



michael hill
international
violin competition



QUEENSTOWN
2-5 JUNE 2023

AUCKLAND
7-10 JUNE 2023

THE WORLD'S
BEST YOUNG
VIOLIN TALENT

violincompetition.co.nz



Anna Im
2019 SOUTH KOREA



Ioana Cristina Goicea
2017 ROMANIA | PROFESSOR OF VIOLIN, UNIVERSITY OF MUSIC AND PERFORMING ARTS VIENNA



Suyeon Kang
2015 AUSTRALIA | CONCERTMASTER OF THE KAMMERAKADEMIE POTSDAM, GERMANY (2021); VIOLINIST TRIO BOCCHERINI



Nikki Chooi
2013 CANADA | CONCERTMASTER, BUFFALO PHILHARMONIC



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

PREVIOUS WINNERS



Josef Špaček
2009 CZECH REPUBLIC | SOLO PERFORMANCE CAREER, FORMER CONCERTMASTER OF CZECH PHILHARMONIC



Bella Hristova
2007 BULGARIA/USA | ACTIVE SOLOIST, 2013 AVERY FISHER CAREER GRANT RECIPIENT



Ning Feng
2005 CHINA | ACTIVE SOLOIST AND RECORDING ARTIST



Natalia Lomeiko
2003 RUSSIA/NZ/UK | 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

HAERE MAI WELCOME

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. Violinists and audiences alike are guaranteed an unparalleled experience.

The addition of the Michael Hill Violin Fellowship and Auckland String Sessions programmes strengthens the offer to our visiting international and home-grown local musicians: to enrich and develop their artistry through their engagement with 'The Michael Hill'.

New Zealand-wide Competition Events

Queenstown

- 1 June** Classroom Conversations
- 2-3 June** Round I
- 4-5 June** Round II

Auckland

- 7 June** Classroom Conversations
- 7-8 June** Round III
- 7-10 June** Auckland String Sessions
- 9 June** NZ Trio and Ning Feng in Concert
- 10 June** Auckland String Sessions
Showcase Concert
- 10 June** Grand Finale

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Nockie's
palette.

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COVER PAGE: 2019 COMPETITORS **ANGELA SIN YIN CHAN** (HONG KONG) AND **MATTHIAS WELL** (GERMANY) ON A PHOTO SHOOT IN BEAUTIFUL QUEENSTOWN. PHOTO: SHEENA HAYWOOD



Performances are being recorded by broadcast partner Radio New Zealand Concert and internationally livestreamed by media partners The Violin Channel and Amadeus Music, with assistance from JXLive.



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 partaking 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 takes them.
- That 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.



PRIZES

1ST PRIZE NZ \$40,000 cash
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+ Recording on the Atoll label



+ Winner's Tour in 2024 presented in partnership with



+ Personalised Professional Development Programme

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

2ND PRIZE NZ \$10,000

3RD PRIZE NZ \$5,000
donated by Ian & Agi Lehar-Graham

4TH PLACE NZ \$3,000
donated by Julian & Lizanne Knights

5TH PLACE NZ \$2,000
donated by Jing Song

6TH PLACE NZ \$1,000
donated by John Boscawen

BEST PERFORMANCE OF NEW ZEALAND COMMISSIONED WORK

NZ \$2,000
donated by Mark & Wendy McGuiness

CHAMBER MUSIC PRIZE
NZ \$2,000
donated by Frances Bell

MICHAEL HILL AUDIENCE PRIZE
Determined through online voting

SHEILA SMITH PRIZE
Three year loan of an exquisite Domenico Montagnana violin, c1730, facilitated through Rare Violins in Consortium.

ELIGIBILITY
The Competition is open to violinists of all nationalities born after 11 June 1994 and before 2 June 2005. The Michael Hill prides itself on the genuine care bestowed upon its competitors and future laureates and on the creation of a positive, inclusive environment for all.

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

After four long years without the Michael Hill International Violin Competition, I am thrilled to be welcoming you again to Queenstown and Auckland to share your wonderful music. Every competition I am astounded by the array of talent and am so proud to be a small part of your musical journey.

In my 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

Michael Hill Audience Prize

Be your own judge and cast your online vote for your favourite competitor. To vote visit audienceprize.com

Online voting opens at 2pm **2 June** and closes strictly after the final performance in the **Final Round 10 June**. Rank your favourites and cast your vote for each round (one vote per voter per round). The winner will be announced during the prizegiving 10 June.

It is truly wonderful to be able to present the Michael Hill International Violin Competition again. As we know, Covid's cruel impact on the 'pointy end' of our industry (concertising musicians that perform all over the world for their work) profoundly affected all our Michael Hill artists - our illustrious judges, our winners, and all 160 violinists that have participated in our event over the last 20 years. We watched these artists contort themselves into tiny onscreen boxes and share their gifts with us from their homes in imaginative and beautiful ways, but their resilience and income streams were severely tested.

Whilst the pandemic and New Zealand's strict border closures that isolated us from the rest of the world was a challenge, it afforded the board of the Competition's charitable trust and the Hill family the space to consider how to convey its deep sense of responsibility for the generation of high performance classical musicians whose critical training and development opportunities were abruptly denied. The focus was diverted from an international competition event to initiatives that served this very generation: previous Michael Hill winners collaborated online and many provided videos of their approach to practicing standard violin works, the Trust mounted a National String Competition in Auckland and two Whakatipu Music Festivals in Queenstown to encourage and support New Zealand emerging and professional musicians, and it founded a String Instrument Bank to provision students of all levels with instruments to support their learning.

The Hill family has made a significant commitment to maintaining these new initiatives alongside the presentation of the Michael Hill International Violin Competition into the future through the creation of the Hill Family Foundation for Arts and Music. New Zealand is all the richer for it.

Anne Rodda

Executive Director
Hill Family Foundation for Arts and Music



MEMBER OF THE WORLD
FEDERATION OF INTERNATIONAL
MUSIC COMPETITIONS



PHOTO: ANDI CROWN 2019

INTERNATIONAL JUDGES 2023

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 amongst them typify soloists, chamber musicians, recording artists, pedagogues, orchestra leaders and conductors of the highest standards. Not only are they musicians at the top of their profession, but they have the humility and generosity to give back to the industry by selecting their successors.



James Ehnes

CANADA

James Ehnes has established himself as one of the most celebrated violinists on the international stage. Recent concerto appearances include the New York Philharmonic, Gewandhausorchester Leipzig, San Francisco Symphony, London Symphony, Philadelphia Orchestra, and Munich Philharmonic.

His extensive discography of more than 60 releases has won many awards including two Grammy awards, three Gramophone awards, and 11 Junos. He is the Artistic Director of the Seattle Chamber Music Society, the leader of the Ehnes Quartet, a fellow of the Royal Society of Canada and the Royal Academy of Music, and a member of both the Order of Manitoba and the Order of Canada.

Born in Brandon, Manitoba, Canada, he was a protege of noted Canadian violinist Francis Chaplin and continued his studies with Sally Thomas at the Juilliard School. Ehnes plays the "Marsick" Stradivarius of 1715.



Ning Feng

CHINA | 2005 WINNER

Ning Feng is recognised internationally as an artist of great lyricism, innate musicality and stunning virtuosity. He performs across the globe with major orchestras and conductors, and in recital and chamber concerts in some of the most important international series and festivals.

Born in Chengdu, China, Feng was the recipient of prizes at the Hanover International, Queen Elisabeth and Yehudi Menuhin International violin competitions, First Prize winner of the 2005 Michael Hill International Violin Competition and in 2006 won first prize in the International Paganini Competition.

Ning Feng plays the 1710 Stradivari violin known as the 'Vieuxtemps Hauser', by kind arrangement with Premiere Performances of Hong Kong, and plays on strings by Thomastik-Infeld, Vienna. He lives in Berlin and is a Violin Professor at the Hanns Eisler Hochschule (Berlin) and also holds the position of International Chair of Violin at the Royal Northern College of Music in Manchester.



Bella Hristova

BULGARIA | USA | 2007 WINNER

Bulgarian-American violinist Bella Hristova has won international acclaim for her "expressive nuance and rich tone" and "impressive power and control". An Avery Fisher Career Grant recipient, she has also won First Prize in the Michael Hill International Violin Competition, First Prize in the Young Concert Artists International Auditions, and is a Laureate of the International Violin Competition of Indianapolis.

Hristova has performed as a soloist with orchestras around the US, Asia, Europe, Latin America and New Zealand. Hristova also performs frequently with The Chamber Music Society of Lincoln Center. Following multiple tours with renowned pianist Michael Houstoun, she and Houstoun recorded the complete Beethoven Sonatas for Piano and Violin. The duo will release the complete Brahms sonatas this year.

A committed proponent of new music, she has commissioned composers including Joan Tower and Nokuthula Ngwenyama. Hristova was the soloist for a new concerto commission written for her by her husband, acclaimed composer David Serkin Ludwig.

Hristova studied with Ida Kavafian and Jaime Laredo. She lives in New York City with David and their beloved (but poorly behaved) cats.

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Piers Lane

AUSTRALIA | UNITED KINGDOM

London-based Piers Lane is one of Australia's most renowned performers. Highlights include a performance of Busoni's mighty piano concerto at Carnegie Hall, premieres of Carl Vine's second piano concerto and double piano concerto (with Kathryn Stott), both written for him, annual solo recitals at Wigmore Hall and five Proms appearances.

He has a concerto repertoire of over 100 works, has recorded more than 70 CDs, has been Artistic Director of the Sydney International Piano Competition since 2015, was Artistic Director of the Australian Festival of Chamber Music from 2007 to 2017 and directed the annual Myra Hess Day at the National Gallery in London from 2006 until 2014.

Longstanding collaborations with Tasmin Little, Dame Patricia Routledge and the Goldner String Quartet have been of major importance. He has written and presented over 100 programs for BBC Radio 3. He is a popular adjudicator at international piano competitions (this year Sydney, Horowitz Kyiv-Geneva, Clara Haskil) and adjudicated the 2021 Yehudi Menuhin Violin Competition. He holds honorary doctorates from Griffith and James Cook universities, is an Honorary Member of the Royal Academy of Music, was made an Officer in the Order of Australia (AO) in 2012 and in 2022 was presented with the Sir Bernard Heinze Award for service to music in Australia.



Natalia Lomeiko

RUSSIA | NZ | UK | 2003 WINNER

Born into a family of musicians in Siberia and settling in New Zealand in 1996, Natalia has established herself internationally as a versatile performing artist.

Since her debut with the Novosibirsk Philharmonic Orchestra at the age of seven, Natalia has performed as a soloist and under the baton of distinguished conductors with many orchestras, such as the Royal Philharmonic Orchestra, the Philharmonia of London, Singapore Symphony, New Zealand Symphony Orchestra, Auckland Philharmonia, Orchestra Wellington, Tokyo Royal Philharmonic and Melbourne Symphony.

Following her wins at "Premio Paganini" and the Michael Hill International Violin Competitions, Natalia recorded for Dynamic, Fone, Trust Records, Atoll, Naxos and Orchid Classics to a high critical acclaim.

Natalia performs and records extensively as a soloist and chamber musician in prestigious venues with distinguished musicians such as Maxim Vengerov, Gidon Kremer, Tabea Zimmerman, Dmitry Sitkovetsky, Schlomo Mintz, Daishin Kashimoto, Claudio Bohorquez, Ivan Martin, Yuri Zhislin and many others.

Natalia has been a Professor of Violin at the Royal College of Music in London since 2010 and Eton College since 2017; she currently resides in London.



Hon Christopher Finlayson Chair

NEW ZEALAND

Christopher Finlayson was born and educated in Wellington. After graduating with a BA in Latin and a LLM from Victoria University, he practiced law in Wellington as a solicitor before going to the Bar in 2002. He was elected to Parliament in 2005 and became Attorney-General and Minister for Treaty of Waitangi Negotiations in 2008. Mr Finlayson held those positions until October 2017. During his Ministerial career he also held a number of other portfolios. He was chair of the Privileges Committee of Parliament from 2011-2017. Mr Finlayson retired from Parliament on 30 January 2019 to return to the Bar.

Outside of law Mr Finlayson has had extensive involvement in arts and culture. He previously served as chair of the Arts Board of Creative New Zealand and was a trustee of a number of arts organisations before he entered Parliament. Since leaving Parliament he has become a trustee of Chamber Music New Zealand, The Archibald Baxter Memorial Trust, The School of Dance Foundation and the Adam Foundation.



Wilma Smith

NEW ZEALAND | AUSTRALIA

Born in Fiji and raised in New Zealand, Wilma studied at the New England Conservatory in Boston with Dorothy DeLay (violin) and Louis Krasner (chamber music). She was founding First Violinist of the Lydian Quartet, winners of the Naumburg Award for Chamber Music and multiple prizes at Evian, Banff and Portsmouth International String Quartet Competitions. She eventually returned to New Zealand as founding First Violinist of the New Zealand String Quartet.

Following distinguished tenures as Concertmaster of the New Zealand then Melbourne Symphony Orchestras, Wilma has returned to her chamber music roots as Second Violinist of the Flinders Quartet, also curating her own series, Wilma & Friends. She is Musica Viva Australia's Artistic Director of Competitions, overseeing the Melbourne International Chamber Music Competition and Strike A Chord while active in New Zealand as Co-Artistic Director of the Martinborough Music Festival and Board Director of the New Zealand Symphony Orchestra.



Anthony Marwood

UNITED KINGDOM | NETHERLANDS

Anthony Marwood enjoys a wide-ranging international career as soloist, with engagements with orchestras such as Boston Symphony, London Philharmonic, Leipzig Gewandhaus and Sydney Symphony. Forthcoming engagements also include performances with the Australian Chamber Orchestra, Adelaide Symphony and the Halle, festivals such as La Jolla Summerfest, Bridgehampton NY, Trondheim and UKARIA 24 near Adelaide, which he is curating this November. He enjoys Artistic Partnerships with Les Violons du Roy in Canada and Norwegian Chamber Orchestra and is co-Artistic Director of the Peasmarsh Chamber Music Festival. For many years he was violinist of the Florestan Trio.

Anthony is a prolific recording artist, having made 50 CDs for the Hyperion label and, among various accolades; he won the Instrumentalist Award from the Royal Philharmonic Society. He was appointed an MBE in the Queen's 2018 New Year's Honours List, and was recently appointed to the William Lawes Chair of Chamber Music at the Royal Academy of Music, together with violist Lawrence Power.

Nockie's
Palette.



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.

2019

Dale Bartrop, Australia
James Ehnes, Canada
Mauricio Fuks, Uruguay/ USA
Clara-Jumi Kang, Germany/ South Korea
Anthony Marwood, UK/ Netherlands
Ning Feng, China
Wilma Smith, New Zealand/ Australia

2017

Pamela Frank, USA
Ilya Gringotts, 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 Garlitsky, Russia/France
Mark Kaplan, USA
Cho-Liang Lin, Taiwan/USA
Tasmin Little, UK
Vesa-Matti Leppänen, Finland/New Zealand
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 Kuschmir, 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



LADY CHRISTINE AND SIR MICHAEL HILL WITH THE 2023 SELECTION PANELISTS: ANDREW BEER, BELLA HRISTOVA (2007 WINNER), WILMA SMITH, ROBIN WILSON (NOT IN PHOTO VESA-MATTI LEPPÄNEN)

Voting Procedure for the Competition

Preliminary Round

Comprised of prominent violinists from New Zealand, Australia and the US, this panel convened in December 2022 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 five days listening carefully to 160 applicants' recordings over three rounds. The identities, nationalities and qualifications of the applicants were unknown to the panel until the final round.

International Jury General Information

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 discuss any applicant's merits or weaknesses; they must not disclose personal opinions 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 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 case 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 is 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 prize winners. 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 Prize

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 Sheila Smith 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 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.

NZTRIO

Described as a “national treasure” and “New Zealand’s most indispensable ensemble” (William Dart, NZ Herald), NZTrio is renowned for its eclectic repertoire, outstanding talent and warm kiwi stage presence. Bringing together three incredibly accomplished artists: Amalia Hall (violin), Ashley Brown (cello) and Somi Kim (piano), every NZTrio performance powerfully reaffirms the importance and cathartic nature of a live musical experience in today’s digital world.

Amalia Hall

VIOLIN

Noted by The Strad for her “blazing insight and dazzling virtuosity” Amalia Hall celebrates a diverse career as an international soloist, as Concertmaster of Orchestra Wellington and violinist of NZTrio.

Amalia’s career blossomed after winning the 1st prize at five international competitions, plus numerous laureate prizes including Joseph Joachim International Competition and International Tchaikovsky Competition for Young Musicians. As a teenager she won all of the major national awards in New Zealand, before completing studies at the Curtis Institute of Music.

Since her debut with the Auckland Philharmonia at age 9, her solo appearances include I Virtuosi Italiani, New Zealand Symphony Orchestra, United Strings of Europe, National Symphony Orchestra of Uzbekistan and Mexico State Symphony Orchestra. Amalia has performed as a soloist, recitalist and chamber musician in Europe, United Kingdom, North and South America, Asia, South Africa and Australia, and recorded for BIS, Bridge, Rattle and Atoll Records.

Ashley Brown

CELLO

Founder of NZTrio and passionate advocate for New Zealand music, cellist Ashley Brown is in demand as a soloist, chamber musician, orchestral principal and recording artist. His teachers - Alexander Ivashkin (Canterbury), Aldo Parisot (Yale) and William Pleeth (London) - directed him to international competition success, while his natural curiosity led to a Doctorate exploring the collaborative relationship between composer and performer, and to sharing the stage with artists as diverse as Dame Gillian Whitehead, Moana Maniapoto, Phil Dadson, Krzysztof Penderecki, Michael Houston, Kristjan Järvi and Neil Finn.

He continues to enjoy a musical career that leaves no colour of the musical spectrum unexplored and is acclaimed as a musician of “unimpeachable artistry”. Ashley plays the 1762 William Forster cello named ‘Liberté’.

Somi Kim

PIANO

Hailed for her “breath-taking range of colour, tone and inflection” (The Times), South Korean born New Zealand pianist Somi Kim is one of Aotearoa’s most sought after pianists.

A winner of the Royal Over-Seas League Accompanist Prize and the Gerald Moore Award for Accompanists, Somi enjoys an impressive career as a chamber musician and soloist. She performs extensively as the official pianist of NZTrio, one of New Zealand’s most indispensable ensembles. Somi has worked as a studio pianist for internationally acclaimed violin professors including György Pauk, Pierre Amoyal, Krzysztof Wegrzyn and Takashi Shimizu.

Somi is a graduate of the University of Auckland (NZ) and the Royal Academy of Music (UK) where she obtained a Master of Music in solo piano and an Advanced Diploma in Performance and Master of Arts in collaborative piano with Distinction. She was awarded the Associate of the Royal Academy of Music (ARAM) to recognise her contribution to music.

COLLABORATING ARTISTS

One of the Competition’s core objectives is to showcase the breadth and depth of talent here in New Zealand. We proudly place our Competitors alongside New Zealand’s wonderful artists.

nztrio

NZTrio Sustaining Partner: Creative New Zealand
NZTrio Board Chair: Peter Rowe
NZTrio General Manager: Jessica Duirs
NZTrio Assistant Manager: Bridget Lynd

FROM TOP: ASHLEY BROWN, AMALIA HALL AND SOMI KIM PHOTO: JENNIFER RAOULT



Gillian Ansell

VIOLA

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 three 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. In her spare time, Gillian enjoys books and movies, gardening and tramping.



Robert Ashworth

VIOLA

Robert Ashworth is Principal viola for the Auckland Philharmonia Orchestra.

He has been guest-principal viola for the Sydney Symphony, Melbourne Symphony, New Zealand Symphony Orchestra and the Australian Opera and Ballet Orchestra, as well as assistant-principal for the Calgary Philharmonic Orchestra. He is the violist for the Jade String Quartet in Auckland, and also plays with the Australian World Orchestra.

Robert has appeared as soloist with the Auckland Philharmonia Orchestra and also performed as soloist with the Auckland Chamber Orchestra, and St. Matthew's Chamber Orchestra. With the Jade String Quartet he has toured throughout New Zealand with Arts on Tour, and as a CMNZ regional artist. He has recorded for Atoll and Rattle labels as well as many performances recorded for Radio New Zealand.

Robert was awarded a Tui for Best Classical Artist Tui in 2022 and is a twice recipient of the Canada Council for the Arts Award for Emerging Artists. He has performed with various groups at international chamber music festivals in Europe, North America, and Japan. He has had the honour to study with violists Thomas Riebl and Veronika Hagen at the Universitaet Mozarteum in Salzburg, Austria and with Gerald Stanick at the University of British Columbia in Vancouver, Canada.

Robert plays a Canadian "cut-away" viola made in 1995 by John Newton.



Andrew Litton

CONDUCTOR

Andrew Litton is Music Director of the New York City Ballet. He is also Conductor Laureate of the Bournemouth Symphony Orchestra and was previously Music Director Laureate of Norway's Bergen Philharmonic. Under his leadership the Bergen Philharmonic gained international recognition through extensive recording and touring, making debuts at the BBC Proms and Amsterdam's Concertgebouw, and appearances at Vienna's Musikverein, Berlin's Philharmonie, and Carnegie Hall. In addition to conducting over 30 ballets at the New York City Ballet, Andrew also returns regularly to the Singapore Symphony Orchestra (where he is a former Principal Guest Conductor), guest conducts leading orchestras and opera companies around the globe and adds to his discography of over 130 recordings which have garnered America's Grammy Award, France's Diapason d'Or and other honours. Recent engagements include the BBC Symphony Orchestra, Tokyo Metropolitan Symphony Orchestra, South Netherlands Philharmonic, Adelaide Symphony Orchestra, Orquesta Sinfonica de Galicia, Orchestra della Toscana, and the Seattle, Phoenix, and Colorado Symphonies.



Sarah Watkins

PIANO

Sarah's passion for accompanying and chamber music has led to an impressive and busy career as a collaborative pianist. As a founding member of NZTrio for 16 years, Sarah performed throughout Asia, the USA and Europe, and now enjoys a wide variety of collaborations with musicians throughout Aotearoa.

In addition to regular engagements as a pianist for competitions and orchestras, Sarah is an award-winning recording artist. She was named Classical Artist of the Year with violist Robert Ashworth in 2022, and violinist Andrew Beer in 2020 at the Aotearoa Music Awards, for the CDs "Moonstone" and "11 Frames". In 2014 Sarah recorded Chris Watson's SOUNZ Contemporary Award-winning "sing songs self" for solo piano and orchestra with the NZSO.

A graduate of the University of Canterbury (NZ), Sarah earned both MM and DMA degrees from the Juilliard School (NY). She is currently on the teaching staff at the University of Auckland.



Michael Norris

COMPOSER

Michael Norris is a composer, software developer and music theorist. He teaches composition at Te Herenga Waka—Victoria University of Wellington, is editor of Wai-te-ata Music Press, and directs Stroma New Music Ensemble.

He is the recipient of the Mozart Fellowship in 2001, the Douglas Lilburn Prize in 2003, the CANZ Trust Fund Award in 2012, and has won the SOUNZ Contemporary Award four times, in 2014, 2018, 2019 and 2020. He has had works performed at festivals such as Donaueschingen, with performers such as the Hilversum Radio Chamber Orchestra, Soundinitiative, Ensemble Nikel, the NZSO, Roberto Fabbricani, the NZSQ, NZTrio, the Viennese Saxophonic Orchestra, Ensemble Offspring, Ensemble Reconsil, and the Ensemble Pierrot Lunaire Wien.

Michael's suite of real-time audio effects, 'SoundMagic Spectral', is widely used in both industry and academia worldwide, by artists such as Aphex Twin and Brian Eno. Michael's other research interests include post-tonal theory, New Zealand music and the intersection between maths and music.

AUCKLAND PHILHARMONIA ORCHESTRA

The Auckland Philharmonia Orchestra (APO) is New Zealand's designated metropolitan orchestra, serving Tāmaki Makaurau Auckland, the country's largest and most vibrant city, with concerts and events throughout the year.

APO presents more than 60 performances annually with a comprehensive season of symphonic work showcasing many of the world's finest classical musicians, as well as exciting collaborations with some of Aotearoa's most inventive contemporary artists. The APO is renowned for its innovation, passion and versatility.

The APO proudly supports both the Royal New Zealand Ballet and New Zealand Opera in their Auckland performances. In 2023 it is delighted to be partnering again with the Michael Hill International Violin Competition.

Through APO Connecting (an extensive programme of education and community outreach initiatives), the APO engages with more than 20,000 young people and adults each year.

Each year the APO performs to more than 250,000 people live and over the course of the pandemic, has reached more than 4.3 million viewers globally through livestreams and other digital offerings.

PATRONS

Dame Jenny Gibbs DNZM
Dame Rosanne Meo DNZM, OBE
Dame Kiri Te Kanawa OBE, ONZ

APO BOARD CHAIR

Geraint A. Martin

CHIEF EXECUTIVE

Barbara Glaser



CHAMBER MUSIC NEW ZEALAND

Chamber Music New Zealand is the leading presenter of high-quality chamber music throughout Aotearoa, delivering a unique experience of music that is up close, intimate, immersive, and diverse. CMNZ fosters live music by solo performers and small ensembles, and champions New Zealand performers and composers.

Every year, CMNZ brings together international performers with local musicians, inspiring audiences across the motu. Its annual **CMNZ Series** offers an array of experiences to explore: from period-instrument performances to jazz collaborations, string quartets to wind ensembles, cross-genre to multi-artform explorations. We celebrate the unique and distinct character of our people and place and in 2023, we are bringing together the diversity of Aotearoa's music scene alongside the rich canon of chamber music.

For its **In Partnership Series**, CMNZ collaborates with regional music societies and organisations across the country to present a curated selection of outstanding musicians from New Zealand and beyond. Through these concert tours, we proudly support innovative ensemble projects and encourage artistic breadth.

Through a variety of initiatives delivered throughout the country, CMNZ's **Community Engagement Programme** is designed to be participant-led and to appeal to people of all ages and musical experience, including people living with disabilities, at-risk youth, and school students. From Whangārei to Invercargill, music-based workshops and bespoke residencies encourage all those involved to embrace their own creative voice.

Since 1965, CMNZ has presented the annual **NZCT Chamber Music Contest** – the largest and longest-running chamber music event of its kind. The Contest acts as a springboard for musicians and composers of tomorrow, encouraging secondary school students to perform and enjoy the thrill of making music together.

We pride ourselves on bringing people together and through our shared love of music, this collective connection can be experienced throughout Aotearoa New Zealand.

ADVOCATE

Michael Houstoun

CHAIR OF THE BOARD

Greg Fleming

CHIEF EXECUTIVE

Rose Campbell



Chamber Music
New Zealand



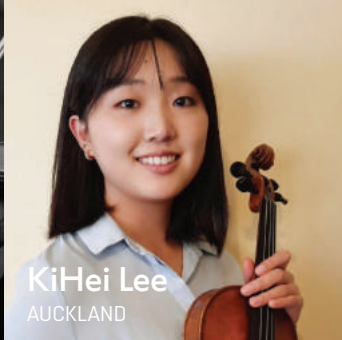
Lucas Baker
WELLINGTON



Hazuki Katsukawa
AUCKLAND



Peter Gjelsten
WELLINGTON



KiHei Lee
AUCKLAND



Zosia Herlihy-O'Brien
AUCKLAND



Rose Light
CHRISTCHURCH

2023 Michael Hill Violin Fellowship Programme

Developed to encourage and support local New Zealand emerging violinists who are studying at the high performance level and aim to make violin performance their career. These six fellows were hand-picked to benefit from an accelerated enrichment programme alongside the Competition event.

In addition to attending competition rehearsals and performance heats, these Kiwi violinists will partake in masterclasses led by Competition judges, rehearse and perform alongside competitors and leading New Zealand musicians, including premiering a new violin trio. They will also get 'behind the scenes' professional training through writing programme notes, presenting the popular daily pre-concert *Insiders' Guide* talks, and writing for our *Keep Up with the Play* blog.



Programme led by James Jin and supported by The Adam Foundation

AN INSIDER'S GUIDE

Not your regular pre-concert lecture. 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. And who better to explain them than our Michael Hill Violin Fellows who are planning for their own careers in music.

Get and savour the scoop on exactly what challenges the competitors are facing and what the judges will be listening for in a winner.

Friday 2 June

2pm **DANCE AND POLYPHONY** Zosia Herlihy-O'Brien explores J.S. Bach's monumental works for unaccompanied violin, with a focus on the stylistic differences between the Sonatas and the Partitas.

Saturday 3 June

9:30am and 1:30pm **THE DEVIL'S VIOLINIST** Paganini was an incredibly gifted musician who had unparalleled skills on the violin, there was even a rumour that his mother sold his soul to the devil so he could become the greatest virtuoso. KiHei Lee talks about Paganini's life and the new techniques that he introduced and popularised with his Caprices.

Sunday 4 June

9:30am **EQUAL PARTNERS?** Lucas Baker talks about what a sonata for violin and piano is, the evolution of this genre, and the different roles and responsibilities of the two players.

Monday 5 June

9:30am **SHOWING OFF** The "showpiece" is a unique genre in the violin repertoire, they are usually short pieces written to dazzle the audience with virtuosic display. Hazuki Katsukawa explores some of these pieces and explains how a violinist might go about learning and preparing a virtuoso work.

Wednesday 7 June

6:30pm **MOZART'S VIOLA QUINTETS** Mozart's beautiful string quintets are written for two violins, two violas and one cello. The additional viola line enriches the sonority and opens up more possibilities for expression and form. Peter Gjelsten talks about these quintets with a focus on the different challenges a performer might face in a chamber ensemble.

Saturday 10 June

6:30pm **WHAT IS A CONCERTO?** The concerto, like many other musical genres, has evolved over time. The concertos in the final rounds of international competitions are usually romantic or 20th century works that are large-scale both in instrumentation and length. Rose Light talks about the skills and artistry required in performing these works.

QUARTER-FINAL ROUND I

16 COMPETITORS

COLLABORATING PIANISTS SARAH WATKINS AND SOMI KIM

Friday 2 June

Queenstown Memorial Centre

2:00 pm INSIDER'S GUIDE
"DANCE AND POLYPHONY"
hosted by Zosia Herlihy-O'Brien

Each performance is 30 minutes maximum and is presented in the order of the competitors' choosing.

2:30 pm – 5:30 pm
Competitors 1, 2, 3, 4

7:30 pm – 10:30 pm
Competitors 5, 6, 7, 8

Saturday 3 June

Queenstown Memorial Centre

9:30 am INSIDER'S GUIDE
"THE DEVIL'S VIOLINIST"
hosted by KiHei Lee

10:00 am – 1:00 pm
Competitors 9, 10, 11, 12

1:30 pm INSIDER'S GUIDE
"THE DEVIL'S VIOLINIST"

2:00 pm – 5:00 pm
Competitors 13, 14, 15, 16



2019 COMPETITOR RIMMA BENYUMOVA (RUSSIA) KNOWS SHE AND HER PIANIST JIAN LIU NAILED IT. PHOTO: ANDI CROWN

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 Competitors have selected their repertoire from the following:

- 1 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
- 3 The 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 (Song of India)* (arr Kreisler)
- 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

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.

4 Ad Libitum

Ad libitum 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 demonstrates a particular talent or enthusiasm, something in which they truly excel... that gives pleasure - to the performer and the audience.

QUARTER-FINAL ROUND II

16 COMPETITORS

COLLABORATING PIANISTS SARAH WATKINS AND SOMI KIM



HANNAH CHO (USA) REHEARSING WITH SARAH WATKINS,
QUEENSTOWN 2019. PHOTO: ANDI CROWN

Sunday 4 June

Queenstown Memorial Centre

9:30 am INSIDER'S GUIDE "EQUAL PARTNERS"

hosted by Lucas Baker

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

10:00 am – 1:15 pm

Competitors 1, 2, 3, 4

2:30 pm – 5:45 pm

Competitors 5, 6, 7, 8

Monday 5 June

Queenstown Memorial Centre

9:30 am INSIDER'S GUIDE "SHOWING OFF"

hosted by Hazuki Katsukawa

10:00 am – 1:15 pm

Competitors 9, 10, 11, 12

2:30 pm – 5:45 pm

Competitors 13, 14, 15, 16

7:00 pm

Announcement of winner NZ Commissioned Work and six semi-finalists.

Waipounamu

FOR SOLO VIOLIN AND FIXED ELECTRONIC SOUNDS

Fixed electronics featuring Ariana Tikao & Jerome Kavanagh (taonga pūoro) and Mana Waiariki (violin)

The indigenous name for the South Island of Aotearoa New Zealand is *Te Waipounamu*, meaning 'greenstone waters'. This evocative, poetic appellation resonates with the importance of pounamu (greenstone) to the main iwi (tribal group) Ngāi Tahu, who settled here over 800 years ago. The deep, almost preternaturally green colour of pounamu is reflected in the colour of the clear waters that flow from the Southern Alps, in rivers such as the stunningly beautiful Dart River (Te Awa Whakatipu), a short drive west of Queenstown.

The electronic backing track, which I refer to as a 'sonic tapestry', takes these concepts as starting points, both literal and figural. I restricted the source sounds to those coming from a single recording session I made with violinist Mana Waiariki of the New Zealand School of Music—Te Kōki, and players of *taonga puoro* (indigenous instruments of Aotearoa), Ariana Tikao (of Ngāi Tahu descent) and Jerome Kavanagh. These recordings were then manipulated by bespoke computer software called *Spindrif* to create the tapestry of sound that sits behind the soloist.

The opening sound is of a *pahū pounamu* (jade gong) being struck, created by mixing two Ariana Tikao's stunning jade gong with Jerome Kavanagh's *mere pounamu pahū* (a short club-like weapon, which can be played as a gong). After these resonances are electronically stretched out in time, we hear short phrases by Tikao playing on a *kōauau pounamu* (greenstone flute), which enters into a responsorial duet with the violin. After reaching a highpoint of intensity, the soundscape broadens to evoke the tumbling of alpine waters over rocks, through recordings of *tumutumu* (river stones) and quiet strikes on the *pahū pounamu*.

These fluid textures gradually subside, giving way to a series of deep, reverberant phrases from the *pūtōrino*, an unusual double-cavity wooden flute only found in Aotearoa, performed here by Jerome Kavanagh. Its low register and shadowy tone suggest the subterranean depths from which pounamu originates. A final climax brings the sounds of violin and pounamu together, before subsiding again to soft river-like layers of *tumutumu* and pounamu.



AUCKLAND 7 - 10 JUNE



SEMI-FINAL ROUND III

6 COMPETITORS | AUCKLAND TOWN HALL CONCERT CHAMBER

Collaborating artists: **AMALIA HALL** (violin), **GILLIAN ANSELL** (viola), **ROBERT ASHWORTH** (viola) and **ASHLEY BROWN** (cello).

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

Wednesday 7 June

6:30 pm INSIDER'S GUIDE
"MOZART'S VIOLA QUINTETS"
hosted by Peter Gjelsten

7:30 pm
Semi-finalists 1, 2, 3

Thursday 8 June

Continued from Wednesday

7:30 pm
Semi-finalists 4, 5, 6

Announcement approx. 10pm
of three finalists

ANGELA SIN YIN CHAN (HONG KONG) WITH ANDREW BEER, GILLIAN ANSELL, JULIA JOYCE AND ASHLEY BROWN. PHOTO: ANDI CROWN



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 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.



GRAND FINALE

3 COMPETITORS | AUCKLAND PHILHARMONIA ORCHESTRA
CONCERTOS CONDUCTED BY **ANDREW LITTON**
AUCKLAND TOWN HALL

Saturday 10 June

6:30 pm INSIDER'S GUIDE
"WHAT IS A CONCERTO?"

hosted by Rose Light

7:30 pm – 10:30 pm

Finalists 1, 2, 3

Followed by announcement of prize winners

2019 FINALIST AND 2ND PRIZE WINNER, **ERIC TSAI** (USA), WHIPS OFF A FLOURISH WITH THE SUPPORT PROVIDED BY THE FULL AUCKLAND PHILHARMONIA ORCHESTRA. PHOTO: ANDI CROWN

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

- Bartók Concerto No 2
- Beethoven Violin Concerto
- Brahms Concerto in D major
- Britten Concerto
- Dvořák Concerto in A major
- Elgar Concerto in B minor Op 61
- Mendelssohn Concerto in E minor
- Nielsen Violin Concerto
- Prokofieff Concerto No 1 in D major Op 19
- Prokofieff Concerto No 2 in G minor Op 63
- Sibelius Concerto in D minor
- Shostakovich Concerto in A minor Op 99
- Tchaikovsky Concerto in D major
- Walton Violin Concerto

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.

Beethoven

Concerto in D major for Violin and Orchestra, Op 61

Allegro ma non troppo

Larghetto

Rondo: Allegro

Written for and premiered by the young Viennese prodigy Franz Clement, Beethoven's Violin Concerto was not immediately appreciated or understood by audiences of the time. Famously, Clement sightread much of his part, having received the score merely

days before, and between movements played a composition of his own on one string with the violin held upside down. It was not until the work was performed after Beethoven's death by a twelve-year-old Joseph Joachim, with Mendelssohn conducting, that it was cajoled back into the stable of the great concerti. A concerto of stately proportions, it calls for the qualities of its dedicatee: elegance, precision, and lyricism. ~Zosia Herlihy-O'Brien

Britten

Concerto for Violin and Orchestra, Op 15

Moderato con moto – Agitato – Tempo primo

Vivace – Animando – Largamente – Cadenza

Passacaglia: Andante lento (Un poco

meno mosso)

Britten's self-described "big heavy-weight" Violin Concerto was likely inspired by the premiere of Alban Berg's Violin Concerto, with both works respectively entering the world to the outbreak of the Spanish Civil War, then the Second World War. Although thrice revised by the composer after the premiere, the concerto was an instant success, with a warm reception by critics. Harmonic friction (particularly between F and F-sharp) and fiendish flourishes, paired with a soaring English lyricism, underpin the moody atmosphere that endures throughout the work. At times it is a lament; at others a dream-state or a full-throated war cry, but always evocative and filled with drama.

~Zosia Herlihy-O'Brien

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.

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."

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.

Unless otherwise noted, Programme Notes by Robert Johnson



Jiayi Chen

CHINA | AUSTRIA BORN 1996

MUSICAL EDUCATION

University of Music and Performing Arts Vienna, Shanghai Conservatory of Music

PRINCIPAL TEACHERS

Ulf Wallin, Johannes Meissl, Lina Yu

AWARDS

Top Prize Chinese Golden Bell Award 2015; Third Prize International Yampolsky Violin Competition (2017); Fourth Prize Shanghai Issac Stern International Violin Competition (2018)

Repertoire

ROUND I

JS Bach *Grave and Fuga* from Sonata No 2 in A Minor

Paganini Caprice No 10
Ravel (arr G Catherine) *Piece en forme de Habanera*

Schubert Sonata in A major, D574
Allegro moderato, Scherzo, Presto

ROUND II

Norris *Waipounamu*

Beethoven Sonata No 6 Op 30, No 1

Ernst *Fantasie Brillante* on Rossini's *Othello*

ROUND III

Mozart String Quintet in G minor, K516

FINAL ROUND

Brahms Concerto in D Major Op 77

Supported by
JIM HANNAN



Gabrielle Després

CANADA | USA BORN 2000

MUSICAL EDUCATION

The Julliard School

PRINCIPAL TEACHERS

Catherine Cho, Donald Weilerstein, Masao Kawasaki, Joseph Lin, Robert Uchida, James Keene

AWARDS

First Prize Julliard Concerto Competition (2022); Second Prize Washington International String Competition (2022); First Prize Irving M. Klein International String Competition (2020); Second Prize Shean Strings Competition (2021)

Repertoire

ROUND I

JS Bach *Adagio and Fuga* from Sonata No 1 in G minor

Paganini Caprice No 17

Tchaikovsky *Melodie* in E-flat major (from *Souvenir d'un lieu cher*) Op 42
Ravel *Tzigane*

ROUND II

Norris *Waipounamu*

Beethoven Sonata No 8 in G major Op 30, No 3

Chausson *Poème*

ROUND III

Mozart String Quintet in G minor, K516

FINAL ROUND

Sibelius Concerto in D minor Op 47

Supported by
JAN SPARY



Kingston Ho

USA BORN 2001

MUSICAL EDUCATION

Vanderbilt University

PRINCIPAL TEACHERS

Cornelia Heard, Philip Setzer, Duoming Ba

AWARDS

Semi-finalist Premio Paganini International Violin Competition (2021); Laureate Fritz Kreisler International Violin Competition (2022); Quarter-finalist Carl Nielsen International Violin Competition (2022); Winner Vanderbilt Concerto Competition (2022)

Repertoire

ROUND I

JS Bach *Grave and Fuga* from Sonata No 2 in A Minor

Paganini Caprice No 17
Elgar *La capricieuse* Op 17

Waxman *Carmen Fantasie*

ROUND II

Norris *Waipounamu*
Fauré Violin Sonata in A Major, Op 13

Paganini Variations on *Nel Cor Piu Non Mi Sento*

ROUND III

Mozart String Quintet in G minor, K516

FINAL ROUND

Brahms Concerto in D Major Op 77

Supported by
BILL & DEBBIE LIPNER



Seonglan Hong

SOUTH KOREA BORN 2001

MUSICAL EDUCATION

Seoul National University, Seoul Arts High School

PRINCIPAL TEACHERS

Young Uck Kim, Sanghee Kwon

AWARDS

Fourth Prize Sendai International Music Competition (2022); Third Prize JoongAng Music Concours (2019); Second Prize Busan Music Concours (2019)

Repertoire

ROUND I

JS Bach *Adagio and Fuga* from Sonata No 1 in G minor

Paganini Caprice No 5

Sibelius *Romance* Op 78, No 2

Ysaÿe Sonata in D minor, No 3 *Ballade*, Op 27

ROUND II

Norris *Waipounamu*

Beethoven Sonata No 8 Op 30, No 3

Saint-Saëns (arr Ysaÿe) *Caprice d'après l'étude en forme de valse* Op 52, No 6

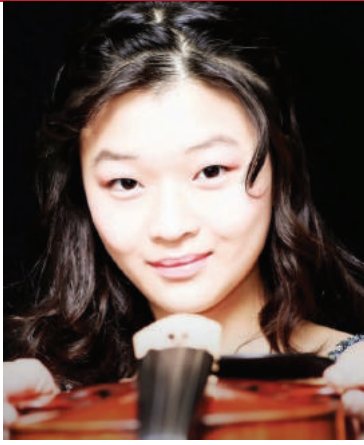
ROUND III

Mozart String Quintet in G minor, K516

FINAL ROUND

Tchaikovsky Concerto in D major Op35

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Yeyeong Jenny Jin

SOUTH KOREA | USA BORN 2003

MUSICAL EDUCATION

The Julliard School

PRINCIPAL TEACHERS

Itzhak Perlman, Li Lin, Ida Kavafian

AWARDS

Silver Medal Stulberg International Strings Competition (2020); Second Prize Zhuhai International Violin Competition (2022)

Repertoire

ROUND I

JS Bach *Grave and Fuga*
from Sonata No 2
in A minor

Paganini *Caprice No 11*
Elgar *La capricieuse*
Op 17

Saint-Saëns *Introduction and*
Rondo Capriccioso

ROUND II

Norris *Waipounamu*
Beethoven *Sonata No 7,*
Op 30, No 1

Ysaÿe *Sonata in G major*
Op 27, No 5
Pastorale

ROUND III

Mozart String Quintet
in E flat Major, K614

FINAL ROUND

Brahms Concerto in D major
Op 77

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Lorenz Karls

SWEDEN | AUSTRIA BORN 2001

MUSICAL EDUCATION

University of Music Mozarteum
Salzburg, Stauffer Centre for Strings

PRINCIPAL TEACHERS

Benjamin Schmid, Salvatore
Accardo

AWARDS

First Prize Zhuhai International
Violin Competition (2022); Third
Prize Seoul International Music
Competition (2022); Third Prize
Tibor Varga International Violin
Competition (2021)

Repertoire

ROUND I

JS Bach *Adagio and Fuga*
from Sonata No 1
in G minor

Paganini *Caprice Op 1*
No 22

Kreisler *Liebesfreud*
Ysaÿe *Solo Sonata No 6*
in E major, Op 27

ROUND II

Norris *Waipounamu*
Brahms *Sonata for Violin*
and Piano No 3,
Op 108

Wieniawski *Variations on an*
original theme
Op 15

ROUND III

Mozart String Quintet
in G minor, K516

FINAL ROUND

Sibelius Concerto in D minor
Op 47

Supported by
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Tianyu Liu

CHINA | USA BORN 1999

MUSICAL EDUCATION

The Julliard School, College of
Charleston

PRINCIPAL TEACHERS

Joseph Lin, Lee-chin Siow

AWARDS

First Prize MTNA Young Artists String
Competition (2020); Quarter-finalist
Michael Hill International Violin
Competition (2019); Competitor
Menuhin Competition (2021)

Repertoire

ROUND I

JS Bach *Grave and Fuga*
from Sonata No 2
in A minor

Paganini *Caprice No 17*
Liszt *(arr Milstein)*
Consolation No 3

Ernst *Grand Caprice* on
Schubert's *Der*
Erlkonig, Op 26

ROUND II

Norris *Waipounamu*
Ravel *Sonata for Violin*
and piano No 2
in G major

Waxman *Carmen Fantasie*

ROUND III

Mozart String Quintet
in C major, K515

FINAL ROUND

Beethoven Concerto in D major
for Violin and Orchestra Op 61

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Julia Mirzoev

CANADA BORN 1996

MUSICAL EDUCATION

McGill Schulich School of Music,
University of Toronto, Yale University
School of Music

PRINCIPAL TEACHERS

Andrew Wan, Ani Kavafian, Jonathan
Crow

AWARDS

Third Prize Klein International
Strings Competition (2019); Susan
Weiss Prize for commissioned
work Klein International Strings
Competition (2019); First Prize
Canadian Music Competition (2016)

Repertoire

ROUND I

JS Bach *Grave and Fuga*
from Sonata No 2
in A minor

Paganini *Caprice No 17*
Tchaikovsky

Melodie in E-flat
major (from *Souvenir*
d'un lieu cher) Op 42
C Simon *Between Worlds*
for Solo Violin

ROUND II

Norris *Waipounamu*
Debussy *Sonata for Violin*
and Piano

Saint-Saëns (arr Ysaÿe) *Caprice*
d'après l'étude en
forme de valse
Op 52 No 6

ROUND III

Mozart String Quintet
in G minor, K516

FINAL ROUND

Shostakovich Concerto
in A minor Op 77

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2023 COMPETITORS



Audrey Park

USA BORN 2002

MUSICAL EDUCATION

The Julliard School

PRINCIPAL TEACHERS

Cho-Liang Lin, Hyo Kang,
Linda Rose, Almita Vamos

AWARDS

Semi-finalist International Violin Competition of Indianapolis (2022); Grand Prize Bellagrande International Music Competition (2021); First Prize Edith Knox Performance Competition (2019)

Repertoire

ROUND I

JS Bach *Adagio and Fuga*
from Sonata No 1
in G minor
Paganini *Caprice No 1*
Tchaikovsky
Melodie in E-flat
major (from *Souvenir*
d'un lieu cher) Op 42
Hubay *Carmen Fantasie*
Brillante Op 3 No 3

ROUND II

Norris *Waipounamu*
Chausson *Poème*
Grieg *Sonata No 3* in
C minor Op 45

ROUND III

Mozart String Quintet
in G minor, K516

FINAL ROUND

Sibelius Concerto in D minor
Op 47

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Eva Rabchevska

UKRAINE | GERMANY BORN 1996

MUSICAL EDUCATION

Hochschule für Musik Hanns Eisler,
Escuela Superior de Musica Reina
Sofia Madrid

PRINCIPAL TEACHERS

Antje Weithaas, Zakhar Bron, Mariia
Futorska, Yaroslava Rivnyak, Jozef
Kopelman

AWARDS

Laureate Queen Elisabeth Competition
(2019); Second Prize International
Jascha Heifetz Competition
(2021); First Prize Stuttgart Violin
Competition (2021)

Repertoire

ROUND I

JS Bach *Grave and Fuga*
from Sonata No 2
in A minor
Paganini *Caprice No 4*
Ravel (arr G Catherine)
Piece en forme de
Habanera
M Skoryk *Spanish dance*

ROUND II

Norris *Waipounamu*
Fauré *Sonata in A major*,
Op 13
Ysaÿe *Sonata in E major*,
Op 27, No 6

ROUND III

Mozart String Quintet
in G minor, K516

FINAL ROUND

Brahms Concerto in D major
Op 77

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Aoi Saito

JAPAN | GERMANY BORN 1997

MUSICAL EDUCATION

Berlin University of the Arts, Tokyo
University of the Arts

PRINCIPAL TEACHERS

Latica Honda-Rosenberg, Asako
Urushihara, Natsumi Tamai,
Masafumi Hori

AWARDS

First Prize Violinwettbewerb der Ibolyka-
Gyarfas-Stiftung (2021); First Prize Kobe
International Music Competition (2018);
Semi-finalist International Jean Sibelius
Violin Competition (2022); Semi-
finalist Tibor Varga International Violin
Competition (2019)

Repertoire

ROUND I

JS Bach *Adagio and Fuga*
from Sonata No 1
in G minor
Paganini *Caprice No 10*
Tchaikovsky
Melodie in E-flat
major (from *Souvenir*
d'un lieu cher) Op 42
Ernst *Variations on the*
Last Rose of Summer
for violin solo

ROUND II

Norris *Waipounamu*
Fauré *Violin Sonata No 1*,
Op 13 in A major
Wieniawski *Variations on an*
Original Theme
Op 15

ROUND III

Mozart String Quintet
in G minor, K516

FINAL ROUND

Sibelius Concerto in D minor
Op 47

Supported by

GRAEME & DI EDWARDS



Hani Song

SWITZERLAND | GERMANY BORN 1997

MUSICAL EDUCATION

Munich University of Music and
Performing Arts, University of Arts
Zurich

PRINCIPAL TEACHERS

Mi-Kyung Lee, Andreas Janke, Jörg
Hoffman, Philip Draganov

AWARDS

Main Prize Kiefer Hablitzel Ernst Göhner
Music Prize (2022); Second Prize Lions
Club Music Competition (2016)

Repertoire

ROUND I

JS Bach *Adagio and Fuga*
from Sonata No 1
in G minor
Paganini *Caprice No 7*
Liszt (arr Milstein)
Consolation No 3
Geonyong Lee
Heoten Garak

ROUND II

Norris *Waipounamu*
Prokofieff *Sonata No 2*
in D major
Hubay *Carmen Fantasie*
Brillante Op 3 No 3

ROUND III

Mozart String Quintet
in G minor, K516

FINAL ROUND

Tchaikovsky Concerto
in D major Op 35

Supported by

BECROFT FOUNDATION



Karen Su

USA | BELGIUM BORN 1998

MUSICAL EDUCATION

Queen Elisabeth Music Chapel

PRINCIPAL TEACHERS

Augustin Dumay, Vesna Gruppman, Igor Gruppman

AWARDS

First Prize Lipizer International Violin Competition (2020); Second Prize Princess Astrid International Violin Competition (2021); Laureate Wieniawski International Violin Competition (2022)

Repertoire

ROUND I

JS Bach *Ciaccona* from Partita No 2 in D minor
Paganini *Caprice* No 10
Tchaikovsky *Melodie* in E-flat major (from *Souvenir d'un lieu cher*) Op 42
Tchaikovsky *Valse-Scherzo* Op 34

ROUND II

Norris *Waipounamu*
Prokofiev *Violin Sonata* in D major No 2
Wieniawski *Polonaise* Op 4

ROUND III

Mozart String Quintet in G minor, K516

FINAL ROUND

Brahms Concerto in D major Op 77

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Yuri Tanaka

JAPAN | GERMANY BORN 2005

MUSICAL EDUCATION

Hochschule für Musik Hanns Eisler Berlin, Toho Gakuen Music High School

PRINCIPAL TEACHERS

Ning Feng, Akiko Tatsumi, Alexander Souptel

AWARDS

Third Prize Lipinski Wieniawski International Competition (2018); Third Prize National Piano & Violin Competition, Singapore (2017)

Repertoire

ROUND I

JS Bach *Adagio and Fuga* from Sonata No 1 in G minor
Paganini *Caprice* No 11 (arr Milstein)
Liszt *Consolation* No 3
Bartok *Rhapsody* No 1

ROUND II

Norris *Waipounamu*
Beethoven *Sonata* No 8, Op 30, No 3
Saint-Saëns (arr Ysaÿe) *Caprice d'après l'étude en forme de valse* Op 52 No 6

ROUND III

Mozart String Quintet in E flat Major, K614

FINAL ROUND

Sibelius Concerto in D minor Op 47

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Ayaka Uchio

JAPAN | GERMANY BORN 1997

MUSICAL EDUCATION

Hochschule für Musik und Theater München

PRINCIPAL TEACHERS

Christoph Poppen, Lena Neudauer, Reiko Otani, Taro Uemura, Asaka Urushihara, Machie Oguri, Tsugio Tokunaga, Kirill Trousov, Dong-Suk Kang

AWARDS

Semi-finalist George Enescu International Competition 2021; First Prize August-Everding-Musikwettbewerb, Munich (2019); First Prize International Arthur Grumiaux for Young Violinists (2019)

Repertoire

ROUND I

JS Bach *Ciaccona* from Partita No 2 in D minor
Paganini *Caprice* No 17
Elgar *Chanson de matin* Op 15 No 2
Ravel *Tzigane*

ROUND II

Norris *Waipounamu*
Prokofieff *Sonata* No 2 in D major
Wieniawski *Polonaise Brillante* Op 21

ROUND III

Mozart String Quintet in E flat Major, K614

FINAL ROUND

Sibelius Concerto in D minor Op 47

Supported by

JENNY & CHAS ROBERTS



Claire Wells

USA | GERMANY BORN 2001

MUSICAL EDUCATION

The Kronberg Academy

PRINCIPAL TEACHERS

Mihaela Martin, Lutsia Ibragimova, Brian Lewis, Sandy Yamamoto, Emanuel Borok

AWARDS

Fourth Prize Indianapolis Competition (2022); First Prize Felix Mendelssohn Bartholdy Competition (2021); Third Prize Mirecourt International Competition (2019)

Repertoire

ROUND I

JS Bach *Allemanda, Double, Corrente and Double* from Partita No 1 in B minor
Paganini *Caprice* No 10
Chaminade (arr Kreisler) *Serenade Espagnole*
Ysaÿe *Poeme Elégiaque* Op 12

ROUND II

Norris *Waipounamu*
Janacek *Sonata for Violin and Piano*
Sarasate *Carmen Fantasy*

ROUND III

Mozart String Quintet in D Major, K593

FINAL ROUND

Britten Concerto for Violin and Orchestra Op 15

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AUCKLAND STRING SESSIONS



NEW ZEALAND STRING QUARTET
PHOTO: LATITUDE CREATIVE

To raise the awareness of fine music and the standard of musical performance in Aotearoa, we offer a new 'mini festival' alongside the Town Hall Competition event, to actively share the excellence of the Competition experience with Kiwi music students and their teachers. Opportunities abound for musicians of all ages to learn directly from all members of the NZ String Quartet, local and international legends.

Curated by Helene Pohl

All activities, unless otherwise stated, are held at the **University of Auckland School of Music**, open to the public and free of charge.

Wednesday 7 June Classroom Conversations

Competitors and Michael Hill Violin Fellows present workshops at local high schools in Tāmaki Makaurau.

Thursday 8 June Masterclasses

with Artist Judges
10am – 12pm **Natalia Lomeiko**
12pm – 2pm **Anthony Marwood**

Friday 9 June Workshops

A full day of professional development workshops, specifically-designed for private and itinerant music teachers. String Instrument makers and retailers available on site all day.

10am – 11:30am
Insights from all **NZSQ members** into coaching student chamber ensembles.

12pm – 2pm
Discussion with Artist Judge **Wilma Smith** about how to marry teaching with performing.

2:30pm – 3:30pm
discussion with **Bruno Price** and **Ziv Arazi** from Rare Violins of New York about how to care for your instrument and how to navigate the world of instrument dealers and makers.

Westlake Girls Event Centre
4pm – 6pm
Masterclass with Artist Judge **Ning Feng**

NZTrio and Ning Feng in Concert

7:30pm (this event is ticketed)
NZTRIO
Kenji Bunch *Groovebox*
Rachel Clement (NZ) *Shifting States*
Alfred Schnittke Piano Trio

NING FENG
Bach Partita No 2 in D minor
Sarasate *Navarra* Op 31 with Lorna Zhang
Piazzola *Cuatro Estaciones Porteñas* with Ashley Brown and Sarah Watkins

Saturday 10 June Workshop / Masterclass

The focus of this day is on community involvement when the Auckland String Sessions culminates on the same day as the Competition's Grand Finale. String Instrument makers and retailers available on site all day.

9am – 10am
Workshop presented by the NZSQ's **Helene Pohl** for and with Suzuki students

10:15am – 12:15pm
Masterclass with Artist Judge **James Ehnes**

Auckland String Sessions Showcase

4pm – 6pm (this event is ticketed)
Auckland Town Hall
PROKOFIEV SONATA FOR GROUP VIOLINS OP 115
Performed by a violin choir led by **NZSQ's Monique Lapins**, including members of the NZSQ, Michael Hill Competitors and Fellows joined by Esther Oh, Jeongmin Won, Angie Park, Zoe Guan, Matilda Hol, Julie Kang, Nadia Wang, Chisato Aida, Angela Liao, Jessica Lu, Misato Aida, Samuel Chung, Joey Lee, Tobias Lu,

Josen Tian, Daniel Wang, Amy Chen, Sarah Lee, Lorna Zhang, Eve Lu, Amy Tang, Angel Wen Tao, Antony Hu, Bethany Turner, Carolina Romano, Sofia Witten-Hanna, Nurie Choi, Claudia Nobel, Gabriella Schuitemaker, Summer McClean, Soraya Yates, Tabitha Yates, Mana Waiariki.

VIVALDI CONCERTO FOR FOUR VIOLINS
Featuring Michael Hill Competitors as soloists
First violins: **Monique Lapins (NZSQ)**, Hazuki Katsukawa, Angie Park, Amy Chen
Second violins: Lucas Baker, Daniel Wang, Matilda Hol, Justin Chan
Violas: Lindsay McLay, Martin Qi
Cellos: **Rolf Gjelsten (NZSQ)**, Vincent Chen
Doublebass: Oliver Spalter
Harpsichord: Nonoka Ohta

L HOLMES VIOLIN TRIO *Murmeration*
Lucas Baker, Peter Gjelsten, Rose Light

HAYDN CONCERTO IN C MAJOR CONCERTO
featuring **Bella Hristova** as conductor-soloist
First violins: **Helene Pohl (NZSQ)**, Peter Gjelsten, Zosia Herlihy-O'Brien, Lorna Zhang, Esther Oh, Sheena Lin
Second violins: KiHei Lee, Rose Light, Sarah Lee, Tianyin Wang, Jeongmin Won
Violas: **Gillian Ansell (NZSQ)**, Irene Kim, Elise Ji, Nicholas Newman
Cellos: **James Yoo (UofA)**, Damon Herlihy-O'Brien, Max Chen
Double Bass: **Gordon Hill (APO)**
Harpsichord: Xavier Manetto-Munro

YVONNE NEW VIOLIN TRIO
Hazuki Katsukawa, KiHei Lee, Zosia Herlihy-O'Brien

FRANCK Piano Quintet in F minor
New Zealand String Quartet with **Piers Lane**



michael hill

international
violin competition



2017 WINNER IOANA CRISTINA GOICEA (ROMANIA) PHOTO: ANDI CROWN

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Fellowship Programme Lead
Richard Panting,
Competition Luthier
James Roberts, Photographer
Andy Jalfon, JXLive,
Livestream Broadcast Specialist

QUEENSTOWN TEAM

Kinga Krupa,
Local Relationship Development Support
Amber Murell, Pureblack,
Business Development Support
Wytze Hoekstra, Piano Technician
Samantha Strout, Tregold
Weddings, Production and
Stage Manager
Kenny Vaughn, Front of House
and Hospitality Manager
Benn Lapper,
TomTom Productions,
Videography and Livestream
Adrian Hollay, RNZC,
Audio Engineer
Venetia Ellis, Box Office Manager

AUCKLAND TEAM

Jeffrey Holdaway,
String Sessions Production
Claudia Ruff, Event Support
JX Live, Videography and
Livestream

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Colleen Flemmer & David Stretch
Cath Gilmour
Sue Knowles
Marla McGeorge
Charlotte Mill & Nik Kiddle
Jude & Brian Roberts
Jane & Mike Robertson
Sonya Sparrow
Jan Spary
Jos van Hees
Karen & Chris Wood

AUCKLAND HOST FAMILIES

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Michael Boulgaris & Dylan Jones
Brecon & Jessica Carter
Sam Cliffe & Geraint Martin
Candis Craven &
John Daly-Peoples
Paul & Sandy Harrop
KiHei Lee and family
Fiona Li
Michael & Anne McLellan
Edward Mee
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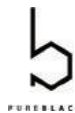
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The Competition reserves the right to vary artists or programmes without notice.

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.

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.

michael hill

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“

I grew up with diamonds but my first love was always music. In an orchestra all the instruments fit together perfectly, the melody, the underlying strength, the softest grace notes – and your heart soars. That's what I wanted to do with our diamonds, to make your heart soar.

SIR MICHAEL HILL