

4-7 JUNE 2021
QUEENSTOWN
NEW ZEALAND



WAKATIPU
MUSIC
FESTIVAL



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YOUNG ARTIST DIANE HUH
COVER: YOUNG ARTIST STEFENIE PICKSTON



S T A R K W H I T E



Nockie's
Palette.



THE REES HOTEL
QUEENSTOWN, NEW ZEALAND

NAU MAI WELCOME



The Hill Family Foundation for Art and Music (formerly the Michael Hill International Violin Competition Charitable Trust) proudly presents the Wakatipu Music Festival to replace what would have been the 20th anniversary or 11th edition of the Michael Hill International Violin Competition.

Exactly a year ago, New Zealand's team of five million was emerging from lockdown – it was a time of both anxiety and beauty as we fretted about our survival, the economy, our

health system's ability to meet our needs, our loved ones offshore. Yet we also found beauty in small things - we got to know our neighbourhoods and ourselves a whole lot better as a result.

Our board chose not to hibernate but to recognise its twenty-year success and achievement that reflected the contributions of dozens and dozens of talented and passionate individuals. We decided we had an obligation to give back – to help those amongst us who were suffering as a result of the pandemic. We boldly launched four initiatives aimed at young artists and, with the decimated Queenstown community in mind, we crafted a festival of fine music with, for and by the local community.

Taking full advantage of atypical access to outstanding New Zealand musicians who, under different circumstances, would be offshore and out of reach, we count our lucky stars that we are able to share this exceptional line-up of Kiwi artists.

This Wakatipu Music Festival has been met with resounding enthusiasm and support from the basin and the wider community of Aotearoa. We have used the occasion to foster important strategic partnerships with community organisations and the music network here that is growing like top seed. This festival is a testament to the many locals with an unwavering vision for a thriving arts community in the jewel of New Zealand's crown.

We are grateful for the support received from our sponsors, funders and donors, and pay tribute to the team that has come together to deliver this event – namely a small army of local early-career individuals and their mentors in the Training Ground.

Importantly, that you are reading this programme book, means that New Zealand is presenting live music in front of a live audience. We have been the envy of the world in our ability to take to the stage in front of full audiences whilst our colleagues overseas continue to battle on performing under meagre conditions.

Nō reira, tēnā koutou katoa

Anne Rodda

Executive Director

Hill Family Foundation

for Art and Music (CC22746)

Rt Hon Helen Clark ONZ PC, PATRON

Gerald Fitzgerald, CHAIR

Andrea Duncan

Brent Goldsack

Sir Michael Hill, KNZM

Monika Hill

Nagaja Sanatkumar

Sue Waymouth

violincompetition.co.nz

FRIDAY 4 JUNE



1:00pm **PUBLIC TALK**

THOMAS BROWN GALLERY

568 Speargrass Flat Road, Arrowtown

Kinga Krupa: *A vision for classical music education in Queenstown*

Kinga will paint a vision for classical music education in our region, sharing her experiences of the Eastern and Western European education systems, the pros and cons of each and how we can use the best of both worlds to enrich our cultural environment.



Kinga Krupa

2:00pm **PUBLIC TALK**

Jazz Improvisational Tutorial with Christchurch jazz pianist

Wytze Hoekstra and local sax legend **Alex Yevstifeev**

Wytze Hoekstra is a Dutch-born piano technician and musician who has lived in Christchurch for 40 years. His eclectic musical interests were shaped by an international music education: studying classical music in the Netherlands, jazz in Denmark and North Indian raga in New Delhi.

Alexander Yevstifeev was born in the USA, where from an early age he played both classical and jazz saxophone, and attended the Eastman school of Music in his home town of Rochester, New York.



7:00pm **CONCERT**

QUEENSTOWN MEMORIAL CENTRE

Waiaatatia – local ensemble shares a few waiata

NZTrio with guest clarinetist
Jonathan Cohen



Faith, certainty, transcendence, and nature help form connections between the three works in today's programme: Beethoven's ebullient 'Gassenhauer' Trio, Ross Harris's fragmentary and expectant *There may be light*, and Messiaen's numinous *Quatuor pour la fin du temps*. These pieces could scarcely have been composed in more different circumstances. Beethoven (1770–1827), as a young and confident virtuoso in his twenties, demonstrated *Witz (humorous wit)* and other-worldly sublimity with his Trio in B-flat major. In so doing, he provided the musicians of Vienna with a work that would delight and challenge them in equal measure. At the outset of his career, Beethoven may have felt that all of Europe was his oyster, never anticipating the despair that he would experience a few years later.

Quatuor pour la fin du temps is a work composed in less congenial circumstances. Olivier Messiaen (1908–1992) was serving in the French military as a medical auxiliary near Verdun, where he connected with two exceptional musicians from Paris — cellist Etienne Pasquier and clarinetist Henri Akoka, both working in a military orchestra — and conceived of a work that expressed his profound faith and the unfathomable mysteries of the Revelation. Captured by the German army in a French forest, the three very different men found themselves in a Silesian POW camp, where the *Quatuor* was completed and premiered in circumstances of material privation, and fears for the future of art and Europe.

The cataclysm of World War II changed Europe and the world, but music transcended, and around 75 years later, Chamber Music New Zealand commissioned Ross Harris (1945–) to write a piece for the NZ Trio as a companion for Messiaen's *Quatuor*. The result, *There may be light*, is a work as otherworldly as Messiaen's, and likewise considers time. However, while Messiaen's spirituality convinced him that — as promised in the Revelation — time and waiting would cease to exist, the fragmentary melodies of Harris's quartet explore the uncertainty of waiting for something undefined, unsought, and unexpected.

Ludwig van Beethoven (1770–1827)

Piano Trio No 4 in B-flat major, Op 11 'Gassenhauer Trio'

Allegro con brio

Adagio

Allegretto: tema con variazioni

Beethoven's Trio for clarinet (or violin), cello (or bassoon), and piano was one of the many chamber works he composed and published in 1797 and 1798. In his late twenties, and not yet alarmed by the spectre of deafness, these were productive and positive years for Beethoven. In 1796 and 1797 he had undertaken successful concert tours, and continued to perform in Vienna as well, where his brilliance as an improviser was highly regarded. Beethoven concentrated on composing chamber music that had a good chance of publication and sales, including piano sonatas, string trios, and Lieder. The Trio in B-flat major (published in 1798) has flexible instrumentation, pointing to Beethoven taking advantage of a lively Viennese market for chamber music which could be performed by a variety of instruments in the home.

The Trio is an enigmatic mixture of the genial and the surprising. The first movement begins with an emphatic unison, but the ensuing melody is ingenious and disarming, leading to a curious modulation for the second theme. In the *Adagio* Beethoven provides one of those musical moments in which time stands still and everything that is not melody and harmony

ceases to matter. In contrast with the rhapsodic suspension of the Adagio, the Allegretto finale brings the Trio and its audience into the streets of late eighteenth-century Vienna. The theme of the variations in this movement is the song 'Pria ch'io l'impegno' from Joseph Weigl's Burghtheater play *L'amor marinaro ossia il corsaro*. The melody was a great popular favourite in Vienna, hence the 'Gassenhauer' nickname for Beethoven's Trio, referring to a tune that one whistles or hums in the streets. Beethoven treats this theme with exuberance and droll humour, offering a series of variations that stretch a relatively simple ditty to ingenious musical extremes.

ROSS HARRIS

(1945–)

There may be light

New Zealander Ross Harris taught music at Victoria University for over 30 years and is now a freelance composer and performer. His repertoire spans piano pieces, songs, chamber music, operas, orchestral works, jazz and klezmer music. The Arts Foundation recognised his contribution to New Zealand music by naming him as an Arts Laureate in 2014. Other awards include the QSM for Public Service in 1985 following the premiere of his opera *Waituhi* with libretto by Witi Ihimaera. He has been a finalist in the prestigious SOUNZ Contemporary Award more times than any other New Zealand composer and won the award four times.

His major works include six string quartets, six symphonies, a violin concerto (premiered by Anthony Marwood in 2010) and a cello concerto (premiered by Li-Wei Qin in 2012). With libretto by his regular collaborator, Vincent O'Sullivan, he wrote the chamber opera *Brass Poppies* which was presented at both the 2016 International Arts Festival in Wellington and the 2016 Auckland Arts Festival.

"*There may be light* was commissioned by Chamber Music New Zealand for Julian Bliss and NZTrio. As part of the commission it was suggested that *There may be light* related in some way to the Messiaen

Quartet for the End of Time which uses the same unusual instrumentation. Whereas the Messiaen is a work permeated by his strong Catholic faith, *There may be light* follows a more tentative line raising questions for which there may or may not be answers.

One unusual aspect of the instrumentation of *There may be light* is the clarinet's use of multiphonics. The instability and fragility of this technique (playing more than one note at a time) gives the work its elusive character."

—Note by Ross Harris

Interval

Olivier Messiaen

(1908–1992)

***Quatuor pour la fin du temps* Quartet for the End of Time**

Liturgie de cristal (Liturgy of crystal)

Vocalise, pour l'Ange qui annonce la fin du Temps (Vocalise for the Angel who announces the end of time)

Abîme des oiseaux (Abyss of birds)

Intermède (Interlude)

Louange à l'Éternité de Jésus (Praise to the eternity of Jesus)

Danse de la fureur, pour les sept trompettes (Dance of fury, for the seven trumpets)

Foillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps (Tangle of rainbows, for the Angel who announces the end of time)

Louange à l'Immortalité de Jésus (Praise to the immortality of Jesus)

In January 1941, Olivier Messiaen's *Quatuor pour la fin du temps* was first performed by the composer and three of his fellow captives from the French army in a German POW camp near Görlitz. However, its genesis began somewhat earlier in the war before his capture and imprisonment, when Messiaen encountered the cellist Etienne Pasquier at Verdun. Another prominent Paris musician, the clarinetist Henri Akoka, was playing in a military orchestra, also at Verdun. Once the three men arrived in

the Silesian camp, Stalag Villa, they found violinist Jean Le Boulaire, and Messiaen could press on with the composition of his eight-movement work, originally conceived as a trio, but now a quartet. Although the conditions were extremely austere, and their temperaments wildly different, the musicians' sense of common purpose in preparing for the performance of the *Quatuor* tightened their friendship.

The glories and terrors of the Book of Revelation were a source of fascination for Messiaen, who exulted in a particularly joyous and intense Catholicism. Messiaen was inspired to write the *Quatuor* by the text 'And the angel which I saw stand upon the sea and upon the earth lifted up his hand to heaven. And swear by him that liveth for ever and ever, who created heaven, and the things that therein are, and the earth, and the things that therein are, and the sea, and the things which are therein, that there should be time no longer. But in the days of the voice of the seventh angel, when he shall begin to sound, the mystery of God should be finished, as he hath declared to his servants the prophets.' (Revelation 10:5-7)

However, he did not interpret these verses as prescient of the Apocalypse. Instead, Messiaen perceived the words 'that there shall be time no longer' to mean that quantitative, measurable time could and would be overcome.

Nature also played an important role in the development of the *Quatuor*, namely through the extraordinary daily experience of the dawn chorus near Verdun, when he and Pasquier were on dawn watch together. They would listen, enthralled as the first one or two birds began to communicate before "suddenly, the whole orchestra of birds would be singing! It was deafening. Then, the birds would stop, but later, like a genuine military regiment, the birds would return in the evening to report what they had observed."

Messiaen's technical and musical challenge in this *Quatuor* was to convey a sense of timelessness and eternity, born of mysticism and the inexorable daily patterns of nature. The extraordinary grandeur of his vision often seems as if it could only have been divinely inspired.

Programme note © Corrina Connor 2021

SATURDAY 5 JUNE

9:30am **LOCAL MUSICIAN SHOWCASE**

All Saturday's activities are held at the
QUEENSTOWN MEMORIAL CENTRE

Turn up the Music School

Teacher and Student Showcase

A range of performances from our star teachers and students. Featuring Concert Band and Piano Relay, plus solos and duos on a range of instruments, including Blues, Classical, Jazz, and traditional music.



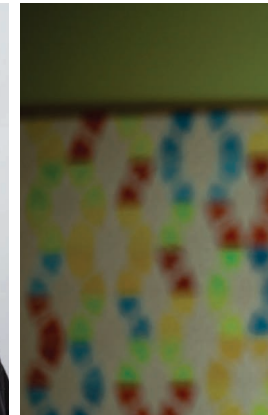
Dunstan High School

Performances from music students from Dunstan High School, Alexandra, will feature their two school choirs – Dunstanza and Dunstanza Senior Girls, as well as Nika Casbold and Sofia Druce on violins. The choirs will perform some New Zealand work, classical choral repertoire, and some more modern and contemporary pieces. Nika and Sofia will be playing from Shostakovich's Five Pieces for Two Violins and Piano.



Melodies from a Baritone

Jayant Joshi trained as a classical singer with one of the principle singers of the New York Metropolitan Opera for four years, while living in New York as an expatriate. Singing has been his hobby and a passion for many years and he enjoys sharing his love for classical music. He will perform a few arias from *La Traviata*, *Il Trovatore* and baritone classics from Europe.



1:00pm **PUBLIC TALK CONVERSATIONS FOR THE CURIOUS**

**Prof Cathy Stinear and
Neil Jacobstein** *Can science
understand the arts and should it?*



The Aspen Institute New Zealand presents an in-depth conversation with international experts exploring the intersection of the arts and sciences.

This cross disciplinary and interactive discussion will consider claims around science and the arts, creativity and neuroscience including work by the Aspen Institute and Johns Hopkins University on the emerging field of Neuroarts.



2:30pm **YOUNG ARTIST RECITALS**

Six beautifully-crafted performances by New Zealand's next generation of international talent.

Kihei Lee VIOLIN

Liam Wooding PIANO

Mozart Violin Sonata No 24 in F major, K376

Allegro

Andante

Rondeau: Allegretto grazioso

Szymanowski *Myths*, Op 30

La Fontaine d'Aretuse

Brahms *Scherzo* in C minor (from F-A-E sonata)

Hyein Kim CELLO

Liam Wooding PIANO

Schumann *Adagio* and *Allegro*

Tchaikovsky *Pezzo capriccioso*

Rachmaninoff *Vocalise*

Benedict van Leuven CLARINET

Tony Yan Tong Chen PIANO

Brahms Clarinet Sonata in F minor, Op 120

Allegro appassionato

Andante un poco adagio

Vivace

Message *Solo de Concours*

Interval

Cecile McNeill VIOLA

Noelle Dannenbring PIANO

Schubert "Arpeggione" Sonata D821

Allegro moderato

Hindemith Sonata for Solo Viola, Op 25 No 1

Breit Viertel

Sehr frisch und straff

Penderecki *Cadenza for Solo Viola*

de Falla *Sietes Canciones Populares Españolas*

El paño murano

Jota

Eli Holmes BASSOON

Liam Wooding PIANO

Telemann Bassoon Sonata in F minor

Triste

Allegro

Andante

Vivace

Schumann *Romances* Op 94, *Nicht schnell*

Brahms Cello Sonata in F major, Op 99

Allegro passionato

Allegro molto

Christine Lee VIOLIN

Noelle Dannenbring PIANO

Beethoven Violin Sonata No 8 in G major,

Op 30 No 3, *Allegro assai*

Bach Violin Sonata No 2 in A minor, BWV1003

Andante and Allegro

Franck Violin Sonata in A major

Allegretto ben moderato

Gareth Farr *Wakatipu*

SATURDAY 5 JUNE

7:00pm **CONCERT**

Anna Leese, soprano
Jonathan Cohen, clarinet
Stephen De Pledge, piano



*Modkie's
 Palette.*

Summer

Gershwin *Summertime*

Schubert *Fischerweise*
 (Fisherman's Ditty), D881

Schubert *Der Einsame*
 (The Solitary), D800

Spohr *Sehnsucht* (Longing)
 from Six German Songs

'Summertime' from George Gershwin's *Porgy and Bess* (1935) recurs as a lullaby and a lament in each of the opera's three acts, but the song soon took on a life of its own as a jazz standard, first recorded by Abbie Mitchell and Gershwin in July 1935. Schubert's 'Fischerweise' and 'Der Einsame' both speak of the contentment that can be enjoyed in summer solitude, whether one is working at sea, or resting happily in one's home, soothed by the soft chirping of crickets. In 'Der Einsame' a swift semiquaver motif suggests sometimes the chirping of the cricket, and at other times the flicker of flames. Both are moral songs, reminding the listener that sincerity and goodness of heart are the crucial ingredients of happiness, and warning against greed and treachery. In 'Fischerweise' Schubert cut one verse of Franz Xaver von Schlechta's text to create a more symmetric structure: for each two stanzas of verse, there is one stanza of music. In contrast, Spohr's 'Sehnsucht' reminds us of the longing and melancholy one can feel as the seasons change, and the weight of summer's lost opportunities oppresses the soul.

Autumn

Eve de Castro-Robinson
this liquid drift of light

Strauss *Die Nacht* (The Night),
 Op 10, No 3

Debussy *Feuilles mortes* (Dead Leaves)
 from *Préludes* Book 2

Strauss *Allerseelen* (All Souls' Day),
 Op 10, No 8

Eve de Castro Robinson's 'landscape prelude' for solo piano, *this liquid drift of light* (2008) takes its name from a poem by Denys Trussell, *Spring Drift Kawhia*. However, the visions of golden light playing upon Kawhia Harbour persuasively suggest the cooling of the year. Richard Strauss's 'Die Nacht' is the third song of his Op 10 collection from 1885, when the composer was just 21 years old. Strauss's setting of Hermann von Glim's poem captures the stripping-away of colour and life that autumn brings to European trees, after the initial red-gold. Debussy's *Feuilles mortes* ('Dead Leaves') is the second piece in the composer's second book of *Préludes*, composed 1912–1913. The performance instruction 'Lent et mélancolique' reinforces the atmosphere of desolation and fragmentation. Strauss's 'Allerseelen' ('All Souls Day') is a more tender and hopeful song, although also an enigmatic one: does the protagonist sing of a lover now dead, or simply a love affair that is now dying?

Interval

Winter

Gershwin *A Foggy Day in London Town*

Arlen and Koehler

Stormy Weather

Spohr

Das Heimliche Lied (The Secret Song), from Six German Songs

Debussy

Des pas sur la neige
(Footprints in the Snow)
from *Préludes* Book 1

First performed by Fred Astaire as 'A Foggy Day (in London Town)' in the 1937 film *A Damsel in Distress*, the song finds Astaire sitting on a fence amid swirling mist, improbably attired in his white tie and tails. George and Ira Gershwin's music and lyrics took on new life when performed by Ella Fitzgerald: the lyricism of the song grants romantic glamour to the bone-chilling wet fog. In 'Stormy Weather' — a song immortalised by Ethel Waters after her first performance in Harlem's Cotton Club in 1933 — the singer's relationship has crumbled, and the non-stop rain is both real and metaphorical. Debussy's *Des pas sur la neige* ('Footprints in the Snow') is the sixth piece in the composer's first book of *Préludes*. A fragmented miniature, the recurring motif that begins in the bass, but then climbs upwards, suggests the muted crunching of somebody's slow tread through the snow, while the transparent harmonies create a sense of space and isolation.

Spring

Weber *Grand Duo Concertante*, Op 48

Debussy

The Little Shepherd,
from Children's Corner

Schubert

Der Hirt auf dem Felsen
(The Shepherd on the Rock), D965

After the desolation of Debussy's *Des pas sur la neige*, Carl Maria von Weber's

effervescent and operatic *Grand Duo Concertante* (1815–1816) explodes with

verdant energy. Originally conceived as a sonata, the virtuosity of the piano and clarinet writing soon made it clear to Weber (who likely composed the piano part for himself, and the clarinet part for either Johann Kotte or Simon Hermsstedt) that this was a work more akin to a concerto.

Debussy's 'The Little Shepherd' from his *Children's Corner* — a collection of six short piano pieces dedicated to the composer's daughter Claude Emma (known as Chou-Chou) — depicts a shepherd playing the flute. The hopeful, transparent qualities of this French shepherd's improvisations form a dramatic contrast with the histrionics of Weber's *Grand Duo*, and the lyricism of Schubert's *Der Hirt auf dem Felsen*. Schubert's trio for piano, clarinet, and soprano includes poetic texts by two poets, Wilhelm Müller (the poet of Schubert's *Winterreise* and *Die schöne Müllerin*), and either Karl August von Ense or Helmina von Chézy. The impetus for the composition came from Anna Milder-Hauptmann, a popular operatic soprano in Vienna and

Berlin, and a friend of Schubert. However, Milder-Hauptmann did not receive the score for the trio until after Schubert's death, and first performed *Der Hirt auf dem Felsen* in 1830. The shepherd's song is rapturous and melancholic by turn, imbued with the expression of infinite longing that is so characteristic of the Romantic era, and the ecstasies of spring.

Programme note © Corrina Connor 2021



9:30am **LOCAL MUSICIAN SHOWCASE** **QUEENSTOWN MEMORIAL CENTRE**

Wakatipu High School Jazz Combo (Best Served Chilled)

Seven-piece jazz group, consisting of Guitar, Bass, Drums, Keys, Alto Sax, Trumpet, and Vocals. Performing a mix of jazz and contemporary jazz numbers.

Vocals	Hannah White
Alto Saxophone	Dillon Bouchier
Trumpet	Lucy Glover
Keyboard	Ollie McLean
Guitar	Harry Thomas
Bass Guitar	Jacob Marriott
Drums	Paige Loggenberg

The WHS jazz bands have been in existence since 2003 and comprise both a Big Band and a Combo. Over the years the bands have been regular participants in the annual Blenheim jazz festivals which has attracted top bands from around the South Island. They have also attended the annual Invercargill schools jazzfest for the past eleven years and been regular performers at the Queenstown jazz events. Over this time they have gained Gold Gradings at the Blenheim event and won the Invercargill event for the past five years in a row.



Kinga Krupa Students

Kinga Krupa's classical piano students are young, talented musicians who share their music with the community through concerts, shows, and other events. Encouraging leadership at an early age helps to empower our children to become the leaders of tomorrow.

Tyler Mason
Georgia Small
Sophie Gile
Max Horn
Rilee Young
Jessie Young
Brea Low
Max Davis
Ben Stephens
Indy Deavoll
Holly Coutts
Emme Aung Kyi



The Institute of Registered Music Teachers Otago Branch

Students Performance

The Institute of Registered Music Teachers, Otago Branch, is part of New Zealand's only professional organisation for all private music teachers (IRMTNZ), which supports music teachers by providing regular professional development opportunities and upholding standards of excellence in the teaching of music. Our aims are to develop the musical potential of each student, provide opportunities for performance and creativity, and to ensure that music is a vibrant part of the cultural heritage of New Zealand.

Davin Hong
Sunny Zheng
Josiah Vangronsvelt
James White
Anna Argyle
Franco Li
Louis Buchanan
Rachel Yoo
Charlie Sloan



Mount Aspiring College Chamber Group – *Up An Octave*

The Chamber Group from Mt Aspiring College as well as other Wanaka-based music students perform a range of pieces including some folk tunes, classics (Tchaikovsky, Vivaldi) and more modern tunes.

James Watson	Violin
Johanna Hansen	Violin
Lena Pollard	Flute
Amy Benson	Clarinet
Helen Carter	Clarinet
Tane Haines	Trombone
Nikki Cotter	Cello

Amy Benson and Lena Pollard
Flute duet – *Greensleeves*

Kaitlyn Tooley Piano
Calyso, Phillip Knowles

Sydney Dow Flute
Barcarolle, Tchaikovsky
Spring, Vivaldi

Rhian Telfer Piano
Someone you loved, Lewis Capaldi

Wytze and Alex

Alex and Wytze present a selection of jazz standards, taking advantage of the intimate duo format and the rich textures of the soprano saxophone concert grand combination. Alex is a recent graduate of the Eastman School of Music in his hometown of Rochester, New York. Currently involved with the Queenstown Jazz Orchestra, Alex also busks regularly in Queenstown and Arrowtown. Wytze is a Dutch-born piano technician and musician with eclectic musical interests shaped by studying classical music in the Netherlands, jazz in Denmark, and North Indian raga in New Delhi.

1:00pm **PUBLIC TALK**

STARKWHITE GALLERY

45 Beach Street

Starkwhite Directors Kelly Carmichael and Dominic Feuchs:
Bill Henson– *At the Intersection of Art and Music*

S T A R K W H I T E

SUNDAY 6 JUNE

2:30pm **YOUNG ARTIST RECITALS** QUEENSTOWN MEMORIAL CENTRE

More performances by New Zealand's next generation of international talent.

Tony Yan Tong Chen **PIANO**

John Psathas *Jettatura*

Tan Dun Herdboy's Song from *Eight Memories in Watercolour*, Op 1

Bach Partita No 2 in C minor, BWV826
Sinfonia
Capriccio

Scriabin/Chick Corea *Improvisations on Prelude* Op 11, No 4

Scriabin Sonata No 4 in F sharp major

Will King **BARITONE**

Liam Wooding **PIANO**

Monteverdi *Possente spirto, e formidabile nume* (L'Orfeo)

Mozart *Hai già vinta la causa...Vedrò, mentr'io sospiro* (Le Nozze di Figaro)

Schubert *An die Musik*

Britten *A Poison Tree*
(Songs and Proverbs of William Blake)

JS Bach *Am Abend da es küler war... Mache dich, mein Herze, rein*
(Matthäus-Passion BWV244)

Isabella Gregory **FLUTE**

Liam Wooding **PIANO**

Karg-Elert Sonata Appassionata for Solo Flute, Op 140

Dutilleux Sonatine for Flute and Piano

Prokofieff Sonata for Flute and Piano in D major, Op 94
Andante
Allegro con bio

Interval

Stefenie Pickston **CLARINET**

Liam Wooding **PIANO**

Kovács *Hommage à Manuel de Falla*

Debussy *Première rhapsodie*

Bassi *Concert Fantasia*
on Motives from 'Rigoletto'

Dominic Lee **CELLO**

Noelle Dannenbring **PIANO**

Somi Kim **PIANO**

Beethoven 7 Variations on 'Bei Männern, welche Liebe fühlen', Wo046

Rachmaninoff Cello Sonata in G minor
Andante

Ligeti Sonata for Solo Cello

Saint-Saëns *The Swan*
from *The Carnival of the Animals*

Diane Huh **VIOLIN**

Liam Wooding **PIANO**

Fauré Violin Sonata No 1 in A major
Allegro molto

Mozart Violin Sonata in B-flat major, KV454
Andante

Ravel *Tzigane*

7:00pm **CONCERT**

QUEENSTOWN MEMORIAL CENTRE

Young Artist Ensembles Showcase



Brahms

Clarinet Trio in A minor, Op 114

Allegro

Adagio

Andantino grazioso

Allegro

Stefenie Pickston **CLARINET**

Hyein Kim **CELLO**

Noelle Dannenbring **PIANO**

Schubert

Quartettssatz in C minor, D703

Christine Lee **VIOLIN**

Kinei Lee **VIOLIN**

Cecile McNeill **VIOLA**

Dominic Lee **CELLO**

Bartók

Contrasts

Verbunkos (Recruiting Dance)

Pihenő (Relaxation)

Sébes (Fast Dance)

Diane Huh **VIOLIN**

Benedict van Leuven **CLARINET**

Tony Yan Tong Chen **PIANO**

Villa-Lobos

Bachianas Brasileiras No 6

Ária

Fantasia

Isabella Gregory **FLUTE**

Eli Holmes **BASSOON**

MONDAY 7 JUNE



JAZZICOLOGY

Jazzicology is the Queenstown-based jazz collaboration between Mark Rendall Wilson, well-known local jazz pianist, and UK jazz vocalist Nance Wilson, now resident in Queenstown. Jazzicology's wide repertoire includes American Songbook and British jazz standards – all with our own unique interpretations – and lesser-known jazz gems and contemporary songs for jazz-literate audiences.

9:30am

LOCAL MUSICIAN SHOWCASE

QUEENSTOWN MEMORIAL CENTRE

Flow of Time

Mark Wilson, local legend on piano, with Richar Marin Hidalgo - Master of Music from South America on classical saxophone. Original jazz compositions based on and inspired by the sounds and forces of the natural beauty of Aotearoa, specifically birdsong, forests, rivers and mountains.

Jazzicology – see opposite page

Tamaki Iida

A concert of beautiful canzone and arias from opera. Sopranos Tamaki Iida and Sally Geddes, with piano Kana Takahashi.

The Hamilton Project

Students of Margaret O'Hanlon (The Singers Workshop). Singers: Tallulah Penitito, Luke McKinney, Eve Pagan, Isabelle Mahoney, Lucy Boniface. Mark Wilson on Piano. Excerpts from the Broadway Toni Award Winning Show "Hamilton" ("My Shot", "It's Quiet Uptown", "Wait For It", "That Would Be Enough", "Burn", "Satisfied"). "O Mio Babbino" performed by Tallulah Penitito.

1:00pm **CONCERT**

QUEENSTOWN MEMORIAL CENTRE

NZTrio

Dramatic Skies: Stratus

Rachmaninoff

Trio élégiaque No 1 in G minor

Claire Cowan NZ

Ultra Violet (2015)

Haydn

Piano Trio in G major, Hob XV:25

Andante

Poco adagio

Finale 'Rondo a l'Ongarese: Presto'

Reuben de Lautour NZ

an auscultation of water (2021)

Chausson

Trio in G minor, Op 3

Pas trop lent

Audience are warmly invited to stay and join the Artists' Celebration

DAVID REID SHOW HOME

4:30pm **Hanley's Farm**, 40 Jack Hanley Drive

David Reid Homes invites you to visit their Show Home in Hanley's Farm. Take a look around and gain inspiration for your future home.





FESTIVAL ARTISTS AND PRESENTERS

nztrio

Amalia Hall (violin), Ashley Brown (cello), and Somi Kim (piano) are three of New Zealand's most highly regarded musicians. Described as a "national treasure" and "New Zealand's most indispensable ensemble" (William Dart, New Zealand Herald), NZTrio is renowned for its eclectic repertoire, outstanding talent and warm kiwi presence. This ensemble holds an essential point of difference in the classical music landscape as a respected industry driver for new NZ composition, having championed a remarkable 50-plus new commissions to date — proudly featuring at least one NZ composition in every concert they've ever performed and taking these to the world stage.

Critical acclaim includes a Tui for Best Classical Artist at the 2017 Vodafone NZ Music Awards; two citation awards: the KBB Music/CANZ citation (2012) and the Lilburn Trust Citation (2017) — both for outstanding services to New Zealand Music; and finalist for Best Jazz Album in the 2017 New Zealand Jazz Awards for a jazz-meets-classical collaboration with the Mike Nock Trio, titled *Vicissitudes* (2016).

NZTrio has two well established education programmes in secondary and tertiary schools that aim to turn passions into professions and give budding composers a leg up. They enthusiastically welcome collaborative projects that bring classical music into new and exciting contexts.

nztrio.com



Anna Leese SOPRANO

Anna Leese completed a Bachelor of Music degree with First Class Honours at the University of Otago before relocating to London. A multiple award winner, she has also represented New Zealand in the Cardiff Singer of the World competition.

Anna Leese has performed at the Royal Opera House Covent Garden as Tamiri (*Il Re Pastore*), Musetta (*La bohème*), Micaëla (*Carmen*), First Lady (*Die Zauberflöte*) and

Echo (*Ariadne auf Naxos*); Countess (*Le Nozze di Figaro*), and Fiordiligi (*Così fan tutte*) for the Classical Opera Company; Musetta at the Royal Albert Hall; Antonia (*Les contes d'Hoffmann*) for Opera Köln; Tatjana (*Eugene Onegin*) for Flanders Opera and Opera Holland Park; Biancifiore (*Francesca di Rimini*), and Musetta with the Canadian Opera Company; and Ilia (*I domeneo*), Cleopatra (*Giulio Cesare*), Tatjana, and Majenka (*The Bartered Bride*) and Donna Elvira (*Don Giovanni*) for New Zealand Opera.

Her concert engagements include Mahler's Symphony No 2 with Bernard Haitink, BBC Proms with Sir Roger Norrington, Brahms' Requiem, Mendelssohn's Elijah, Beethoven's Symphony No 9, Vaughan Williams' *Sea Symphony* (Malaysian Philharmonic), Mahler's Symphony No 2 and *Messiah* (New Zealand Symphony Orchestra), *Freia in Das Rheingold* (Auckland Philharmonia Orchestra) and recitals at the Wigmore Hall.

Most recently, Anna has sung at the Adam Chamber Music Festival in Nelson; The Governess (*Turn of the Screw*) for New Zealand Opera; *Messiah* with Queensland Symphony and Royal Melbourne Philharmonic; Mary/Luck in Ross Harris' *Brass Poppies* for New Zealand Festival; High Priestess (*Aida*), A Baroque Easter and the Opera Gala with the Auckland Philharmonia Orchestra; Mozart's Mass in C minor with Bach Musica NZ; Haydn's *Nelson Mass*, and Mendelssohn's Lobgesang (*Hymn of Praise*): Symphony No 2 with Auckland Choral Society. She also featured at Nelson's Opera in the Park, Rotorua's Lakeside Concert and SPARKS Christchurch and at Dunedin Arts Festival. This year she will return to Dunedin Symphony, Orchestra Wellington and Manukau Symphony Orchestra.



Stephen De Pledge

PIANO

New Zealand pianist Stephen De Pledge performs internationally as a soloist and chamber musician. He studied with Joan Havill at the Guildhall School of Music and Drama in London, where he won the Gold Medal in his final year. He subsequently spent two years as a Junior Fellow at the Royal College of Music, and studied in Paris with Yvonne Loriod. After winning the NFMS Young Concert Artist Award he made his debuts in the Wigmore Hall, Queen Elizabeth Hall and Barbican Hall in London and has since given concerto performances with the BBC Scottish Symphony, Bournemouth Symphony, New London and Philharmonia Orchestras, amongst others. Solo performances in recent seasons have taken him to Tokyo, Cologne, Paris and New York, as well as throughout New Zealand, where he has been based since 2010. He has performed with many musicians, including Dame Felicity Lott, Dame Evelyn Glennie and Viktoria Mullova. His extensive discography includes works by Bliss, Barber, Messiaen, Shostakovich and Brahms, and premiere recordings of Arvo Pärt, Henryk Gorecki, Ned Rorem and the 1st piano concerto of Lyell Cresswell for Naxos, which was written for him in 2012. In addition to his performing schedule Stephen De Pledge has a teaching position in the piano department at the School of Music, University of Auckland.



Jonathan Cohen

CLARINET

Jonathan Cohen is Principal Clarinet with the Auckland Philharmonia Orchestra in New Zealand. A third generation clarinettist, Jonathan was born in New Orleans, beginning lessons with his father, Steve Cohen, at the age of 10. He has performed as soloist with the Louisiana Philharmonic Orchestra, the Montgomery Symphony Orchestra, the Interlochen Arts Academy Orchestra and the Minnesota Orchestra.

Upon finishing his Master of Music degree from the Juilliard School of Music, Jonathan went on to play with the Saint Paul Chamber Orchestra for three seasons. His summer festival performances include appearances at the Mostly Mozart, Ravinia, Sunflower, Buzzards Bay, Naumburg Summer Series, and Minnesota Beethoven festivals among others. He has recorded with the Buffalo Philharmonic and the Knights Chamber Orchestra under the Naxos and Warner Classics labels.

Jonathan has also appeared as a guest member with the Orpheus Chamber Orchestra, the Virginia Symphony, The Knights Chamber Orchestra, International Contemporary Ensemble, the Bavarian Radio Symphony, the Buffalo Philharmonic, the Cincinnati Symphony, the New York Philharmonic, and the Metropolitan Opera Orchestra. An avid educator as well, Jonathan maintained a private studio in Minnesota and continues to teach in New Zealand and the United States.



Liam Wooding

PIANO

Described as “one of the most consummate musicians I have seen on stage” (Radio NZ), Liam Wooding is one of New Zealand’s leading emerging pianists. He was a prize winner in the 2015 National Concerto Competition, performing with the Christchurch Symphony Orchestra and has since performed as a soloist with the Auckland Chamber Orchestra, Wellington Chamber Orchestra, and on several occasions with the Auckland Philharmonia Orchestra.

A graduate of the Australian National Academy of Music (ANAM), Liam studied with Timothy Young, supported by a Creative New Zealand scholarship. On leaving ANAM, he received the Volunteers Prize for an Outstanding ANAM Citizen.

In 2021, Liam also appeared in concert for the Auckland Arts Festival in ‘Voices at the End’, Chamber Music New Zealand in a solo recital tour, and the Melbourne Recital Centre for ‘Forgetting Lessons’. This year, he is also a visiting artist for the University of Western Australia and the University of Adelaide. Previously, he has been an artist in residence at the Banff Centre for Arts and Creativity in Canada.

His first commercial recording, *Play Pen*, was released on the Atooll label in 2019 and spent several weeks at the top of the Radio New Zealand Classical Music Charts. He is now researching New Zealand piano music as a doctoral candidate at the University of Waikato. In addition to his work as a performer, he is a committed advocate for community music-making and is a board member of Orchestras Central.



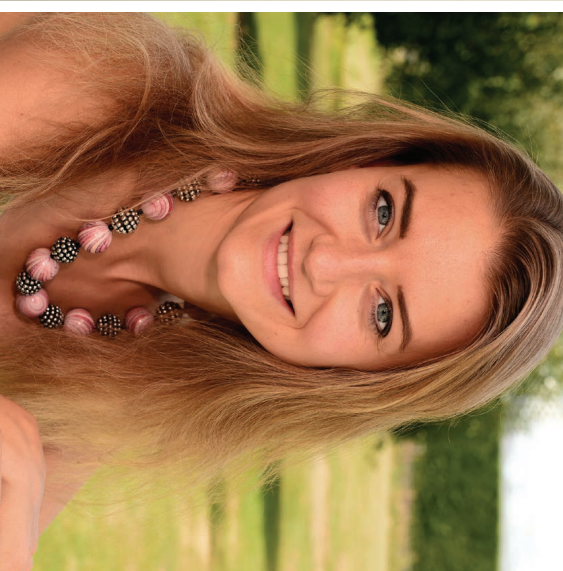
Wytze Hoekstra

Wytze Hoekstra, is a Dutch-born piano technician and musician who has lived in Christchurch for 40 years. His eclectic musical interests were shaped by an international music education: studying classical music in the Netherlands, jazz in Denmark and North Indian raga in New Delhi. He is a member and arranger/composer for two ensembles: Tango La Luna and the HKH European Jazz Trio.



Alex Yevstifeev

Alexander Yevstifeev was born in the USA, where from an early age he played both classical and jazz saxophone, and attended the Eastman School of Music in his home town of Rochester, New York. Since then he shifted focus to engineering and lived in Colorado before moving to New Zealand, finally settling in Queenstown in 2018. He is currently working for Shotover Systems in Frankton building camera stabilization equipment. Alex currently performs and busks regularly in Queenstown and Arrowtown, and performs with the Queenstown Jazz Orchestra.



Kinga Krupa

Kinga is a professional, classically trained pianist with an Hons Degree from the Szymanowski Academy of Music, Katowice, Poland, and has over 15 years of experience performing internationally throughout Europe and now New Zealand.

Kinga Krupa's classical piano students are young, talented musicians who share their music with the community through concerts, shows, and other events. Encouraging leadership at an early age helps to empower our children to become the leaders of tomorrow.

YOUNG ARTISTS

Benedict van Leuven

CLARINET

Benedict began playing clarinet in 2012, and now studies with Patrick Barry at the New Zealand School of Music in Wellington. Currently Principal Clarinet in the Wellington Youth Orchestra, Benedict was Principal Clarinet of the 2020 NZSO National Youth Orchestra. Last year, Benedict was also a semi-finalist in both the New Zealand National Concerto Competition, and Gisborne International Music Competition where he won the Prof. Jack Richards Woodwind/Brass player award. Benedict was a finalist in the NZCT National Chamber Music Contest in both 2018 and 2019, winning two awards. In August, Ben plans to commence study at the Norwegian Academy of Music.





Cecile McNeill

VIOLA

Cecile's passion and curiosity for the arts led her to pursue a career in music. Whether it be in an orchestra or a chamber ensemble, Cecile revels in every moment. She has various engagements with orchestras across New Zealand, including the Auckland Philharmonia Orchestra and the Dunedin Symphony Orchestra. An avid chamber musician and current Auckland Philharmonia Orchestra young achiever, Cecile has gone from thrice reaching the national rounds of the NZCT Chamber Contest, to winning the 2020 Auckland Chamber Music Society Prize. A student of David Samuel at the University of Auckland, Cecile achieved top marks for classical performance in both 2019 and 2020. Cecile was recently accepted into the Juilliard School of Music, New England Conservatory, and the Cleveland Institute of Music.



Christine Lee

VIOLIN

Christine is currently a Bachelor's student studying at the Hochschule für Musik Hanns Eisler in Berlin with violinist Ning Feng. As the winner of the Auckland Philharmonia Orchestra's Young Soloist of the Year Competition, Christine played the Tchaikovsky Violin Concerto in the Auckland Town Hall. She has performed in other renowned venues such as the Musikverein in Vienna and Konzerthaus Berlin. Orchestrally, Christine has been concertmaster of the NZSO National Youth Orchestra and was selected as a member of the Fellowship Programme with the New Zealand Symphony Orchestra. She is also an active casual player with the Auckland Philharmonia Orchestra.



Diane Huh

VIOLIN

Diane grew up in a musical family and began learning the violin at the age of seven. Among her many successes in 2019, Diane won the Michael Hill International Violin Competition NZ Emerging Artist Award, the National Concerto Competition, the University of Auckland Graduate Gala competition and the Auckland Philharmonia Orchestra's Young Soloist of the Year prize. Her chamber group, the Korimako Piano Trio, won the Royal Overseas League Chamber Competition and participated in a five-week cultural experience in the United Kingdom. After being selected as Concertmaster for the University of Auckland Symphony Orchestra, Diane crowned 2019 by graduating from the University of Auckland with a First Class Honours degree in Music.



Dominic Lee

CELLO

Hailed for his impressive virtuosity, sensitive musicianship, and intense performances, Dominic Lee creates a unique emotional connection with his audience. Having recently completed his Masters of Music at the Eastman School of Music, Dominic has now joined the studio of Ralph Kirshbaum at the University of Southern California. He has garnered numerous prizes, gaining a silver medal at the 2020 Anton Rubinstein International Cello Competition. In 2018 he attended the Heifetz Institute as an Ueno scholar. Dominic has performed solos and participated in music festivals throughout four continents including his American debut at Carnegie Hall, the Pyeong Chang Music Festival in South Korea, Akarao International Music Festival, and International Adam Chamber Music Festival.



Eli Holmes

BASSOON

Eli is a 22-year-old bassoonist living in Wellington. Since making his debut playing the Weber Concerto with the Charleston Symphony Orchestra in 2015, Eli has been an active soloist and chamber musician in the United States. In 2017 he won the Grand Prize at the Leitzinger International Bassoon Competition, for which he was awarded the Leitzinger instrument he now plays. Since then, he studied as a Master's student at the New England Conservatory with Richard Svoboda, principal bassoon of the Boston Symphony Orchestra, while simultaneously earning a BA in Philosophy and Musicology from Harvard. Since returning to New Zealand in 2020 his playing has been in demand across the country.



KiHei Lee

VIOLIN

KiHei is a recent first-class honours graduate from the University of Auckland, learning under Stephen Larsen for the past five years. KiHei began playing collaboratively early on in her music career, with her mother on the piano and her older brother on the violin. In 2019 KiHei was accepted into a three-week Quartet programme and gave performances in America. She also formed a violin duo in 2017, winning the 2019 Royal Overseas League Scholarship where she will be invited to perform and attend concerts in the United Kingdom in 2022. Currently in her early stages of violin teaching, KiHei's goal as a musician is to express her skills to bring the audience a great experience in music.



Noelle Dannenbring

PIANO

Noelle completed her Master of Music Degree with First Class Honours under Katherine Austin at the University of Waikato. She has performed concertos with the Trust Waikato Symphony Orchestra, Bay of Plenty Symphonia, and featured in Rotorua's annual Lakeside Concert. Noelle was a semifinalist in the 2017 New Zealand National Piano Competition and National Concerto Competition. She has a strong passion for playing chamber music, named one of three pianists selected to participate in the International Bel Canto Summer Voice program in Munich, currently deferred to a later year. In 2020, she formed the Kōrua violin and piano duo with Lucas Baker. The pair then toured the North Island and are presently working on their 2021 concert program.



Stefenie Pickston

CLARINET

Stefenie currently studies at the University of Waikato under Jonathan Cohen, and has had master classes with many notable clarinetists. Stefenie began learning clarinet at the age of seven, her first solo debut performance being with the APPA Festival Orchestra in the Auckland Town Hall at the age of twelve. After receiving the Norah Howell award for the top University of Waikato music student, Stefenie was chosen to play at Parliament in Wellington for the 2019 Sir Edmund Hillary Centenary. She also won the University of Waikato Concerto Competition in 2020. Stefenie is a passionate musician who enjoys performing as a clarinet in a variety of settings, including as a soloist and as an ensemble member.



Tony Yan Tong Chen

PIANO

Tony Yan Tong Chen is currently an undergraduate student of the BM Piano Performance program at the Eastman School of Music in Rochester New York. Winner of the 2019 New Zealand National Piano Competition, Tony has recently recorded his first piano solo album with Rattle Records and has had several performances broadcast on Radio NZ Concert. He has participated in piano programs in Canada, Switzerland, and Spain where he studied with distinguished pianists and performed in Young Artist concerts. Tony has performed public solo recitals across New Zealand and also has performing experience on the violin, trumpet, french horn, and harpsichord. He serves as teaching assistant to several piano studios in Auckland, and a University/Music Conservatory admissions consultant.



Will King

BARITONE

William King is a Wellington-based baritone currently pursuing a Master of Musical Arts at the NZ School of Music, taught by Margaret Medlyn and Wade Kernot. His operatic roles include the title role in Monteverdi's *L'orfeo*, Count Almaviva in *The Marriage of Figaro*, Sam in NZ Opera's premiere of Gareth Farr's *The Bone Feeder*, Lorenzo in Bellini's *Capuleti e i Montecchi*, Zaretsky in Tchaikovsky's *Eugene Onegin*, and Valens in a staged production of Handel's *Theodora*. Will was the winner of the 2019 North Shore Aria Competition, the 2018 Wellington Aria Competition, and runner up in the 2019 McCormick Opera Award and the 2019 Napier Aria Competition. Will is an avid early music specialist and is also in demand as a recital singer.



Hyein Kim

CELLO

Hyein's musical adventure began at the age of six with lessons on the piano. He soon switched to cello and was given a scholarship to study at the Pettman Junior Academy with Edith Salzmänn. Continuing his studies in Hamilton, Hyein entered the Soloist Stream Specialization programme at the University of Waikato for 2017. Hyein has had many successes in competition, including being the youngest semi-finalist of the National Concerto Competition at the age of eleven. He was only thirteen when awarded first prize at the International Padova Competition in Italy. These results lead to Hyein invited back, and performing numerous concerts around Italy.



Isabella Gregory

FLUTE

Isabella is a Masters student at the New Zealand School of Music, studying under NZSO flute players Kirstin Eade and Bridget Douglas. A finalist in the Gisborne International Music Competition (2020) and the National Concerto Competition (2019), and concerto soloist with the New Zealand School of Music Orchestra (2020) and New Zealand Secondary Schools' Symphony Orchestra (2021), Isabella relishes in the thrill of solo performance. However, Principal Flute of the National Youth Orchestra for the last three years, she is also an orchestral enthusiast and a regular guest player for the NZSO and Orchestra Wellington.

A keen chamber musician, Isabella was awarded the 2020 Victoria University Ensemble Prize alongside pianist David Codd. Isabella received the awards for the best performances of a New Zealand composition at both the Gisborne International Music Competition and the New Zealand School of Music last year. Away from the flute, Isabella is an active graduate of the Religious Studies department at Victoria University of Wellington, where she studied for conjoint arts and music degrees.

A man with a beard, wearing a red beanie and glasses, is operating a professional Sony video camera mounted on a tripod. He is wearing a dark jacket with a fur collar and grey gloves. The camera has a large lens and a microphone with a windscreen. In the background, a large stadium filled with spectators is visible under a clear sky. The text 'TRAINING GROUND' is overlaid in large, white, outlined letters.

TRAINING GROUND

The Three Lakes Cultural Trust encourages and supports the arts and cultural life in the Lakes District in ways that will enrich the quality of life of residents and that will contribute to the cultural, social and economic vitality and resilience of the District.

Through an application and interview process, the Festival has chosen early-career professionals that are undertaking hands-on training in a paid apprenticeship position.

The rangatahi apprentices are responsible for delivering the presentation of the Festival, overseen by experienced music and event industry professionals. This capability-building has been prioritised for and filled by district-based locals.



THREE
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TRUST

VIDEO AND LIVESTREAM PRODUCTION
MENTOR, BENN LAPPER



Wenn-Sze Koh

ARTISTIC LIAISON APPRENTICE

Wenn is excited to embark on a new career journey with the Wakatipu Music Festival. Growing up with classical music and dance, she has recently taken a step back from a career of over 14 years in business management (from HR to project management) to engage back in the arts. Wenn hopes to gain industry experience in the arts by combining her passion for the arts with her administrative skill set.



Kinga Krupa

ARTISTIC LIAISON MENTOR

Kinga is a professional, classically trained pianist with an Hons Degree from the Szymanowski Academy of Music, Katowice, Poland, and has over 15 years of experience performing internationally throughout Europe and now New Zealand.

"Settling in Queenstown has presented me with the opportunity to work with the most beautiful, welcoming community of creative and empowering people. My daily life consists of performing (practicing and rehearsing as part of the Master's programme for NZSM in Wellington), preparing for and presenting public talks, lectures and teaching a number of dedicated music students. I am passionate about enriching our community and love creating performance, public speaking, and other personal development opportunities for the children and young adults I work with."



Eleanor Denston

MARKETING AND COMMUNICATIONS APPRENTICE

Eleanor is a freelance writer specialising in content production and social media management. She also edits novels and acts as a professional French translator. Having grown up in Queenstown and attended Otago University, Eleanor now lives in Wānaka with her partner and their ginger kitten.



Anna van der Leij

MARKETING AND COMMUNICATIONS MENTOR

Anna studied voice and piano at Otago University and went on to the United Kingdom and Australia where she performed as a soprano and organist, and worked as a producer at ABC Classic FM.

Returning to New Zealand Anna worked in publicity and communications for Chamber Music New Zealand and as a writer for RNZ Concert. Freelance, Anna creates classical music content. Clients include Air New Zealand, the ABC and RNZ, with her last feature broadcast in Tokyo with Masaaki Suzuki and Bach Collegium Japan.

Anna has worked with some of the world's finest classical ensembles including Quatuor Ébène, Phantasm and Voces 8, producing their promotional material with Berlin videographer Anne Preussel in Amsterdam, London and New York. She writes for the Oxford University Music Journal 'Early Music', sings in Voices New Zealand Chamber Choir and Wellington's Tudor Consort, and is in demand as a soprano and music teacher.



Karis Vernon

PRODUCTION AND STAGE MANAGEMENT APPRENTICE

Karis spent the last seven years working in Performing Arts across New Zealand, Australia, the United Kingdom, and the United States. More recently, Karis' passion transitioned into back of house, and she is now learning and growing her skills in show management and event coordinating.



Mandy Horan

PRODUCTION MENTOR

Mandy has known since she was 12 she wanted to be backstage, not onstage and she studied Stage Management at university. After completing her studies she worked for nearly ten years for multiple large-scale production shows such as Cirque du Soleil and Jersey Boys in Las Vegas.

After moving to Queenstown, Mandy has branched more into events, film, and TV projects. Some of her favourite event roles have included Stage Managing the International Michael Hill International Violin Competition, Event Managing the QT NYE celebration, and Winter Pride as Event Operations Manager and Volunteer Manager.

For film and TV, you'll likely find her coordinating accommodation, vehicles, and travel or working on set as an Assistant Director. When not working she enjoys mountain biking and hiking and is looking forward to traveling again once borders are open. She is thrilled to be a part of this project to help emerging artists and apprentices grow their skills.



Rachel Hardie

STAGE MANAGEMENT MENTOR

Rachel trained as a stage manager at the Bristol Old Vic Theatre School and subsequently worked with various companies around the UK, Ireland and New Zealand. Before returning to NZ she worked for London violin maker Florian Leonhard, organising concerts for musicians and investors. Currently Rachel is Operations Coordinator with Chamber Music New Zealand.



Georgia Bulloch

VIDEO AND LIVESTREAM PRODUCTION APPRENTICE

Georgia has been in the events industry for eight years, mainly specialising in Operations and Artist Liaison. She's excited to branch out and learn some new skills in the tech world with WMF Training Ground and TomTom.



Annabel Clark

VIDEO AND LIVESTREAM PRODUCTION APPRENTICE

Annabel gained experience in costume design ten years ago and spent time working within the theatre and television industry. Annabel looks forward to increasing her knowledge by facing different challenges, learning new skills and continuing her professional development as part of the festival.



Benn Lapper

VIDEO AND LIVESTREAM PRODUCTION MENTOR

After completing a Bachelor's degree in Television & Broadcasting, Benn spent a number of years working in the Television industry based in London and working in a variety of genres such as Food Competitions, History & Factual Entertainment for a number of broadcasters including the BBC, Discovery Channel & MTV.

After honing his skill set, Benn landed his dream job producing a weekly Football based highlights show for Nickelodeon UK, where he was tasked with writing the scripts, directing live recordings, editing VT's and delivering a finished show to a strict deadline.

"I have been working for TomTom Productions since moving to New Zealand in 2019, where I have been fortunate to experience a different side of the entertainment industry and helping to produce amazing live events, with hands-on experience in lighting, LED walls, projection mapping and live streaming."



Sam Clark

STUDENT EVENT PHOTOGRAPHER

"I'm Samuel Clark, I like to be called Sam. I am in my last year at Wakatipu High School and live in Arrowtown with my mum, dad and sister. My big plan is to go to the New Zealand Broadcasting School in Christchurch next year. I have always loved photography and learning about the photographic world really excites me. I also love helping out others, going on big walks and making the most of what our beautiful country has to offer."



Sheena Haywood

EVENT PHOTOGRAPHY MENTOR

Sheena's love of photography started at just 14 years of age. Quickly graduating to running the high school newspaper before entering into the world of media as a cadet photographer at the New Zealand Herald at 17 years old.

She cut her teeth with the big boys of the press world, holding her own as she won awards and captured many of New Zealand's history making moments of the late 80's.

Sheena went onto running her own photography business in the 90's quickly becoming sought after to look after the VIPs that arrived on New Zealand shores, including meeting the Queen during the 1990 Commonwealth Games. She was the official photographer for CHOGUM photographing many heads of state including the late Nelson Mandela. Sheena is passionate about winter sports and has photographed five Winter Olympic Games and one Summer Olympics.

Nearly 20 years ago Sheena chose Queenstown as her base and continues to look after her key clients especially supporting the arts, which is another great passion of hers.



Mae Harrington

FRONT OF HOUSE APPRENTICE

Mae studies adventure tourism management at Queenstown Resort College. She also loves to walk dogs in her spare time. Mae is excited to participate in the festival to expand her career experiences.



Megan Barr

HOSPITALITY APPRENTICE

Megan believes that developing strong relationships is vital in everything you do, personally and professionally. She grew up listening to a wide range of music and is excited to be a part of the festival.



Sarah Campbell

FRONT OF HOUSE AND HOSPITALITY MENTOR

Sarah Campbell, born and raised in Auckland, attended St Mary's College in Ponsonby. She worked for Sky City Convention Center for five years catering both in-house and offsite events where she grew her passion for the event process. Sarah spent two years working at the Warriors home stadium, running and staffing the corporate suites for fortnightly games and large concerts taking charge of over 30 staff. After living in Canada for two years, Queenstown seems to be the next best thing. Sarah has been living in Queenstown for the past seven years and has over 12 years experience working in the catering and events industry.



Adrian Hollay

AUDIO TECH RADIO NZ CONCERT

Adrian Hollay is a composer, sound designer and music producer with over 15 years' experience. He works predominantly for Radio New Zealand and has recorded hundreds of concerts by New Zealand's orchestras and chamber music groups. Many of those concerts have been live broadcasts on RNZ Concert and have been streamed live online.

Since 2014 Adrian has worked extensively with Auckland Theatre Company, composing soundtracks and designing for many major productions. His music has also featured in short films, documentaries and commercial media in Germany, Australia and New Zealand. Adrian composed and produced the theme music for RNZ's morning programme *First Up*.

Adrian's recordings have been released on music labels Naxos and Aitol, as well as being broadcast on public radio stations across the globe.

In 2019 his work was awarded Gold, and in 2017 Silver, at the New York Festivals Best Radio Program Awards for 'Best Live Sound'.



Ann Wyatt

TRAINING GROUND LEAD

Ann comes from a design background and has over 30 years' experience nationally in the events industry, designing and managing some of New Zealanders most prestigious events.

"I love nothing better than a large empty space that I can create temporary glory for the client and guests while working in logistical mastery of the small detail to keep everything running smoothly."

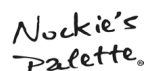
Ann owned 'Event Design & Management' company in Wellington for 12 years and loves being back home in beautiful Queenstown for the last four years with her new company Watson & Wyatt Design.

We wish to thank our many supporters that have helped us to make this festival happen

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Dave Stretch
Cath Gilmour & John Hilhorst
Barbara & Neill Simpson
Karen & Chris Wood
Dick & Diana Hubbard
Jude & Brian Roberts
Carole & Jeff Smith

FESTIVAL TEAM

Anne Rodda, Festival Director
Ann Wyatt, Training Ground Lead
Wytze Hoekstra, Piano Technician
Wenn-Sze Koh with Kinga Krupa,
Artistic Liaison
Eleanor Denston with
Anna van der Leij,
Marketing and Communications
Karis Vernon with Mandy Horan
and Rachel Hardy, Production
and Stage Management
Annabel Clark and Georgia
Bullock with Benn Lapper, Video
and Livestream Production
Sam Clark with Sheena Haywood,
Photography
Mae Harrington and Megan Barr
with Sarah Campbell,
Front of House and Hospitality
Adrian Holloy, Sound Engineer

PROGRAMME BOOK

Monika Hill, Designer
Printed by Allied Press

THE FESTIVAL ALSO WISHES TO THANK

Jim Boulton and staff at Queenstown
Lakes District Council

Bronwyn Monopoli,
Julian & Lizanne Knights and
Michael & Christine Hill for
housing our festival artists

Trish Hamilton, Jo Young,
Jude & Brian Roberts,
Michael & Christine Hill,
Gina & Simon Webb, and QLDC
for the use of their pianos

Paddy Strain, Bob & Sue Farrell
for transporting our artists

Students and staff of
Queenstown Resort College

Jason Medina, professional host,
for event support

Katie Taggett-Adams and Andrea
Duncan for providing career
development workshops

Geoff Hill for his help as a
stagehand and host

Joshua Romero for a choral
arrangement of *Ode to Joy*

Craig Gallagher for heaters and
expert advice

Tom Bamber for piano moving
and sound shell assistance

Grant Scannell and the local
Rugby Club

Queenstown RSA for generous
use of their members room

Sarah Lyttle for her local
music scene knowledge and
music stands(!)

Raewood Fresh for delicious
ingredients

Jackson Cupid for barista coffee

Patagonia Chocolates
for their generosity

Sheena Haywood for her rolodex

Otago Business Systems for helping
us out with EFTPOS machines

David Baker for hosting our
Wanaka workshop

FUNDERS



Regional Events Fund provided
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Southern Lakes IMA)

STRATEGIC AND PRESENTING PARTNERS



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Please check in with the QR
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The Festival reserves the right
to vary artists or programmes
without notice.

Latecomers will not be admitted
until a suitable break in the
performance.

Please consider others and
mind that cough. A hand or
handkerchief placed over the
mouth greatly reduces the
volume.

Please turn off all watch alarms,
paging devices and mobile
telephones before entering the
concert hall.

It is strictly prohibited to take
photographs, visual or audio
recordings of any performance.



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