

Chamber Music
New Zealand
- 60 years -

Celebrating 60 years
Schubertiade

Kaleidoscopes Concert Season 2010



Intimate, Intense, In Concert in 2011



We are excited to open our 2011 season with the return of the extremely popular and engaging brothers, the **Egner Trio**. Following their critically acclaimed NZ debut in 2007, the outstanding **Brentano String Quartet** also make a welcome return visit. In June, the ground-breaking project **The Naked Violin** performed by **Tasmin Little** will make its NZ debut.

It is with immense pride that we introduce John Chen's international award-winning **Saguaro Trio** and welcome back our dear friend **Wilma Smith** from across the Tasman with her friends, **Ensemble Liaison**. The **New Zealand String Quartet** and soprano **Jenny Wollerman** join forces, as do **Alexa Still**, **Martin Riseley** and **Diedre Irons**. **Latitude 37** transport us back to the 17th Century, and the season concludes with **Voices of Aotearoa**, which will have received its world premiere in South America a few months prior.

It is all there: scope of musical colour, diversity of repertoire and depth of artistic talent. Another year of kaleidoscopic wonder!

2011 Concert Season Brochure

Copies of our 2011 brochure were posted to all 2010 subscribers and selected other customers on Thursday 21 October. If you have not received a copy and would like one, free copies can be collected from our Help Desk at this concert. Or you can email us at info@chambermusic.co.nz or phone 0800 CONCERT (266 2378). Alternatively, a low res PDF of the brochure can be downloaded from our website from the Resources/Miscellaneous page.

To receive our monthly email newsletter, *In The Loop*, send a message to info@chambermusic.co.nz with "Add Me To The Loop" in the subject line. Please include your location.



Chamber Music New Zealand Kaleidoscopes Concert Season 2011



EGGNER TRIO

March: Auckland, Hamilton, New Plymouth, Napier, Palmerston North, Wellington, Nelson, Christchurch, Dunedin, Invercargill

NEW ZEALAND STRING QUARTET with JENNY WOLLERMAN

April-May: all centres

THE NAKED VIOLIN TASMIN LITTLE

June: Auckland, Hamilton, Wellington

BRENTANO STRING QUARTET

June: Auckland, Hamilton, Napier, Wellington, Christchurch

ALEXA STILL, MARTIN RISELEY, DIEDRE IRONS

June-July: New Plymouth, Palmerston North, Nelson, Invercargill

SAGUARO TRIO

July-August: all centres

LATITUDE 37

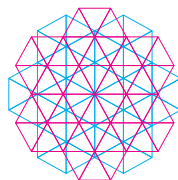
August-September: all centres

ENSEMBLE LIAISON with WILMA SMITH

October-November: all centres

VOICES OF AOTEAROA

November: Auckland, Napier, Wellington, Christchurch, Dunedin



 creative *nz*
ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

Chamber Music
New Zealand

Open your ears to the world of chamber music

Turnovsky Endowment Trust

Fred Turnovsky, who arrived in New Zealand in 1940, was a member of a small group of refugees from Europe who influenced immeasurably our cultural life. Having grown up in Prague, one of the undisputed cultural centres of Europe, he was struck by the fact that professional music, which he had taken for granted, did not appear to exist in his adopted country.

With his drive and dedication he set about, in a positive and practical way, to foster the Arts, especially music. In collaboration with other music enthusiasts he established what we call today 'Chamber Music New Zealand' and was a driving force in the early days of opera in New Zealand.

He also established the Turnovsky Endowment Trust which has, over a period of many years, generously supported the Arts. Fred died in 1994 but his family, in wishing to fulfil his vision of a strong cultural environment, continues to foster the Arts through the Turnovsky Endowment Trust.

We hope you enjoy this all-Schubert programme and join with you in celebrating the richness and excellence of the past 60 years of chamber music in our country.

Helen Philpott

Trustee, Turnovsky Endowment Trust

“We shall only get the best in chamber music if the profit derived is not merely measured in terms of pounds, shillings and pence.”

Fred Turnovsky, 1951



Portrait of Fred Turnovsky by Piera McArthur, used as a cover picture for his book 'Turnovsky - Fifty Years in New Zealand' (1990)

Fred Turnovsky was one of the founders of the Wellington Chamber Music Society in 1945, and initiated contact with similar societies in other cities in 1949 with a view to forming a national federation. He was closely involved in the administration and artistic decision-making of the new organisation during its first decade, and built it into a financially secure and internationally respected institution.



Welcomes

Thank you for joining us for this special occasion to celebrate our 60th anniversary. This is the culmination of a wonderful season that began with the Borodin Quartet back in March.

Today we showcase our finest ensemble musicians Michael Houstoun and the New Zealand String Quartet, with bassist Michael Steer, in an all-Schubert musical feast. Their programme is built around the effervescent 'Trout' piano quintet, arguably the best known and most-loved piece of chamber music. This was also presented by us as part of our first season in 1950!

We acknowledge the ongoing support of The Lion Foundation and the Turnovsky Endowment Trust and an anonymous donor who has supported the South Island leg of this tour. We also thank all our subscribers who have supported chamber music in NZ for the past six decades.

Our extraordinary journey originated from the vision and enterprise of our founders. Their gift to us is the chamber music that we enjoy today.

Happy Anniversary!



June Clifford

Chair, Chamber Music New Zealand Trust Board

The Lion Foundation has great pleasure in supporting this year's Celebration tour of the NZSQ with Michael Houstoun.

The Lion Foundation has given over \$55 million to "The Arts" over the last 4 years, recognising the critically important role it plays in developing New Zealand's cultural depth. As a charitable trust and proud member of Philanthropy NZ, we return millions of dollars annually to a wide range of arts, cultural, sporting, educational and health focused causes. Our approach has been in place for almost 25 years and is designed to ensure that our support reaches as many New Zealanders as possible.

We hope you enjoy the wonderful mood that will be inspired by Michael Houstoun and the NZSQ, promising a night of character, energy and delightful music. A fitting celebration of Chamber Music New Zealand's 60th Anniversary.





*Drawing of Schubert from around 1825,
by his friend and portrait artist Joseph Teltscher.*

60th Anniversary Programme

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INTERVAL

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HAWKES BAY	26 OCTOBER	MANAWATU	27 OCTOBER	WELLINGTON	28 OCTOBER
	SOUTHLAND	30 OCTOBER	DUNEDIN	31 OCTOBER	
CHRISTCHURCH	1 NOVEMBER	NELSON	2 NOVEMBER	AUCKLAND	4 NOVEMBER
	HAMILTON	5 NOVEMBER	NEW PLYMOUTH	6 NOVEMBER	

The Auckland concert
will be recorded for
later broadcast by



Please respect the music, the musicians, and your fellow audience members, by switching off all cellphones, pagers and watches. Taking photographs, or sound or video recordings during the concert is strictly prohibited unless with the prior approval of Chamber Music New Zealand.





Michael Houstoun

piano



New Zealand String Quartet

Principal Sponsor:



Helene Pohl violin
Douglas Beilman violin
Gillian Ansell viola
Rolf Gjelsten cello



Michael Steer

double bass

Michael Houstoun began his eminent career as a student of Maurice Till in Christchurch and Dunedin and by the age of 18 had won every significant prize for pianists in New Zealand. In 1973 he was placed 3rd in the Van Cliburn International Piano Competition in the United States, and two years later was 4th in the Leeds International Piano Competition in England. In 1982 he was 6th prize winner at the Tchaikovsky International Piano Competition in Moscow. Back in New Zealand, he was awarded the Turnovsky Prize in 1982 and was made an Honorary Doctor of Literature by Massey University in 1999.

Michael has had a connection with Chamber Music New Zealand for more than 40 years. He twice reached the finals of the School Chamber Music Contest, and his first tour for the organisation was in 1972. In 1986 he collaborated with members of the visiting Amadeus Quartet, and during the 1990s his performances of the 32 Beethoven piano sonatas were a highlight for audiences around New Zealand. Michael was appointed Advocate for Chamber Music New Zealand in 2009 in recognition of his ongoing commitment and contribution to the organisation.

Formed by Chamber Music New Zealand in 1987, the **New Zealand String Quartet** is the longest-standing chamber group

in this country, and the most-travelled classical ensemble. In addition to regular visits to both large and small centres in New Zealand, the group also tours each year to North America. In 2008 the Quartet made its first ever visits to Poland and the Czech Republic, as well as playing in Scotland, Germany and the Netherlands and Curaçao.

As teachers, members of the group also conduct the annual Adam Summer School for young chamber musicians, and the group is Quartet-in-Residence at the New Zealand School of Music in Wellington. The Quartet's extensive list of CDs has recently been added to with the release of their recording of works by Berg and Wolf, and a three volume series of Mendelssohn's complete works for string quartet.

Michael Steer received his early musical training at Palmerston North Boys High School before moving to Wellington to study with Dale Gold. He undertook further studies at the Curtis Institute under Roger Scott, principal bass of the Philadelphia Orchestra, and returned to New Zealand in 1986 to take up a position in the New Zealand Symphony Orchestra. He is currently based in Dunedin where he is finishing a degree in Art History and preparing to undertake post-graduate study in Performance Psychology.

Franz Schubert

Born Vienna, 31 January 1797

Died Vienna, 19 November 1828



A Schubertiade, featuring Schubert on piano, the singer Vogl, and many other members of Schubert's circle, drawn by his friend Moritz von Schwind.

Like Mozart and Haydn before him, Schubert was born into a musical household where proficiency on a number of instruments was taken for granted. He played in the family string quartet alongside his father and elder brothers, and records from the Imperial College in Vienna, to which Schubert won a scholarship, show that he received tuition on both violin and piano. However, unlike his predecessors, he was not a virtuoso performer and therefore struggled to gain public exposure.

During his lifetime Schubert was regarded primarily as a songwriter and composer of dances and marches for the piano, since these were the pieces that publishers and music buyers sought. Few of his other compositions (which included string quartets, piano trios, symphonies, operas and masses) were published in his lifetime, and he earned little money from them.

When he left the Imperial College, Schubert followed the family profession and trained as a schoolmaster, but he disliked teaching and in Autumn 1816 left his father's school

“Mozart and Beethoven are geniuses – but Schubert! Schubert is a miracle.”

Marc Chagall, 1977

and drifted into an informal and somewhat itinerant lifestyle in Vienna, where he was based for his remaining years. That first free-lance year was a happy period in Schubert's life. Freed from his job, he had also left the overcrowded family home for his friend Franz Schober's apartment. During this time he wrote or sketched seven piano sonatas and 65 songs, including some of his best-loved: *Death and the Maiden*, *To Music*, and *The Trout*.

Schubert had a lucky break in March 1817: his friend Josef von Spaun arranged a meeting with the renowned opera singer Johann Vogl, who saw the quality of Schubert's songs - as well as a new career for himself as the first lieder singer. Vogl had status, contacts, experience, and wide intellectual interests, and despite the difference in their ages the two musicians formed an enduring partnership, with Vogl acting as a supporter and mentor to the young composer.

In 1820 a good friend, Johann Senn, was arrested in Schubert's presence for anti-government activities and banished. Schubert himself escaped with a reprimand, but it seems to have been a significant event for him, and his political views became more subtle after that.

The situation in Vienna was difficult at that time, with heavy-handed control of

publishing and theatre by the ruling Prince Metternich and his inspectors. Viennese salons, which began as meeting places for like-minded aristocrats, had become places where political intrigues flourished. The government, which was both corrupt and paranoid, effectively banned all such gatherings. However, smaller scale artistic circles developed instead, and some of the patrons who ran them had a particular interest in music.

Josef Witteczek was an admirer of Schubert, and in 1821 began a series of 'Schubertiade' evenings at his house. The gatherings were probably primarily social, and a way for people to get together while attending an uncontroversial musical performance, but they were also an important venue for Schubert to present his own compositions at a time when public concerts were rare.

Early in 1823 Schubert fell ill with what turned out to be syphilis, and the last six years of his life were marked by bouts of pain and illness, but also a renewed sense of purpose in his work. Many of his most renowned chamber works, such as the String Quintet in C and the 'Death and the Maiden' Quartet, were written in this period, and he was waiting for the published score of his Piano Trio in E flat to arrive when he died.



Trio movement in E flat D897 'Notturmo'

The origin of the D897 trio has long been shrouded in controversy. Anton Diabelli first published the work in 1845, after acquiring many unpublished manuscripts from Schubert's estate. The movement was originally issued as Opus 148 and given the title *Nocturne*, although this was changed to *Notturmo* in later publications. The autograph manuscript, now in the Austrian National Library, contains no date or signature, but the work's formal structure and E flat key signature provide musicologists with enough evidence to assert that the movement was originally intended to be part of Schubert's trio in B flat D898.

Notturmo is usually described as a movement in sonata form, conforming to Schubert's reputation as a conservative early Romantic composer who relied heavily on the formal structures of the Classical period. Marked *adagio*, the opening subject is a serene melody in

E flat, first played by the strings then taken up by the piano. By way of contrast, the second subject is more robust and is in the remote key of E major. A very short development section then leads to a restatement of the first subject in the tonic.

If the structure of the movement is indeed sonata form, we would then expect a restatement of the second subject in the tonic. Schubert, however, transposes the material to the sub-median key of C. The sense of classical balance is restored when the transition passage is restated in E flat and the movement closes with a short coda derived from the first subject material. Although the sonata form model does fit this movement, we might prefer to hear it as a binary piece with an embellished accompaniment when the opening material returns.

Programme note by Richard Hardie



String Quartet No 15 in G D887

Allegro molto moderato

Andante un poco moto

Scherzo: Allegro vivace

Allegro assai

During 1826, Schubert's ill health and lack of income caused him practical difficulties, but his flow of musical ideas was intense. Unable to take a summer holiday, he spent June and July at a friend's house in Vienna and completed a remarkable number of significant works: the Piano Sonatas D568 and D894, Symphony No 9 'The Great' D849, and his final string quartet.

The opening movement of the Quartet No 15 in G establishes the major-minor conflict that influences the whole work, with the opening G major chord leading straight to repeated G minor chords. A rhythmic motif that is heard in the G minor segment also becomes an important building block for the movement. A second and rather tentative thematic idea, in D major, occupies much of the exposition, and is shared around the quartet's instruments almost as a set of variations.

Although it is not related to any of his songs, the beautiful *cantabile* cello solo that

opens the second movement has all the qualities of Schubert's vocal style. Like the first movement, the Andante in E minor is full of inventive and unexpected harmonic tension, and the singing melody is twice interrupted by a frenzied passage in which the harmonies become almost reminiscent of Bartok. The final appearance of the melodic section returns to the major-minor oscillation of the first movement's opening.

The ethereal lightness and clarity of the *Scherzo* has an interesting similarity to Mendelssohn's *Overture to A Midsummer Night's Dream*, which - coincidentally - was written at almost exactly the same time. A heavier Trio section in the style of a peasant dance provides another element of contrast to the work, preparing the listener for the capricious, inventive and spirited sonata-rondo final movement.

Programme note from CMNZ files

Piano Quintet in A D667 ‘The Trout’

Allegro vivace

Andante

Scherzo: Presto

Tema – Variazioni: Andantino – Allegretto

Finale: Allegro giusto

During his tour of Austria with the singer Johann Vogl in the summer of 1819, Schubert was introduced to Sylvester Paumgartner, a patron of music and amateur cellist. Paumgartner was very fond of the song *Die Forelle* [The Trout] and was apparently delighted with the Piano Quintet that he commissioned, though some reports suggest that Schubert had to produce a simplified cello part for him. Perhaps because it was a private commission, the work seems to have been neglected for the next decade until Schubert’s brother Ferdinand arranged for publication a year after the composer’s death.

The unusual scoring probably reflects the instruments that were available in Paumgartner’s circle, and creates some unusual musical textures that are not appreciated by everyone: one commentator felt the addition of the double bass was “as if a whale had somehow got into the trout’s pool and couldn’t get out!”. However, the Quintet has become one of Schubert’s most-loved chamber works, and has a lightness of

character that transcends the heavy emphasis on lower-pitched instruments.

The opening *Allegro* quickly introduces thematic ideas: pianistic arpeggio flourishes, a gently rocking motif, and later a bubbling triplet rhythm. Although loosely constructed in conventional sonata form, the inter-mixing of similar themes and cadential ideas in this movement mean that sections often flow into each other without an obvious transition.

Trills and dotted rhythms in the flowing tunes that introduce the *Andante* set the scene for a quintessentially limpid and wistful Schubertian texture, featuring a leaping double-dotted melody. The following *Scherzo* brings the work back to earth with a percussive, ländler-style dance.

After a simple exposition of the song theme in the fourth movement, each instrument is given a chance to shine, either with decorative arabesques or a variation on the theme.

A cheerful march opens the *Finale*, which re-visits earlier motivic ideas. It finally settles on triplet figures that refer back to the first and second movements as well as to the accompaniment for the song that gave the Quintet its name.

Programme note by Jane Dawson

Schubert's song Die Forelle [The Trout] was written in 1817, and set the first three stanzas of a four-stanza poem by Christian Friedrich Daniel Schubart (1739–1791).

In einem Bächlein helle,

Da schoß in froher Eil

Die launische Forelle

Vorüber wie ein Pfeil.

Ich stand an dem Gestade

Und sah in süßer Ruh

Des muntern Fischleins Bade

Im klaren Bächlein zu.

Ein Fischer mit der Rute

Wohl an dem Ufer stand,

Und sah's mit kaltem Blute,

Wie sich das Fischlein wand.

So lang dem Wasser Helle,

So dacht ich, nicht gebricht,

So fängt er die Forelle

Mit seiner Angel nicht.

Doch endlich ward dem Diebe

Die Zeit zu lang. Er macht

Das Bächlein tückisch trübe,

Und eh ich es gedacht,

So zuckte seine Rute,

Das Fischlein zappelt dran,

Und ich mit regem Blute

Sah die Betrogene an.

In a bright little stream

there shot in happy haste

a capricious trout:

across like an arrow.

I stood on the bank

and watched in sweet relaxation

the lively little fish bathing

in the clear stream.

A fisher with his rod

stood at the water's edge,

and cold-bloodedly watched

how the fish swam about.

As long as the water

remained clear, I thought,

he would not be able to catch the trout

with his fishing rod.

But finally the thief grew sick

of waiting. He stirred up

the stream and made it muddy,

and before I knew what was happening,

his fishing rod was twitching:

the fish was squirming there,

and with raging blood

I was looking at the deceived creature.

Schubert's Piano Quintet 'The Trout' was performed in the 1950 season of concerts, by the Alex Lindsay String Orchestra with Frederick Page on piano.

Celebrating 60 years of chamber music

- 1950** NZ Federation of Chamber Music Societies established on 28 October; Julius Hogben of Auckland elected President
- 1953** Griller Quartet engaged for the two-week inaugural Cambridge Chamber Music School, attended by 91 students
- 1953** Fred Turnovsky of Wellington elected President
- 1955** first issue of 'Chamber Music News' [later called 'Theme']
- 1956** LaSalle Quartet spent a day performing school concerts
- 1958** inaugural Judith Bagnall Prize for chamber music awarded to the Malcolm Latchem Quartet
- 1960** Richard Lucas of Nelson elected President
- 1961** Arthur Hilton of Wellington elected President ▶
- 1963** Joan Kerr employed as full-time Concert Manager
- 1965** inaugural School Chamber Music & Poster Contest held
- 1970** 'Performers in Schools' programme launched
- 1971** Elisabeth Airey employed as Administrator
- 1972** composition section added to Contest; renamed Music Federation of NZ ▲
- 1975** Music Federation Foundation established as a charitable trust
- 1976** became concert agent for The Troubadours and Gagliano Trio
- 1986** funding obtained to set up New Zealand String Quartet
- 1987** restructured into national organisation with branches and associate societies
- 1989** Composer-in-Residence scheme set up (until 1995)
- 1992** renamed Chamber Music New Zealand ▶
- 1995** school concerts programme ceased
- 1997** Brian Budd becomes General Manager
- 2004** group coaching added to Contest
- 2005** became Chamber Music New Zealand Trust
- 2006** Euan Murdoch becomes Chief Executive
- 2008** 'Ensembles in Schools' programme launched
- 2009** Kaleidoscopes concert season launched ▶



Performers: selected highlights

1950-59

Musica Viva Chamber Players with Maureen Jones; Griller Quartet; Alex Lindsay String Orchestra; Yehudi Menuhin & Gabor Rejto; Carl Dolmetsch, Joseph Saxby & Layton Ring; Rosner Chamber Ensemble with Leon Goossens; Max Rostal & Colin Horsley; Paul Badura-Skoda; LaSalle Quartet; Lili Kraus; Amadeus Quartet; Gerard Souzay & Dalton Baldwin

1960-69

Ladislav Jasek & Janetta McStay; Berlin Chamber Orchestra; Frederick Page; Allegri Quartet with Farquhar Wilkinson; Trio di Trieste; Vienna Octet; Hungarian Quartet; Northwestern University Saxophone Quartet; Vegh Quartet; Deller Consort; Rudolf Buchbinder; Borodin Quartet

1970-79

Lindsay Music Group; Syntagma Musicum; Alfredo Campoli & Maurice Till; Guy Fallot & Emmanuelle Lamasse; Berlin Philharmonic Octet; Academy of St Martin-in-the-Fields; The King's Singers; Alfons & Aloys Kontarsky; The Troubadours; Academy of Ancient Music; Beaux Arts Trio; John Amis; Gagliano Trio; Chilingirian Quartet

1980-89

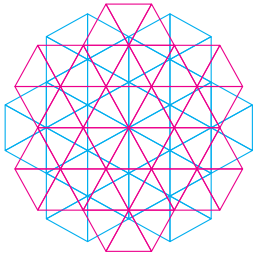
Steve Rosenberg & Webb Wiggins; Melos Quartet; Australian Wind Virtuosi; Kammermusiker Zurich; Diedre Irons, Wilf Simenauer & Frank Gurr; Takacs Quartet; Sirocco; Amadeus Quartet & Michael Houstoun; New Zealand String Quartet; Carmina Quartet

1990-99

Kalichstein/Laredo/Robinson Trio; Miha Pogacnik & Diedre Irons; Yuri Bashmet & Moscow Soloists; Gyorgy Pauk & Tamas Vesmas; NZ Chamber Orchestra & Alexander Ivashkin; Lark Quartet; New Zealand String Quartet & Michael Houstoun; Emerson Quartet; Turnovsky Trio; Menuhin Festival Piano Quartet; Melbourne Windpower; Nash Ensemble; Brodsky Quartet

2000-10

Vienna Piano Trio; Australia Ensemble; Endellion Quartet; Duo Sol; Jerusalem Quartet; Dean-Emmerson-Dean; Eggner Trio; St Lawrence Quartet; Kronos; Goldner Quartet; Kungsbacka Piano Trio; Jonathan Lemalu & Malcolm Martineau; Still/Chase/Kondonassis; Zephyr & Diedre Irons; Eroica Trio; Jack Liebeck & Stephen de Pledge; Borodin Quartet; NZTrio; Piers Lane



Chamber Music New Zealand

~ 60 years ~

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