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New Zealand
- 60 years -

NZTrio

Kaleidoscopes Concert Season 2010



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Welcome

Thank you for joining us for the second national tour of our 60th Anniversary *Kaleidoscopes* Concert Season.

The NZTrio is presenting us with a colourful programme, featuring their trademark juxtaposition of new and old music. For this tour we have co-commissioned New Zealander Judy Bailey to write a brand new work and it sits alongside one of the dramatic trios by Schumann, whose 200th birthday is celebrated this year.

We acknowledge the generous support of the Deane Endowment Trust that has made this tour possible.



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Euan Murdoch
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Message from the Tour Donors

We are pleased to support this national tour by the vibrant and dynamic NZTrio: Justine Cormack, Ashley Brown and Sarah Watkins. It is always very exciting when a new ensemble emerges on to the New Zealand scene. They have already captured attention both here and in the wider Asia-Pacific region. Our partnerships with Chamber Music New Zealand have previously supported singers Jonathan Lemalu and Anna Leese and pianists Terence Dennis and Malcolm Martineau, along with the innovative multi-media production of Haydn's *Seven Last Words*. This demonstrates the extraordinary creative talent that New Zealand has to offer.

Deane Endowment Trust

Trustees Gillian and Roderick Deane were honoured in 2008 for the substantial and sustained generosity they have provided to the arts in New Zealand. They received the annual Arts Foundation of New Zealand Award for Patronage, presented by Perpetual Trust.

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HAMILTON 18 APRIL	WELLINGTON 24 APRIL
HAWKES BAY 26 APRIL	SOUTHLAND* 1 MAY

*Presented as part of the
2010 Southland Festival of the Arts

Southland 
Festival of the Arts



Programme 2

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AUCKLAND 20 APRIL	MANAWATU 21 APRIL	NEW PLYMOUTH 22 APRIL
CHRISTCHURCH 27 APRIL	NELSON 3 MAY	DUNEDIN 4 MAY

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NZTrio



Formed in 2002, the NZTrio was Ensemble in Residence at the University of Auckland from 2004-2009. During that time, the group toured internationally, performing in Britain, Australia, America, Brazil, Korea, China and Indonesia, as well as giving concerts around New Zealand. The NZTrio has appeared at the Beijing Modern Music Festival in 2008, and the Shanghai Spring Festival in 2009, and has performed both the Beethoven Triple Concerto and Gareth Farr's Triple Concerto with orchestras in Wellington, Christchurch and Auckland.

Members of the trio have commissioned numerous works by leading New Zealand composers, and more recently also by Chinese composers. During 2010 they have appeared at the WOMAD Festival in New Plymouth with Finnish bass and accordion duo Lepisto & Lehti, and at the NZ International Arts Festival in a work by David Downes. The group will also present a new work by Gareth Farr with Richard Nunns on Maori traditional instruments, and perform at the Shanghai World Expo and the Aurora Festival in Sydney.

Sarah Watkins: piano
Justine Cormack: violin
Ashley Brown: cello

The trio comprises three New Zealand artists, each firmly established in their own careers. **Sarah Watkins** graduated from the University of Canterbury, and from Juilliard School in New York City. During her fourteen years in America, Sarah was a staff pianist at the Juilliard School, Yale University and the Aspen Music Festival. She was also coordinator of the collaborative piano program at the Music Academy of the West in Santa Barbara, California, and taught at the music faculty of Purchase College, New York.

Justine Cormack is a former Concertmaster of the Auckland Philharmonia and member of the New Zealand Symphony Orchestra and New Zealand Chamber Orchestra. She appears regularly throughout NZ as a recitalist, chamber musician, adjudicator and concerto soloist. Justine Cormack studied the violin at the University of Canterbury, the San Francisco Conservatory and the State University of New York at Stony Brook.

Ashley Brown has cello performance degrees from Canterbury and Yale Universities, and spent six months studying with William Pleeth in London before returning to New Zealand. He is a former winner of the TVNZ Young Musicians Competition, and has been Principal Cellist of the Yale Philharmonia and the Auckland Philharmonia. As a recording artist, he has worked with composers Victoria Kelly and Joel Haines, and with songwriters Bic Runga, King Kapisi and Mark de Clive-Lowe. He has also been Lecturer in Cello at Waikato, Canterbury and Auckland Universities.

Discography

Spark (Psathas, Kelly, Norris, Grenfell, Axtens, Farr); Trust Records MMT2066

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Flourishes (Mozart, Pärt, Yudane, Ravel, de Castro-Robinson); released April 2010

Wolfgang Amadeus Mozart

Born Salzburg, 27 January 1756

Died Vienna, 5 December 1791

“When can we make a little music again at your place? I have written a new trio!”

Postscript to a letter from Mozart to his friend Michael Puchberg, 17 June 1788.

According to his own personal catalogue, Mozart completed his Trio in B flat major K502 on 18 November 1786. Exactly one month before, his wife Constanze had given birth to their third son, Johann Thomas Leopold, but sadly the baby died on 15 November. At that time the Mozarts were seriously contemplating a visit to England, having received ‘the most advantageous offers’ from London. Although they were encouraged by their English friends - including Mozart’s pupil Thomas Attwood - the plan was soon halted due to a lack of funds and to Leopold Mozart’s outright refusal to look after the children during their absence!

Mozart’s five mature piano trios were all composed between 1786 and 1788 and since none of them bears a dedication it seems they were composed primarily for financial gain.

The concept of the classical trio for piano, violin and cello had developed from the accompanied sonatas of such composers as Johann Schobert and Johann Christian Bach. Following a meeting with the latter while in London in 1764, the young Mozart composed a set of six sonatas for keyboard (K10 - K15) with an accompanying violin (or flute) and a cello to reinforce the bass line. Like the earliest piano trios, these were principally intended for the private enjoyment of amateur musicians.

There was certainly a lively demand for both genres in Vienna during the 1780s, and a fairly standard advertisement in a local newspaper in 1789 read “Wanted by a nobleman, a servant who plays the violin well and is able to accompany difficult keyboard sonatas.”



The Wellington concert is being recorded for later broadcast by



Piano Trio in B flat K502

Allegro

Larghetto

Allegretto



A number of sketches and fragments for trio scorings survive from the late 1780s, suggesting that Mozart grappled with the difficulties of the genre. In particular, the so-called 'Kegelstatt' [skittle alley] Trio, completed in August 1786 and scored for clarinet, viola and piano, forced the composer to reconsider the trio medium. The results of his experimentation with balance between the instruments can be seen in the Trio in B flat K502, in which the string parts display a far greater independence than in his previous trios. The cello continues to act principally as the bass of the ensemble, but is emancipated from the pianist's left hand. Mozart skilfully designed the thematic material to be interchangeable between the three instruments.

The influence of the contemporary piano concerto - a genre of tremendous importance in Mozart's output - can be clearly seen in the work's structure of three movements (whereas both the symphony and string quartet tended to consist of four) and in the prominent and demanding role of the keyboard. This

becomes particularly apparent in the second and third movements which follow the opening sonata-form movement. Both begin with the keyboard, followed by a 'tutti' restatement of the theme; each subsequent statement is increasingly ornamented, resulting in brilliant displays of passage work.

Programme note by Samantha Owens

**Programme One – Hamilton, Wellington,
Hawkes Bay, Southland**

Jennifer Higdon

Born Brooklyn, New York, 31 December 1962

“I think of music as a communicative art. Most art is, but there’s something about music that goes straight to a person’s heart, or has the ability to do that. So ‘accessible’ - to me - means that you’re doing your job as a composer. And I think about that a lot when I’m writing.”

Jennifer Higdon in interview, 23 May 2009

Unusually for a professional musician, Jennifer Higdon did not begin her studies until she was a young adult. She started formal music lessons at the age of 18, having taught herself the flute three years earlier, but did not study composition until she was 21. After gaining a diploma from the Curtis Institute, where her teacher was composer David Loeb, she went on to complete a doctoral degree at the University of Pennsylvania with George Crumb.

Jennifer Higdon has been featured at major music festivals, including Tanglewood, Vail and Norfolk, and has held the position of composer-in-residence at the Pittsburgh, Green Bay and Philadelphia Orchestras. More than two dozen CDs of her works have been issued, including a recording of the Concerto for Orchestra and *City Scape*, which won a 2005 Grammy Award.

Numerous commissions, particularly by major orchestras, have led to her being one of America’s most frequently performed contemporary composers. One of her first major successes was the orchestral work *blue cathedral*, which was commissioned by the Curtis Institute in 2000 and has been widely performed around America. The Percussion Concerto, commissioned by the Philadelphia, Indianapolis and Dallas Orchestras for percussionist Colin Currie, won Jennifer Higdon a 2010 Grammy Award.



The Auckland concert is being recorded for later broadcast by



Piano Trio

I. Pale Yellow

II. Fiery Red

The composer writes:

Can music reflect colors and can colors be reflected in music? I have always been fascinated with the connection between painting and music. In my composing, I often picture colors as if I were spreading them on a canvas, except I do so with melodies, harmonies and through the instruments themselves. The colors that I have chosen in both of the movement titles and in the music itself, reflect very different moods and energy levels, which I find fascinating, as it begs the question, can colors actually convey a mood? This work was commissioned in 2003 by the Bravo! Vail Valley Music Festival, Vail, Colorado.

Biographical note by Jane Dawson

**Programme Two – Auckland, Manawatu,
New Plymouth, Christchurch, Nelson, Dunedin**



“Jennifer Higdon’s new ‘Piano Trio’... is beautiful music in the traditional sense, likable on first hearing, yet with a decidedly modern bent. Its sound is full and expansive, at times even reaching the sonic dimensions of Brahms, yet it retains a buoyancy that makes it happily transparent; even in its most forceful moments all three instruments speak with a special brilliance.”

MusicalAmerica.com

Judy Bailey

Born Auckland, 3 October 1935



So Many Rivers

New Zealand-born pianist and composer Judy Bailey grew up in Whangarei, where she learned ballet, piano and theory. After gaining a performer's ATCL diploma, her interest in jazz piano overtook her classical training, and she spent several years working with the Auckland Radio Band and other groups as a composer, arranger and pianist. In 1960 she moved to Australia, where she quickly became established as an outstanding jazz musician. She was resident pianist with the Tommy Tycho TV studio orchestra, and a regular performer at the legendary jazz cellar, El Rocco.

Judy Bailey's work as a teacher began in the early 1970s, when she started a 'music and movement' course in schools. In 1973 she was invited to join the new jazz studies programme at the New South Wales Conservatorium of Music, where she still teaches.

Recognition of Judy Bailey's work came in 2008, when she was chosen by The Sydney Morning Herald as one of Sydney's 100 most influential people, and when she was presented with the Award for Distinguished Services to Australian Music at the Australian Classical Music Awards.

So Many Rivers was commissioned jointly by Chamber Music New Zealand and the NZTrio, with funding from Creative NZ, for this tour.

The composer writes:

This work endeavours to portray concepts that are both literal and allegorical in nature.

The composition begins as it ends, with a calm, almost meditative state, but in between its curves and meanderings we detect the gradual emergence of almost hidden movement - the subtle shifts of mood - the gathering momentum with hints of playfulness - the growing turbulence - the troubled and sometimes tormented complexity that may eventually find its way through to a flowing serenity - and not to forget the 'passing nod' that reflects the historical and cultural influence of the various regions that may be encountered on this journey.

Biographical note by Jane Dawson

Programmes One and Two - all centres

Joaquín Turina

Born Seville, 9 December 1882

Died Madrid, 14 January 1949



Piano Trio No 1 Opus 35

Prélude et fugue: Lento

Thème et variations: Andante

Sonate: Allegro

Together with his fellow composers Granados, Albéniz and Falla, Turina placed Spanish composition firmly on the music map at the beginning of the 20th century. His father was a painter of Italian descent and wanted his son to study medicine, but allowed Turina to study music instead. He quickly gained a reputation in his home town as a composer and pianist.

When he moved to Madrid at the age of 20, Turina began to move in the city's artistic circles. He studied piano at the Real Conservatorio Superior de Música, and became friendly with Falla, who was six years his senior. It was through this association that Turina's own ideas about the nature of Spanish music began to crystallise.

Between 1905 and 1914 Turina lived in Paris, where he studied both piano (with Moszkowski) and composition (with d'Indy), and was strongly influenced by

Debussy. During that time, he composed the symphonic poem 'La procession del Rocío', which was his first major success. On his return to Madrid, he was considered one of Spain's most notable composers.

Turina also conducted, and worked as the choirmaster at the Teatro Real until 1925. He was appointed Professor of Composition at the Madrid Conservatory in 1930, and was also a music critic.

Piano Trio No 1 Opus 35

Turina's first Piano Trio was completed in 1926, and won the Spanish National Music Prize that year. The bold contrasts of the opening *Prélude* lead into a gentle exposition of the flowing *Fugue* theme, while the more lyrical second movement incorporates a range of dance rhythms typical of southern Spain. Elements of earlier movements are incorporated into the final *Sonate*, and the work ends by returning to the music it started with.

*Programme note from
Chamber Music New Zealand files*

**Programme Two – Auckland, Manawatu,
New Plymouth, Christchurch, Nelson, Dunedin**

Stuart Greenbaum

Born Melbourne, 1966

The Year without a Summer

I: 1815 – And then the Sky was filled with Ash

II: 1816 – The Year Without a Summer



Australian composer Stuart Greenbaum studied with Brenton Broadstock and Barry Conyngham at the University of Melbourne, and now teaches there himself, as Head of Composition. Influences on his music include minimalism, jazz and pop styles, and he has written articles about musicians ranging from Arvo Pärt and Steve Reich to Pat Metheny and Lyle Mays.

Stuart Greenbaum has been featured at leading Australian music festivals, including the Aurora Festival in Sydney, the Bangalow Music Festival and the Port Fairy Spring Music Festival. He has received numerous awards, including the 2008 Classical Music Award for his orchestral work *90 Minutes Circling the Earth*. His second opera, *The Parrot Factory*, will be premièred in October 2010, by the Victorian Opera.

The Year without a Summer was commissioned by the NZTrio as part of the 2009–2010 Trans-Tasman Composer Exchange Program administered by the Australian Music Centre and SOUNZ, and supported by the Music Board of the Australia Council for the Arts.

The composer writes:

The eruption in 1815 of Mt Tambora on the Indonesian island of Sumbawa was over four times as big as the eruption of Krakatoa later that century but perhaps not as well known. The ash and dust thrown up into the earth's upper atmosphere further resulted in 'the year without a summer' in 1816. This was by all accounts a devastating ecological event that caused unseasonal cold temperatures and widespread famine. The first movement of this trio is short and fast. It imagines a dark cloud of dust approaching from the distance, not knowing where it came from. Did it seem a premonition? How long did they think it would last? The longer second movement shifts forward to 1816 and contemplates the upheaval of people's lives – of having their world turned upside down in one way or another and having to regroup and adjust to new circumstances.

Biographical note by Jane Dawson

Programmes One and Two – all centres

Arvo Pärt

Born Paide, Estonia, 11 September 1935



Mozart-Adagio

Arvo Pärt's early composition experience came from 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 in 1963 he turned to strict serial writing. 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.

In the 1960s he came into contact with plainchant and the music of the Orthodox Church, which affected his compositions 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.

Mozart-Adagio was written in 1992 for the Kalichstein-Laredo-Robinson Trio, and is a memorial to Oleg Kagan, a Russian violinist who was a close friend of the composer's. Pärt based this work on the slow movement of the Piano Sonata K280 by Mozart, a composer of whom Kagan was particularly fond.

As with many of Pärt's 'recompositions', the *Mozart-Adagio* draws small gestures out of the music and highlights them. The introductory notes in violin and cello can be seen in hindsight to fill this role. Although the interval of a minor second appears frequently, it is used as a device for adding colour and piquancy to Mozart's original, rather than as a harmonic dissonance.

*Programme note from
Chamber Music New Zealand files*

**Programme One – Hamilton, Wellington,
Hawkes Bay, Southland**

Robert Schumann

Born Zwickau, Saxony, 8 June 1810

Died Eendenich, near Bonn, 29 July 1856



“The painter turns a poem into a painting; the musician sets a picture to music.”

Robert Schumann, ‘Aphorisms’, circa 1833

The year 1847 was a time of small triumphs and major tragedies for Schumann. After composing little in 1846, he began a period of intense musical activity. During the winter of 1846-47 he and his virtuoso pianist wife Clara had been on tour, giving concerts in Vienna, Brno, Prague and Berlin with mixed success. At the end of March they arrived back home in Dresden – Robert Schumann exhausted and suffering from insomnia and ‘nervous weakness’.

His health quickly improved, and within days of arriving back in Dresden he had begun work on his opera *Genoveva*, his major project for the year. In a few weeks he had sketched an overture, drafted a scenario, and engaged a librettist.

The sketching of his First Piano Trio in D minor took place between two tragic events for the household. The first, on May 14th, was the death of Fanny Hensel, Mendelssohn’s sister and friend of the Schumanns. The second, just days after

completing the sketch of the Trio, was the death of the Schumanns’ 16 month old son Emil. The two-week festival of Robert Schumann’s music, held in his home town of Zwickau at the beginning of July, was thus a bittersweet affair – a very public success in the shadow of great personal sadness.

The Second Piano Trio in F major was written in the same year as the First, but Schumann himself wrote: “It is of a wholly different character from the one in D minor and makes a friendlier and faster impression; I always anticipate with pleasure the beginning of the *Adagio* and the *Allegretto* (instead of a *Scherzo*) when the piece is played”.

*Programme notes from
Chamber Music New Zealand files*

Piano Trio No 1 in D minor Opus 63

*Mit Energie und Leidenschaft
Lebhaft, doch nicht zu rasch - Trio
Langsam mit inniger Empfindung
Mit Feuer*

The first movement provides material for the entire Piano Trio, and Schumann gives it a typically descriptive marking: *Mit Energie und Leidenschaft* [with energy and passion]. The main theme, introduced on the violin, appears in three different versions before a secondary theme appears, itself becoming the subject of later variation.

The second movement, *Lebhaft, doch nicht zu rasch* [lively, but not too fast], is a fiery F major scherzo in a relentlessly optimistic mood.

The melancholy slow movement in the key of A minor is marked *Mit inniger Empfindung* [with intimate sentiment]. Fluidity of rhythm and phrasing in the expressive violin and cello lines give it an improvisatory flavour. A brief and seemingly fragile piano passage leads straight into the energetic finale, *Mit Feuer* [with fire]. The main theme of this rondo is related to the opening of the work.

*Last performed for Chamber Music
New Zealand by Trio Victoria in 2001*

**Programme One – Hamilton,
Wellington, Hawkes Bay, Southland**

Piano Trio No 2 in F Opus 80

*Sehr lebhaft
Mit innigem Ausdruck
In mässiger Bewegung
Nicht zu rasch*

The *Sehr lebhaft* [very lively] opening shows Schumann in an ebullient mood with powerful rhythms and impulsive themes, but departs from customary sonata form by not exploring any of these ideas in the development. Instead, he introduces a lyrical idea that is based on the opening of his song cycle 'Liederkreis' Opus 39.

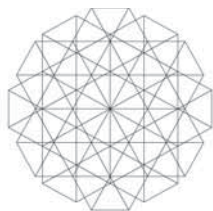
The D flat major slow movement, marked *Mit innigem Ausdruck* [With intimate expression], was one of Schumann's favourite compositions. Loosely in the form of a rondo, it again borrows a theme from 'Liederkreis'.

In mässiger Bewegung [In moderate motion] is more like a graceful intermezzo than the expected scherzo. Initially in the melancholy key of B flat minor, the mood brightens with a central section in G flat major.

The finale is marked *Nicht zu rasch* [Not too fast] and returns to the home key in a celebration of contrapuntal invention.

*Last performed for Chamber Music
New Zealand by Trio Jean Paul in 1999*

**Programme Two – Auckland, Manawatu,
New Plymouth, Christchurch, Nelson, Dunedin**



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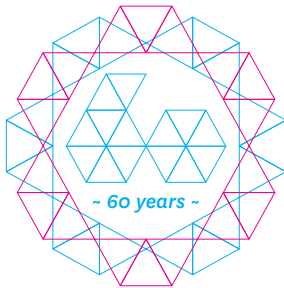
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