

Chamber Music
New Zealand
- 60 years -

Venetian Carnival ***with The Wallfisch Band***

Kaleidoscopes Concert Season 2010



With generous support from the

*Trevkel
Music Trust*

Support for this Tour

The Trevkel Music Trust was established in 2004 in memory of June Kelley and Leslie Trevena-Brown, both long-standing musicians. Under the terms of Mrs Kelley's will, the funds are used to support music education for string players in particular, and are administered by Chamber Music New Zealand. To date this charitable trust has supported professional development of the Tasman String Quartet in New Zealand and America, and of baroque music specialists in the Auckland residency programme of the Wallfish Band.

Encore

For the Future of Chamber Music New Zealand



ABOUT ENCORE

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June Clifford, Chairperson
Chamber Music New Zealand Trust

Welcome

This evening's programme promises to transport us back to the eighteenth century with glorious music, and the magic and mystery of Venice.

We are delighted to present the Wallfisch Band, which combines expertise and talent from all over the world. What makes it unique is that the Band has specially come together in New Zealand for this tour and features some of our finest young musicians.

The musicians have been in residence at the School of Music, University of Auckland to prepare for this tour and we thank them for being such generous hosts. We also acknowledge the support of the Ambassador of Italy and his Embassy staff.



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This Wallfisch Band project and tonight's performance have been made possible thanks to the generosity and vision of two donors who left us a gift in their will.

Enjoy!

Euan Murdoch
Chief Executive,
Chamber Music New Zealand

Benvenuti a Venezia

Close your eyes and dream: let yourselves be transported by a gondola along the canals; walk the narrow streets and bridges, enveloped in a melody of violins that will narrate to you the story of the city of the Doges and of its splendours; let yourselves be taken up with its carnival, brush against the precious brocades of the costumes, be inebriated with the fragrances of the eastern spices.

Vivaldi will take you on a magical dance in St Mark's Square.

Then, open your eyes and look at this marvel of human genius through the music, the universal language which this evening will make us all dream with eyes wide open. Benvenuti a Venezia!

Gioacchino Trizzino
Ambassador of Italy

Programme

Locatelli Concerto in F 'à imitazione de Corni da Caccia' Opus 4 No 8
Grave
Fuga
Largo
Vivace
Allegro

Vivaldi Concerto in D for 2 violins and 2 cellos RV564
Allegro
Largo
Allegro

Locatelli Concerto in F for 4 violins and strings Opus 4 No 12
Allegro
Largo
Allegro

Vivaldi Concerto in A minor for violin and strings 'L'estro armonico' Opus 3 No 6 RV356
Allegro
Largo
Presto

Interval

The Auckland concert is being broadcast live by



Locatelli Concerto grosso in E flat Opus 7 No 6 'Il pianto d'Arianna'
Andante - Allegro - Adagio - Andante - Allegro
Largo - Largo andante
Grave
Allegro
Largo

Vivaldi Concerto in A for 2 violins Opus 3 No 5 RV519
Allegro
Largo
Allegro

Locatelli Concerto in D for violin and strings Opus 3 No 1
Allegro - Capriccio
Largo
Allegro - Capriccio

WELLINGTON 20 MAY	HAWKES BAY 21 MAY
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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.

The Wallfisch Band



Elizabeth Wallfisch: director
Raquel Massadas: viola
Jaap ter Linden: cello
Albert-Jan Roelofs: harpsichord

Miranda Hutton: violin
Kate Goodbehere: violin
Shelley Wilkinson: violin
Lara Hall: violin
James Andrewes: violin
Fiona Haughton: viola
Emma Goodbehere: cello
Richard Hardie: double bass

Elizabeth Wallfisch has been re-creating music in a baroque style since the 1970s, and is considered one of the most dynamic violinists performing today. Her international career has included directing groups such as the Orchestra of the Age of Enlightenment, Netherlands Bach Society, Tafelmusik, Hanover Band, Australian Brandenburg Orchestra, Saint Paul Chamber Orchestra, Israel Chamber Orchestra and Vancouver Symphony, and since 1993 she has been concertmaster of the Carmel Bach Orchestra in California. She regularly returns to Australia to work with the Australian Youth Orchestra, and started the Wallfisch Band in 2008 as ‘living masterclass’ experience for young players. As a recording artist, Elizabeth Wallfisch has an extensive catalogue, encompassing early baroque, classical and romantic works.

Raquel Massadas began her music studies in her home country of Portugal and continued them in Chicago and London. After working in orchestras for a number of years, she developed an interest in baroque viola, which she studied under Richard Gwilt in Lisbon. She is based in Berlin, performing with ensembles such as the

Wallfisch Band, Al Ayre Español, Concerto Köln and the Freiburg Baroque Orchestra, and has expanded her repertoire to include works for viola d’amore.

Jaap ter Linden is a pioneer in the baroque music field, having co-founded ensembles which have become modern leaders: Musica Antiqua Köln, The English Concert and the Amsterdam Baroque Orchestra. He is highly regarded for his performances of concertos as well as solo works such as the Bach Cello Suites, which he has recorded twice. He is an experienced chamber musician, and also conducts both baroque and modern instrument ensembles in Europe and North America. He teaches in the Netherlands, and regularly gives masterclasses.

Dutch keyboard player **Albert-Jan Roelofs** studied at the Amsterdam and Maastricht conservatories, specialising in both organ and harpsichord. He gained his doctorate at the University of Utrecht, is on the staff of the Royal Conservatoire in The Hague, and is organist at Haarlem cathedral. Albert-Jan Roelofs is Chair of the Board for the Wallfisch Band.

The Wallfisch Band in New Zealand



New Zealand musicians have a long history of interest in past performing styles, and of research into instrumental techniques and stylistic developments in music. Blenheim-born musicologist John Mansfield Thomson, who founded the Oxford journal *Early Music*, in 1973, was a world leader in the publishing field, and stimulated many younger researchers.

In the world of early music, research and performance go hand-in-hand. From the early 1970s, ensembles such as the Troubadours and Ensemble Dufay toured both in New Zealand and internationally, with a number of those early performers going on to teach and inspire the next generation of young musicians. Since then, baroque performance specialists have led successful tours of dance and opera, and

have presented performances of oratorios accompanied by period instrument orchestras in many centres around New Zealand. This dedication to historical performance techniques has raised the standard of playing and the awareness of early music styles, even for those using modern instruments.

As an integral part of this tour, Elizabeth Wallfisch was keen to work with New Zealand musicians who were embarking on professional careers as specialists in baroque performance practice. Many of these musicians have returned to New Zealand after studying at leading centres for early music such as The Hague in Holland, and some have been playing professionally in Europe, Australia and North America.



In New Zealand, they perform with ensembles such as AK Barok and in events like the Musica Sacrae Concert Series in Wellington, and have themselves become teachers.

The New Zealand members of tonight's Wallfisch Band have spent the past week absorbed in the world of Vivaldi and Locatelli with our four international stars. Intensive rehearsals were held at the School of Music, University of Auckland, interspersed with masterclasses and seminars. In this way, Chamber Music New Zealand, with financial assistance from the Trevkel Music Trust, is able to help nurture a passion for the highest quality of music-making amongst our performers and concert-goers.

The pleasures of Venice

The Venice in which Vivaldi grew up was a vibrant artistic and commercial centre with a reputation for enjoying life. The city state known as the *Serenissima Repubblica* [Most Serene Republic] had developed an unusual form of governance, was a centre for international trade in commodities such as metals, spices, fabrics and slaves, and was an early instigator of activities such as banking and marine insurance. Its wealth encouraged both public and private investment in the arts, and the flow of people and goods through its port brought in new ideas and styles, from Byzantine and Islamic to Germanic and Flemish.

Tourists - as now - were attracted by the art, architecture, music and festivals, and they recorded their impressions of processions and public celebrations in writing and on canvas. A carnival-like atmosphere was in place much of the year, eliciting vivid portraits of the city's

sensuality and social freedom from both locals and visitors. The self-reported antics of Casanova epitomised the more sordid side of Venetian life, while the witty plays of Goldoni showed a more genteel aspect. However, censorious critiques were also given by visitors like French political commentator the Baron of Montesquieu ("one enjoys the kind of liberty most decent people do not want to have") and English writer Joseph Addison ("the comedies that I saw at Venice ... are very indifferent, and more lewd than those of other countries").

Music provided another sort of sensual experience, particularly when performed in the resonant space of a church. St Mark's was the Ducal Chapel, and the musicians employed there were expected to provide music for public celebrations, giving them a profile in the outside world. Some, like Andrea Gabrieli and his nephew Giovanni Gabrieli, specialised in polyphonic sacred

music, but others, most notably Claudio Monteverdi, were equally well known for composing opera - a genre that became increasingly popular in Venice with the opening of the first public opera house in 1637.

Perhaps it is not surprising, then, that learning music was considered an important accomplishment for the girls in the various charitable institutions of Venice, nor that their performances in church were attended for non-religious reasons. The blurring of boundaries between sacred and secular instrumental music presumably also led composers towards programmatic works, such as Vivaldi's *Four Seasons*, which could create a scene without words or theatrical sets and could therefore be played in a church setting.



“They have a method of accompanying ... which greatly increases the power of their music; it is the art of augmenting or diminishing the sound, which I might call the art of shadings or of chiaroscuro. This is applied either gradually by degrees, or all at once. In addition to loud and soft, they use also a mezzo piano and a mezzo forte. These are reflections, half-tints, which give incredible pleasure to the sound colour.”

French traveller Charles de Brosses, writing
about Italian music, 1739-40

Pietro Locatelli

Born Bergamo, 3 September 1695

Died Amsterdam, 30 March 1764



As a composer and violin virtuoso, Locatelli followed in the footsteps of two leaders in the development of the concerto: Corelli and Vivaldi. Little is known about his life, though he was employed as a church violinist in Bergamo until 1711, when he was released to study in Rome. He probably did not learn directly from Corelli, but the influence of the older man is clear from the 12 concertos published in 1721 as Locatelli's Opus 1 set.

From about 1723 he seems to have travelled widely through Europe, and is recorded as performing in cities from Mantua and Venice to Munich and Berlin. Eventually he settled in Amsterdam in 1729, where he became involved in music publishing and book selling. Most of his published works were issued after this date. The most well-known is his Opus 3 set *L'arte del violino* [Art of the violin], which contained 12 concertos, each of which included two virtuosic episodes. These 24 'caprices' acted as cadenza-like passages, and could be omitted by players who did not have the brilliant technique required. They could also be extracted and played as stand-

alone solo violin works, and some 70 years later were the inspiration for Paganini's set of 24 Caprices.

Although *L'arte del violino* was published in 1733, it was probably written in the 1720s during the time when Locatelli visited Venice. The work shows the influence of Vivaldi's style of writing, and is dedicated to a Venetian nobleman, Girolamo Michiel Lini.

Two years later Locatelli published his Opus 4, which contained six 'theatrical introductions' and six concertos, several of which he gave titles to. The Concerto Opus 4 No 8 gets its name 'à imitazione de Corni da Caccia' from passages in the *Vivace* that imitate hunting horn calls.

Although Locatelli never wrote operas, the last of his six concertos Opus 7, '*Il pianto d'Arianna*' [Lament of Ariadne], shows his feeling for the genre. A version of the Greek myth, in which Ariadne was left abandoned on an island by Theseus, was popular at the time, having been set to music by one of the first opera composers, Monteverdi, in 1608.

Antonio Vivaldi

Born Venice, 4 March 1678

Died Vienna, 27/28 July 1741



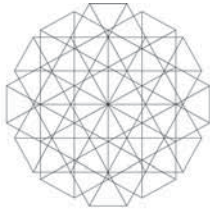
Despite life-long ill health - he was probably asthmatic - Vivaldi was one of the most prolific composers of the Baroque period, producing over 500 concertos, nearly 50 operas, about 90 sonatas, and numerous other instrumental and sacred vocal works. He was also a virtuoso violinist, and a teacher. His early violin training was probably from his father, with whom he later worked.

At the age of 15 Vivaldi began training for the priesthood, and he was ordained in 1703, although he never really worked as a priest. That same year he was appointed as a teacher at one of the notable Venetian institutions for abandoned girls, the Ospedale della Pietà, where his duties were to both instruct them in music, and provide new compositions for them to perform in church. The five leading 'orphanages' in Venice were known for their music, and services were attended by local nobility as well as tourists who had heard of their musical reputation.

Vivaldi remained there until 1716, with a break between 1709 and 1711. It is probably

no co-incidence that from about 1710 he also became interested in composing operas, a secular genre that perhaps did not fit well with the church authorities. After he left the Ospedale, Vivaldi worked as a freelance composer, travelling around Europe to supervise productions of his operas, though until 1733 he was also still writing for the girls at the Ospedale.

After publishing two sets of sonatas locally, Vivaldi chose an Amsterdam engraver to produce his Opus 3 *L'estro armonico* [harmonic inspiration] in 1711. This set of 12 concertos, which had to be reprinted several times, rapidly brought him fame across Europe, and influenced and inspired composers such as Albinoni, JS Bach and Quantz. The innovations that Vivaldi helped to establish include many that are now a familiar part of instrumental music, such as a three movement fast-slow-fast format for concertos, the contrast of reiterated ensemble sections with elaborate passage-work for soloists, and use of instrumental effects to paint a non-musical picture.



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- 60 years -

Level 4, 75 Ghuznee Street
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Tel (04) 384 6133

Fax (04) 384 3773

info@chambermusic.co.nz
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and Whangarei.

Chamber Music New Zealand's early music days

The number of concerts given by early music specialists has fluctuated during Chamber Music New Zealand's 60 year existence, but the organisation has brought its audiences some of the world's most renowned musicians in the field. Anyone who learned the recorder as a child owes a debt to the first of those: Carl Dolmetsch was not only a virtuoso on the instrument, he was also passionate about music education, and invented the cheap plastic recorder so it could be widely used in schools. He toured in 1953 with harpsichordist Joseph Saxby and local musician Layton Ring.

Eleven years later another iconic figure, countertenor Alfred Deller, arrived with his Consort of six singers and lute. Their popularity saw a return visit three years later. In 1971 Dutch group Syntagma Musicum, led by wind instrumentalist Kees Otten, brought a range of unusual mediaeval instruments such as crumhorn, cornett, racket and a portable organ. French group Les Menestriers toured in 1974, bringing with them the recorder player Steve Rosenberg, who later came to live in New Zealand. During the 1970s and

early 1980s he gave many concerts here, including school concerts and duo recitals with harpsichordist Webb Wiggins.

By the mid-1970s, the early music revival was in full swing, and Chamber Music New Zealand audiences enjoyed a wave of notable concerts: Nikolaus Harnoncourt's *Concentus Musicus* (1975), Martin Best Consort (1975, 1978), Christopher Hogwood's *Academy of Ancient Music* with countertenor James Bowman (1977), and Gustav Leonhardt with the Kuijken brothers (1979).

Overseas visitors were complemented by local performers such as The Troubadours, Ensemble Dufay, and the Baroque Players during the mid 1980s, but the number of early music concerts was dwindling. Since the late 1990s, however, there has been a resurgence of interest, with tours by specialist groups such as Fabio Biondi's *Europa Galante* (1998), chamber orchestra *Il Giardino Armonico* (2002), *Quatuor Mosaiques* (2003), *Scaramuccia* (2007), *Baroque Voices with Phantastic Spirits* (2008) and *Hesperion XXI* (2008).

Regional Concerts & Other Events

Wellington Guitar Duo

Whanganui 6 June

Kerikeri 9 June

Whangarei 10 June

Warkworth 12 June

Te Awamutu 13 June

Gisborne 15 June

Goeknil Meryem Biner and Tom McGrath

(soprano and piano)

Gore, 20 June

New Zealand Chamber Soloists

(piano trio)

Lower Hutt, 17 June

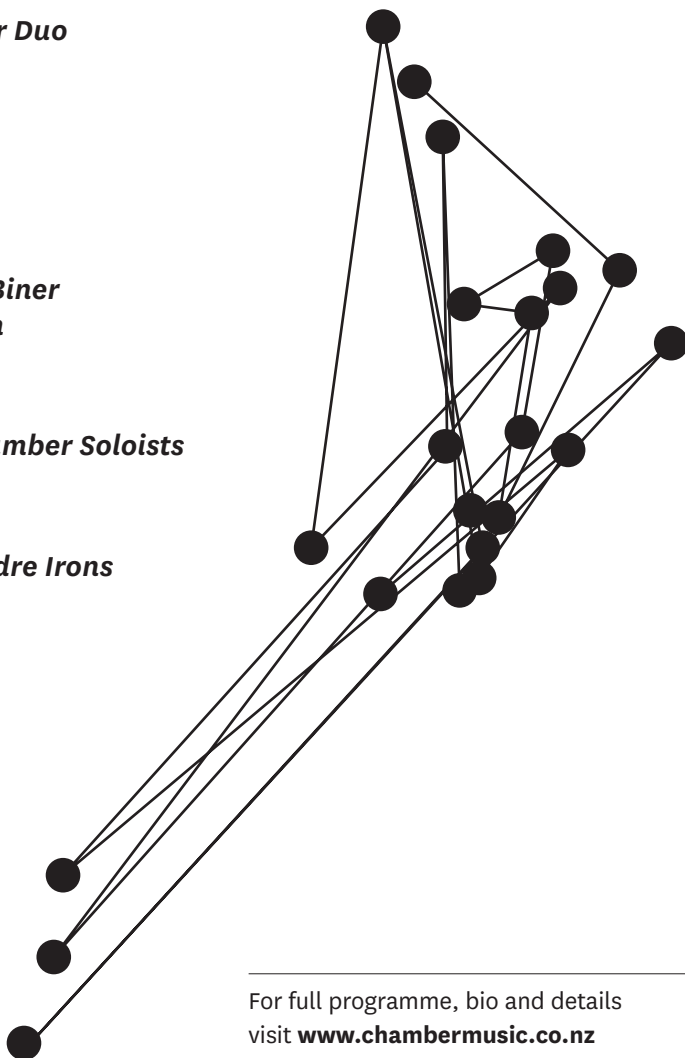
Niels Bijl and Diedre Irons

(saxophone and piano)

Tauranga, 11 July

Blenheim, 16 July

Warkworth, 18 July



For full programme, bio and details
visit www.chambermusic.co.nz

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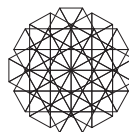
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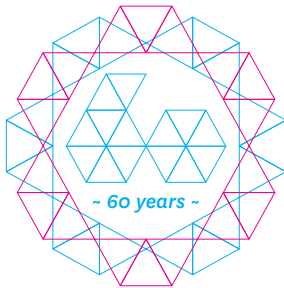
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