

## **Trio Muritai**

+ **Rebecca Steel: flute**

+ **Roger Brown: 'cello**

+ **Rosemary Barnes: piano**

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### **Rebecca Steel - flautist**

Rebecca began her flute studies at *The Christchurch School of Instrumental Music*. She left university and the *Christchurch Symphony Orchestra* to take a position with the *Australian Opera and Ballet Orchestra*, in Sydney. After two years, she left for London to further her studies with the illustrious William Bennett.

On returning to New Zealand Rebecca took up the position of principal flute in the *Christchurch Symphony Orchestra* and lecturer of flute at the *University of Canterbury*.

When the opportunity arose to play in the *New Zealand Symphony Orchestra* and the *Wellington Regional Orchestra*, she moved to Wellington.

Since then, Rebecca lived in London for a year where she was playing with the *Philharmonia* and then Sydney for the last two decades, freelancing with the major orchestras, touring NSW for *Musica Viva* with the wind quintet *The Chambermaids*, and teaching in *The University of New South Wales* and schools.

Now she has returned to live in Wellington, she is playing principal flute with the *Royal New Zealand Air Force Band*, teaching, and loves touring with her friends and colleagues playing recitals and chamber music. •



### **Roger Brown – 'cellist**

Roger was originally from Christchurch and is a music graduate of *Canterbury University*. Roger is a former winner of the *NZ National Concerto Competition*. Scholarships from the *International Festival of Youth Orchestras* and the *QE2 Arts Foundation* took him to London to study with the distinguished 'cellist William Pleeth. He subsequently studied with Jaqueline du Pre and Antonio Janigro.

Roger was based in London for 23 years. Playing mainly in chamber orchestras and ensembles. As a baroque 'cellist he performed with numerous period ensembles, including *The Sixteen* and *The Hanover Band*.

He returned to New Zealand in 1999 to take up a position with the *New Zealand Symphony Orchestra*. •

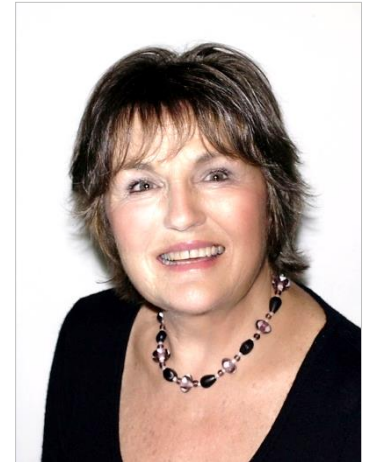


### **Rosemary Barnes - pianist**

Rosemary was born in Lower Hutt and is known nowadays more for her collaborative piano work.

She received early acclaim as a soloist for her radio, television and concerto appearances. She was awarded an *Arts Council* bursary, she studied in London with Franz Reizenstein *Royal Academy of Music*, Lamar Crowson and David Wilde. Her interest in languages led to 27 years in London, working mainly with singers, at *English National Opera* (music staff 1980-88), at the *Royal College of Music* and with *Glyndebourne Touring Opera*, *BBCTV*, *Musica nel Chiostro* in Italy and *Opera Northern Ireland*. She performed at the *Wigmore Hall*, *South Bank*, *Usher Hall* in Belfast and on *BBC Radio 3*.

From 1993-99 Rosemary led the Postgraduate Opera Diploma at the *University of Auckland*. An official collaborative pianist at the *Gisborne International Music Competition* for 26 years, her performances include concerts with Dame Kiri Te Kanawa, Sir Donald McIntyre, Lesley Garrett, Pene Pati, Emil Chudnovsky (violin) and Robert Aitken (flute) and three CDs for the *Continuum* label. In 2000, Rosemary was awarded an *MNZM* for services to music. •



## 'German Romantics'

### Carl Reinecke

The *Undine Sonata* for flute and piano Op167 is a flute and piano sonata written by Carl Reinecke based on the novel *Undine* by Friedrich de la Motte Fouqué.

It was first published in 1882 and is normally associated with the Romantic genre.

There are four movements:

*Allegro*

*Intermezzo.*

*Allegretto vivace Andante tranquillo*

*Finale. Allegro molto agitato ed appassionato, quasi Presto.*  
(About 7 minutes)

### Robert Schumann

The *Three Fantasy Pieces* for 'cello & piano Op73 were written in just two days in 1849. Schuman's poetic title *Fantasiestücke* promotes the Romantic notion that creative expression is the product of the artist's unrestricted imagination and *Fantasy* justifies the sudden mood changes.

*Tender and with expression*

The first piece (A minor) begins dreamily with hints of melancholy but concludes with resolution and hope (A major) looking forward to the next movement.

*Lively, light*

The second piece (A major) is energetic and positive, (central section modulates to F major) with chromatic triplets in dialogue with the piano.

*Quick and with fire*

The final piece (A major) drives suddenly into a frenzy of passion and fiery energy. The movement pushes the players to their limits. The movement ends triumphantly.  
(About 12 minutes)

### Felix Mendelssohn

The *Piano Trio* No 1 in D minor Op49 (1840) is one of Mendelssohn's most popular chamber works and recognised as one of his greatest. The piece was reviewed by Schumann, who declared Mendelssohn "...the Mozart of the nineteenth century...."

*Molto allegro ed agitato*

The first movement is in sonata form. It begins with a cantabile main theme played by the 'cello, with the piano providing a syncopated accompaniment. Further variations of the main theme fill the transition to the second theme, also introduced by the 'cello, which is in A major.

*Andante con moto tranquillo*

The piano introduces the second movement, with the eight-bar melody in the right hand and the accompaniment divided between the hands, as in a number of Mendelssohn's Songs without Words. Below this, the bass line in the piano moves methodically, carefully balancing with the accompaniment and the melody. After the piano plays the main theme, the flute repeats it with a counterpoint played on the 'cello.

*Scherzo*

The short and light scherzo is in sonata form. As in the second movement, the main theme is first played on the piano, which then reduces to a fragmentary accompaniment. The rhythmic motif of the main theme is present throughout the movement, except in the more lyrical central section, whose theme resembles material from the first movement.

*Finale*

The finale has a busy piano part. Various keyboard techniques are called upon in the movement, from close chords to sweeping arpeggios and chromatic octaves. The cantabile moments provide a refreshing contrast. The trio finishes with a shift to D major shortly before the end.  
(About 32 minutes)



## Sunday Afternoon Chamber Concert 4pm, 15 May 2022 'German Romantics'



### Trio Muritai

Rebecca Steel: *flute*

Roger Brown: *'cello*

Rosemary Barnes: *piano*

### Programme

**Carl Reinecke:** *Undine Sonata* flute & piano Op167

**Schumann:** *Three Fantasy Pieces* 'cello & piano Op73

**Mendelssohn:** *Piano Trio* No 1 in D minor Op49  
About 65 minutes

**St Ronan's Presbyterian Church**  
**234 Muritai Road, Eastbourne**  
**For information and tickets, contact**  
**Sandy Lang [slang@xtra.co.nz](mailto:slang@xtra.co.nz)**  
**Tickets \$20, children free**

**COVID**  
**Please wear a mask throughout**  
**Please observe 1 m distancing**  
**Event limited to 100 persons**