

Chamber Music
New Zealand
- 60 years -

Borodin Quartet

Kaleidoscopes Concert Season 2010





Intimate, Intense, In Concert in 2010

2010 is Chamber Music New Zealand's 60th-diamond anniversary year

Starting with the magnificent Borodin Quartet, we celebrate six decades of presenting inspiring music to generations of New Zealanders with a Concert Season that recalls the very best of past seasons while also introducing the latest rising stars.

To mark this auspicious occasion, all 2010 subscribers are gifted a free concert - the season finale *Schubertiade!*

NOT A SUBSCRIBER?

If you are not a current subscriber, it's not too late to subscribe to the rest of the 2010 season. Save with reduced ticket prices and no service fees, and also receive our *Schubertiade* gift. Simply retain your Borodin Quartet ticket and attach it to the Booking Form in this year's season brochure; copies are available at the CMNZ Help Desk. The ticket price* will be deducted from your booking payment. (*excludes box office service fees).

For more information, visit our website: www.chambermusic.co.nz or phone 0800 CONCERT (0800 266 2378).

To receive our monthly email newsletter, **In The Loop**, send a message to info@chambermusic.co.nz with "Add Me To The Loop" in the subject line. Please include your location.

NZ TRIO

April: Auckland, Hamilton, New Plymouth, Napier, Palmerston North, Wellington, Nelson, Christchurch, Dunedin, Invercargill

Venetian Carnival

THE WALLFISCH BAND

May: Auckland, Hamilton, Napier, Wellington

Michael Hill International

Violin Competition Winner 2009

JOSEF ŠPAČEK with

MICHAEL HOUSTOUN

June-July: all centres

PIERS LANE and the

DORIC STRING QUARTET

September-October: all centres

Sweet Dreams and The Seasons

THE SONG COMPANY

October: all centres

Schubertiade

MICHAEL HOUSTOUN and the

NEW ZEALAND STRING QUARTET

October-November: all centres

INTIMATE, INTENSE + IN CONCERT

Welcome



© Robert Catto / www.catto.co.nz / All rights reserved



© Robert Catto / www.catto.co.nz / All rights reserved

Thank you for joining us for this special occasion that launches our 60th Anniversary celebrations!

Chamber music lovers throughout the world revere the Borodin Quartet, and we are very fortunate to have them back in New Zealand to perform in all ten main centres. This tour turns the clocks back to their first visit in 1965. It reconnects us to the source of Russia's musical legacy through the works of Shostakovich, Tchaikovsky, Rachmaninov and Borodin.

I acknowledge the collaboration with the 2010 New Zealand International Arts Festival, the Russian Embassy and all the support that has made this tour, and our unique organisation, possible and successful.

Enjoy!

Euan Murdoch

Chief Executive,
Chamber Music New Zealand

We are delighted to join Chamber Music New Zealand in celebrating their 60th anniversary year.

Music, in its many forms, plays an essential inspirational role in the lives of all people. Likewise, Chamber Music New Zealand has for 60 years played an inspirational role in connecting audiences with the uniquely intimate conversations of small musical ensembles.

We are privileged to welcome the Borodin Quartet to the New Zealand International Arts Festival's Chamber Music Weekend. Steeped in tradition, the Quartet world's most senior ensemble is a living link to the legacy of the past century.

Lissa Twomey

Artistic Director
New Zealand International Arts Festival

Programme 1

Borodin String Quartet No 2 in D Page 6

Shostakovich String Quartet No 8 in C minor Opus 110 Page 8

Interval

Tchaikovsky String Quartet No 1 in D Opus 11 Page 10

WELLINGTON * 6 MARCH NELSON 7 MARCH CHRISTCHURCH 10 MARCH
HAMILTON 14 MARCH HAWKES BAY 17 MARCH

** Presented as part of
the 2010 New Zealand
International Arts Festival*



Programme 2

Brahms String Quartet in A minor Opus 51 No 2 Page 12

Rachmaninov Romance in G minor Page 14

Interval

Tchaikovsky String Quartet No 2 in F Opus 22 Page 16

DUNEDIN 9 MARCH	SOUTHLAND 11 MARCH	AUCKLAND 13 MARCH
MANAWATU 16 MARCH	NEW PLYMOUTH 19 MARCH	

Please respect the music, the musicians, and your fellow audience members, by switching off all cellphones, pagers and watches. Taking photographs, or sound or video recordings during the concert is strictly prohibited unless with the prior approval of Chamber Music New Zealand.

Borodin Quartet



In addition to its high musical reputation, the Borodin Quartet is officially recognised as the world's most enduring string quartet, having been formed in 1945. Although none of the original musicians remain, there has been a remarkable continuity during the group's 65 year history, with the longest serving member, cellist Valentin Berlinsky, retiring in 2007.

“As each newcomer joins, he hears the existing members playing in a very recognisable style, so he is automatically soaking up the tradition. It’s not formal teaching, as if your colleagues are correcting you. A quartet is in a permanent state of studying from each other. It’s as natural a process as could exist, learning while performing with your elder colleagues.”

Igor Naidin

The Quartet is renowned for its performance of works from the Russian repertoire, and is particularly associated with the music of Shostakovich. A close personal relationship with the composer led to him supervising the Quartet's preparation of his works, and the group has given performances of the cycle of fifteen string quartets in major centres around the world.

During its 60th anniversary celebrations, the Borodin Quartet toured Europe and North America, giving gala concerts and recitals, and performed cycles of the complete Beethoven quartets in Amsterdam and Vienna. The group's anniversary recording, featuring the music of Borodin, Tchaikovsky, Rachmaninov, Schubert and Webern, was nominated for the 2005 Grammy Awards.

Ruben Aharonian: violin
Andrei Abramenkov: violin
Igor Naidin: viola
Vladimir Balshin: cello

Members of the Borodin Quartet are all graduates of the Moscow Conservatory. **Andrei Abramenkov** took up his position as second violinist in 1975, after playing for sixteen years in the Moscow Chamber Orchestra under a former Borodin Quartet violist, Rudolf Barshai. Both Ruben Aharonian and Igor Naidin joined in 1996. **Ruben Aharonian's** early career was as a soloist, and he was a prizewinner at several leading European competitions. He was also Principal Conductor and Music Director of the State Chamber Orchestra of Armenia. As a teenager, **Igor Naidin** was a member of the prize-winning Russo Quartet, and after graduating from the Conservatory he won the Yuri Bashmet Viola Competition in Moscow. **Vladimir Balshin** was also a member of the Russo Quartet, and is a laureate of numerous quartet and cello competitions. He was a member of Yuri Bashmet's Moscow Soloists, and the Brahms Trio, before joining the Borodin Quartet in 2007.

New Zealand has hosted the Borodin Quartet on four previous occasions. In 1965 the Quartet performed seventeen concerts in twelve centres for Chamber Music New Zealand, and it returned in 1968 for a tour that included eleven concerts with New Zealand pianist Janetta McStay. Return visits in 1987 and 1993 saw performances in Auckland and Wellington only.

“Refined, breathed phrasing, flexibility of ensemble, tonal variety; all these qualities converge - along with years of accumulated experience and grand sympathy for the works they perform - to make the Borodin D major a precious moment of chamber music.”

Gary Lemco
Audiophile Audition Web Magazine
28 September 2005

Aleksandr Borodin

Born St Petersburg, 12 November 1833

Died St Petersburg, 27 February 1887

“I am a composer in search of oblivion; and I’m always slightly ashamed to admit that I compose.”

Aleksandr Borodin in a letter to the singer Lydia Karmalina

Aleksandr Borodin was the illegitimate son of Prince Luka Stepanovich Gedianov and his mistress Avdot’ya Konstantinovna Antonova, and although he was baptised as the son of one of his father’s serfs, Porfiry Ionovich Borodin, his upbringing was one of relative privilege. He was educated at home, developing dual passions for music and science, and entered the St Petersburg Medical-Surgical Academy just before his seventeenth birthday.

Throughout his life music usually took second place to chemistry and academic administration, but he was much more than a mere dilettante composer. He was well acquainted with Liszt, and through the influence of fellow composer Balakirev, Borodin explored Russian

nationalism in music, becoming one of the group of composers known as ‘The Mighty Handful’ alongside Mussorgsky, Cui and Rimsky-Korsakov.

Borodin composed his Second String Quartet in little more than a month during the summer of 1881. The work was dedicated to his wife, Ekaterina, and marked the twentieth anniversary of their first meeting. Ekaterina was especially fond of sentimental anniversary gifts, and there seems little doubt that Borodin’s sunny D major Quartet is a celebration of their relationship. As a boy, Borodin had taught himself to play the cello so that he could participate in chamber music, and that instrument plays a leading role - perhaps symbolising the composer, while the first violin takes the role of Ekaterina.



The Wellington concert is being recorded for later broadcast by



String Quartet No 2 in D

Allegro moderato

Scherzo: Allegro

Notturmo: Andante

Finale: Andante – vivace



In the opening movement of the String Quartet No 2 the first theme is introduced immediately by the cello, only to be repeated by the first violin a fifth higher. What seems to be an uninterrupted flow of melody throughout the movement is in fact structured around traditional sonata form, ending with a coda that relaxes from *animato* to *tranquillo* within just a few bars.

The *Scherzo* movement is in a modified sonata form and starts off as a glittering affair in the manner of Mendelssohn, before easing into a pretty waltz-like melody played in thirds by the violins. But the dance music does not last long before returning to the busy theme of the opening.

The third movement is a justly famous *Nocturne*, with its swooning melody introduced by the cello and quickly picked up by the first violin. When the melody reappears in the recapitulation it is again introduced by the cello but, in a masterstroke, Borodin has the first violin

play the melody in canon, one crotchet behind the cello and an octave higher.

The *Finale* is at once enigmatic and exhilarating. The opening is a bold statement of two thematic cells – the first announced by the two violins, and the second on the viola and cello. A dialogue ensues as the music accelerates from *andante* to *vivace*, leading to a dance-like melody that rises and falls in chromatic steps. The high spirits finally reach a climax in an extended coda.

Programme note by Roger Smith

Most recent Chamber Music New Zealand performance by the Jerusalem Quartet in 2008

Dmitri Shostakovich

Born St Petersburg, 25 September 1906

Died Moscow, 9 August 1975

“I always try to make myself as widely understood as possible; and if I don’t succeed, I consider it my own fault.”

Dmitri Shostakovich

Shostakovich is now considered a leading figure in 20th century music, but the relationship between composer and the Soviet authorities was never an easy one. When his opera ‘Lady Macbeth of the Mtsensk District’ was first heard in 1934, for instance, it was hailed as a triumph of proper socialist art. Just two years later it was branded by the Party newspaper Pravda as dangerously neurotic, primitive and vulgar, and effectively banned from performance. By 1962 the composer had revised the opera slightly and renamed it ‘Katerina Izmailova’, whereupon the same work was once more acclaimed and widely performed.

Shostakovich was a gifted symphonist, and some of his more overtly popular works for orchestra won a clear public acceptance. On the other hand, he was by nature a shy and retiring person, so many of his personal feelings - and his private responses to the historical events he was part of - found expression in his chamber music.

The Eighth Quartet, sometimes described as Shostakovich’s War Requiem, was written over three days during a visit to Dresden in 1960. Surrounded by the devastation of war and reminded of his own experiences during the terrible siege of Leningrad (now renamed St Petersburg), he wrote this immensely moving autobiographical and programmatic quartet. He used his ‘musical signature’ D-S-C-H (which translates to the notes D-E flat-C-B) as the motto to introduce and unite the work, and wove quotations from several of his other works into the music.

Shostakovich was reportedly moved to tears when he first heard this work in a private performance by the Borodin Quartet. Although it is inscribed “to the memory of the victims of war and fascism”, the composer later intimated that the autobiographical element was the greater motivating force for the work, suggesting that the Dresden and war references were an attempt to please the Soviet authorities.

The first public performance was given by the Beethoven Quartet in Leningrad on 2 October 1960, and the work was also played at Shostakovich’s funeral.

String Quartet No 8 in C minor Opus 110

*Largo – Allegro molto –
Allegretto – Largo – Largo*



The first movement opens with a soulful cello intoning the D-S-C-H theme and continues with quotations from Shostakovich's First and Fifth Symphonies. A menacing *moto perpetuo* introduces the *Allegro molto*, its climax built on a theme from the Piano Trio.

The *Allegretto* is a macabre waltz on a transformed D-S-C-H and quotes the opening of the First Cello Concerto before leading on to the first of two concluding *Largo* movements. An insistent three-note rapping attack (a quote from the execution scene in the film 'The Young Guard') opens this *Largo* and recurs throughout the movement. It is said by some people to depict gunfire. A drone resembles the sound of aircraft and dissolves into a parody of the 'Dies Irae' ['Day of Wrath' from the requiem mass], while the lower instruments intone a Russian revolutionary dirge known as 'Tormented by Lack of Freedom' - a favourite of Lenin's. There are also references to Shostakovich's Tenth Symphony and his opera 'Katerina Izmailova'.

The final *Largo* refers back to the opening music, which now appears in a fugal format. The music becomes increasingly despairing and impassioned, forming an immensely moving epitaph.

*Programme note from
Chamber Music New Zealand Files*

**Most recent Chamber Music New Zealand
performance by the Jerusalem Quartet
in 2006**

Pyotr Tchaikovsky

Born Kamsko-Votkinsk, Vyatka Province, Russia, 7 May 1840

Died St Petersburg, 6 November 1893

“If I feel a continual impulse to express myself in the language of music, it follows that I need to be heard I desire with all my soul that my music should become more widely known, and that the number of those people who derive comfort and support from their love of it should increase.”

Letter to Nadezhda von Meck
25 August 1880

After graduating from the St Petersburg Conservatory in 1865, Tchaikovsky accepted a teaching position at the newly established Moscow Conservatory. Despite the demands this made on his time, Tchaikovsky was eager to establish his reputation as a composer. By 1871, however, a series of disappointments had left the composer feeling disillusioned—his opera ‘The Voyevoda’ (1868) had not been a success, a second opera was rejected, and the première of his overture *Romeo and Juliet* (1870) was a failure.

To overcome this loss of morale, Tchaikovsky followed the advice of his Moscow Conservatory colleague Nikolay Rubinstein and mounted a concert of his own chamber works. A new work was needed to fill the programme and within the space of six weeks Tchaikovsky had composed his first String Quartet. The concert itself took place on 28 March 1871 in front of an enthusiastic audience at the Assembly of the Nobility. The resulting improvement in both his profile and his income lifted the composer’s spirits and he was able to concentrate on finishing a new opera, ‘The Oprichnik’.

The new string quartet became Tchaikovsky’s first larger-scale work to enjoy success, no doubt due in part to the beautiful *Andante cantabile*. It was a performance of this movement which caused Tchaikovsky to reflect: “Perhaps I was never so flattered in my life, nor was my pride as a composer so stirred as when Lev Tolstoy, sitting beside me listening to the *Andante* of my first quartet, dissolved in tears.”

String Quartet No 1 in D Opus 11

Moderato e semplice

Andante cantabile

Scherzo: Allegro non tanto e con fuoco

Finale: Allegro giusto



Tchaikovsky's Opus 11 is the first major string quartet by a Russian composer. Perhaps out of a sense of guilt, he dedicated the work to Sergey Rachinsky, a botanist who wrote the libretti for two operas that Tchaikovsky had abandoned before completion.

The classical structure and proportions of the first movement's sonata form suggest the composer may have been inspired by the string quartets of Schubert. The first theme is characterized by strong syncopation, while the introduction of a more lyrical second theme brings a change of tempo. The development section is dominated by lively contrapuntal figures which then accompany the recapitulation of the first subject.

The *Andante cantabile* is based on a Russian folksong previously transcribed and published by Tchaikovsky in a collection of piano duet arrangements. A pizzicato cello obbligato underpins the simple second theme that provides an ideal foil to the folksong material.

Characterised by a heavily accented theme, the *Scherzo* is full of rhythmic variety, moving between triple and duple time, while the lighter trio section in the centre of the movement combines duple and triple metres simultaneously.

The *Finale* returns to the sonata proportions of the opening movement with a second subject in the remote key of B flat, perhaps recalling the B flat tonal centre of the second movement.

Programme note by Ondine Godtschalk

Most recent Chamber Music New Zealand performance by the Jerusalem Quartet in 2001

Johannes Brahms

Born Hamburg, 7 May 1833

Died Vienna, 3 April 1897



“Brahms has ... a nature which can develop to its fullest bloom only in the most perfect seclusion; pure as diamond, soft as snow.”

Joseph Joachim

Brahms published the first of his three string quartets when he was 40. He was well-known for destroying all his compositions that didn't meet his high standards, and before these three he possibly wrote up to 20 string quartets that he did not allow to be heard. He began writing his first two published string quartets in the 1850s, but neither was ready to be published until 1873.

Despite appearing together and both being cast in minor keys, the two Opus 51 quartets are quite different in character. The first is a gritty work in the style of Beethoven's Rasumovsky quartets, while the second has more of Schubert's graceful appeal. Brahms dedicated this second quartet to the well-known physician and chamber musician

Dr Theodor Billroth, but it was actually written for another friend, the virtuoso violinist Joseph Joachim.

Brahms first met Joachim while on his first concert tour at the age of 20. This tour changed Brahms' life: he also met Schumann, who introduced him in glowing terms to the musical world of the time. Brahms thus gained very quick acceptance as a leading composer, and it is possible that his fear of failure stemmed from the expectations that resulted from his early success. It is interesting to note that his first symphony was not written until 1876, when he was 43, just three years after his first string quartets.

String Quartet in A minor Opus 51 No 2

Allegro non troppo

Andante moderato

Quasi minuetto, moderato - Allegretto vivace

Finale - Allegro non assai - Piu vivace

The Quartet in A minor revels in the use of polyphony (particularly canon – a device which the violinist Joachim greatly admired) though that is often concealed behind the expressive face of the music. Brahms' friendship with Joachim is acknowledged musically, and their respective mottos are woven into the musical texture. The motto adopted by Joachim was the notes F-A-E, standing for 'Frei, aber einsam' [Free but lonesome]. Brahms' motto, inspired by Joachim's, was F-A-F, 'Frei, aber froh' [Free but glad].

The main theme of the sombre *Allegro non troppo* has Joachim's motto as its second, third and fourth notes. The melody of the main theme is rich and flowing, and in the middle section it is imitated, turned upside-down and played backwards as part of the compositional process.

The *Andante* is one of Brahms' spacious song-like melodies, a quiet conversation between four instruments. The violin introduces the lyrical theme over a sinuous accompaniment from viola and

cello. The contrasting middle section is more turbulent and features the first violin and cello in canon.

The third movement has the dignity of a stately dance, but is written in an unmistakably Romantic language - hence the title *Quasi minuetto*. Two sparkling interludes, written in a different time signature, interrupt the dance, and there is an impressive canon between the first violin and viola.

The energetic *Finale* uses the rhythm of a Hungarian dance, the *czardas*, as its inspiration. A more relaxed waltz melody alternates with statements of the *czardas* theme. The coda begins very quietly with a slow version of the opening melody, but the speed and volume of the music soon pick up, bringing the Quartet to an energetic conclusion.

*Programme note from
Chamber Music New Zealand files*

Most recent Chamber Music New Zealand performance by the Shanghai Quartet in 2005

Sergey Rachmaninov

Born Oneg, 1 April 1873

Died Beverly Hills, California, 28 March 1943

The early years of Rachmaninov's life were not auspicious. An overly sociable father frittered away the family's five country estates, and in 1882 they were forced to move to a crowded flat in St Petersburg, with Rachmaninov's parents separating shortly afterwards.

Rachmaninov had been learning the piano since the age of six, having shown early musical talent, and fortunately he gained a scholarship to study at the St Petersburg Conservatory. He was not a diligent pupil, however, frequently playing truant from classes other than music, and he was eventually threatened with expulsion. His cousin Alexander Siloti, a noted young pianist who had just returned from studying with Liszt, managed to secure Rachmaninov a position as a live-in student of Nikolay Zverev, Siloti's former teacher at the Moscow Conservatory.

Rachmaninov was 12 when he moved to Moscow, and his change of lifestyle was dramatic. Zverev ran a highly disciplined household, which his sister Anna helped to maintain. The three boys who lived

there - all exceptional piano students - had a strict regime of piano practice (beginning at 6 a.m.) and were expected to do well in the other subjects they took at the Conservatory. Zverev also ensured that their social education was complete, taking them to plays, concerts and restaurants, and he entertained visiting artists and important musicians in his home. As a result, Rachmaninov met and played for both Pyotr and Modest Tchaikovsky, and for the pianists Anton and Nikolay Rubinstein.

During his time with Zverev, Rachmaninov began to compose small pieces, and when he was 15 he was admitted to the composition class taken by Sergey Taneyev. A growing interest in composing rather than playing the piano eventually led to a rift with Zverev, and in 1889 Rachmaninov moved out of Zverev's apartment and into a room of his own at the house of his Aunt Varvara and her family. This was his first experience of family life since leaving St Petersburg and his evident happiness is reflected in an outpouring of student compositions.

Romance in G minor



In 1890, Rachmaninov began work on a string quartet but only completed two movements - a Scherzo in D major and the Romance in G minor. The pieces were not heard publicly in their original form until October 1945, when the Beethoven Quartet performed them in Moscow, though they were probably heard in a version for string orchestra in 1891. The two movements are inscribed "to Sasha" (his cousin, Alexander Siloti). The Romance, marked *Andante espressivo*, shows the influence of Rachmaninov's hero, Pyotr Tchaikovsky, but also demonstrates Rachmaninov's own emerging voice and what has been called his characteristic 'romantic pessimism'.

"On the following day the board was to hear us play our own work ... When I had finished, I saw Tchaikovsky go over to the examination record and write something on it. It was only two weeks later that Arensky told me what was written there; he was probably afraid that I would become vain, and so had kept it a secret from me. The board had granted me a '5 plus', the highest rating, and Tchaikovsky had added three plus signs to this mark - over it, below it, and beside it."

Rachmaninov, recalling his 1888 examination at the Moscow Conservatory

Programme note by Jane Dawson

Most recent Chamber Music New Zealand performance by the Jerusalem Quartet in 2004

Pyotr Tchaikovsky

Born Kamsko-Votkinsk, Vyatka Province, Russia, 7 May 1840

Died St Petersburg, 6 November 1893

Like his fellow composer Borodin, who was seven years his senior, Tchaikovsky was originally destined for a career other than music. Following his early training at the St Petersburg School of Jurisprudence, he took up a lowly post as a law clerk. But by this time – the early 1860s – he was already well versed in composition. When he gained a teaching post in the newly opened Moscow Conservatory in 1865, the die was cast, and from then on Tchaikovsky's life was devoted entirely to music.

“I am Russian, Russian, Russian to the bone”, Tchaikovsky once wrote to his brother. Standing outside the circle of Russian nationalist composers known as ‘The Five’, Tchaikovsky has nevertheless come to represent the essence of Russian values and traditions. His purely musical hero, however, was Mozart.

Many of Tchaikovsky's compositions reflect the inherent tension – and at best, the triumphant fusion – of his nationalist impulses with Western based techniques

and form. It is not surprising that when he came to write his first string quartet in 1871, Tchaikovsky should base its slow movement on a Russian folksong. The work was an immediate success. Three years later Tchaikovsky had just completed his symphonic fantasia ‘The Tempest’ and a month after that work's rapturous first performance, the composer dashed off his second quartet in a matter of a couple of weeks. A third and last quartet was to follow in 1876.

Tchaikovsky himself noted the Quartet No 2 had been written “simply and easily – at one stroke”. It was first performed privately at the home of Tchaikovsky's mentor, Nikolay Rubinstein, in January 1874. Nikolay's brother, Anton, suggested a number of changes which Tchaikovsky duly made before the first public performance on 22 March. Like the first quartet, the second was enthusiastically received. Again, it is easy to identify a clear Russian folk element, particularly in the irregular barring of the *Scherzo*.

String Quartet No 2 in F Opus 22

Adagio – Moderato assai

Scherzo: Allegro giusto

Andante ma non tanto

Finale: Allegro con moto



The Quartet No 2 opens with a slow, reflective introduction, displaying a tonal obscurity that suggests it draws inspiration from Mozart's 'Dissonance' Quartet. This gives way to a flowing, but rather restrained *Moderato assai*, with a first theme that features contrary motion between first violin and viola, and a syncopated second theme. The movement opens out into some fuller textures, but ends on a wistful note.

Bubbling, dance-like rhythms in the following *Scherzo* contrast with a short Trio section, which is written in the style of a gentle waltz. Both this movement and the *Finale* contain references to Beethoven's string quartets.

The deeply lyrical third movement begins with a simply-stated theme that is developed into a vigorous, almost orchestral central section before dying away to nothing. A lively *Finale* sports a host of themes and ideas, including an ingenious fugato section, which builds to a triumphant close.

"If I've written anything in my life that flowed spontaneously from the depths of my soul, then it was the first movement of this quartet."

Tchaikovsky, writing to his brother Anatoli,
July 1876

*Programme note from
Chamber Music New Zealand files*

Most recent Chamber Music New Zealand performance by the Borodin Quartet in 1993



**Janetta McStay
with members of the
Borodin Quartet in 1968:
(left to right)
Rostislav Dubinsky,
Yaroslav Alexandrov,
Valentin Berlinsky,
Dmitri Shebalin**

A quick glance through early Chamber Music New Zealand programmes shows the vital role that local pianist Janetta McStay filled in the musical life of the country. She left Invercargill to study at the Royal Academy of Music in London, then worked as a musician in Britain and Europe. In 1954 she returned to New Zealand and settled in Wellington, where she recalls that “the music scene was very lively”.

As a soloist, Janetta McStay performed with the National Orchestra (now NZSO) and the Alex Lindsay String Orchestra. As a chamber musician, she collaborated with local musicians such as violinist Ruth Pearl, cellist Marie Vandewart and the New Zealand Wind Quintet.

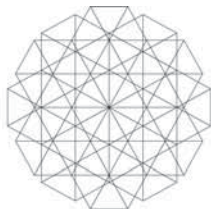
Her first appearance in Chamber Music New Zealand programmes was as a member of the Francis Rosner Chamber Ensemble, and in 1960 she accompanied the Adelaide-based Czech violinist Ladislav Jásek - a duo partnership that was repeated for Janetta McStay’s last Chamber Music New Zealand tour, in 1983.

Between those two dates, her fellow artists included violinists Szymon Goldberg, Gilopez Kabayao, Ruggiero Ricci, Sylvia Rosenberg and Henryk Szeryng, violist Glynne Adams, and cellist Guy Fallot.

When the Borodin Quartet made their second visit, in 1968, Janetta McStay joined them to perform the Quintet and a Piano Trio by Shostakovich. She later recalled that experience. “The sound they made was unforgettable. I remember so well our first rehearsal. When they began the opening bars of the Quintet, I was too overcome to play at all!”

Concert tours were only part of Janetta McStay’s professional life: she was also a highly influential teacher for many of today’s performers. She was awarded an MBE in 1974 and a CBE in 1989, and has been made a Life Member of Chamber Music New Zealand.

Quotes are taken with permission from *An unexpectedly vivid Life: Janetta McStay in conversation with David Guerin*, Music in New Zealand No 40, Summer 2001-02, pages 32-39
[www.musicinnz.com/Issues/mcstay.htm]



Chamber Music
New Zealand
~ 60 years ~

Level 4, 75 Ghuznee Street
PO Box 6238, Wellington

Tel (04) 384 6133

Fax (04) 384 3773

info@chambermusic.co.nz
www.chambermusic.co.nz

For all Concerts Managers
phone 0800 CONCERT (266 2378)

Regional Concerts
& Other Events

Richard Mapp and Emma Sayers
(Piano Duo)

Wanganui 15 April
Warkworth 17 April
Rotorua 19 April
Gisborne 20 April
Upper Hutt 27 April

BOARD

Chair, June Clifford QSM, Paul Baines, Peter Diessl,
Michelle van Gaalen, Roger King, Helen Philpott,
Arnold Solomons, Gretchen La Roche

STAFF

Chief Executive, Euan Murdoch
Marketing Manager, Greg Cotmore
Operations Manager, Richard Hardie
Business Manager, Jenni Hall
Artistic Administrator, t.b.a.
Publicist, Sally Woodfield
Ticketing & Database Administrator, Laurel Bruce
Office Administrator, An Wells
Programme Co-ordinator, Jane Dawson
Design/Print Administrator, Chris McDonald
Chamber Music Contest
National Organiser, Suzy Melhuish

BRANCHES

Auckland: Chair, Sidney Smith;
Concerts Manager, Liffy Roberts
Hamilton: Chair, Murray Hunt;
Concerts Manager, Gaye Duffill
New Plymouth: Chair, Joan Gaines;
Concerts Manager, Susan Caine
Hawkes Bay: Chair, June Clifford;
Concerts Manager, Megan Mannerling
Manawatu: Chair, Graham Parsons;
Concerts Manager, Karen Carter
Wellington: CMNZ supported by
Wellington Chamber Music Society Committee;
Concerts Manager, Richard Hardie
Nelson: Chair, Henrietta Hannah;
Concerts Manager, Rosie-Anne Pinney
Christchurch: Chair, Colin McLachlan;
Concerts Manager, Jody Keehan
Dunedin: Chair, Terence Dennis;
Concerts Manager, Richard Dingwall
Southland: Chair, Shona Thomson;
Concerts Manager, Jennifer Sinclair

ASSOCIATE SOCIETIES LOCATED IN

Blenheim, Gisborne, Gore, Hutt Valley,
Kerikeri, Motueka, Rotorua, Roxburgh, Taihape,
Tauranga, Te Awamutu, Tokoroa, Upper Hutt,
Waikanae, Waimakariri, Waipukurau, Wanaka,
Wanganui, Warkworth, Wellington, Whakatane
and Whangarei.





Te Kairanga

MARTINBOROUGH

CHAMBER MUSIC NEW ZEALAND

experience | savour | enjoy!



60th Anniversary Patrons

Auckland

Judy Bendall
Anne Bonning
Harry Bonning
Margery Charlton
Graeme Edwards
Victoria Gibson
Cathleen Haslett
Matthew Silwood
John Sinclair
Kathryn Sinclair
Geraldine Wilson

Hamilton

Rod Smith
Sylvia Smith
Anne Sturtevant

Hawkes Bay

June Clifford
Richard Clifford
Janet Titchener

New Plymouth

Keith Adams

Manawatu

Michael Houstoun
Mike Nicolaidi

Wellington

Donald Best
Susan Best
Lorraine Christie
Rick Christie
Helen Guthrie

Joan Kerr
Piera McArthur
Miles Rogers
Arnold Solomons
Reka Solomons
Basil Stanton
Roger Taylor
Catherine Taylor

Nelson

Colleen Marshall
Kerry Marshall
Annette Monti
Michael Monti
Kevin Isherwood

Christchurch

Christina McLachlan
Colin McLachlan
Sue Polson
Mary Smit
Andrew Sykes
Margaret Sykes

Dunedin

Ann Wylie

Southland

Barbara Hercus
Shona Thomson

A Special Thank You to all our 2010 Supporters



ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA



ASB Community Trust
Te Kaitiaki Pūtea o Te Muriwai o Tei Tokerau
supported by ASB

DEANE
ENDOWMENT TRUST



TURNOVSKY
ENDOWMENT TRUST

CAROLYN &
PETER DISSL



the
Southern
trust



Pub
Charity

THE LION
FOUNDATION
Here for good



JOHNSTON
LAWRENCE
LAWYERS



springload

New Zealand Post



Te Kairanga

MEDERMOTT
MILLER Strategies

Education:

NZCT
NZ COMMUNITY TRUST

THE
STOUT
TRUST



Trevkel
Music
Trust

PERRY
FOUNDATION
building strong communities

KBB
music
Play with the best

WALLACE ARTS TRUST

Chamber Music New Zealand acknowledges all donations and support at branch level:

Auckland: The University of Auckland,
School of Music

New Plymouth: TSB Community Trust

Wellington: Wellington City Council

Dunedin: Dunedin City Council

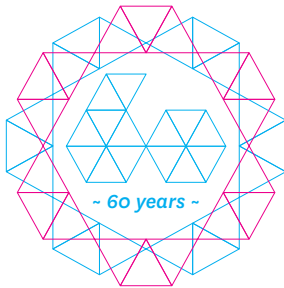
Southland: Community Trust of Southland;
Invercargill Licensing Trust

Accommodation supplier: Crowne Plaza Auckland
and Christchurch; Nice Hotel New Plymouth; County
Hotel Napier; InterContinental Wellington

Coffee supplier: Karajoz Coffee Company.

Chocolatier: de Spa.

Floral supplier: Global Living Christchurch



0800 CONCERT (266 2378)

www.chambermusic.co.nz
