒ

Sunday 30 September | PROGRAMME 1

Waikanae Music Society Inc.

MELBOURNE

Tuesday 2 October | MUSICA VIVA AUSTRALIA

SYDNEY

Wednesday 3 October |
MUSICA VIVA AUSTRALIA

WHANGAREI

Friday 5 October | PROGRAMME 2

Whangarei Music Society

WELLINGTON

Sunday 7 October | PROGRAMME 2

Wellington Chamber Music Trust

The Wellington concert
is being recorded for live
broadcast by



UPPER HUTT

Monday 8 October | PROGRAMME 1

Classical Expressions

PALMERSTON NORTH

Tuesday 9 October | PROGRAMME 1

HAMILTON

Thursday 11 October | PROGRAMME 1

The Hamilton concert
is being recorded for CD
production by



AUCKLAND

Thursday 25 October |
AUCKLAND PHILHARMONIA ORCHESTRA

WINNER'S TOUR REPERTOIRE

CHAMBER MUSIC NEW ZEALAND PROGRAMME 1

Schubert	Rondo in B Minor, D. 895 <i>Rondo Brilliant</i>	p 12
Enescu	Sonata No. 3, op. 25 <i>In Romanian Folk Style</i>	p 11
Interval		
Brahms	Sonata No. 3 in D Minor, op. 108	p 10
Brahms	Scherzo in C Minor, from the "F. A. E." Sonata	p 10

CHAMBER MUSIC NEW ZEALAND PROGRAMME 2

Schubert	Rondo in B Minor, D. 895 <i>Rondo Brilliant</i>	p 12
Debussy	Sonata in G Minor	p 11
Stravinsky	<i>Suite Italienne</i>	p 13
Interval		
Karlo Margetić	<i>On an Imaginary Folk Song for solo violin</i>	p 12
Strauss	Sonata in E-flat Major, op. 18	p 12

MUSICA VIVA AUSTRALIA

Schubert	Rondo in B Minor, D. 895 <i>Rondo Brilliant</i>	p 12
Debussy	Sonata in G Minor	p 11
Enescu	Sonata No. 3, op. 25 <i>In Romanian Folk Style</i>	p 11

AUCKLAND PHILHARMONIA ORCHESTRA

THE NEW ZEALAND HERALD PREMIER SERIES
POWER & BRILLIANCE

Conductor	Alan Buribayev
Violin	Ioana Cristina Goicea
Borodin	<i>Prince Igor Overture</i>
Shostakovic	Violin Concerto No.1
Bartók	<i>Concerto for Orchestra</i>

The Competition reserves the right to vary artists or programmes without notice. Latecomers will not be admitted until a suitable break in the performance. Please respect the music, the musicians, and your fellow audience members, by switching off all mobile phones, pagers and watches. Taking photographs, or sound or video recordings during the concert is strictly prohibited unless with the prior approval of the presenter.



Ioana Cristina Goicea
VIOLIN

...Goicea demonstrates world-class technical mastery of the violin and a unique deeply intuitive musical understanding...

Ioana Cristina Goicea is one of the outstanding violinists of the young generation.

The first prize winner of the 2017 Michael Hill International Violin Competition in New Zealand, the press praised her passionate performance and acclaimed her “a new star in the musical firmament”. She was awarded first prize and the audience prize at the International Johannes Brahms Violin Competition (2013) and first prize at the Concorso Internazionale Andrea Postacchini (2012) in Italy. A laureate of the Fritz Kreisler Violin Competition in Vienna (2014), she more recently won the Carl Flesch Prize at the 2017 Carl Fesch Academy in Baden-Baden, Germany and was the Winner of the German Music Competition in Bonn (2018).

Goicea demonstrates world-class technical mastery of the violin and a uniquely deeply intuitive musical understanding, a fiery musical temperament and a captivating stage presence. Enthusiastic and uncompromising in her musical convictions, she inspires audiences around the world. The young violinist has performed in recitals and solo concerts in renowned venues such as the Concertgebouw Amsterdam, St Martin-in-the-Fields London, the Konzerthaus in Vienna, the Shanghai Concert Hall, the Romanian Athenaeum Bucharest, the Giuseppe Verdi Hall Trieste, the Auckland Town Hall and the Kanematsu Auditorium Tokyo. She has performed at famous festivals such as Schleswig-Holstein Musikfestival, Shanghai International Arts Festival, Heidelberger Frühling, Hamburg Chamber Music Festival and the Trieste Chamber Music Festival. This year she has participated at the prestigious Verbier Festival Academy.

As a soloist, Ioana Cristina has performed with orchestras such as the George Enescu Philharmonic Orchestra Bucharest, the Auckland Philharmonia Orchestra, the Baden-Baden Philharmonic, the Südwestdeutsches Kammerorchester, the Romanian Radio National Orchestra and Romanian Radio Chamber Orchestra, Norddeutsche Philharmonie, I Virtuosi Italiani and Kunitachi Symphonics.

In addition to her activities as a soloist, Goicea is also an enthusiastic chamber musician. In 2015, she was awarded, together with pianist Andrei Banciu, the 2nd prize and the Young Award at the ACM Trio

di Trieste International Chamber Music Competition. In 2016 she was invited to participate in the prestigious Chamber Music Academy at the Heidelberger Frühling Music Festival, and in 2017 she toured as part of the “New Masters On Tour” concert series together with her chamber music partner Andrei Banciu at the Concertgebouw Amsterdam and at the Slovak Philharmonic.

Ioana Cristina Goicea was born in 1992 in Bucharest into a family of musicians. She currently studies with Prof Krzysztof Wegrzyn at the University of Music in Hannover. Previously she studied with Prof Mariana Sirbu at the University of Music in Leipzig and with Prof Petru Munteanu at the University of Music in Rostock.

Her musical career has been generously supported by a number of foundations, among them the Alfred Toepfer Stiftung FVS, the Gertrud und Hellmut Barthel-Stiftung and the Werner Richard – Dr Carl Dörken-Stiftung. Since October 2017 she is the awardee of the Gundlach Stiftung in Hannover, Germany.

As an awardee of the Deutsche Stiftung Musikleben, Hamburg and a laureate of the 21st Contest of the German Musikinstrumentenfonds, Ioana Cristina Goicea plays a precious violin by Giambattista Guadagnini, Parma 1761, on loan from the Federal Republic of Germany.

Ioana Cristina’s sponsors for the 2017 Competition were Jan and Don Spary.
cristinagoicea.com



Andrey Gugnin

PIANO

...Andrey tours as a recitalist, a chamber music partner and a soloist with orchestras having performed in more than twenty countries...

Andrey Gugnin was born in 1987. He graduated from the Tchaikovsky Moscow State Conservatory where he studied under Prof Vera Gornostayeva. Almost immediately after his graduation from the conservatory, he was invited to be a regular participant of the Moscow Philharmonic Society program for promising young artists, The 21st Century Stars. Andrey is currently studying at the International Piano Academy Lake Como with Stanislav Ioudenitch and William Naboré.

Andrey is the winner of the Ernest Hutcheson First Prize of the 2016 Sydney International Piano Competition. He is also the winner of the Eileen Joyce Best Overall Concerto Prize, the Miriam Hyde Best 19th or 20th Century Concerto Prize, the Hephzibah Menuhin Best Violin and Piano Sonata Prize and the Roger Smalley Best Preliminaries Round 1 Recital Prize. In addition, as part of his first prize, he gave a 33 venue recital tour and orchestra engagements in Australia in 2017, concerto performances with Maestro Valery Gergiev in the 2016/2017 season and a return invitation in 2017/2018 at the Contemporary Piano Faces Mariinsky International Piano Festival St Petersburg and in 2018 will record a CD for Hyperion Records along with recitals in Europe and North America and made his debut with the London Philharmonic Orchestra in January.

Other recent prizes include the Gold Medal and Audience Award: Gina Bachauer International Artists Piano Competition (Salt Lake City, USA 2014), Equal First Prize: Valsesia Musica International Piano Competition (Valsesia, Italy 2014), Equal Second Prize: International Ludwig van Beethoven Piano Competition (Vienna, Austria 2013) and Second Prize: EPTA International Piano Competition Svetislav Stančić (Zagreb, Croatia 2011).

Andrey tours as a recitalist, a chamber music partner and a soloist with orchestras having performing in more than twenty countries and at venues including Carnegie Hall in New York, Abravanel Hall in Salt Lake City, the Eastman School of Music, the Great Hall of the Moscow State Conservatory, the Tchaikovsky Concert Hall in Moscow, the Moscow International House of Music, the Louvre, the Teatro Verdi in Trieste, the Zagreb Opera and Vienna's Musikverein. He is a passionate educator having given master-classes in Russia, USA, Finland, Australia, Croatia and Japan.

He has collaborated with the State Academic Symphony Orchestra of Russia, the Symphony Orchestra of the Saint-Petersburg Cappella, the Sydney Symphony Orchestra, The Netherlands Symphony Orchestra, the Mariinsky Symphony Orchestra, the Moscow State Academic Symphony Orchestra, the Tokyo New City Orchestra, the Israel Camerata, the Utah Symphony Orchestra, the Asko Schönberg ensemble and the Camerata Salzburg and Raanana Symphonette among other. He has been welcomed as a guest artist at the Ruhr Piano Festival, the Mariinsky International Festival, the Musical Olympus festival, the Art-November International Festival of Arts, Vivacello, Ars-longa, the Ohrid Summer Festival, the Summer Evenings in Zagreb festival, the Youth Festival in Aberdeen and the Bermuda Islands Performing Arts Festival and many others. Recently he established the 'Takebe-cho Chamber Music Festival – Gugnin and Friends' in Japan.

Andrey's discography includes piano concertos by Shostakovich together with the State Academic Chamber Orchestra of Russia (Delos International, 2007) and music for piano duo "iDuo" (together with Vadim Kholodenko, Delos International, 2010). The recording of Shostakovich concerti was used in the soundtrack of Steven Spielberg's Oscar-winning film, 'Bridge of Spies'. He has recorded for TV and radio in Russia, The Netherlands, Croatia, Austria, Switzerland and the USA.

Highlights of upcoming engagements will include concerto performances in Asia with the Wuhan Philharmonic Orchestra, Bangkok Symphony Orchestra, Orchestre de Chambre de Genève, Svetlanov State and Mariinsky Orchestras, London Philharmonic Orchestra, the West Australian Symphony Orchestra, the Australian Youth Orchestra and the Jerusalem Camerata among others. The 2018 season also features chamber music collaborations in Adelaide Australia, the Malta Festival, Bard and Newport Festivals USA, Duszniki Chopin International Festival, and in the UK with violinist Tasmin Little.

gugnin.com

Connect with us.

LISTEN

Sample the season with our **Spotify** playlists. Look for the codes on our adverts, posters and flyers, scan and press **Play** to start listening. Hit **Follow** to save the list in your library.

How to scan:

1. Click the search icon on your Spotify homepage.
2. Click the camera icon that appears to the right of the search bar.
3. Centre the code in the window and wait for the list to appear.

STAY IN THE LOOP

Sign up to our monthly email newsletter to receive the latest news, concert reminders, and inside stories plus be in to win with giveaways and special offers.

Sign up: chambermusic.co.nz/intheloop

JOIN THE CONVERSATION

Like, Post, Follow, Tweet, Comment, Message. There's a great community out there ready to chat and we want to hear from you!



chambermusic.co.nz

0800 CONCERT (266 2378)



Music is a gift.

“indeed the most beautiful of all Heaven’s gifts to humanity. Alone it calms, enlightens and stills our souls.” ~ Tchaikovsky

Chamber Music New Zealand is so privileged to have the opportunity to extend this gift, the gift of chamber music, to music lovers across Aotearoa.

From Te Ahi Kaa, the amazing young ensemble from Northland who recently won our celebrated Chamber Music Contest, to students from Ōtara attending our kids concerts, or bringing incredible international artists just like Ioana Cristina Goicea and Andrey Gugin to Aotearoa, Chamber Music New Zealand provides music for all New Zealanders.

And we simply couldn’t do it without you!

Visit chambermusic.co.nz/support-us to find out ways you can play your part. Tchaikovsky was onto something – help us share the gift of music in Aotearoa.

Phone: (04) 802 0759

Email: encore@chambermusic.co.nz

Visit: chambermusic.co.nz/support-us

encore
Supporters

Core Funder
creativenz
ARTS COUNCIL OF NEW ZEALAND LTD PARTNERSHIP

Photo: Aja Iehaby

music
up
close
Chamber Music
New Zealand

RECITAL PROGRAMME NOTES

JOHANNES BRAHMS 1833–1897

Sonata No. 3 in D Minor, op. 108

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

Brahms juxtaposes music of profundity and peacefulness for maximum dramatic effect in his Third Violin Sonata.

Johannes Brahms dedicated Sonata No. 3 to the pianist and conductor, Hans von Bülow, who was his close friend and interpreted his orchestral works in performances around Europe. Further, the Hungarian violinist Joseph Joachim significantly influenced Brahms' composing for the violin. Brahms first met Joachim in Göttingen in 1853, and he, too, became a close friend for much of his life. In 1878 Brahms composed his Violin Concerto for Joachim, however the two fell out in the early 1880s when Brahms supported Joachim's wife, Amalie, in the pair's divorce. While Brahms began to compose Sonata No. 3 in 1886, they did not make amends until the following year, when Joachim accepted Brahms' gesture of reconciliation – the Double Concerto for Violin and Cello. Nonetheless, Joachim's playing undoubtedly remained in Brahms' mind throughout composing Sonata No. 3; the third movement contains elements of Hungarian style, as the music moves in thirds towards the climax.

Brahms uses a four-movement structure, rather than retaining the three movements of his first two violin sonatas, seemingly conceiving the music on a grander scale with both parts at times

reminiscent of Brahms' concerto writing. Muted passages of arpeggios, breath-like pauses, and a sobbing motif maintain the intensity of the first movement. The tranquil and introspective *Adagio* follows, contrasting again with the candescent piano line in the third movement. Finally, the breathless *Presto agitato* recalls (or, tonight, anticipates) the relentless 6/8 metre of the "F.A.E." Sonata's Scherzo.

JOHANNES BRAHMS 1833–1897

Scherzo in C Minor, from the "F. A. E." Sonata

The "F. A. E." Sonata, premiered by two nineteenth-century virtuosos – the pianist Clara Schumann and violinist Joseph Joachim – epitomises the intricacy and intimacy of Romantic chamber music.

While the Scherzo in C Minor was published posthumously in 1906, Brahms composed the work in 1853, early in his career. Indeed, 1853 proved a formative year for Brahms as the composer and critic Robert Schumann publicly declared him the heir to Beethoven – a notion that understandably caused Brahms some anxiety. Nonetheless, Schumann's death three years later shaped Brahms' commitment to composing chamber music throughout his career.

Once again, Brahms' friends were integral in his work. This sonata was a collaborative effort. Brahms wrote the Scherzo, while Schumann and his pupil, Albert Dietrich, added their own movements. Its unusual subtitle, "F. A. E." denotes a musical cipher, and indicates another friend, the violinist Joseph Joachim. The music is built around the pitches F, A, and E, also the acronym for "Frei aber einsam" ("Free but lonely"), a phrase Joachim had adopted as a personal motto. Joachim had no hesitation in recognising Brahms' handiwork: the Scherzo begins with muscular, rhythmical phrases which seethe and swell until the violin introduces a lyrical line. The sombre rhythm ebbs away as piano gradually follows with its own melodic passage, before the initial theme returns.

CLAUDE DEBUSSY 1862–1918

Sonata in G Minor

Allegro vivo

Intermède – Fantasque et léger

Finale – Très animé

The music lilts and shimmers in Debussy's Sonata in G Minor, a late work in which percussive and melodic passages tussle for equilibrium.

In 1914, his artistic drive dampened by war and illness, Claude Debussy explained: 'There comes a moment in life when one wants to concentrate, and now I've made a resolution to listen to as little music as possible.' From one so acutely attuned to the sounds – and cultural life – that surrounded him, such a perspective luckily did not last long, and in his final years Debussy brought his focus to chamber music. Of the four unfinished sonatas Claude Debussy revisited near the end of his life, the Violin Sonata was the only one he completed. In fact, it also became the last work the composer performed, in September 1917, with Gaston Poulet taking the violin part.

The gypsy folk melodies that Debussy invokes in the first movement are shrouded with his unmistakable sound palette. The violin's sweeping motions soon lead to a staccato theme in the second movement. Several moments in the second movement hint at the influence of J.S. Bach; as Debussy composed this sonata, he was also preparing a new edition of Bach's violin and piano sonatas for publication. Tonal shifts and sections of rapidly repeated notes spin further drama. The quixotic *Très animé* section of the final movement provides an antidote to the bleaker mood evident earlier in the movement.

GEORGE ENESCU 1881–1955

Sonata No. 3 in A Minor, op. 25

In Romanian Folk Style

Moderato malinconico

Andante sostenuto e misterioso

Allegro con brio, ma non troppo mosso

Invigorating and edgy, one feels the pulse of Eastern European folk dance in Enescu's Sonata No. 3.

According to the Spanish cellist Pablo Casals, Romanian musician George Enescu was 'the greatest musical phenomenon since Mozart'. His talents as a violinist saw him graduate from the Vienna Conservatory at the age of ten. After performing in orchestras in Vienna, he studied composition at the Paris Conservatoire under Maurice Ravel, Jules Massenet, and Gabriel Fauré. Enescu described himself foremost as a composer, yet he maintained a busy performing schedule in Paris, splitting his time between the French capital and Bucharest for much of his life. Like his Eastern European contemporaries, Bartók and Janáček, folk song inspired Enescu, which he suffused with the rich harmonies of fin-de-siècle French music.

Sonata No. 3 exemplifies this melding of styles. Composed in 1926, Enescu uses the *doina*, an ornamented Eastern European dance style, to create a characteristic folk sound through chromaticism and rapid shifts in range. Enescu himself connected *doina* with the music he experienced in childhood. At the same time, the work retains the usual three-movement, fast—slow—faster structure of late-Romantic sonatas.

Rich chords and countermelodies abound in the first movement. The mysteriousness denoted by the second movement's title develops from the persistent piano pulse and hauntingly high violin strains. The swirling rhythms and ever-changing timbres of the finale bring the work to a mesmerising close.

KARLO MARGETIĆ 1987–

On an imaginary folk song for solo violin

2017 Michael Hill International Violin Competition commissioned work

Karlo Margetić's atmospheric *On an imaginary folk song for solo violin* is a reflexive – and reflective – view of folk style.

Karlo Margetić studied composition and clarinet at the New Zealand School of Music. In 2013 he won the SOUNZ Contemporary Award (for 'Lightbox') and he was a Composer Fellow at the Intimacy of Creativity Composition Workshop at the Hong Kong University of Science and Technology. Karlo has received commissions and performances from a wide variety of soloists and groups including NZTrio, New Zealand String Quartet, STROMA, Michael Houstoun, Claire Edwardes, Auckland Philharmonia Orchestra, Auckland Chamber Orchestra, and Wellington Youth Orchestra. He was Composer-in-Residence with the Auckland Philharmonia Orchestra in 2016 and 2017, Orchestra Wellington in 2014, with the NZSO National Youth Orchestra in 2007 and was Young Composer-in-Residence with the Auckland Philharmonia Orchestra in 2007 and 2008. An active performer, Karlo is Co-Director of the SMP Ensemble, and has appeared with them as composer, clarinetist, conductor and narrator.

Stark, accented tones that focus on exploring the sonic capabilities of the violin are paired with breakneck passages in Karlo Margetić's *On an imaginary folk song for solo violin*. The ingredients of folk music are taken apart, then merged sequentially around bass notes redolent of Baroque music and the drones typical of folk style.

FRANZ SCHUBERT 1797–1828

Rondo in B Minor, D. 895, *Rondo Brilliant*

Schubert's Sonata in B Minor is a spirited dialogue of melodies; yet the grandiose display of technical skill does not mask the music's complex mix of emotion.

The young Czech violinist Josef Slavík's arrival in Vienna in 1826 led to two collaborations with the Viennese composer Franz Schubert. The first, the Rondo in B minor, became one of Schubert's few works to appear in print during his lifetime after it premiered at the publisher Domenico Artaria's home in April 1827. While Schubert himself played the piano – though not as a virtuoso – his close friend Karl Maria von Bocklet accompanied Slavík for the performance. Artaria included the title *Rondo Brilliant* on the first printed edition. The second work Schubert composed for Slavík, the 1827 *Fantasy in C Major*, remains a popular work for violin and piano. In 1826, Schubert's health and his family's fortune were diminishing. He spent much of 1826 trying to have his works performed and published, largely unsuccessfully, although he continued composing at a prodigious rate.

Schubert divided his single-movement work into sections marked *Andante* and *Allegro*. An introduction suggests the influence of Baroque style and announces a turning motif that will return throughout the work. Tumbling piano passages pour forth as the music assumes a capricious character, only to be halted by decisive chords. In the final section, the piano picks up speed once more, conversing with the violin's sparkling melody.

RICHARD STRAUSS 1864–1949

Sonata in E-Flat Major, op. 18

Allegro, ma non troppo
Andante cantabile
Finale. Andante – Allegro

Indulge in the glorious phrases of Strauss' Sonata in E-flat Major, which showcases brilliant technical and expressive playing.

Richard Strauss composed his new violin sonata in 1887, shortly after the completion of his first symphonic tone poem, *Aus Italien*. As the twenty-three year old increasingly focused his efforts to orchestral music and opera in the late 1880s, this sonata is among the last of his chamber works not adapted from his operatic tunes. Strauss had recently returned to his home town, Munich, after a brief time in Meiningen, apprenticed to the notable conductor Hans von Bülow. Accepting the post of third conductor at the Munich Hofoper meant directing his father, Franz, the principal horn player. Franz encouraged his son to moderate his conducting style and temper to prevent hostility between the conductor, the musicians and singers.

One can hear this youthful fire and Strauss' grasp of orchestral colour in the Sonata. The first movement swings between moments of hard-driven drama and soulful yearning, traversing the ranges of both instruments. Long, wafting lines follow in the *Andante cantabile*. The sense of melancholy quickly evaporates in the finale as the eloquent melody is supported by virtuosic passages. Throughout, Strauss flawlessly balances the music between the violin and piano, while also allowing each to showcase their full magnitude of expression.

IGOR STRAVINSKY 1882–1971

Suite Italienne

Introduzione. Allegro moderato

Serenata. Larghetto

Tarantella. Vivace

Gavotte con due variazioni

Scherzino. Presto alla breve

Minuetto e finale. Moderato – Molto vivace

The vivacious dance melodies of Stravinsky's 1920 ballet *Pulcinella* provides the basis for his *Suite Italienne*.

Suite Italienne arose from the fruitful partnership between Igor Stravinsky and the American violinist Samuel Dushkin. In the early 1930s, Stravinsky wrote Dushkin several works, including adapting (for a second time) themes from his ballet, *Pulcinella*, for violin and piano. The pair had met in Berlin, on the back of an extensive concert tour Stravinsky made around Germany. In late 1932, Stravinsky set off once more to perform with Dushkin in towns without ready access to orchestral music – or, at least, Stravinsky's orchestral music. The Russian composer had originally created *Pulcinella* for the Ballets Russes to perform in Paris in 1920, based on the characters of Italian *commedia dell'arte*. His compositional method included adapting the harmonies and textures of music by eighteenth-century composers to his twentieth-century idiom.

Each movement depicts a different style of dance as Stravinsky moves into neo-classical style to depict a bygone era of drama. In the bittersweet *Serenata*, two men attempt to woo their lovers, but are instead sprayed with

water by the objects of their affection. Rapidly shifting gear, the women dance a whirling tarantella. Placed in elegant contrast to the frantic *Tarantella*, the gentle *Gavotte* presents an effusive violin melody. Syncopated rhythm and sliding chromatic shifts reveal deceit in the *Scherzino*. Pulcinella seems to have been stabbed in an altercation, but it is all an act to entice his lover back. The work closes with the violin amplifying the piano's heavy chords in the *Minuetto* – a wedding dance and a happy ending.

Programme notes © Chamber Music New Zealand 2018



IOANA CRISTINA'S WINNING PERFORMANCE AT THE FINAL ROUND OF 2017 COMPETITION WITH THE AUCKLAND PHILHARMONIA ORCHESTRA Photo: Sheena Hayward



SYDNEY INTERNATIONAL PIANO COMPETITION

The Sydney International Piano Competition and the Michael Hill International Violin Competition are proud to support young artists along their musical career.

Together we are delighted to present the winner of the 2016 Sydney Competition, Mr Andrey Gugnin and the 2017 Michael Hill winner, Ms Ioana Cristina Goicea, on tour throughout New Zealand and Australia this Spring. This is the first time that our organisations have joined collective forces; the start of a long and fruitful partnership together.

We hope you enjoy this stunning performance by Andrey and Cristina and join us in supporting the future of these young artists.

sydneypianocompetition.com.au



ANDREY GUGNIN, 2016 FINAL WITH
THE SYDNEY SYMPHONY ORCHESTRA
Photo: Daniel Bound



COMMUNITY OUTREACH

2017 COMPETITOR, NATSUMI TSUBOI,
DEMONSTRATING HER SKILLS TO A
GROUP OF HIGH SCHOOL STUDENTS
Photo: Sheena Hayward

Ioana Cristina enjoys sharing her talent and unique career choice with audiences from all walks of life. During the tour she is coaching, teaching, and discussing top-performing commitment with New Zealand budding musicians and noted business leaders.

University of Auckland School of Music

Judging the Auckland Chamber Music Society Competition, in conjunction with Chamber Music New Zealand
String Class - mentoring

University of Otago

Violin class - mentoring

Sistema Aotearoa

Workshop

Diocesan School for Girls and Sacred Heart College

Masterclass for and with Auckland's young aspiring violinists. (open to the public)

ACG Parnell College and Epsom Music School

Masterclass for Auckland's leading young aspiring violinists. (open to the public)

KensingtonSwan*

Playing a winning tune - Business and Career lessons from last year's winner of Michael Hill Violin Competition.

For further details, please contact AnneRodda@violincompetition.co.nz



My wife, Tiffany, and I joined the family of sponsors of the Michael Hill International Violin Competition last year for personal and professional reasons.

Foremost, I like classical music. Anything that withstands centuries of time has a quality and lasting power I admire. That the Competition makes its home in Queenstown and allows us, our kids, and our neighbours the chance to hear world class artistry on our doorstep is something we really appreciate. Thank you, Michael and Christine Hill.

The Queenstown region is waking up to the economic and social value the arts bring to the region and we want to support this premium event to ensure it continues for generations to come. As a parent, I want to spark the flame in my kids that helps them understand that, through hard work and dedication, they can scale great heights – like the competitors in the Competition.

As for a good fit for our business, Triple Star Management has a passion about doing things for aesthetic, not just rational, reasons. I admire the aesthetic Michael and Christine Hill have put into their home and consider it to be the standard bearer for our beautiful region. Triple Star Management builds buildings with meticulous dedication and aim for the unparalleled and enduring.

- | | |
|---|--|
| Benjamin Baker NEW ZEALAND | John Boscawen |
| Elizabeth Basoff-Darskaia RUSSIA/USA | Wayne Boyd & Annie Clarke |
| Jung Min Choi SOUTH KOREA | Anonymous |
| So Young Choi SOUTH KOREA | Jim & Helen Hannah |
| Asako Fukuda JAPAN | The Verna & Denis Adam Foundation |
| Ioana Cristina Goicea ROMANIA | Jan & Don Spary |
| Luke Hsu USA | Peter Wilson & Gerda McGechan |
| Jaеook Lee SOUTH KOREA | The Wallace Foundation |
| Kunwhа Lee SOUTH KOREA | Graeme & Di Edwards |
| Mari Lee SOUTH KOREA/JAPAN | Denver & Prue Olde |
| YooMin Seo SOUTH KOREA | BGS Ltd, Peter & Tiffany Campbell |
| Sumina Studer SWITZERLAND | The Becroft Foundation |
| Olga Sroubkova CZECH REPUBLIC | Ian & Agi Lehar-Graham |
| Natsumi Tsuboi JAPAN | Millbrook |
| Momo Wong USA/JAPAN | Peters MacGregor Capital Management |
| Galiya Zharova KAZAKHSTAN | Bill & Frances Bell |

Whilst the competitors are in New Zealand they are each “sponsored” by a business or member of the community, some of whom also host their violinist in their home. A small army of over 30 host families in Queenstown and Auckland ensure our international guests have a genuine connection to the community which makes an enormous difference in the young artists’ experience of New Zealand. It means a great deal for our competitors that they know there are people in the audience cheering them on (and offering a shoulder should that need arise too). And for those host families that billet a competitor, they are given a rich insight into their “charge’s” home country, culture and customs, and an understanding of the incredible intensity of focus they have for their art.

Besides delivering exquisite music performed by the next generation of the world’s top artists, the Competition is known for rich and enduring relationships it engenders. For more information on sponsoring or hosting one of our 2019 competitors, please contact Anne Rodda on 021 434 442 or annerodda@violincompetition.co.nz



Auckland Philharmonia Orchestra is proud to have been the orchestral partner of the Michael Hill International Violin Competition since the competition's beginnings, supporting the production in the early rounds, providing assistance for the competitors and performing in concert with the finalists.

Auckland Philharmonia Orchestra is New Zealand's only full-time, professional, city-based symphony orchestra serving the region with a comprehensive programme of concerts, education and outreach activities.

In more than 70 performances annually, the APO presents a full season of symphonic work showcasing many of the world's finest classical musicians. Through its numerous APO Connecting (education, outreach and community) initiatives, the APO offers opportunities to more than 20,000 young people and adults nationwide.

More than 250,000 people hear the orchestra live each year, with tens of thousands more reached through special events, recordings, live streams and other media.





BECOME AN **APO** SUBSCRIBER



Subscribe to a **Full Series**
or go with our flexible
Choose Your Own package.

Book four or more tickets
and enjoy priority booking,
exclusive discounts and no
booking fees.

**APO 2019 SEASON
NOW ON SALE**

 apo.co.nz



A woman with long, dark hair is standing on a grassy dune overlooking the ocean at sunset. She is wearing a dark, fringed dress that appears to be made of natural materials. The background shows a coastline with mountains and a beach under a cloudy sky.

creativity fashions performance

Photo: Felicity Brunsting

Fabulous fashion designer Kiri Nathan draws on her Maori heritage to craft garments that are indelibly Aotearoa (New Zealand).

Kawa and tikanga – protocol, customs and integrity – are infused in her design and through her philosophy. Her clothing is constantly sought after in New Zealand, shown at New Zealand Fashion Week and has been revealed and revered at London Fashion Week.

Kiri is fashion designer to the female winners of the Michael Hill International Violin Competition. She has donated her time and her flair to produce vivid, strikingly memorable gowns.

Kiri's creativity has been paired with the talent of the Competition participants. It is a humbling feeling, she says. "When I experienced my first competition, it was my first real exposure to just incredible violin talent," she says. "I remember sitting there on the first night and actually crying when I heard the music. It was absolutely beautiful."

For past winner Suyeon Kang, Kiri created a dress out of deep green silk tissue and silk. She wove the entire, one shoulder bodice, in traditional Maori weaving patterns in green silk tissue. "It took hundreds of metres of silk," she says.

The effect was glorious. The intense, jewel-green clung and moved perfectly on Suyeon's body. "I chose the green because for me it represents New Zealand. I'm drawn to it. It's the ocean, the lakes, the pounamu (jade). I love deep green and New Zealand is that colour," she says.

This year, she will create a gown for Ioana Cristina Goicea for the winner's tour. When performers are out of the country, the preliminaries of the process for design begins with emails and graduates to in-person fittings when they arrive. "It's an organic process that takes into consideration movement and the requirements of the violinist," she says.

Kiri is a convert to the Competition, its values and its future. "This competition is so special. Sir Michael and Lady Christine Hill are visionaries. Through it, they're celebrating what New Zealand can do at the bottom of the world. It is a privilege to be involved."

"It's not often the Maori aesthetic is invited into a creative, global space like this. When we are, we can begin conversations and open doors for others coming through."

kirinathan.com



NIKKI CHOOI,
2013 MHIVC WINNER
IN PARTNERSHIP WITH

Adam Chamber Music Festival

In 2019, Adam Chamber Music Festival celebrates a new partnership with the Michael Hill International Violin Competition. Both pride themselves on being high-calibre internationally-recognised events and presenting some of the world's finest artists. This exciting relationship allows them to share their passion and enthusiasm for music and musicians alike, beginning with the return of the Competition's 2013 winner, the wonderfully talented Canadian violinist Nikki Chooi. Over the past six years, Nikki's career has expanded and accelerated, with his work across concerts and recitals, as well as the challenge of serving as Concertmaster for numerous orchestras. In 2019, the Adam Chamber Music Festival presents an opportunity not only to experience Nikki's exceptional dedication, ability and brilliance in solo performance, but also in collaboration with the festival's other artists. The prospect of hearing Nikki play alongside the such a stellar array of musicians is undeniably thrilling, and will surely guarantee bragging rights for years to come.



Adam Chamber Music Festival

2019 NELSON
INTERNATIONAL
CHAMBER MUSIC
FESTIVAL

31 JAN - 9 FEB 2019. NELSON
NEW ZEALAND

This festival is an immersive musical experience like no other. It combines the famed acoustics of the Nelson School of Music auditorium with an extraordinary line-up of international and New Zealand artists including **Jerusalem Quartet**, UK violinist **Anthony Marwood**, Canadian violinist **Nikki Chooi**, Hungarian pianist **Dénes Várjon**, Australian classical accordionist **James Crabb** and our very own **New Zealand String Quartet**. Ten days of sublime chamber music, enriched by the unique musical collaborations of the world-class artists, and set in charming Nelson - famous for its summer sunshine, boutique vineyards, seafood, wild places and relaxed lifestyle.

SIGN UP AND FIND OUT MORE AT **MUSIC.ORG.NZ**

ABOUT THE COMPETITION

Established two decades ago by entrepreneur and passionate violinist, Sir Michael Hill, the Michael Hill International Violin Competition is seated at the top table of global, classical music competitions. It is New Zealand's most prestigious classical music competition and arguably one of its key iconic events of the calendar.

Closely nurtured by a Board of ardent arts lovers, the biennial "Michael Hill" carefully selects international and leading local luminaries to guide brilliant young talent through competition, intensive master classes and career development. Young violinists emerge enriched, their music advanced and skills broadened.

A combination of exceptional technical prowess and outstanding artistry are the twin cornerstones of a professional violin career in the twenty-first century. The era we live in demands even more from young artists: communications expertise and the charisma and perseverance to cut through the saturated market.

The Michael Hill International Violin Competition takes the young musician and delivers a more rounded performer and prepared individual onto an appreciative, relentless international stage.

The Competition continues to uphold the principles of integrity and authenticity in all its operations. It also upholds the principle of genuine cultivation of talent in all its facets

Competitors, age 18-28 come from all over the globe: in 2017 drawn from 140 applications from 30 countries.

The Michael Hill International Violin Competition provides travel and accommodation for the quarter-



finalists, encouraging robust competition and the chance of a lifetime – to perform beautiful music against the backdrop of one of the most beautiful countries on earth. Competitors stay with caring, kiwi families in Queenstown (South Island) and then Auckland (North Island). They experience manaakitanga – the unique New Zealand version of hospitality that places a visitor's wellbeing first.

Career development including masterclasses, workshops and community outreach further extend the competition experience.

For audiences, the Michael Hill International Violin Competition is spine tingling and sublime. The Competition's performances and subsequent Winner's Tour is enjoyed by over 7000 attendances during its biennial cycle. Concerts are held in outstanding concert halls, such as the historic Auckland Town Hall.

Beyond this, over 1 million around the world experience the performances live through broadcast and live streaming. Audiences can hear today's most thrilling performers "put it all on the line" – displaying their individual passion, originality and skill, side by side, one after the other, as they vie for the prize that will launch their career.

Past winners have gone on to achieve remarkable success:

2001, Joseph Lin (Taiwan/USA)

Faculty, The Juilliard School; former First Violin, Juilliard String Quartet

2003, Natalia Lomeiko (Russia/NZ)

Professor, Royal College of Music

2005, Feng Ning (China)

Solo performance career with over 60 concerts per year

2007, Bella Hristova (Bulgaria)

Solo performance career; Avery Fisher Career Grant recipient

2009, Josef Špaček (Czech Republic)

Concertmaster, Czech Philharmonic

2011, Sergey Malov (Russia), Extensive performing artist, violin, viola, violoncello spalla; Professor Zürich University of Music

2013, Nikki Chooi (Canada)

Former Concertmaster New York Metropolitan Opera Orchestra; Time For Three

2015, Suyeon Kang (Australia)

Violinist Boccherini Trio

2017, Ioana Cristina Goicea (Romania)

The Winner's Tour takes place in partnership with Chamber Music New Zealand, Musica Viva Australia and the Auckland Philharmonia Orchestra every second year and provides the previous year's winner with a substantial concert tour through New Zealand and Australia. (It also affords Antipodeans across both countries the opportunity to hear the winner in their own hometown.) In 2018 we are delighted to celebrate our new partnership with the Sydney International Piano Competition and its 2016 winner, Andrey Gugnin.



MEMBER OF THE WORLD
FEDERATION OF INTERNATIONAL
MUSIC COMPETITIONS

2019 COMPETITION PRIZES

1ST PRIZE NZ \$40,000 CASH



michael hill

+ Recording on the Atoll Label



+ Winner's Tour in 2020

presented in partnership with Chamber Music New Zealand, Musica Viva Australia and the Auckland Philharmonia Orchestra



+ Personalised Professional Development Programme

+ Custom-designed suit or gown to wear in his or her 2020 New Zealand Winner's Tour and the opportunity to perform on Sir Michael's personal Giovanni Battista Guadagnini, 1755, named "The Southern Star"

+ Michael Hill gold and diamond pendant from Christine Hill's Spirit Bay Collection, based on iconic New Zealand shell the Totore

2ND PRIZE NZ \$10,000 cash

3RD PRIZE NZ \$5,000 cash

4TH PRIZE NZ \$3,000 cash

5TH PRIZE NZ \$2,000 cash

6TH PRIZE NZ \$1,000 cash

BEST PERFORMANCE OF NZ COMMISSIONED WORK

NZ \$2,000 cash

CHAMBER MUSIC PRIZE

NZ \$2,000 cash

MICHAEL HILL AUDIENCE PRIZE

TRAVEL

All qualifying quarter-finalists receive travel to Queenstown and Auckland New Zealand.

NZ EMERGING ARTIST PRIZE

AWARDED TO A LOCAL VIOLINIST

The Michael Hill recognises the breadth of talent that exists in our young musicians here in New Zealand and wishes to honour and support the aspirations through the provision of the New Zealand Emerging Artist Prize. Violinists, age 18-25, (by 31 May 2019) who are New Zealand citizens or residents and will be based in New Zealand between May 2019 - 2021 are eligible to apply. The prize includes:

- attendance at the 2019 Michael Hill International Violin Competition event
- domestic airfares to Queenstown and Auckland and local accommodation with host families provided
- two-year loan of Riccardo Bergonzi violin
- customised professional development
- performance opportunities
- invitation and airfare to attend the 2020 Rome Chamber Music Festival



2019 COMPETITION CALENDAR

15 NOVEMBER 2018

5pm (NZ time) final deadline for applications

15 DECEMBER 2018

16 Semi-finalists announced

1 APRIL 2019

Commissioned work distributed

27 MAY 2019

Semi-finalists arrive in Queenstown

31 MAY - 3 JUNE 2019

Rounds I and II Solo and Piano accompanied works
Queenstown Memorial Centre

5-6 JUNE 2019

Round III Mozart String Quintets
Auckland Town Hall Concert Chamber

8 JUNE 2019

Final Round concerti with the Auckland Philharmonia Orchestra | Auckland Town Hall



JAEOOK LEE
(SOUTH KOREA) 2017
Photo: Sheena Hayward

Sir Michael Hill®
DESIGNER BRIDAL COLLECTION



*A passion for classical music was the
inspiration behind my Designer Bridal range.
This is my signature collection.
Your symphony of light.*



michael hill®

WE'RE FOR LOVE™

Proud sponsors of the Michael Hill International Violin Competition

