



At the World's Edge Festival 2021

A new stage for classical music

Central Lakes, Friday 15th - Sunday 17th October 2021



Mata-Au

15 October, 7.30pm

Rippon Winery, Wānaka

Confluence

16 October, 7.30pm

Cloudy Bay Shed, Cromwell

Emerging Artist Showcase

17 October, 3pm

Queenstown Memorial Centre

Kawarau

17 October, 5pm

Queenstown Memorial Centre

Welcome

It is a very special joy to be sharing our first At the World's Edge Festival with you!

Our journey to this point started in 2018. We suspected that we shared a similar desire and vision to start a chamber music festival in Central Otago and so we found a free window in our busy schedules to explore the idea further. We met in Queenstown and over 36 hours drove many miles around the area visiting locations (including the Rippon Winery) and shared so many ideas that we only stopped talking to grab a few hours sleep! Since that meeting, we have been speaking nearly every week from different parts of the world, building towards launching our festival together.

Our inaugural AWE Festival Programme takes the geographic triangle formed by the waterways that connect the communities of our three concert venues; Wānaka, Cromwell and Queenstown as a starting point. Inspired by this, our programme features the fascinating triangle of relationships and mutual admiration between Robert Schumann, Johannes Brahms and Felix Mendelssohn. At the centre of this triangle was Clara Wieck (Schumann), an almost gravitational force it seems around whom this triangle rotated and was inspired by.

We're also delighted to be welcoming Salina Fisher to the Central Lakes to be our first composer in residence. Her works will be featured in every concert, including some of her own influences and musical family, and her new string trio 'Mata-Au' commissioned by AWE, will be given its world premiere in Wānaka.

Thank you for joining us on what we hope is the first of many Spring journeys together through Central Otago's beautiful Central Lakes.

Benjamin & Justice



Mata-Au – Rippon Hall, Wānaka
15 October, 7.30pm

Programme

Felix Mendelssohn String Quartet in a minor, op.13

Adagio - Allegro vivace

Benjamin Baker and Justine Cormack – violin

Gillian Ansell – viola

Andrew Joyce – cello

Salina Fisher Yabo

Ben Baker – violin

Alexander McFarlane – viola

Salina Fisher Mata-Au – AWE Festival Commission and World Premiere

Justine Cormack – violin

Gillian Ansell – viola

Alexandra Partridge – cello

Robert Schumann Quartet no.3 in A major, op.41 no.3

Andante espressivo - Allegro molto moderato

Benjamin Baker and Marike Kruup – violin

Alexander McFarlane – viola

Andrew Joyce – cello

— Interval —

Felix Mendelssohn String Quintet in B-flat major, op.87

Allegro vivace

Allegretto scherzando

Adagio e lento

Allegro molto vivace

Benjamin Baker and Justine Cormack – violin

Gillian Ansell and Alexander McFarlane – viola

Alexandra Partridge – cello

Mata-Au - Wānaka

The mighty Mata-Au (Clutha River) with its new energy and turbulence as it flows out of Lake Wānaka, provides the inspiration for this first festival programme.

Featuring two works of Felix Mendelssohn alongside one of Robert Schumann, this programme introduces ‘the triangle’ of mutual admiration and inspiration they shared with Johannes Brahms. Famously, this triangle was inspired by and perhaps orbited around Clara Schumann née Wieck. These complex, committed, inspiring and tumultuous relationships tie together the three programmes of the festival.

Mendelssohn’s op.13 String Quartet was written in 1827 just before embarking on his first tour of England and Scotland. The whole work is inspired by a three note motif, which appears twice in the closing bars of the short opening adagio. The motif comes from a poem and song which Mendelssohn wrote himself titled “Frage” - Question (though at the time he gave credit for the poem to a fictitious character “Voss”). There won’t be too many answers this evening though, as we will be following this motif and poem down the Mata-Au and meeting them again tomorrow at its confluence with the Kawarau River.

Following our AWE Composer in Residence Salina Fisher’s playful and effervescent **Yabo**, is the world premiere of **Mata-Au**, an AWE Festival commission. In Salina’s own words about the piece:

Mata-Au, the Māori name of the Clutha River, means ‘surface current’. In Japanese, the homophonous phrase ‘また逢う’ (mata-au) means ‘to meet again’. The water dances and swirls as it connects places and people. It flows and gushes with forward momentum and anticipation. In writing this piece I was also inspired by ‘spring’, both as the season of its premiere, and as a bubbling source of water.

To close the first half we delve further into ‘the triangle’ with the first movement of **Robert Schumann’s String Quartet No.3 in A major**. The quartet opens with the first of many appearances of Schumann’s ‘Clara Motif’ and with it being the first utterance in the piece it is hard to miss. You may spot a number of different iterations of this falling fifth throughout the weekend.

Tonight’s programme concludes with **Mendelssohn’s vivacious String Quintet in B-flat major**, written in the last years of his life in 1845 and at a time where he was seeing a lot of Robert and Clara Schumann at the Leipzig Conservatory (as it was called then) which Mendelssohn had founded a few years earlier. The work remained unpublished during Mendelssohn’s lifetime as he felt it was somehow unfinished, but we’ll let you make up your own minds about that. Let us know what you think.



If you have thoughts or questions about the programme, we would like to hear from you: benjamin@worldsedgefestival.com



**Confluence – Cloudy Bay Shed
Cromwell, 16 October, 7.30pm**

Programme

Robert Schumann String Quartet in A minor, op.41 No.1

Introduzione: Andante espressivo – Allegro

Scherzo: Presto – Intermezzo

Adagio

Presto

Benjamin Baker and Marike Kruup – violin

Alexander McFarlane – viola

Andrew Joyce – cello

— Interval —

Felix Mendelssohn Capriccio from String quartet, op.81 No.3

Capriccio: Andante con moto – Allegro fugato, assai vivace

Benjamin Baker and Justine Cormack – violin

Gillian Ansell – viola

Alexandra Partridge – cello

Salina Fisher Reflect

Alexander McFarlane – viola

Reena Esmail Darshan ('seeing')

Benjamin Baker – violin

Felix Mendelssohn String Quartet in A minor, op.13

Adagio non lento

Intermezzo: Allegretto con moto – Allegro di molto

Presto – Adagio non lento

Benjamin Baker and Justine Cormack – violin

Gillian Ansell – viola

Andrew Joyce – cello

Confluence - Cromwell

At the Confluence of the Mata-Au and Kawarau rivers our programme opens with **Schumann's 1st String Quartet in a minor**. It was written in 1842 which has become known as Schumann's 'year of chamber music'. However, the year got off to a bumpy start as he felt snubbed and disrespected while travelling with Clara on her tour of northern Germany and Denmark, and so returned home early before her.

Schumann regarded the string quartet genre very highly, often describing it as a 'noble' genre and one of the most revealing tests of compositional craftsmanship. Having considered writing a string quartet for many years, his three string quartets were completed altogether in a flurry of creativity in June & July 1853. All three quartets were first performed for Clara's birthday in September 1842.

This first string quartet out of three is defined by its fluid lines of counterpoint, propelled by an underlying turbulence. The uniquely twisting lines of the beautiful slow movement make for a uniquely beautiful love song.

In 1843 Mendelssohn wrote his **Capriccio for String Quartet** while he was enjoying being back in Leipzig with his close friends, Clara and Robert Schumann. The long lines of the opening and contrastingly dramatic fugue are reminiscent of the spiritual exploration of counterpoint and turbulence in Schumann's A minor string quartet.

Reflect for solo viola is a contemplative work by our composer in residence, Salina Fisher, which meditates on the many emotions she couldn't put words to while experiencing the destruction of her hometown, Christchurch, after the 2011 earthquake. Immediately following this is **Darshan** by **Reena Esmail**. Creativity rarely exists in a vacuum and this piece was selected by Salina as a work that has inspired her. **Darshan** is a beautiful work for solo violin which explores spirituality, grief and the search for the divine through a Hindustani sound world.

To finish, we re-encounter **Mendelssohn's op.13 String Quartet** which we began at the origins of the Mata-Au last night. The question posed throughout this work "Ist es wahr?" - is it true?, is directed at a girl he admired, though we don't know if he ever declared his intentions towards her, despite writing this piece and poem for her.

Is it true? Is it true?

That you always wait for me

In the arbour by the vine-covered wall?

And that you ask the moonlight and the little stars about me?

Is it true? Tell me!

What I feel can only be understood

By her who feels with me

And who remains faithful to me forever,

Faithful to me for ever and ever.

Having now reconnected with this quartet, we are left in Mendelssohn's hands to finish this journey down the Mata-Au with the ravishing opening chorale that Mendelssohn restates to conclude this incredibly powerful work.

If you have thoughts or questions about the programme, we would like to hear from you: benjamin@worldsedgefestival.com



**AWE Emerging Artist Showcase
Queenstown Memorial Centre,
17 October 3pm**

AWE Emerging Artist Programme 15 October – 22 October

Two aspiring string quartets have been invited to join our inaugural AWE Festival Emerging Artist Programme.

The quartets will receive bespoke mentoring and coaching from AWE Festival artists throughout the Emerging Artist Programme. Following the festival weekend, they will also work closely with the AWE Education Leader and Festival Artists to prepare for multiple community performances within the Central Lakes region, performing to over 2,000 students over the course of three days.

Programme

Beethoven String Quartet op.18 No.4 - I. Allegro, ma non tanto

performed by Viereinigkeit

Zosia Herlihy-O'Brien - violin

Weihong Yi - violin

Jessie Anderson - viola

Vincent Chen - cello

**Gillian Whitehead *Weaving Time and Distance*. World Premiere -
commissioned by the Auckland Philharmonia Orchestra**

performed by Viereinigkeit

Josef Suk Piano Quintet, op. 8 - *Adagio religioso*

performed by Ravelation with Festival Artist Sarah Watkins – piano

Peter Gjelsten – violin

Enshean Lin - violin

Shanita Sungsuwan - viola

Jack Moyer – cello

Robert Schumann Piano Quintet, op.44 - *Allegro brillante*

performed by Ravelation with Festival Artist Sarah Watkins - piano

Enshean Lin - violin

Shanita Sungsuwan - violin

Peter Gjelsten – viola

Jack Moyer – cello

Viereinigkeit

Viereinigkeit was formed in 2019 when the members were all studying at the University of Auckland School of Music.

Pronounced “fear-ein-ig-kite”, Viereinigkeit translates from the German as ‘four-in-one-ness’; a sense of unity within four friends. Along with Goethe’s 1829 description of the string quartet as “a conversation among four intelligent people” (which rather appealed), it was this camaraderie which inspired the string quartet’s formation.

In 2019, Viereinigkeit were awarded the Carl and Alberta Rosenfeldt Prize in Chamber Music: the University of Auckland prize for the most outstanding group in Chamber Music assessments. More recently, Viereinigkeit were awarded the Runner-Up prize in the Auckland Chamber Music Society Prize Concert in November 2020. Upcoming highlights include a series of eagerly anticipated engagements through the Auckland Philharmonia Orchestra’s Young Achievers concert series, in a variety of formal and community settings.

Viereinigkeit have been awarded the 2021 Royal Overseas League Pettman Scholarship and appear in the AWE Festival with the support of the Royal Overseas League.

Ravelation

Ravelation formed their string quartet in 2020 when the members were all at high school, entering the NZCT Chamber Music Contest that same year. They went on to win the competition’s platinum award and were subsequently offered performance opportunities in 2021 with the NZSO and Chamber Music New Zealand.

Its members, all of whom have excelled in national competitions and held principal positions in the New Zealand Secondary Schools Orchestra and NZSO National Youth Orchestra, are currently studying at the New Zealand School of Music, The University of Auckland, Chilton St James School, and Onslow College.

All of us who live here and many of those who visit feel a strong sense of connection and belonging—Wānaka is more than just a beautiful place.

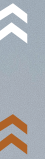
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**Kawarau – Queenstown Memorial
Centre, 17 October, 5pm**

Programme

Robert Schumann Märchenerzählungen, op.132 - *Lebhaft, nicht zu schnell*

Justine Cormack – violin

Alexander McFarlane – viola

Sarah Watkins – piano

Salina Fisher *Kintsugi*

Justine Cormack – violin

Alexandra Partridge – viola

Sarah Watkins – piano

Clara Wieck Three Romances for violin and piano, op. 22

Andante molto

Allegretto

Leidenschaftlich schnell

Benjamin Baker and Marike Kruup – violin

Sarah Watkins – piano

- Interspersed with solo piano works -

Felix Mendelssohn Lieder Ohne Worte for solo piano, op. 62 No.1

Andante espressivo

Johannes Brahms Intermezzo for solo piano in E-flat op.117

Sarah Watkins – piano

Salina Fisher *Mono no aware*

Andrew Joyce – cello

Sarah Watkins – piano

Robert Schumann Märchenerzählungen, op.132 - *Lebhaft, sehr markirt*

Justine Cormack – violin

Alexander McFarlane – viola

Sarah Watkins – piano

— Interval —

Brahms String Sextet in B-flat Major op.18

Allegro ma non troppo

Andante, ma moderato

Scherzo: Allegro molto, Trio: Animato

Rondo: Poco Allegretto e grazioso

Benjamin Baker and Justine Cormack – violin
Alexander McFarlane and Gillian Ansell – viola
Andrew Joyce and Alexandra Partridge – cello

Kawarau – Queenstown

The final step of our journey around the Central Lakes takes us to the source of the Kawarau River, Lake Wakatipu and to the foot of the Kawarau mountain range, also known as the Remarkables.

This programme introduces the music of Brahms and Clara, and explores the bonds formed between them as they supported each other through the tragedy of Schumann's decline.

The first half of the programme will be an arc starting and closing with movements of **Schumann's Märchenerzählungen** (fairy tale narrations), one of his last works, written in 1853 before being hospitalised in 1854.

Salina Fisher's piano trio **Kintsugi** is inspired by the ancient Japanese art of repairing broken pottery with gold. In Salina's own words:

"I am personally drawn to kintsugi as a metaphor for embracing 'brokenness' and imperfection as a source of strength. This piece for piano trio is my expression and exploration of kintsugi, and involves musical fragmentation, fragility, mending, and finding beauty in the 'cracks.'"

To take us over the apex of our programme arc will be **Clara Wieck's Three Romances** for violin and piano interspersed with **Brahms' Intermezzo in E-flat op.117** and **Mendelssohn's Lieder Ohne Worte op.62 No.1** both for solo piano.

Clara Wieck wrote her **Three Romances** in 1853, the year the Schumanns met a young Brahms for the first time. The romances are dedicated to the violinist Joseph Joachim, a close personal friend of the Schumanns and the connecting point that enabled them to meet Brahms. **Mendelssohn's Lieder Ohne Worte** for solo piano was dedicated to Clara and opens with a homage to Schumann's 'Clara Motif'. Before the final romance we have **Brahms' Intermezzo** which was written in 1892 and became a source of joy for Clara and Brahms to play together in their later years. Almost certainly the secret dedicatee of these Intermezzi, Clara noted in her diary: *"In these pieces I at last feel musical life stir once again in my soul."*

Salina Fisher's Mono no aware for cello and piano is inspired by the Japanese concept that is often associated with the ephemeral beauty of cherry blossoms, and refers to the transience of existence, and the sometimes melancholic appreciation that accompanies this.

Brahms' String Sextet in B-flat major will close the festival on a rich and optimistic note. Written in 1860, just a few years after Schumann's passing in 1856. In 1854 Brahms had moved to Dusseldorf after Schumann's hospitalisation to be close by, act as a go-between when Clara wasn't allowed to visit the hospital, support the Schumann household, and sometimes deal with business matters on Clara's behalf. His relationship to Clara deepened during this time and their intensely emotional but platonic relationship endured until her death in 1896.

If you have thoughts or questions about the programme, we would like to hear from you: benjamin@worldsedgefestival.com

AWE Festival Artists



Benjamin Baker (UK/NZ) – AWE Artistic Director, violin

*The AWE Artistic Director
position is supported
generously by Paul Sekhri.*

Described by the New York Times as bringing ‘virtuosity, refinement, and youthful exuberance’ to his Merkin Concert Hall debut, Benjamin has established a strong international presence as a sought-after soloist and chamber musician.

In addition to winning first prize at the 2016 Young Concert Artists International Auditions in New York, Benjamin also won third prize at the Michael Hill Competition in New Zealand, was a prize winner at the YCAT International Auditions in 2013, and now makes regular appearances at Wigmore Hall and on BBC Radio 3.

Recent highlights from his successful career also include his debut with the Scottish Chamber Orchestra at the East Neuk Festival and the Christchurch Symphony Orchestra in New Zealand, as well as performing solo recordings with the BBC Concert and Royal Philharmonic Orchestras and recording for Delphian Records with pianist Daniel Lehardt. In addition to his local performances, Benjamin also performed in the Al Bustan Festival in Lebanon, the Sanguine Estate Music Festival in Australia, and toured the USA, Colombia, China, and Argentina.

Now, Benjamin is proud to launch At the World’s Edge Festival in 2021, as well as making several solo appearances with the Auckland Philharmonia, Fort Worth Symphony, and London Philharmonic Orchestras.

Benjamin plays a 1694 Giovanni Grancino violin, on generous loan from a private individual.



**Justine Cormack
(NZ) - AWE Festival
Director, violin**

A staunch advocate for the enormous creativity that exists within the arts community of New Zealand, Justine actively supports and promotes the wealth of creativity bred both internationally, and right here in New Zealand.

A highly sought-after freelance violinist, Justine collaborates broadly as a soloist, chamber musician, guest-concertmaster and orchestral violinist. Through her creative performance coaching business, ListenFeelPlay, Justine supports musicians worldwide, encouraging them to maximise their performance success and optimise their musical enjoyment through insightful mind and body awareness.

From 2002 to mid-2017, as a founding member and violinist of NZTrio, Justine was instrumental in commissioning and performing close to 40 works from NZ composers, proudly showcasing these compositions within the trio's diverse programmes on the national and global stage. This commitment and passion for promoting New Zealand music saw the trio honoured for outstanding services to New Zealand music with a KBB Music/CANZ citation in 2012, and the Lilburn Trust Citation in 2017.

Justine plays a 1868 J.B.Vuillaume violin.



**Marike Kruup
(UK/Estonia)
- violin**

Marike Kruup is an Estonian violinist currently based in London. A highly-regarded musician with interests and experience in several directions, Marike is an enthusiastic chamber musician and educator. She is a member of the Alkyona String Quartet who are Tunell Trust and Making Music Artists this season, with performances in the United Kingdom and abroad.

From a family of three generations of teachers, Marike is a keen pedagogue herself, and is closely involved with education projects in the UK and in NZ through her work as AWE Education Leader. Marike is also plays regularly with different orchestras including London Philharmonic Orchestra, City of Birmingham Symphony Orchestra and Royal Scottish National Orchestra, and as a founding member of the Estonian Festival Orchestra with Paavo Järvi, Marike has also appeared as a soloist with the Estonian National Symphony Orchestra and Tallinn Chamber Orchestra.

Marike's latest achievements include First Prize in both the International "Gianluca Campochiaro" Violin Competition in Italy, and the International Renaissance Violin Competition in Armenia.



**Gillian Ansell (NZ)
- viola**

Born in Auckland, Gillian Ansell began violin and piano lessons at an early age. At 16 she made her violin concerto debut with the Auckland Symphonia (now the Auckland Philharmonia).

An Associated Board Scholarship to study violin, viola and piano took Gillian to the Royal College of Music in London, after which she took up a German Academic Exchange (DAAD) scholarship for further study in Germany at the Musikhochschule Cologne with Igor Ozim and the Amadeus Quartet.

Following three years of professional work in London, Gillian returned to New Zealand in 1987 to become a founding member of the New Zealand String Quartet. She was second violinist for two years before becoming the violist of the group, a position she still holds. In 2001 Gillian became co-Artistic Director of the Adam New Zealand Festival of Chamber Music in Nelson and in 2008 she was made a Member of the New Zealand Order of Merit for her services to music. She was a jury member for the 2019 Banff International String Quartet Competition.

Gillian plays a Nicolo Amati viola made in Cremona in 1619, generously loaned by the Adam Foundation.



**Alex McFarlane
(NZ) - viola**

A successful musician across the board, Alexander's competition successes include winning the 2018 Lorna Viol Memorial Prize and ROSL Trophy for the most Outstanding Musician from Overseas at the ROSL Annual Music Competition. In 2017, he also won both First Prize and the Bach Prize at the Gisborne International Music Competition, and reached the final of the 2015 International Brahms Competition.

He has performed recitals in revered venues including St-Martin-in-the-Fields and Milton Court Concert Hall, and has participated in chamber music festivals including the "Mendelssohn on Mull" Festival, the Cowbridge and Highgate International Chamber Music Festivals, and "Musique à Marsac" in France.

Earlier this year, Alex was appointed Associate Principal Viola of the New Zealand Symphony Orchestra, having previously performed with the Scottish Chamber Orchestra, the Royal Liverpool Philharmonic Orchestra, the London Symphony Orchestra, the Royal Philharmonic Orchestra, the Netherlands Philharmonic Orchestra, and the Australian Chamber Orchestra.



**Andrew Joyce
(NZ/UK) - cello**

Andrew Joyce has a long background in classical music, starting at just 11 years old, and plays the cello in a way not many others can.

Before joining the New Zealand Symphony Orchestra as their Principal Cellist in September 2010, Andrew spent five years freelancing in London, where he worked regularly with the London Symphony & London Philharmonic Orchestras. Andrew toured and performed in some of the world's greatest concert halls, as well as playing as Guest Principal with Northern Sinfonia, Bournemouth Symphony Orchestra, and the Royal Philharmonic Orchestra.

A dedicated chamber musician, Andrew co-founded the Puertas Quartet, who have performed in both the UK and New Zealand to great critical acclaim. He performs regularly in a trio with pianist Diedre Irons and NZSO Concertmaster, Vesa-Matti Leppanen, and has also recorded two CD's for Atoll Records.

Andrew plays a beautiful old English cello by Thomas Dodd, c.1800, kindly loaned to him by Old and New Strings Ltd.



**Alexandra
Partridge (NZ)
- cello**

Born in Wellington, Alexandra studied in both New Zealand and Australia before being appointed to the Hyogo Performing Arts Orchestra in Japan. Upon her return to Australia in 2018, Alexandra has had a thriving freelancing career, touring with the Australian Chamber Orchestra as well as holding contracts with Orchestra Victoria, Australian Opera Ballet Orchestra, and Melbourne Symphony Orchestra. In 2020, she won a four-month contract with the New Zealand Symphony Orchestra as Assistant Principal Cello.

Alexandra has toured New Zealand several times, including with Chamber Music New Zealand as part of Wilma Smith's concert series 'Wilma and Friends'.

She played in the 2019 Mackay Chamber Music Festival, the inaugural 2021 Warren Chamber Music Festival, and is currently a casual member of the Inventa Ensemble.

Alexandra plays on an 1838 A.S.P Bernadel cello, generously loaned to her by a private benefactor.



Sarah Watkins
(NZ) - piano

Sarah Watkins' love for accompanying and chamber music has led to an impressive career as a performer and recording artist.

A founding member of NZTrio for over 16 years, Sarah enjoys a wide variety of collaborations with musicians all over Aotearoa. She has been an official pianist for the Michael Hill International Violin Competition since its inception in 2001, and the Gisborne International Music Competition since 2008.

Sarah regularly appears as a freelance player in the APO. In 2014, Sarah recorded Chris Watson's SOUNZ Contemporary Award-winning "sing songs self" for solo piano and orchestra with the NZSO. An award-winning recording artist, she was named Classical Artist of the Year with violinist Andrew Beer at the 2020 Aotearoa Music Awards, for their CD "11 Frames". Sarah's classical albums 'Sway' (NZTrio, 2017) and 'Gung-ho' (with Principal trombonist David Bremner, 2009) were also both previous winners of the Vodafone NZ Music Award for best Classical album.

AWE Composer in Residence



Salina Fisher

Award-winning composer Salina Fisher is our AWE Festival 2021 Composer in Residence.

Salina's music draws inspiration from her interactions and surroundings in the natural world of her native New Zealand.

With a fascination for the sensuality of sound, the cultural traditions of her Japanese and New Zealand heritage, and a deep knowledge of traditional chamber and orchestral repertoire, Salina's music experiments in unusual timbres, harmonies, and colours that create "astonishingly evocative" music (Dominion Post) with "an exceptional craft" (NZ Herald).

An accomplished violinist and composer, Salina also enjoys performing on traditional Japanese instruments such as the 'koto', which features in her 2019 work 'Between'. In 2016, Salina became the youngest ever recipient of the SOUNZ Contemporary Award for her orchestral work Rainphase, which has since been performed by a number of major orchestras world-wide.

Salina is the recipient of awards from Fulbright, The Arts Foundation, Creative New Zealand/Edwin Carr Foundation, and the Composers Association of New Zealand. Her music has been commissioned and performed by ensembles including the International Contemporary Ensemble, New Zealand Symphony, Auckland Philharmonia, National Symphony (USA), Dallas Symphony, Albany Symphony, North Carolina Symphony, Los Angeles Chamber, and Lapland Chamber Orchestras; New Zealand String Quartet, Emily Carr String Quartet, NZTrio, Stroma,

Amalgama, and Vimadean Duo; at festivals/venues including ISCM World Music Days, Banff Centre, Walt Disney Concert Hall, and The Kennedy Center. She has also written for film, scoring the short film 'Misimpressions' for which she won 'Best Score' at the 2017 Canberra Short Film Festival in the International Category.

Salina studied composition and violin performance at the New Zealand School of Music with composers John Psathas and Michael Norris. She later studied in New York with Susan Botti at the Manhattan School of Music (MMus), and won the Carl Kanter Prize for orchestral composition. In 2019 she was appointed Composer-in-Residence at New Zealand School of Music, and currently lectures there in instrumentation and orchestration.

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Thank you for joining us on our inaugural journey through the Central Lakes.

Plans are already in place for next year and we'd love you to join us again in mid-October 2022.

Our festival wouldn't exist without our incredibly generous Patrons and support from the communities of the Central Lakes. If you are interested in supporting the festival, or our Emerging Artist Programme, please do get in touch.

What did you think of this year's festival? If there is anything you would like to tell us, please drop us a line at:

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At the World's Edge
Festival 2021

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