



# Chamber Music New Zealand THEME

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

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## The Zukerman Experience

The undoubted highlight of this year's season is the tour by Pinchas Zukerman and his ensemble – the Zukerman Chamber Players. Working with the NZSO on this project has enabled us to present this outstanding ensemble in six centres and for the NZSO to present Pinchas Zukerman and Amanda Forsyth in concerto performances in Auckland.

Pinchas Zukerman himself needs little introduction. His contribution to the world of classical music is immense, building on a career that began in 1963 when he made his debut in New York at the age of 15. The Zukerman Chamber Players were founded in 2003, and have performed at more than 50 concerts across America and Europe. Their recording of the Dvořák string quintet being played in Programme One, elicited this response from a reviewer on the *Audiophile* website: "What proves most reliable in this recording in general is the exceptional tonal qualities of the group. There are no weak links, and each member sports a robust and simply succulent string sound that leaps out of the speakers."

If you live in Auckland, you could experience a three-day, four concert immersion – The Zukerman Experience – by attending the NZSO concerto concerts as well as our subscription concert. Pinchas Zukerman will appear both as soloist and in partnership with his wife, cellist Amanda Forsyth in concertos by Elgar, Brahms and Beethoven on the Thursday and Friday evening, and on Saturday afternoon in advance of the CMNZ subscription concert on Saturday night. For more details, visit [www.nzso.co.nz](http://www.nzso.co.nz) or [www.chambermusic.co.nz](http://www.chambermusic.co.nz)



### ZUKERMAN OUT-OF-TOWN OFFERS

Subscribers in Hamilton, Manawatu, Nelson and Invercargill take note – here is a way for you to get to the concerts in the centres closest to you so that you can also be part of this wonderful experience.

Hamilton and Palmerston North subscribers can take advantage of the Zukerman Express bus for \$80 which includes an A reserve seat and return bus transport to the Auckland or Wellington concerts. Southland subscribers can book on the Express bus to Dunedin for \$60. Nelson subscribers can book for the Auckland or Wellington concerts and for \$220 will receive overnight accommodation at the Intercontinental or Crowne Plaza hotels, along with a complimentary second ticket to the concert. This does not include travel to Auckland or Wellington. To book any of these options, phone 0800 CONCERT (266 2378).

#### CONCERT CALENDAR

New Plymouth	Monday 10 August, 7.30pm	Programme One
Wellington	Wednesday 12 August, 7.30pm	Programme One
Auckland	Saturday 15 August, 8pm	Programme Two
Dunedin	Sunday 16 August, 5pm	Programme Two
Christchurch	Monday 17 August, 7.30pm	Programme One
Napier	Tuesday 18 August, 8pm	Programme Two

#### PROGRAMME ONE

Kodály: Duo for violin and cello Opus 7  
Beethoven: Viola Quintet in C Opus 29 'Storm'  
Dvořák: Quintet in E flat Opus 97

#### PROGRAMME TWO

Kodály: Duo for violin and cello Opus 7  
Mendelssohn: Quintet in B flat Opus 87  
Brahms: Quintet in G Opus 111

The New Plymouth concert is presented in partnership with the 2009 Taranaki Arts Festival.

## From the Chief Executive



Variety is the spice of life and our concerts this year offer plenty! This is set to continue with tours by Zephyr and Diedre Irons, and the legendary Pinchas Zukerman with his chamber ensemble. Most agree that our multi-media production of *Seven Last Words* was a surprising and bold venture. Tokyo String Quartet's flying visit this month in their 40th Anniversary Season also stands out as a highlight so far.

My recent trip to London and Paris was a real eye-opener. Judging the international competition in London revealed how many excellent young string quartets there are in the world today. We chose a young Danish quartet who offered a fresh and original voice, especially through contemporary repertoire. This win will give them an opportunity to make their mark on the increasingly tough and over-crowded European scene.

The 2009 NZCT Chamber Music Contest has attracted 541 ensembles from secondary schools in 15 centres around the country. This is a 10% increase on last year and a further sign that this event provides an essential platform for young musicians. The National Final will be held as part of the Christchurch Arts Festival on 1 August.

In this issue I look back over the 1970's and '80's; two decades rich with adventure and risk-taking!

**Euan Murdoch**  
Chief Executive

## MICHAEL HOUSTOUN ADVOCATE of CMNZ

It is with great pleasure that the Trust Board of Chamber Music New Zealand announces the appointment of Michael Houston to the Honorary position of Advocate.

Michael's reputation internationally as a performing artist, and his integrity as a musician are acknowledged to be without peer in the New Zealand arts world.

Consequently, Chamber Music New Zealand values highly his commendation of our ongoing commitment to the development of performance, composition and appreciation of chamber music in many forms.

The Trustees have therefore taken this opportunity to make a tangible expression of our appreciation of Michael's generous endorsement of our work.

**June Clifford**  
Chair



Michael Houston has been associated with Chamber Music New Zealand from his earliest days as a musician. We recently spoke about some of his memories of his CMNZ activities, and how he sees his new role as Advocate.

**Early days:** "I remember attending Music Federation concerts by international touring groups in Timaru. They made a huge impact on me - I wanted them all to play Dvořák's 'American' quartet! Our chamber music group from Timaru Boys' High School was selected for the National Final two years in a row, and thinking about that now, one of the collateral advantages was the opportunity to be heard by some of the important people in the musical community at the time. It was really good exposure for me."

**An 'apprenticeship':** "In my late teens I did huge tours which combined schools and evening concerts. I've had long associations with many towns which are really dear to me. I still love driving through the country and I've got to know the state of the roads very well!

**Stretching the audience:** "When I'd returned from overseas, I toured with many ensembles. As the Houston Risely Scholes trio, we chose repertoire that really stretched the audience, but they came with us as our belief in the pieces was so strong."

**Beethoven cycle:** "There were a few years where I didn't tour as a soloist, but in 1992, '93 and '94, I performed the complete Beethoven sonatas in Auckland, Wellington, Hawkes Bay, Christchurch and Dunedin, which was wonderful".

**Education:** "I recently came across a quote by Bill Clinton in support of music education, which says: "Music is about communication, creativity, and cooperation..." and I think this applies particularly to chamber music. In New Zealand, students are well prepared in this area thanks to the opportunities there are for playing chamber music. They become used to working with colleagues and struggling with problems, and aren't in awe of chamber music by the time they are playing professionally."

**The role of Advocate:** "What I like about the notion of being Advocate is its active sense. In general the role of Patron is somewhat passive, a simple figurehead position. As Advocate I have a license to be proactive, to introduce the subject of CMNZ on my travels around the country and to encourage and boost its various programmes."

# ZEPHYR

"Isolating the lovely part of the orchestra" is French horn player Ed Allen's description of the wind quintet. Surely one of the most colourful chamber music ensembles, it offers composers an opportunity to explore timbre and texture in different ways, and to open up a new sound world for listeners.

French composer Anton Reicha is recognised as the first serious composer for the conventional wind quintet (flute, oboe, clarinet, French horn and bassoon), writing at the beginning of the 19<sup>th</sup> century. Advances made in the manufacture of wind instruments (greater note range, and a more reliable sound across the range) most likely gave composers increased confidence in using them in mixed ensembles of winds only. Also, by this time orchestras were tending to include a full wind section, meaning that professional players of these five instruments were readily available as an ensemble. The Mozart and Beethoven works in the programmes obviously pre-date Reicha, but signal the trend toward a greater use of wind instruments in small ensembles.

The commissioned work by Anthony Ritchie promises to be an interesting addition to the wind quintet repertoire. Written

in response to words by New Zealand poets Brian Turner and James K Baxter, the three sections are named *Chill Winds from the South and West*, *By the Dry Cardrona*, and *A Procession of Clouds*.

## ...WITH DIEDRE IRONS

The 'wind only' pieces in these programmes are framed by the works that include piano. Diedre Irons is one of our best known chamber music collaborators and brings her infectious enthusiasm and sparkling touch to imbue these works with the characterful interpretations they demand. The Poulenc Sextet in particular demands a high level of virtuosity, even though Diedre describes it as a great romp!

This tour is supported by



### CONCERT CALENDAR

Southland	Sunday 28 June, 3pm	Programme One
Dunedin	Monday 29 June, 7.30pm	Programme One
Christchurch	Tuesday 30 June, 7.30pm	Programme One
Manawatu	Sunday 5 July, 3pm	Programme One
Wellington	Monday 6 July, 7.30pm	Programme Two
Auckland	Tuesday 7 July, 8pm	Programme One
Hamilton	Wednesday 8 July, 8pm	Programme Two
Hawkes Bay	Friday 10 July, 8pm	Programme Two
Nelson	Sunday 12 July, 2pm	Programme Two

### PROGRAMME ONE

Mozart: Quintet for piano and winds in E flat K452  
 Barber: *Summer Music* for wind quintet  
 Anthony Ritchie: Wind Quintet Opus 142, commissioned by CMNZ  
 Poulenc: Sextet

### PROGRAMME TWO

Beethoven: Quintet for piano and winds in E flat Opus 16  
 Anthony Ritchie: Wind Quintet Opus 142, commissioned by CMNZ  
 Berio: *Opus Zoo*  
 Poulenc: Sextet

## LISTENING POST

### Poulenc: Sextet for piano and winds

Poulenc wrote the first version of this work in 1932, but revised it in 1939, saying: "There were some good ideas in it but the whole thing was badly put together. With the proportions altered, better balanced, it comes over very clearly - very fast and fiery."

However busy, playful and clever it is, though, there is plenty of contrast provided by its more mournful moments, and the character of the bassoon seems to lend itself perfectly to the 'tragic clown' characters that emerge. The first of these comes in the middle of the first movement and builds from sentimentality to something more dramatic and intense before returning to the rollicking mood of the opening.

The next bitter-sweet episode appears at the beginning of the second movement with the lovely opening melody first heard on the oboe, then the clarinet. The animated middle section is almost pastoral in its sense of sunshiny goodwill and contentment, but a very sad little coda ends this movement. The Finale boisterously interrupts the serenity with its confident energy and driving momentum. The piece ends on a note of wistful nostalgia though, rather than the flourish you may expect.

This sextet requires very athletic playing from the musicians, and fully exploits the flexibility of these wonderful instruments. It's quite clear, from the intricacy and speed of the playing and the intertwining of the instruments, that exquisite tuning is crucial, and shows how the physical development of the instruments has enabled this demanding level of composition.

Poulenc described the sextet as "a homage to the wind instruments which I have loved from the moment I began composing". Listening to this work, it's not hard to hear how their characters inspired him – fleeting, suave, sentimental – after all, he was a Parisian!

There's a very good recording of this piece on the Naxos library website, which most libraries allow access to, if you are a registered borrower. It's a great opportunity to become familiar with a piece before hearing it live. Please let me know if you'd like some help using this resource – I find it invaluable!

Julie Sperring  
 Julie@chambermusic.co.nz

# Jack Liebeck and Stephen De Pledge

This is a monumental tour that will take place through September and into October. Offered to the Associate Society network as well as being placed in main centres, these concerts promise a combination of interesting programming played with the utmost integrity and musicianship.

Both Jack Liebeck and Stephen De Pledge are forging ahead with their careers in England – and this is not an easy task given the intensity of the competition. In the April edition of *Gramophone*, they both appeared in the review section, although in different recordings. Jack's was a disc of music by Frank Bridge ("Dare we hope that Liebeck and Wass will now go on to give us Bridge's Violin Sonata?" asks reviewer Andrew Achenbach) and Stephen's was as pianist in the group Chamber Domaine. Described by BBC Radio 3 as "the most innovative ensemble in Britain today", they have produced a 'compelling survey' of chamber music by Gorecki.

Jack Liebeck recently signed to the Sony label, and his debut release for them of Dvořák's concerto, sonata and sonatina for violin received some very impressive reviews. It was also named 'CD of the week' by two major newspapers. You can read all the

glowing reports on his website [jackliebeck.com](http://jackliebeck.com), or follow the link on our website. Jack is no stranger to this part of the world – some of you may have caught him recently on his Royal Society tour where he was co-presenting a musically illustrated lecture on Einstein's Universe. He is also making his second appearance at the Australian Festival of Chamber Music held in Townsville in August.

New Zealander Stephen De Pledge is based in England, but is soon to return here for a six month post with Auckland University. He will be accompanied by his family – including his wife and four children, the youngest just a few months old.



**Above**  
Stephen De Pledge

**Left**  
Jack Liebeck

## CONCERT CALENDAR

Blenheim	Fri 4 September, 6pm	solo piano	Waikanae	Sun 20 September, 2.30pm	solo piano
Dunedin*	Sat 5 September, 7.30pm	solo piano	Upper Hutt	Mon 21 September, 8pm	Sonata!
Christchurch*	Sun 6 September, 3pm	solo piano	Manawatu	Tues 22 September, 7.30pm	Sonata!
Wellington*	Tues 8 September, 7.30pm	solo piano	Lower Hutt	Thurs 24 September, 8pm	Classical Spirituality
Auckland*	Thurs 10 September, 8pm	solo piano	Invercargill	Fri 25 September, 7.30pm	Classical Spirituality
Te Awamutu	Fri 11 September, 7.30pm	solo piano	Nelson	Sat 26 September, 7.30pm	Sonata!
Warkworth	Sun 13 September, 3pm	solo piano	Motueka	Sun 27 September, 7.30pm	solo piano
Wanganui	Weds 16 September, 7.30pm	solo piano	Hawkes Bay	Tues 29 September, 8pm	Sonata!
Hamilton	Thurs 17 September, 8pm	Classical Spirituality	Rotorua	Thurs 1 October, 7.30pm	Sonata!
New Plymouth	Fri 18 September, 7.30pm	Classical Spirituality	Gisborne	Sat 3 October, 7.30pm	solo piano

\*Please note: venue for these concerts differs from usual season venue. For details, visit [www.chambermusic.co.nz](http://www.chambermusic.co.nz)

## PROGRAMMES

### SOLO PIANO

**Beethoven:** Sonata in C Minor Opus 13 'Pathétique'

**Debussy:** Images Book 1  
*Reflets dans l'eau*  
*Hommage à Rameau*  
*Mouvement*

**Billy Mayerl:** *Shallow Waters*  
*Railroad Rhythm*

**Brahms:** 2 Rhapsodies Opus 79

Three New Zealand Landscape Preludes:

**John Psathas:** *Sleeper*  
**Ross Harris:** *A landscape with too few lovers*  
**Jenny McLeod:** *Landscape Prelude*

**Prokofiev:** Sonata No 7

### CLASSICAL SPIRITUALITY

**Mozart:** Sonata in G K301  
**Arvo Pärt:** *Spiegel im Spiegel*  
**Mozart:** Sonata in Bflat K 378  
**Arvo Pärt:** *Fratres*  
**Franck:** Sonata in A

### SONATA!

**Beethoven:** Sonata in F Opus 24 'Spring'  
**Herbert Howells:** Sonata No 1 in E  
**Brahms:** Sonata in A Opus 100  
**Elgar:** Sonata in E minor



# 1970-1990

Two decades of adventure, risk-taking and discovery including the re-birth of the New Zealand String Quartet.



## Stockhausen to Palestrina via Eketahuna

I continue to be inspired by the number of artistic risks taken during this period. Along with the very finest string quartets in the world came a procession of early and contemporary music specialists. These musicians left behind a lasting legacy for young musicians of my generation and introduced us to a wide array of musical styles.

Hearing an entire programme of Stockhausen from the legendary Kontarsky brothers, and ensembles *Les Percussions de Strasbourg* and *The Fires of London* directed by Peter Maxwell Davies as part of the concert season opened our ears to all kinds of new sound worlds and possibilities. NZ contemporary ensembles followed in their footsteps and took our music to all corners of New Zealand. By 1980, Gary Brain had clocked up his 500<sup>th</sup> schools' concert with his trailer load of percussion instruments. Pianist Barry Margan also appeared frequently in varied ensembles and as a soloist during these years.



The aptly-named *Troubadours*, including Robert and Andrea Oliver, toured their distinctive blend of medieval and renaissance music throughout the country and also offshore. The leaders in the period instrument movement also toured down-under including the Kuijken brothers, Anner Bylsma, Gustav Leonhardt and Christopher Hogwood.

All of these artistic choices demonstrate a confidence to take risks and a realisation that without this the audiences for chamber music would slowly diminish over time.

## Life at thirty-something

By 1980, approximately half of all the tours were given by NZ artists. The infrastructure was sufficiently robust to mount tours by ensembles of varying shapes and sizes. Joan Kerr's outstanding administrative and organisational skill during the 60's was followed up by Elisabeth Airey, who joined the Federation in 1971 and was to manage and direct the organisation for some 25 years.



**Below Left**  
Barry Margan

**Above**  
Alfons and Aloys Kontarsky

Governance also changed this year with Arthur Hilton's extraordinary 30-year contribution to chamber music in New Zealand coming to an end.

However, it was no surprise that ideas to parent a fulltime professional string quartet grew out of a challenge from Arthur Hilton just months before he passed away. During the early years there was a national string quartet made up of principal players from the national orchestra. The time was right to form a new ensemble, led by the charismatic young fiddler Wilma Smith.

The new New Zealand String Quartet began life in 1987 and appeared for the first time on the main season the following year. Since then they have gone from strength to strength; their current line-up of players have been together since 1994 and they have established their own independent management and governance. They appear regularly in prestigious venues and series throughout the world and continue to tour to all corners of this country. They have a commitment to presenting NZ music and over the past two decades have premiered over forty works for string quartet. Now we can be proud parents and watch their career flourish.

## Grooming the next generation

Michael Houstoun has become one of our most loved and respected musicians and for most New Zealanders is a household name. He first toured for us back in 1972 while still a student and continues to be one of our most popular artists. Like most kiwi musicians, he had already taken part in the schools' Chamber Music Contest.

Other outstanding pianists including Richard Mapp, Terence Dennis, Rae de Lisle, Bruce Greenfield and Diedre Irons emerged during this time and remain closely involved with us, taking over from their mentors Janetta McStay, Maurice Till and Margaret Nielsen. Their combined influence has shaped the development of this organisation and fostered many talented young musicians and ensembles.



*Left*  
*La Salle Quartet*

*Below*  
*Anner Bylsma*

Various instrumental and vocal combinations toured the length and breadth of the country during this period and played an active role in developing the schools' programmes that introduced thousands of young students to live chamber music.

## Setting the standard

The tradition of attracting the finest ensembles in the world to present alongside these national artists continued. The Takács, Tokyo, La Salle, Borodin and Alban Berg string quartets and the celebrated Beaux Arts Trio, to name a few, all contributed to setting the standard for our concert-goers and musicians.

Where possible, master classes and workshops were set up to allow our best musicians to rub shoulders and network with these international superstars. In some instances our musicians toured with them, such as in 1986 when members of the legendary Amadeus Quartet were joined by Michael Houstoun. He recalls "They had just recorded the Mozart piano quartets with Murray Perahia so it was all a bit intimidating. But they guided me into their interpretation with the greatest tact and kindness for which I was most grateful."

An amazing experience for Michael, and an example of the ultimate professional development opportunity!

**Euan Murdoch**



## SUBSCRIBER PRIZE DRAW

What a wonderful weekend Peter and I have just experienced! We enjoyed ourselves from beginning to end. As we told you we were surprised and thrilled to be the recipients of the Chamber Music New Zealand prize. It was a great privilege to attend the Tokyo String Quartet Concert in the Wellington Town Hall, something we would not otherwise have done. We would like to thank Chamber Music New Zealand for their generosity in including airfares and superb accommodation, as well as tickets to the performance. The concert itself was one we will long remember. How wonderful it is to be able to experience at first hand such beautiful music played by the world's finest musicians who have travelled so far to enable us to do so. Thank you Chamber Music New Zealand for your part in making this possible.

Peter and I would also like to thank you and Euan Murdoch for making us so welcome at the after concert function. It was certainly a very successful occasion.

Kind regards,

Beverley and Peter Hentschel, CMNZ Christchurch subscribers



### 2009 National Support

New Zealand Community Trust  
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#### Hawkes Bay

County Hotel, Napier • Hastings District Council

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TSB Community Trust • Nice Hotel

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Waipukurau, Wanaka, Wanganui, Warkworth, Wellington,  
Whakatane, Whangarei and Upper Hutt.



## 2009 NZCT Chamber Music Contest

This year the contest has attracted 541 groups across the country with over 2,000 young musicians participating in 15 District Contests.

The contest is now in its 44<sup>th</sup> year and this year we are pleased to see that New Plymouth is back on the circuit with a District Contest of its own; previously the Taranaki contingent had to travel to Wanganui to compete. Members of the winning group at each District Contest in the Instrumental Performance section receive the Chamber Music New Zealand prize of \$100 each.

Following the District Contests, adjudicators will select eight finalists to compete in the National Final at the James Hay Theatre, Christchurch on Saturday 1 August as part of the Christchurch Arts Festival 2009. All subscribers have an automatic free pass to this event.

The composition section has attracted 16 young composers – almost double the number who competed in 2008. New Zealand composer Anthony Ritchie is tasked with finding the best entry which will be showcased at the National Final. The winning composer will be awarded the SOUNZ prize of \$500 plus a relevant musical text.

In presenting the 2009 New Zealand Community Trust Chamber Music Contest, Chamber Music New Zealand acknowledges major funding from the New Zealand Community Trust and Creative New Zealand, and support from the James Wallace Arts Trust, the Stout Trust, and SOUNZ (Centre for New Zealand Music).

### NATIONAL FINAL

Christchurch                      Saturday 1 August, 7pm                      James Hay Theatre

**CMNZ subscribers:** show your Season or Flexi Pass for free admission.

Please note that this event is General Admission, so your Season Pass seat may not be available.

For extra seats, tickets can be booked at Ticketek:

Adult \$25, Child/Student with ID \$5

Family Pass (2 adults & 2 children) \$40

Service fees apply

Box Office: Christchurch Town Hall, 86-88 Kilmore Street

Ph 0800 TICKETEK (842 538)

### 2009 DISTRICT CONTEST ADJUDICATORS:

Lara Hall, Bella Hristova, Graham McPhail, Richard Mapp,  
Debbie Rawson and Andrew Uren

### COACHES:

Miranda Adams, Gillian Ansell, Ingrid Culliford, Richard Hardie,  
Catherine McKay and Euan Murdoch



## Haydn and the String Quartet

The New Zealand String Quartet have more reason than most to celebrate Haydn in 2009. The composer, who died 200 years ago, virtually invented the string quartet – our wonderful national group might not exist if he had not brought into being chamber music's favourite genre.

In their much-anticipated annual two-concert series, the quartet pay tribute to Haydn the adventurer in their first programme, a musical journey of discovery through his long creative career, illustrated by excerpts from his string quartets and readings illuminating his life. Programme two comprises four of his greatest and most beloved string quartets from different periods in his life.

Concerts are in late August/September in Wellington, Auckland, Nelson, Hawkes Bay and Dunedin. Bookings are now open at Ticketek (and TicketDirect, Dunedin only).

**More information [www.nzsq.co.nz](http://www.nzsq.co.nz)**

## STOP PRESS

If you have lost something at one of our concerts (e.g. gloves, hat, scarf), please phone your local Concerts Manager on 0800 CONCERT (266 2378). We may have found it!

**THEME  
ONLINE**

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