



Chamber Music New Zealand THEME

www.chambermusic.co.nz

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Eroica Trio

The Eroica Trio touchdown in New Zealand any day now. I recently asked pianist Erika Nickrenz for some thoughts on their programme; on finding their new violinist Susie Park; and on their return trip to NZ.

Programmes

Very early in our career, we were delighted to stumble on Lalo's Piano Trio No 1 – it was so rarely played that it could only be found on vinyl LP at the time! We were immediately drawn to the romantic flair of the trio and loved that there were Spanish influences, especially in the Scherzo.

Paul Schoenfield's *Cafe Music* is a work of genius, incorporating many American musical styles, including stride bass, Broadway tunes, ragtime and jazz, among others – somehow working them together in a cohesive, classy way. Schoenfield is a fabulous pianist himself, and he wrote it for his own technique, so it is very challenging.

The trio by Rebecca Clarke is so gorgeous, with a French influence, reminiscent of Ravel and Debussy. As a

group of three women, we are always thrilled to find a work that is truly stunning written by a woman. It is very passionate and perhaps expresses Clarke's frustration in the loss of her great love. In contrast with the outbursts of passion there are many moments of playfulness, especially in the last movement.

When you look at the body of works for piano trio, the two trios by Mendelssohn have to be included in the category of the best masterpieces written for this genre. His writing for all three instruments is perfection, showcasing each instrument and including soaring melodies that are even spiritual at times.

Finding Susie

After the departure of our fellow founding member, [violinist] Adele Pena, Sara and I knew that finding our musical soulmate would be the only way our group could go on. It took a long time and we played with many great musicians, but after only 10 minutes with Susie we knew we had found



the only person to fit the bill! Susie's extraordinary musical gifts have added so much to our dynamic. We all still can't believe our luck in finding each other.

Returning to New Zealand

We have such fond memories of our last tour of New Zealand; we remember some of the warmest audiences we have ever played for and also some of the most beautiful halls. Of course the scenery and cuisine (and wine!) are something we look forward to revisiting as well. We are thrilled to have the chance to return, sharing these diverse programmes and introducing our wonderful Susie!

Programme 1

Hamilton, New Plymouth, Christchurch, Southland, Wellington
Lalo: Piano Trio No 1 in C minor Opus 7
Villa Lobos arr Penaforte: Aria
Schoenfeld: Café Music
Mendelssohn: Piano Trio no 1 in D minor Opus 49

Programme 2

Hawkes Bay, Manawatu, Dunedin, Auckland, Nelson
Rebecca Clarke: Piano Trio
Piazzolla: Oblivion
Piazzolla: Primavera
Schoenfeld: Café Music
Mendelssohn: Piano Trio No 2 in C minor Opus 66

Auckland Festival 2009 Twilight Series programme

Gershwin arr. Kenji Bunch: Porgy and Bess Fantasy
Mark O'Connor: Poets and Prophets (2004)
Leonard Bernstein arr. Penaforte: West Side Story Suite

Concert calendar

Auckland	Festival Twilight series, Thursday, 12 March, 6pm
Hamilton	Friday, 13 March, 8pm
Hawkes Bay	Saturday, 14 March, 8pm
New Plymouth	Monday, 16 March, 7.30pm*
Manawatu	Thursday, 17 March, 7.30pm
Christchurch	Wednesday, 18 March, 7.30pm*
Dunedin	Friday, 20 March, 7.30pm*
Auckland	Saturday, 21 March, 8pm
Southland	Monday, 23 March, 7.30pm*
Wellington	Thursday, 24 March, 7.30pm*
Nelson	Wednesday, 25 March, 7.30pm*

* Please remember earlier start time

Pre-concert talks will be held before the Auckland and Palmerston North concerts.



PLEASE NOTE: Auckland concert-goers should be aware that there is currently only one entrance to the Aotea Centre parking building – so allow extra time to get in and out!

The Eroica Trio's Auckland concerts are presented in association with



From the Chief Executive



Happy New Year and welcome back to our 59th Concert Season.

We have been busy over the summer making some changes.

After decades in a rather cold, dark and damp space we have moved across the road at no more cost into a newly refurbished, sunny and light-filled office overlooking an inner-city park. It has already lifted our spirits enormously and the winter months will not be so grim.

Our 2009 posters, flyers, programmes and other collateral have also had a face-lift using the new kaleidoscopic design. This print material is all designed and produced in-house now and this has led to a major cost saving.

Given that we are all likely to have to tighten our belts this year, it is vital that we continue to be smart and look for ways of saving a dollar without compromising any of our artistic plans. This year we will launch a new supporter programme aimed at building an endowment to secure the long-term future for chamber music in New Zealand. We must take action now to ensure that future generations can enjoy what we have. Over the year we will be telling you more about why we need your support. For instance, you may be surprised to know that our box office income, including subscriptions, accounts for less than half our annual expenses.

Later this month, I have been invited to be on the panel for the prestigious London International String Quartet Competition held at the Royal College of Music and Wigmore Hall. This is a real thrill for me and further proof that Chamber Music New Zealand is on the international radar.

In this newsletter I continue my look back over the last six decades of our remarkable organisation and reflect on the 1960's. Thanks again for supporting us as we look forward to a vibrant and thoroughly enjoyable season of chamber music.

Euan Murdoch
Chief Executive

© Robert Carto

**Getting to know our life members:
Arnold Solomons**

Our newest life member is Arnold Solomons of Waikanae. I asked him how his association with chamber music began:

"My mother was a piano teacher in Island Bay, Wellington from the mid 1930's, and then in Auckland during the 50's. As a child I almost always went to sleep to the sound of either she or a pupil playing! As a young person after the war, I went to recitals, chamber music and orchestral concerts with my mother prior to going to the UK in early 1953.

I subscribed to CMNZ as soon as I returned at the end of 1978, and [wife] Reka was already a subscriber at this stage. I also went to the Wellington Chamber Music Society Sunday concerts from 1979, and many concerts in Lower Hutt and Waikanae."

Ask Arnold about committee membership, and it's difficult to keep up. He served on the Wellington Chamber Music Society committee from 1991 – 2001, and was chair from 1992 – 2001. Arnold and Reka moved out to Waikanae in 1993, where Arnold promptly joined that committee the following year, and has served as deputy chair for most of the past 14 years. Not content with just the two organisations, he has also been a member of the CMNZ board since 1992!

Travel is often geared around chamber music – Arnold and Reka have twice attended the famous Banff Triennial String Quartet competition, and have sat in on the Adam Chamber Music School in Nelson as "observers" for about the last 12 years. This year they are enjoying the Biennial Adam Chamber Music Festival in Nelson for the third time, this time taking in the full delights of the entire event.

We wish Arnold many, many more years of concert enjoyment, and thank him unreservedly for his support of chamber music in New Zealand!



**New Office Space
at 75 Ghuznee
Street**

It was the end of an era when we finally cleared our desks and walls over the road at 60 Ghuznee St. We see it now from our myriad windows – it's a lovely old building, full of character, and suits an arts organisation perfectly – but from the outside only! Here's a shot of our new building – just so that you can imagine where the work happens, and where your mail and phone calls end up!



LISTENING POST

I wonder how many people still tend to think of Mendelssohn as an essentially Classical composer – heir to Mozart and Haydn, but wearing a Romantic coat? The much-loved image of the 19th-century artist as a “tortured soul” struggling to balance the fickle demands of public appreciation with the intimate and personal expression of his art seems to sit better with other composers; Schubert and Berlioz, for instance, are often seen to embody the true character of the period, while poor Mendelssohn is sometimes considered to be somewhat lighter in comparison.

Fortunately, with this the anniversary year of Mendelssohn’s birth, increased opportunities to hear his music both live and in recording, along with a burgeoning collection of research on his life and work will help to dispel the myth once and for all.

As part of the first CMNZ concert tour of the year, the Eroica Trio will perform Mendelssohn’s two piano trios, Opp 49 and 66. Although both works lack any obvious references to an external programme or text, they are full of the intensity and drama that characterises the Romantic spirit. One approach to listening to these works, therefore, is not so much to imagine “storms and shipwrecks” but to hear the way the composer draws on colour, expression and tone to convey his musical vision. For example,

both trios are in minor keys.

This creates an expectation that, especially at the beginning of movements, the character of the music will be brooding in anticipation of a shift to a brighter major tonal centre. Mendelssohn enhances this feature by an approach to melody which eschews tidy 8-bar phrases for much longer lines and uneven shapes; there is a restless energy that he shapes to great affect.

For the musicians, the goal is to tell Mendelssohn’s “story” by drawing the audience into the musical soundscape, allowing the attentive listener to be carried away by the Romantic essence of these works.

Richard Hardie



Listen to live performances of both trios

If your centre is having Programme 1, which includes the Opus 49 trio, you can listen to the live broadcast of the Eroica Trio playing the Opus 66 trio in Auckland on Saturday March 21. Also, if you’re lucky enough to live in Auckland at this exciting Festival time, you can also catch Opus 49 at the NZTrio’s Twilight Series concert on Monday 9 March.

Touring to our Associate Societies

Jade String Quartet

The Jade are taking their special brand of music-making to two centres in March, kicking off the year in Gisborne and Tauranga. Their programme features a great blend of full quartets by Haydn and Debussy, along with some wonderful snippets of seasonal favourites such as Vivaldi’s *Summer* and Gershwin’s *Summertime*, and the darker side of the human psyche through Prokofiev’s wonderful *Montagues and Capulets* and Gade’s *Jealousy*. Two much-loved string quartet movements from Schubert’s *Death and the Maiden* and Mozart’s *Dissonance* quartets accompany two Transylvanian Dances by Anthony Ritchie – a concert packed with aural gems!

Tauranga, Saturday 22 March, Tauranga Park Auditorium
Gisborne, Thursday 18 March, venue tba

Serenata a Tre

This is a very interesting ensemble made up of flute, viola and guitar. Flutist Barbara Hill and violist Donald Maurice are no strangers to New Zealand audiences, but their Italian guitarist will be making his first visit to NZ – so I hope he will experience the Indian summer we’ve been promised by the weather forecasters! Giovanni Seneca is a composer and guitarist who has worked extensively throughout Europe. Ennio Morricone composed a concerto for guitar and string orchestra especially for him which he has performed several times internationally, and recorded with orchestra of Santa Cecilia, so we are looking forward to some very special concerts here in New Zealand.

Serenata a Tre’s popular programme includes some beautiful works from the Classical era by Diabelli, Devienne and Giuliani for various combinations of the three instruments. These are



Giovanni Seneca,
member of
Serenata a Tre

followed by famous tangos by Piazzolla, contemporary works by Sergio Assad and our own Anthony Ritchie, and Giovanni Seneca’s own composition ‘Sonata Latina’.

Motueka, Tuesday 14 April, 7.30, Chanel Arts Centre
Whangarei, Thursday 16 April, 7.30, Capitaine Bougainville Theatre
Kerikeri, Friday, 17th April, 7.30 Trussler Residence, Pa Road, Kerikeri
Warkworth, Saturday 18 April, 7.30, Old Masonic Hall
Te Awamutu, Sunday 19 April, 2.00, Council Chamber
Wanganui, Wednesday 22 April, 7.30, Council Chamber
Rotorua, Friday, 24 April, 7.30, Rotorua Convention Centre
Tauranga, Sunday 26 April, 7.30, Mills Reef Winery
Wanaka, Tuesday 28 April, 12.00, Crystal Palace
Gore, Wednesday 29 April, 8.00, Presbyterian Church Hall

Latitude 37

Another new ensemble on the Associates network is Latitude 37, a period instrument ensemble made up of New Zealander Donald Nicolson (harpsichord), and two Australian musicians, Julia Fredersdorff (Baroque violin) and Laura Vaughn (viola da gamba). Laura and Donald played in a masterclass for Jordi Savall late last year in Sydney – an experience which Donald described as ‘really interesting and very valuable’.

Their programme includes Baroque masterpieces by a range of composers such as Rameau, Telemann and Buxtehude, with Bach, Vivaldi, Handel and Corelli featured in the Whakatane concert.

Waimakariri, Wednesday 29 April, 8.00, Chamber Gallery
Blenheim, Friday 1 May, 6.00, Montana Brancott Winery
Wellington, Sunday 3 May, 3.00, Ilott Theatre
Lower Hutt, Wednesday 6 May, 8.00, Little Theatre
Warkworth, Saturday 9 May, 7.30, Old Masonic Hall, Baxter Street
Tauranga, Sunday 10 May, 7.30, Mills Reef Winery
Rotorua, Monday 11 May, 7.30, Rotorua Convention Centre
Whakatane, Tuesday 12 May, 7.30, Church of St George and St John
Te Awamutu, Thursday 14 May, 7.30, Methodist Church, Bank Street

The Seven Last Words of Christ on the Cross



'Seven Last Words VII'
by Nigel Brown
hand-coloured lithograph 2008
335 x 240mm

Our presentation of Haydn's *Seven Last Words* is shaping up to be a very special event for CMNZ. There is a certain amount of trepidation involved in adding elements to a musical work, as it involves trust in the interpretive skill and integrity of the other artists involved. In our own production, we have been humbled by the level of engagement that Dinah Hawken, Nigel Brown and Sara Brodie have shown, and by the very moving results of their work. It is testament to the power of Haydn's music that so many artists, writers and poets have responded to this composition and the message that it represents over the 200-plus years of its existence.

Sara Brodie

Director, Sara Brodie has been working on the presentation of the *Seven Last Words* project for many months, incorporating added visual elements based on Nigel Brown's set of eight lithographs, commissioned by CMNZ for this project. I asked Sara when she first had a clear idea about her design for the production:

"After talking to Nigel, and hearing how his inspiration was drawn from the natural world, and then hearing Dinah speak her poems, I realised that there was a strong New Zealand component in both. I had a strong response to the actual 'seven last words' as well, and after discussing their meaning further, the core message, 'man's inhumanity to man', gave me a very clear direction for the journey that this music would take us on.

Combining the very personal responses from Nigel, Dinah and the New Zealand String Quartet creates a powerful synergy that I hope will draw out the ideas that were intended in the original presentation of the work, and reflect the different perspectives of the same core message. It is a very challenging piece in that it asks you to look closely at who you are, and think deeply about one's own humanity."

Sara has worked on the visual component of the presentation with visual designer Andrew Britnell. Sara and Andrew were the team behind the very successful stage performance of *The Kreutzer* in Wellington last year and its repeat at the Auckland Festival this year. "Andrew is great because he honours the meaning of the work above everything else. We respond instinctively on the same wavelength, but he questions me all the time to make sure that there isn't a bias towards one aspect, and that the audience isn't overloaded by different stimuli."

Dinah Hawken

"I was both delighted and daunted to be asked to write this sequence of poems for Chamber Music NZ. Listening to Haydn's meditative and dramatic music, reading the gospel accounts of the crucifixion, thinking about the symbolic nature of the cross and looking out from my desk in Paekakariki over pohutukawa to the sea – all these experiences have entered the poems. My hope is that the distilled language of spoken poetry will contribute its own depth, stimulation, and a New Zealand tone, to the *Seven Last Words* played by the New Zealand String Quartet."

Nigel Brown

"I paint from what I know, and my approach to Haydn and his *Seven Last Words* was to bring it to New Zealand in a visual sense, but retain its meditative thoughtful and timeless aspects. The arches [in the paintings] echo Haydn's control but are bent in a contemporary way at the end; in a way that is not foreign to the surprises in the music. The text though is informal, in a way the Classical period avoids. Life goes on upfront, with musicians to the fore.

Christ is a series of possibilities found in ourselves – in how we live and what questions we ask; both in history and the now!

New Zealand has a rural, pastoral aspect that is specific with flax and tree ferns and kereru, but it is also linked to the barbed wire, struggle and fires of world conflict we are never far from.

We are all human."

To view Nigel's set of eight powerful works visit the Papergraphica website: www.papergraphica.co.nz. These works are available to buy as a complete set of eight, or as individual works.

The Seven Last Words of Christ on the Cross (Prologue)

And a cross? Is it the wrong answer
Or is it the kiss we send out to make
light of our love? Is it the crossing
Of my standpoint and your viewpoint
or an intersection with no lights
in a foreign city? Some say it is simply
The centre of the four directions, the place
We return to and most want to be.

Dinah Hawken



This tour was made possible with the generous support of the Deane Endowment Trust



Helene Pohl, New Zealand String Quartet

"It's an extraordinary piece of music, and very unusual in the Haydn quartet oeuvre in that it was written for a specific circumstance; it is programmatic, and all slow movements except for the hair-raising 'Earthquake' of the last movement. Haydn himself found it daunting to start on the composition until a friend suggested he use Jesus' words themselves (in their Latin form) to form the rhythmic basis of each of the main themes. This work reveals Haydn's deep spirituality more than any other piece of his we have played, and we look forward to expressing this spirit in these performances."



Programme:

Schnittke: String Quartet no 3

Haydn: *The Seven Last Words of Christ on the Cross*, Opus 51 Hob III: 50 – 56

Concert calendar

Auckland Tuesday, 14 April 8pm (*Seven Last Words* only)
 Hamilton Wednesday, 15 April 8pm
 New Plymouth Friday, 17 April 7.30pm
 Manawatu Monday, 20 April 7.30pm
 Hawkes Bay Tuesday, 21 April 8pm
 Wellington Thursday, 23 April 7.30pm (*Seven Last Words* only)
 Nelson Wednesday, 29 April 7.30pm
 Christchurch Thursday, 30 April 7.30pm
 Southland Friday, 1 May 7.30pm
 Dunedin Tuesday, 5 May 7.30pm

Please note,
the Wellington
venue for this
concert is now
the Ilott Theatre

The Seven Last Words will also be performed as part of the Wanaka Festival of Colour

Music at Twilight Delights in Auckland Festival

A series of 10 one-hour concerts which provide an insight into the different faces of chamber music is a welcome part of the Auckland Festival 2009. Music at Twilight – An Hour of Quality Time takes place in the glorious and intimate surroundings of the Baptist Tabernacle right in the heart of Auckland from March 9-20. The concerts range from the NZTrio and New Zealand String Quartet to the virtuoso Eroica Trio; from distinctive ensemble Tahu featuring a mix of taonga puoro (traditional Maori instruments) and classical guitar to a performance of chamber opera from The NBR New Zealand Opera internship programme. Music at Twilight is at 6pm each weekday from 9-20 March. Tickets are \$15-\$35 each (multiple packages available) and are available through THE EDGE® by phoning 0800 BUYTICKETS (289 842) or online at www.buytickets.co.nz, or purchase tickets on the night at the venue.

Monday 9 March, NZTrio

Join Sarah Watkins (piano), Justine Cormack (violin) and Ashley Brown (cello) for a programme showcasing their innovative repertoire, and dynamic interpretations of traditional and contemporary classical music. Works by Mendelssohn, and recent commissions from Chinese composer Musheng Chen and Phil Dadson.

Tuesday 10 March, New Zealand String Quartet

performing Janacek's emotionally-charged 'Kreutzer' quartet.

Wednesday 11 March, The Auckland Chamber Choir

directed by Robert Constable in an all-American programme, 'Accent on the Americas'.

Thursday 12 March, The Eroica Trio

play music featured on their latest CD 'American Journey', by Gershwin (Porgy and Bess Fantasy), Mark O'Connor (Poets and Prophets) and Bernstein (West Side Story Suite)

Friday 13 March, The

distinctive Wellington ensemble Tahu will touch your heart with the fresh and evocative sounds of taonga puoro (Alistair Fraser and Henare Walmsley) and classical guitar (Mike Hogan).

Monday 16 March, Bridget

Douglas (flute) and Jeremy Fitzsimons (marimba) combine their talents to perform imaginative works by New Zealand and international composers.

Tuesday 17 March, 'Bright Young Things'.

The Matariki Quartet from Wellington play quartets by Haydn, Debussy and Schnittke.

Wednesday 18 March, The Age of Discovery: Viva Baroque!

This early music ensemble brings to life the sumptuous world of the Baroque, played on historic instruments.

Thursday 19 March, Besser and Bravura

play an eclectic fusion of European tastes and sophisticated New York blends, along with music inspired by the mystical love poetry of Rumi.

Friday 20 March, The NBR New Zealand Opera presents 'The Opera Ball.'



Bridget Douglas (flute) and Jeremy Fitzsimons (marimba) performing on Monday 16 March



Wellington based group Tahu performing on taonga puoro and guitar on Friday 13 March

The Twilight Series is presented in association with



Reflections on the 60's



A decade of exploration, invention and world-famous string quartets for the Chamber Music Federation of New Zealand.

A feature of this decade was the extraordinary line-up of string quartets that toured to New Zealand – in total, more than thirty string quartet tours took place. Legendary ensembles such as the Amadeus and Allegri from Britain, the Hungarian and Budapest, the Juilliard and the celebrated Borodin from Russia all visited our shores, some more than once.

Best in the world

The opportunity to hear the best in the world is something that this organisation consistently achieves for its supporters. Looking back, it is fascinating to read these names and the lists of repertoire that were presented. At the time some of these ensembles would have been emerging and some of the repertoire quite challenging and new.

Both the Juilliard and Borodin String Quartet dynasties continue to this day. They have worked closely with composers such as Elliott Carter and Dmitri Shostakovich to develop the string quartet literature and both groups brought new music down under.

Another feature was that prominent New Zealand musicians occasionally joined forces with these international ensembles to tour quintets. This tradition continues to this day and is surely the ultimate form of professional development for our finest musicians.

Developing our talent

In 1965 the first Schools Chamber Music Contest was held. The winning groups included string players Miles Golding from Wellington, with Brian Shillito and the Chisholm brothers from Christchurch. All subsequently went on to pursue active and successful professional careers, both here and abroad.

To my knowledge, there is no other country in the world that has an event like this one that stimulates and fosters young chamber music talent on this scale. Since 1965, many thousands of aspiring kiwi musicians have taken part in this annual event while at secondary school, and for most this is their first experience of chamber music.

Having the Contest sitting at the heart of our activities means that this organisation fulfils a far more essential role than simply presenting concerts by international stars. We are involved in the business of music education; peeling away the layers reveals that this underpins our ongoing success and relevance to the wider community.

Astute and visionary leadership

Whilst the founding father of the Federation was Fred Turnovsky in the 1950's, it was Viennese-born Czech Arthur Hilton who steered the ship during this decade of expansion and innovation. He was the



The Amadeus Quartet enjoying a well-deserved cup of tea!



Thelonius Monk, who was here in 1965



The Hungarian String Quartet.
The note at the top reads "For Joan – with lots of love – and grateful regards – remember the latest of our several farewell tours in New Zealand 1969"

◀ Reflections on the 60's

instigator of the Schools Music Contest and responsible for combining entrepreneurial flair with sound business acumen. The Federation grew from the original five to include twenty societies by the end of this decade.

As well as presenting a steady diet of the finest string quartets in the world, members were treated to the occasional wild card! In 1965 the 'High Priest of Bebop', jazz pianist Thelonius Monk, arrived with his quartet. The Dominion newspaper critic observed "chamber music types letting their hair down with the regular cats". I still meet up with subscribers who single this tour out as their most memorable. One remembers chauffeuring this huge man around the countryside in his Morris Minor. The mind boggles!

It is the willingness to think and programme outside the square from time-to-time and the subsequent element of surprise that continues to inspire the current team at Chamber Music New Zealand. The young Buskaid musicians from Soweto being one such recent example, who combined French Baroque music with African dance.

By the end of the 60's, the organisation had 7,000 individual members and was receiving world-wide recognition. However, Arthur Hilton was critical of the conservative nature of the programming choices being made by the independent societies. At the twentieth anniversary AGM in 1970 he said:

"We lack the sense of adventure, of controversial art in the form of new works. Art is not concerned with conformity but, on the contrary with new forms, new vistas, new techniques. We must be alive to them if we want to experience the riches."

The 1970's did in fact expand the chamber music genre in all directions, with an explosion of new music from all corners of the globe. In the May issue of Theme I will explore this adventurous journey.

Euan Murdoch, January 2009

Your Survey, your say

Last year's fourth issue of *Theme* included our now annual Subscriber Survey. Questions included assessments of the season's artists, programming choices, concert presentation, *Theme* and our website. These are regular questions that we ask every year. Tracking your responses keeps us abreast of your concerns. Your comments also greatly assist us in making changes, such as the move this year, for some centres, to a 7.30pm concert start time.

We also asked if you thought your subscription price was appropriate and whether we should increase the profile of NZ artists. Whilst a few considered their subscription price to be "generous", the majority felt it was "about right". Nobody ticked "too high". "For the calibre of artists we are fortunate to not have to pay more", commented one Auckland subscriber.

There were a few worries that NZ artists would replace international artists. We can assure you that we will continue to maintain a balance between the two – just as we always have.

Favourite tours last season were overwhelmingly the Eggner Trio, Takács Quartet and Jerusalem Quartet: "... all tops – and at the top of their game". Overall, the variety of artists was appreciated. One comment summed-up the feelings of many: "Overseas friends are very surprised at the quality of overseas artists we get in a small city like Dunedin, let alone NZ".

Likewise, the majority deemed programming choices either "superb" or "very good", although one subscriber suggested "less English & more east of the Rhine".

Whilst the number of completed Subscriber Surveys has dipped below the 100 mark, and as such cannot be considered to be a fair statistical representation, the views we received will continue to inform and illuminate our planning for future seasons – so thank you to those subscribers who took the time to write down their thoughts.

Subscribers who completed and returned their surveys by 30 November went into the draw to win a CD. We have three winners: June Armstrong (Napier), Joy Prebble (Auckland) and Mrs M Walsh (Invercargill). Prizes will be in the post soon.



A special thank you to all our 2009 supporters

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Manawatu: Chair, Graham Parsons; Concerts Manager, Karen Carter

Wellington: CMNZ supported by Wellington Chamber Music Society

Committee; Concerts Manager, Richard Hardie

Nelson: Chair, Henrietta Hannah; Concerts Manager, Rosie-Anne Pinney

Christchurch: Chair, Colin McLachlan; Concerts Manager, Jody Keehan

Dunedin: Chair, Irina Francken; Concerts Manager, Richard Dingwall

Southland: Chair, Shona Thomson; Concerts Manager, Jennifer Sinclair

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phone 0800 CONCERT (266 2378)

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

Ensembles in Schools 2008

"I had not quite imagined, nor was prepared for just how wonderful this meeting of professional singers and school children was to be."

Julian Raphael
Ensembles in Schools facilitator

At 6pm on Friday 21 November the students from Lakeview and Hadlow schools came together in the Masterton Town Hall in preparation for the evening concert. For most of the children, this was their first experience of a "real" concert and the air of excitement was palpable. As the students began the first strains of "Yonder Come Day", it became quickly apparent that the audience made up of parents and children who had crammed in to the venue were in for a special evening. When The Song Company finished the concert singing their stunning arrangement of *Waltzing Matilda* the overwhelming response from everyone confirmed that we had achieved something remarkable.

In the weeks leading up to the concert, Julian Raphael, our Ensembles in Schools Facilitator, had traveled to Masterton on a number of occasions to work directly in the classroom with the teachers and students

from Lakeview, Hadlow and Douglas Park primary schools. The project offered many musical benefits for the students, ranging from experiencing the music of different countries and cultures through to learning to work cooperatively and developing skills such as rhythm, beat, body percussion, dance, vocal expression, vocal range, dynamics and a confidence to sing in front of a large group. The teachers involved highlighted several changes in the classroom community, including the feeling of a common bond amongst students and the development of group listening skills... not to mention a big improvement in whole school singing! Moreover, CMNZ has received feedback observing how children had been heard singing the songs in the playground and teaching the music and actions to peers in other classes. As such, the project has contributed directly to the growth of a musical culture within the community of each school.

When The Song Company arrived in Masterton on November 17th for their week-long residency, they were amazed at the reception they received from the schools. They responded with great enthusiasm, working with the children and

teachers on a variety of exciting musical activities. The children were so thrilled to have such 'celebrities' around them for the week that it became a talking point amongst the students when one of the musicians was spotted one evening in the local supermarket!

Ensembles in Schools has generated a buzz in Masterton that has spread to the wider teaching community. By bringing together a number of people and organisations with specific skills and interest in music education, CMNZ has demonstrated a model that successfully enhanced the delivery of music in primary school classrooms as part of the daily curriculum. We have received numerous requests to continue the programme, working with more teachers and bringing in other schools. Therefore, plans are underway to build on the achievements of the pilot project in 2009.

In addition to offering students a musical experience that they'll remember for a long time, *Ensembles in Schools* has provided teachers and musicians with much needed professional development. Ultimately, this will foster stronger and more frequent high-quality music education in our schools and communities.

Richard Hardie



Children from Douglas Park School engaged in the performance

Ensembles in Schools: Quotes and Feedback

"The whole experience was like a breath of fresh air. We all loved it."

Maggie Jefferies, Teacher

"What a beautiful way to lay the foundation for active musical participation and appreciation on any level."

Roland Peelman, The Song Company

"It was great to see the children having so much fun while learning to sing together. I think that CMNZ should be congratulated for having the vision to get this project under way."

Clive Birch, The Song Company

"I can report that your influence continues in the classroom as I saw the students do a sequence from the concert before they settled into reading."

Lindy Daniell

School Music Contest

New year - new logo

Contest organiser Pip Want is at that crucially busy stage of collating information to send out to music teachers so that they can corral their groups, decide on repertoire, apply for coaching and send in their entries - a daunting task for teachers at this time of the year!

The fresh new design for the Contest has been developed by our Print and Design Administrator, Chris McDonald, who managed to successfully combine all of our 'helpful' suggestions into a wonderfully clean and positive new image.

Dates to watch out for at this stage of the year are as follows:

Instrumental Performance and Composition Section entries: due in by Monday 30 March

Applications for coaching: due in by Monday 6 April

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