

Three Aspects of Spring (1995 rev. 2003)
October Idyll
Bushwalk
Synergy

Christopher Marshall

"I remember the first occasion I heard the Verdehr Trio. It was in 1994 while I was living in Dunedin in the far south of New Zealand—a recording of Bartok's *Contrasts*. I had never heard that piece or, indeed, any piece for violin, clarinet, and piano. It made such an impression I immediately looked up the contact details of this trio and wrote to them. As you can imagine I was honored and delighted when they commissioned this piece. *Three Aspects of Spring* was composed in Dunedin, New Zealand in 1995 and substantially revised in January, 2003.

Three Aspects of Spring consists of three movements in contrasting but complementary styles. The first, *October Idyll*, is the simplest and most romantic. A song-like, two-bar phrase is continually repeated over changing textures and harmonies. The second movement, *Bushwalk*, a pointillistic canon, uses fragments taken from the songs of three New Zealand birds, the tui, the kereru (or giant wood pigeon) and the korimako (or bellbird). You will hear the same material played four times: by the piano (left hand), the clarinet, the piano (right hand), and finally the violin. The final movement, *Synergy*, is built on a jaunty 7/8 ostinato derived from a Solomon Island panpipe tune which works with and against two more conventional tunes in 6/8 and 3/4 respectively.

Three Aspects of Spring is dedicated to the Verdehr Trio whose performances inspired me to write for this combination of instruments. They gave its world premiere at Casa Thomas Jefferson in Brasilia on September 20, 2002 and the United States premiere at The Phillips Collection in Washington, D.C. on February 22, 2003. They have since taken it on tour with them throughout the world."

—Christopher Marshall

The world premiere of *Three Aspects of Spring* was on September 20, 2002 at the Encontro Brasileiro de Clarinetistas, Casa Thomas Jefferson, University of Brasilia, Brasilia, Brazil.

Christopher Marshall (born 1956, Paris, France), is a freelance composer and teacher of composition. He was born to New Zealander parents and received his early music education in Wellington, New Zealand and New South Wales, Australia. He lived three years in Western Samoa as well. Since 2006, he has resided in Orlando, Florida.

Largely self-taught as a composer, Marshall holds a Master of Music degree with Honors, a Fellowship in Composition, and a Teaching Licentiate in Piano from Trinity College London. He has been Composer-in-Residence at the University of Central Florida since 2006 and Adjunct Professor of Composition since 2009. Prior to his Orlando residency, Marshall was Fulbright Composer-in-Residence at the Eastman School in Rochester, New York, and before that, a Mozart Fellow at the University of Otago in Dunedin.

Marshall's compositions mold diverse influences, including Maori and Pacific Island music, into a distinctive personal style. His music is accessible, idiomatically written and often exhilarating in its rhythmic ingenuity. It also places great emphasis on expressive memorable melody. His orchestral, wind ensemble, chamber music, and choral music has been widely performed and broadcast, particularly in the United States and Europe in such venues as Carnegie Hall, the Kennedy Center, and the Barbican in London.

Marshall's music is published in the United States by Alliance Music, Schirmer, and C. Alan Publications; in Britain by Maecenas. It has been recorded on several American and European labels.

Additional information is available at www.vaiaata.com.