

Chamber Music   
New Zealand  
**KALEIDOSCOPIES**  
CONCERT SEASON 2009



**Eroica Trio**



# EROICA TRIO

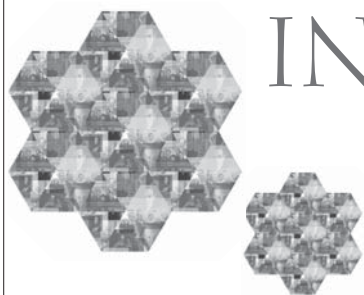
Gershwin O'Connor Bernstein

## an AMERICAN JOURNEY



**New Album Available Now**

[www.marbecks.co.nz](http://www.marbecks.co.nz)



## INTIMATE INTENSE IN CONCERT IN 2009



### NEW ZEALAND STRING QUARTET & DINAH HAWKEN (poet)

Performing Haydn's *Seven Last Words from the Cross*

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

### TOKYO STRING QUARTET

JUNE: Auckland, Wellington

### ZEPHYR & DIEDRE IRONS (piano)

JUNE-JULY: Auckland, Hamilton, Napier, Palmerston North, Wellington, Nelson, Christchurch, Dunedin, Invercargill

### ZUKERMAN CHAMBER PLAYERS

AUGUST: Auckland, New Plymouth, Napier, Wellington, Christchurch, Dunedin

### JACK LIEBECK (violin) & STEPHEN DE PLEDGE (piano)

SEPTEMBER: Hamilton, New Plymouth, Napier, Palmerston North, Nelson, Invercargill

### STEPHEN DE PLEDGE (piano)

SEPTEMBER: Auckland, Wellington, Christchurch, Dunedin

### ST LAWRENCE STRING QUARTET

OCTOBER: Hamilton, New Plymouth, Napier, Palmerston North, Nelson, Christchurch, Dunedin, Invercargill

### ST LAWRENCE STRING QUARTET & NEW ZEALAND STRING QUARTET

Performing Mendelssohn's Octet  
OCTOBER: Auckland, Wellington



If you are not a current subscriber and would like to receive a copy of our 2009 Concert Season brochure, email [info@chambermusic.co.nz](mailto:info@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](mailto:info@chambermusic.co.nz) with "Add Me To The Loop" in the subject line. Please include your location.



**OPEN YOUR EARS TO THE WORLD OF CHAMBER MUSIC**

# Welcome

Welcome to the first concert of our 2009 Kaleidoscopes Concert Season. We are delighted to present the New York-based Eroica Trio, who are well known for their dynamic and engaging performances.

Tonight's colourful programme includes one of the very popular Mendelssohn trios, as a celebration of the 200<sup>th</sup> anniversary of his birth, alongside some lesser known works. I am sure that you will find something new and surprising in this selection of music.

It gives us great pleasure to present their Auckland concert as part of the 2009 Auckland Festival.

Thank you all for coming and I hope that you will enjoy the concert.



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

**Euan Murdoch**

Chief Executive, Chamber Music New Zealand

## PROGRAMME 1

Lalo	Trio in C minor Opus 7	Page 3
Villa Lobos	Aria from Bachianas Brasileiras No 5	Page 5
Schoenfield	<i>Café Music</i>	Page 5
<i>INTERVAL</i>		
Mendelssohn	Piano Trio No 1 in D minor Opus 49	Page 6-7

HAMILTON 13 MARCH	NEW PLYMOUTH 16 MARCH	CHRISTCHURCH 18 MARCH
SOUTHLAND 23 MARCH	WELLINGTON 24 MARCH	

## PROGRAMME 2

Rebecca Clarke	Piano Trio	Page 4
Piazzolla	<i>Oblivion</i>	Page 5
Piazzolla	<i>Primavera Porteña</i>	Page 5
Schoenfield	<i>Café Music</i>	Page 5
<i>INTERVAL</i>		
Mendelssohn	Piano Trio No 2 in C minor Opus 66	Page 6-7

HAWKES BAY 14 MARCH	MANAWATU 17 MARCH	DUNEDIN 20 MARCH
AUCKLAND* 21 MARCH	NELSON 25 MARCH	

\*In Auckland, the Eroica Trio appears as part of the Auckland Festival 2009



Out of respect for the music, the musicians, and your fellow audience members, please switch off all cellphones, pagers and watches.



# Eroica Trio

Erika Nickrenz: piano

Susie Park: violin

Sara Sant'Ambrogio: cello

## Selected recordings

*'An American Journey': works by Bernstein, Gershwin, O'Connor; EMI Classics*

*Beethoven: Triple Concerto Opus 56, Piano Trio Opus 11*  
EMI Classics 62655-2

*Brahms: Piano Trios; EMI Classics 57199-2*

*'Pasión': works by Piazzolla, Villa-Lobos, Turina*  
EMI Classics 57033-2

*Bach, Vivaldi, Albinoni; EMI Classics 56873-2*

*Dvorák, Shostakovich, Rachmaninov; EMI Classics 56673-2*

*'Debut': works by Gershwin, Ravel, Godard, Schoenfield*  
EMI Classics 56482-2

After winning the prestigious 1991 Naumburg Award, America's Eroica Trio has become one of the most sought-after piano trios in the world. The group regularly tours in North America, Europe and Asia, and is currently on its second visit to New Zealand. Frequently engaged to perform the Beethoven Triple Concerto, it has appeared with renowned orchestras in the United States, as well as in Spain, Italy and Germany. In 2003 the Trio toured its home country with the Prague Chamber Orchestra, with whom they had recorded the work.

The Eroica Trio specialises in creating innovative programmes and is a strong champion of contemporary composers, performing an American or world première each year. A highlight of their current season is a work commissioned for them by Kevin Puts, entitled *Trio Sinfonia*.

In addition to performing in traditional venues, the Eroica Trio has recently completed an American tour where they played in nightclubs, introducing their music to new audiences. This tour coincided with the release of the Trio's eighth CD entitled *'An American Journey'*, which features American music, including arrangements of music from Gershwin's *'Porgy and Bess'*

and Bernstein's *'West Side Story'* commissioned by the Eroica Trio. Also on the CD is Mark O'Connor's *Poets and Prophets*, written for the Trio and inspired by the music of Johnny Cash. The group's previous recordings have received critical acclaim and been nominated for Grammy awards.

Members of the Eroica Trio are all award-winning soloists. Pianist Erika Nickrenz made her concerto debut at New York's Town Hall at the age of 11 and studied at the Juilliard School. She has recorded several solo CDs.

Australian violinist Susie Park, who joined the Trio in 2006, has won top prizes in the Indianapolis, Menuhin and Wieniawski International Violin Competitions. She made her solo debut at the age of five and studied at the Curtis Institute of Music and the New England Conservatory.

Cellist Sara Sant'Ambrogio studied at the Curtis Institute and Juilliard School, and was a medallist at the Tchaikovsky Violoncello Competition in Moscow. She has won a Grammy Award for her recording of Leonard Bernstein works.

# Edouard Lalo

Born Lille, 27 January 1823

Died Paris, 22 April 1892

## Trio in C minor Opus 7

*Allegro moderato*

*Romance (Andante)*

*Scherzo (Allegretto)*

*Finale (Allegro)*



Although their surname betrays their Spanish origins, Edouard Lalo's ancestors had settled in France in the 16<sup>th</sup> century. Lalo showed musical promise as a child and was encouraged by his parents to learn violin and cello in Lille. However, when he decided at 16 to follow music as a career and study at the Paris Conservatoire, he was disowned by his father and forced to support himself through performing and teaching. In Paris, he briefly studied violin with Françoise-Antoine Habeneck. As well as being a celebrated violinist and teacher, Habeneck was an enthusiastic concert presenter, and was instrumental in bringing the music of Beethoven to Parisian audiences by initiating orchestral concert seasons from the early 1800s until his death in 1849.

Chamber music, however, was not popular in France and did not gain exposure in many public concerts until after the middle of the century, when a number of ensembles came into existence to promote the genre. Lalo, himself a chamber music enthusiast, was a founding member of the Armingaud Quartet, formed in 1855. The Quartet presented concerts of the German masters - particularly Schubert, Schumann and Mendelssohn - to the rather conservative French public, who still found Schumann a little modern for their tastes.

The Trio in C minor, which clearly shows Schumann's influence in elements of its piano writing, was written in 1850. It is one of Lalo's earliest works, but the French musical conservatism is illustrated by the fact that he was unable to find a publisher because the Trio was considered too *avant-garde*.

The Armingaud Quartet remained together until 1868, and it was after this time that Lalo began to gain a wider audience for his music, particularly his large-scale compositions such as the *Symphonie espagnole*, written for the famous violinist Pablo Sarasate, the opera *Le Roi d'Ys*, and the ballet *Namouna*.

## Trio in C minor Opus 7

The cello signals the beginning of each section in the first movement of the Trio. A yearning solo melody opens the piece, and is accompanied by a mood of dramatic, restless energy when it is drawn into the full ensemble. A second, brighter melody provides contrast, and these two main themes are easily distinguished throughout the movement as they pass between the instruments.

The gentle melodies of the second movement *Romance* are introduced by the piano, and the harmonic and stylistic influences of Schumann can be clearly heard in the opening few bars. Both the cello and the violin present the full melody with varying accompaniments, and the movement builds in intensity as the instruments interrupt each other at shorter and shorter intervals. A calm return of the theme in the violin restores the original mood towards the end of the movement.

The Scherzo has the lift and spark of Spanish folk music. Vivacious rhythms and incisively-accented melodic notes are accompanied by strummed piano chords suggestive of the guitar.

Beginning with a recitative on solo cello, the *Finale* takes us through a shifting landscape of light and shadow. The piano, when not playing the theme, accompanies the changing moods with rippling arpeggios. A return to the key of C minor provides the basis for a darker atmosphere, but instead of building to ever more intense drama, there are recurring interludes of a sunnier disposition to maintain a balance. The final return to C minor leads to a powerful conclusion.

*Programme note by Julie Sperring*

**Programme One – Hamilton, New Plymouth, Christchurch, Southland, Wellington**

# Rebecca Clarke

Born Harrow, 27 August 1886

Died New York, 13 October 1979

## Piano Trio

*Moderato ma appassionato*

*Andante molto semplice*

*Allegro vigoroso*

Rebecca Clarke was born in England, but lived in America for much of her life due to links with her American father's family, and later to her marriage to the pianist James Friskin in New York in 1944. She began her career at a time when women working as professional musicians faced many barriers to acceptance both as performers and as composers. She studied violin, viola and composition at the Royal Academy in London, and although she made a living as a very successful orchestral and chamber musician, her contributions as a composer to the British musical canon were quickly forgotten.

A revival of interest in her life and music came about in 1976 almost by accident when, at the age of 90, she was asked to take part in a radio programme celebrating the life of the pianist Dame Myra Hess. In answer to one of the questions, she presented a printed programme from 1925 in which Hess had taken part - a programme made up entirely of Clarke's music, held at the Wigmore Hall in London. As a result, a subsequent radio programme was made about Clarke herself, and in the last few years of her life she finally came to enjoy some of the acclaim she deserved.

Two works that marked her success early on were the Viola Sonata (1919) and the Piano Trio (1921), both of which were entered into a competition sponsored by American chamber music patron Elizabeth Sprague Coolidge. Clarke tied for first place with the composer Ernst Bloch for her Viola Sonata, although a casting vote gave the prize to Bloch. After the competition, Clarke recalls Coolidge saying: "And you should have seen their faces when they saw it was by a woman!"

The Piano Trio won second place two years later.

The Sonata has now become one of the most frequently performed works in the viola repertoire, and although many of her manuscripts remain unpublished, recordings and performances of her main works ensure her ongoing recognition as a composer of substance.

**"A revelation -  
A composer I  
now believe to  
have been one  
of the very best  
of her time."**

Malcolm MacDonald  
writing about  
Rebecca Clarke  
in *Gramophone*, 1987



## Piano Trio

The first movement opens with an assertive and rather ominous fanfare - a theme that provides the 'appassionato' of the movement's title - that returns in various guises throughout the work. A calmer section, marked pianissimo misterioso in the score, is introduced as a piano solo and quickly taken up by the violin and cello. The two contrasting themes are reworked and sometimes blended together, creating a continuing sense of unrest until the return of the opening fanfare. An intense conversation amongst the three instruments subsides to a murmuring conclusion, except for a last bitter outburst before the final bars.

The second movement, *Andante molto semplice*, uses musical ideas from the first movement. These wind their way amongst the three instruments with ever-changing complexity, and highlight the particular qualities of each instrument. Piano arpeggios and undulating string effects in various combinations provide the background for simple, yet skilfully conceived melodies that float over the lower layers of sound to create the 'misterioso' mood which Clarke again calls for in this movement.

The *Allegro vigoroso* also references themes from earlier in the work, combining them with some brilliant flashes of energy and large Romantic gestures. The last section of the work is heralded by a piano solo, beginning with a recall of the Trio opening and incorporating a military bugle theme which has been heard previously, but which is expanded here to dramatic effect. The immediate change in mood dispels the sense of optimism for a few sobering bars, but it is restored in the short coda.

*Programme note by Julie Sperring*

**Programme Two – Hawkes Bay, Manawatu, Dunedin, Auckland, Nelson**

# Heitor Villa-Lobos

Born Rio de Janeiro, 5 March 1887

Died Rio de Janeiro, 17 November 1959

## Aria (Cantilena) from Bachianas Brasileiras No 5

As a composer, Heitor Villa-Lobos was largely self-taught, his fiery temperament and lively imagination making formal study difficult. Early in his life he earned a living playing the cello in cafes, and was drawn to the music of Brazilian street musicians rather than the concert hall. In the 1920s he studied in Paris, where he was influenced by Milhaud and the neo-classical fashion of the time. He settled back in Rio de Janeiro in 1930, and became Director of Music Education.

The nine compositions entitled 'Bachianas Brasileiras' were written between 1930 and 1945, and are amongst his best known works. They pay homage to the genius of JS Bach, whose music was considered by Villa-Lobos to be a universal 'folk' language, accessible to all people. Originally written for soprano and eight cellos, this movement has been arranged for many different instrumental groupings. Tonight's version was arranged for piano trio by Raimundo Penaforte.

*Programme note from CMNZ files*

**Programme One – Hamilton, New Plymouth, Christchurch, Southland, Wellington**

# Astor Piazzolla

Born Mar del Plata, 11 March 1921

Died Buenos Aires, 5 July 1992

## *Oblivio [Oblivion]* *Primavera Porteña*

Astor Piazzolla began lessons with an Argentinian bandoneon player in New York at the age of eight, and made his first television appearance at the age of eleven. He studied both piano and composition with Nadia Boulanger in Paris, and regarded Stravinsky, Bartok and Stan Kenton as his idols. Well-versed in the popular music of Argentina through his many years as a band leader, his compositions gave new rhythmic and harmonic qualities to the familiar tango.

Piazzolla penned numerous film scores, and *Oblivion* was originally written for the movie 'Enrico IV'. It was nominated for a Grammy Award for best instrumental composition in 1995 and is a good example of Piazzolla's ability to combine nostalgia with sensuality. The influence of the Spanish habanera dance style can be heard in this piece.

*Primavera Porteña* is another dance-style piece, with the dialogue between violin and cello suggesting a couple dancing. The title refers to the 'porteños' or 'fancy-men' of Buenos Aires, and to the season of Spring.

*Programme note from CMNZ files*

**Programme Two – Hawkes Bay, Manawatu, Dunedin, Auckland, Nelson**

# Paul Schoenfield

Born Detroit, 24 January 1947

## *Café Music* *Allegro con fuoco* *Andante moderato* *Presto*

Paul Schoenfield began playing the piano when he was six, and composing when he was seven. He currently teaches at the University of Michigan. His music has been widely performed and recorded, and is particularly known for its variety of styles and complex piano writing. He has said that it "is not the kind of music to relax to, but the kind that makes people sweat".

*Café Music* was premièred in 1987 and takes inspiration from the styles of music played at a particular Minneapolis Restaurant, including early 20th century American, Viennese, light classical, gypsy and Broadway. Schoenfield's interest in Jewish music is reflected in the use of a Chassidic melody in the second movement. "My intention was to write a kind of high-class dinner music -- music which could be played at a restaurant, but might also (just barely) find its way into a concert hall."

*Programme note by Jane Dawson*

**Programmes One and Two**



## Felix Mendelssohn

Born Hamburg, 3 February 1809

Died Leipzig, 4 November 1847

---

**“[Mendelssohn is] the greatest, specifically musical genius to appear in the world since Mozart.”**

Richard Wagner

---

Felix Mendelssohn played a prominent role in his cultural environment and was in demand not only as a composer, but also as a pianist and conductor. It is fortunate that he was also a prodigious writer and receiver of letters, as it is through these documents that we have gained a greater understanding of his connection with the musical forces of the time.

The post-Beethoven world in which he lived when he wrote his piano trios was tremendously exciting, offering opportunities to create music in ways that had simply not been available to preceding generations. The development of new sonorities and the expansion of instrumental technique during the early 19<sup>th</sup> century contributed to a change in the way that composers were able to express their musical ideas. Moreover, the expansion in the size of orchestral forces reinforced the growing distinction between ‘orchestral’ and ‘chamber’ idioms, while the revered soloist walked in both worlds. The pianist, in particular, had grown rapidly in stature during the early nineteenth century, with virtuoso performers traveling throughout Europe, plying their trade and showing off their astounding technical facility.

Regarded as a musical prodigy, Mendelssohn was born into a wealthy and supportive home in which he received a first-class musical training. Part of his upbringing naturally included an extensive ‘Grand Tour’ of Europe,

during which he encountered the latest innovations in musical fashion and style. In addition to new musical trends, he also encountered a groundswell of interest in music from the 17<sup>th</sup> and early 18<sup>th</sup> centuries. Mendelssohn developed a particular interest in Baroque music, and the influence of such composers as Bach and Handel can be heard in much of his music, and can be seen through his work in preparing and directing Bach’s St Matthew Passion on the occasion of its centenary.

His first Piano Trio, composed in 1839, clearly demonstrates the effort to which Mendelssohn went in managing the use of formal Classical structures within the context of the new musical aesthetic of the 19<sup>th</sup> century. On hearing an early draft of the Trio, the well known composer-conductor Ferdinand Hiller criticised parts of it as being “somewhat old fashioned”. Mendelssohn eventually took up Hiller’s recommendation to rework the piano part in order to reflect the brilliance and flair of contemporary pianists such as Chopin and Liszt. As a result, the piano in the Opus 49 Trio assumes a more distinctive virtuosic mantle in the texture compared to that of works in this genre by earlier composers.

The second Piano Trio, from 1846, is dedicated to the German composer and violinist Louis Spohr (1784–1859). Compared to Mendelssohn’s earlier trio, this work is more intense and expressive, with sharp contrasts in melodic and rhythmic elements, and deceptive large-scale formal structures. It is full-blooded Romantic music and there is very little evidence here of the light and elegant classical style with which Mendelssohn is often associated.



## Piano Trio No 1 in D minor Opus 49

*Molto allegro ed agitato*  
*Andante con moto tranquillo*  
*Scherzo - leggiere e vivace*  
*Finale - allegro assai appassionato*

The Piano Trio No 1 opens with a breathtaking *Allegro ed agitato* that conveys Mendelssohn's mastery of expansive melodic ideas. Around the theme, however, the accompaniment is constantly bubbling in anticipation of something bigger. Mendelssohn makes clever use of the move from duple to triplet figures in the piano so that at particular high points (such as the restatement of the first theme, or in the dramatic coda) the whole ensemble boils over in a thoroughly agitated state.

As a perfect antidote to the frenetic energy of the first movement, the *Andante con moto tranquillo* is in the style of the 'songs without words' for which Mendelssohn is so well known.

In the effervescent *Scherzo* we are whisked into a world reminiscent of Mendelssohn's music for *A Midsummer Night's Dream*. There is little time to adjust to the quick changes of texture, so attention shifts naturally to the interplay between the two main rhythmic figures.

Beginning with a deceptively light theme, the *Finale* quickly establishes a strong and powerful character. While the piano is full of virtuosic flair, the three instruments are balanced with masterful skill and each of them is given the opportunity to shine.

**Programme One – Hamilton, New Plymouth, Christchurch, Southland, Wellington**

## Piano Trio No 2 in C minor Opus 66

*Allegro energico e con fuoco*  
*Andante espressivo*  
*Scherzo – Molto allegro quasi presto*  
*Finale – Allegro appassionato*

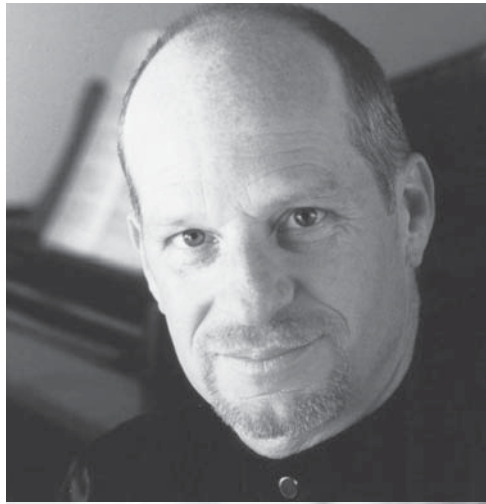
The outer movements of the Piano Trio No 2 are particularly striking for their weighty and ingenious handling of thematic material. In particular, phrase structures are uneven and distinctly 'un-classical', with the overlapping of different lines further obscuring any anticipated sense of melodic continuity.

The *Allegro appassionato* is especially powerful for a *Finale*, with the surprising inclusion of a chorale theme in the middle of the movement, and that same chorale theme being given a dramatic role when it returns at the end of the work.

The second movement begins with the soft, lilting momentum of a triplet rhythm propelling the music gently forward, but one soon realises that Mendelssohn's treatment of the theme is not as typically lyrical as that of his earlier works. In spite of this, the texture is such that there are many opportunities for the musicians to add their personal expressive signature to this brooding movement. The *Scherzo* third movement is characteristically light and frothy, bouncing along until it seems to disappear into the ether.

*Programme notes by Richard Hardie*

**Programme Two – Hawkes Bay, Manawatu, Dunedin, Auckland, Nelson**



# Invest in our Future

For nearly sixty years we have brought you the very finest vibrant chamber music from all over the world. The wealth of artistry we have presented has included the Borodin, Takács and Amadeus String Quartets, Beaux Arts Trio and Yehudi Menuhin alongside our own Michael Houstoun, Jonathan Lemalu and the New Zealand String Quartet.

It is an amazing journey of discovery that is in all of us.

Your donation will help us to develop:

- ▶ new talent
- ▶ new work
- ▶ new performances
- ▶ new audiences

and ensure that the future is bright for our next generations as they emerge onto the international stage.

## GIVING IS NOW WORTH MORE

**Help to secure the future of Chamber Music New Zealand.**

Since 1 April 2008, there have been changes to the way charitable donations are taxed, making it easier to give.

Individuals can now claim a rebate of one third (33.3%) of all donations they make to CMNZ (up to the limit of their taxable income).

To make your donation or to find out more about how you can help, please contact Jenni Hall on (04) 384 6133 or 0800 CONCERT (266 2378) or email [jenni@chambermusic.co.nz](mailto:jenni@chambermusic.co.nz)

### 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, t.b.a  
 Programme Co-ordinator, Jane Dawson  
 Design/Print Administrator, Chris McDonald  
 Chamber Music Contest  
 National Organiser, Pip Want



Level 4, 75 Ghuznee Street  
 PO Box 6238, Wellington

Tel (04) 384 6133

Fax (04) 384 3773

[info@chambermusic.co.nz](mailto:info@chambermusic.co.nz)  
[www.chambermusic.co.nz](http://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



## 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

Perry Foundation

### 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  
The Trusts Charitable Foundation Inc  
Te Papa Tongarewa  
Wellington City Council  
McCarthy Trust



0800 GONGERT (266 2378)  
[WWW.CHAMBERMUSIC.CO.NZ](http://WWW.CHAMBERMUSIC.CO.NZ)