



CHRISTCHURCH CIVIC MUSIC COUNCIL
MUSIC CANTERBURY
SUPPORTING MUSIC & THE ARTS IN CHRISTCHURCH & THE CANTERBURY REGION



The Christchurch Civic Music Council Inc

and the

Christchurch Branch of the Institute of

Registered Music Teachers

Present

The 40th RUBY HAY PIANOFORTE SCHOLARSHIP RECITAL

The Chapel

St Andrew's College

347 Papanui Road, Strowan

Sunday 9th July 2023

Adjudicator: Catherine Martin BMus(Hons) FTCL LRSM LAIRMTNZ

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Catherine Martin BMus(Hons) FTCL LRSM LAIRMTNZ studied piano with Judith Clark before furthering her studies in the UK and Europe with teachers including Imogen Cooper and Roger Vignoles. She has toured for Chamber Music New Zealand, recorded for Radio New Zealand and performed as a soloist and chamber musician in NZ and abroad. Her performance experience extends beyond the obvious: amongst other things, she has extemporised for ballet classes, performed in a rock group, busked in an a capella group at the Edinburgh International Festival and studied flute to Grade 8 level.

Cathy has taught piano for over 40 years and since 2000 her prime focus has been music education. She was National Representative for Trinity College London for 20 years and since 2019 has been Communications Coordinator for the Institute of Registered Music Teachers of New Zealand (IRMTNZ). She has been a member of IRMTNZ since 1992, is a member of the IRMTNZ Council and Chairperson of the Taranaki Branch IRMTNZ.

In her spare time Cathy likes to play croquet, cook, read and watch international film and television.

The Ruby Hay Pianoforte Scholarship

The late Ruby Daphne Hay was born in Christchurch in 1904 and lived all her life in Canterbury. She graduated with an MA degree from the University of Canterbury and after receiving a Diploma in Education, taught at various levels from junior classes to secondary school at Prebbleton, Avonside and Christchurch Girls' High Schools. She played piano and violin and was always deeply involved in the welfare of her pupils; particularly those whom she considered showed promise in their chosen musical field. She was a benefactor to many people in all walks of life.

This scholarship of \$1000 is awarded annually from her bequest. The award is made to the contestant who is judged to be the most worthy as a result of a competitive pianoforte recital. Competitors must be pupils of members of the Christchurch Branch of the Institute of Registered Music Teachers of New Zealand, or students of a tutor of the University of Canterbury. They must have lived in the metropolitan area of the city of Christchurch for a period of not less than two years prior to the date fixed for the competition and must be over 15 years of age but under the age of 22 years at the time. Competitors' programmes are of not less than 25 minutes and not more than 32 minutes duration.

The Lois Mackintosh Prize of \$200 donated by the Institute of Registered Music Teachers, Christchurch Branch

The Lois Mackintosh Prize of \$200, donated in her memory, will be awarded at the Adjudicator's discretion. The late Lois Mackintosh was a music teacher and friend of Ruby Hay. She and her husband were two of the original trustees of the Ruby Hay Scholarship Trust.

A third prize of \$100 has been kindly donated by Marnie Barrell BA, LTCL, AMusTCL, LAIRMTNZ

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Polly Lee Biography

Polly Lee is a year 11 music scholar at Rangi Ruru Girls' School. Polly plays the violin and piano and has passed her Licentiate of Trinity College London (LTCL) on both instruments with distinction. Polly started learning piano with Neville Baird at the age of 5, then carried on with her piano journey with Melanie Lina, and now learns piano with Michael Endres.

Polly played as a soloist on the piano with the Christchurch Symphony Orchestra in 2019. Polly loves playing chamber music as well as performing as a soloist. In 2021, Polly and other Rangi music scholars entered the NZCT Chamber Music Contest as a piano quintet (Florestan Quintet) and made it to National Finals, after winning regional finals. In 2022, they entered this contest as the Juliusz Quintet and made it to National Finals, after winning regional finals once again.

Polly started learning the violin with Milana Kornienko and is now learning violin with Iryna Ionenko. Polly has played three times as a soloist with the Christchurch Symphony Orchestra on the violin and has also entered the Chamber Music Contest in a piano trio. Her piano trio in 2021 (Clara's Angels) got a Bronze Award and in 2022 (Trio 1839) they made it to district finals and gained a Highly Commended in the Digital Challenge. In 2022, Polly played Violin 1 in the NZSO National Youth Orchestra.

Other than doing music, Polly loves to snowboard and enjoys spending quality time with family and friends.

Repertoire

28 minutes

Rondo II - CPE Bach

Rondo II in C minor by CPE Bach begins with a playful opening of a c minor arpeggio. This theme comes back as the piece interweaves ideas and goes on a little journey. The middle section is somewhat more lyrical and is in C Major. The terrorist dynamics in this Rondo are also a special feature.

Sonata in A Major – Schubert

The piece opens with one of Schubert's most exquisite melodies, which he gleefully stretches to a length that is almost angelic. Shortly after, the second subject is introduced with equal charm and without any hesitancy. Schubert emphasises a rhythmic pattern he commonly uses—a long note followed by four little notes—even more so in the middle slow movement. This meditative and dreamy interlude is based on a single theme that Schubert skilfully developed into a structure with a perfect balance. The sonata form is once more used in the carefree conclusion. Commentator Konrad Wolff referred to this song as "a Viennese waltz danced in heaven" because of its lyrical beauty, joyous attitude, and a general sense of fulfilment.

Faschingsschwank aus Wien – Schumann

A sweeping Allegro in triple time makes up the first movement, starting with a waltz-like melody that weaves in and out of six different episodes. These episodes exhibit a wide range of changes, including lyrical sections, unusual rhythms, and even periods of intense military style. A magnificent crescendo with sweeping arpeggios and thunderous full chords marks the movement's conclusion and leaves an enduring impression.

Richard Brown Biography

Richard Brown developed a love of music when he was at preschool. His favorite toy was a keyboard and one of the teachers encouraged his mum to give him lessons.

Richard then started learning the piano from the age of five, when he first went to Cathedral Grammar School. His first teacher was Janey Seed, who has also taught many Cathedral Grammar students. In 2021, Richard started learning from Michael Endres, a prominent German pianist.

Richard has been a regular participant in both the Marlborough Music Festival and the Christchurch Music Festival. It was through participating in those competitions that Richard showed that he had some potential to develop into a very good pianist. He has been a regular medal winner in both of these competitions.

In 2020 and 2021, he entered the New Zealand Music Competition organized by Dr. Jian Liu, from University of Victoria, School of Music. Twice in a row, he won the 1st place and the title of the Most Promising Pianist for his age group. Richard obtained a music scholarship in Cathedral Grammar School, and was also a member of the Christchurch Cathedral boys choir. He applied for and was granted a music scholarship to attend high school at Christ's College.

Richard recently passed his ATCL music exam

Repertoire

31 minutes 10 seconds

Sonata in G major (K. 260) Scarlatti

Scarlatti's Sonata in G is a joyful and virtuosic work, which uses some effects from guitar playing. After a brilliant opening the piece - especially in the middle section - evokes the special effects of strung chords, which give it a Spanish flair and is typical for Scarlatti, who spent most of his life in Spain.

Piano Sonata in C minor Op. 10 No. 1 Beethoven

This is Beethoven's first c minor work (2 more should follow), and the first movement starts with a very characteristic upward figure, the so called "Mannheim Rocket". After this dramatic opening the piece quietens down into a more song style second theme, which again gets contrasted with sudden outbursts. The slow movement is typical for early Beethoven: very singing and expressive, a great counterpoint to the harsh world of the 1st movement, and in part it generates an improvising impression. The last movement is very laconic and again somewhat of a very assured mood, but overall very dramatic and grim. The end of the sonata simply fades away in a calming C major sequence.

Liebestraum Liszt

This is a very singing, highly emotional piece which climaxes in the middle in typical Liszt fashion by expanding the range and inserting 2 cadenzas. Interestingly the melody is first in the tenor register. When it returns after a climax it comes back very gentle and in the soprano register. The piece ends with some heartfelt expressive cadences.

Dumka Tchaikovsky

This piece is deeply tragic. From the sombre onset and a deeply melancholic tune the piece develops more and more into an agitated state and erupts into a frenzied dance that culminates in a huge cadenza. The sombre beginning returns though and the mood gets very quiet and soft, but the piece nevertheless ends with a forceful shock by a totally unexpected last fortissimo chord, underlining the tragic nature of the work.

Hannah Brand Biography

Hannah started learning the piano when she was five and has since achieved her LTCL diploma in piano with distinction. She has enjoyed participating in the Christchurch Competitions Society Piano Competitions and NZCT Chamber Music Contest in past years. Hannah works as a piano accompanist for students in Christchurch and has accompanied several community choirs. Currently, she is employed as a registered nurse in an orthopaedic ward in Christchurch Hospital. When not working or involved in music, she likes reading, handcrafts and sport. Hannah has really enjoyed putting together this programme and is excited to perform it today.

Repertoire

30 minutes 20 seconds

Sonata in A minor K 175, L 429 Domenico Scarlatti (1685-1757)

Scarlatti was an Italian composer, born in the same year as Bach and Handel. Scarlatti composed 555 keyboard sonatas of single movements which emulate a wide variety of moods and styles. Since only a small number of Scarlatti's compositions were actually published during his lifetime, it is difficult to determine the order of their composition and as such, several numbering systems are in use. Scarlatti was influenced by Portuguese and Spanish folk music and this influence is clearly evidenced in this sonata. The block chords in the lower part of the sonata are suggestive of the strumming of a guitar.

Impromptu Op. 90 No. 3 in G flat major Franz Schubert (1797-1828)

Schubert composed over 1,500 works despite his short career. The majority of his compositions were songs for solo voice and piano. Schubert's impromptus, composed in 1827, are a series of eight pieces for solo piano published in two sets of four impromptus. Schubert composed this impromptu in G flat major, however the publisher printed the piece in G major, believing the music to be too difficult to play in G flat and this remained the only key available for many years. This impromptu is a classic example of Schubert's outstanding lyrical abilities as well as his penchant for long melodic lines and is possibly the best known and most popular of all Schubert's Impromptus.

Sonata No. 2 Op. 36 in B flat minor Sergei Rachmaninoff (1873-1943)

Rachmaninoff was a virtuoso pianist and conductor and is widely considered one of the finest pianists of his day. The piano featured prominently in Rachmaninoff's compositions and he used his skills as a performer to explore the expressive and technical possibilities of the instrument. Of note is Rachmaninoff's use of unusually widely spaced chords for bell-like sounds which occur in many of his

compositions. Rachmaninoff composed this sonata in 1913, however revised it in 1931, making major cuts to all movements as he was not satisfied with his composition and felt that too much in the piece was superfluous.

The sonata opens with the descending chromatic-like theme which winds its way throughout all movements in various forms and variations. The sounds of tolling bells are evident throughout all movements of this sonata. They can be heard in the climax of the first movement where there is a repeated descending peal of bells. Scattered throughout the second movement are the sounds of bells chiming and in the third movement a tolling bell can be heard in the lower register of the piano.

Matthew Seinafo Biography

Matthew began learning piano from Marnie Barrell in 2017 when in Year 7 at Chisnallwood Intermediate. At the end of Year 12 in 2022 he sat ATCL piano, passing with Distinction.

As a member of Burnside High School's Special Music Program (SMP), Matthew has attended weekly piano workshops; previously with Michael Lawrence and now Tim Emerson. These classes provide an opportunity to perform and receive feedback from fellow class members as well as the tutor.

Matthew is a keen and passionate chamber musician and accompanist who takes every opportunity to play in various ensembles. He has competed in the NZCT Chamber Music contest every year since 2019, reaching the Regional finals for the last three years.

In 2017 Matthew also began learning violin, switching to viola in 2021. He plays viola at Burnside High School, in the Christchurch Youth Orchestra and this year played viola in the New Zealand Secondary School's Orchestra.

A passionate music lover, Matthew listens avidly and broadly to all forms of music within the western art music repertoire and particularly enjoys the music of Schubert, Brahms and Bach. Performers he admires greatly include pianists András Schiff and Lars Vogt, violinist Christian Tetzlaff and violist Tabea Zimmermann.

Repertoire

28 minutes

Toccata in E minor from Partita No.6 in E minor J.S. Bach

The Bach keyboard partitas, also known as the Clavier-Übung, refer to a collection of keyboard suites composed by Johann Sebastian Bach. The term "partita" was commonly used in Bach's time to describe a set of variations or dance movements. Bach's keyboard partitas are considered among his most important and technically demanding works for keyboard instruments. This toccata is the first of seven movements in Partita No. 6 published in 1731. Bach's Partita No.6 in E Minor (BWV 830) is the sixth and final partita in the collection. It showcases Bach's compositional brilliance and his virtuosity on the keyboard. This movement is a lively and improvisatory-like toccata, featuring rapid and brilliant passages.

Rondo in A minor K 511 W.A. Mozart

This rondo was composed in Vienna in 1789 soon after Mozart had returned from Prague where there had been successful performances of his newly written opera '*The Marriage of Figaro*' and his

Symphony No.38 K.504. The writing of the Rondo also coincides with the time Mozart had embarked on the tragic opera '*Don Giovanni*'. The Rondo is written in A minor, a key often associated with

introspection, melancholy, and emotional depth but also pensive. It follows a traditional rondo form, consisting of a recurring main theme that alternates with contrasting episodes. The work is heavily ornamented throughout requiring the pianist to pay particular attention to the trill chains.

Moonscape Edwin Roxburgh

Born in Liverpool in 1937, Roxburgh, an oboist, conductor and composer, wrote Moonscape in 1995. It was written as one of two pieces, the second being 'Hallowe'en. As the name suggests, Moonscape is an impressionistic piece in which Roxburgh has created an eerie, space-like soundscape through his use of harmony and texture.

Together with other works for piano it was included in a 2006 recording of his piano works called 'Reflets dans la glace: Sound Adventures for piano.

Klavierstücke No.1 in E flat minor Franz Schubert

The drei Klavierstücke which translates to "three piano pieces", are solo keyboard works composed in May 1828, just six months before Schubert's death. They were considered to be the third set of the four impromptus, but only three were written. The three pieces were first published in 1868, and were edited by Johannes Brahms. The piece originally had two trio sections, one in B major and the second an andantino in A flat Major. Schubert removed the second trio, however Brahms included it when editing the first published edition. Some pianists such as Claudio Arrau and Maria João Pres play the second trio. The set was neglected and not often performed in the concert halls or recorded, however they have slowly developed more of a following with performances and recordings by many of the worlds greatest pianists including Andras Schiff, Grigory Sokolov, Mitsuko Uchida and Alfred Brendel.

Roy Zhang Biography

I am a 17-year-old pianist who started learning the piano at the age of 4. I am a year 13 student at Burnside High School and a member of their Specialist Music Programme. I first started learning the piano with Neville Baird and am now learning with Michael Endres. I have received my ATCL and LTCL diplomas for piano.

I have taken part in many competitions, including the NZCT chamber contest where my chamber group made it to National Semi-finals in 2021, and currently, my two chamber groups have just played in the South Island Regional Finals for the contest. I also made it to the Semi-finals of the NZ Junior Piano Competition in 2020 and won multiple first prizes at the Christchurch Competitions for several years.

Apart from playing the piano, I'm also involved in the school orchestra where I play the violin.

Repertoire

31 minutes 40 seconds

Sonata in B minor, Hob XVI:32 (first movement) Haydn

The 1770s marked a period known as Sturm und Drang (storm and stress) in German culture, characterized by heightened emotions and a fascination with strange feelings reflected in the music. Haydn's Sonata in B minor, composed during this time, employs the minor mode to convey these intense emotions. This transitional era, bridging the harpsichord and fortepiano, is evident in the contrasting themes of the movement. The first theme is austere and somewhat mysterious, adorned with precise, Baroque-style mordents on the opening melodic notes. The second theme, which is in constant semiquaver motion, recalls the agile nature of the harpsichord.

Piano Sonata No. 2 in B flat minor, Op. 35 (movements 1, 2, and 3) Chopin

Chopin's second piano sonata was finished in 1839 at Nohant, the French countryside residence of his lover, the renowned female writer George Sand. However, the famous funeral march, on which the sonata is based, had been composed a year or two earlier. While this sonata quickly gained popularity among the general public, its critical reception initially held more uncertainty. Critics, including Robert Schumann, contended that the work was structurally inferior and claimed that Chopin "could not quite handle sonata form", a critique that did not withstand time. The third movement, known as the 'Marche funèbre,' has been arranged in countless versions and has been performed at funerals worldwide, including Chopin's own. It has become a quintessential representation of death, leaving a lasting impression on listeners.

Feux d'artifice Debussy

The last of Debussy's 24 preludes, titled "Feux d'artifice" or "Fireworks," portrays a magnificent fireworks exhibition illuminating the Paris sky. Through musical tones, it captures the energetic streaks of rockets and the vibrant explosions of colours. The prelude begins with sweeping runs, outlining two major thirds separated by a semitone, possibly symbolizing the anticipation of the audience. In the upper register of the piano, isolated notes sparkle like tiny points of light. As the piece progresses, the texture becomes denser and more complex, representing the complexity of the display, with shifting harmonies, melodic patterns, and dynamic changes evoking the patterns of colourful lights. As the prelude nears its conclusion, the visual display gradually fades away. Against a tremolo in the bass, a brief quote of "La Marseillaise" is heard, before the last flashes of colour.

Past Winners

Year	Winners	Adjudicator
1980	Dinah Anderson, Lynley Exton	Jean Anderson
1981	Richard Chandler	Georgina Zellan-Smith
1982	Lea Henderson	Janetta Mc Stay
1983	Chris Archer	Bryan Sayer
1984	Adrienne Vogan	Judith Clark
1985	Danielle Wood	Tamas Vesmas
1986	Timothy Emerson	Bruce Greenfield
1987	Sarah Watkins	Terence Dennis
1988	Carol Dodge	Jeffery Grice
1989	No competition	
1990	Paul Thistoll	Ruth Harte
1991	Tom Griffiths	Rae de Lisle
1992	Yiyi Ku	Judith Clark
1993	Naomo Gee	Vivienne Mc Lean
1994	Mariko Yamagashi	Bryan Sayer
1995	Thomas Mc Grath	Adrienne van Drimmelen
1996	Anna Shadbolt	Terence Dennis
1997	Carolyn Wu	Ruth Harte
1998	Nicola Thompson	Thomas Hecht
1999	Jae-Wan Yi	Vanessa Latache
2000	Charn Tiebtienrat	Mary Gillmartin
2001	Cheng-Lung Chuang	Antionietta Notariello
2002	Paul Lee	Anthony Crossland
2003	Sabin Chung	Richard Mapp
2004	Angela Mi-Young Lim	John Green
2005	Reuben Bijl	Richard Story
2006	Tony Lin	Michael Johnson

Past Winners ... continued

2007	Keiko Hashimoto	Stephen Ellis
2008	Phillip Sung	Martin Richards
2009	Gordon Lu	Barry Clark
2010	Anna Makysmova	Virginia Black
2012	Stephen Watson	Stephen Ellis
2013	Chan Woo Park	Eleanor Smith
2014	Amy Ga Hee Lee / Siyu Sun	Julia Wynn
2016	Lixin Zhang	Keith Rusling
2017	Benedict Lim	John Snook
2018	Samuel Woosol Jeon	Anthony Ovenell
2019	Dennis Yan	Christopher Tilbury
2020	Oscar Chin	John van Buskirk
2021	No competition	
2022	Philip Brand	Rachel Fuller

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