

The background of the poster is a dramatic landscape featuring a valley with green trees in the foreground, a sandy area in the middle ground, and misty mountains in the background. Three large, stylized violins are superimposed on the landscape: one on the left, one in the middle ground, and one on the right. The violins are a warm, golden-brown color with black f-holes and scrollwork. The text is in the top left corner, and the event details are in the bottom left corner.

michael hill
international
violin competition

**THE WORLD'S BEST
YOUNG VIOLIN TALENT**
QUEENSTOWN
31 MAY – 3 JUNE 2019
AUCKLAND
5-8 JUNE 2019

PREVIOUS WINNERS

Ioana Cristina Goicea

2017 ROMANIA

Suyeon Kang

2015 AUSTRALIA | VIOLINIST, BOCCHERINI TRIO

Nikki Chooi

2013 CANADA | FORMER CONCERTMASTER
METROPOLITAN OPERA ORCHESTRA

Sergey Malov

2011 RUSSIA | PROFESSOR AT THE ZÜRICH UNIVERSITY
OF MUSIC, VIOLIN, VIOLA, VIOLONCELLO DA SPALLA

Josef Špaček

2009 CZECH REPUBLIC | CONCERTMASTER,
CZECH PHILHARMONIC

Bella Hristova

2007 BULGARIA | ACTIVE SOLOIST,
2013 AVERY FISHER CAREER GRANT RECIPIENT

Ning Feng

2005 CHINA | ACTIVE SOLOIST
AND RECORDING ARTIST

Natalia Lomeiko

2003 RUSSIA/NEW ZEALAND | ACTIVE CHAMBER MUSICIAN
AND PROFESSOR OF VIOLIN, ROYAL COLLEGE OF MUSIC

Joseph Lin

2001 TAIWAN/USA | FORMER FIRST VIOLIN JUILLIARD
STRING QUARTET, FACULTY THE JUILLIARD SCHOOL

The Competition, in full, is being live
streamed and available for viewing on
violincompetition.co.nz

Videos and podcasts of the Competitors'
performances will be available on
youtube.com/MHIVC (video) and
rnz.co.nz/violins
(high-quality audio)

TX LIVE



Official broadcasting partners



MARI LEE, SOUTH KOREA/JAPAN PERFORMING AT THE
2017 QUARTER FINALS PHOTO: SHEENA HAYWOOD

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KensingtonSwan *



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HAERE MAI WELCOME

2017 COMPETITOR OLGA ŠROUBKOVÁ FROM
THE CZECH REPUBLIC ON DEPARTURE AT THE
QUEENSTOWN AIRPORT PHOTO: SHEENA HAYWOOD

It starts here. The Michael Hill International Violin Competition stands for excellence, opportunity, integrity and transformation; it is the launch-pad for violin virtuosos – the foundation stone of brilliant musical careers.

With a prize package valued at over nz\$100,000, the Michael Hill International Violin Competition shapes the artistry of 16 of the world's finest young violinists. Musicians and audiences alike are guaranteed an unparalleled experience.

From concert stages in sub-tropical Auckland and alpine Queenstown, New Zealand, the globe's best young violinists deliver platinum-plated performances over eight magnificent days.

Our Philosophy

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 responds to these relentless industry demands by putting its focus on empowering musicians – nurturing the musical and non-musical skills they need to launch and maintain long and successful careers.

Characterising a Michael Hill Violin Competition Winner

Michael Hill winners will:

- Display the highest level of artistry and prowess
- Possess intelligence, charisma and a personality suited to the demands of the professional musical world
- Exhibit unique personal and musical qualities which will allow their talent to shine through in a crowded market
- Be versatile and adaptable to a wide range of musical situations and styles
- Possess the ability, stamina, and perseverance to sustain a long and meaningful career.

We believe:

- Win or not, the value of participating in competitions is the hard graft the musicians put into their preparation to be at their absolute peak. The intensity they encounter through the rounds is unparalleled in any other environment.
- Young artists have a variety of career options and platforms available, and, as evidenced by the varied career paths of our past winners, we honour and support whichever direction their vocation and opportunities take them.
- In this competitive and technologically complex market in which our winners will find themselves, a successful artist must recognise and embrace the need to be a skilled performer and communicator as well as a fine musician.



The Michael Hill International Violin Competition has raised the bar for violinists and string players in this country – inspiring our upcoming young players to reach for the stars. It has also been a positive step on the career paths of previous winners, with many now holding prestigious roles in world-class orchestras and enjoying international careers as solo performers.

I would like to take this opportunity to thank Sir Michael Hill, Christine, Lady Hill and other generous sponsors for their commitment to this competition.

It is thanks to their support that young players come here, from all around the globe, to play for us. In return, these exceptional musicians get to experience New Zealand culture and hospitality, including the natural beauty of Queenstown, host to the quarter-finals.

To tonight's finalists – the very best of luck. I am sorry not to be able to join you for what I am sure will be an exhilarating evening of musical excellence.

Rt. Hon. Jacinda Ardern

Minister for Arts, Culture and Heritage

Welcome to the Michael Hill International Violin Competition. Every year I am astounded by the array of talent and am so proud to be welcoming you to this alpine retreat to share your wonderful music. As a youth, my dream was to be a concert violinist, and, although my life has taken a different direction, all of you inspire me with your dedication, your skill, and your artistry. I myself am a firm believer that if you set goals and take daily steps to achieve them, you can be successful, so I can't wait to hear what you have to share.

Sir Michael Hill KNZM

Founder

Patrons

Rt. Hon. Helen Clark

(Prime Minister of NZ 1999-2008,
Former Administrator of the United
Nations Development Programme)

Sir James Wallace KNZM



New Zealanders are both individual self-starters and team-driven achievers. The country is brimming with idiosyncratic and extraordinary success stories.

Little wonder, then, that Kiwis routinely go to remarkable lengths to support the competitors in the Michael Hill International Violin Competition. Hard work, individual effort and shared experiences characterise these violinists' efforts – values that New Zealanders understand.

The "Michael Hill" profoundly impacts every single competitor. They polish and mould their futures here. On the way they build their artistic muscle.

Thus, when a brilliant young musician wins this top global violin competition, it is against the background of rapt audience support for all. And it doesn't stop there. Our organisation joyously follows the career path of its laureates.

On the home front, our educational and outreach programmes across the country ensure that Kiwis have the opportunity to learn directly from the masters and can be cognisant of what it takes to have a shot on the world stage.

Anne Rodda

Executive Director

For these 10 days in June, the focus of attention for all lovers of the violin and violin music will be on this great event here in New Zealand. No one will be more focused during this time than the 16 quarter finalists who have been lucky enough to be chosen to participate. These young violinists, stars of the future, will become familiar names to music lovers over the next decades as they take their rightful place on the concert stages around the world.

This particular competition seeks to encourage each competitor to not only give of their best, but also to show the aspects of their musical personality which are unique to themselves. Not only must they show their virtuosity (which every competition requires), they will have to show their collaborative skills in the chamber music round, performing with established musicians who they have just met.

I have curated this competition since 2005 and it is both fascinating and heartening to watch the progress of each competitor as they grow in confidence through the various rounds. It is also gratifying to follow the considerable success of our past laureates in the demanding careers that they pursue. This event aims to test all aspects of musicianship and violinistic ability which will help these talented young people prepare for the musical and personal demands they will inevitably encounter.

I know of no other competition which nurtures the careers of its laureates to the extent that the Michael Hill International Violin Competition does. It could well be dubbed the friendliest violin competition in the world—mostly due to the amazing staff and volunteers who organise every facet and cater for every need, and of course, the fantastic Kiwi hospitality.

Once again, we have a distinguished international panel of judges this year and I thank them in advance for their diligence and integrity. It is no easy task to adjudicate when the standard is so exceptionally high but as in past years, I am sure they will apply their considerable expertise to the task. The quality of judging over the years has been a hallmark of this competition and is a major reason for the high regard in which this event is held.

I hope that when you hear the standard of our competitors, you will agree with me that the future of violin playing is in very capable hands.

Dene Olding

Artistic Adviser

Michael Hill International Violin Competition;

First violinist Goldner String Quartet and Australia Ensemble; Concertmaster Emeritus Sydney Symphony Orchestra



NEW ZEALAND-WIDE COMPETITION EVENTS

CHRISTCHURCH

29 May Masterclass with Clara-Jumi Kang

WELLINGTON

30 May Masterclass with Anthony Marwood

QUEENSTOWN

30 May Classroom Conversations

31 May – 1 June
Round I

2-3 June Round II

AUCKLAND

5 June Classroom Conversations

5 June Round III

6 June Masterclasses with James Ehnes,
Mauricio Fuks and Clara-Jumi Kang

6 June Round III

7 June Masterclasses with Anthony Marwood
and Ning Feng

8 June Workshops with Wilma Smith and
Dene Olding

8 June Final Round

For full details visit violincompetition.co.nz

PRIZES

1ST PRIZE

NZ \$40,000 cash

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we're for love

+ Recording on the Atoll label



+ Winner's Tour in 2020
presented in partnership with



+ Personalised Professional
Development Programme

+ Custom-designed suit or
gown to wear on his or her
Winner's Tour

WORKING STYLE

Kiri Nathan

+ 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



3RD PRIZE

NZ \$5,000

donated by
Bill & Frances Bell

4TH PLACE

NZ \$3,000

donated by
Peter & Carolyn Diesl

5TH PLACE

NZ \$2,000

donated by
Janet & Russell Jones

6TH PLACE

NZ \$1,000

donated by Eric Johnston
& Alison Buchanan

BEST PERFORMANCE OF NZ COMMISSIONED WORK

NZ \$2,000

donated by Dame Jenny Gibbs

CHAMBER MUSIC PRIZE

NZ \$2,000

donated by
Jenny & Chas Roberts

ARANCIO PRIZE

Two year loan of *Ex-Christian
Ferras* Nicolo Amati violin,
Cremona 1645
facilitated through Rare Violins
in Consortium

NEW ZEALAND EMERGING ARTIST PRIZE

The prize includes a two-year
loan of a Riccardo Bergonzi
violin, a suite of customised
professional development and
performance opportunities,
plus an invitation and return
airfare to attend the 2020
Rome Chamber Music Festival.



Diane Huh

SOUTH KOREA/NEW ZEALAND

2019 NEW ZEALAND EMERGING
ARTIST PRIZE RECIPIENT
BORN 1996

Diane Huh has received many
prizes as a soloist, starting with
the Most Promising Award in the
New Zealand National Concerto
Competition at the age of 16. The
following year she was selected
as a semi-finalist in the Gisborne
International Competition and
in 2019 she won first prize
in both the National Concerto
Competition (Christchurch) and
the Gala Soloist Competition at
the University of Auckland.

Diane has been a Fellowship
Programme member of the New
Zealand Symphony Orchestra.
As a concertmaster, she has
led her high school orchestra
(Christchurch Girls' High) and the
University of Auckland Symphony
Orchestra. Her chamber group, the
Korimako Trio, recently won the
Royal Overseas League Chamber
Competition and received a
scholarship grant, worth \$50,000.

Supported by
Dr Bill & Rosie Sanderson



2019 INTERNATIONAL JUDGES

The artists serving on the International Jury embody the glorious traditions of violin playing from all over the world. Mindful of the possibilities available and multi-faceted skills required for a successful career as a violinist in the 21st century, these judges represent various pathways, and among them typify soloists, chamber musicians, recording artists, pedagogues, orchestra leaders and conductors of the highest standards.

QUEENSTOWN HOST KERRY STEVENS INTERVIEWS THE 2013 INTERNATIONAL PANEL OF JUDGES. FROM LEFT: NING FENG, DENE OLDING, IDA KAVAFIAN, KERRY STEVENS, JAMES EHNS, HELENE POHL, DMITRY SITKOVETSKY AND CHRISTIAN ALTENBURGER PHOTO: SIMON DARBY



Dale Barltrop

AUSTRALIA

Brisbane-born violinist Dale Barltrop is Concertmaster of the Melbourne Symphony Orchestra and First Violinist of the Australian String Quartet. He previously served as Concertmaster of the Vancouver Symphony Orchestra in Canada and Principal Second Violin of the St Paul Chamber Orchestra in the United States, having performed with all of these orchestras as soloist and director. Barltrop has also appeared as Concertmaster of the Australian World Orchestra under Sir Simon Rattle, guest director of the Australian Chamber Orchestra, ACO2, and the Camerata of St John's chamber orchestra in Brisbane. He has performed at numerous music festivals across North America, including Mainly Mozart, Festival Mozaic, Music in the Vineyards, Yellow Barn, Kneisel Hall, Tanglewood and the New York String Seminar.

Barltrop began his violin studies in Brisbane, made his solo debut with the Queensland Symphony Orchestra at the age of 15, and was Concertmaster of both the Queensland and Australian Youth Orchestras. He moved to the United States in 1998 to attend the University of Maryland and continued his studies at the Cleveland Institute of Music. His teachers have included William Preucil, Gerald Fischbach, the members of the Guarneri Quartet, Elizabeth Morgan and Marcia Cox.



James Ehnes

CANADA

James Ehnes has established himself as one of the most sought-after violinists on the international stage. Gifted with a rare combination of stunning virtuosity, serene lyricism and an unfaltering musicality, Ehnes is a favourite guest of many of the world's most respected ensembles and regularly performs with orchestras such as the Chicago, London, Vienna and NHK symphony orchestras and the Los Angeles, New York, Munich, London and Czech philharmonics.

In 2017, Ehnes premiered the Aaron-Jay Kernis Violin Concerto with the Toronto, Seattle and Dallas Symphony Orchestras, and his live recording of the work for Onyx Classics with Seattle Symphony and Morlot won two GRAMMY awards. Ehnes was awarded the 2017 Royal Philharmonic Society Award in the Instrumentalist category.

Ehnes performs recitals regularly at Wigmore Hall, Carnegie Hall, Symphony Center Chicago, Amsterdam Concertgebouw, Ravinia, Festival de Pâques in Aix, and the Salzburg Festival. He has collaborated with artists including Leif Ove Andsnes, Louis Lortie, Yo-Yo Ma, Renaud Capuçon and Yuja Wang, and in 2010 formally established the Ehnes Quartet. Ehnes is the Artistic Director of the Seattle Chamber Music Society.

Ehnes began violin studies at the age of five, became a protégé of the noted Canadian violinist Francis Chaplin aged nine, and made his orchestra debut with Orchestra Symphonique de Montréal aged 13. He continued his studies with Sally Thomas at the Meadowmount School of Music and The Juilliard School, winning the Peter Mennin Prize for Outstanding Achievement and Leadership in Music upon his graduation in 1997.

James Ehnes plays the "Marsick" Stradivarius of 1715.

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Mauricio Fuks

URUGUAY/USA

Mauricio Fuks began his violin studies in his native Uruguay with Ylia Fidlón, a pupil of Leopold Auer. After graduating from The Juilliard School of Music, where he studied with Joseph Fuchs and Ivan Galamian, he furthered his studies with Jascha Heifetz.

In 1964, he won first prize at the 'Young Concert Artists' Competition. Following a distinguished career as concertmaster, chamber musician, and soloist, he now devotes himself entirely to pedagogy.

Mauricio Fuks has been a visiting professor at the Yehudi Menuhin School, England, the Hochschule für Musik 'Hanns Eisler,' Berlin, the Reina Sofia School, Madrid, as well as the International Chair of Violin Studies at the Royal Northern College of Music, Manchester.

He has given masterclasses at the Scuola di Musica in Fiesole, the Royal Conservatory in the Hague, the Barratt Due School in Oslo, the Royal Academy of Music in London, the CNSM in Paris, as well as the Shanghai and Beijing National Conservatories.

His summer activities have included the Salzburg, Britten-Pears, Aurora, Villefavard (as Artistic Director), and Verbier festivals. He continues to participate in the Sarasota Festival, Florida, and the Orford Academy, Quebec, Canada.

Mauricio Fuks has served as jury member of numerous international competitions. He was featured in The Strad of March 1993 and was appointed honorary member of the Royal Academy of Music in 1999.

In addition to his position as Rudy Professor of Violin at the Indiana University Jacobs School of Music, he is visiting professor at the Kronberg Academy Masters in Germany.





Clara-Jumi Kang

SOUTH KOREA/GERMANY

An artist of impeccable elegance and poise, Clara-Jumi Kang has carved an international career performing with the leading orchestras and conductors across Asia and Europe. Winner of the 2010 Indianapolis International Violin Competition, Kang's other accolades include 1st prizes at the Seoul Violin Competition (2009) and the Sendai Violin Competition (2010).

Kang regularly performs with leading European orchestras including the Leipzig Gewandhaus, Cologne Chamber Orchestra, Kremerata Baltica, Rotterdam Philharmonic, Orchestre National de Belgique and the Orchestre de la Suisse Romande. In the USA, highlights include the Atlanta, New Jersey, Indianapolis and Santa Fe Symphony Orchestras, whilst elsewhere she has performed with the Mariinsky Orchestra, NHK Symphony Orchestra, Tokyo Metropolitan Symphony Orchestra, NCPA Beijing Orchestra, Macao Orchestra and the Taipei Symphony. A prominent figure in Korea, Clara-Jumi Kang has performed with all of the major Korean orchestras and in 2012 was selected as one of the top 100 "Most promising and influential people of Korea" by major Korean newspaper Dong-A Times.

European concerto highlights of the 2018/19 season include the Orquesta Sinfónica de Castilla y León/Petrenko, Musikkollegium Winterthur/ D. Jurowski, Nordic Chamber Orchestra/Ollikainen, Rheinische Philharmonie/Walker, Deutsche Radio Philharmonie/Delamboy, Dalasinfoniettan/Blendulf, Moscow Soloists/ Bashmet and Concerto Budapest/ Keller. Further afield, she returns to Japan for performances with the Sapporo Symphony Orchestra and Nagoya Philharmonic/Koizumi, whilst engagements in China take her to the Hangzhou Philharmonic Orchestra/ Sinaisky and the Shenzhen Symphony Orchestra.

Clara-Jumi Kang currently plays the 1708 "Ex-Strauss" Stradivarius, generously on loan to her from the Samsung Cultural Foundation Korea.

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Anthony Marwood

UNITED KINGDOM

British violinist Anthony Marwood is known worldwide as an artist of exceptional expressive force. He is Principal Artistic Partner of the celebrated Canadian chamber orchestra, Les Violons du Roy.

In recent years, Marwood has worked with the Boston Symphony, St Louis Symphony and Vienna Radio Symphony, as well as the New Zealand and Tasmanian Symphony Orchestras, the Australian Chamber Orchestra, and the Auckland Philharmonia Orchestra.

Marwood is a renowned champion of contemporary music alongside traditional repertoire; among those works composed for him are Thomas Adès' "Concentric Paths".

His latest CD recording for Hyperion, of Walton's Violin Concerto with the BBC Scottish Symphony Orchestra and Martyn Brabbins, received critical acclaim. The Sunday Times hailed Marwood as "a thrilling, virtuosic soloist".

Marwood is co-Artistic Director of the Peasmarsh Chamber Music Festival in East Sussex. He was awarded an MBE in the Queen's 2018 New Year Honours list. He plays a 1736 Carlo Bergonzi violin, kindly bought by a syndicate of purchasers.



Ning Feng

CHINA

Ning Feng is an internationally recognised artist noted for his impeccable technique and silken tone. The Berlin-based Chinese violinist performs across the globe with major orchestras, such as the Konzerthausorchester Berlin and BBC Philharmonic Orchestra, and conductors such as Iván Fischer, Jaap van Zweden and Giancarlo Guerrero. He performs recitals and chamber music concerts at venues such as Concertgebouw Amsterdam and Wigmore Hall London, and has appeared at major festivals including Moritzburg and La Jolla Music Society.

Born in Chengdu, China, Feng studied at the Sichuan Conservatory of Music, the Hanns Eisler School of Music and the Royal Academy of Music. Amongst his awards from numerous prestigious competitions, Feng won first prize in the 2005 "Michael Hill", the Senior 2nd Prize at the Menuhin Competition 2000 and was a member of the jury for the Menuhin Competition London 2016.

Feng records for Channel Classics and has released numerous recordings, including Bach's complete solo works for violin which were hailed by Gramophone as 'unlike anyone else's'.

Feng plays a 1721 Stradivari violin, known as the 'MacMillan', on private loan, kindly arranged by Premiere Performances of Hong Kong, and plays on strings by Thomastik-Infeld.



Wilma Smith

NEW ZEALAND / AUSTRALIA

Wilma Smith is Musica Viva's Artistic Director of the Melbourne International Chamber Music Competition, Guest Concertmaster of orchestras throughout Australia and New Zealand and Artistic Director and violinist of Wilma & Friends, a flexible-personnel Chamber Music and Educational Outreach organisation.

Born in Fiji and raised in New Zealand, Wilma continued her study at the New England Conservatory with Dorothy DeLay (violin) and Louis Krasner (chamber music). She was founding First Violinist of the Lydian Quartet in residence at Brandeis University, winners of the Naumburg Award and prizes at Evian, Banff and Portsmouth International String Quartet Competitions. Formative activities also included leading the Handel and Haydn Society Orchestra, the Harvard Chamber Orchestra, and Emmanuel Music as well as extensive work with the Boston Symphony Orchestra.

Invited by Chamber Music New Zealand to return to establish the New Zealand String Quartet, Wilma was First Violinist for five years until her appointment as Concertmaster of the New Zealand Symphony Orchestra, a position she held for nine years until her appointment as Concertmaster of the Melbourne Symphony Orchestra. Upon leaving the NZSO, Wilma was honoured with the title of Concertmaster Emeritus.

Since retiring from the MSO five years ago, Wilma has returned to her chamber music roots, enjoying old and new relationships in the US and New Zealand as well as Australia. She is a committed teacher and relishes performing with young artists in combination with established musicians. She is currently involved in the establishment of a new Australian national competition for secondary-aged chamber musicians, pilot: 2020.



Dr Robin Congreve

NEW ZEALAND CHAIRMAN OF THE JURY

Robin is an Auckland based lawyer and businessman. He has had a life-long interest in the arts. He was the founding chairman of New Zealand Opera and established and continues to fund the Walters Prize for contemporary art in New Zealand. He was a founding donor of the Auckland Writers Festival, has served on the International Councils of Tate and MOMA and has sat on committees here and in the UK reviewing various aspects of the arts and philanthropy.

As a musical performer Robin's experience is limited to some indifferent recorder playing in the Auckland Town Hall in 1953. However he has great affection (and more knowledge than he lets on) for violin repertoire.

Michael Hill Audience Prize

Cast your vote to determine the winner of the 2019 Michael Hill Audience Prize! Live and online audience members can vote for their favourite of all 16 competitors. Text message the individual competitor's code found in this programme book to **3323**.

(NZ mobiles only. Standard costs apply.)

Or vote online through the voting form on **violincompetition.co.nz**
You can vote just once each day.



TXT 3323



COLLABORATING ARTISTS

Sarah Watkins

PIANO NEW ZEALAND

Sarah's lifelong love for accompanying and chamber music has led to an impressive career as a performer and recording artist. She is perhaps best known to New Zealand audiences as a founding member of NZTrio; after 16 years in that role, Sarah left the group in June 2018 to actively pursue other musical passions.

In addition to NZTrio, Sarah has been an official pianist for the Michael Hill International Violin Competition since its inception in 2001 and the Gisborne International Music Competition since 2008. She regularly appears as a freelance player in the Auckland Philharmonia Orchestra, and has also performed as concerto soloist with the Auckland Philharmonia Orchestra, Auckland Chamber Orchestra and St. Matthew's Chamber Orchestra. In 2014 Sarah recorded Chris Watson's "sing songs self" for solo piano and orchestra with the NZ Symphony Orchestra, a composition which was awarded the prestigious 2015 SOUNZ Contemporary Award.

Her numerous CD recordings with NZTrio and other artists have been widely praised by audiences and critics alike; 'Sway' (NZTrio, 2017) and 'Gung-ho' (2009, with NZSO principal trombonist David Bremner) were both winners of the Vodafone NZ Music Award for Best Classical Album.

Sarah is a graduate of the University of Canterbury (NZ) and The Juilliard School (NY), where she earned both MM and DMA degrees in collaborative piano. She was recently appointed as an artist teacher and chamber music coach at the University of Auckland, and she enjoys a wide variety of collaborations with musicians all over New Zealand.



Jian Liu

PIANO USA/NEW ZEALAND

Jian Liu has gained a reputation as a highly sought-after solo pianist, chamber musician, and educator across the globe. He has performed as a soloist and chamber musician throughout Europe, Asia, and North America. His artistry has been taking him to some of the most prestigious concert halls, including Carnegie Hall, Steinway Hall in New York, Lincoln Center, and Paul Hall of The Juilliard School, and as a featured soloist with orchestras including Symphony Orchestra of National Philharmonic Society of Ukraine, Phoenix Symphony Orchestra, Auckland Philharmonia Orchestra, Orchestra Wellington, Christchurch Symphony Orchestra, and Yale Philharmonia, among others.

As a dedicated and enthusiastic chamber musician, Jian is the founding pianist of Te Kōki Trio. The Trio has appeared on various chamber series in Singapore, China, Australia and New Zealand. Jian has also collaborated with some of the world's finest musicians, including cellist Jian Wang, clarinetist David Shifrin, flutist Ransom Wilson, and pianist Boris Berman, Claude Frank and Maria João Pires.

Jian has served for four years on the faculty of the Yale Department of Music, and he is currently the Programme Director of Classical Performance and Head of Piano Studies at New Zealand School of Music at Victoria University of Wellington. Jian holds Master of Music, Doctor and Master of Musical Arts degrees from Yale School of Music, where he was a student and assistant of Professor Claude Frank.



Andrew Beer

VIOLIN CANADA

Acclaimed as a "virtuoso soloist" (San Francisco Classical Voice) possessing a "glorious string tone" (Strad Magazine) and has a "musical gift" (New York Times), Andrew is one of the most gifted violinists in Australasia. His intense commitment to the work at hand, his energy, drive, and deep-focused concentration are immediately evident when one hears him play, but his tone, his musical instincts, his passion, and his impressive feeling for nuance bring a richness to his music-making that is the hallmark of exceptional artistry.

He has performed extensively throughout the world with Grammy-winning chamber ensembles and orchestras. Contemporary music plays a significant role in his musical life, and he has worked closely with leading composers of our time on their solo and chamber works, including Kurtag, Boulez, Davidovsky and Reich. He teaches at the University of Auckland and has been a guest teacher at Harvard and McGill Universities. Andrew has been Concertmaster of the Auckland Philharmonia Orchestra since 2014, and has guest-led the symphony orchestras of Birmingham (UK), Melbourne, Adelaide and Vancouver.

Andrew performs on a J.B. Vuillaume violin from 1845, and a J.J. Martin bow from 1880.



Julia Joyce

VIOLA NEW ZEALAND

Born in Wellington, Julia completed a Bachelor of Music with First Class Honours at Victoria University in 2004. She was Concertmaster of the National Youth Orchestra of New Zealand, heading to London in 2005 where she completed a Masters Degree in Violin/Viola Performance with Distinction at the Guildhall School of Music and Drama. She was a finalist in the Guildhall Wigmore Hall recital competition 2008.

As a member of the Puertas Quartet she reached the semi-finals at the Bordeaux International String Quartet Competition 2010. Julia played with the Royal Philharmonic and London Philharmonic Orchestras before being appointed to the Philharmonia Orchestra of London's viola section. She toured France, Germany, Spain, Turkey, Japan and the Canary Islands with the Philharmonia before returning to New Zealand in 2011 to take up the position of Principal Viola with the NZSO.

She plays a 1920's Italian viola by Emilio Rossi.



Gillian Ansell

VIOLA NEW ZEALAND

Gillian Ansell, born in Auckland, made her concerto debut as a violinist with the Auckland Philharmonia at the age of 16. At 19, an Associated Board Scholarship took her to the Royal College of Music in London for 3 years to study violin, viola and piano. She then won a German Academic Exchange (DAAD) scholarship for further study in Germany at the Musikhochschule Cologne with Igor Ozim and the Amadeus Quartet.

After working professionally in London for three years she returned to New Zealand to become a founding member of the New Zealand String Quartet in 1987. She was second violinist for two years before taking up the position of violist of the group, a position she holds to this day. With the NZSQ, she has toured NZ and the world, performing all the major quartet and quintet repertoire.

Since 1991, she has taught viola, violin and chamber music at the New Zealand School of Music, Victoria University of Wellington, where the NZSQ is Ensemble-in-Residence.

In 2001 she became Artistic Director, with fellow quartet member Helene Pohl, of the Adam Chamber Music Festival, New Zealand's pre-eminent classical music festival, which takes place biennially in Nelson.

In 2008 she was made a Member of the New Zealand Order of Merit (MNZM) for her outstanding services to music in New Zealand.



Ashley Brown

CELLO NEW ZEALAND

Acclaimed as a musician of "unimpeachable artistry", Ashley Brown is one of New Zealand's leading soloists, collaborators, chamber musicians and recording artists. He is a founder of NZTrio and a passionate advocate for New Zealand music.

His teachers have included Alexander Ivashkin, Aldo Parisot and William Pleeth helping him to success in auditions, competitions and awards, both local and international. Musical curiosity has led him from an Artist Diploma at Yale to a Doctorate of Musical Arts exploring the collaborative relationship between composer and performer, and onward to sharing the stage with composers and artists as diverse as Dame Gillian Whitehead, Moana Maniapoto, Michael Houstoun, Kristian Jaarvi and Neil Finn. He continues to enjoy a musical career that leaves no colour of the musical spectrum unexplored.

Ashley plays the 1762 William Forster 'Liberte' cello.

QUEENSTOWN BAYLEYS **QUARTER-FINAL ROUND I**

16 COMPETITORS | QUEENSTOWN MEMORIAL CENTRE
COLLABORATING PIANISTS JIAN LIU AND SARAH WATKINS

FRIDAY 31 MAY

2:30PM

Insider's Guide - "Fiendish Fugues"
hosted by Martin Riseley

Each performance is 40 minutes
maximum and is presented in the order
of the competitors' choosing.

SESSION 1

3:00PM – 6:00PM

Competitors 1, 2, 3, 4

SESSION 2

7:00PM – 10:00PM

Competitors 5, 6, 7, 8

SATURDAY 1 JUNE

Continued from Friday

9:30AM

Insider's Guide -
"Paganini: What was he thinking!"
hosted by Martin Riseley

SESSION 3

10:00AM – 1:00PM

Competitors 9, 10, 11, 12

SESSION 4

2:00PM – 5:00PM

Competitors 13, 14, 15, 16

QUARTER-FINAL ROUNDS 2017: OLGA SROUBKOVÁ,
CZECH REPUBLIC AND ASAKO FUKUDA, JAPAN
PHOTOS: SHEENA HAYWOOD



Music for Unaccompanied Violin

The violin is inherently a single-line instrument, designed primarily to be played with accompaniment or as part of an ensemble. Unaccompanied music for the instrument explores its potential for multiple simultaneous melodic threads, and ways of allowing the instrument to provide its own harmonic context to a melody. This music calls into play some of the more extreme elements of a performer's technique, as well as demanding that the violinist takes sole responsibility for carrying the artistic communication. Works such as Paganini's 24 Caprices make the utmost demands on musicians, mercilessly exposing any technical flaws. In addition to their immense technical challenges, Bach's six Sonatas and Partitas for unaccompanied violin provide one of the ultimate tests of a violinist's musicianship and concentration. Often referred to as the "Violinist's Bible", these works are nonetheless part of an ongoing dynamic tradition. Three-and-a-half centuries later the six Sonatas by Eugene Ysaÿe, composed in 1924, encompass some of the most important innovations in writing for unaccompanied violin since Paganini.

The quarter-finalists have selected their repertoire from the following:

I **Bach**

One of the following selections from unaccompanied Sonatas and Partitas:

- *Adagio* and *Fuga* from Sonata No 1 in G minor
- *Grave* and *Fuga* from Sonata No 2 in A minor
- *Adagio* and *Fuga* from Sonata No 3 in C major
- *Allemanda*, *Double*, *Corrente* and *Double* from Partita No 1 in B minor
- *Ciaccona* from Partita No 2 in D minor
- *Preludio*, *Loure*, *Gavotte en Rondeau* and *Menuet I* and *II* from Partita No 3 in E major

2 **Paganini**

One Caprice from Op 1

The Salon Piece

The salon piece for violin and piano developed during the nineteenth century where writers, artists and musicians often gathered for "Salons": evenings of music and conversation in high society's fashionable households. Sentimental pieces or light vignettes such as those by Fritz Kreisler and Elgar are among the best-known examples, as are arrangements of operatic arias and pieces originally composed for the piano alone, such as Chopin's *Nocturnes* and Liszt's *Consolations*. Short, and often with simple melodies, these works challenge the performer to say much with little.

3 **Salon piece**

One of the following salon pieces for violin and piano:

- Albeniz (arr Kreisler) *Tango* Op 165 No 2
- Chaminade (arr Kreisler) *Serenade Espagnole* Op 150
- Chopin (arr Milstein) *Nocturne* in C-sharp minor
- Elgar *Salut d'Amour* Op 12
- Elgar *Chanson de matin* Op 15 No 2
- Elgar *La capricieuse* Op 17
- Faure *Berceuse* in D major Op 16
- Gershwin (arr Heifetz) *Prelude* No 2
- Granados (arr Kreisler) *Danzas espanolas* Op 37 No 5, *Andaluza*
- Kreisler *Berceuse Romantique* Op 9
- Kreisler *Liebesleid*
- Kreisler *Liebesfreud*
- Liszt (arr Milstein) *Consolation* No 3
- Ravel (arr G Catherine) *Piece en forme de Habanera*
- Rimsky-Korsakov *Sadko* (arr Kreisler) (Song of India)
- Sibelius (arr M Press) *Nocturne* Op 51 No 3
- Sibelius *Romance* Op 78 No 2
- Tchaikovsky *Melodie* in E-flat major (from *Souvenir d'un lieu cher*) Op 42
- Tchaikovsky *Valse Sentimentale* Op 51 No 6

4 **Ad Libitum**

Ad libitum literally means "according to pleasure". Each quarter-finalist has the opportunity to demonstrate to the judges and the audience a work that personally resonates with them; that showcases a particular talent or enthusiasm, something in which they truly excel... that gives pleasure – to the performer and the audience.

QUEENSTOWN QUARTER-FINAL ROUND II

16 COMPETITORS | QUEENSTOWN MEMORIAL CENTRE
COLLABORATING PIANISTS JIAN LIU AND SARAH WATKINS

SUNDAY 2 JUNE

9:30AM

Insider's Guide -
"Commissioning *Chatoyance*"
hosted by Lyell Cresswell & Dene Olding

Each performance is 45 minutes
maximum and is presented in the order
of the competitors' choosing.

SESSION 5

10:00AM – 1:15PM

Competitors 1, 2, 3, 4

SESSION 6

2:30PM – 5:45PM

Competitors 5, 6, 7, 8

MONDAY 3 JUNE

9:30AM

Insider's Guide - "Two is Better than One"
hosted by Andrew Beer

SESSION 7

10:00AM – 1:15PM

Competitors 9, 10, 11, 12

SESSION 8

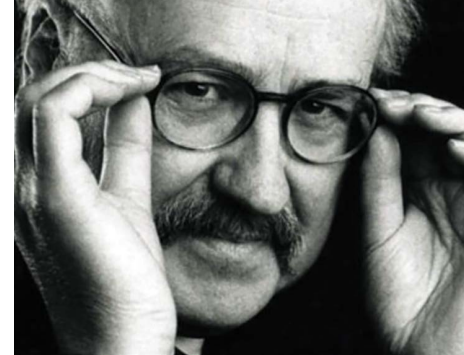
2:30PM – 5:45PM

Competitors 13, 14, 15, 16

Announcement approximately 7pm of six
semi-finalists advancing to Round III, and
announcement of the winner of the NZ
Commissioned Work.

QUARTER-FINAL ROUNDS 2017: SUMINA STUDER,
SWITZERLAND WITH PIANIST SARAH WATKINS
PHOTOS: SHEENA HAYWOOD





Lyell Cresswell

COMPOSER NEW ZEALAND

Lyell Cresswell was born in Wellington in 1944. He studied in Wellington, Toronto, Aberdeen and Utrecht. From 1978-80 he was Music Organizer at Chapter Arts Centre, Cardiff. From 1980-82 he was Forman Fellow in Composition at Edinburgh University, and then Cramb Fellow in Composition at Glasgow University (1982-85). Since then he has been a full-time composer based in Edinburgh.

Lyell Cresswell's music is widely performed and broadcast and has been played at many festivals around the world. He has written works in most genres: for orchestra, large and small ensembles, solo instruments, operas, choral music and works for solo voice.

The numerous awards he has received include recommendations by the UNESCO International Rostrum of Composers, the Ian Whyte Award, a Scottish Arts Council Creative Scotland Award, an honorary DMus from Victoria University of Wellington, the inaugural Elgar Bursary, and the SOUNZ Contemporary Award for his first Piano Concerto. In 2016 he received a New Zealand Arts Laureate Award, and in 2018 the CANZ Trust Fund Award.

The quarter-finalists have selected their repertoire from the following:

1 **Chatoyance**

Commissioned piece for solo violin by New Zealand composer, Lyell Cresswell, provided to the Competitors 1 April 2019.

Chatoyance, from the French "œil de chat", is a term used in jewellery. It is the effect of light moving across a gemstone, light shimmering like a cat's eye in the dark. Patches of light and dark shift and change depending on the angle of view. The music grows from four pizzicato notes - AAA B. This motif, and a second, contrasting idea of high sustained notes provide the material around which the whole piece develops. The high sustained notes are linked by tiny ornaments. The ornaments proliferate and try to take over. There is a dramatic, and more virtuosic, middle section, which could be thought of as grand ornaments. The piece finishes as it began - pizzicato AAA B, but this time an octave higher.

A work for an unaccompanied solo player is a challenge for both composer and performer. There is nothing to fall back on - no other instrumental colours, no other players to take over, no support from other instruments. Contrast has to be found within the limits of the instrument. For those in the audience the theatrical aspect of one player standing alone facing them can be riveting.



2 **One of the following Sonatas with piano:**

- Brahms Sonata No 1 in G major Op 78
- Brahms Sonata No 2 in A major Op 100
- Brahms Sonata No 3 in D minor Op 108
- Debussy Sonata for violin and piano
- Fauré Sonata in A major Op 13
- Franck Sonata in A major
- Grieg Sonata No 3, Op 45
- Janaček Sonata for violin and piano
- Prokofieff Sonata No 1 in F minor
- Prokofieff Sonata No 2 in D major
- Ravel Sonata for violin and piano

3 **One virtuoso work** of own choice from the 19th or 20th century.

AUCKLAND SEMI-FINAL ROUND III

6 COMPETITORS | AUCKLAND TOWN HALL CONCERT CHAMBER

WEDNESDAY 5 JUNE

Collaborating artists Andrew Beer (violin), Gillian Ansell (viola), Julia Joyce (viola) and Ashley Brown (cello). Six competitors will perform, in its entirety, one of the following string quintets by Mozart:

- Quintet in C major, K515
- Quintet in G minor, K516
- Quintet in D major, K593
- Quintet in E-flat major, K614

6:30PM

Insider's Guide -
"The Viola, No Joke"
hosted by David Samuel

7:30PM

Semi-finalists 1, 2, 3

THURSDAY 6 JUNE

Continued from Wednesday

6:30PM

Insider's Guide -
"Are Older Violins Better?"
hosted by Dick Panting, Ziv Arazi
and Bruno Price

7:30PM

Semi-finalists 4, 5, 6
Announcement approx. 10pm of
three finalists

KUNWHA LEE FROM SOUTH KOREA PERFORMING A MOZART
QUINTET IN 2017. KUNWHA WAS JOINED BY JUSTINE CORMACK,
GILLIAN ANSELL, JULIA JOYCE AND ASHLEY BROWN
PHOTO: SHEENA HAYWOOD





Mozart String Quintets

Together with the Clarinet Quintet, the four String Quintets composed in the final years of Mozart's brief but extraordinary life represent the pinnacle of his chamber music. They followed a period in which he had immersed himself in string quartet writing, producing the six "Haydn" Quartets together with the "Hoffmeister". As he had done in a string quintet written at the age of sixteen, Mozart added a second viola to the familiar quartet. This one additional instrument provided him with a more orchestral quality and opportunities for greater flexibility and variety of texture.

The semi-finalists have selected their repertoire from the following:

String Quintet in C major, K 515

Allegro
Menuetto (Allegretto)
Andante
Finale (Allegro)

The Quintet in C opens with the cello's broken arpeggio dancing upwards over two octaves, answered by a bird-like first violin, lightly accompanied by the inner voices; the roles of first violin and cello in presenting this material are soon reversed. In a deft touch, each of these statements echoes the number of instruments, being five bars in length. The graceful *Minuet* with its hesitant and ambiguous *Trio* is succeeded by an almost operatic *Andante* in which the first violin engages with the first viola in a tender duet. The exuberant *Finale* explores various combinations of instruments, reaching a jubilant conclusion.

String Quintet in G minor, K 516

Allegro
Menuetto (Allegretto)
Adagio ma non troppo
Finale (Adagio – Allegro)

Troubled and melancholy in character, the Quintet in G minor was composed during a period when Mozart was apprehensive about his father's serious illness. The first movement constantly plays with the contrast between light and dark colours made possible by the quintet medium. The second movement is a *Minuet* in name only, too dark and unsettled for a dance, while the grief-stricken quality of the *Adagio* anticipates tragedy. The slow introduction to the *Finale* is darker still, but leads into a jovial *Allegro* that brings the work to a light-hearted close. Deemed incongruous by later critics, such a resolution was considered entirely fitting in Mozart's time.

String Quintet in D major, K 593

Larghetto – Allegro
Adagio
Menuetto (Allegretto)
Finale (Allegro)

The Quintet in D begins with a slow introduction in which the cello repeatedly opens dialogue with a rising arpeggio, answered by the violins and violas with mellifluous phrases. The *Allegro* that follows is witty and high-spirited, but Mozart springs a surprise with a return of the *Larghetto* towards the end, dissipated by a brief reprise of the *Allegro* material. The *Adagio* is characterised by bold harmonies, while the *Menuetto's* rhythm is undermined by a deliberately bewildering pattern of phrases. Opening with a chromatic descent that resolves into a tarantella rhythm, the energetic *Finale* wears its contrapuntal mastery lightly.

String Quintet in E-flat major, K 614

Allegro di molto
Andante
Menuetto (Allegretto)
Finale (Allegro)

Composed in Vienna just eight months before Mozart's death, the Quintet in E-flat major is a high-spirited tribute to Haydn. Despite its many compositional subtleties and the technical difficulties of the instrumental writing, it has above all the character of a divertimento. The first movement is lively and extroverted, while the *Andante* that follows is a beguiling theme with variations. The *Minuet* presents a sophisticated evocation of street music, enclosing a *Trio* in the form of a ländler. The main theme of the last movement is an overt reference to the finale of Haydn's String Quartet in E-flat Op 64 No 6.

AUCKLAND FINAL ROUND

3 COMPETITORS | AUCKLAND TOWN HALL
AUCKLAND PHILHARMONIA ORCHESTRA

SATURDAY 8 JUNE

Concertos with the Auckland Philharmonia Orchestra, conducted by Music Director, Giordano Bellincampi

6:30PM

Insider's Guide - "In Front yet Within"
hosted by Andrew Beer

7:30PM – 10:30PM

Finalists 1, 2, 3

Followed by announcement of prize winners

IOANA CRISTINA GOICEA FROM ROMANIA WITH HER WINNING 2017
PERFORMANCE OF TCHAIKOVSKY'S VIOLIN CONCERTO, ACCOMPANIED BY
THE AUCKLAND PHILHARMONIA ORCHESTRA PHOTO: SHEENA HAYWOOD

Concertos chosen by each of the finalists have been selected from the following:

- Bartók Concerto No 2, BB117
- Beethoven Violin Concerto, Op 611
- Brahms Concerto in D major, Op 77
- Britten Concerto, Op 15
- Dvořák Concerto in A major, Op 53
- Elgar Concerto in B minor, Op 61
- Mendelssohn Concerto in E minor, Op 64
- Nielsen Violin Concerto, Op 33
- Prokofieff Concerto No 1 in D major, Op 19
- Prokofieff Concerto No 2 in G minor, Op 63
- Sibelius Concerto in D minor, Op 47
- Shostakovich Concerto in A minor, Op 99
- Tchaikovsky Concerto in D major, Op 35
- Walton Violin Concerto

Bartók

Concerto No 2, BB117
Allegro non troppo
Andante tranquillo
Allegro molto

At first glance Bartók's Second Violin Concerto appears to be in the time-honoured three-movement form, but a closer look reveals that while the central movement is quite overtly a set of variations, the finale is in fact one massive variation on the sonata-form first movement. This structural complexity does not detract in the slightest from the melodic inventiveness and general approachability of the work, with its spicy Hungarian flavours and abundant opportunities for the violin to sing and to strut.

Brahms

Concerto in D major, Op 77
Allegro non troppo
Adagio
Allegro agitato, ma non troppo vivace

Following Beethoven's example, Brahms designed his Violin Concerto along symphonic lines, its essentially serene character reminiscent of his Second Symphony, composed during the previous year. The first and second movements exploit the singing qualities of the violin, while the finale is in a more virtuosic style with Hungarian flavours.

Prokofieff

Concerto No 2 in G minor, Op 63
Allegro moderato
Andante assai
Allegro, ben marcato

Almost twenty years separate Prokofieff's violin concertos, the second being composed shortly after his return to the Soviet Union. Unlike its predecessor, the second follows the traditional pattern of two fast movements flanking a slow one, but lyrical elements are again very much to the fore, with many anticipations of the melodic and orchestral style of Prokofieff's ballet *Romeo and Juliet*.

Sibelius

Concerto in D minor, Op 47
Allegro moderato
Adagio di molto
Allegro

Sibelius had long since abandoned his youthful ambition to be a solo violinist by the time he composed his Violin Concerto, but his intimate knowledge of the instrument allowed him to compose for it with boldness and confidence. The first and second movements

in particular strike a distinctive balance between passionate lyricism and a sternly northern tone of voice, while the finale was wittily described by Sir Donald Francis Tovey as "a polonaise for polar bears."

Shostakovich

Concerto in A minor, Op 99 (aka Op 77)
Nocturne (Moderato)
Scherzo (Allegro)
Passacaglia (Andante)
Burlesque (Allegro con brio)

Dedicated to the eminent Russian violinist David Oistrakh, Shostakovich's First Violin Concerto waited seven years for its first performance, because in the Soviet Union at that time music with any degree of emotional complexity was considered politically dangerous. Two deeply contemplative slow movements alternate with shorter fast movements, offering the soloist ample opportunity for displays both of virtuosity and of deeper qualities of musicianship.

Tchaikovsky

Concerto in D, Op 35
Allegro moderato
Canzonetta (Andante)
Allegro vivacissimo

Pronounced unplayable by the virtuoso for whom it was originally intended, Tchaikovsky's remains one of the most technically challenging of all concertos for the violin. Yet for all the virtuosity it demands this perennial favourite has a profoundly lyrical heart, particularly in the *Canzonetta* second movement.

Programme Notes by Robert Johnson and Amber Read

MEET THE AUCKLAND PHILHARMONIA ORCHESTRA

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



Giordano Bellincampi

CONDUCTOR

Giordano Bellincampi is the Music Director of the Auckland Philharmonia Orchestra. Born in Italy and moving to Copenhagen at a young age, he began his career as a trombonist with the Royal Danish Orchestra before making his professional conducting debut in 1994.

Previously, he was the Principal Conductor of I Pomeriggi Musicali, Milan, Chief Conductor of the Kristiansand Symphony Orchestra from 2013-2018, General Music Director of the Duisburg Philharmonic from 2012-2017, General Music Director of the Danish National Opera, Aarhus from 2005-2013, Music Director of the Copenhagen Philharmonic Orchestra from 2000-2006 and, between 1997-2000 he was also Chief Conductor of the Athelas Sinfonietta Copenhagen, the leading contemporary ensemble in Denmark.

Highlights of recent seasons have included concert performances of Verdi's *Aida* and Puccini's *Manon Lescaut* with the Auckland Philharmonia Orchestra, and gala performances of Wagner's operatic and orchestral music with the Duisburg Philharmonic to mark the reopening of the orchestra's home in Duisburg's Mercatorhalle, as well as a strongly-acclaimed visit to Amsterdam's legendary Concertgebouw Hall, in repertoire by Nielsen, Sibelius and Beethoven.

In the 18/19 season, Giordano Bellincampi makes appearances alongside the Orchestra della Toscana, Estonian National Symphony, Victoria Symphony, and Orchestra Sinfonica Siciliana, as well as returning to Toledo Symphony, and bringing a concert performance of Mozart's *Don Giovanni* to Auckland Philharmonia Orchestra.

In 2010 he was created a Knight of the Order of the Dannebrog, an award bestowed by the Danish Royal Family for services to Danish culture, and he also holds the title of Cavaliere from the President of Italy for his international promotion of Italian music.

In more than 70 performances annually, the APO presents a full season of symphonic work showcasing many of the world's finest classical musicians. Leading international guest artists returning in 2019 include Vladimir Ashkenazy, violinists James Ehnes, Ning Feng and Anthony Marwood, pianists Javier Perianes and Alexander Gavrylyuk, and conductors Douglas Boyd and Tadaaki Otaka. They are delighted to welcome artists joining the APO for the first time, including violinist Viktoria Mullova, pipa player Wu Man, cellist Harriet Krijgh and conductors Sofi Jeannin, Ludovic Morlot and Bertrand de Billy, to complement the presence of APO Music Director Giordano Bellincampi.

The APO is also proud to support both New Zealand Opera and the Royal New Zealand Ballet in their Auckland performances. It works in partnership with Auckland Arts Festival, the New Zealand International Film Festival and the Michael Hill International Violin Competition. The APO also supports New Zealand concert premieres and visiting artists with recent associations including opera superstar Anna Netrebko, Neil Finn, Hans Zimmer, Michael Bolton, Yundi Li and Harry Potter Live in Concert.

Through its numerous APO Connecting (education, outreach and community) initiatives the APO offers opportunities to more than 25,000 young people and adults nationwide.

More than 250,000 people hear the orchestra live each year, in the concert hall and through video live streams. Many thousands more are reached through radio broadcasts, special events, recordings and other media.

PATRONS

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 Dame Catherine Tizard, GCMG, GCVO,
 DBE, ONZ, QSO
 Sir James Wallace, KNZM, ONZM
 Dame Rosanne Meo, DNZM, OBE

VICE PATRON

Dame Jenny Gibbs, DNZM

CHIEF EXECUTIVE

Barbara Glaser

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apo.co.nz





Not your regular pre-concert lecture – more like wine tasting with the actual vintner

AN INSIDER'S GUIDE

Get the scoop on exactly what challenges the competitors are facing and what the judges will be listening for in a winner, confided by NZ's leading tertiary violin lecturers.

A key part of the Competition's programme, the informal Insider's Guide sessions are held at the start of each session to provide audiences with a greater understanding and appreciation of the gauntlet the violinists are running.

Friday 31 May

2:30pm **Martin Riseley**

Fiendish Fugues – J.S. Bach's solo works for violins including the fugues are explored with Martin – four parts for four fingers, four strings and a bow. You do the maths.

Saturday 1 June

9:30am **Martin Riseley**

Paganini: What was he thinking! – Martin explores the encyclopaedia of contortionist acts Paganini demands of violinists in his famous Caprices.

Sunday 2 June

9:30am **Lyell Gresswell**

Commissioning Chatoyance – Our 2019 commissioned composer talks about his compositional process with our Artistic Adviser, Dene Olding, who has been an integral part of the Competitions' new works throughout the years.

Monday 3 June

9:30am **Andrew Beer**

Two is Better than One – Andrew delves into the rich sonata repertoire for violin and piano. What makes a good pairing and how will you know?

Wednesday 5 June

6:30pm **David Samuel**

The Viola, No Joke – One of the greatest minds and artistic spirits to ever walk this planet was Wolfgang Amadeus Mozart. His genius was remarkable and, in addition to his many gifts, he was a violist and he wrote six glorious String Quintets giving the central role to the viola – the part that he himself would play. David Samuel talks about the quintets from a violist's perspective – see what makes them some of the greatest music ever written!

Thursday 6 June

6:30pm **Are Older Violins Better?** – Rare Violins of New York is an internationally respected firm in the world of fine instruments. Co-founders Bruno Price and Ziv Arazi are experienced dealers and former professional musicians, and discuss the hot topic about old versus new violins with our own luthier and violin maker, **Richard Panting**. Moderated by **Dene Olding**.

Saturday 8 June

6:30pm **Andrew Beer**

In Front yet Within – Concertmaster of the APO talks about the skills, artistry and sheer power violinists need to display when performing concertos on a stage with 80 other musicians. There are times when the soloist needs to command and times when they need to play within the huge soundscape of a symphony orchestra full of other soloists.

From top: **David Samuel** University of Auckland; **Andrew Beer** University of Auckland, Concertmaster Auckland Philharmonia Orchestra; **Martin Riseley** NZ School of Music, Concertmaster Christchurch Symphony; Auckland Philharmonia Orchestra; **Richard Panting** Official Luthier; **Ziv Arazi and Bruno Price** Rare Violins of New York

COMPETITORS

16 of the world's finest young violinists
have been brought to New Zealand to compete in the
2019 Michael Hill International Violin Competition.



2017: JAEOOK LEE, ASAKO FUKUDA AND IOANA CRISTINA GOICEA
PHOTOS: SHEENA HAYWOOD



Jacqueline Audas

USA BORN 1995

MUSICAL EDUCATION

Shepherd School of Music, Rice University

PRINCIPAL TEACHERS

Paul Kantor, Arkady Fomin

AWARDS

First Prize North International Music Competition (2018);
First Prize Mika Hasler Young Artist Competition (2015)

Repertoire

QUARTER-FINAL ROUND I

Bach: *Ciaccona* from Partita No 2 in D minor
Paganini: *Caprice* No 24 from Caprices Op 1
Chopin: *Nocturne* in C-sharp minor
Lutosławski: *Subito*

QUARTER-FINAL ROUND II

Cresswell: *Chatoyance*
Grieg: *Sonata* No 3, Op 45
Ysaÿe: *Sonata* for solo violin in E major Op 27 No 6

SEMI-FINAL ROUND III

Mozart: *Quintet* in C major, K515

FINAL ROUND

Sibelius: *Concerto* in D minor, Op 47

Text JAC to 3323

Supported by Denver & Prue Olde



Rimma Benyumova

RUSSIA BORN 1993

MUSICAL EDUCATION

Hochschule für Music "Hanns Eisler" Berlin,
Universität der Künste Berlin

PRINCIPAL TEACHERS

Ulf Wallin, Tomasz Tomaszewski

AWARDS

Laureate, Special Jury Prize Victor Tretyakov International Violin
Competition (2018); Second Prize Anton Rubinstein International
Competition Dusseldorf (2017)

Repertoire

QUARTER-FINAL ROUND I

Bach: *Grave* and *Fuga* from Sonata No 2 in A minor
Paganini: *Caprice* No 13 from Caprices Op 1
Albeniz (arr Kreisler):

Tango Op 165 No 2
Ysaÿe: *Sonata* for solo violin in D minor Op 27 No 3 (*Ballade*)

QUARTER-FINAL ROUND II

Cresswell: *Chatoyance*
Brahms: *Sonata* No 3 in D minor Op 108
Ravel: *Tzigane*

SEMI-FINAL ROUND III

Mozart: *Quintet* in G minor, K516

FINAL ROUND

Shostakovich: *Concerto* in A minor, Op 99

Text RIM to 3323

Supported by





Jevgēnijs Čepoveckis

LATVIA BORN 1995

MUSICAL EDUCATION

University of Music and Performing Arts Graz,
Vienna University of Music and Performing Arts

PRINCIPAL TEACHERS

Boris Kuschnir, Gyorgy Pauk

AWARDS

Third Prize Louis Spohr Violin Competition (2013);
Second Prize David Oistrakh Violin Competition (2009)

Repertoire

QUARTER-FINAL ROUND I

Bach: *Ciaccona* from Partita No 2 in D minor
Paganini: Caprice No 21 from Caprices Op 1
Sibelius (arr M Press):
Nocturne Op 51 No 3
Bloch: *Nigun* from Baal Shem, B 47

QUARTER-FINAL ROUND II

Cresswell: *Chatoyance*
Brahms: Sonata No 3 in D minor Op 108
Saint-Saëns: *Havanaise*

SEMI-FINAL ROUND III

Mozart: Quintet in G minor, K516

FINAL ROUND

Shostakovich: Concerto in A minor, Op 99

Text JEV to 3323

Supported by the Graham Family Foundation



Angela Sin Ying Chan

CHINA BORN 1997

MUSICAL EDUCATION

Curtis Institute of Music, Middle School of the Central Conservatory
in Beijing, Hong Kong Academy for Performing Arts

PRINCIPAL TEACHERS

Shmuel Ashkenasi, Aaron Rosand, Vera Weiling Tsu,
Michael James Ma

AWARDS

First Prize and Best Concerto Prize Louis Spohr Violin Competition (2016);
Third Prize Andrea Postacchini Competition Junior Division (2008)

Repertoire

QUARTER-FINAL ROUND I

Bach: *Grave* and *Fuga* from Sonata No 2 in A minor
Paganini: Caprice No 17 from Caprices Op 1
Chopin (arr Milstein):
Nocturne in C-sharp minor
Ysaÿe: Sonata for solo violin in G major Op 27 No 5

QUARTER-FINAL ROUND II

Cresswell: *Chatoyance*
Grieg: Sonata No 3, Op 45
Ravel: *Tzigane*

SEMI-FINAL ROUND III

Mozart: Quintet in E-flat major, K614

FINAL ROUND

Sibelius: Concerto in D minor, Op 47

Text ANG to 3323

Supported by the Adam Foundation



Hannah Cho

USA BORN 1994

MUSICAL EDUCATION

Manhattan School of Music, The Juilliard School

PRINCIPAL TEACHERS

Sylvia Rosenberg, Nicholas Mann, Joel Smirnoff,
Masao Kawasaki, Cho-Liang Lin

AWARDS

First Prize ECSO Instrumental Competition (2019);
Third Prize Schadt String Competition (2018); Third Prize Alice
& Eleonore Schoenfeld International String Competition (2016)

Repertoire

QUARTER-FINAL ROUND I

Bach: *Grave and Fuga* from Sonata No 2 in A minor
Paganini: Caprice No 1 from Caprices Op 1
Gershwin (arr Heifetz):
Prelude No 2
Ysaÿe: Sonata for solo violin in G minor Op 27 No 1
(movements 3 and 4)

QUARTER-FINAL ROUND II

Cresswell: *Chatoyance*
Brahms: Sonata No 3 in D minor, Op 108
Bartók: *Rhapsody* No 1

SEMI-FINAL ROUND III

Mozart: Quintet in G minor, K516

FINAL ROUND

Brahms: Concerto in D major, Op 77

Text HAN to 3323

Supported by the Becroft Foundation



Mairéad Hickey

IRELAND BORN 1996

MUSICAL EDUCATION

Kronberg Academy, CIT Cork School of Music, Ireland,
CNR de Nantes, France, Bermuda School of Music

PRINCIPAL TEACHERS

Mihaela Martin, Adrian Petcu, Constantin Serban, Jyrki Pietila

AWARDS

Third Prize and Prize for the best interpretation of a virtuoso work
Louis Spohr International Violin Competition, Germany (2016);
First Prize Jeunesses Musicales Violin Competition, Romania (2012)

Repertoire

QUARTER-FINAL ROUND I

Bach: *Grave and Fuga* from Sonata No 2 in A minor
Paganini: Caprice No 21 from Caprices Op 1
Elgar: *La capricieuse* Op 17
Mozart: Violin Sonata No 20 in C major, K303

QUARTER-FINAL ROUND II

Cresswell: *Chatoyance*
Janaček: Sonata for violin and piano
Wieniawski: *Polonaise Brillante* No 2 in A major, Op 21

SEMI-FINAL ROUND III

Mozart: Quintet in D major, K593

FINAL ROUND

Tchaikovsky: Concerto in D major, Op 35

Text MAI to 3323

Supported by Willis Bond & Co



Emmalena Huning

AUSTRALIA BORN 2000

MUSICAL EDUCATION

Royal Academy of Music (from September 2019)

PRINCIPAL TEACHERS

Paul Wright, Semyon Kobets

AWARDS

Second Prize Osaka International Music Competition (2017);
Finalist and winner of "Best Performance of a Commissioned
Australian Work" Prize, Kendall National Violin Competition (2017)

Repertoire

QUARTER-FINAL ROUND I

Bach: *Grave and Fuga* from Sonata No 2 in A minor
Paganini: Caprice No 10 from Caprices Op 1
Tchaikovsky: *Melodie* in E-flat major
(from *Souvenir d'un lieu cher*) Op 42
Waxman: *Carmen Fantasie*

QUARTER-FINAL ROUND II

Cresswell: *Chatoyance*
Grieg: Sonata No 3, Op 45
Ysaÿe: Sonata for solo violin in D minor Op 27 No 3 (*Ballade*)

SEMI-FINAL ROUND III

Mozart: Quintet in C major, K515

FINAL ROUND

Sibelius: Concerto in D minor, Op 47

Text EMMA to 3323

Supported by



Do Gyung (Anna) Im

SOUTH KOREA BORN 1997

MUSICAL EDUCATION

Curtis Institute of Music, Yewon School

PRINCIPAL TEACHERS

Shmuel Ashkenasi, So-ock Kim

AWARDS

Semi-finalist Windsor Festival International String Competition (2019);
Laureate of Victor Tretyakov International Violin Competition (2018);
Semi-finalist Menuhin International Violin Competition (2016)

Repertoire

QUARTER-FINAL ROUND I

Bach: *Adagio and Fuga* from Sonata No 1 in G minor
Paganini: Caprice No 17 from Caprices Op 1
Tchaikovsky: *Melodie* in E-flat major
(from *Souvenir d'un lieu cher*) Op 42
Ysaÿe: Sonata for solo violin in E major Op 27 No 6

QUARTER-FINAL ROUND II

Cresswell: *Chatoyance*
Grieg: Sonata No 3, Op 45
Chausson: *Poème* Op 25

SEMI-FINAL ROUND III

Mozart: Quintet in G minor, K516

FINAL ROUND

Sibelius: Concerto in D minor, Op47

Text ANNA to 3323

Supported by Graeme & Di Edwards



Tianyu Liu

CHINA BORN 1999

MUSICAL EDUCATION

College of Charleston,
Attached Middle School of Wuhan Conservatory of Music

PRINCIPAL TEACHERS

Leechin Siow, Cheng Xiong

AWARDS

Grand Prize Ronald Sachs International Music Competition (2018);
First Prize Cremona International Music Festival Competition (2015)

Repertoire

QUARTER-FINAL ROUND I

Bach: *Adagio* and *Fuga* from Sonata No 1 in G minor
Paganini: Caprice No 17 from Caprices Op 1
Chopin (arr Milstein):
Nocturne in C-sharp minor
Ysaÿe: Sonata for solo violin in E major Op 27 No 6

QUARTER-FINAL ROUND II

Cresswell: *Chatoyance*
Beethoven: Sonata No 7 in C minor Op 30, No 2
Waxman: *Carmen Fantasy*

SEMI-FINAL ROUND III

Mozart: Quintet in G minor, K516

FINAL ROUND

Tchaikovsky: Concerto in D major, Op 35

Text TIAN to 3323

Supported by by Lipner Partners LP



Ashley Jeehyun Park

USA BORN 1996

MUSICAL EDUCATION

Juilliard School

PRINCIPAL TEACHERS

Ronald Copes, Joel Smirnoff

AWARDS

First Prize Hudson Valley String Competition (2019); Semi-finalist
Washington International Competition (2018); Second Prize Andrea
Postacchini International Violin Competition (2016); Semi-finalist
Schoenfeld International String Competition (2016)

Repertoire

QUARTER-FINAL ROUND I

Bach: *Adagio* and *Fuga* from Sonata No 1 in G minor
Paganini: Caprice No 1 from Caprices Op 1
Elgar: *Salut d'Amour* Op 12
Ernst: Grand Caprice on Schubert's "Erlkönig", Op 26
Szymanowski: *Nocturne* and *Tarantella*, Op 28

QUARTER-FINAL ROUND II

Cresswell: *Chatoyance*
Debussy: Sonata for violin and piano
Wieniawski: *Theme original varie*, Op 15

SEMI-FINAL ROUND III

Mozart: Quintet in C major, K515

FINAL ROUND

Brahms: Concerto in D major, Op 35

Text ASH to 3323

Supported by Jim & Helen Hannan



Eric Tsai

USA BORN 1997

MUSICAL EDUCATION

Curtis Institute of Music

PRINCIPAL TEACHERS

Shmuel Ashkenasi, Ida Kavafian, Sergiu Schwartz, Jeffrey Flaniken

AWARDS

Semifinalist Menuhin Competition (2018); First Prize New York International Artists Violin Competition (2014)

Repertoire

QUARTER-FINAL ROUND I

Bach: *Adagio and Fuga* from Sonata No 3 in C major
Paganini: Caprice No 5 from Caprices Op 1
Sibelius: *Romance* Op 78, No 2
Ysaÿe: Sonata for solo violin in D minor Op 27 No 3 (*Ballade*)

QUARTER-FINAL ROUND II

Cresswell: *Chatoyance*
Fauré: Sonata No 1 in A major Op 13
Wieniawski: *Faust Fantasy*, Op 20

SEMI-FINAL ROUND III

Mozart: Quintet in G minor, K516

FINAL ROUND

Shostakovich: Concerto in A minor, Op 99

Text ERIC to 3323

Supported by John Boscawen



Sophie Wang

TAIWAN BORN 1999

MUSICAL EDUCATION

Hochschule für Musik "Hanns Eisler" Berlin,
Hochschule für Musik Freiburg im Breisgau, Mozarteum Salzburg

PRINCIPAL TEACHERS

Feng Ning, Rainer Kussmaul, Igor Ozim, Boris Kuschnir

AWARDS

First Prize Concorso Andrea Postacchini (2014);
First Prize Louis Spohr International Violin Competition (2013);
First Prize Paul Hindemith International Violin Competition Berlin (2011)

Repertoire

QUARTER-FINAL ROUND I

Bach: *Adagio and Fuga* from Sonata No 1 in G minor
Paganini: Caprice No 7 from Caprices Op 1
Elgar: *Salut d'Amour* Op 12
Tchaikovsky: *Valse-Scherzo*
Clara Schumann:
Three Romances for Violin and Piano Op 22

QUARTER-FINAL ROUND II

Cresswell: *Chatoyance*
Grieg: Sonata No 3, Op 45
Milstein: *Paganiniana*

SEMI-FINAL ROUND III

Mozart: Quintet in D major, K593

FINAL ROUND

Tchaikovsky: Concerto in D major, Op 35

Text SOPH to 3323

Supported by Anonymous



Harry Ward

AUSTRALIA BORN 1996

MUSICAL EDUCATION

Australian National Academy of Music, Graz Kunst-Universität,
Robert McDuffie Center For Strings, Sydney Conservatorium of Music

PRINCIPAL TEACHERS

Robin Wilson, Boris Kuschnir, David Kim, Amy Schwartz Moretti,
Alice Waten, Peter Zhang

AWARDS

Finalist ABC Young Performers Awards (2013);
First Prize National Youth Concerto Competition (2012)

Repertoire

QUARTER-FINAL ROUND I

Bach: *Allemanda, Double, Corrente* and *Double*
from Partita No 1 in B minor
Paganini: Caprice No 21 from Caprices Op 1
Chopin: *Nocturne* in C-sharp minor (arr. Milstein)
K. Penderecki: *Cadenza for Viola Solo*
(arr. for Violin by Christiane Edinger)

QUARTER-FINAL ROUND II

Cresswell: *Chatoyance*
Brahms: Sonata No 2 in A major Op 100
Saint-Saëns: *Introduction* and *Rondo Capriccioso*

SEMI-FINAL ROUND III

Mozart: Quintet in G minor, K516

FINAL ROUND

Sibelius: Concerto in D minor, Op 47

Text HAR to 3323

Supported by Don & Jan Spary



Matthias Well

GERMANY BORN 1993

MUSICAL EDUCATION

Hochschule für Musik und Theater München

PRINCIPAL TEACHERS

Mikyung Lee, Sonja Korkeala, Kirill Troussov

AWARDS

First Prize Fanny Mendelssohn Preis (2017); Special Prize
Wettbewerb um den Kulturkreis Gasteig (2016); Second Prize
Instrumentenwettbewerb der Hochschule München (2014)

Repertoire

QUARTER-FINAL ROUND I

Bach: *Adagio* and *Fuga* from Sonata No 1 in G minor
Paganini: Caprice No 24 from Caprices Op 1
Tchaikovsky: *Valse Sentimentale* Op 51 No 6
Those were the days (a Russian folk song)
I've met you / Mama (a Russian folk song)

QUARTER-FINAL ROUND II

Cresswell: *Chatoyance*
Brahms: Sonata No 3 in D minor Op 108
Ravel: *Tzigane*

SEMI-FINAL ROUND III

Mozart: Quintet in G minor, K516

FINAL ROUND

Tchaikovsky: Concerto in D major, Op 35

Text MAT to 3323

Supported by Peter Wilson & Gerda McGechan



Victoria Wong

AUSTRALIA BORN 1998

MUSICAL EDUCATION

Universität der Künste Berlin,
Hochschule für Music "Hanns Eisler" Berlin

PRINCIPAL TEACHERS

Nora Chastain, Ulf Wallin, Jörg Faßmann, Goetz Richter

AWARDS

Third Prize International Arthur Grumiaux Competition for Young Violinists (2018); First Prize XXV Violin Competition of the Ipolyka-Gyrfas-Foundation (2017); Best interpretation of the compulsory work by Sören Nils Eichberg, International Max Rostal Competition (2015)

Repertoire

QUARTER-FINAL ROUND I

Bach: *Grave and Fuga* from Sonata No 2 in A minor
Paganini: Caprice No 11 from Caprices Op 1
Albeniz (arr Kreisler):
Tango Op 165 No 2
Ernst: *Der Erlkönig*

QUARTER-FINAL ROUND II

Cresswell: *Chatoyance*
Debussy: Sonata for violin and piano
Wieniawski: *Faust Fantasy*, Op 20

SEMI-FINAL ROUND III

Mozart: Quintet in C major, K 515

FINAL ROUND

Bartók: Concerto No 2, BB117

Text VIC to 3323

Supported by

PetersMacGregor
CAPITAL MANAGEMENT



Choi Tung Yeung

HONG KONG BORN 1997

MUSICAL EDUCATION

The Juilliard School, Hong Kong Academy for Performing Arts

PRINCIPAL TEACHERS

Ida Kavafian, Ivan Chan, Michael Ma

AWARDS

First Prize Hudson Valley String Competition (2018);
Second Prize Alice & Eleonore Schoenfeld International String Competition (2013)

Repertoire

QUARTER-FINAL ROUND I

Bach: *Adagio and Fuga* from Sonata No 1 in G minor
Paganini: Caprice No 5 from Caprices Op 1
Tchaikovsky: *Melodie* in E-Flat major
(from *Souvenir d'un lieu cher*) Op 42
Wieniawski: *Faust Fantasy*, Op 20

QUARTER-FINAL ROUND II

Cresswell: *Chatoyance*
Franck: Sonata in A major
Ysaÿe: Sonata for solo violin in D minor Op 27 No 3 (*Ballade*)

SEMI-FINAL ROUND III

Mozart: Quintet in C major, K515

FINAL ROUND

Prokofieff: Concerto No 2 in G minor, Op 63

Text CHOI to 3323

Supported by the Wayne Boyd & Annie Clarke Foundation

PREVIOUS COMPETITION SEMI-FINALISTS

Former Michael Hill Competitors populate concert halls, recording studios, orchestras and teaching studios and continue to win major prizes and awards. Their ongoing achievements continue to inspire us and make us proud. Please visit www.violincompetition to learn "Where are they now?"

TIMOTHY CHOOI (2015) WITH HIS BROTHER NIKKI CHOOI (2013) IN QUEENSTOWN PHOTO: SIMON DARBY

2017

Benjamin Baker, New Zealand
Elizabeth Basoff-Darskaia,
 Russia/USA
Jung Min Choi, South Korea
So Young Choi, South Korea
Asako Fukuda, Japan
Ioana Cristina Goicea, Romania
Luke Hsu, USA
Jaеook Lee, South Korea
Kunwhа Lee, South Korea
Mari Lee, South Korea/Japan
YooMin Seo, South Korea
Sumina Studer, Switzerland
Olga Šroubková, Czech Republic
Natsumi Tsuboi, Japan
Momo Wong, USA/Japan
Galiya Zharova, Kazakhstan

2015

Jung Min Choi, South Korea
Timothy Chooi, Canada
Ania Filochowska, Poland
I-Jung Huang, Taiwan
Sanghee Ji, South Korea
Mimi Jung, USA
Suyeon Kang, Australia
YuEun Kim, South Korea
Marie-Christine Klettner, Austria
Eunae Koh, South Korea
Mari Lee, South Korea/Japan
Youjin Lee, South Korea
Christine Lim, South Korea
Ashley Park, USA
Liya Petrova, Bulgaria
Elly Suh, South Korea
Yabing Tan, China
Natsumi Tsuboi, Japan

2013

Nikki Chooi, Canada
Sarah Christian, Germany
Dalia Dedinskaite, Lithuania
Ioana Christina Goicea, Romania
Dasol Jeong, Canada
Wonyoung Jung, South Korea
Jae Hyeong Lee, South Korea
Seul-A Lee, South Korea
Natalie Lin, New Zealand
Boson Mo, Canada
Yu-Ak Ok, South Korea
Sujin Park, Australia
Georg Pfirsch, Germany
Mari Poll, Estonia
David Radzynski, USA
Eugenia Ryabinina, Belgium
Stephen Tavani, USA
Sissi Yuqing Zhang, China

2011

Anastasia Agapova, Russia
Robyn Bollinger, USA
Maia Cabeza, Canada
Martha Cohen, Germany
Stefani Collins, USA
Luosha Fang, China
Luke Hsu, China/USA
Nadir Khashimov,
 Uzbekistan/USA
Eun-Ae Koh, South Korea
Woo-Il Lee, South Korea
Richard Lin, Taiwan/USA
Eric Silberger, USA
Maciej Strzelecki, Poland
Min Kyung Sul, South Korea
Arianna Warsaw-Fan, USA
Eun-Sol Youn, South Korea
Xiang Angelo Yu, China

2009

Jinjoo Cho, South Korea
Hyunjoo Choo, South Korea
Sadie Fields, Canada
Emilie-Anne Gendron, USA
Luanne Homzy, Canada
Yoo Jin Jang, South Korea
Dami Kim, South Korea
Hye-Jin Kim, South Korea
Jee Won Kim, South Korea
Maxim Kosinov, Russia
Tessa Lark, USA
David McCarroll, USA
Alexander Read, Canada
Sophie Rosa, UK
Mateusz Smol, Poland
Danbi Um, South Korea
Kyoko Yonemoto, Japan

2007

Kinga Augustyn, Poland
Ray Chen, Australia
Jinjoo Cho, South Korea
Nikki Chooi, Canada
Gao Can, China
Noah Geller, USA
Celeste Golden, USA
Liana Gourdjia, Russia
Stefan Hempel, Germany
Ji-Won Kim, South Korea
Amy Lee, USA
Eugene Nakamura, Canada
Stass Pronin, Russia/Canada
Daniela Shtereva, Bulgaria
Elena Urioste, USA
Yuuki Wong, Domenica
Sulki Yu, South Korea

2005

Sean-Avram Carpenter, USA
Christophe Chatelle, Belgium
Yun-Jin Cho, South Korea
Liana Gourdjia, Russia
Wen-Lei Gu, China
Mei Ching Huang, Taiwan
Eung Soo Kim, South Korea
Yvonne Lam, USA
Eugene Lee,
South Korea/New Zealand
Shih-Kai Lin, Taiwan
Felipe Rodriguez-Garcia, Spain
Jean-Sebastien Roy, Canada
Aleksandra Tomasinska, Poland
Andrew Wan, Canada
Bartosz Woroch, Poland
Joanna Wronko, Poland
Jeanine Wynton, USA

2003

Korbinian Altenburger, Germany
Minjung Cho, South Korea/Spain
Amy Iwazumi, USA
Minjung Kang, South Korea/USA
Eung Soo Kim,
South Korea/Austria
Nadezhda Korshakova,
Russia/Switzerland
Yvonne Lam, USA
Elissa Lee, Canada
Alissa Margulis, Germany
Natia Mdinardze, Georgia /USA
Alexandra Osborne, Australia/USA
Alexander Scherbakov,
Russia/Switzerland
Naaman Sluchin, France
Ge Song, China/Austria
Kristian Winther, Australia
Marina Yakovleva,
Russia/Switzerland
Shanshan Yao, China/Canada

2001

Remus Azoitei, Romania
Dale Barttrop, Australia
Eric Chang, Taiwan
Julien Dieudégard, France
Cornelius Dufallo, USA
Lara Hall, New Zealand
Kyu-Young Kim,
South Korea/USA
Gregory Lee, Australia
Yuri Namkung, USA
Alexandra Osborne, Australia
Monia Rizkallah, France
Tatiana Samouil, Russia
Yin Shen, China
Janet Sung, USA
Bart Vandenbogaerde, Belgium
Xavier Vander Linden, Belgium
Zhang Zhang, China
Max Zorin, Israel

PREVIOUS

INTERNATIONAL JUDGES

As with the Preliminary Panel, previous International Judges are rotated from the “Judges Pool” to ensure, over the years, that a breadth of musical traditions and nationalities are represented.

2017

Pamela Frank, USA
Ilya Gringolts, Russia/UK
Dong-Suk Kang, South Korea
Vesa-Matti Leppänen,
Finland/New Zealand
Silvia Marcovici, Romania
Dene Olding, Australia
Krzysztof Wegrzyn,
Poland/Germany

2015

Pierre Amoyal,
France/Switzerland
Young Uck Kim, South Korea
Joseph Lin, USA
Susie Park, Australia
Helene Pohl, New Zealand
Benjamin Schmid, Austria
Sergiu Schwartz, Romania

2013

Christian Altenburger, Austria
James Ehnes, Canada
Ida Kavafian, Armenian/USA
Ning Feng, China
Dene Olding, Australia
Helene Pohl, New Zealand
Dmitry Sitkovetsky, UK

2011

Michael Dauth,
Germany/Australia
Boris Grlitsky, Russia/France
Mark Kaplan, USA
Cho-Liang Lin, Taiwan/USA
Tasmin Little, UK
Vesa-Matti Leppänen,
Finland/NZ
Lara St John, Canada

2009

Shmuel Ashkenasi, Israel
Pamela Frank, USA
Philippe Graffin, France
Dong-Suk Kang, South Korea
Oleh Krysa, Ukraine/USA
Wilma Smith,
New Zealand/Australia
Radoslaw Szulc,
Poland/Germany

2007

Pierre Amoyal,
France/Switzerland
Justine Cormack, New Zealand
Pamela Frank, USA
Mark Kaplan, USA
Hu Kun, China/UK
Boris Kuschnir, Russia/Austria
Dene Olding, Australia

2005

Pierre Amoyal,
France/Switzerland
Justine Cormack, New Zealand
Dong-Suk Kang, South Korea
Mark Kaplan, USA
Paul Kantor, USA
Dene Olding, Australia
Krzysztof Wegrzyn,
Poland/Germany

2003

Pierre Amoyal,
France/Switzerland
Justine Cormack, New Zealand
Miguel Harth-Bedoya, Peru/USA
Chad Smith, USA
Simon Morris, United Kingdom
Takako Nishizaki,
Japan/Hong Kong
Dene Olding, Australia

2001

Pierre Amoyal,
France/Switzerland
Justine Cormack, New Zealand
Michael Dauth,
Germany/Australia
Rosemary Gent, UK
Miguel Harth-Bedoya, Peru/USA
Paul Kantor, USA
Takako Nishizaki,
Japan/Hong Kong

CAREER DEVELOPMENT & COMMUNITY OUTREACH

A young woman with long dark hair, wearing a blue long-sleeved shirt, is shown in profile, playing a violin. She is positioned in the foreground on the right side of the frame. In the background, a group of young people, mostly girls, are seated on a red carpeted stage, watching her perform. The background is a solid red wall.

Inspiring the next generation of talent is a huge part of our kaupapa. To raise the awareness of fine music and the standard of musical performance in Aotearoa, the Competition offers opportunities for young violinists to learn directly from the experts, and engage with their international peer group.

2017: **NATSUMI TSUBOI**, JAPAN, SHARING HER SKILLS WITH DIOCESAN SCHOOL FOR GIRLS STUDENTS.
PHOTO: SHEENA HAYWOOD

MASTERCLASSES

Masterclasses are presented by Competition judges for tertiary violinists and ensembles.

Participating artists are selected by their teachers to play and learn alongside Competition violinists.

CHRISTCHURCH

29 May 4pm – 6pm **Clara-Jumi Kang**
Christchurch Symphony Orchestra
Unit 2, 4 Klondyke Drive, Hornby

WELLINGTON

30 May 9:30-11:30am **Anthony Marwood**
New Zealand School of Music –
Adam Concert Room
Gate 7, Kelburn Parade

AUCKLAND

6 June 10am – 12pm **James Ehnes**

6 June 12pm – 2pm **Mauricio Fuks**
Philharmonia Hall

6 June 5:30 – 7pm **Clara-Jumi Kang**
School of Music, University of Auckland

7 June 10am – 12pm **Anthony Marwood**

7 June 12pm – 2pm **Ning Feng**
School of Music, University of Auckland

VARSITY VIOLIN

The “Michael Hill” encourages live attendance at Competition rounds from New Zealand’s university violin students and works closely with tertiary institutions to create and deliver incentives making such attendance more affordable and enhancing the engagement with the competitors who are, largely, in the same peer age group.

WORKSHOPS

Workshops are led by Competition judges and competitors.
School of Music, University of Auckland

8 June 10am – 12pm **Wilma Smith**
Violin Play-along

Suitable for violinists of all ages grade seven or higher. Wilma leads the assembled through a workshop designed to build violin technique and sound production.

Suzuki Violin 2pm – 3pm

An interactive session for Suzuki students and their families.

Ensemble Development Workshop
Dene Olding 4pm – 6pm

NZCT Chamber Music Contest ensembles.

CLASSROOM CONVERSATIONS

Held at local colleges in the Central Otago and Auckland regions, these inspirational yet informal ‘meet the artist’ sessions and workshops with Competition violinists explore the pathways taken by international violinists.

QUEENSTOWN

30 May Wakatipu High School

AUCKLAND

5 June Auckland Grammar School,
Diocesan School for Girls,
St Cuthberts College

REHEARSAL ATTENDANCE

Offered in Queenstown and Auckland, students are invited to attend Competition rehearsals at no cost.

Arancio Prize

The “Michael Hill” is all about empowering young violinists – providing them with the skills and tools they will need to cut through the oversaturated market and enjoy a sustained and rewarding career. Access to an exceptional violin is certainly one of those tools – an instrument such as this Amati will help the recipient develop his or her voice, providing a depth of colours that will increase the nuances available for the player.

Rare Violins In Consortium

As the value of the top instruments continues to soar further out of reach of even the wealthiest individuals, it became a matter of critical urgency to develop a program to inspire new benefactors, foundations and investment groups, to help the next generation of soloists obtain the use of the finest instruments. In 2018, Rare Violins in Consortium was formed with the objective of creating new relationships between sponsors and top players, and encouraging investors to become benefactors.
InConsortium.com

1645 EX-FERRAS
NICOLO AMATI





PANELISTS SUYEON KANG, ROBIN WILSON, ANDREW BEER AND JUSTINE CORMACK WITH EXECUTIVE DIRECTOR ANNE RODDA

VOTING PROCEDURES FOR THE COMPETITION

Preliminary Round

Comprised of prominent violinists from New Zealand and Australia, this panel convened in December 2018 to assess the recordings of every applicant with the task of selecting the 16 quarter-finalists that are invited to compete live.

The Competition's management ensured the eligibility of the applicant, verified the authentication of the recording, and the robustness of the recommendations prior to the assessment by the Preliminary Panel.

This panel spent four days listening carefully to all the applicants' recordings over three rounds. The identities, nationalities and qualifications of the applicants were unknown to the panel until the final round.

International Jury

The International Jury evaluates the competitors' performances during two quarter-final, one semi-final and one final round with a view to select prize winners that meet the aims of the Michael Hill International Violin Competition.

Judges are not allowed to discuss any aspect of the Competition with competitors at

any time during the Competition and are not allowed to disclose personal opinions about Competitors' merits, weaknesses or personalities at any time during the Competition.

The Chairman will serve as official time-keeper for the quarter-final rounds. At his discretion, he may choose to stop a competitor who has exceeded the maximum number of minutes in any round.

Voting after Quarter-final Rounds I and II

All quarter-finalists will compete in Rounds I and II. At the completion of these the judges will select six semi-finalists to progress to semi-final Round III in Auckland. In order for any candidate to advance, he or she must receive a majority vote. The procedure is as follows:

1. Each juror votes (in confidence) for his/her first choice of quarter-finalist to be advanced to Round III. The quarter-finalist that achieves a majority vote is disclosed and advances. In the event there is not a clear majority, a preferential voting system will be adopted that drops off competitors until one achieves a clear majority.

2. The advancing quarter-finalist is disclosed and on that basis judges will be asked to vote for his/her first choice of the remaining quarter-finalists. The quarter-finalist with the most votes is disclosed and advances.
3. The procedure in step 2 is repeated until 6 quarter-finalists to advance to semi-final Round III have been chosen.

The idea behind this method of voting it to ensure that any candidate progressing has the vote of the majority of the panel, and that no vote from a panel member is ever wasted.

Voting after Semi-final Round III

After semi-final Round III the judges will be asked to select three finalists and to determine 4th, 5th, and 6th place prizewinners. The advancing finalists will be announced at the conclusion of Round III but the 4-6th prizes will not be announced until the final prize-giving at the conclusion of the Final Round.

The same procedure will be adopted. At each stage the semi-finalist with the most votes will advance and the votes cast will be disclosed (but not attributed) at each stage. For a clear majority to be reached, a violinist must receive a vote in favour from 4 of the 7 judges. In the event a clear majority does not result in the first instance, the same procedure shall apply.

Voting after the Final Round

After the final Round the judges will be asked to vote for 1st prize, 2nd prize, and 3rd prize. At the completion of the Final Round, each juror will be asked to vote (in confidence) for his/her first choice of finalist to be awarded 1st prize. If a finalist receives a majority of the votes he or she will be declared the winner. If there is no majority the same procedure shall apply.

The assessment is cumulative. Judges must consider all the rounds of the competitors.

Voting for best performance of the New Zealand Composition

Unrelated to the advancement of the top six semi-finalists, the judges will be asked at the completion of Round II to vote (in confidence) for his/her first choice of quarter-finalist to receive this prize. The competitor with the most votes is disclosed. In the event a clear majority does not result in the first instance, the same preferential voting procedure shall apply.

Voting for the best performance of the Chamber Music Prize

Unrelated to the advancement of the top three finalists, the judges will be asked at the completion of Round III to vote (in confidence) for his/her first choice of semi-finalist to receive this prize. The competitor with the most votes is disclosed.

For a clear majority to be reached, a violinist must receive a vote in favour from four of the judges. In the event a clear majority does not result in the first instance, the same preferential voting procedure shall apply. This prize is announced at the final prize giving.

Selecting the NZ Emerging Artist Prize Winner

The winner of the 2019 NZ Emerging Artist Prize was determined, through a truncated online audition, by an independent judge, Wilma Smith. The criteria is that the recipient be between ages 18-25, be New Zealand citizen or residents and based in New Zealand between 2019-2021.

Selecting the Arancio Prize Winner

The recipient of the Prize will be offered a two-year loan from Rare Violins of New York of the *Ex-Christian Ferras* Nicolo Amati violin, Cremona 1645. The decision is made by a panel consisting of representatives from Rare Violins of New York; the Competition's Artistic Adviser, Executive Director and Founding Patron.

Competitors not already in possession of a fine instrument are eligible to nominate their interest in being considered for the prize which will be awarded during the prizegiving.

Voting for Michael Hill Audience Prize

Members of the public may cast votes by texting the code assigned to each of the semi-finalists (three or four character), found on violincompetition.co.nz and in the programme book. One vote per day is permitted, standard text costs apply. All 16 competitors are eligible to win the Michael Hill Audience Prize. The voting opens at 1pm 31 May and closes strictly after the third performance in the Final Round 8 June. The winner will be announced during the prize giving 8 June.



Saturday 20 July at 5 pm & **Sunday 21 July** at 3 pm,
King's and Queen's Performing Arts Centre, Dunedin
www.dso.org.nz



STRINGS *to their* BOWS

Richard Davis Conductor
Tessa Petersen Violin
Heleen du Plessis Cello

Programme includes:
Vaughan Williams: *Violin Concerto*
Saint-Saens: *Cello Concerto No. 1*



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*"Mullova maybe the most elegant,
refined and sweetly expressive
violinist on the planet."* Chicago Tribune

Viktoria Mullova's extraordinary talent captured international attention when she won first prize at the 1980 Sibelius Competition in Helsinki and the Gold Medal at the Tchaikovsky Competition in 1982 which was followed, in 1983, by her dramatic and much publicised defection from the USSR to the West.

She has since appeared with most of the world's greatest orchestras and conductors and at the major international festivals. She is now known the world over as a violinist of exceptional versatility and musical integrity.

For her New Zealand tour Mullova is joined by her husband Matthew Barley and our very own Stephen De Pledge in performing one of the greatest trios in the repertoire, the masterpiece of Schubert's Trio in E flat – "Heavenly lengths," as Schumann would later describe, a "Trio by Schubert passed across the musical world like some angry comet in the sky."

The concert finishes with one of the greatest trios written in the 20th century, and here Ravel draws from outside the European tradition. Looking to Basque dances and Malaysian poetry, but forever the "musical-watchmaker". He draws these elements together with a technical perfection which is both fascinating and heart-rending.

Encounter the miraculous in this concert.

Tickets go on sale August 1st at 10am through

chambermusic.co.nz

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up
close**
Chamber Music
New Zealand



michael hill

international violin competition

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Monika Hill, Designer

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Jill Newmann, Ray Sims, Perry

Ferguson, Georgia Mahoney

Christine & Michael Hill for the

loan of their piano

Alana Reid for supporting our

Queenstown visitors

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THE COMPETITION GRATEFULLY ACKNOWLEDGES THE GENEROUS SUPPORT RECEIVED FROM



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

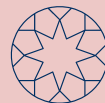
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