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CONCERT SEASON 2009



Tour supported by

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*Here for good*

**Zephyr &  
Diedre Irons**

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The Lion Foundation has great pleasure in supporting the 2009 season tour of Zephyr and pianist Diedre Irons.

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Operating for over 20 years and one of the country's most widely respected community trusts, The Lion Foundation's focus is to help people achieve great things in their community and "make a difference".

As a charitable trust and proud member of Philanthropy New Zealand, we return millions of dollars annually to a wide range of arts, cultural, sporting, educational and health focused causes. This approach has been in place for many years and is designed to ensure our support reaches as many New Zealand communities as possible.

We hope you enjoy the magic and unique sound of Zephyr and Diedre Irons. The wind quintet combination and incredible pianist promise a night of character, energy and delightful music.

Best wishes.

**Phil Holden**  
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# Welcome

Thank you for joining us for this performance by six of our country's finest musicians. It is a rarely-heard combination of instruments, and I am sure that you will enjoy the opportunity to hear their unique characters and colours.

I agree with horn player Ed Allen, who describes the wind quintet as "isolating the lovely part of the orchestra". With the addition of one of our favourite pianists, we have a world-class ensemble presenting this concert.

Anthony Ritchie has composed a new work especially for this tour and the Zephyr players. It reflects the Central Otago landscape in the same way that the ensemble's name draws from Wellington's windscape.

We thank the Lion Foundation for their ongoing support of our organisation. They, like us, are keen to support the very best this country has to offer.

Enjoy!



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**Euan Murdoch**

Chief Executive, Chamber Music New Zealand

## PROGRAMME 1

Mozart	Quintet for piano and winds in E flat K452	Page 3
Barber	<i>Summer Music</i>	Page 5
<i>INTERVAL</i>		
Anthony Ritchie	Wind Quintet Opus 142	Page 6
Poulenc	Sextet for piano and wind quintet	Page 8

SOUTHLAND 28 JUNE	DUNEDIN 29 JUNE	CHRISTCHURCH 30 JUNE
MANAWATU 5 JULY	AUCKLAND 7 JULY	

## PROGRAMME 2

Beethoven	Quintet for piano and winds in E flat Opus 16	Page 4
Anthony Ritchie	Wind Quintet Opus 142	Page 6
<i>INTERVAL</i>		
Berio	<i>Opus Number Zoo</i>	Page 7
Poulenc	Sextet for piano and wind quintet	Page 8

WELLINGTON 6 JULY	HAMILTON 8 JULY	HAWKES BAY 10 JULY
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\* Presented in association with the Nelson School of Music Winter Festival

Out of respect for the music, the musicians, and your fellow audience members, please switch off all cellphones, pagers and watches.

# Zephyr & Diedre Irons



**Bridget Douglas:** flute  
**Robert Orr:** oboe  
**Phil Green:** clarinet  
**Robert Weeks:** bassoon  
**Ed Allen:** French horn  
with  
**Diedre Irons:** piano

Members of the wind quintet Zephyr perform together regularly as section principals in the New Zealand Symphony Orchestra, and are all experienced chamber musicians in addition to their orchestral work.

Bridget Douglas studied flute at Victoria University, then went to New York and Chicago for further studies. In the USA, Bridget won the Artists International Award, resulting in a debut recital at Carnegie Hall. She is also a member of the harp/flute duo Flight and the contemporary ensemble Stroma, and has released two CDs.

Robert Orr has been both principal cor anglais and principal oboe with the New Zealand Symphony Orchestra, and has played as guest principal oboe with the Sydney Symphony Orchestra, and as an extra in several London orchestras. He has performed as a recital artist and soloist in festivals around New Zealand and for Chamber Music New Zealand.

Clarinetist Philip Green is a graduate of the Sydney Conservatorium, where he studied with Francesco Celata and Mark Walton. He has performed with several of Australia and New Zealand's leading orchestras including the Sydney Symphony, the Australian Chamber Orchestra and the Auckland Philharmonia and has appeared as soloist with the New Zealand Symphony Orchestra and as a member of Stroma.

Robert Weeks grew up in Auckland and undertook tertiary study at the Victorian College of the Arts in Melbourne. After freelancing with the Melbourne

Symphony Orchestra and Victorian Philharmonic, he accepted a position in the Victorian Wind Quintet. He subsequently worked as Associate Principal Bassoon with the West Australian Symphony Orchestra before returning to New Zealand.

Before joining the New Zealand Symphony Orchestra, Edward Allen was a member of the Utah Symphony Orchestra and taught at the University of Utah. He has been a soloist with most regional orchestras in New Zealand, as well as with the New Zealand Symphony Orchestra and New Zealand Chamber Orchestra, and has been Guest Principal Horn with the Sydney, Melbourne, and Tasmanian Symphony Orchestras. He has also given recitals and been a member of Stroma and New Zealand Brass.

Diedre Irons has performed extensively as a recitalist, concerto soloist and chamber musician around New Zealand, and has collaborated with leading performers such as Jan Tawroszewicz, Alexander Ivashkin, Michael Houstoun, and the New Zealand String Quartet. After more than twenty years teaching at Canterbury University, she joined the teaching staff of the New Zealand School of Music in Wellington, where she is currently Head of Piano Studies. Her own training was at the Royal Conservatory of Toronto, the University of Manitoba, and the Curtis Institute of Music, where her teachers were Rudolf Serkin and Mieczyslaw Horzowski.

# Wolfgang Amadeus Mozart

Born Salzburg, 27 January 1756

Died Vienna, 5 December 1791



## Quintet in E flat for piano and winds K452

*Largo – Allegro moderato*

*Larghetto*

*Rondo - Allegretto*

### HIS BEST WORK

Mozart's life went through a series of upheavals in the early 1780s. After a successful première of the opera *Idomeneo* in Munich, he resigned in acrimonious circumstances from the court of the Archbishop Colloredo of Salzburg in 1781, and married Constanze Weber (despite his father Leopold's opposition) in 1782. Shortly before his marriage, the première of *Die Entführung aus dem Serail* brought him wide recognition, with the opera being performed in many centres in the German-speaking world. He had also set himself up in Vienna as a teacher and pianist, establishing a reputation as the finest player in Vienna after an informal 'contest' with his fellow keyboard player Clementi, arranged by the Emperor Joseph.

Although Mozart had written extensively for the piano since his late teens, it was not until his later years that he wrote chamber music involving the piano with other instruments. One of his most important works in this field is also one of the earliest – the Quintet K452. It was composed in Vienna and finished on 30 March 1784, two days before it was played in a public concert alongside his 'Haffner' and 'Linz' symphonies, the Piano Concerto in D K451, a solo piano improvisation, and three operatic arias.

After this immense programme, Mozart wrote to his father on 10 April 1784: "I have written two great concertos and then a quintet, which received extraordinary applause; I myself consider it the best thing I have so far written". The work falls within a period when Mozart was writing three major piano concertos, and his extensive and innovative wind writing in the later concertos is certainly indebted to the style of writing in this quintet.

### Quintet in E flat for piano and winds K452

The Quintet K452 is the epitome of chamber music, with its emphasis on an equality of roles for the various instruments. The character of each is explored so that, for example, the piano's ability to play many lines at once is contrasted with the melodic wind instruments, which intertwine to oppose it as a separate unit.

However, Mozart's incomparable feeling for instrumental sound also led him to set the wind instruments off against each other, creating not only a contrast of piano against wind, but also the contrasts of the different wind sonorities against each other. He uses this technique with great subtlety, and alongside the large-scale contrasts of timbre he makes ingenious play with little motifs that pass from one instrument to another, often changing their forms according to the nature of the instrument employed.

The stately slow introduction leads to a restrained *Allegro moderato*, rich in melodic interest and happy inspiration.

The serious tone continues in the slow movement, which is in B flat. Glorious woodwind songs in the *Larghetto* are a chance for each instrument to shine in solo lines that flow together to form a continuous line. A lighter touch is evident in the final *Rondo*, and the striking cadenza for all instruments is a finishing touch to this remarkable and beautiful work.

*Programme note from Chamber Music New Zealand Files*

**Programme One - Southland, Dunedin,  
Christchurch, Manawatu, Auckland**

# Ludwig van Beethoven

Born Bonn, 17 December 1770

Died Vienna, 26 March 1827

## Quintet for piano and winds Opus 16

*Grave - Allegro ma non troppo*

*Andante cantabile*

*Rondo - Allegro ma non troppo*



### VIENNESE ESTABLISHMENT

In 1792 Beethoven was released from his duties as assistant court organist in Bonn to enable him to study with Haydn, with his travel to Vienna and living expenses paid for by his employer for a little over a year. At that time, Beethoven was supporting his younger brothers, who were still in their mid-teens. Although he was expected to return at the end of his studies, he remained in Vienna for the rest of his life, and the Elector of Bonn eventually terminated his salary in March 1794. Studies with Haydn lasted for only about a year, and Beethoven had misgivings about the teaching he was receiving. He subsequently studied formal counterpoint techniques with Albrechtsberger for a year.

On his arrival in Vienna, the 22 year old Beethoven worked hard to establish himself as a virtuoso pianist, improviser and ground-breaking composer. His connections with the court at Bonn, as well as his talents, meant that he received considerable financial support from influential members of the aristocracy, as well as accommodation and performance opportunities in their houses.

By 1795, both his brothers had also moved to Vienna and were employed, and in 1796 Beethoven felt able to undertake two concert tours, the first of which took him to Prague and then on to Berlin, where he played his newly-written Opus 5 sonatas for cello and piano for the King of Prussia. That year he also published his Opus 1 piano trios, selling 241 copies by subscription and earning well from the endeavour.

The Quintet Opus 16 was written in the same year, and was first performed on 6 April 1797. When the work was published in 1801, it was dedicated to Prince Joseph Johann of Schwarzenberg, a Bohemian nobleman who had hosted the first performances of Haydn's oratorio *The Creation* at his palace in Vienna in 1798.

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**"I am getting on well, very well. My art wins for me friends and esteem. What more can I want. I am also earning this time a fair amount of money. I shall stay here for a few weeks, and then travel to Dresden, Leipzig and Berlin."**

letter from Beethoven to his brother Nikolaus, 19 February 1796

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### Quintet for piano and winds Opus 16

When he wrote the Quintet for piano and winds, Beethoven was still firmly part of the Classical period and this work is both conventional and elegant. It seems likely that he knew of Mozart's work for the same ensemble, written eleven years earlier. Both the key (E flat) and layout of movements (a slow introduction to the first, a rondo for the last) match the earlier work, but Beethoven's Quintet has a very different tone. The piano has a dominant part, and the music resembles a mini-concerto at times, with the wind instruments providing rich supporting textures that sound almost orchestral.

The work begins with a solemn introduction that leads to a sonata form movement which is lyrical rather than energetic. Its measured pace gives the music a feeling of having symphonic proportions, although the development section is relatively brief.

After a piano introduction, the *Andante cantabile* is dominated by an exceptionally beautiful melodic line in oboe and bassoon, later picked up by the horn.

The final *Rondo* contains a few dramatic gestures but is largely written in a jolly, folk-like style.

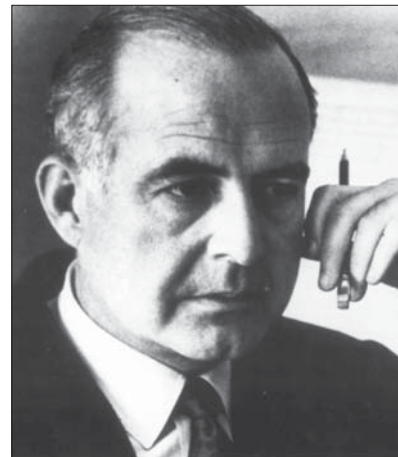
*Programme note by Jane Dawson*

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

# Samuel Barber

Born West Chester, Pennsylvania, 9 March 1910

Died New York, 23 January 1981



## **Summer Music Opus 31**

### **A SINGING STYLE**

As a composer, Samuel Barber displayed his considerable musical talents early, entering the Curtis Institute of Music at 14, where two of his student works – *Dover Beach* (1931), and the overture to *The School for Scandal* – were honoured with major premières. Public recognition continued during his life with two Pulitzer Prizes, the American Academy's Prix de Rome, two Pulitzer Travelling Scholarships and the New York Critics' Circle Award. Apart from a short period of teaching at the Curtis Institute, and his time in national service during World War II, Barber was able to travel and compose as he liked due to his income from these numerous awards.

Barber also possessed a professional baritone voice and studied singing, so it is not surprising that a lyrical element was prominent in his composition. Like his lifetime companion, the composer Gian-Carlo Menotti, Barber's writing was more European than American in style, and he is remembered as a conservative and romantic man whose music speaks with elegance, melody and brilliance. Elements of his style, such as his long melodic lines and his exploitation of instrumental colours and techniques, emerged during his student years and remained unchanged throughout his creative life. His fondness for romantic fullness and lyricism combined with classical forms has led to him being described as an American version of Brahms.

*Summer Music* was commissioned by the Chamber Music Society of the Detroit Institute of Arts and received its première there in 1956. In lieu of a fixed fee, Barber agreed to accept donations from the audience for his work.

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**“I write what I feel. I’m not a self-conscious composer ... it is said that I have no style at all but that doesn’t matter. I just go on doing, as they say, my own thing. I believe this takes a certain courage.”**

Samuel Barber

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### **Summer Music Opus 31**

*Summer Music* clearly demonstrates Barber's neo-romantic style, with its interplay of melodic lines over rich harmonies, and the work is suggestive of a hot, sticky summer filled with buzzing insects and other sounds from the natural world, although it is not programmatic. The single movement work falls into short, clearly defined sections.

The basis for much of the music is laid out in the intervals of an initial motif, which introduces significant melodic elements (falling semitones, rising thirds) and rhythmic ideas (moving fluidly from duplets to triplets). These opening bars, marked 'slow and indolent', lead to the appearance of a gentle, singing melody on oboe. Spiky rhythms and sharp accents create a brief diversion before a return to earlier material.

The oboe also introduces a jaunty second melody, which provides a basis for further development and discussion amongst the five instruments during the remainder of the work. Constantly shifting time signatures and instrumental flourishes give the music a rhapsodic feel - perhaps a reminder that summer is about relaxing and 'going with the flow'.

*Programme note from Chamber Music New Zealand Files*

**Programme One - Southland, Dunedin,  
Christchurch, Manawatu, Auckland**

# Anthony Ritchie

Born Christchurch, 18 September 1960



## NEW ZEALAND WORDS AND MUSIC

Anthony Ritchie gained early success as a composer in 1982 when he received his first commission during his final year at Canterbury University, resulting in his *Concertino for Piano and Strings*. After graduating he completed a PhD on the music of Bartók at the Liszt Academy in Budapest. In 1987 he was Composer-in-Schools in Christchurch, before taking up the post of Mozart Fellow at Otago University in the years 1988-89. As Composer-in-Residence with the Dunedin Sinfonia, he produced his first symphony *Boum*, concertos for flute and viola, and *Remember Parihaka*. Since then, he has worked as a freelance composer and now teaches composition at Otago University.

Many of Ritchie's works have been performed overseas, and a growing number have been recorded and published. A CD of songs with texts by New Zealand poets has recently been released, featuring singers Anna Leese and Matthew Leese with pianist Tom McGrath. In 2004 his opera *The God Boy* was premièred at the Otago Festival of the Arts, and the previous year the chamber opera *Quartet* appeared as part of the International Festival of Arts in Wellington.

The Wind Quintet Opus 142 was commissioned for Zephyr by Chamber Music New Zealand, with funding from Creative New Zealand. The composer describes it as a semi-programmatic piece, inspired by associations with Central Otago.

## Wind Quintet Opus 142

*I. Chill winds from the south and west*

*II. By the Dry Cardrona*

*III. A Procession of Clouds*

## Wind Quintet Opus 142

*The composer writes:*

There are three connected sections, with sub-titles that come from lines and titles by New Zealand poets Brian Turner (I and III, both in the book *Timeless Land*) and James K. Baxter (II). Sections I and III reflect on the influence of the weather, while the middle section uses a New Zealand folk song as a basis for the material. Baxter's poem *By the Dry Cardrona* was written in 1956 and was set to music by James McNeish and Don Toms. Numerous folk singers have adopted it, including Martin Curtis, to whom I owe my first experience of this marvelous song, on the album *Gin and Raspberry*. Part of the tune is subject to variations in this middle section.

The first section of the Wind Quintet is dominated by images of the wind, suggested by rapidly moving themes and patterns. There is some repose in a reflective second theme, which features bird-calls, announced on the flute and then taken up by the other instruments. These ideas are repeated and varied before the bird-calls fade, and the second section begins with strident flourishes on the clarinet. A stark solo on the flute is accompanied by cold-sounding chords, suggested images of winter. This is followed by solos on oboe and horn, before the music slips into the folk melody 'By the Dry Cardona', shared between flute and oboe. There are four variations on this melody and they conjure images of the expansive and wind-swept Cardrona valley. The section is rounded by a return to the strident flourishes, and the music leads into the final section, 'A Procession of Clouds'. It is characterized by a constantly moving stream of notes, starting off in a 7/8 metre. The cry of birds is heard at one point, and a simple repeated theme in the middle suggests a human lying on their back, imagining shapes in the clouds. Similarities with the first section are made explicit in the coda, when the music eventually morphs back into the opening. The wind eventually dies out at the end.

*Biographical note by Jane Dawson*

**Programme One & Two - Southland, Dunedin, Christchurch, Manawatu, Auckland, Wellington, Hamilton, Hawkes Bay, Nelson**

# Luciano Berio

Born Oneglia, 24 October 1925

Died Rome, 27 May 2003

## SOCIAL COMMENT

Luciano Berio is one of the few Italian composers of the 20th century to achieve wide recognition outside his country, and is a musician who pushed out many boundaries during his career. It is hard to categorise his contributions: he was wildly creative and a member of the avant-garde, but also pragmatic and artisan-like in his writing, with an abiding interest in folk song; he was at the forefront of the development of electronic music in the 1950s, and he had a taste for allegorical texts with a socialist tinge and a talent for theatrical presentations; his music ranged from an exploration of the sonorities available in a single instrument to complex groupings of voices, instruments and electronics.

Born into a musical family, he injured one of his hands when he was conscripted into Mussolini's army in his late teens, and it became clear after the war that he would not be able to pursue a career as a pianist. His interest in composition took over, and he studied first with Ghedini at Milan Conservatory, and subsequently with Dallapiccola in Tanglewood. While in America in 1952, he attended the first concert of electronic music in that country, and on his return to Italy he worked with fellow composer Bruno Maderna towards setting up an electronic studio attached to the Italian radio network RAI.

During that period Berio collaborated with the writer Umberto Eco, who introduced him to the study of semiotics. The gestures of much of Berio's later music, including the works involving vocalisation, can be traced to this interest. He also wrote many pieces where the text expresses a social or political concern, and favoured writers such as Bertold Brecht, Pablo Neruda and Italo Calvino alongside more literary figures such as Marcel Proust and James Joyce.

*Opus Number Zoo* was written in 1951, and was initially scored for a speaker, two clarinets and two horns. He revised it for speaker and wind quintet the following year, and revised it again in 1970 for the Dorian Quintet. Berio was too busy to write a commissioned piece for them, but offered to arrange the earlier work, incorporating the spoken part into the instrumental parts. It had apparently never been performed, so received its première in 1971 in New York.



## *Opus Number Zoo*

*Barn Dance*

*The Fawn*

*The Grey Mouse*

*Tom Cats*

## *Opus Number Zoo*

The words for *Opus Number Zoo* are by Rhoda Levine, and their style is in keeping with other texts used by Berio, being whimsical and compassionate, and seemingly innocent but with a disturbing undertone. The neo-classical influences of his early years are obvious in the music, and its somewhat dispassionate style combines with the text to produce a pseudo-lighthearted but ultimately rather sardonic work.

*Barn Dance* is the most straightforward movement, recording a "poor silly chick" who made the fatal mistake of trusting a fox. A simple two-step rhythm in the music suggests her last dance.

*The Fawn* reflects on the "madness of men" who wage war and "blast all that is lively", with the veiled polyphonic instrumental lines reinforcing the poem's meditative aspect.

Scampering musical gestures characterise the message from the "very old" *Grey Mouse* to young New Year revellers that time will catch up with them, too.

The final movement is a cautionary tale. Two protagonists, Omar (who has magnificent whiskers) and Bartholemew ("a tail of wide renown"), engage in a musical cat fight that destroys the beauty of each.

*Programme note by Jane Dawson*

**Programme Two – Wellington, Hamilton,  
Hawkes Bay, Nelson**

# Francis Poulenc

Born Paris, 7 January 1899

Died Paris, 30 January 1963

## Sextet for piano and wind quintet

*Allegro vivace: Très vite et emporté*

*Divertissement: Andantino*

*Finale: Prestissimo - Subito très lent*

### SIMPLE MELODIES

Poulenc was one of those French composers who wrote marvelously for wind instruments, but never seemed so happily or easily inspired by strings. His music for wind instruments spanned his career, beginning with the Sonata for two clarinets in 1918 and ending with sonatas for oboe and clarinet written in his last year.

He was born into an artistic Parisian family. His mother was an accomplished pianist and introduced her son to both the music hall and – just as importantly – to the music of the salon. At the age of 16, he began studying with Ricardo Viñes, who was a leading supporter of French contemporary music, and who gave the première performances of many works by Debussy, Ravel and Fauré.

Although Poulenc was not a founder of the short-lived Parisian group known as ‘Les Six’, it was he who showed the most complete allegiance to its principle of revolt against the impressionism that dominated French music at the time. The alternative espoused by Les Six was to go “back to simplicity”. Aesthetic pronouncements from the group’s associate, the writer Jean Cocteau, in favour of both terseness and clarity were endorsed by Poulenc. As a composer, he had a particular liking for ‘Parisian folklore’, making use of attractive tunes of the type whistled on the streets.

It was this skill as a melodist that is evident throughout Poulenc’s creative career and the absence of complexity in his music is by no means an absence of feeling or technique. In fact, the simple, direct charm and wit of his music made him the most distinguished master of lyrical melody in France since the death of Fauré. Poulenc’s harmonic palette ranges from the extremely sweet and sentimental through to more biting ‘false relations’ of major and minor, and bi-tonal clashes resulting from two different keys being played at once.



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**“I know perfectly well that I’m not one of those composers who have made harmonic innovations like Stravinsky, Ravel or Debussy, but I think there’s room for new music which doesn’t mind using other people’s chords. Wasn’t that the case with Mozart, Schubert?”**

Francis Poulenc, in a letter, 1942

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### Sextet for piano and wind quintet

This Sextet recalls the style of Poulenc’s more frivolous early works, with an added vein of sentimentality. Composed between 1932 and 1939, there are three movements, of which the middle one, *Divertissement*, is in simple ternary form with a faster middle section. The outer movements are characteristically free in form, though there is a gesture of recapitulation in the first.

After an initial flourish, the opening *Allegro vivace* introduces a motif that reappears throughout all three movements. The wind instruments lead the charge in a movement marked ‘very quick and fiery’, though the piano comes to the foreground during the more reflective central section.

The *Finale* returns to an energetic mood, but mirrors the first movement in having a slow central section, with a sudden seriousness bordering on melancholic.

*Programme note from  
Chamber Music New Zealand files*

**Programme One & Two - Southland, Dunedin, Christchurch, Manawatu, Auckland, Wellington, Hamilton, Hawkes Bay, Nelson**

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**NEXT CONCERT**

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