

# Katherine Mansfield and France

International conference organised by the Université Sorbonne Nouvelle - Paris 3

(EA 4398 PRISMES) in conjunction with the Katherine Mansfield Society



Paris, Marché aux Fleurs, Avril 2014 - Photo Anne Guylene

## 19 - 21 Juin 2014

Institut du monde anglophone  
5 rue de l'École de Médecine - 75006 Paris



 **ile de France**



As part of the 'Katherine Mansfield in France' conference, the New Zealand Embassy in Paris, the Université Sorbonne Nouvelle and the Katherine Mansfield Society invite you to an exceptional musical event at the Embassy of New Zealand on June 19th at 7.30 pm,

### 'A Musical Dialogue'

– from London to New Zealand, via Paris, from Trowell to Nigel Keay via Debussy.

## Programme

**Arnold Trowell** (1887 - 1966)

*Sérénade and Mazurka* (op. 20, nos. 3 and 2)

*Rêverie du Soir* (op. 12, no. 1)

**Hugo Anson** (1894 - 1958)

*Rawhiti: a Song of the Sun* (publ. 1925)

**Nigel Keay**

*Prelude* (world premiere)

**Claude Debussy** (1862 - 1918)

*Sonate: Prélude, Sérénade, Finale* (1915)

**Arnold Trowell**

*Sonata no. 2: Allegro con spirito, Andante quasi Adagio, Allegro* (op. 30)

Duo partners Kathryn Mosley and Joseph Spooner – a pianist from New Zealand and a cellist from Great Britain with a Parisian instrument – explore a repertoire that links London and Paris to Aotearoa. Mansfield believed at one stage that she would become a professional cellist, and in London attended the Queen's College, a school at which Joseph has himself taught cello. Her love for the great New Zealand cellist Arnold Trowell, then resident in London and hailed as a great virtuoso in Britain and on the Continent, seems to have been unreciprocated. Yet among the many pedagogical works that Trowell composed, and which are still employed today, is a set of charming miniatures dedicated to his 'dear friend' Katherine Beauchamp. The concert opens with two of these, a *Sérénade* and a *Mazurka*, together Trowell's *Rêverie du Soir*, which we know from Mansfield's letters was a work close to her heart. There follows the first modern performance of Anson's modernistic *Rawhiti: a Song of the Sun*. Anson was a New Zealander who settled in London, and his *Rawhiti* is among the earliest musical works with a title in Maori. Its performance today recalls an event early in the lives of Trowell and his twin brother, when they were taken by Maoris and worshipped as children of the Sun for their golden hair. Nigel Keay's *Prelude* will be the world premiere of a work by another New Zealand composer resident abroad, this time in Paris. Debussy's *Sonate* will throw a different light on both the prelude and the serenade (his from Pierrot to his love). The European premiere of Trowell's *Sonata* no. 2, a substantial work in full-blooded Romantic vein, will bring the performer's dialogue to a close.

## About the musicians:

Pianist **Kathryn Mosley** was born in New Zealand and has now made London her home. She has worked as a soloist, appearing with orchestras in both countries, and is in demand as a recitalist and duo partner, performing at venues in the United Kingdom, Norway, Finland, New Zealand, Poland, Russia and the USA. Her work has covered a wide range of repertoire, from early songs to newly commissioned works for cello and piano, and she has broadcast on a number of occasions on Radio New Zealand. Kathryn's recording of the Cello Sonata by Walter Macfarren on Dutton Epoch attracted warm critical attention, with her playing being singled out for its vivacity (*Gramophone*), vigour and conviction (*International Record Review*), and great sensitivity and skill (*My Reviewer*).

It was the award of a scholarship from the Associated Board of the Royal Schools of Music that brought Kathryn to the United Kingdom, to study for a master's degree at the Royal Academy of Music in London, after undergraduate study at the University of Auckland. In addition to her work as a performer, Kathryn fulfils a number of teaching commitments and works as an examiner for the Associated Board. She is currently completing a doctorate on the cadenzas to Beethoven's piano concertos.

**Joseph Spooner** came to the cello indirectly, via a degree in Classics at Cambridge, and a doctorate in Greek papyrology at London and Florence universities. Following postgraduate study at the Royal Academy of Music, he embraced traditional repertoire and developed a taste for contemporary and non-standard works. Since then, he has pursued a diverse career, principally as a soloist and chamber musician, in the United Kingdom and abroad. As a soloist, there have been performances of familiar and less familiar concertos, broadcasts from his recordings on BBC Radio 3 and Radio New Zealand, and recital series featuring the complete works for the cello by Bach, Beethoven and Bloch. As a chamber musician, his work has included performances at major festivals (among them Huddersfield), broadcasts (BBC Radio 3, Channel 4), several premieres, and recordings of works by Errollyn Wallen and Roger Smalley.

Joseph's deep delving into the cello repertoire has led to the rediscovery of unjustly neglected works. Audiences have greatly appreciated hearing this music, and critics have offered high praise for Joseph's recordings and the initiative they entail. 'Other cellists, please copy!' (*International Record Review*); 'all the expressive power needed' (*Gramophone*); 'superb ... arresting in his commitment, his technical facility and in the rich tone he produces from his cello ... could not be better' (*International Record Review*). Joseph was elected an Associate of the Royal Academy of Music in 2012, and is proud to be the dedicatee of Alwynne Pritchard's *Danaides*, Errollyn Wallen's *Spirit Symphony: Speed Dating for Two Orchestras*, and Martin Read's *Troper Fragment*. His instrument was made by Nicholas Vuillaume in c.1865.

<http://www.josephspooner.net/>

## Nigel Key

Originally from New Zealand, Nigel Key today lives and works in Paris as a composer and violist. Throughout his musical career he has always been an active participant in presenting his own music either as a violist or on occasions as conductor. While in New Zealand, Nigel held the composer-



in-residence position, the 'Mozart Fellowship', at the University of Otago in 1986 and 1987. He has been a Composer-in-Residence with the Nelson School of Music (1988 and 1989), and with Auckland's fulltime professional orchestra, the Auckland Philharmonia Orchestra (1995). Nigel moved to France in 1998 and now lives in Paris where he continues to work as a freelance composer/violist. In 2002 he was commissioned by Radio France to compose a work for the programme 'Alla Breve'. The resulting work, *Tango Suite* was broadcast on its France Musiques and France Culture stations. Between 2003 & 2005 he gave multiple performances of his *String Quartet No.2* in Europe with his own group, *Quatuor Aphanès*. In 2004 and 2005 Nigel also played in a flute, viola and harp trio, writing for this group while also presenting other repertoire for this combination.

Nigel's *Serenade for Strings* for string orchestra has been performed by several Parisian formations. Then in December 2006 the String Orchestra of APIEM, 'Orchestre 2021', presented it at the Fondation des États Unis in Paris. Between 2006 and 2009 Orchestre 2021 performed several of Nigel's other works in Paris; *Diffractions*, *Diversions* and *Tango Suite for String Quartet*... In 2013 he was admitted to the catalogue of the Documentation Centre for Contemporary Music (CDMC) located at the Cité de la musique in Paris. In October 2013 he was a featured guest on Bruno Letort's new-music programme 'Tapage Nocturne' broadcast on Radio France Musique.

<http://www.nigelkeay.com>

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