

Chamber Music
New Zealand
- 60 years -

Kaleidoscopes Concert Season 2010

Piers Lane *and the* **Doric String Quartet**



Presented in
association with





BUCKINGHAM PALACE

The Royal Over-Seas League was founded by Sir Evelyn Wrench in 1910, the year that my grandfather, King George V, came to the throne. Within six years, he had granted his patronage to the young society and I am delighted to have followed him and my father, King George VI, in being Patron of the League.

On its fiftieth anniversary in 1960, I was happy to approve the title 'Royal' and I have appreciated meeting its members, from the United Kingdom and the overseas Commonwealth, on many occasions during my reign.

On its centenary in 2010, I wish the Royal Over-Seas League and all its members every success for the future.



Welcome



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Tonight's concert is a result of two perfect partnerships.

The first showcases an excellent young English string quartet, on their first tour to New Zealand, with one of our favourite tourists, pianist Piers Lane. The Doric String Quartet is quickly becoming hot property on the world stage and they are as excited as we are to be working with Piers to present two of the most-loved quintets in the repertoire.

The second brings together two organisations celebrating special anniversaries. The Royal Over-Seas League's centenary and our 60th birthday gave us the reason for combining to make this tour possible.

Thank you for joining us for this special occasion.

Euan Murdoch

Chief Executive

Chamber Music New Zealand

In this its centenary year, the Royal Over-Seas League acknowledges the ROSL Annual Music Competition as one of its most significant and enduring achievements. Now in its 58th year the competition occupies a singular position within the cultural life of the UK and the Commonwealth as a discerning platform for outstanding young musicians.

Past competition alumni, including many New Zealanders, have distinguished themselves at the highest level of the music profession worldwide. Piers Lane and members of the Doric String Quartet are amongst our finest past prize-winners and their playing offers the most eloquent testimony to the exceptional quality of the musicians it is our privilege to support.

Roderick Lakin MBE

Director of Arts

www.roslarts.org.uk



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Details will also be on our website - www.chambermusic.co.nz - from 21 October.

INTIMATE, INTENSE + IN CONCERT

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CHRISTCHURCH 6 SEPTEMBER	DUNEDIN 8 SEPTEMBER	
AUCKLAND 13 SEPTEMBER	MANAWATU 14 SEPTEMBER	NEW PLYMOUTH 15 SEPTEMBER

Programme 2

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SOUTHLAND 7 SEPTEMBER	WELLINGTON 10 SEPTEMBER	NELSON 11 SEPTEMBER
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Piers Lane, *piano* **and the Doric String Quartet**

*Alex Redington, violin; Jonathan Stone, violin
Simon Tandree, viola; John Myerscough, cello*

London-based Australian pianist **Piers Lane** has a flourishing international career and is in great demand as a chamber music player. He has an enduring recital partnership with British violinist Tasmin Little, with whom he has recorded an album of Delius violin sonatas, and frequently collaborates with the Goldner String Quartet, including for a recording of the Dvořák Piano Quintets on the Hyperion label.

Piers Lane is regularly invited to perform at leading events such as the St Nazaire,

Cheltenham and Guildford Festivals, and in 2009 was an artist-in-residence at the Banff Centre for the Arts, in Canada. Since 2007 he has been Artistic Director for the Australian Festival of Chamber Music.

As a soloist with leading orchestras in New Zealand, Australia and Britain, Piers Lane has an extensive concerto repertoire that includes many rarities by European and British composers. He has appeared at the BBC Promenade Concerts on numerous occasions, including for the centenary performance of the Bliss concerto.

He is known for his interest in neglected 19th century piano music, and has recorded several CDs of rarely-heard Romantic piano concertos.

Piers Lane has become a well-known voice on BBC Radio 3, writing and presenting the popular 54-part series 'The Piano', and this year he presented a series of programmes about Chopin to celebrate the 200th anniversary of that composer's birth. Since 2009 he has collaborated with actress Patricia Routledge on a theatrical work celebrating the life of renowned pianist Dame Myra Hess.

The Doric String Quartet was formed in 1998 and has rapidly established a reputation as one of Britain's finest, combining technical precision with deep musical insight. In 2002 the Quartet joined the Paris-based ProQuartet Professional Training Program and worked with members of the Alban Berg, Artemis, Hagen and LaSalle Quartets, and the group continued to study with Rainer Schmidt (Hagen Quartet) and Walter Levin (LaSalle Quartet) in Basel.

The Quartet was selected for representation by Young Concert Artists Trust in 2006, and made its Edinburgh Festival debut that year. In 2008 the ensemble won the Osaka International Chamber Music Competition in Japan, and

was awarded second prize in the Premio Paolo Borciani in Italy. A regular visitor to major festivals and venues in Europe, the Doric String Quartet has also performed in South East Asia and Israel. After this tour of New Zealand, the Quartet will make its first visit to Australia, where the players will tutor at the Australian Youth Orchestra Chamber Music Camp. In November they will travel to the United States for debut concerts in New York and Washington.

“The players moved together with absolute unanimity, like a great sea anemone, and this was reflected in the unity of their sound.”

The Strad, October 2008

Noted for its performances of Haydn quartets, the Doric String Quartet has featured that composer in their first recording (on the Wigmore Live label), which was the editor's choice for both Gramophone and Classic FM magazines. This year they have recorded two more CDs, for Chandos, presenting music by Korngold and Walton.

Joseph Haydn

Born Rohrau, Lower Austria, 31 March 1732

Died Vienna, 31 May 1809



String Quartet in A

Opus 20 No 6

Allegro di molto e scherzando

Adagio

Menuet

Fuga con tre soggetti: Allegro

Although Haydn did not invent the string quartet, he was largely responsible for developing and popularising the genre in the late 18th century. In addition, his string quartets were written over a span of nearly 50 years of his creative life, and thus they mirror Haydn's extraordinary growth as a composer and his influence in the musical world.

By 1772, when the Opus 20 Quartets were completed, Haydn had been in the service of the imperial Esterházy family for more than ten years. As Kapellmeister, he was responsible for the music and instruments of the household, and for composing whatever his employer Prince Nikolaus might require. The terms of his contract forbade him from composing for other patrons or publishing music without permission, but despite these limitations Haydn's international reputation blossomed from the late 1760s, thanks largely to his early string quartets.

Opera had been a preoccupation with Haydn between 1766 and 1769, and provided him with a new model for quartet writing. Together with witty dialogues between the instruments, he made greater use of counterpoint to heighten contrasts in the music during this period. But although all four instruments contribute to the musical discussion, the melodic flow of the Quartet No 6 is still strongly led by the first violin.

The *Allegro* begins as an unremarkable sonata form movement, and it is not until the development section that Haydn starts to have fun with the material he has just exposed. The recapitulation gives plenty of opportunity for decorative figuration.

Emotional weight is given to the Quartet by the *Adagio*, which features an affecting aria sung by the first violin in an almost oratorical fashion. A stately, though whimsical minuet follows, incorporating a more earthy trio. The final movement is a 'fugue with three subjects' but is far from academic, displaying all the best traits of Haydn's lively style.

Programme note by Jane Dawson

**Programme One - Christchurch, Dunedin,
Auckland, Manawatu, New Plymouth**



Benjamin Britten

Born Lowestoft, 22 November 1913

Died Aldeburgh, 4 December 1976

String Quartet No 2 Opus 36

Allegro calmo, senza rigore

Vivace

Chacony: Sostenuto

In April of 1942, Britten returned home to England after a three year period in the USA. His left-leaning political views and conscientious objection to the second world war (one reason for his departure in 1939) found musical expression in his *War Requiem*, premièred in London that year.

Upon his arrival he began to concentrate on settings of English verse and this also stimulated his interest in the 17th century composer Purcell, whose influence shows not only in the declamatory style of Britten's vocal writing but also in two major instrumental works: the last movement of his second string quartet and *The Young Person's Guide to the Orchestra* (1946). Although Britten wrote at least six string quartets in his youth, it was not until 1941 that he produced his official First Quartet. The String Quartet No 2 followed in October 1945, soon after the enormous success of the opera *Peter Grimes*, and was premièred on the 250th anniversary of the death of Purcell. In homage to Purcell, the finale is cast in the form of a chaconne.



The first movement is a broad and experimental treatment of sonata form, favouring an ongoing process of development rather than a strictly conventional structure. The exposition is extended, and the recapitulation condensed, with the three successive phrases of the first theme superimposed. These three phrases all commence with the interval of a tenth, which both dominates the elegant melodic material and contributes towards an often unsettled tonal focus.

A restless, muted scherzo forms the middle movement, in which shadowy ostinato patterns murmur behind haunting unison melodies.

The final movement opens with a unison statement of a ground bass pattern, followed by groups of variations linked by solo cadenzas. Some variations explore the theme's harmonic implications, others develop the melody or are concerned with contrasting rhythmic patterns.

Programme note by Rachel Clement

Programme One - Christchurch, Dunedin, Auckland, Manawatu, New Plymouth

Fryderyk Chopin

Born Zelazowa, 1 March 1810

Died Paris, 17 October 1849

Born near Warsaw, Fryderyk Chopin was the son of a French father and a Polish mother, and grew up surrounded by Polish folk music. In 1830 he left to tour Europe and the following year he settled in Paris. At this time Poland was considered a martyred country, after the suppression by Russia of the November Uprising, and Chopin became a *cause célèbre* in aristocratic Parisian salons. His playing was new and full of feeling, and he was tantalisingly inaccessible – which made his appearances all the more sought after.



Chopin's long, singing melodies are among his most distinctive features, and he has been dubbed 'the poet of the piano'. The apparent improvisatory nature of much of his keyboard writing indicates an intimate relationship between his roles as composer and performer.

Nocturne in G Opus 37 No 2

Chopin wrote more than 20 Nocturnes at a time when the genre of 'mood pieces' was in its infancy. The title 'nocturne' was first used by the Irish composer-pianist John Field in 1814, and though there is no specific definition of such works, their characteristics generally include an emphasis on expressiveness rather than virtuosity. The opening melody of the Nocturne in G has a sentimental character that is countered by the folk-like, and darker-hued, second thematic group. These two ideas alternate through the work.

Ballade No 4 in F minor

The ballade form was originally a sung narrative that dealt with legendary or historical events. Chopin was the first composer to turn it into an instrumental art form, abstracted from the literary connection. A short introduction sets the mood of the Ballade in F minor, and prepares for the haunting first theme, which unwinds gradually over a waltz-like accompaniment. A contrasting second melody, in B flat major, is introduced, and these themes form the basis of the piece. The final climax leads to a fiery coda.

*Programme note from
Chamber Music New Zealand files*

**Programme One - Christchurch, Dunedin,
Auckland, Manawatu, New Plymouth**

Robert Schumann

Born Zwickau, Saxony, 8 June 1810

Died Endenich, near Bonn, 29 July 1856

Piano Quintet in E flat Opus 44

Allegro brillante

*In modo d'una Marcia –
un poco largamente*

Scherzo molto vivace

Allegro, ma non troppo

In March 1842 Schumann returned reluctantly to Leipzig while his beloved wife Clara continued a concert tour around Copenhagen. The separation threw him into a mood of deep melancholy, and while working at counterpoint and fugue exercises, he drowned his sorrows with “beer and champagne”. He also threw himself into his work, studying the quartets of Mozart, Haydn and Beethoven, and composing three quartets of his own, Opus 41. His depression was not helped by a six day prison sentence between the second and third quartets – the result of a libellous article. After a short holiday and despite feeling “unwell” and “constant fearful sleepless nights”, he then completed the Piano Quintet in less than a month.

The Quintet is preoccupied with issues of thematic recall and large-scale coherence, and most of the themes in the work are related. Cyclic relationships abound, the most striking being the combination of the opening themes of the outer movements as a double fugue at the end of the finale, forming a coda to the quintet as a whole.



The first movement observes a rigorous sonata form, with a triumphant fortissimo reprise after a monumental struggle in the development section.

The second movement seems to embody the essence of the Romantic artwork which, according to the German writer Friedrich Schlegel, lies in its presentation of a “sentimental theme in a fantastic form”. It begins with a sombre funeral march alternating with a beautiful, lyrical melody in the major key, and passes through a fiery agitato section before the melody and march theme return, in reverse order.

The *Scherzo*, in Haydnesque fashion, improvises playfully on its opening theme, an ascending E flat major scale. The final movement concludes the work with appropriate grandeur by progressing from a dark minor key to a bright E flat major apotheosis.

Programme note by Nicholas Baragwanath

**Programme One - Christchurch, Dunedin,
Auckland, Manawatu, New Plymouth**

Joseph Haydn

Born Rohrau, Lower Austria, 31 March 1732

Died Vienna, 31 May 1809

String Quartet in D Opus 64

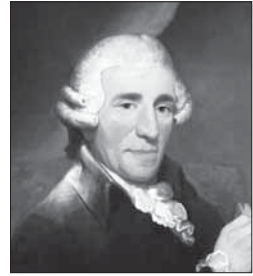
No 5 'The Lark'

Allegro moderato

Adagio cantabile

Menuetto: Allegretto & Trio

Finale: Vivace



Towards the end of 1789 Haydn, by then in his late 50s, made a particularly enjoyable visit to Vienna. Musically, one of the highlights must have been his attendance at rehearsals for Mozart's latest opera, *Così fan tutte*, but he also enjoyed musical events at the home of the Viennese doctor of his employer, Prince Nikolaus von Esterházy. Haydn's subsequent letters to Doctor Genzinger's musically talented wife, Marianne, provide a fascinating insight into the composer's character. Upon returning to the rural Esterháza estate in February 1790 he wrote to her: "here I sit in my wilderness - forsaken, like a poor waif, almost without any human society, melancholy, full of the memories of past glorious days ... all those beautiful musical evenings, which can only be remembered and not described".

The following year Haydn wrote his six Opus 64 string quartets, which were the composer's second collection to be dedicated to Johann Tost, leader of the second violin section of Prince Nikolaus's court orchestra.

The Fifth Quartet opens with an extremely beautiful and original *Allegro moderato*. The entrance of the first violin with a soaring melody presented in a high register is the genesis of the work's nickname, 'The Lark.' The lyrical *Adagio* movement that follows allows the first violin to indulge in some virtuosic displays.

After a *Menuet* and its accompanying *Trio*, the *Finale* serves as a further virtuoso vehicle for the first violin - being set in the *perpetuum mobile* style which Haydn was later to cultivate with much success in his symphony finales.

Programme note by Samantha Owens

Programme Two - Southland, Wellington, Nelson, Hawkes Bay, Hamilton

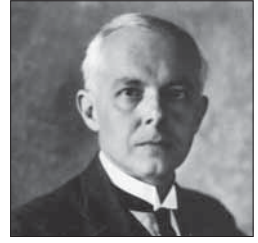


The Wellington concert is being broadcast live by



Béla Bartók

Born Nagyszentmiklós, Hungary,
now Sînnicolau Mare, Romania,
25 March 1881
Died New York, 26 September 1945



String Quartet No 3

Prima parte: Moderato –

Seconde parte: Allegro –

Recapitulazione

della prima parte: Moderato –

Coda: Allegro molto

By 1923 Bartók had become a respected part of Hungarian musical life, as a performer, composer and musicologist, with his status confirmed by a commission from the Government to celebrate the union of Buda and Pest. Between then and 1926 he concentrated on his folk music research, and in 1924 published his seminal study ‘Hungarian Folksong’ which is still regarded as the foundation for research into all kinds of folk music. He also made several concert tours abroad, visiting Italy in 1924 and appearing at the International Festival in Prague the following year.

The Third String Quartet was inspired by a performance of Alban Berg’s revolutionary *Lyric Suite*, which Bartók had heard earlier in the summer, and was composed during three weeks in September 1927. It won first prize in a competition for new chamber music organised by the Music Fund Society of Philadelphia in 1928.

The Third String Quartet is the shortest of Bartók’s six quartets, and is also the most concentrated, consisting of four brief sections that are played without a break. The opening *Moderato* has two main motifs: one chromatic and inward-turning, the other more diatonic and open. Instead of joining these ideas into a single melody, Bartók makes the four instruments imitate each other in a continuous development of the motifs, drawing on a variety of techniques, including *pizzicato* (plucked) chords, *glissandi* (sliding between notes), and *sul ponticello* (playing near the bridge).

The second part, *Allegro*, is an explosively rhythmic dance using *col legno* (playing with the wood of the bow rather than the hair) and *pizzicato* for additional percussive effect, and turns into a fiendish fugue. The third section, a ‘recapitulation’, recaptures the introspective quality of the opening as the strings glide through a variety of ghostly effects, and the *Coda* revisits the stamping gypsy wildness of the *Allegro* as the Quartet roars to its breathless conclusion.

Programme note by Susannah Lees-Jeffries

**Programme Two - Southland, Wellington,
Nelson, Hawkes Bay, Hamilton**

Fryderyk Chopin

Born Zelazowa, near Warsaw, 1 March 1810

Died Paris, 17 October 1849



Born near Warsaw, Fryderyk Chopin was the son of a French father and a Polish mother, and grew up surrounded by Polish folk music. In 1830 he left to tour Europe and the following year settled in Paris. At this time Poland was considered a martyred country, after the suppression by Russia of the November Uprising, and Chopin became a cause célèbre in aristocratic Parisian salons. His playing

was new and full of feeling, and he was tantalisingly inaccessible – which made his appearances all the more sought after.

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Nocturne in E flat Opus 55 No 2

Chopin wrote more than 20 Nocturnes at a time when the genre of 'mood pieces' was in its infancy. The title 'nocturne' was first used by the Irish composer-pianist John Field in 1814, and though there is no specific definition of such works, their characteristics generally include an emphasis on expressiveness rather than virtuosity.

The Nocturne in E flat is a superbly rhapsodic work, with an unusually expansive melodic line. A seemingly endless melody entwines with two other voices, with the left hand accompaniment forming a separate and very individual line.

Ballade No 3 in A flat

The ballade form was originally a sung narrative that dealt with legendary or historical events. Chopin was the first composer to turn it into an instrumental art form, abstracted from the literary connection.

The Ballade in A flat was described by pianist Alfred Cortot as a "pianistic Tristan and Isolde", perhaps indicating both the passionate nature of the music and the intertwining of two main themes as the work unfolds.

*Programme note from
Chamber Music New Zealand files*

**Programme Two - Southland, Wellington,
Nelson, Hawkes Bay, Hamilton**

Johannes Brahms

Born Hamburg, 7 May 1833

Died Vienna, 3 April 1897

Piano Quintet in F minor Opus 34

Allegro non troppo

Andante, un poco adagio

Scherzo. Allegro – Trio

*Finale. Poco sostenuto –
Allegro non troppo*

Brahms gave his first solo concert at the age of 15, and earned his living as a pianist and teacher until the fees and royalties from his compositions grew large enough to support him. During a tour of Europe in 1853 he met and impressed both 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.

The history of the Piano Quintet in F minor demonstrates the composer’s penchant for self-criticism. The work was originally written in 1861 as a string quintet with two cellos, but was destroyed by Brahms. The following year he produced a version for two pianos (later published as Opus 34b), and in 1865 he re-worked the music for publication as the Piano Quintet Opus 34.



The Piano Quintet is planned on a large scale, with connections based on small scale motifs. The melodic shape of the strong opening statement reappears in the more urgent first theme. Pairs of percussive chords in this theme introduce a falling semitone idea that forms an integral part of the reflective second theme, albeit in a very different character.

A heavily modified recapitulation obscures the A-B-A form of the *Andante*, as does Brahms’ use of accompanying material from the opening to support the central section.

In typical Brahms style, the *Scherzo* eschews undue lightness for an intense succession of ideas and metrical styles, relieved by the more reflective central *Trio* section. After a solemn introduction, the final movement settles into a folk-like passage that recurs in the manner of a rondo, although Brahms – again typically – uses the reiteration of thematic material as an opportunity for further development. A final *Presto* section rounds the Quintet off in a suitably grand manner.

Programme note by Jane Dawson

**Programme Two - Southland, Wellington,
Nelson, Hawkes Bay, Hamilton**



The Royal Over-Seas League, which celebrates its centenary in 2010, fosters international friendship and understanding, as well as promoting the arts and supporting educational and welfare projects among young people of the Commonwealth. As an independent non-governmental organisation it receives no public money.

The ROSL has more than more than 18,000 members worldwide, including hundreds of

New Zealanders, many of whom join to take advantage of the accommodation and hospitality at ROSL's historic clubhouses in prestigious locations in London and Edinburgh. They also gain short term access to over 90 reciprocal clubs around the world. ROSLNZ provides a diverse social network, and promotes an active cultural programme nurturing the careers of young New Zealand artists and musicians.

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New Steinway Piano for Nelson

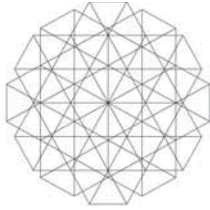


This Chamber Music New Zealand tour will re-unite pianist Piers Lane with a piano he recently helped to choose. Last year the Nelson School of Music had begun raising funds to replace its old instrument, but progress was made more rapidly than expected when local music-lovers Murray and Jocelyn Sturgeon decided to donate a new Steinway Concert D Grand Piano to the School. They contacted Piers Lane, who is familiar with the Nelson School acoustics, and he agreed to help in the selection. When he had narrowed the possibilities down to three instruments, the Sturgeons met him at the Steinway factory in Hamburg, and together they made the final decision.

The piano arrived in February, and was lifted onto the stage of the Nelson School of Music by a local rugby team, the Tasman Makos, according to the local paper. The Nelson Mail also recorded Murray Sturgeon's motivation for the donation: "He says that while many people bequeath money in their wills to organisations they support, he and Jocelyn decided to make the gift of the Steinway as something they could enjoy themselves, along with all the other music lovers of Nelson."

The new piano will no doubt be one of the star performers at the next Adam Chamber Music Festival, in February 2011.

The biennial Adam Chamber Music Festival will be held in and around Nelson from 3 - 12 February 2011. For more information visit www.music.org.nz or write to PO Box 1001, Nelson.



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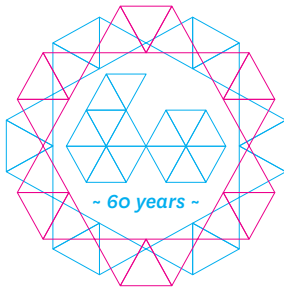
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