

Chamber
Music
New Zealand
KALEIDOSCOPIES
CONCERT SEASON 2009

Principal Tour Supporters



St Lawrence String Quartet
and New Zealand String Quartet

Intimate, Intense, In Concert In 2010

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

We will celebrate six decades of presenting inspiring music to generations of New Zealanders with a Concert Season that recalls the very best of past seasons whilst also introducing the latest rising stars.

And as our way of marking this auspicious occasion, and thanking you for your support, we are gifting all 2010 subscribers a free concert - the season finale Schubertiade!



Russian Legacy

BORODIN QUARTET

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



Venetian Carnival

THE WALLFISCH BAND

May: Auckland, Hamilton, Napier, Wellington



PIERS LANE and the DORIC STRING QUARTET

September-October: all centres



Michael Hill International Violin Competition Winner 2009

JOSEF ŠPAČEK with MICHAEL HOUSTOUN

June-July: all centres



Sweet Dreams and The Seasons

THE SONG COMPANY

October: all centres



NZ TRIO

April: all centres



Schubertiade

MICHAEL HOUSTOUN and the NEW ZEALAND STRING QUARTET

October-November: all centres

A reminder to all 2009 Subscribers: book by 30 November to retain this year's seats.

If you are not a current subscriber but would like to receive next year's brochure, just email info@chambermusic.co.nz or phone 0800 CONCERT (0800 266 2378), and ask to be put on our mailing list.

Details can be viewed on our website: www.chambermusic.co.nz



Welcome

A very warm welcome to this evening's special concert, which showcases the combined forces of the St Lawrence and New Zealand String Quartets in the monumental Octet by Mendelssohn.

We are delighted to have the St Lawrence String Quartet back in the country as part of their 20th anniversary season, and that they have brought with them a brand new work by John Adams, written for their particular talents. Our thanks go to the Southern Trust, who have generously assisted with funding for this tour.

This is the final concert in our 59th year and we are preparing for our diamond anniversary year, which will begin in March 2010 with a nationwide tour by one of the most revered ensembles in the world. We look forward to celebrating Chamber Music New Zealand's enduring success with you.

In the meantime, enjoy tonight's varied programme and thank you all for your incredible support this year.



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

Euan Murdoch
Chief Executive, Chamber Music New Zealand

PROGRAMME

Haydn	Quartet in F Opus 77 No 2	Page 4
John Adams	String Quartet	Page 7
<i>INTERVAL</i>		
Mendelssohn	Octet in E flat for strings Opus 20	Page 8

WELLINGTON 16 OCTOBER AUCKLAND 17 OCTOBER

Please respect the music, the musicians, and your fellow audience members by switching off all cellphones, pagers and watches.

Taking photographs or sound and video recordings during the concert is strictly prohibited unless with the prior approval of Chamber Music New Zealand.

St Lawrence String Quartet

Geoff Nuttall: violin
Scott St John: violin

Lesley Robertson: viola
Christopher Costanza: cello



The St Lawrence String Quartet is known for its dynamic musical style, with reviewers commenting on the players' freshness, precision and imaginative approach. On previous tours of New Zealand in 2003 and 2006 they established a reputation as engaging performers,

**“Play every concert like it’s your last;
every phrase like it’s the most important
thing you’ve ever said. Remember that
the only reason you’re there is to make
people cry and sweat and shiver, and
give them that incredible sense of
creation happening before your eyes.
That’s the reason we all play.
Otherwise there’s no point.”**

Geoff Nuttall

and presented exciting new works by contemporary composers Oswaldo Golijov and Jonathan Berger. The group has just celebrated its 20th anniversary with commissioned works by both Golijov and John Adams, performances of five new quartets by Canadian composers, and tours of Europe and North America.

Labelled ‘a benchmark recording’, the group’s debut CD of Schumann quartets received the coveted German critics award, the Preis der Deutschen Schallplattenkritik, as well as Canada’s annual Juno Award. That has been followed by CDs of Tchaikovsky, Golijov and Shostakovich on the EMI label, and the St Lawrence String Quartet is currently preparing a recording of Haydn and Dvořák quartets through ArtistShare, a web-based company that enables audiences to become involved in the process.

Since 1998 the Quartet has been ensemble-in-residence at Stanford University in California, where the members teach and run an annual summer chamber music seminar. Violinists Geoff Nuttall and Scott St John both grew up in London, Ontario and they alternate in the role of first violin. Geoff is a founding member of the group and Scott joined in 2006. Violist Lesley Robertson is also a founding member, and hails from Edmonton, Alberta. Cellist Christopher Costanza is from Utica, New York and joined the Quartet in 2004.

New Zealand String Quartet

Helene Pohl: violin
Douglas Beilman: violin

Gillian Ansell: viola
Rolf Gjelsten: cello



The New Zealand String Quartet is the foremost chamber group in this country, and the most-travelled classical ensemble. A regular visitor to both large and small centres in New Zealand, the group also performs internationally each year.

This year has seen the New Zealand String Quartet touring Canada and the United States, as well as marking the 200th anniversary of Haydn's death with two tours of New Zealand. Its performance in Chamber Music New Zealand's multi-media presentation of the 'Seven Last Words' by Haydn followed the Quartet's appearance in the stage work 'The Kreutzer' for the Auckland Festival. Members of the New Zealand String Quartet play a pivotal role in the Adam Chamber Music Festival in Nelson. As teachers, they also conduct the annual Adam Summer School for young chamber musicians, and are Quartet-in-Residence at the New Zealand School of Music in Wellington.

The New Zealand String Quartet has recently recorded the complete works for string quartet by Mendelssohn, and in 2008 the group teamed up with Alexa Still, Richard Nunns and the Maori instrument group Tuhonohono in a CD of music by Gillian Whitehead.

HSBC Bank has been Principal Sponsor of the New Zealand String Quartet since 2002, and the partnership received The Edge Pathway Award at the NBR

“Another big crowd last night at Dominion-Chalmers, 900 or more, came to hear the New Zealand String Quartet and pianist Anton Kuerti Monday evening. It's hard to imagine anyone who went away unsatisfied. The program opened with a short work by Mendelssohn called Capriccio for String Quartet, Opus 81. It was performed with that combination, quintessential to the composer, of lightness of touch and melodic richness.”

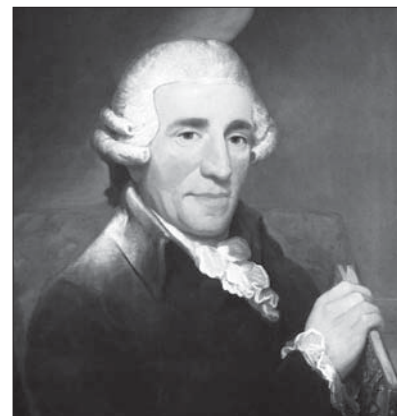
Richard Todd, The Ottawa Citizen, 28 July 2009

Arts Sponsorship Awards in 2006. Individual chair sponsors are Donald J Best, for the second violin, and Christopher and Jilly Marshall, for the cello.

Joseph Haydn

Born Rohrau, Lower Austria, 31 March 1732

Died Vienna, 31 May 1809



In April 1798 Haydn's oratorio *The Creation* received its première at a private concert in Vienna, sponsored by an association of aristocratic patrons. At this time Haydn was approaching the height of his fame and juggled his official duties as Kapellmeister to Prince Nikolaus Esterházy with his own private composition projects.

Haydn numbered many members of Viennese society among his patrons and pupils. He had, for several years, been on good terms with Prince Franz Joseph Lobkowitz, a wealthy Bohemian nobleman who assisted in the sponsorship of *The Creation*. Quite apart from being a talented musician, Prince Lobkowitz was the most generous patron of the arts in Vienna, and in the early months of 1799 he commissioned from Haydn a set of six string quartets.

“The six Quartets which Haydn has composed for Lobkowitz are the private property of that gentleman, and Haydn is well paid for them.”

Letter from Georg Griesinger to the publisher Breitkopf, 1801

Composer and patron entered into what had become a standard arrangement whereby the quartets would remain the private property of the Prince for three years, after which Haydn was free to negotiate their publication.

In the event, Haydn completed only two of the quartets and modern scholars have speculated at length as to the reasons. According to Howard Robbins Landon, Prince Lobkowitz had approached the young Beethoven at around the same time with an identical commission, and Haydn, unwilling to invite a direct comparison with his erstwhile pupil, simply did not complete the set.

If this indeed was the case, Haydn need not have worried since his Opus 77 quartets stand among the finest of the classical era. The second quartet, in F, was the last Haydn completed and with it his instrumental composition reached its apogee. Both quartets were published in 1802 bearing a dedication to Prince Lobkowitz, and appeared simultaneously in Vienna, Leipzig and London.

String Quartet in F Opus 77 No 2

Allegro moderato

Menuetto. Presto ma non troppo

Andante

Finale. Vivace assai

In the *Allegro moderato* both the principal theme and the secondary theme derived from it have a stately elegance, and it is the busy transitional material that provides contrast. The latter is contrapuntally worked out in the development section through a sequence of ever-flatter minor keys until the return of the sunny major mode at the recapitulation.

The *Menuetto* is set in the flattened submediant key of D flat and is really a dynamic scherzo with some subtle accent displacement. The central trio section has an unaffected melody that anticipates Schubert, and the appended coda modulates ingeniously back to F.

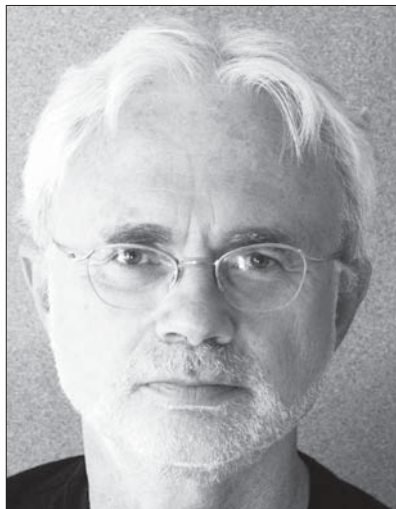
The *Andante*, in D, is an inspired essay in variation technique. At each repetition, freshly woven counterpoint adds yet another dimension to the simple march-like theme. At the movement's climax, the ever-present theme is held in abeyance while the first violin executes an accompanied cadenza.

The *Finale* is a monothematic sonata form movement laid out on a grand scale and its thoroughly boisterous mood is East European in flavour. The development section, in particular, is notable for strictly imitative counterpoint, and the first violin's cadenza-like ascent into the stratosphere heralds the conclusion of the movement.

Programme note by Paul Maskill

John Adams

Born Worcester, Massachusetts, 15 February 1947



John Adams began his musical career as a clarinetist, and by the time he was ten he was studying composition and playing in marching bands, and by fourteen he was conducting his local community orchestra, which also performed his first piece. He went on to study composition at Harvard University, then taught for ten years at the San Francisco Conservatory. Between 1979 and 1985 he was composer-in-residence to the San Francisco Symphony, and during that time he established an international reputation with works such as *Harmonium* and *Grand Pianola Music*.

Now one of America's best-known composers, his music combines elements of minimalism with expressive post-romanticism, and his works frequently use contemporary events as their basis. *On The Transmigration of Souls* was commissioned by the New York Philharmonic as a memorial to the September 11 attack on New York and was premièred in 2002. The work earned Adams three Grammy Awards and the 2003 Pulitzer Prize for Music.

The ground-breaking opera *Nixon in China* (1987) also won a Grammy Award, as did the orchestral piece *El Dorado* (1991). Adams has been honoured with the 1994 Royal Philharmonic Society Music Award for *Chamber Symphony* and the 1995 Grawemeyer Award for his Violin Concerto.

In 2008 he published a volume of memoirs and commentaries on American musical life, entitled 'Hallelujah Junction'.

String Quartet

John Adams was inspired to write his String Quartet after he heard the St Lawrence String Quartet play his earlier work for quartet and electronics, *John's Book of Alleged Dances*. The new work was commissioned for the St Lawrence String Quartet by the Juilliard School, Stanford Lively Arts and The Banff Centre, and received its première on 29 January 2009 at the Juilliard School in New York.

Reviewers have been enthusiastic about String Quartet.

"The real draw was the concert's closing work, John Adams's String Quartet (2008) in its première performance. This 30-minute work, Mr Adams's first full-length quartet without an electronic track, is a stylistically fluid extended fantasy, with the players moving seamlessly through a colorful sequence of episodes. It begins with a touch of Minimalist chugging but moves far afield, with scampering chase figures as well as hushed, introspective moments and solo passages for each player. The St Lawrence String Quartet played the work with the passionate intensity that has long been its hallmark."

Alan Kozinn, New York Times, January 2009

"Like a perpetuum mobile, motion sweeps through the parts: it hums and purrs on the stage. The Canadians play the work as a scherzo with few points of repose. Electrified, like music which is in a constant current. The lively, rhythmically-charged, wild style of playing suits the 20-year-old ensemble, for which Adams has written the perfect work."

Ruhr Nachrichten, Germany, March 2009

"A stunner ... the piece boasts all the attributes audiences have come to associate with Adams' best music ... Its controlled restlessness yields to tremendous fervency, from the 'ghostly' elements of the first part to the second, with its ascending lines that rise and shimmer like heat off a highway ... Adams at his most gripping, and the St. Lawrence players gave the work a fierce, go-for-broke reading."

Georgia Rowe, San Jose Mercury News, April 2009

Programme note by Jane Dawson

Felix Mendelssohn

Born Hamburg, 3 February 1809

Died Leipzig, 4 November 1847



The most striking feature of Mendelssohn's life is its comparative ease and luxury, the young composer having been born into a wealthy and cultured family. His father Abraham was a wealthy banker who fled Hamburg with his family during the French occupation of that city and settled in Berlin, and his mother was a gifted amateur pianist from one of the most affluent families in Berlin. Mendelssohn's prodigious talent was such that at the beginning of 1830, when he was just 21 years old, he was offered (and declined) the Professorship of Music at the University of Berlin. By the age of 26, following his appointment as principal conductor of the Leipzig Gewandhaus Orchestra, he was ranked among the greatest musicians in Europe.

As a performer, Mendelssohn was well known for his virtuosity at the keyboard, particularly the organ and piano, while later in his short life he was in demand as a conductor as well. But he was also a competent string player, though as an adult, at least, he seems to have relied for this skill purely on natural gifts, as he never had time to practice. This practical knowledge combined with the compositional experience already won through writing the twelve early String Symphonies contributed greatly to the brilliance and effectiveness of the writing in the Octet.

Because of his extraordinary precociousness, there is little sense of development evident in Mendelssohn's work. In fact, some of his greatest pieces were composed while he was still a teenager, and he was just sixteen when he wrote the Octet for the 23rd birthday of a family friend, the violinist Eduard Rietz.

The work is a masterpiece, and is remarkable not merely because of the youth of its composer but – more importantly – because of its musical excellence. Scored for the forces of a double string quartet, it is one of the very few really successful works ever written for such an ensemble. Mendelssohn himself was quite clear in his own mind about how the Octet should sound, writing that it “must be played by all the instruments in symphonic orchestral style; *pianos* and *fortes* must be strictly observed and more strongly emphasized than is usual in pieces of this character”.

Octet in E flat for strings Opus 20

Allegro moderato ma con fuoco

Andante

Scherzo: Allegro leggierissimo

Presto

The opening upward-soaring theme presented by the first violin was very likely written with the dedicatee of the Octet, violinist Eduard Rietz, in mind. After that, the movement progresses through a wealth of contrapuntal detail and dramatic developments of the thematic material. Mendelssohn's handling of the eight individual instruments is altogether virtuosic, with finely judged balances between the parts, and variety in the tone colours.

The second movement is memorable for a sense of classical restraint informing the beautifully elegiac melodies. A veiled, romantic opening is melancholy in mood, but that is soon dispelled by variations and polyphonic development that incorporates new melodic material.

The *Scherzo* is one of Mendelssohn's most remarkable achievements. In the exuberance of its thematic material and the brilliance of its instrumental writing, it foreshadows the masterpiece of the following year, the *Midsummer Night's Dream* overture. This movement is said to have been inspired by a reading of the sinister Walpurgisnacht (Halloween) revels in Goethe's *Faust*.

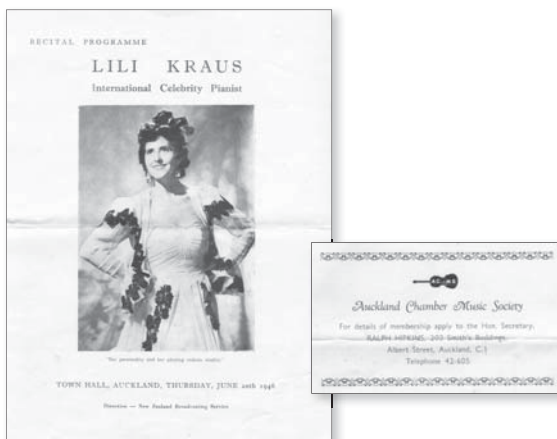
The final *Presto* is justly famous for its contrapuntal writing. It takes two themes, one of continuous quavers and the other of steady minims, and mixes them in an eight part *fugato* development of bewildering energy.

Programme note from Chamber Music New Zealand files

Happy 80th Birthday to the Auckland Chamber Music Society!



In October 1929 a group of Auckland music lovers, led by Roger and Julia Fenton, decided to form a society “for the purpose of giving concerts at which chamber music could be performed”. An initial concert was held on 18 November, and the inaugural Auckland Chamber Music Society committee began planning its first season for the following year. The cost was ten shillings and sixpence for a series of four concerts, or one guinea for a double pass, and most of the artists during the Society’s first 20 years were locals. This was the time of the Great Depression, and silent films had just been replaced by ‘talkies’, leaving cinema musicians with no work. Roger Fenton saw an opportunity for some of those unemployed musicians to present live chamber music concerts and, being a viola player himself, he could supply the music from his large collection.



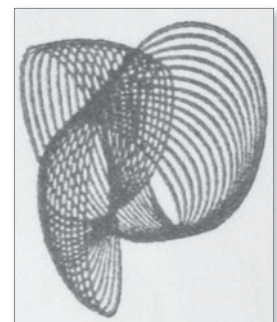
Membership of the Auckland Chamber Music Society began to rise in the mid-1940s, but it wasn’t until the remarkable Hungarian pianist Lili Kraus gave a recital in 1946 that audiences - and finances - really began to grow. Recently released from internment in Indonesia, Lili Kraus was the first international pianist to tour the country after World War 2, and quickly became a favourite of New Zealand music-lovers.

Contact between the Auckland Chamber Music Society and similar groups around the country increased, enabling them to share the costs of bringing overseas artists such as Australia’s Musica Viva Chamber Players and the Queensland State String Quartet to New Zealand.

The establishment of the Federation of Chamber Music Societies (now called Chamber Music New Zealand) in October 1950 was a logical next step, and Auckland Chamber Music Society supplied the first President of the new national organisation, Julius Hogben.

During the early days of Chamber Music New Zealand, member societies were independent and run by volunteers, so Auckland Chamber Music Society chose its own subscription series from the national roster of artists, organised the concerts, and did its own marketing. In 1964, the original logo changed to one designed by Auckland artist Kees Hos. This was based on the ‘harmonogram’, and expressed “the essence of music as an inspiring movement in the space of sound”.

In 1978 the name changed to ‘Music Federation Auckland’, enabling the Society to benefit from nation-wide advertising campaigns. Ten years later the Auckland branch of the Music Federation was established, but the Auckland Chamber Music Society remained as a parallel entity, albeit in recess. The Society became active again from 1993, when it began a Sunday afternoon chamber music series. The concerts were not well supported, however, and six years later the Society again went into recess.



In 2001 the Auckland Chamber Music Society committee re-formed, and since then the accumulated funds have provided a prize for the best student chamber music group at the Auckland University School of Music each year.

Members of the committee have produced a detailed history of the Auckland Chamber Music Society to celebrate its 80th anniversary. It is available from the Secretary, Anne Bonning (email handabon@ihug.co.nz or phone 09 476 9195), and the Society would be delighted to receive any additional information from past or current audience members.

Encore

For the Future of Chamber Music New Zealand

ABOUT ENCORE

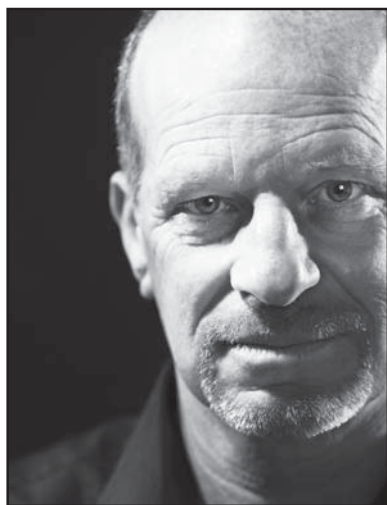
Encore is the new Chamber Music New Zealand Supporter Programme that will be launched this year. By joining this programme you will help guarantee that others continue to enjoy chamber music as you do today.

Donations play a vital role in ensuring the ongoing financial viability of Chamber Music New Zealand.

For further information, or to seek confidential advice, please contact our National Office on 0800 CONCERT (266 2378) or email encore@chambermusic.co.nz

To donate online, visit our website www.chambermusic.co.nz

June Clifford, Chairperson
Chamber Music New Zealand Trust



MICHAEL HOUSTOUN

Encore spells it out. It tells me that supporters like you have loved the performances enabled by Chamber Music New Zealand – and that you want more.

Chamber music has been a significant part of my musical life since I was in high school. In the 40 years since then all but a handful of my chamber music performances have been under the auspices of CMNZ. At the same time, as an audience member, I have enjoyed concerts by my colleagues both from New Zealand and overseas.

It has been my privilege as I have matured to often work with younger musicians as part of CMNZ's most important role in fostering the extraordinary depth of talent in our schools. CMNZ needs our financial and voluntary support in order to keep developing this talent, and also to provide the opportunity for future generations to experience the intensity and beauty of live chamber music.

Encore is a great initiative. I strongly endorse it and encourage you to join me.

Michael Houstoun, Advocate and chamber musician

Photo: Dean Zillwood

BOARD

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

STAFF

Chief Executive, Euan Murdoch
Marketing Manager, Greg Cotmore
Operations Manager, Richard Hardie
Business Manager, Jenni Hall
Artistic Administrator, Julie Sperring
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



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)

BRANCHES

Auckland: Chair, Sidney Smith;
Concerts Manager, Liffy Roberts, Jane Morris

Hamilton: Chair, Murray Hunt;
Concerts Manager, Gaye Duffill

New Plymouth: Chair, Joan Gaines;
Concerts Manager, Susan Case

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, Irina Francken;
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.

A SPECIAL THANK YOU TO ALL OUR 2009 SUPPORTERS



ASB Community Trust
Te Kaitiaki Putea o Tamaki o Tai Tokerau
supported by ASB



DEANE
ENDOWMENT
TRUST

TURNOVSKY
ENDOWMENT TRUST



New Zealand Post

TSB Community Trust



THE
STOUT
TRUST



We acknowledge the generous support of Carolyn and Peter Diessl

All our CMNZ musicians stay at Crowne Plaza Auckland, Intercontinental Wellington, Crowne Plaza Christchurch, Corstorphine House Dunedin, County Hotel Napier, Travelodge Palmerston North and Nice Hotel New Plymouth.
Official Chocolatier: de Spa. Official coffee supplier: Karajoz Coffee Company.

Chamber Music New Zealand acknowledges the following support at branch level:

AUCKLAND

THE EDGE®
The Royal New Zealand Ballet
Southern Cross Building Society
Dr Tom Morris, Auckland Varicose
Vein & Leg Ulcer Clinic
In Vogue Blooms
School of Music, University of Auckland

CHRISTCHURCH

Canterbury Foundation
The Canterbury Community Trust
Eureka Trust
Endeavour Charitable Trust

DUNEDIN

The Community Trust of Otago
Dunedin City Council
University of Otago

HAMILTON

Hamilton Community Arts Council

HAWKES BAY

Eastern & Central Community Trust
Heretaunga Community Trust
Creative Communities NZ – Napier City

MANAWATU

Eastern & Central Community Trust

NELSON

The Community Trust

SOUTHLAND

Community Trust of Southland
Invercargill Licensing Trust

WELLINGTON

Australian High Commission
Embassy of Spain
Consulate-General of Austria
Embassy of France
The Embassy of the
United States of America
Te Papa Tongarewa
Wellington City Council
McCarthy Trust



0800 CONCERT (266 2378)
WWW.CHAMBERMUSIC.CO.NZ