

## The Eggner Trio



Austria's dynamic brothers, the Eggner Trio, return to New Zealand for their third visit to open Chamber Music New Zealand's 2011 season. "It is a pleasure to welcome back Christoph, Georg and Florian to open our season", comments Chief Executive Euan Murdoch. "For me their dynamic, joyful and sincere music-making encapsulates the essence of chamber music."

The Eggner Trio were founded in 1997, and came to international attention by winning First Prize in the International Brahms Competition in Pörtltschach in 1999, then First Prize in the Melbourne International Chamber Music Competition in 2003. The Trio were selected for the European Concert Hall Organisation's 'Rising Stars' programme for the 2005-06 season, enabling them to perform at major concert halls around Europe and make their American debut in New York's Carnegie Hall. In 2010, the Trio debuted at Wigmore Hall and immediately garnered four repeat invitations.

Recently, I caught up with Florian Eggner, cellist, and youngest member of the group.

CMNZ: Do you ever disagree with each other, and if so, who makes the final decisions about the music?

FE: Of course we disagree from time to time. But to disagree is not a bad thing, the solution is important. To have different perspectives in making music keeps it fresh and exciting! The final decision is always the sum of us three. We work a lot on a piece, try many different variants and then decide what we like best. "All for one and one for all and all for music."

CMNZ: Could you tell me a bit more about how you grew up playing together?

FE: I was about 10 or 11 years old so we played at family events as you can imagine. I was a boy and tried to catch up with my older brothers. At this time we focused ourselves a lot on our solo studies. Playing together was always a part of us and in the following years it became more and more important. We got chamber music lessons beside our solo studies and started working on getting the same musical language.

CMNZ: I know you debuted at Wigmore Hall last year – any comments about that, and your immediate invitations to return?

FE: Playing in the Wigmore Hall was such a fantastic experience! The acoustic is beautiful and the audience is great. We were so lucky that we were invited again in the years 2011, 2012 and two times in 2013. The Wigmore Hall is one of the magical places where music always is treated as the most valuable gift on earth (big "Mecca" of chamber music) and we are very happy to be a part of it.

The Eggner Trio's programmes include Piazzolla's sensual *Four Seasons of Buenos Aires*, Saint-Saëns' second piano trio, described by pianist Christoph Eggner as "a surprising and fascinating journey through the musical landscape of Europe", and Dvořák's third piano trio, written shortly after the death of his mother, which Christoph calls a "moving description of the composer's emotional life".

This tour is kindly supported by Carolyn and Peter Diessl.

Anna Sedcole

### Concert Calendar

Christchurch	Thur 17 March	7.30pm	Programme Two	Wellington*	Thur 24 March	7.30pm	Programme Two
Dunedin	Fri 18 March	7.30pm	Programme One	Auckland*	Fri 25 March	8pm	Programme One
Invercargill	Sun 20 March	5pm	Programme One	Hamilton	Sun 27 March	5pm	Programme Two
Nelson	Mon 21 March	7.30pm	Programme Two	Napier	Mon 28 March	8pm	Programme Two
Palmerston North*	Weds 23 March	7.30pm	Programme One	New Plymouth	Weds 30 March	7.30pm	Programme One

\* Free pre-concert talks in these centres. Palmerston North 6.45pm, Wellington 6.30pm, Auckland 7pm

### Programme One

Performed in Auckland, New Plymouth, Palmerston North, Dunedin, Invercargill

**Piazzolla** *The Four Seasons of Buenos Aires*

**Ian Munro** *Tales of Old Russia*

**Saint-Saëns** Piano Trio No 2 in E minor Opus 92

### Programme Two

Performed in Hamilton, Napier, Wellington, Nelson, Christchurch

**Beethoven** Piano Trio No 4 in B flat Opus 11 'Gassenhauer'

**Ian Munro** *Tales of Old Russia*

**Dvořák** Piano Trio No 3 in F minor Opus 65

## From the Chief Executive



Chamber Music New Zealand has recently been selected as an Arts Leadership organisation by our major funder, Creative New

Zealand. This is an endorsement of the role that we play in developing the chamber music sector, the quality of our work and the strength of our partnerships. As we plan for the future we will endeavour to inspire and nourish our existing audiences while reaching out to new ones.

Our 2011 *Kaleidoscopes* concert season offers all kinds of musical combinations, from solo violin, piano trios and string quartets through to a chamber choir. Some groups and repertoire will be familiar to you and some new. We aim to strike a balance.

The Eggners have become good friends of ours and, like the New Zealand String Quartet, they are wonderful ambassadors for chamber music and give 100% every performance. These opening concerts will set the scene for another stellar year.

I am delighted to acknowledge Chair June Clifford's New Year's Honour. She has been made a Companion of the New Zealand Order of Merit. It is hard to imagine a more deserving recipient and we are very fortunate that she chose to make a life-time commitment of service to this organisation.

Sadly, our much-loved and very capable Operations Manager Richard Hardie has moved on to a new challenge with Wellington City Council. We will miss him and wish him every success in his new role. However, I am delighted to announce that Diana Cable, formerly the Artistic Administrator at the New Zealand International Festival of the Arts, has taken over the role on a fixed term basis until 30 June.

Some of us were lucky enough to attend the 11<sup>th</sup> Adam Chamber Music Festival in Nelson in February. This has become a great way to spend part of summer lapping up chamber music in beautiful surroundings.

Thanks for your ongoing support for chamber music in New Zealand.

**Euan Murdoch**  
Chief Executive

# New Year's Honours for CMNZ Chair

We are delighted to announce that June Clifford, Chamber Music New Zealand Chair, was made a Companion of the New Zealand Order of Merit in the New Year's Honours List.

June was "very honoured" to receive the award in recognition of the significant contribution she has made to music within Hawke's Bay, and through Chamber Music New Zealand to the wider national community. While the award is a great personal achievement, June emphasised that "it's really all about the music".



June has contributed tirelessly to the governance and development of chamber music in New Zealand since her initial involvement in 1957. She served on local committees in Hawkes Bay, on the national executive since 1973 and as national president from 1992 – 1996. In 2003, June re-joined the board and she is currently Chair of the Trust, a position she has held unchallenged since 2007. June is also a Life Member of CMNZ.

CMNZ Chief Executive Euan Murdoch cited the enormous contribution that June makes on a daily basis with her particular interest being to support young musicians through our Chamber Music Contest. He described June as "someone who has already made a huge difference to the cultural life of this country at a local, regional and national level".

Born and bred in Napier, June grew up studying piano, singing, and viola. She credits her teachers for a sound musical education, which gave her a broad knowledge base for her own teaching career. To her own pupils at Napier Girls' High School, where she was Head of Music for 40 years until her retirement in 2008, she stressed that she was educating them for the future. June was awarded a Queen's Service Medal in 1990 for services to music in education. She has also been awarded a Multi Serve Award and a Woolf Fisher Scholarship.

June is currently Chair of the advisory committee to the Faculty of Arts and Design at the Eastern Institute of Technology, a board member of Creative Hawke's Bay and a member of the Waiapu Cathedral Organ Restoration committee and of the Hawke's Bay Society for Music Education.

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# Musicians Merge for Modern Masterpieces



With their dynamic performing style, the New Zealand String Quartet are acclaimed throughout the country. The quartet is joined by soprano Jenny Wollerman for a ten-centre Chamber Music New Zealand tour with a programme featuring Beethoven, Schoenberg, Mozart and Ross Harris's *The Abiding Tides* which premiered at the 2010 NZ International Arts Festival.

*The Abiding Tides* is a setting of songs about ships sinking at sea, written by Vincent O'Sullivan specifically for Ross Harris to set to music. "The sea has no favourites. Some of the figures and voices in the songs are rich, some are poor. They are young and old. Some of the songs concern the most privileged of disasters, the sinking of the Titanic; others relate to 'boat people', their stories as recent as last month, or for all we know, this afternoon. The words of the final song are from ecclesiastical Latin, their emphasis on a God who cannot be understood," O'Sullivan explains.

The two previously collaborated on Harris' Symphony No 2 and on a song cycle, *The Floating Bride*, with great success. "The idea of writing another piece together, this time for soprano and string quartet, seemed very attractive particularly with Jenny Wollerman and the New Zealand String Quartet in mind" says Harris. One of his challenges was "to make sure that the quartet wasn't only an

accompanying ensemble but also had some challenging music of their own". To achieve this, he linked all the songs together with an instrumental interlude which he says "gives the piece a sense of continuity and drama".

The other programme features Schoenberg's pivotal Second String Quartet, a work that was a watershed moment in musical history. Schoenberg wrote the work in 1908 while his domestic life was in crisis. That year, he had turned to painting seriously, and he and his wife (sister of Alexander von Zemlinsky) had been taking lessons with the young artist Richard Gerstl. His wife began having an affair with the painter, and left Schoenberg for Gerstl for a period, eventually being persuaded to return for the sake of the children. Shortly thereafter, Gerstl committed suicide.

Premiered by the Rosé Quartet in December 1908, the work was initially greeted by uproar. Whether or not the turmoil in the composer's personal life had an influence on the music he wrote is difficult to say, as the first movement was written well before the others. In any case, Schoenberg had been heading steadily towards atonality, perhaps with the encouragement of two new pupils of his, Anton Webern and Alban Berg, and also with a feeling that musical history was pushing him in that direction.

## Concert Calendar

Nelson	Weds 27 April	7.30pm	Programme Two
New Plymouth	Sat 30 April	7.30pm	Programme One
Palmerston North*	Sun 1 May	5pm	Programme Two
Wellington*	Tues 3 May	7.30pm	Programme One
Napier	Weds 4 May	8pm	Programme One
Hamilton	Fri 6 May	8pm	Programme One
Auckland*	Sat 7 May	8pm	Programme Two
Dunedin	Mon 9 May	7.30pm	Programme One
Invercargill	Weds 11 May	7.30pm	Programme Two
Christchurch	Thur 12 May	7.30pm	Programme Two

\* Free pre-concert talks in these centres.

Palmerston North 4.15pm, Wellington 6.30pm, Auckland 7pm

## Programme One

Hamilton, New Plymouth, Napier, Wellington, Dunedin

**Beethoven** String Quartet in A Opus 18 No 5

**Schoenberg** String Quartet No 2 in F sharp minor Opus 10

**Smetana** String Quartet No 1 From My Life

## Programme Two

Auckland, Palmerston North, Nelson, Christchurch, Invercargill

**Mozart** String Quartet in D K575 'Prussian No 1'

**Ross Harris** *The Abiding Tides*

**Dvořák** String Quartet No 14 in A flat Opus 105

# Regional Tours 2011



Antipodes String Trio are (left to right)  
David Requiro, Christabel Lin, Nicholas Hancox

In 2011, seven ensembles will perform in 20 different centres from Whangarei to Gore. The year kicks off with the **Antipodes String Trio** (pictured above), who will perform in six North Island centres in March. The Antipodes Trio bring together two of New Zealand's leading young string players, Christabel Lin, violin, and Nicholas Hancox, viola, with one of the USA's most outstanding young cellists, David Requiro. Formed through connections between the New Zealand School of Music, Vienna Conservatory of Music and the University of Michigan, they aim to promote the under utilised repertoire of the string trio which has contributions from many of the great composers throughout music history. The dynamic ensemble have crafted a wonderful programme of vibrancy and virtuosity, featuring music by Schubert, Beethoven, Dohnanyi and Douglas Lilburn.

Warkworth	Saturday 12 March	7.30pm	Mahurangi College Hall
Waikanae	Sunday 13 March	2.30pm	Memorial Hall
Gisborne	Tuesday 15 March	7.30pm	St Andrew's Church
Whakatane	Wednesday 16 March	7.30pm	Church of St George and St John
Tokoroa	Saturday 19 March	2pm	Plaza Theatre, Kensington St
Tauranga	Sunday 20 March	3pm	Tauranga Park Auditorium

## An Intimate Afternoon of Music

CMNZ will be holding an afternoon tea and concert for Wellington subscribers on Monday 14 March featuring the Antipodes String Trio. The event will begin at 2.30pm at the West Plaza Hotel on Wakefield Street, and will be a rare opportunity to hear the emerging ensemble in a relaxed environment. To reserve your ticket, please contact Jenni Hall by Friday 4 March, ph **802 0755** or email [jenni@chambermusic.co.nz](mailto:jenni@chambermusic.co.nz). Numbers are strictly limited.



Elixir (left to right)  
Kate Lineham, Moira Hurst, Rachel Thomson.

In April, **Elixir** will perform in ten different centres, including an appearance at the Festival of Colour in Wanaka. Elixir are an innovative new ensemble featuring some of New Zealand's most versatile and well-known chamber musicians – Kate Lineham (soprano), Rachel Thomson (piano), and Moira Hurst (clarinet/saxophone). The group's programme is full of variety and colour, incorporating everything from Estonian and Hungarian folk songs to Mozart and Schubert to jazz.

Warkworth	Saturday 2 April	7.30pm	Mahurangi College Hall
Rotorua	Monday 4 April	7.30pm	Concert Chamber
Whakatane	Tuesday 5 April	7.30pm	Church of St George and St John
Te Awamutu	Wednesday 6 April	7.30pm	The Woolshed
Whanganui	Friday 8 April	7.30pm	Concert Chamber
Gore	Sunday 10 April	3pm	James Cumming Lecture Theatre
Wanaka	Tuesday 12 April	12pm	Central Lakes Trust Crystal Palace*
Cromwell	Wednesday 13 April	12pm	Cromwell Hall*
Blenheim	Saturday 16 April	6pm	St Andrew's Church
Motueka	Sunday 17 April	7.30pm	Chanel Arts Centre

\*Festival of Colour

## Stop press!

Please note that due to venue difficulties, the date of the **Saguaro Trio's Invercargill** concert is now **Monday 18 July** (7.30pm, Civic Theatre). We apologise for the inconvenience.

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# Aroha Abroad



(left to right) Anne Loeser, Zhongxian Jin, Robert Ibell, Haihong Liu

The Aroha String Quartet travelled to Austria in August 2010 to attend the prestigious International Summer Academy (ISA) summer course in Reichenau in the Rax Alps near Vienna. On the way back to New Zealand the Quartet spent five days in Guangzhou and Zhongshan, China, giving concerts and a workshop.

The Aroha's usual second violinist was unfortunately unable to be with the group because of family illness in China, but NZSO first violinist Anne Loeser was able to join the Quartet for the course and for their concerts in the last part of 2010. The members of the Quartet share some of their memorable moments below:

First violinist, Haihong Liu writes: "In an average of six hours a day of lessons plus rehearsals, we worked through Beethoven with Sandor Devich from the Bartok Quartet, Josef Kluson from the Prazak Quartet, and Petr Prause from the Talich Quartet; Britten with Shmuel Ashkenasi; Szymanowski with Johannes Meissl from the Artis Quartet; Tchaikovsky with Evgenia Epshtein from Aviv Quartet; and Mozart with Hatto Beyerle from the Alban Berg Quartet and Sandor Devich, formerly of the Bartok Quartet."

Anne Loeser, second violinist, writes: "Ice cream!" We are sitting in a conference room in sweltering summer heat in the middle of Austria. Our teacher is Petr Prause, cellist of the Talich Quartet and his exclamation out of seemingly nowhere leaves us puzzled. What on earth does ice cream have to do with the Beethoven String Quartet we've just played for him? As it turns out: everything. It's his favourite metaphor for phrasing: anticipation, direction, pause, timelessness,

relaxation. He goes on to demonstrate exactly what he means while he pretends to walk towards the ice cream shop, pauses to choose his favourite flavour and goes on to happily lick his treat. Beethoven will never be the same again."

Zhongxian Jin, violist writes: "For me, it was timeless and rewarding! With our very old friend, Prof Sandor Devich from Budapest who we met last time, we worked intensively on Beethoven Opus 18. No. 1, which was his favourite as well as mine, with his ideas and dominant taste, even some good fingerings for a violist were very smart, inspirational but dominant like typical old school pedagogy!"

Robert Ibell, cellist, writes: "I've often dreamt of being able to play chamber music full-time, and for three wonderful weeks we did just that. I've got great memories of the family concert we played in at Schloss Feistritz. The wonderful old castle was a perfect venue, with the performances moving from the courtyard to the knights' hall and on to the chapel. We pretended to have just arrived from New Zealand, rushing into the chapel in our winter clothes. The wait outside in the summer heat was uncomfortable, but the audience seemed to really enjoy the demonstrations and performance of



Dame Gillian Whitehead's *Moon, Tides and Shoreline*.

Dame Gillian's piece was the subject of a workshop we gave to students and staff at Jinan University in Guangzhou on our way back to New Zealand. I was impressed by the level of interest shown by the young students in a work written in a style that must have been very unfamiliar to them, and by their questions and honest comments. When's the next trip?"

## Farewell to CMNZ's Operations Manager, Richard Hardie

When Euan offered me the opportunity to leave the comforts of academic life at Victoria University for real-world excitement of a national arts organisation, I must confess that I jumped at the chance. However, if he had told me then that would involve helping plan over 150 concert events each year, negotiating with diplomats and dignitaries, cajoling businesses into the best deals on everything from rental cars to canapés, making last second travel arrangements with airports half a world away as a result of weather delays, or savouring the transfixed expression of 350 children listening to the beat of an African drum well, I don't think I would have believed him.

Clearly, a lot happens in four years. While there have been some spectacular 'issues' to deal with, my best memories are of the people that I've encountered. The musicians, naturally, have been exceptional and getting to know them off the concert stage, helping them through some of the challenges they have faced while on tour has given me an appreciation for what it really takes to be a world-class artist. But it is the audiences and CMNZ supporters I've met during visits around the country who form my most enduring impressions. I was constantly humbled by stories of their long association with chamber music, not to mention the passion and pure joy that they still have for music when attending our concerts.

And then there is the team that makes it all happen – my friends in the Wellington office, those magnificent concert managers around the country, and the countless volunteers who are always ready to go above and beyond the call of duty. I challenge anyone to show me a more committed and passionately ambitious group of people.

In moving on, I note that this is the first time since 1986 when I left my job in the New Zealand Forest Service that I will have been away from a direct full-time involvement in the arts and education. I don't imagine that I will be away for long.

**Richard Hardie**

# 60<sup>th</sup> Birthday Celebrations



Chair June Clifford



CMNZ supporter Leanne Arker and Dunedin Concerts Manager Richard Dingwall



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Former General Manager Brian Budd, current Chief Executive Euan Murdoch, Chair of the Board June Clifford and Minister for Arts, Culture and Heritage Hon Chris Finlayson



Life Member and former Christchurch Concerts Manager Mary Smit and Auckland Concerts Manager Jane Morris



CMNZ supporters Denis and Verna Adam

In October, we were delighted to celebrate our 60<sup>th</sup> birthday in style with Schubertiade concerts in all ten centres, showcasing some of New Zealand's best loved musicians. The programme of favourite Schubert works included the Notturmo, the String Quartet No 15 in G D887, and the ever popular 'Trout' Quintet, and featured the New Zealand String Quartet, pianist Michael Houstoun and double bass player Michael Steer. The concerts were presented as a birthday gift to CMNZ subscribers.

On the date itself, Thursday 28 October, it was a night full of celebrations in Wellington. Following a buffet dinner at the West Plaza Hotel, attended by 100 guests from around the country, the concert began on a stage dressed like a Viennese drawing room from Schubert's time, including armchairs and candlesticks. Following the interval, bass Roger Wilson surprised us by singing 'The Trout', complete with top hat and tails.

Subscribers were treated to a further gift: an anniversary book about CMNZ, written by Jane Dawson. *Staying in Tune* follows on from John Thomson's *Into a New Key*, and documents the organisation's history from 1983 to the present day.

Following the concert, a reception was held in the Civic Suite at the Wellington Town Hall to cap off the celebrations, with over 150 guests in attendance. Speakers included Chair of the Board June Clifford, Chief Executive Euan Murdoch, Minister for Arts, Culture, and Heritage, Hon Chris Finlayson, and CMNZ advocate and performer Michael Houstoun. While an anniversary cake was cut and wine was drunk, the many associates of CMNZ continued to share their memories with one another long into the night.

## Issues~

As if you needed more evidence to be convinced about the benefits of music, it seems that learning a musical instrument even as an adult can strengthen the brain. Oliver Sacks, a neurologist and author of "Musicophilia", argues that the brain can be rewired well into middle age or older. Although learning is easier when young, the brain keeps growing even in later years. For people that lose a sense or a cognitive or motor ability, learning something new can be a crucial part of recovery. Sacks comments in a recent New York Times article: "Music is an especially powerful shaping force, for listening to and especially playing it engages many different areas of the brain, all of which must work in tandem: from reading musical notation and coordinating fine muscle movements in the hands, to evaluating and expressing rhythm and pitch, to associating music with memories and emotion."

## News~

The **NZTrio** have launched the year with a new website, which you can view at [www.nztrio.com](http://www.nztrio.com). Upcoming performances include an appearance at the Auckland Arts Festival on 17 March, O Cambodia. Cambodia's turbulent and tragic recent history provides the inspiration for four new works from Chinary Ung (Cambodia/US), Him Sophy (Cambodia), as well as New Zealand composers Dame Gillian Whitehead and Jack Body. The Trio's members will be playing traditional Cambodian instruments, along with vocalists and Cambodian traditional instrument players.

Continuing the Asian theme is the **New Zealand String Quartet**, who will perform a programme from five major Asian composers of the 20<sup>th</sup> and 21<sup>st</sup> Centuries, including Tan Dun, Gao Ping, Toru Takemitsu, Chinary Ung, and Zhou Long. The composers hail from Cambodia, Japan, and China and find musical inspiration in both their individual heritage and their experiences in the West.

### O Cambodia

NZTrio Thursday 17 March 7pm Concert Chamber

### Bright Light and Cloud Shadows: Sounds of Asia

New Zealand String Quartet Thursday 17 March 7pm Concert Chamber

Late in January, nearly 500 people packed into the Waikanae Memorial Hall on the Kapiti Coast to hear **Michael Houstoun** give the inaugural Gala Recital on their new Fazioli grand piano. Chief Executive Euan Murdoch said that it was a "wonderful occasion celebrating a truly magnificent fundraising achievement by the enterprising Waikanae Music Society".

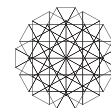
## Listening Post~

### Notes from a journey – string quartets from New Zealand

The latest CD from the New Zealand String Quartet has just rolled off the production line for release by Atoll Records. Named from the title of a poem by Sam Hunt, **Notes from a journey** is a diverse and fascinating collection of works for string quartet by New Zealand composers.

All of these composers "journeyed" in some way to find their inspiration. John Psathas turned to the writings of Buddhist guru Chögyam Trungpa for *Abhisheka*; Jack Body travelled to the hear the music of China, Madagascar and Bulgaria for *Three Transcriptions*, Ross Harris went back through time to the music of Bach's *Goldberg Variations* for his *Variation 25*, Michael Norris explores death through Inuit, Mayan, Norse and Native American cultures in the four movements of *Exitus* and Gareth Farr and Richard Nunns, who collaborated to create *He Poroporoaki*, took this short compelling farewell for string quartet and Taonga Puoro to the home of its inspiration, Gallipoli, for its premiere.

"Some people think that New Zealand is isolated," says New Zealand String Quartet cellist Rolf Gjelsten. "The depth, eloquence and diversity in this collection of works, however, shows that our composers feel free to draw upon an enormous range of influences and that they are working in a global context."



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## Ensembles in Schools

**In October, Ensembles in Schools went to Nelson, the first time in the South Island since the programme's inception in 2008. After their CMNZ tour, the Song Company joined Julian Raphael, CMNZ's education facilitator, for an inspiring week of music at Victory Primary School. An article written by Charles Anderson, "Hitting the Right Notes" summed up the experience perfectly, extracts of which are re-printed here with the kind permission of the Nelson Mail.**

Little Kirimaraea was not supposed to hum. She couldn't. The five-year-old is one in 150,000. Emma Breaker had never even heard of Cornelia DeLong Syndrome when, after six months of tests, doctors finally discovered the reason why her daughter had lost half her body weight by the time she was just six weeks old.

Kirimaraea was just the 10th baby in New Zealand to be born with the genetic disorder, which causes wide-ranging and severe developmental abnormalities. She doesn't speak. She smiles, and grins and pokes her tongue out. She nestles into the refuge of her mother's shoulder when she gets nervous. There is scarcely a peep out of her.

But each day last week, after Kirimaraea came home from Victory Primary School, Ms Breaker heard something different: high-pitched wordless tones. They had rhythm and tune. It was a melody.

Then on the Thursday, Ms Breaker recognised the tune, in the school hall when the Song Company visited.

When the performers took to the stage, room 11 teacher Linda Duncan had her video camera on. She was focusing on the audience of children. The group opened their mouths to sing. Then the audience opened theirs to gasp.

As the Song Company singers worked through their a cappella repertoire, a two-year-old girl near the back of the room crawled out of her pram and began to jump and spin.



Picasso once said every child is an artist. The problem is how they remain one once they grow up.

Last week, the pupils at Victory were all artists. The children were introduced to new songs, new sounds, new rhythms, new cultures, languages and ideas. In less than a week, they were concert-ready.

Last Tuesday, Room 11 was in full voice. The class was packed with children of 12 different nationalities, from the Caribbean to Nepal to Myanmar. For some, English is their second language. The song they were singing was from Ghana.

Mr Raphael held court with ukulele in hand. "A keelie Makolay mo pacomeeno sway?" he chanted. "Yeah, yeah, mo pacomeeno sway," the children replied.

Makolay is about call and response. It is sung around the playgrounds of the West African nation. The translation is simple: "Makolay, do you want to come out and play? Yeah, I want to come out and play."

The pattern is thousands of years old – one that promotes participation, musical expression, storytelling and, of course, fun.

It is 3pm, and time to go home. Parents meet up with their children and the crowds slowly disperse.

Emma Breaker wanders through the remaining students still sitting on the hall floor. She has her daughter in her arms. Kirimaraea looks up at Mr Raphael. She is still humming.

## NZCT Chamber Music Contest entries now open

Entries to the 2011 NZCT Chamber Music Contest opened on 7 February. The Contest has now been running for 46 years and attracted over 500 entries in 2010. This year the National Semi-Final and National Final will take place in Hamilton on 15 and 16 July.

A new addition to the Contest this year will be the Statham Award for the best performance of a New Zealand work in each District Contest. We are introducing this award with the support of SOUNZ and we are encouraging entrants to explore the online music collection on the SOUNZ website and search for a new or different work to perform by a New Zealand composer.

We are also grateful to ABRSM for their continued support of the coaching for the Contest. This will be offered throughout the month



of May in various regional centres, with the aim of giving students the opportunity to be tutored in a masterclass situation by professional musicians. Students entering the Original Composition section of the Contest are also eligible to receive coaching, in the form of feedback on their work before it is submitted to the Contest. The winner of the Original Composition section will have their work performed at the National Final.

Full information about the Contest is available on our website, including dates of the District Contests. You can also enter online or download an entry form. Entries close on 1 April.