

**Chamber Music**  
New Zealand  
- 60 years -

# ~Theme~

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

Volume 28 Number 1 February 2010

## The Borodins are Back!

What an illustrious start to our 60<sup>th</sup> anniversary year! The Borodin Quartet have been revered in the world of chamber music for decades, and it is particularly exciting to know that they will be visiting all ten centres from Auckland to Southland.

A front-page feature on the December 2009 issue of the British magazine *Classical Music* leads to a three-page interview with the quartet by Andrew Stuart previewing their performances at the Wigmore Hall in London. You can read the full article by following the link on the Borodin Quartet's website [www.borodinquartet.com](http://www.borodinquartet.com) but one of the interesting sections is the discussion on how they developed their unity as a group, and how they keep their artistry fresh.

Here are some extracts from that article:

"We represent the modern Russian style of performing, that's true," says Igor Naidin. He goes on to explain how all four musicians have been connected to the same branch of teaching. "We are all disciples of the Central Music School of Moscow and the Moscow Conservatory. And not just of those two elite institutions but also of the same teaching branch... Maybe this helps us to be united as we are. While rehearsing, for instance, we never individually offer completely different ideas; the matter of details comes from the same stream."

### Revision and re-evaluation

"Shostakovich made short notes to support the Borodin Quartet's interpretations ... Berlinsky passed on those ideas to us, which is what Ruben, Andrei and I are doing now with Vladimir. We're soaked in those practical ideas. We know how we want these pieces to be performed, but when we come back to rehearse them after half a year or so we often feel that something is wrong." Aharonian explains that the rehearsal process is not about mechanically repeating and

*Continued on page 2*



**Ruben Aharonian** violin  
**Andrei Abramenkov** violin

**Igor Naidin** viola  
**Vladimir Balshin** cello

### Concert Calendar

Wellington	Saturday, 6 March,	7.30pm	Programme 1
Nelson	Sunday, 7 March	3pm	Programme 1
Dunedin	Tuesday, 9 March,	7.30pm	Programme 2
Christchurch	Wednesday, 10 March,	7.30pm	Programme 1
Invercargill	Thursday, 11 March,	7.30pm	Programme 2
Auckland	Saturday, 13 March,	8pm	Programme 2
Hamilton	Sunday, 14 March,	5pm	Programme 1
Palmerston North	Tuesday, 16 March,	7.30pm	Programme 2
Napier	Wednesday, 17 March,	8pm	Programme 1
New Plymouth	Friday, 19 March,	7.30pm	Programme 2

#### Programme 1

<b>Borodin:</b>	String Quartet No 2 in D
<b>Shostakovich:</b>	String Quartet No 8 in C minor Opus 110
<b>Tchaikovsky:</b>	String Quartet No 1 in D

#### Programme 2

<b>Brahms:</b>	String Quartet in A minor Opus 51 No 2
<b>Rachmaninov:</b>	Romance
<b>Tchaikovsky:</b>	String Quartet No 2 in F Opus 22

The Wellington concert is presented as part of the New Zealand International Arts Festival chamber music weekend.



## STOP PRESS: Dunedin venue remains Glenroy for 2010

Due to a change of heart by the Dunedin City Council, the Glenroy Auditorium will no longer be closed for refurbishments this year. Consequently, all of CMNZ's Dunedin concerts will take place at the Glenroy.

If you hold a 2010 Dunedin Season Pass, your seating details remain the same; the only change is that the venue should read "Glenroy Auditorium".

If you have any queries about this, please phone us on **0800 CONCERT (266 2378)**.

## From the Chief Executive



We are very excited to welcome the great Borodin Quartet back to New Zealand to launch our 60<sup>th</sup> birthday celebrations. They offer a direct link to the source of some of the most intense chamber music in the repertoire. Hearing them perform Russian masterworks by their compatriots is sure to be a highlight.

Introducing the engaging NZTrio to all ten centres for the first time and combining European expertise with outstanding kiwi musical talent to present the Wallfisch Band rounds off the first part of our special diamond anniversary season. To help you keep track of events during this year we have selected '60 of the best' that reveal the diversity and reach of our activities. The first 20 are listed on page 6 of this issue.

Please consider joining our new supporter programme Encore. There are many ways that your support can help make a real difference to our future.

This is the final issue of Theme edited by Julie Sperring. She has recently become Executive Director of SOUNZ and we wish her all the best in that new role. However, we will continue to work closely with her as she advocates for New Zealand music and composers.

We are delighted to announce our partnership with long-term arts patron and chamber music enthusiast Peter Hubscher and his team at Te Kairanga Wines. Great music and fine wine complement each other perfectly.

Thank you for your continued support, without this we would have no reason to celebrate and worse still, nobody to celebrate with.

Happy Anniversary!

Euan Murdoch  
Chief Executive



## The Borodins are Back!

Article continued from page 1

repeating – that’s pointless. Then we would be robots!”

(Reproduced with permission of Classical Music Magazine [www.rhinegold.co.uk/magazines/classical\\_music](http://www.rhinegold.co.uk/magazines/classical_music))

Valentin Berlinsky was the former cellist who died last December, but had been a member of the group since 1945. Ruben, Andrei and Igor have been together since 1996, and Vladimir joined the ensemble in 2007.

Here are some quote from those concerts at the Wigmore in January:

**“The Borodin’s performance ascended to its summit not with dogged persistence but a magisterial command of the**

**intellectual strength needed for the journey – the result, no doubt, of six decades of experience.”**

Richard Fairman, *Financial Times*

**“The final sunset that the Borodins conjured here [Shostakovich’s eighth quartet] was possessed of an almost supernatural radiance.”**

Edward Seckerson, *The Independent*

**“...there is something special in the Borodin Quartet’s sound which would persuade even an innocent listener. It’s the refusal to exaggerate, and a pearly, immaculate quality in the balance of the four parts.”**

Ivan Hewitt, *Telegraph.co.uk*



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*experience | savour | enjoy!*

# Classics to Cutting Edge

NZTrio are renowned for their innovative programming and willingness to champion the work of new composers with “deep musical insight [and] vibrant energy” (John Psathas). I asked the trio how they select the works that make up their eclectic programmes.

Violinist Justine explains: “When we start to build our programmes for the year, we invariably have a wish list of the works we are keen to play (either new works to us, or revisiting pieces we have played before). So we start with these and juggle them around, imagining what works would sit well together. This is quite an intuitive process - we consider the effect the whole concert would have in its entirety, how each half flows and how each piece relates to the ones around it. In terms of the effect of the programme, sometimes we are very consciously juxtaposing different types of music next to each other to achieve dynamic and dramatic contrast (old versus new, high-energy versus gentle...), and other times we are building programmes that flow or build from one piece to the next.”

“Ultimately, we aim to present colourful journeys for our audiences - we want them to leave our concerts excited about what they have just heard and enthusiastic about the vibrancy and variety possible in classical art music.”

The two newest works in the Trio’s programmes are fresh from the pens (or computers) of Australian-based composers Stuart Greenbaum and Judy Bailey. Judy is New Zealand born, and currently teaches at the Sydney Conservatorium of Music. Stuart Greenbaum also has links to New Zealand through the Trans-Tasman composer exchange, an initiative of the Australian Music Centre and SOUNZ - Centre for New Zealand Music. Head of Composition at the Faculty of the VCA and Music at the University of Melbourne, Greenbaum was the 2009 Trans-Tasman composer. ‘The Year Without a Summer’ is a result of the exchange in which Greenbaum visited New Zealand for a week or so and worked with the NZTrio on developing the piece and working on existing Greenbaum compositions. Justine described it as an ‘experience to be treasured’. The composition title refers to the devastating results of the eruption in 1815 of Mt. Tambora on the Indonesian island of Sumbawa.

In April, coinciding with the tour, their 3rd CD “Flourishes” will be released, featuring works from Mozart through to Ravel, Arvo Pärt and two recent NZTrio commissions by Wayan Yudane and Eve de Castro-Robinson.



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

## Concert Calendar

Hamilton	Sunday, 18 April	5pm	Programme 1
Auckland	Tuesday, 20 April	8pm	Programme 2
Palmerston North	Wednesday, 21 April	7.30pm	Programme 2
New Plymouth	Thursday, 22 April	7.30pm	Programme 2
Wellington	Saturday, 24 April	7.30pm	Programme 1
Hawkes Bay	Monday, 26 April	8pm	Programme 1
Christchurch	Tuesday, 27 April	7.30pm	Programme 2
Invercargill	Saturday, 1 May	7.30pm	Programme 1
Nelson	Monday, 3 May	7.30pm	Programme 2
Dunedin	Tuesday, 4 May	7.30pm	Programme 2*

### Programme 1

<b>Mozart:</b>	Piano Trio in B flat KV 502
<b>Judy Bailey:</b>	NZTrio and CMNZ commission
<b>Stuart Greenbaum:</b>	NZTrio commission
<b>Arvo Pärt:</b>	Mozart-Adagio
<b>Schumann:</b>	Piano Trio No 1 in D minor Opus 63

### Programme 2

<b>Jennifer Higdon:</b>	Piano Trio
<b>Judy Bailey:</b>	NZTrio and CMNZ commission
<b>Turina:</b>	Piano Trio No 1 in D Opus 35
<b>Stuart Greenbaum:</b>	NZTrio commission
<b>Schumann:</b>	Piano Trio No 2 in F Opus 80

\* NB Change of programme

# Free Pre-Concert Talks

If you are a subscriber in our Manawatu, Auckland or Wellington centres, we invite you to join us for our pre-concert talks.

These stimulating talks are free and will offer insight into the music and the artists that will enhance your concert experience.

## Pre-Concert Talks Palmerston North

<b>The Regency Room, The Regent on Broadway 6.45pm</b>		
Tuesday 16 March	Borodin Quartet	Graham Parsons
Wednesday 21 April	NZTrio	Graham Parsons
Tuesday 6 July	Josef Špaček with Michael Houstoun	Stephen Fisher
Tuesday 14 September	Piers Lane and the Doric Quartet	Ian Knowles

Friday 15 October	The Song Company	Morva Croxson
Wednesday 27 October	Schubertiade	Stephen Fisher

## Pre-Concert Talks Auckland

<b>Great Hall, Auckland Town Hall 7.00pm</b>		
Saturday 13 March	Borodin Quartet	Heath Lees
Tuesday 20 April	NZ Trio	Victoria Kelly
Monday 24 May	The Wallfisch Band	Graham McPhail
Thursday 8 July	Josef Špaček with Michael Houstoun	Rae de Lisle
Monday 13 September	Piers Lane and the Doric Quartet	Piers Lane
Tuesday 12 October	The Song Company	Dr Indra Hughes
Thursday 4 November	Schubertiade	Dr Allan Badley

## Pre-Concert Talk Wellington

<b>Ilott Theatre, Wellington Town Hall 6.30pm</b>		
Saturday 6 March	Borodin Quartet	Roger Smith

# Regional Touring

The first tour kicks off early this year, with two concerts by the New Zealand Chamber Soloists in Waikanae and Wanganui. They return to the lower North Island in June to give a concert in Lower Hutt on the 17<sup>th</sup>.

Wanganui	Saturday, 27 February	7.30pm	Memorial Hall
Waikanae	Sunday, 28 February	2.30pm	Memorial Hall
Lower Hutt	Thursday, 17 June	8.00pm	Little Theatre

In Wanganui and Lower Hutt, their programme features works by Rachmaninov, Shostakovich and Schumann, plus young New Zealand composer Jonathan Crehan. In Waikanae they will play the Rachmaninoff and Schumann trios, accompanied by a fiery folk-inspired trio by Babadjanian.

You can read more about Schumann's first piano trio in Listening Post below.

In April, two of NZ's favourite pianists Richard Mapp and Emma Sayers launch into a tour of five centres with a delightful programme of duets, with a couple of solos to open the concert. The programme ranges across the centuries, from Bach right up to the current day with a work by Ken Young commissioned especially for this tour.

**J.S. Bach:** Prelude and Fugue in A flat major

**Schubert:** Drei Klavierstücke: No 2 in E flat major

**Mozart:** Sonata for piano duet in F major

**Ken Young:** 2010 CMNZ commission

**Satie:** Trois Morceaux en Forme de Poire

**Ravel:** Mother Goose Suite

**Brahms:** Hungarian dances (selection)

**Wanganui** Thursday, 15 April 7.30pm Memorial Hall

**Warkworth** Saturday, 17 April 7.30pm Mahurangi College, Orewa

**Rotorua** Monday, 19 April 7.30pm Convention Centre

**Gisborne** Tuesday, 20 April 7.30pm Lawson Field Theatre

**Upper Hutt** Tuesday, 27 April 7.30pm Expressions



Above: Emma Sayers and Richard Mapp

Top: The New Zealand Chamber Soloists

## ~Listening Post~

This Listening Post honours the birth two hundred years ago of one of the great Romantics, Robert Schumann. NZTrio are performing his first and second trios around the country as part of their April tour. The New Zealand Chamber Soloists perform the first trio in Wanganui, Waikanae and Lower Hutt.

Both Trios were written in 1847, and marked a return to chamber music compositions by Schumann after a five-year break. Writers have speculated that the compositions could have been stimulated by his wife Clara's piano trio, which was also composed close to this time.

You can really allow your self to get swept away by the sweep of these trios - it is musical storytelling at its best. The first movement of the first trio is marked 'with energy and passion' and there is much of both! The second movement gallops along - literally if you listen to the rhythm - though there's a restful section in the middle. Then we reach the tragic slow movement which convincingly expresses Schumann's 'time of gloomy moods'. It couldn't be more of a contrast

to the previous movement - the spare and empty opening is heart-wrenching. The movement blends into the finale which slowly warms to end the trio on a positive and sunny note.

The second trio was written very shortly after the first and was described by Schumann as making "a friendlier and more immediate impression". It certainly is lighter, but no less engaging. The third movement has a lovely sense of nostalgia, for example, and the last movement, marked 'not too quickly' maintains a sense of ease that seems to accompany the whole work.

The Florestan Trio's recording on Hyperion is highly regarded in a number of sources. It's available to order through the Hyperion website, but not for download. A download version is available through Amazon.com played by the Beaux Arts Trio. If you'd just like to listen, you may have access to the Naxos audio streaming site through your local library. Three other recordings are available this way.

Julie Sperring

# The Wallfisch Band presents Venetian Carnival

In a first for CMNZ, the Wallfisch Band travels to New Zealand in May to run workshops with NZ musicians, developing and honing skills and ensemble ready for a four-centre tour.

Led by the inspirational violinist Elizabeth Wallfisch, the Wallfisch Band is committed to the work of developing and training musicians in the practice and performance of early music. Four of the band are travelling to New Zealand to work with New Zealanders who are on the brink of professional careers and are amongst the leading lights in the period instrument genre.

## Elizabeth Wallfisch

Renowned not only as a prominent interpreter of 17th and 18th century violin music, Elizabeth- also known as Libby, has directed many of the world's finest period and modern- instrument orchestras. She has taught at the Royal Academy of Music, the Royal Conservatory of The Hague, and held the position of Director of National Music Camp Australia.

Her discography is long and impressive featuring many solo and chamber discs with repertoire that spans Baroque, Classical and Romantic eras.

## A personal comment...

Since hearing Libby play Vivaldi's *Four Seasons* brilliantly while guest-directing the Australian Brandenburg Orchestra in concert at Sydney's Angel Place a few years ago, I have been committed to bringing her to New Zealand to work and perform.

She lights up the stage with her energy, enthusiasm and virtuosic approach to music-making. Her commitment to bringing baroque music to audiences in a fresh and exciting manner continues to breathe new life in to this music.

The Wallfisch Band is a new initiative and we are one of the first countries to latch on to the concept. The ensemble will be based at The School of Music, University of Auckland for a week while they prepare the **Venetian Carnival**. Immediately following their NZ project they will appear at Wigmore Hall with Libby playing a Mozart violin concerto conducted by the legendary Gustav Leonhardt.

I'm so tempted to hop on their plane...

**Euan Murdoch, CEO**

## Raquel Massadas

Raquel Massadas has studied at Universities in Lisbon, Chicago and the Royal College of Music in London. She has played in various orchestras and contemporary music ensembles, and began her baroque training at the Academy of Ancient Music in Lisbon. As well as playing with the Wallfisch Band she is also a member of the European Union Baroque Orchestra and several other early music ensembles.

## Jaap ter Linden

As one of the first early music specialists, Jaap ter Linden witnessed the very beginnings of many of the oldest and finest baroque ensembles as co-founder of Musica da Camera and principal cellist of Musica Antiqua Köln, The English Concert and the Amsterdam



Left: Elizabeth Wallfisch

Below right: Jaap ter Linden

Below left: Raquel Massadas



Baroque Orchestra. He founded and directs the Mozart Akademie and is a regular guest director and soloist with the Arion Ensemble (Canada).

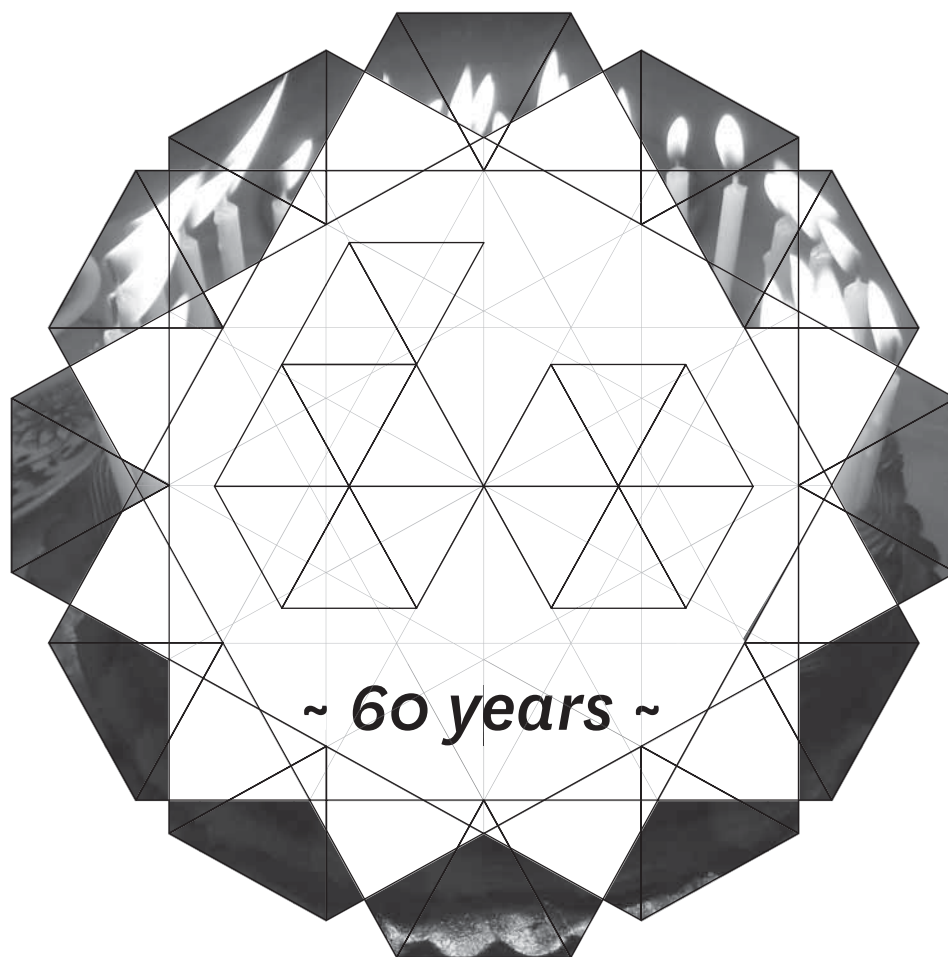
His extensive discography as player and conductor boasts many award-winning recordings for labels such as Harmonia Mundi, Archiv, ECM, Deutsche Grammophon and more recently Brilliant Classics.

## Albert-Jan Roelofs

The Dutch harpsichodist, Albert-Jan Roelof, studied organ and harpsichord at the conservatories of Amsterdam and Maastricht. Following his studies, he took part in master-classes with early music legendaries such as Ton Koopman, Gustav Leonhardt and Harald Vogel. Albert-Jan Roelof has played throughout Europe and the USA. He is currently a staff member at the Royal Conservatory of The Hague, Holland.

## The New Zealand musicians who are taking part in this project are:

Kate Goodbehere  
Miranda Hutton  
James Andrewes  
Fiona Haughton  
Shelley Wilkinson  
Lara Hall  
Emma Goodbehere



~ 60 years ~

## *Birthday candles!*

Here is the first slice of chamber music events spread across the country that reveals the reach and diversity of our activities. Help us to celebrate our diamond anniversary with '60 of the best'.

1. **Borodin Quartet** concert, 13 March, Auckland
2. **New Zealand Chamber Soloists** concert, 28 February, Waikanae
3. **Richard Mapp and Emma Sayers** concert, 20 April, Gisborne
4. **NZTrio** concert in conjunction with Southland Festival of the Arts 1 May, Invercargill
5. **Wallfisch Band** residency at Auckland University School of Music, 14 – 18 May, Auckland
6. **Wallfisch Band** Concert, 21 May, Napier
7. **School Music Contest** Launch, 5 February, nationwide
8. **School Music Contest** closing date, Entries close - performance and composition, 1 April, nationwide
9. **Pre-concert talk**, Victoria Kelly, 20 April, Auckland
10. **Borodin Quartet** collaboration with New Zealand International Arts Festival, 6 March, Wellington
11. **Encore**, Supporter programme launch, 26 February, nationwide
12. **Board meeting**, CMNZ AGM, 27 May, Wellington
13. **Theme 1**, First issue of the year, 26 February, nationwide
14. **Ensembles in Schools**, Teachers' workshop, 19-20 February, Wanganui
15. **Ensembles in Schools**, Saxcess residency, Term 2, Wanganui
16. **Branch activities**, Committee meeting, 24 February, Palmerston North
17. **School Music Contest**, Coaching sessions, 10-21 May, nationwide
18. **New work**, Judy Bailey commission first performance 18 April, Hamilton (NZTrio)
19. **New Work**, Ken Young 2010 CMNZ commission first performance, 15 April, Wanganui (Mapp and Sayers)
20. **15<sup>th</sup> Anniversary performance**, New Zealand String Quartet (current members), 4 February, Wellington

## The Original NZSQ

Line-up:

[left to right]

Sandro Costantino

(viola),

Josephine Young

(cello),

Wilma Smith

(1st violin),

Gillian Ansell

(2nd violin)



In the early 1980s the Music Federation (now Chamber Music New Zealand) resurrected an earlier idea, and set up the New Zealand String Quartet. The forthcoming 60th anniversary history book records how it happened.

The new quartet started rehearsing at the end of 1987. Wilma Smith recalls: "We were rehearsing at Victoria University, in a room in an old building. I think it had been a chemistry lab, but it was falling to bits. We had to get black curtains and props from the drama department to deaden the sound."

A separate legal entity, the New Zealand String Quartet Trust, had been set up to employ the musicians, and the Music Federation was paid to manage the Quartet's activities. Initial funding came from the QE2 Arts Council and the Stout Trust, and by

hiring the four players to the New Zealand Symphony Orchestra for half their time.

Wilma Smith says they knew they were very privileged to have everything organised. "People in other places could not believe it was happening." But she was clear about why the Quartet was needed. "There were people like Fred Turnovsky who just missed having something there on the ground all the time. They had visiting quartets, but also the desire to have the staples of the repertoire in their back yard. And Fred saw the value of having a string quartet teaching and being mentors for young players. It was a presence in the country to get other things going - that was part of his vision."

**Jane Dawson**  
Programmes Co-ordinator  
Chamber Music New Zealand

These were obviously a popular buy for Christmas, as there are now only eight left!

We'd love to pass them on to more people, so please email or phone if you'd like to purchase one of the last copies of this lovely disc.

0800 266 2378, or [info@chambermusic.co.nz](mailto:info@chambermusic.co.nz)

\$27.50 including packaging and postage.

As a reminder, the CD - *Crazy* - is a compilation of brilliant and original string arrangements of favourite classic pops. More information is available on Buskaid's website: [www.buskaid.org.za](http://www.buskaid.org.za)



**Chamber Music**  
New Zealand

- 60 years -

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#### 2010 Branch Support

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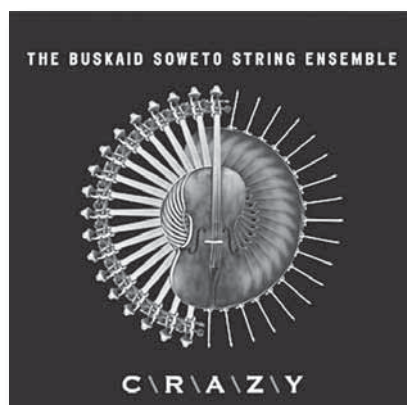
**Dunedin:** Chair, Terence Dennis;  
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**Southland:** Chair, Shona Thomson;  
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Waimakariri, Waipukurau, Wanaka, Wanganui,  
Warkworth, Wellington, Whakatane,  
Whangarei and Upper Hutt.

## Buskaid CDs



# NZCT Chamber Music Contest 2010 now open



Entries to the 2010 Chamber Music Contest opened on 5 February and we are delighted with the response so far.

This year is the 45<sup>th</sup> anniversary of the Chamber Music Contest and we are planning some very special ways to celebrate this auspicious occasion, including introducing National Semi-finals in Wellington on Friday 30 July.

Another change has been to the online contest entry form, which has been streamlined and will make the entry process simpler and faster for groups and composers alike.

In May, the annual regional coaching programme begins. The coaching consists of a series of professional master classes which are carried out in a number of regions around New Zealand prior to the district contests. Composers can receive feedback on their original composition entries as well, and we hope to provide as many groups and composers as we can with this valuable opportunity.

The district contests are:

**Tuesday 8 June: Whangarei, Nelson**

**Wednesday 9 June: Auckland**

**Thursday 10 June: Auckland, Invercargill**

**Friday 11 June: Auckland, Dunedin**

**Saturday 12 June: Auckland, Dunedin**

**Sunday 13 June: Auckland, Dunedin**

**Tuesday 15 June: Tauranga, Timaru**

**Wednesday 16 June: Hamilton, Palmerston North**

**Thursday 17 June: Christchurch, Wanganui, Gisborne**

**Friday 18 June: Christchurch, Hawke's Bay, New Plymouth**

**Saturday 19 June: Christchurch, Hawke's Bay**

**Sunday 20 June: Christchurch, Hawke's Bay, Wellington**

Full information about the contest is available at our website.

## Ensembles in Schools 2010

In 2009 CMNZ returned to Masterton to deliver *Ensembles in Schools*. Once again the project surpassed our expectations and has encouraged us to move ahead with plans to take the programme to primary school students and teachers in other parts of New Zealand. The Wanganui region has been selected for 2010. This year *Ensembles in Schools* gets underway at the end of February with a 2-day professional development workshop for teachers. Led by our inspirational education facilitator, Julian Raphael, the workshop will help teachers bring songs and rhythms from around the world into their classrooms and lay the foundation for the main part of the programme that starts in term 2.

Beginning in May, Julian will work directly with 2 schools in the region in preparation for the residency week, this year featuring the well-known saxophone quartet, *Saxcess*. We are very excited to have this group involved in *Ensembles in Schools* as they have a long history of education work and have toured a number of times on CMNZ's regional network.

*Ensembles in Schools* was conceived to help support teachers and musicians in delivering high-quality musical experiences to primary school children in communities around the country. By teaming up with the most dynamic and innovative music educators, CMNZ is able to nurture future generations of music lovers. For more information about the programme or how you can support CMNZ's education work, contact Richard Hardie (Richard@chambermusic.co.nz).

## Your survey, your say (part 1)

We have begun analysing your ratings and comments in our annual subscriber survey. As we indicated on the questionnaire, survey results help us to determine our future activities. Consequently, your input *is* influential.

Once again, most subscribers were very happy with both the mix of artists and programming choices over 2009.

### Question 1: Mix of artists

Superb 40% (25% in 2008), Very Good 58% (68% in '08) and Satisfactory 2% (7%). The favourite concerts were the Zukerman Chamber Players (56%, performed in six centres), St Lawrence String Quartet (46%, ten centres), Eroica Trio (39%, ten centres) and Tokyo String Quartet (24%, two centres).

### Question 2: Programming choices

Superb 22% (12%), Very Good 71% (79%), Satisfactory 5% (9%). The favourite works performed were Mendelssohn's Octet and Dvořák's String Quartet in E flat Opus 97.

### Question 3: Influences decision to buy

Many respondents marked at least two of the four options equally. 1st Artists 53%, 1st Repertoire 53%, 1st Price 10%, 1st Other activities/commitments 7%. Interestingly, 12% indicated that they "would subscribe regardless". Typical comments included "CMNZ concerts VIP of my life", "opportunity to see best ensembles in the world" and "uplifting/sustaining". We note and appreciate the significance that a few said "rising prices could affect our ability to attend".

We will publish more survey results in issue two.