

Chamber Music New Zealand
KALEIDOSCOPIES
CONCERT SEASON 2009



Jack Liebeck (violin)
and Stephen De Pledge (piano)

Welcome

Welcome to this concert, which features two outstanding musicians whose international careers are flourishing in the highly competitive European music scene, both on stage and through their recordings.

Jack Liebeck is making his recital debut in New Zealand, although he visited earlier this year to co-present a lecture on Einstein's Universe for the Royal Society. Kiwi pianist Stephen De Pledge is back from the UK with his family to spend a few months in New Zealand. He is performing 20 concerts for us all over the country in the space of just one month.

Both Jack and Stephen are known for their musical integrity and eclectic taste, and we are pleased that their tour includes a combination of larger and smaller centres. Wherever you are joining us today, sit back and enjoy this wonderful duo, live in recital.



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Euan Murdoch

Chief Executive, Chamber Music New Zealand

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NELSON	26 SEPTEMBER	NAPIER	29 SEPTEMBER	ROTORUA	1 OCTOBER

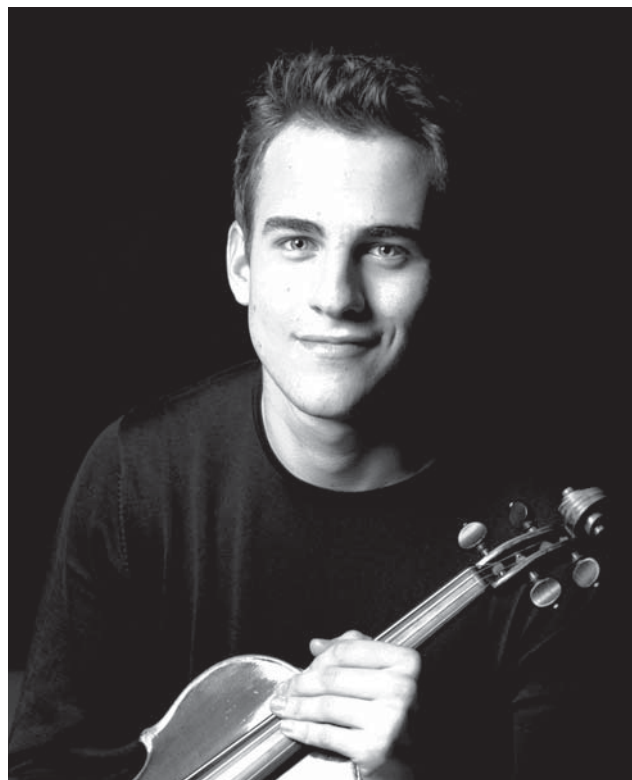
Please respect the music, the musicians, and your fellow audience members by switching off all cellphones, pagers and watches.

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

Jack Liebeck

“Both in concert and on disc, the young British violinist Jack Liebeck has in recent years been coming to the fore as a musician of exceptional gifts, blessed as he is with a glorious, mellifluous tone and interpretative insight.”

Geoffrey Norris, *The Telegraph* (UK), 8 May 2009



Jack Liebeck is considered one of the brightest young stars in the British music scene today. He attended the Purcell School of Music in London and then the Royal Academy of Music, where he studied the violin with Mateja Marinkovic. His first public appearance was at the age of ten, when he played the role of young Mozart for BBC television. Since then, he has performed with many orchestras around the world including the Philharmonia (London), Moscow State Symphony, Nieuw Sinfonietta Amsterdam, Royal Liverpool Philharmonic, London Philharmonic, Bournemouth Symphony, Lausanne Chamber, Oslo Philharmonic, Royal Philharmonic, Royal Scottish National and the Royal Stockholm Philharmonic Orchestras. Jack has toured in the UK and abroad with the Belgian National, the English Chamber and the Polish National Radio Symphony Orchestras.

As a chamber musician, Jack Liebeck has appeared at many major summer festivals including the Australian Festival of Chamber Music, Bath, Bergen, Cheltenham, Harrogate, Kuhmo, Montpellier, Montreux, Reims, Rheingau and Spoleto. His recital partners have included Katya Apekisheva, Renaud and Gautier Capuçon, Bengt Forsberg, Itamar Golan, Lynn Harrell, Angela Hewitt, Tim Hugh, Piers Lane, Leon MacCawley, Charles Owen, Martin Roscoe, Jean-Yves Thibaudet and Ashley

Wass. He is also a member of the Fibonacci Sequence chamber ensemble.

Following his critically acclaimed 2004 debut disc of works by Prokofiev, Ysaÿe, Chausson and Saint-Saëns, in 2009 Jack signed an exclusive contract with *Sony Classical* for his forthcoming releases. A disc of works by Dvořák has recently been issued, and a recording of the complete Brahms Sonatas with Katya Apekisheva.

Recent engagements include recitals with Bengt Forsberg in Stockholm and London's Wigmore Hall, performances of the Schubert Octet with the Fibonacci Sequence in Keswick and Oxford, and being a featured artist at the Australian Festival of Chamber Music in Townsville. Later in 2009 he will tour Australia with the Southern Cross Soloists, presenting Paul Dean's newly written work 'The Unbearable Letting Go'.

In 2005, for the World Year of Physics, Jack Liebeck worked with physicist Brian Foster to present lectures that connected Albert Einstein's scientific work with his love of music, and violin playing in particular. From their collaboration a continuing event was developed to showcase synergies between science and the arts. Jack Liebeck is now the Artistic Director of that festival, Oxford May Music.

Stephen De Pledge



New Zealand pianist Stephen De Pledge began his studies in Auckland with Margaret Crawshaw and Bryan Sayer, then undertook postgraduate studies at the Guildhall School of Music and Drama in London with Joan Havill. He was chosen for the NFMS Young Concert Artists' Award in 1996, and has since maintained a diverse and wide-ranging performing schedule as soloist, chamber musician and song accompanist. His acclaimed Wigmore Hall debut in 1999 has been followed by regular recitals there, and he has also given solo performances around Britain and in Hong Kong, Italy, France, Singapore, Japan, Australia and the USA.

As a chamber musician, Stephen has collaborated with groups such as the Berlin Philharmonic Wind Quintet, the English Chamber Orchestra Ensemble and the Scottish Ensemble. He has worked with some of the finest musicians of our time, including Viktoria Mullova, Colin Carr, Alan Hacker and Rivka Golani, and performed at many International Festivals in the UK and abroad. As a member of Chamber Domaine, he has recently featured on a recording of chamber music by Gorecki.

Stephen De Pledge's repertoire ranges from the 17th to the 21st centuries. He has always maintained an interest in contemporary music, and has given the world première performances of many works. Early

this century he began commissioning a suite of works from leading New Zealand composers on the theme of 'landscapes'. The resulting twelve part work, *Landscape Preludes*, received its first complete performance at the NZ International Festival of Arts in February 2008.

In 2001 he presented the complete chamber works of Arvo Pärt at the Edinburgh Festival, under the guidance of the composer, and that year he also made the world première recording of Pärt's piano sonatas. Stephen De Pledge has become particularly associated with the music of Messiaen, which he studied in Paris with the composer's widow, Yvonne Loriod. He has recorded solo works of Messiaen, as well as those of English composer Arthur Bliss.

In addition to solo recordings, De Pledge's recordings include song cycles by Ned Rorem and Samuel Barber, French saxophone music (with Christian Forshaw) and chamber music of Messiaen, Shostakovich, Schnittke and Pärt. He has broadcast for Radio 3 and Classic FM in the UK, and also performed on radio in USA, Australia and New Zealand.

Wolfgang Amadeus Mozart

Born Salzburg, 27 January 1756
Died Vienna, 5 December 1791



Sonata for Piano and Violin in G K301

Allegro con spirito

Allegro

Mozart's violin sonatas fall into two distinct periods. The first sixteen were composed during an early European tour as a child prodigy, and were published between 1764 and 1766. After a twelve year gap, he returned to the violin sonata, publishing two further sets and four individual sonatas between 1778 and 1788. He also wrote two sets of variations for violin and piano, as well as a number of unfinished works.

The Sonata in G was one of a set of six sonatas for piano and violin that Mozart composed early in 1778 while he was on another tour of Europe. His mother travelled with him, but fell ill and died in Paris in June.

The 1778 sonatas broke new ground in having a more even distribution of the melody between the two instruments and a greater emphasis on a duo partnership, rather than the old Baroque model of a self-sufficient keyboard part 'accompanied' by the violin. All except one of the set, though, followed the two-movement pattern that had been established.

Both movements of the Sonata in G display a sunny mood, having been written before his mother's death. Although the tempo is similar in both, they have subtly different moods, and the central section in the second movement - a sicilienne in the minor key - provides a further change of character.

Sonata for Piano and Violin in B flat K378

Allegro moderato

Andantino Sostenuto e cantabile

Rondeau. Allegro

Mozart arrived in Vienna in March of 1781 as part of the Archbishop of Salzburg's entourage, which had travelled there to celebrate the accession of the new Emperor, Joseph II. Despite the recent success of his opera *Idomeneo* in Munich, Mozart was still treated as one of the lowly members of the household and, filled with resentment, demanded to be released from his post. He finally left in June, positive about his prospects in Vienna, and planning a freelance career as a composer/pianist. Teaching was an important part of Mozart's income and helped him to become known in the city, and 'accompanied sonatas' were useful publications for establishing his credentials. This Sonata was written in 1779, and is one of a set of six published in 1781. The pieces are essentially piano sonatas with violin accompaniment, although the violin part in this sonata is much more demanding than anything Mozart had written previously for this combination.

In the *Allegro moderato*, there is true dialogue between the violin and piano, with lyrical exchanges alongside classical scale and arpeggio figures. Displays of virtuosity in the violin part balance the brilliance and vitality of the piano writing, and the movement leads us through contrasts in themes and moods to a confident conclusion.

The *Andantino* opens with a typically gracious slow-movement melody in the piano which is enhanced by its interaction with the violin part. The piano does not keep the melodic role for itself, however – the violin introduces a second theme in the minor key and the melodic material for the rest of the movement moves easily between the two instruments.

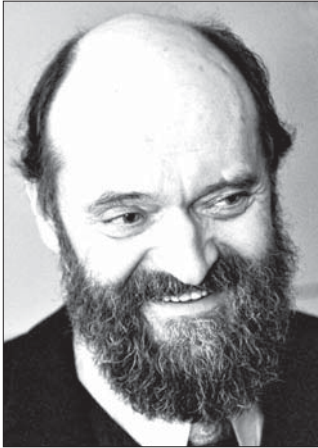
The third movement is a bright rondo where the returning theme is shared between the violin and piano. The section before the last appearance of the theme contains a repeated motif that hints at the comic antics of some of Mozart's opera characters.

Programme note from Chamber Music New Zealand files

Programme One:
Hamilton, New Plymouth, Lower Hutt, Invercargill

Arvo Pärt

Born Paide, Estonia, 11 September 1935



During his studies at the Tallinn Conservatory, Arvo Pärt also worked as a sound producer for Estonian radio, and gained composition experience by writing music for films and theatre. In 1962 he won a prize for a children's cantata, *Our Garden*, and an oratorio, *Stride of the World*. His early works had a neo-classical basis and followed standard Soviet models in being tonal and written 'for the people', but the following year he turned to strict serial writing, in rhythm as well as pitch, as exemplified by his 1963 work *Perpetuum mobile*. He subsequently tried out collage techniques in his 1966 works Symphony No 2 and *Pro et contra* for cello and orchestra, and explored the use of canonic procedures that he had observed in Baroque music, particularly that of JS Bach.

"I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements - with one voice, two voices. I build with primitive materials - with the triad, with one specific tonality. The three notes of a triad are like bells and that is why I call [my technique] tintinnabulation."

Arvo Pärt

In the 1960s he came into contact with plainchant and the music of the Orthodox Church, which affected his music both technically and spiritually. Having found his voice, there was a subsequent rush of new works and many of the pieces composed in 1977 (*Fratres*, *Cantus*, *In Memoriam Benjamin Britten*, and *Tabula Rasa*) are still amongst his most highly regarded. However, his overtly Christian works (such as *Credo* of 1968) meant that he fell out of favour in the Soviet Union. Pärt went to live in Vienna in 1980, and subsequently settled in Berlin.

His works show a variety of influences from the past: *Pari intervallo* (1976) echoes Bach chorale preludes, *An den Wassern zu Babylon* (also 1976) calls on 13th century music, and the St John Passion (1982) uses a technique which recalls ancient incantation, always intense, yet pure and ritualistic in effect.

Spiegel im Spiegel

The title of this hypnotic work means 'mirror in the mirror' and is reflected in the construction of the violin part, which continually returns to a central axis point created by the note A. In addition, the piano part mirrors the violin's music both high above and with notes that surround the violin part. *Spiegel im Spiegel* was written in 1978 and dedicated to the violinist Vladimir Spivakov.

Fratres

Fratres was written for the early music group Hortus Musicus in 1977, and links with the Baroque style can be heard in its formal construction. Pärt re-worked the piece in 1980 for the Salzburg Festival and dedicated the new version to Gidon and Elena Kremer, the violin and piano duo who premièred it. Gidon Kremer's intense playing no doubt influenced the composer's decision to include a densely-packed violin prelude at the beginning of the work. A later version was arranged for the Twelve Cellists of the Berlin Philharmonic.

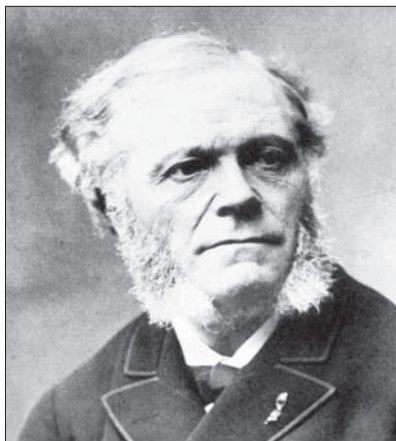
Programme note by Jane Dawson

**Programme One:
Hamilton, New Plymouth,
Lower Hutt, Invercargill**

César Franck

Born Liège, 10 December 1822

Died Paris, 8 November 1890



Sonata in A

Allegretto ben moderato

Allegro

Recitativo – Fantasia

Allegretto poco mosso

CYCLICAL FORM

César Franck was born in Liège, which at that time was part of the Netherlands, but which was predominantly Gallic in both language and culture. He demonstrated considerable talent as a pianist, and when he was 13 his father moved the family to Paris to further the training of his son.

While studying at the Paris Conservatoire, Franck not only specialised in composition, but also developed into an outstanding organist. His subsequent career as the organist at the church of Sainte-Clotilde in Paris meant that he had to squeeze his composing into his summer holiday breaks. He was also a widely respected teacher, and several of his pupils – notably Duparc, Chausson and D’Indy – became leading composers of the next generation. Franck was rigorously trained in classical techniques, but strove to develop his own artistic aesthetic. He was particularly influenced by the concepts of ‘cyclical form’, in which themes undergo transformations of musical characterisation while the musical argument is developed. In the Sonata in A, the violin’s first three notes form a motif from which the entire work grows, and which appears in the opening theme of each successive movement.

The Sonata was composed in 1886 and was first performed in that same year by the legendary violinist Eugene Ysaÿe, to whom Franck had dedicated the work as a wedding present. Ysaÿe repaid the compliment by performing the Sonata widely, making it one of the best-loved of the 19th century works for violin and piano. The première performance, however, was not auspicious. It took place in a museum in Brussels where, because of the art works, lighting was forbidden in pre-electricity days. As the winter afternoon light grew dim, the performers could no longer read the music, and the last three movements were played from memory to an audience sitting in darkness.

Sonata in A

All four movements of this brilliantly refined sonata are inter-related, sharing themes and ideas. The scene-scetting first movement is broad and serene, with its famously undulating theme on the violin punctuated by outbursts laden with emotion from the piano.

The second movement is a stormy scherzo, with a dark and passionate theme on the piano, later passed to the violin. Occasionally the mood becomes calmer, but all too soon the clouds gather again and the storm works itself up into a frenzy.

The dramatic third movement has an improvisatory quality, as the violin and piano discuss previous thematic material and add in a couple of new themes for good measure. This movement acts as something of a diversion before the voluptuously lyrical finale, which is a magnificently contrived musical canon. Perhaps the most famous example of unison canon in all music, it appears four times during the movement, interspersed with references to the other themes and emotions of the other movements. Optimistic and generous in spirit, the Sonata ends in a blaze of ebullience.

Programme note by Roger Smith

**Programme One:
Hamilton, New Plymouth,
Lower Hutt, Invercargill**

Ludwig van Beethoven

Baptised Bonn, 17 December 1770

Died Vienna, 26 March 1827



Violin Sonata No 5 in F Opus 24 'Spring'

Allegro

Adagio molto espressivo

Scherzo; Trio – Allegro molto

Rondo – Allegro ma non troppo

ONE OF A PAIR

Beethoven moved to Vienna in 1792 to begin composition lessons with Haydn. At just 21 he was already well-known as a virtuoso pianist, and was on the way to becoming a successful composer. By 1799, his music was being circulated by five publishers in Vienna alone, all of whom attempted to outbid each other for the right to publish his new works.

During these early years in Vienna, Beethoven came to the devastating conclusion he was beginning to lose his hearing. By 1818 he was almost completely deaf and could only converse with others through the use of pencil and paper, but the 'Spring' sonata was composed during the period 1800 to 1801, when Beethoven was unaware his affliction was incurable.

"I spend my life miserably, I must confess; for almost two years I have avoided all society, because I cannot say to people: I am deaf. If I had any other profession, it would not be quite so bad, but in my profession this is a dreadful position."

Beethoven, writing to his friend Franz Wegeler, 16 November 1801

The Sonata was published in 1801, and was intended to be paired with his previous violin sonata under the opus number 23. Due to a careless engraving error on the publisher's part, the sonatas were issued separately as Opus 23 and Opus 24. It is dedicated to Count Moritz Fries, one of Beethoven's numerous patrons.

How it acquired its nickname 'Spring' is unknown, but it is thought to originate from the lyrical nature of the opening violin theme. It is the first of Beethoven's violin sonatas to consist of four movements rather than three, though the third movement is over almost before it has started.

Violin Sonata No 5 in F Opus 24 'Spring'

The 'Spring' sonata is one of Beethoven's most well-known violin sonatas, and is popular among violinists due to its relative technical ease. The violin has a distinct role to play in the structure, in contrast to the usual practice of the time, which saw the violin as an optional accompaniment.

The famous 'Spring' theme is played at the opening of the *Allegro* by the violin, then dutifully passed to the piano. This is a sunny and light-hearted movement, with any moments of seriousness quickly overcome. The *Adagio molto espressivo* in B flat major is delicate and simple throughout. Themes are shared by both instruments, with the piano providing a gently rocking *alberti* bass.

The third movement consists of a humorous *Scherzo* and a very concise *Trio*. In the *Scherzo*, the violin seems to lag behind the piano by a whole beat, creating an uneasy atmosphere. Some critics have suggested this wrong-rhythm effect is Beethoven's satire on inept canonic writing.

The final movement is a flowing and expansive rondo, in which the principal theme reappears in a number of rhythmic guises. It builds in intensity through frequent use of triplets and ends strongly in F major.

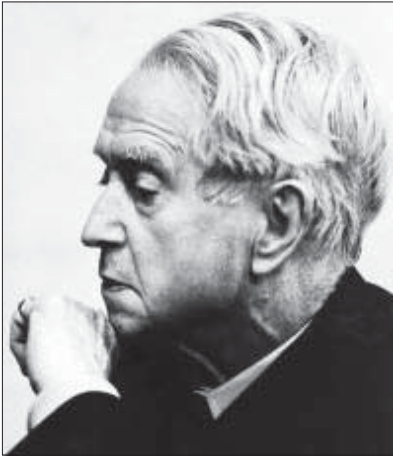
Programme note by Amy Cameron

**Programme Two:
Upper Hutt, Palmerston North,
Nelson, Napier, Rotorua**

Herbert Howells

Born Lydney, England, 17 October 1892

Died London, 23 February 1983



Violin Sonata No 1 in E Opus 18

*Allegretto,
sempre un poco rubato*

Meno mosso

Allegro molto

Assai tranquillo

The reputation of Herbert Howells as a major composer of church music has tended to obscure his achievement in other spheres. During his early career he was particularly captivated by chamber music and his Piano Quartet, written in 1916 while he was still a student, won a Carnegie award and was his earliest work to gain public recognition. Three years later, his Rhapsodic Quintet for clarinet and strings won him another Carnegie award.

After studying with Stanford at the Royal College of Music, Howells was appointed sub-organist at Salisbury Cathedral, but illness forced him to relinquish that job after a few months. During the next three years he convalesced, and that time allowed him to concentrate on composition. His teaching roles at the Royal College, St Paul's Girls School, and London University occupied most of his career, and it wasn't until the death of his son from polio in 1935 that he returned to composition, as a means to express his grief.

Howells' attitude to music was shaped by his desire to express the beauties of the English countryside, especially the countryside of his native Gloucestershire. He was influenced thematically by English and Welsh folksong and contrapuntally by Tudor church music. The music he wrote in the latter part of his life is mainly choral and often written with specific acoustics in mind, and that medium proved to be ideal for his tonal, sentimental and slow-moving style.

By temperament Howells was a Romantic, at a time when Brahmsian Romanticism was going out of fashion. He was also a brilliant writer of counterpoint and his music possesses an attractive lyricism which is most strongly marked in his early works. Later in his career, perhaps because he spent so much of his life involved in music education, his compositions tended to become more complicated in technique and thus lose the freshness and spontaneity which makes a work like the Violin Sonata No 1 so attractive.

Violin Sonata No 1 in E Opus 18

The first of Howells's three Violin Sonatas began life as the Phantasy Sonata, which was given its première in 1917 at Wigmore Hall by the noted contemporary violinist Sybil Eaton and pianist O'Connor Morris. The following year Howells revised and renamed the work, but it has retained much of its feeling of fantasy and its rhapsodic gestures.

The somewhat melancholy atmosphere of the opening movement features a modal-sounding melody on the violin, reminiscent of the music of Ralph Vaughan-Williams, a composer who inspired Howells early in his career. As the movement progresses, it becomes more impassioned and expansive, and echoes of another composer, Ravel, who was both a friend and inspiration, can be heard.

The second movement has a warmer tone, but a veiled quality, particularly in the piano. A sudden shift in energy leads to the third movement, which has the attributes of a scherzo. It is angular and wide-ranging in its melodic lines, which are underpinned by rhythmic motivations. Towards the end, though, the music returns to the mood of the second movement.

An ethereal start to the final movement heralds a return of the atmosphere at the beginning of the Sonata.

Programme note by Jane Dawson

Programme Two:
**Upper Hutt, Palmerston North,
Nelson, Napier, Rotorua**

Johannes Brahms

Born Hamburg, 7 May 1833

Died Vienna, 3 April 1897



Sonata No 2 in A Opus 100

Allegro amabile

Andante tranquillo - Vivace

*Allegretto grazioso
(quasi andante)*

Brahms was born in a poor area near the docks of Hamburg. His father was a double-bass player and recognized his son's musical abilities early on. A professional pianist by the age of 14, Brahms helped supplement the family's income by playing in the bars and brothels of Hamburg while continuing his studies.

During a tour with violinist Reményi in 1853 Brahms met and impressed Liszt and the famous violinist Joachim, and was introduced to Robert Schumann. In an article in his *Neue Zeitschrift Für Musik*, Schumann introduced the 'genius' Brahms to the music world, resulting in life-changing fame and acceptance for the 20-year-old composer in the space of a few months.

Brahms moved to Vienna in 1863 and made a successful living there as a composer, teacher and performer. The social ambience was one of gaiety and and 'gemütlichkeit' (geniality) as reflected in the craze for the waltz, operetta, beer halls, coffee houses, music and outdoor concerts.

He was considered to be a conservative man, in both his personal and musical tastes. His conservative side enjoyed the order and strict form of the classicists, but his dreamy imaginative nature meant that he was a romantic in temperament. At the height of 19th century Romanticism, Brahms established himself as a 'classical' revivalist, particularly in his large-scale symphonic works and sonatas.

Brahms never married, once commenting that the 'ladies of the night' encountered in his early piano playing engagements "turned me against marriage", although his deep friendships with both Clara Schumann and Elisabeth von Herzogenberg were very important to him, and he valued both the emotional support and the musical advice he received from them.

The Violin Sonata No 2 was written during the summer of 1886, when Brahms was staying in a holiday house beside Lake Thun. He was visited there by the soprano Hermine Spies, for whom he had romantic feelings, and the Sonata includes musical references to some of Brahms's songs that she sang while there. Elisabeth von Herzogenberg later commented that "the whole Sonata is one caress".

Sonata No 2 in A Opus 100

The first movement of the Sonata No 2 displays the 'regular irregularity' characteristic of Brahms's mature music: five-bar phrases are created by adding an 'echo' bar to each four-bar phrase in the first thematic idea.

The dotted rhythm figure in the second subject is derived from his song 'Wie Melodien', in which love is likened to an imagined melody. A third subject, featuring two repeated notes and a triplet figure, becomes important later in the movement, and features strongly in the coda. The exposition is not repeated, but there is an extensive development section, although as usual Brahms continually re-works and develops the thematic material throughout.

In another typical move, Brahms turns the second movement into both the slow movement and a scherzo, alternating a measured duple metre *Andante* with an energetic triple metre *Vivace*.

The final movement is in the form of a rondo and, in keeping with the happy nature of the whole work, is a relaxed and lyrical piece of writing.

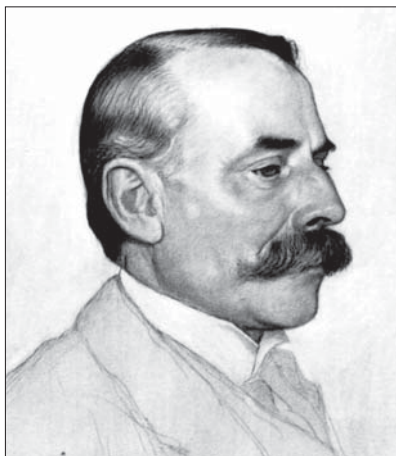
Programme note from Chamber Music New Zealand files

Programme Two:
**Upper Hutt, Palmerston North,
Nelson, Napier, Rotorua**

Edward Elgar

Born Broadheath, near Worcester, 2 June 1857

Died Worcester, 23 February 1934



Sonata in E minor Opus 82

Allegro

Romance: Andante

Allegro non troppo

Sonata in E minor Opus 82

The Sonata in E minor begins in the subdominant key of A minor, and it is not until the end of the first movement that the home key is fully established. The first theme is muscular and passionate and leads to an unusual self-accompanied second theme on the violin. Although Elgar described this movement as “ghostly stuff”, it is also strongly influenced by the First World War, which was raging at the time he was writing the work and which he found deeply depressing.

The second movement displays rhapsodic and quixotic qualities, though its sparse textures have a delicacy that is deeply moving. An extended melodic section in the centre provides a contrast that almost suggests another movement.

The final *Allegro non troppo* was described by Elgar as “very broad and soothing”. After he heard of the death of the dedicatee, he added in a short section before the coda, drawing on material from the central section of the *Romance*.

Programme note by Jane Dawson

Programme Two:
Upper Hutt, Palmerston North,
Nelson, Napier, Rotorua

Elgar’s father owned a successful music business, played the organ and violin, and played an active part in the Three Choirs Festival. The young Edward was largely self-taught on the piano, and composed music for family gatherings, but lack of funding meant he could not follow his dream of studying music in Leipzig. After leaving school at 15, he worked for a year in a solicitor’s office, but from then on worked as a freelance musician. He succeeded his father as a church organist, conducted, played the violin and bassoon, composed and taught.

In 1899 his ‘Enigma’ Variations were performed in London, and brought him the fame within Britain that he had been seeking as a composer, though not the money to go with it. In the early 1900s he considered returning to teaching or another job in order to earn a living. Works such as *Dream of Gerontius* and the *Pomp and Circumstances Marches* gave him worldwide recognition, and in 1905 he accepted a position as Professor of Music at Birmingham University, after that institution received an endowment from a businessman who specified that Elgar should be the first to hold the chair.

As a violinist, Elgar wrote many small works for the instrument, including the sentimental favourite *Salut d’Amour*, but in 1910 he produced his far-from-light Violin Concerto, which was premièred by Fritz Kreisler. The following year he was diagnosed with Meniere’s disease, which had the potential to make him completely deaf, and he suffered intermittent ill-health over the next few years. A tonsillectomy in early 1918 relieved some of his symptoms, and gave him renewed energy.

The summer of 1918 was an extremely productive one, and Elgar completed his violin sonata, cello concerto, string quartet and piano quintet that year. The Sonata in E minor was Elgar’s second sonata for violin and piano, though the earlier one had been destroyed by the composer in 1887. The composer’s wife, Alice Elgar, noted in her diary that he was “writing wonderful new music, different from anything of his ... so elusive and delicate”, and the new work was completed on 15 September 1918. It was dedicated to a friend, Marie Joshua, who died shortly after Elgar had written to offer her the dedication.

Glossary of Italian musical terms in this programme

<i>adagio</i>	very slow
<i>allegretto</i>	moderately lively
<i>allegro</i>	lively
<i>amabile</i>	gracious
<i>andante</i>	at a walking speed
<i>andantino</i>	a little <i>andante</i>
<i>assai</i>	very
<i>cantabile</i>	in a singing style
<i>con spirito</i>	with attitude, spirit
<i>grazioso</i>	graceful
<i>quasi andante</i>	almost like an <i>andante</i>
<i>recitativo</i>	recitative
<i>rondeau</i>	a round
<i>meno</i>	less
<i>moderato</i>	moderate
<i>molto</i>	much, very
<i>mosso</i>	movement
<i>non troppo</i>	not too much
<i>poco</i>	a little
<i>rubato</i>	stolen (referring to flexibility of timing)
<i>sempre</i>	always
<i>sostenuto</i>	sustained
<i>tranquillo</i>	calm
<i>vivace</i>	vivacious

What did you think of this concert?

Chamber Music New Zealand invites you to write your own review of this concert and post it on our website, www.chambermusic.co.nz

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The REVIEWS section also includes professional reviews from around the country as the concerts happen, and review extracts from the international media.



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www.chambermusic.co.nz

For all Concerts Managers
phone 0800 CONCERT (266 2378)

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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:

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INTIMATE INTENSE IN CONCERT IN 2009

ST LAWRENCE STRING QUARTET

"These are fearless musicians whose spontaneity stretches past conventional interpretation and probes the music's imaginative limits."

The Washington Post (US)

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



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"The St Lawrence is first and foremost about risk taking: about playing on the emotional edge; because the music has something to tell us that we cannot live without; something that could make you change your life."

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"... (New Zealand String Quartet's) unremitting intensity"

The Herald (UK)

October: Auckland, Wellington



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

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2010: A CHAMBER MUSIC ODYSSEY

NEXT YEAR IS CHAMBER MUSIC NEW ZEALAND'S 60TH ANNIVERSARY, AND OUR ANNUAL CONCERT SEASON WILL CELEBRATE THIS LANDMARK EVENT. LOOK OUT FOR CMNZ'S 2010 BROCHURE, IN YOUR MAILBOX IN THE FIRST WEEK OF OCTOBER. READ ALL ABOUT WHO'S PLAYING, WHAT'S BEING PERFORMED, WHEN AND WHERE.

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IF YOU ARE NOT A CURRENT SUBSCRIBER BUT WOULD LIKE TO RECEIVE NEXT YEAR'S BROCHURE, JUST EMAIL [INFO@CHAMBERMUSIC.CO.NZ](mailto:info@chambermusic.co.nz) OR PHONE 0800 CONCERT (0800 266 2378),

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Details will also be on our website – www.chambermusic.co.nz – from 8 October.



INTIMATE, INTENSE + IN CONCERT



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NEXT CONCERT

St Lawrence String Quartet

New Plymouth: Mon 12 October
Hamilton: Tues 13 October
Hawkes Bay: Weds 14 October
Manawatu: Mon 19 October
Southland: Tues 20 October
Christchurch: Weds 21 October
Nelson: Fri 23 October
Dunedin: Sat 24 October