



Adam Chamber Music Festival

2019 NELSON  
INTERNATIONAL  
CHAMBER MUSIC  
FESTIVAL

31 JAN - 9 FEB NELSON  
NEW ZEALAND

## Welcome to Nelson

I wish you a very warm welcome to a highlight of the New Zealand musical calendar, the Adam Chamber Music Festival.

As a city, we are honoured to host this prestigious musical event. I know locals and visitors alike anticipate the festival with much excitement and it never disappoints. Featuring another impressive array of world-class performers, the 2019 Festival will be a musical delight for all.

To all those visiting Nelson for the Festival, audience and performers alike, please take the time to enjoy all that Nelson has to offer. Be it a visit to one of the beautiful beaches or rivers, our vibrant city centre with so many exciting retail and dining options, or a taste (or two) of the craft beers and boutique wines our region is famous for.

You can experience Nelson's thriving artistic and artisan communities in our galleries and collectives and, of course, the legendary Saturday Market is the perfect place to see the best of everything in one bustling location.

I hope you enjoy our city as much as you enjoy the music.

Rachel Reese JP  
Mayor of Nelson



## Welcome to the 2019 Adam Chamber Music Festival

The 2019 Festival will be dedicated to our much-loved major supporter Denis Adam who died after a long illness in October.

Denis and his wife Verna have been committed to the Adam Festival for 25 years and their generosity has enabled the development and growth of a Chamber Music Festival that is now internationally recognised.

Mr Kerry Marshall, when Mayor of Nelson City, acknowledged the contribution of Verna and Denis by presenting them with a plaque of Nelson City thanking them for the musical enrichment the Festival has brought to the region but also the significant economic impact the Festival has on the city.

We are delighted that on February 1st we will celebrate Denis's birthday and remember his presence at so many of our Festivals.

Of special significance for the 2019 Festival is our return to the Nelson Centre of Musical Arts after some 5 years of its closure. To be back in this

newly refurbished venue and to be able to offer the hospitality, comfort and convenience the venue now provides, is a dream come true.

The presence of the Jerusalem Quartet at the 2019 Festival and the calibre of our musicians is also recognition of the international status of our Festival.

The genius of our Artistic Directors, Helene Pohl and Gillian Ansell, who have assembled an outstanding programme of Chamber Music repertoire and artists is legendary and I congratulate and thank them both.

My grateful thanks to Manager Bob Bickerton and his Team and to the Board of Trustees.

Finally I should like to offer a very special thank you to the Nelson City Council and to all our wonderful sponsors who have made this stunning event possible.

Best wishes and warmest welcome to all as we come together to enjoy music making at its very best.

Colleen Marshall  
Chair  
Board of Trustees



## THE ARTISTIC DIRECTORS

---

# Welcome to the 2019 Adam Festival!

After two years of dreaming and planning this wonderful musical feast, we hope this will be a time of great pleasure, satisfaction, challenge and delight for you.

We are thrilled that the Jerusalem Quartet is joining us for the first time and that great Hungarian pianist Dénes Várjon, who made such a deep impression at the 2017 festival, is returning, with his duo and life-partner, Izabella Simon. With this year's spotlight on the violin, we feature two fabulous visiting soloists, Anthony Marwood and Nikki Chooi (winner of the 2013 Michael Hill International Violin Competition). Along with the exquisite violinists of the Jerusalem Quartet as well as our own from the NZSQ, the six violinists perform the complete and masterful violin/piano works of Schubert and some all-time favourite virtuoso showpieces. We are also excited to present a set of six new commissions for violin duos and trios by NZ composers.

In another festival first, we introduce one of the world's leading classical accordionists, James Crabb, who will add a new colour to our programme. We're looking forward to his wide-ranging programme in Tango! and the quintet by Lundquist.

We heard soprano Anna Fraser in 2015 as a member of the Song Company but this time we will enjoy her exquisite pure voice as a soloist for our beautiful Bach concert at Nelson Cathedral.

Our dear friend and former NZSQ colleague Wilma Smith returns to the festival, bringing along her piano trio in an enchanting programme (including a work by the trio's pianist Ian Munro). Her fellow-Melbournian, young New Zealand oboist Thomas Hutchinson (prize-winner in the Munich ARD Competition) will delight us in Bach arias and with solo pieces by Antal Dorati.

We welcome more wonderful New Zealand artists – Samuel Jacobs (principal horn with the NZSO), Joan Perarnau Garriga (principal double bass with the NZSO), Jian Liu, (Head of Piano at the New Zealand School of Music, Victoria University of Wellington), marimba player Naoto Segawa, Douglas Mews on harpsichord and organ and Rob Thorne, taonga pūoro performer, composer and anthropologist.

Our engaging young Troubadour Quartet this year will once again be found playing on the streets, in malls, libraries, old folks' homes, schools and parks — you can also hear them in free concerts at the NCMA at 6:15 on 8 and 9 February.

As usual, there is a series of fascinating chat sessions with the performers, discussions and masterclasses to add insight into the music and reveal what happens behind the scenes.

We are thrilled to be able to hold the 2019 festival in the reopened Nelson School of Music Auditorium at the Nelson Centre of Musical Arts. This beautiful renovation, with new reception areas, raked seating and air-conditioning in the auditorium, offers us the chance to hear chamber music in a perfect setting — with modern comforts in an historic building with a fine acoustic.

As always, we welcome our audience to step out of the whirlwind of normal life to engage in our musical utopia, enjoy old and new friendships and be transported by the inspiration of great composers and performers. Our collaborations will be unique with that special sizzle of music made by friends savouring the opportunity to make magic together.

Great to have you with us!

Gillian and Helene  
Artistic Directors



## NOTICEBOARD

### TICKET SALES

If you'd like to buy extra tickets during the Festival, call into the NCMA Box Office (see map below) between 9am to 5pm weekdays or call (03) 548-9477. The box office also opens for sales one hour before concert times.

### DOOR SALES AND DOORS OPEN

Door sales (when not sold out) are available one hour before the concert time at the venue. Doors open 20 minutes before the concert time.

### FESTIVAL CAFÉ

We are delighted to announce that Lombardi's at the top of Trafalgar Street is the official Festival Café. It's a great place to meet before or after concerts. Lombardi's have agreed to keep their kitchen open late so that people can enjoy a light meal and a drink after concerts. See you there!

### THANKS TO THE DEAN

Concerts at Nelson Cathedral are produced with kind permission from the Dean. We very much appreciate his support.

### CATHEDRAL REFRESHMENTS

We have decided not to run a bar at the Cathedral this Festival but will have complimentary water available.

### CATHEDRAL TOILETS

There are two new permanent toilets on the west side of the Cathedral.

### THE ADAM TROUBADOURS

We have again engaged a quartet of young performers who will pop up all around town during the Festival playing in the Nelson community. Please give them your support when you see them and do come along to their short recitals on 8 and 9 February 6.15pm at NCMA. You can follow the Adam Troubadours on their facebook page: [www.facebook.com/AdamTroubadours/](http://www.facebook.com/AdamTroubadours/)

### MASTERCLASSES AND FESTIVAL CONVERSATIONS

Entry to Meet The Artists sessions, Festival Conversations and Masterclasses is free.

### ARTISTS AND PROGRAMMES MAY BE SUBJECT TO CHANGE.

We've done our best to lock in all aspects of the Festival, but reserve the right to change programme works and order as well as artists, even though this is most unlikely.

### MOBILE PHONES AND PAGERS

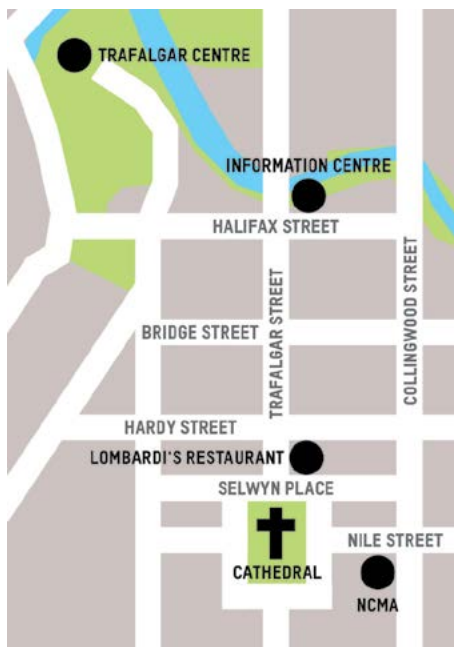
As a courtesy to performers, other audience members and radio listeners, please ensure your mobile phones and pagers are switched off.

### SIGN UP

Most concert goers will already be on our database. If you do not receive our e-newsletters, perhaps you would like to sign up by going to our website [www.music.org.nz](http://www.music.org.nz) or see our front of house manager. It's a great way of receiving news from the Festival and keeping in touch with developments. Please note that in the interests of saving a tree or two, we will no longer be posting out brochures prior to future Festivals. We also welcome new friends on Facebook.

### NELSON MUSIC FESTIVAL FOUNDATION

The Nelson Music Festival Trust has established a Foundation to secure the future viability of the Adam Chamber Music Festival. Please talk to a trust board member or Bob Bickerton to find out how you can help.



# CONTENTS

---

Gala Dinner . . . . .	Page 6	Violin Masterclass . . . . .	Page 32
Grand Opening Concert . . . . .	Page 6	2019 Adam Troubadours . . . . .	Page 33
Meet the Jerusalem Quartet . . . . .	Page 8	Rapture . . . . .	Page 34
Hungary for Bartók . . . . .	Page 9	Viola and Cello Masterclass . . . . .	Page 35
Romantic Colours . . . . .	Page 9	Violin Heaven . . . . .	Page 35
Meet Anthony Marwood and Nikki Chooi . . . . .	Page 11	The 2019 Adam Troubadours . . . . .	Page 37
Textural Landscapes . . . . .	Page 12	Grand Finale . . . . .	Page 38
Dénes Várjon in Concert . . . . .	Page 13	Performers . . . . .	Page 42
Monday Morning Mozart . . . . .	Page 14	Acknowledgments . . . . .	Page 58
Wilma and Friends . . . . .	Page 15		
Bach by Candlelight . . . . .	Page 17		
Up Close with the Jerusalem Quartet . . . . .	Page 18		
Nikki Chooi in Concert . . . . .	Page 19		
Slavic Rhapsody . . . . .	Page 20		
Taonga Pūoro - Voices Rediscovered . . . . .	Page 22		
Te Ao Hou . . . . .	Page 22		
Fantasy . . . . .	Page 24		
Up Close with Nikki Chooi . . . . .	Page 26		
Jerusalem Quartet . . . . .	Page 26		
From Vienna with Love . . . . .	Page 27		
Tango! . . . . .	Page 29		
Swedish Fantasy . . . . .	Page 31		

## Gala Dinner

**VENUE:** TRAFALGAR CENTRE

**TIME:** 6.00PM



Come together over a gourmet meal, served with a musical taster menu of coming Festival attractions! Say hello to old and new musical friends and dive into the special Festival Universe.

**A surprise selection from the Festival programme.**

**Helene Pohl** (violin), **Monique Lapins** (violin), **Gillian Ansell** (viola), **Rolf Gjelsten** (cello), **Alexander Pavlovsky** (violin), **Sergei Bresler** (violin), **Ori Kam** (viola), **Kyrit Zlotnikov** (cello), **Nikki Chooi** (violin), **Samuel Jacobs** (horn)

## Grand Opening Concert

*Sponsored by Nelson Pine Industries  
Concert dedicated to Denis Adam*

**VENUE:** NELSON CENTRE OF MUSICAL ARTS

**TIME:** 7:30PM



**Mozart - Horn Quintet in E-flat major, K. 407**

**Sam Jacobs** (horn), **Helene Pohl** (violin), **Gillian Ansell** (viola), **Monique Lapins** (viola), **Rolf Gjelsten** (cello)

The key of E-flat Major is often said to be the most “heroic” in classical music, a feature that is only enhanced by the presence of horn in Mozart’s quintet. (And if you take a quick look ahead, you will see that indeed many other works in this festival programme are in this heroic key, perhaps most notably the very final piece, Mendelssohn’s Octet). Other famous examples include Beethoven’s “Emperor” Concerto and his “Eroica” Symphony, in which the French horns also play a very important role.

Wolfgang Amadeus Mozart (1756-1791), was inspired by his friend and virtuoso horn player

Joseph Leutgeb (1732-1811) to write not only this quintet but later, all of his horn concertos (three complete and a fourth completed by one of his pupils), which still make up a cornerstone of the repertoire performed by today’s french horn players. Mozart had known Leutgeb since he was a child of seven, when the horn player moved to Salzburg to play in the court orchestra. Despite the difference in their ages it seems that the two musicians had a jovial relationship, with Mozart’s first horn concerto (K. 417) bearing the mischievous dedication: “Wolfgang Amadeus Mozart takes pity on Leutgeb, ass, ox, and simpleton, at Vienna, March 27, 1783.” Through dedications such as these we also get a glimpse of Mozart’s bright personality, which comes across through his music.

The Horn Quintet (1782) is written in three movements, opening with declamatory chords by strings and horn, immediately followed by a sprightly descending figure in just the strings, sounding suspiciously like cheeky laughter. The horn of Mozart’s day was a natural horn, lacking the valves that make scales and chromatic notes easier to play on the modern horn. Leutgeb had to exercise great lip control and hand-stopping (in the bell of the horn) to create all of the notes Mozart had written — perhaps that provides some of the explanation of Mozart’s dedication for his first concerto as well!

The second movement is much more lyrical and in the dominant major key of B-flat. The emotional centre of the work, it features some beautiful soaring melodies in the violin and the horn, allowing for more mature reflection. The final movement concludes this concise piece with joy and vibrance, not to mention some quite virtuosic horn techniques. One final detail of interest - perhaps by now you have asked yourself and answered the question of “why two violas rather than two violins, as in the traditional string quartet?” Well, dear audience member, as you have just heard: sometimes, two violas are simply better than just one. (In this case due to the range, textures, and balance of the horn part).

---

## **Brahms - *Intermezz* op. 118 nos. 1, 2 and 6**

**Dénes Várjon** (piano)

There is an undeniably personal touch to the piano works of Johannes Brahms (1833-1897). His father was a musician, and so young Johannes began piano lessons as a child. He showed aptitude for both piano and composition and had his first serious performances quite early. As a teenager he is said to have performed at inns and brothels to help contribute financially to his family in Hamburg — whether these unsavoury tales are true remains a bit of a mystery.

He was introduced to fellow pianist and composer Robert Schumann in 1853 and soon after, to Clara Schumann while Robert suffered illness in 1854. Thus began the speculation of the “love triangle” between the three pianist-composers, Brahms and the two Schumanns. Regardless of any romantic complications, Brahms and Clara remained friends even after Robert’s death in 1856 and these *Intermezz*, completed in 1893, are dedicated to her. Upon hearing these short pieces it is clear that such a dedication can only be a sign of the highest respect and friendship.

In this programme these pieces serve the implied purpose of their title as *Intermezz* — typically defined as a smaller composition that fits between two other musical or dramatic entities. The first of the three *Intermezz* on tonight’s programme begins with its own fair share of musical drama, with expansive gestures covering a large range of the piano and making use of typical “Brahmsian” large chords. After the bravura of No. 1 (which is only a couple of minutes duration), the second *intermezzo* is pleasantly modest, despite having large intervals in the opening melody. These reaching intervals convey a sense of yearning or wistfulness that is perceptible throughout; the melody is always clear and easy to follow even amidst swirling harmonies, the thread that leads us down the path of memory lane. The sixth *intermezzo* is a

slightly more substantial journey, beginning with a lonely single line, Brahms weaving a poignant melody out of the simplest of motifs, making use of the notorious “Dies Irae” theme. A more lively staccato figure introduces some impetus (the “B” section of this work in ternary, or “ABA” form) and one can hear some of Brahms’ signature rhythmic suggestions of hemiola before the beginning. Introspective “A” section returns to conclude the last of the Six *Intermezz*. These piano pieces are the penultimate work that was published during Brahms’s lifetime.

## **Prokofiev - *Sonata for 2 violins op. 56***

**Anthony Marwood** (violin), **Nikki Chooi** (violin)

Sergei Prokofiev (1891-1953) was a man with many, very intellectual interests. Within music he composed ballets and operas, symphonies and chamber music, not to mention a few film scores. He made his first record at the iconic Abbey Road Studios in London with the London Symphony Orchestra. He was also an avid chess player and became friends with world chess champions, allegedly beating José Raúl Capablanca in 1914.

Prokofiev lived during a time of many conflicts, but it is said that this *Sonata for Two Violins* in C Major was written while he was on vacation near St. Tropez in 1932. He wrote it for Paris-based ensemble called Triton (sometimes called Tritone, referring to the “devil’s interval” of an augmented 4th) but it was actually premiered by members of the Beethoven quartet in Moscow.

Two violins is an interesting combination; due to working with two members of the same “species”, so to speak, and without a bass instrument, there are certain limitations of harmony and colour. The resulting dynamic is very reminiscent of interpersonal relationships (and one is free to imagine whether these may be human, or otherwise found in nature).

The first movement, *Andante Cantabile*, begins with a serpentine melody and indeed retains the slinking and slithering quality throughout as the two violins exchange statements and ideas. The compositional decision that gives each violin only a single-line, cantabile melody most of the time sounds texturally quite sparse, and allows listeners to follow both lines simultaneously, even with their contrasting shapes and ranges.

The following *Allegro* is immediately percussive – we are in the jungle now! The melodies still have a sneaking, suspicious quality but the accompanying line is much more active than in the first movement. A middle section marked by pizzicato, or plucked notes, gives the violins a chance to jump around, chasing each other rapidly and dangerously to dizzying heights. There is always something a little precarious in not only the practical execution of the music, but also the mood that the music creates.

The use of mutes helps to enhance the dreamlike qualities of the *Commodo* (quasi *Allegretto*) that follows, and the spirit of this movement is not unlike the opening of Prokofiev’s first violin concerto (which is Op. 19 to this work’s Op. 56). There also may be some lingering familiarity as he uses some of the melodic figures from the first movement of the duo, but twice as slow.

The *Allegro con brio* seems to escape the world of dissonance at first, but then shows us that to be completely free is impossible. The melodies are animated and diplomatically shared between the violins, so that both performers require full command of a kaleidoscope of virtuosic techniques. And although the work concludes in this virtuosic way, a haunting echo makes an appearance, creating a moment of unavoidable retrospective.

## **INTERVAL**

**Brahms - *String Quintet no.2 in G op. 111***

**Alexander Pavlovsky** (violin), **Sergei Bresler** (violin), **Ori Kam** (viola), **Gillian Ansell** (viola), **Kyril Zlotnikov** (cello)

It is impossible not to find something to appreciate in the larger chamber works of Brahms and indeed the hearing of these works is often such a personal experience that not much background is necessary.

This quintet, Op. 111 was intended to be his final work, although he did go on to break this resolution (much to the delight of pianists, clarinetists and viola players). Brahms relied heavily on the input of his friend and virtuoso violinist Joseph Joachim, who advised him on technical details for many of his works for strings. It is amazing to think that the artist who conceived of work such as this one suffered from such chronic self-doubt as to destroy many of his own ideas, but we are lucky that he received just enough encouragement to keep persisting. The premiere of the String Quintet in G Major took place in Vienna and was a great success.

The cello takes the first melody, a strong and agile voice amidst the bubbly general atmosphere created by the rest of the strings. The second theme is much more tender and introduced by the upper strings. Fugue-like figures and cycles through many keys take listeners through the drama at the heart of the movement, and in fact many of the accompanimental figures sound like heartbeats underneath, always driving the motion.

The violas herald in the D minor Adagio with one of the most exquisitely simple and beautiful melodies, setting the tone for the rest of the movement. (And in such stark emotional contrast to the violin melodies of the Prokofiev earlier this evening). A triplet theme provides the contrast to the lazy dotted rhythms of the initial melody.

Although the second movement ends with a ray of sunshine, the third movement has a plaintive character (g minor) and is loosely based on the "minuet and trio" form. The contrasting trio section is the glimpse of fresh air (G Major) bookended between minor sections. The final movement leads us to believe the character is set to stay in the minor, but quickly bursts out into happy Hungarian-inspired song, a nod to Brahms' comrade and musical advisor Joseph Joachim, and it is in this mood that the finale hurtles towards its conclusion.

## Meet the Jerusalem Quartet

**VENUE:** NELSON CENTRE OF MUSICAL ARTS

**TIME:** 10AM. **FREE ENTRY**



The Jerusalem Quartet in conversation with Gillian Ansell.

## Hungary for Bartók

**VENUE:** NELSON CENTRE OF MUSICAL ARTS

**TIME:** 2PM



Why is Bartók at the top of the list of many musicians' favourite composers? Join us in this special Conversation Concert to find out! Lift the lid on the inner workings of his piano works, the 2nd Violin Sonata, and the 5th Quartet.

*A variety of works by Bartók to illustrate the conversation.*

**Helene Pohl** (compere), **Monique Lapins** (violin), **Dénes Várjon** (piano), **Alexander Pavlovsky** (violin), **Sergei Bresler** (violin), **Ori Kam** (viola), **Kyрил Zlotnikov** (cello)

## Romantic Colours

**VENUE:** NELSON CENTRE OF MUSICAL ARTS

**TIME:** 7:30PM



**Schubert - Violin Sonata no.3 in G minor D. 408**

**Alexander Pavlovsky** (violin), **Dénes Várjon** (piano)

Opening in unison points the listener's focus directly to the theme of this sonata in G minor. Although this movement is decidedly minor, its mood feels more "mock serious" than genuinely concerned. The dotted rhythm of the theme recalls a repetitive minor (meaning in this case, small) complaint, always present but with no chance of changing soon. Episodes of major variations show a glimmer of hope, but the movement ends defiantly, refusing to shift from where it began. The second movement is a calm Andante, all complaints forgotten. The violin and piano often follow each other, dovetailing melodic figures and good-naturedly swapping melodic and accompaniment roles. The third

movement, a lilting minuet in  $\frac{3}{4}$  time, feels very classical with its ornamented turning figures. The final movement, an Allegro moderato, contrasts a singing melody and accompaniment with proud, march-like sections and jovial staccato sections.

Austrian composer Franz Peter Schubert (1797-1828) wrote four violin sonatas between the years of 1816 and 1817. They were all published posthumously, the first three of these sometimes being referred to as Sonatinas, and bear more relation to the works of the similarly short-lived Mozart rather than to those of Beethoven.

Schubert had violin and piano lessons from his father and brother as a child, and although he soon exceeded their abilities he still made music with his siblings and father at home as violist of the family string quartet. It is easy to imagine what the family atmosphere may have been like when appreciating this sonata. The relationship between the violin and piano is collegial and friendly, and the writing is absent of any unnecessary virtuosic techniques for either instrument. Overall, the relative simplicity of the music only makes its nuances easier to appreciate.

**Doráti - 3 pieces for Oboe Solo, La Cigale et la Fourmi (D'après La Fontaine), Lettre d'amour, Legerdemain**

**Thomas Hutchinson** (oboe)

Hungarian-born Antal Doráti is far better known as a conductor than as a composer, becoming the youngest conductor of the Royal Opera House in his home city, Budapest, (following his graduation at eighteen) and later going on to hold positions directing such orchestras as the Dallas Symphony, Minneapolis Symphony, BBC Orchestra, Stockholm Philharmonic Orchestra, National Symphony (in Washington, D.C.) and Detroit Symphony. He was guest conductor

for countless other orchestras in both Europe and North America, and earned a reputation for building up the orchestras he worked with. His well-deserved distinctions include several honorary doctoral degrees and a knighthood from Her Majesty the Queen in 1983, for recognition of his service to music in Britain.

Doráti studied composition with Kodaly between 1920 and 1924 while he was at the Franz Liszt Academy of Music in Budapest and has several compositions that are widely performed today. The 3 Pieces for Oboe Solo come from a collection of five short but very engaging character pieces, and this programme's selections represent the first, second, and final movements of the five.

The first movement, *La Cigale et la Fourmi*, is based on the fable by Jean de la Fontaine, "The Cicada and the Ant". There also exists a version from Aesop's fables called "The Grasshopper and the Ant". The general story is that winter comes upon a grasshopper who has spent the summer singing and participating in otherwise frivolous activities rather than working to store food. The grasshopper finds himself hungry, and approaches the hardworking ant in the hopes of receiving help, as the ant has spent his summer preparing for the winter and collecting food. The ant denies to provide for the grasshopper, instead suggesting that he "dance the winter away" and rebuking the grasshopper's idleness.

The second movement, *Lettre d'amour* or "Love Letter" is vastly different from the first movement in content and character, and the music explores the more sustained, lyrical side of the oboe, using relaxed dotted rhythms in triple metre and showing off both high and low ranges of the instrument.

The final movement is rather exciting, and perhaps here a definition of the title would serve better than any musical description:

"Noun. legerdemain: Sleight of hand; "magic" trickery. A show of skill or deceitful ability."

The atmosphere of mystery and magic as well as the show of skill becomes increasingly obvious as the *Legerdemain* continues, with a little extra surprise that concludes the work. *Voilà!*

### Schumann - *Piano Quartet in E flat op. 47*

**Helene Pohl** (violin), **Gillian Ansell** (viola), **Kyryl Zlotnikov** (cello), **Dénes Várjon** (piano)

In Robert Alexander Schumann's (1810-1856) *Piano Quartet Op. 47*, we are once again treated to the noble and heroic key of E-flat major. Both of these moods are immediately palpable; the introduction of the first movement is very stately and chordal. The following *Allegro* begins with a rhythm that seems to loosely parallel the famous rhythm from Beethoven's 5th Symphony (1808), with three short notes of equal value followed by a longer held note. And while Schumann is responsible for many examples of fine string writing with his quartets and symphonies, this work initially feels as if it is written from the perspective of an accomplished pianist. (Although the German composer is rumoured to have ruined his own chances of a piano career by injuring some of his right-hand fingers with a device intended to strengthen them). A testimony to this, the second theme in the movement is made up of a canon of upward scales that feel particularly crisp and agile on his own instrument. The piano often alternates with the team of strings who respond together, with the piano introducing much of the material as well as providing the transitions between string entries. A powerful unison of all instruments signals the end of the exposition. After a brief development section, the recapitulation introduces a version of the theme with even more repeating notes (first noticeable in the viola and cello underneath the violin) that forces the pianist to overcome one of the instrument's notorious difficulties: rapid repetitions of one note, all the while while playing

other parts with other fingers.

There are a few other delightful musical techniques that Schumann employs in this first movement to great effect, and your humble writer challenges the listener to notice one in particular. The transition out of the second theme (the upward scales) happens twice in the movement, after sequences of unison chords: the cue is the scale, presented in augmentation (or twice as slowly, in this case in crotchets instead of quavers) by the viola and piano together.

The second movement, a *Scherzo*, begins with the piano and cello in unison, the cello providing colour rather than having a solo role. The smoother *Trio* section is also introduced by the piano, to whom the viola responds while the other strings accompany. Schumann plays with the theme in fragmentation, passing around shortened versions between the instruments, reminiscent of the telling of a joke (which is the literal translation of *scherzo* from Italian) and waiting for the punchline. The joke ends with one last laugh at the end of the movement.

The slow movement of the work comes next, *Andante cantabile*, a beautiful opportunity for the string instruments to really sing (no technical explanation necessary to fully appreciate!). The finale, *Vivace*, brings us out of the gorgeous soundscape of the preceding movement with a joyful group statement of the theme, followed by a very lively fugue that the viola introduces. These final two movements flip the agenda, with larger solos for the string instruments as individuals, and towards the grand finale the string writing gets quite flamboyant indeed, each instrument holding its own in the dazzling counterpoint.

### INTERVAL

**Brahms - Horn Trio in E flat major op. 40**

**Sam Jacobs** (horn), **Anthony Marwood** (violin),  
**Dénes Várjon** (piano)

Johannes Brahms (1833-1897) brings the listener into a world of simultaneous simplicity and maturity with his Horn Trio in E-flat major. Originally written for the natural horn rather than the modern valved horn (despite the natural version being out of date even in his own time), Brahms makes use of the capabilities of the instrument to guide his writing. There are many possibilities for his choice: the natural horn or “hunting horn” has a slightly different sound than the modern version, perhaps even more sombre, and Brahms himself had lessons in the natural horn as a child. The piece was written in 1865 as an elegy on the death of his mother, Christiane, who had died earlier that year. The use of horn was perhaps a tribute to the memories of his early childhood years with her, though they remained close throughout Brahms’s life.

It is also said that Brahms drew inspiration from the Black Forest and nature, and the mood of this work’s opening is reminiscent of the serenity of the stillness among the trees. The piano accompanies the violin and horn solos by playing on the second beat of measure rather than the first (the Andante is in 2/4 time, with two crotchet beats per measure) which contributes to the feeling of the accompaniment as a tender heartbeat. Rather than using the typical sonata form, this movement alternates these calm 2/4 sections with swirling triple-metre interludes, where the music gets more dense and passionate.

The second movement is a Scherzo (like the Schumann earlier) and allows for a moment of lightness between slow movements, possibly a time for reflection on the good memories in the work’s representation of the stages of grief. The third movement is marked Adagio mesto, or slowly

and sad, and begins with the piano alone in a low register that descends even further, setting up the other instruments to enter together with a melody that tugs at the heartstrings. Brahms, master of rhythms, creates various undercurrents in this movement with gentle syncopations and suggestions of mixed metre between the different parts. The composer also quotes the German funeral chorale “Wer nur den lieben Gott lasst walten” (“If Thou but Suffer God to Guide Thee”) in this slow movement.

The final movement of the horn trio may be seen as a celebration of life continuing despite one’s grief, or an expression of relief after coming out of the great depths of one’s loss. Again Brahms features interesting use of rhythms, suggestions of hemiola (ratios of 3:2 in music), and concludes the work in another mood that the natural horn is well-known for: that of triumph.

## Meet Anthony Marwood and Nikki Chooi

**VENUE:** NELSON CENTRE OF MUSICAL ARTS

**TIME:** 10AM. **FREE ENTRY**



Anthony Marwood and Nikki Chooi in conversation with Helene Pohl

# Textural Landscapes

**VENUE:** NELSON CENTRE OF MUSICAL ARTS

**TIME:** 2pm



**Schubert – Violin Sonata in A minor D. 385**

**Monique Lapins** (violin), **Izabella Simon** (piano)

The Schubert sonata countdown continues with Sonata No. 2 in A minor, D. 385. As with No. 3, the second sonata is marked by simplicity of style. The main feature of the opening movement is the contrast of the first and second themes — the first theme, introduced by the piano alone, is made up of seemingly strange yet somehow cohesive leaps of intervals. (This is accomplished through the scalar steps in each “voice” created by the leaps). The second theme on the other hand (also first introduced by the piano alone) is made up of repeated notes followed by step-wise patterns. The piano and violin take turns with staccato scales and descending figures. Suspense is created quite naturally, by the use

of long sustained notes in the violin – a feat possible due to the otherwise simple content.

An unhurried Andante second movement also showcases a lot of leaps, this time in the middle development sections rather than in the theme. The boisterous Menuetto has the piano finishing the violin’s sentences with little echoes. While the last movement is called an Allegro it initially comes across as less spirited than the preceding minuet, although it does have stormy, more “Beethovenian” passages. The mood of the theme of this final movement recalls another piece he was working on during the time of these sonatas’ composition: the “Tragic” Symphony No. 4.

**Kohei Mukai – Prelude and Allegro**

**Naoto Segawa** (marimba)

Mukai Kōhei (b. 1966) holds composition degrees from the Tokyo University of the Arts, the Peabody Conservatory and the University of Missouri-Kansas City. His works have won numerous prestigious awards and he has served as guest composer for several schools and festivals, including Srinakarinwirot University, Mannes Contemporary Music Festival and Chicago Symphony’s MusicNOW.

The Prelude and Allegro in particular is quite virtuosic and has been featured as a repertoire piece for many international competitions. It was written for marimbist Komori Kunihiro and is scored for four mallets on a five-octave marimba. It has a polyrhythmic texture and it is hard to resist the comparison of these irregular patterns to nature, in this case specifically, the random percussiveness of rainfall.

**John Rimmer – Smooth Surfaces**

**Sam Jacobs** (horn), **Izabella Simon** (piano)

**Note from John Rimmer:**

*Smooth Surfaces is a study in legato playing. The piece requires a lyrical approach in its fast and slow passages. There is a close dialogue between the horn and the piano as the two instruments weave a delicate musical texture.*

*Composed in 2016, the work was commissioned by the Brass Bands Association of New Zealand for the tenor horn solo competition at the National Contest held in Wellington in 2017.*

*This arrangement for Horn in F was made by the composer in 2017.*

**Simon Eastwood – Triptych for Two**

**Monique Lapins** (violin), **Naoto Segawa** (marimba)

**Note from Simon Eastwood:**

*Triptych for Two was written as an abstract study in rhythm and musical time. The first movement explores conflicting pulse streams, with each part of the music emerging from a simple cell and developing according to its own logic. The second movement, on the other hand, has a more regular pulse and develops a long arc of tension and release over the course of the movement with a simple drone. The third movement works with larger blocks of sound, which are cut up and then spliced together to create a dynamic interplay between the two instruments. It briefly restates musical material from the previous two movements, ending the set with a fiery and energetic flourish.*

*The piece was written for Naoto Segawa and Monique Lapins.*

# Dénes Várjon in Concert

*Dénes Várjon is sponsored by the Turnovsky Endowment Trust*

**VENUE:** NELSON CENTRE OF MUSICAL ARTS

**TIME:** 7:30PM



**Beethoven - Sonata no. 29 in B $\flat$  major, op. 106**  
*"Hammerklavier"*

**Bartok - Suite for piano op. 14**

**INTERVAL**

**Beethoven - Sonata no. 32 in C minor op. 111**

**Dénes Várjon (piano)**

Ludwig van Beethoven (1770-1827) was born in Bonn, ostensibly in his family's attic. His father was a musician at the court in Bonn and was known to be abusive, with alcoholic tendencies, while his mother was a kind and gentle woman with whom young Ludwig had a close relationship until she died of consumption in 1787 during his teenage years. Beethoven received musical instruction from childhood; his father had the idea that his son could be the next Mozart

and tried to cultivate his musical gifts, albeit in a violent, non-nurturing way. Despite this treatment Beethoven retained a love of music and went on to receive lessons from Gottlob Neefe, who taught him not only music but also brought his attention to philosophy. Before his mother's death he began to replace his increasingly incapable father in the family household, working as an organist from the age of 14 and assuming responsibility for his two younger brothers.

Following the death of his mother Beethoven went to study music in Vienna, and at this time his friend Waldstein is said to have written that Beethoven would "receive the spirit of Mozart from the hands of Haydn..."

Beethoven went on to study with Haydn, Albrechtsberger and Salieri, and soon enjoyed success touring Europe performing his early compositions. His talent excused his sometimes angry and impulsive behaviour.

In 1801, he expressed to some friends that he feared that he was going deaf. Thus began a very difficult period of Beethoven's life, where he was disgusted by the unfairness of his condition and seriously considered suicide. One can conclude that this did nothing to help his temperament. He knew though that he still had much to do in the service of music and resolved to live on. He never married or had children of his own, so his music was really his only legacy, and his life's true dedication.

Not including all of his chamber music, Beethoven completed thirty-two piano sonatas, nine symphonies, five sonatas for the cello and piano, ten for violin and piano, five piano concertos, one violin concerto, one concerto for piano, violin and cello, ten overtures, two masses, one opera, and a ballet. The two sonatas on today's programme are later compositions and sound vastly different from the earlier piano sonatas. They are also massive in scale, setting a new precedent for the length of such a work.

The "Hammerklavier" Sonata (or literally, "hammer

keyboard") is called as such because it is not to be played on the harpsichord (hammerklavier being the German term for fortepiano). The full description from the title page of this work, (and actually, specified for the last five of his piano sonatas) is "Große Sonate für das Hammerklavier", although the nickname only stuck to the formidable Sonata No. 29, Op. 106. It is said to have been played by none other than Franz Liszt in Paris in 1836, and Berlioz wrote of this performance that Liszt "made comprehensible a work not yet comprehended". The "Hammerklavier" Sonata is still regarded as one of the most difficult piano sonatas in the repertoire.

Comprised of four movements, there is such a wealth of material and compositional features that to focus on one aspect is to neglect another, equally important. The massive work unfolds like a symphony for the piano, and holds enough contrasts that a listener may feel as if they are on a rollercoaster — at least until the third movement, which is the slow movement of the work. After this opportunity for both audience and performer to regroup, the final movement begins, again bringing contrasts between the slow and fast sections at the beginning, short trips through all sorts of seemingly unlikely keys, and a risoluto fugue.

The C minor sonata, Op. 111 is just as evocative as the mighty Hammerklavier, and possibly even more transcendent. Following another grand entrance, the first movement centres around an ominous three-note motif that makes the journey through eras of music right before our ears, from the contrapuntal writing of the Baroque to the elegant melody and accompaniment of the Classical, and interruptions of the impending Romanticism to come. Something about this juxtaposition of style increases the scope of the work, as if to encompass the whole of humanity, past, present and future. (Some would even go as far as to say that one of the variations in the second movement seems to be a precursor to

jazz or ragtime, with snappy, swinging rhythms). The trajectory of the work as a whole is popularly compared to that of the struggles and suffering of life to the transcendence and peace of death, and the victory of the human spirit over adversity.

Sandwiched between these mammoth late-Beethoven sonatas, Bela Bartók's (1881-1945) Suite for Piano, Op. 14 feels like a breath of fresh air, and quite a treat to hear this Hungarian composer performed by a Hungarian pianist. Although Bartók first studied the piano, this Suite along with the later-composed Sonata are his only significant works for the instrument. And despite his speciality in folk music and historical significance as an ethnomusicologist, his Suite Op. 14 does not contain any of these folk tunes and is an entirely original composition. The use of different modes, whole tone scales, and chromatic harmonies is what gives this work its distinct "Bartókian" flavour and separates it from the Beethoven. Bartók also plays with the audience's expectations in many different ways, most notably with the final movement of the work — after three lively movements that build momentum, suddenly comes the slow movement and a change of moods and energies, from rambunctious to sombre, upbeat to sorrowful. In this final movement the chromatic dissonance and examples of bitonality serve to emphasise the bittersweet tragedy.

## Monday Morning Mozart

**VENUE:** NELSON CENTRE OF MUSICAL ARTS

**TIME:** 10AM



**Mozart:**

*Suite in C K. 399*

*Variations on Ah! Vous dirai-je, Maman K. 265*

*Eine Kleine Gigue in G K. 574*

*Andante in F K. 616*

*Fantasy and Fugue in C, K. 394*

*Rondo alla Turca K. 331*

**Douglas Mews** (organ)

Wolfgang Amadeus Mozart (1756-1791), in full Johann Chrysostom Wolfgang Amadeus Mozart, (baptized as Johannes Chrysostomus Wolfgangus Theophilus Mozart) was a man of many names and talents. Born in Salzburg, he enjoyed a childhood career as a touring musician with his father and

elder sister Maria Anna (nicknamed "Nannerl", the only of Wolfgang's seven other elder siblings to survive past infancy). Perhaps his status as a childhood prodigy and the recognition he received set young Mozart up to be rather happy-go-lucky, and reckless with his finances as an adult. Despite a relatively short lifespan, dying of illness at the age of just 35, he earned a firm position as part of the lineage of musical giants standing upon one another's shoulders.

Not just a renowned musician, Mozart diligently studied the composition of those before him. One would be forgiven for mistaking the Suite in C, K. 399, for a work of Johann Sebastian Bach. The structure and style of this suite is modeled on the French baroque "Partita", starting with an Overture, followed by an Allemande, Courante and a fragment of a Sarabande. Had Mozart completed the work, it would have included other dance movements for a total of seven parts including the Overture.

The Variations on "Ah! Vous dirai-je, Maman", K. 265, need no elaborate introduction, but the original lyrics of the French children's folk-song may be of interest:

Ah ! Vous dirai-je maman  
 Oh! Shall I tell you, Mommy  
 Ce qui cause mon tourment?  
 What is tormenting me?  
 Papa veut que je raisonne  
 Daddy wants me to reason  
 Comme une grande personne  
 Like a grown-up person,  
 Moi je dis que les bonbons  
 Me, I say that sweets  
 Valent mieux que la raison.  
 Are worth more than reasoning.

Eine Kleine Gigue, K. 574, is very sprightly and agile on the keyboard, and there is no doubt that on the organ, Mozart's "King of instruments", its humble scope (affirmed by its title, "a little gig") is made a bit more grandiose by the nature of the

instrument. (A not-as-Kleine Gigue, perhaps!)

The Andante in F, K. 616 is the only work on this programme originally conceived for the organ, or in the probable case of this work, a small mechanical organ or “musical clock” (as they were powered by clockwork). The not-unpleasant plodding style of the piece supports the idea of mechanical music, finding satisfaction in regularity rather than fantasy.

In stark contrast comes the Fantasy and Fugue in C, K. 394. A very elaborate fantasy introduces the also-complex fugue, which again brings to mind those of J. S. Bach. Although Mozart did not write a lot of works specifically for the organ, Bach did, and hearing these works where Mozart was clearly inspired by the baroque composer’s style seems fitting, and musically satisfying.

The Rondo alla Turca K. 331 has a quality of timeless popularity, and the reasons for this are apparent. It is “classical” enough to feel sophisticated without the over-complexities and unnecessary ornate-ness of the preceding baroque, but contrasts this with outbursts of joie de vivre, or pure enjoyment of life in Turkish Janissary band-inspired flair. Mozart was inspired by these Ottoman bands in several other works as well, including his opera Singespiel Die Entführung aus dem Serail (The Abduction from the Seraglio) and the last movement of his fifth Violin Concerto, K. 219.

**Note from Douglas Mews:**

*“To my eyes and ears the organ will ever be the King of Instruments.” So said Mozart to Johann Andreas Stein, builder of keyboard instruments, including pianos and organs. Stein couldn’t believe that such a virtuoso on the piano could be interested in playing the organ. But Mozart loved to play the organ, and took every opportunity to play them while on concert tours. As a brilliant extemporiser, he had no need for written scores, and there was*

*little market for new compositions, so we can only imagine what he played.*

*The Suite in C shows Mozart’s skill at baroque counterpoint. His wife Constanze was very fond of a fugue, and encouraged her husband to write them, not just to improvise them. As you will hear, this fugue ends with a demand for something lighter: the famous ‘Twinkle twinkle’ variations.*

*K616 is the result of a commission for music to be played by a clockwork self-playing organ, probably providing suitable ambience for a waxwork display called the ‘Bedroom of Graces’: Venus watching over a sleeping girl, dimly lit by alabaster lamps.*

*Mozart’s visit to St Thomas’s church in Leipzig and his joy in discovering some Bach scores prompted him to leave a little fugue (K. 574) in the visitor’s book.*

*Perhaps the Fantasy and Fugue K. 394 gives us the best impression of Mozart’s style of organ improvisation. It was written for piano, but surely with the organ in his mind.*

*To finish, we have another piano piece, the Turkish Rondo from Sonata in A, K. 331, inspired by the frightening but attractive sounds of the Turkish Janissary Bands that heralded the arrival of the elite corps of royal bodyguards.*

## Wilma and Friends

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 2pm



Gareth Farr – *Mondo Rondo*

*I Mondo Rondo*

*II Mumbo Jumbo*

*III Mambo Rambo*

Wilma Smith (violin), Anna Pokorny (cello), Ian Munro (piano)

**Note from Gareth Farr:**

*Mondo Rondo’s three movements are quirky, clever and full of character, with each movement managing to create a unique sound world within the space of a few minutes. Although the title of the first movement gives a nod to the rondo form found in classical music, it does not stay true to this form for its entirety. Among the patchwork of oft-*

repeated themes and new ideas interspersed between comically inappropriate cadences, *Mondo Rondo* contains material from which the following two movements are derived. The movement's sudden dynamic changes and quick switches between pizzicato and arco playing provide an exciting and energetic challenge for the string players. The crisp timing of the ensemble will be displayed as it comes together for *Mondo Rondo*'s unified rhythmic statements before splintering off once again into independent quick-fire call-and-response material.

*Mumbo Jumbo* begins as a study in pizzicato, employing the technique of hocketing, whereby the tune is built up from a few notes contributed by each instrument in turn. The piano mimics the pizzicato sound by muting strings inside the piano. The overall effect is quite unusual, suggestive perhaps of the sound of the *m'bira* (African thumb piano). Of the three movements, *Mumbo Jumbo* contains the most integration of extended playing techniques, employing snap pizzicato in the strings, tapping on the instrument bodies and damping inside the piano. With these techniques presented as interlocking beats within the movement's hypnotic sound world, the players have a piece of music that showcases the range of sounds available to the trio in dynamic fashion.

The third movement, *Mambo Rambo*, opens with a repeated emphatic statement before settling into a layered groove grounded by the violoncello. All players have an opportunity to embrace fervent melodic lines as the accompanying roles are passed throughout the ensemble. The middle section showcases fast fingerwork that switches between accompaniment and foreground, racing by in bursts of fortissimo or scurrying along in tense whispers. The main theme returns in harmonic planing chords above an enriched violoncello groove to end the work.

## Ian Munro - Tales from Old Russia

Wilma Smith (violin), Anna Pokorny (cello), Ian Munro (piano)

### Note from Ian Munro:

*My first piano trio, Tales from Old Russia, was written for my friends Wilma Smith and David Berlin (as well as me!). It is both inspired by and describes in music a selection of Russian folk tales, as collected by the great folklorist Alexander Afanasiev (1826-71) and retold by James Riordan. Russian music has played a big part in my own musical development and, although the trio shows no particular Russian style overall, it does employ a few devices that were favourites of Shostakovich and Prokofiev, both of whom were influenced by folk tales at one stage or another.*

*The tales themselves are typical of Afanasiev's collection, which cost him his health and wealth after he was persecuted by the state for the often blasphemous (anti-clerical) and subversive (anti-Tsarist) nature of many of the tales. The stories are ancient, like "Fair Vassilisa", a princess character who reappears in countless stories, along with the baba yagas by whom she manages to avoid being eaten by good luck and good sense. "The Snow Maiden" is a simple tale of an old childless couple who build themselves a daughter out of snow. She comes to life, delighting them for the winter before suddenly melting away during a fireside dance with her friends in spring. Rimsky-Korsakov based his opera of the same name on a greatly expanded version of the story by Ostrovsky. In "Death and the Soldier" the versatile character of the common Russian soldier (very like Hasek's 'Good Soldier Svejk') with native cunning outwits the devils who inhabit a haunted house. In defeating death, the nearby village lives on in a state of perfect health and*

*happiness, in which nobody's dies. Like many of the stories, it bears little close scrutiny but has a captivating power in its sheer fantasy. In my piece, the state of grace is represented by a childlike waltz, which suddenly changes to an energetic coda marking the laughter and delight of the listeners as the story-teller wraps up his tales.*

*The trio is dedicated to Christopher Marshall, who kindly commissioned it and to whom I am most grateful.*

## Jean Francaix - Trio for Violin, Cello and Piano in D Major (1986)

Wilma Smith (violin), Anna Pokorny (cello), Ian Munro (piano)

Although Jean René Désiré Francaix (1912-1997) has endured criticism for his distinctive, "one-dimensional" style, others assert that the French composer and master of orchestration simply found his voice early and had no need to further develop his musical voice. He was born to a musical father and his gifts were encouraged from an early age. Eventually he studied with the famous composition pedagogue Nadia Boulanger in Paris and took a lot of inspiration from fellow French composer Maurice Ravel. Francaix's writing is characterised by its clarity, and what some might call a childlike lightness and energy.

The opening movement of this trio embodies that frolicking energy, with a melody full of quick trills and unexpected rhythms (similar in this respect to the Farr) that sometimes even seem to be inspired by Latin habanera music. The second movement, a Scherzando, presents a lively, joking dialogue between violin and cello accompanied by more rhythmic stimulation in the piano part, which involves several hemiola figures (3:2 or vice versa). What makes Francaix's melodies so distinctive is that he is able to make them

seem simple, even with multiple parts chattering over each other, while in reality they are full of unexpected chromaticism and interesting details. These features are noticeable in the following movements: the slower Andante and the final Allegrissimo — not just fast and lively, but very much so! The finale especially is a feast of rhythms, chromaticism, pizzicato, harmonics, all written to serve the musical purpose of “giving pleasure” to the listener, as Françaix allegedly said of his own intentions for his compositions. .

## Bach by Candlelight

*Sponsored by Dorothy and Alastair Kerr*

**VENUE:** NELSON CATHEDRAL

**TIME:** 7:30PM



**Bach:**

*Oboe Sonata in G minor BWV 1030b*

*Violin Partita no.1 in B minor, BWV 1002*

*Aria from Cantata 187 'Gott versorget'*

*Aria from Cantata 21 'Seufzer, Tränen'*

*Sarabande from 5th Cello Suite*

*Aria from Cantata 84 'Ich esse mit Freuden'*

**INTERVAL**

*Cantata 202 'Wedding Cantata'*

*Brandenburg Concerto no. 3 in G major, BWV 1048*

**Thomas Hutchinson** (oboe), **Anthony Marwood** (violin), **Anna Fraser** (soprano), **Nikki Chooi** (violin), **New Zealand String Quartet**, **Wilma Smith** (violin), **Ori Kam** (viola), **Kyrl Zlotnikov** (cello), **Anna**

**Pokorny** (cello), **Douglas Mews** (harpsichord), **Joan Perarnau Garriga** (double bass)

Although to today's music appreciators Johann Sebastian Bach (1685–1750) is known as one of the greatest composers of all time, during his own lifetime he was better known as a virtuoso organist. (And it is refreshing to note that based on this morning's all-organ concert programme, the genre is still alive and kicking). He never left Germany and was a member of a musically remarkable family. His father was a musician in the Eisenach court, and after the death of both of his parents (by 1695) he was looked after by his eldest brother, organist Johann Christoph Bach. (Bach, like Mozart, was the youngest of his siblings). While juggling church jobs and 20 children (though most did not survive to adulthood) Bach managed to write over a 1000 compositions over the course of his lifetime.

The Oboe Sonata in G minor, BWV 1030b, is catalogued as such because it falls between BWV 1030, Sonata No. 1 in B minor for flute and keyboard, and BWV 1031, Sonata No. 2 in E-flat Major, also for flute and keyboard. It is speculated to be an earlier version of the first flute sonata, and while the solo line was not specified for the Sonata BWV 1030b, it is often played on the oboe or viola da gamba today. Bach often featured the oboe in obbligato lines in his cantata arias and so it seems appropriate that the oboe have claim to a more substantial solo work of Bach.

While the best-known solo violin work is undoubtedly the Chaconne from Bach's second partita (which you may be able to hear later in the festival!), the first partita in B minor is interesting in several unique ways. The most notable is perhaps its unconventional structure, with four movements, an Allemande, Courante, Sarabande and Tempo di Bouree, each followed by a corresponding "Double" or variation on the original. The pattern of tempi is slow-fast-slow-fast, as in the church sonata or sonata di chiesa. Each variation movement (Double) is faster and more horizontally dense (faster notes rather

than vertical chords) than the movement it is based on. The contrasting dance styles make themselves very apparent: the stateliness of the allemande, the more running nature of the courante, the triple meter of the sarabande and the two-step feeling of the tempo di bourée.

Of the Sarabande from Bach's fifth Cello Suite, Rolf Gjelsten writes: *The remarkable similarities between the Sarabande and the aria from Cantata 21 lead me to believe they are expressing similar sentiments — my vision for this Sarabande is a dark moment of contemplation between crucifixion and resurrection.* This single-line Sarabande is the opposite of the more chordal and directional version of the dance in the violin partita in many ways, but in other ways it is also similar; a parallel that is perhaps relevantly reminiscent of different means of communicating similar ideas.

Bach wrote over 200 cantatas - at some stages of his career as a church music director it was not unusual for him to compose a new cantata each week. He also wrote cantatas for special occasions such as weddings, inaugurations, academic and other functions. All of the arias on tonight's programme feature the oboe prominently, despite their vastly different moods and subject matter evidenced by the titles: Cantata 187, "Gott versorget alles Leben" (or "God takes care of every life"), Cantata 21 "Seufzer, Tränen, Kummer, Not" ("Sighs, tears, anguish, trouble") Cantata 84 "Ich esse mit Freudin mein wenig Brot" ("I eat my little bit of bread with joy) and Cantata 202, which was likely written for a wedding and begins with "Weichet nur, betrübte Schatten" ("dissipate, you troublesome shadows"), moving into the joys of love and contentment.

The six "Brandenburg" Concertos are widely regarded as some of the finest works of the whole Baroque era. Originally presented as a gift to the Margrave of Brandenburg, Bach used many different and daring combinations

of instruments (even by today's standards!) for these concertos. They represent the popular baroque genre, concerto grosso, where several soloists are featured with a small orchestra. With such diverse requirements it is unlikely that the Margrave of Brandenburg had the musical forces to perform these works in his court, and their nickname actually came from a biographer later rather than from Bach himself. It is far more likely that Bach made the debut of these concertos with the musicians at his disposal in the court of Köthen.

Brandenburg Concerto No. 3 features three each of violins, violas and cellos, each with an independent part, supplemented by harpsichord. The string parts take turns serving as concertino (soloists) and ripieno (accompaniment), stepping in and out of these roles fluidly and without undue ceremony. Both the first and third movements are in ritornello form, where a recurring musical passage alternates with episodes of more soloistic material. The second movement is a bit of an enigma. All Bach provides is two cadential chords with a fermata (or hold) over the second. Whether his actual intention was that one or more of the players would improvise a cadenza over the first chord is unclear, but today's performers take various approaches, from playing the two chords as a kind of unembellished musical semicolon, to improvising minimal ornamental figures, to inserting various longer cadenza-like passages in lieu of actual improvisation. Discovering which choice the musicians have made is just one more reason to appreciate live performances of this well-loved masterpiece.

## Up Close with the Jerusalem Quartet

*The Jerusalem Quartet are sponsored by Laurie and Peter Rothenberg*

An exclusive up-country excursion for our VIP Pass holders, lunch included.



**Haydn - Quartet in G Major op. 76 no. 1 Hob III:75**

**Korngold - String Quartet no. 2 op. 26**

See programme notes on page 26

Bus departs Nelson Centre of Musical Arts at 9:30am

# Nikki Chooi in Concert

*Nikki Chooi appears in association with the Michael Hill International Violin Competition*

**VENUE:** NELSON CATHEDRAL

**TIME:** 2PM



**Paganini - Caprices no. 17 & 21**

**Joan Tower - String Force**

**Bach - Chaconne from Partita in D minor for Solo Violin BWV 1004**

**Eugène Ysaÿe's - Ballade op. 27 no. 3**

**Nikki Chooi** (violin)

What a classically diverse menu for solo violin presented by modern virtuoso Nikki Chooi - our appetizer is a couple of Caprices by none other than Italian virtuoso Niccolò Paganini (1782-1840), followed by a more rock 'n' roll first course by American composer Joan Tower (1938-), the mighty "Bach Chaconne" (1685-1750) as our main, and a rather hefty Belgian dessert from Eugène

Ysaÿe's (1858-1931) Six Violin Sonatas.

Paganini's Caprice No. 17 is an excellent representation of the term "capricious". Opening with a layering fanfare for solo violin, the first section alternates very fast scales with staccato double stops, the scales coming across as frenzied outbursts of energy contrasted with the more calm responses. The middle section is an impressive (and infamous among violinists!) show of fingered octaves in the minor, leaping quickly across the full range of the violin just as quickly as if they were single notes. This Caprice, like many of the others, is in a nice rounded ABA form, with the first section returning to close the piece.

The violinist, who was rumoured to have sold his soul to the devil, wrote his set of 24 Caprices, Op. 1, as a collection of virtuosic etudes, each focusing more or less on a few specific, very challenging violin techniques.

Caprice No. 21, Amoroso, begins with a kind of loving aria for the violin, in a duet with itself. In this Caprice one can get a sense of the Italian operatic style that permeates much of Paganini's other music. The second section uses long upbow-staccato bow strokes - notoriously difficult to master but very flashy indeed.

Joan Tower's "String Force" uses violin virtuosity in ways that are still very fanciful, but for different reasons. The piece begins with powerful and somewhat brash "sul G string" statements before exploring the higher more lyrical range of the violin. Before long some evocative glissandi, or slides, lead us to expressions of power in the high range of the instrument as well. Tower in her writing encourages the violinist to find many different sounds and dynamic styles of playing throughout the whole piece. "String Force" was commissioned in 2010 by the Indianapolis Violin Competition and is dedicated "with great affection and admiration" to the violinist Jaime Laredo.

After an evening of Bach (and a performance of Partita No. 1) it is especially fulfilling to hear the towering Chaconne, which represents the fifth and final movement of the Partita No. 2 in D minor. Bach wrote his unaccompanied Sonatas and Partitas while employed in Köthen, where he worked for a Prince who appreciated his talents and was a Calvinist, and so Bach enjoyed a period of greater creative freedom and was perhaps more able to conceive of such a mighty and enduring piece of music. The dance form Chaconne has a basic theme stated at the beginning, and then restated in variations - in this case, 64.

Johannes Brahms is said to have commented on the Chaconne: "...on a single staff, for a small instrument, the man writes a whole world of the deepest thoughts and the most powerful feelings..." and many since then have wholeheartedly agreed with and echoed Brahms' sentiments of awe.

Eugène Ysaÿe was so inspired by Bach's set of six solo violin works that he resolved to write his own, representative of the evolution of techniques and expressions of his time. Each of the six is dedicated to one of Ysaÿe's contemporaries (Ysaÿe himself being a very accomplished violinist) with the Ballade, No. 3, dedicated to the Romanian George Enescu. Sonata No. 3 is just one movement. The designation "Ballade" may seem initially inappropriate by conventional musical standards, but perhaps makes more sense in the world of poetry or storytelling. This Ballade unfolds with a layering, meandering ascent towards the heavens. The slower first section is very chordal (when playing Ysaÿe it can help to have a large or at least, very flexible hand!). Immediately before the beginning of the faster section one may catch hints of the famous Dies irae (Day of Wrath) theme. Demonic flurries of notes (not dissimilar to parts of the Joan Tower) rush by, interspersed with the dotted-theme refrain of the Ballade.

Thus concludes a programme rife with difficulties, to be sure, but one that truly demonstrates the violin at its best across the centuries.

## Slavic Rhapsody

*Sponsored by Brent Ferguson*

**VENUE:** NELSON CENTRE OF MUSICAL ARTS

**TIME:** 7:30PM



**Dvořák – *Slavonic Dances in E minor op. 46/2 and D major op. 46/6***

**Dénes Várjon (piano), Izabella Simon (piano)**

Antonín Leopold Dvořák (1841-1904) was one of the first Czech composers to achieve widespread recognition, along with his predecessor Bedřich Smetana. The son of a butcher, young Antonín showed musical promise early and was determined not to fall prey to the traditional practice of the first-born offspring taking over the family business – allegedly a decision he made after a rather unpleasant experience being dragged into the lake by a cow on the way home from the livestock market as a boy.

He continued with musical studies from the age of 16 at the organ school in Prague, where students also received tuition in composition,

and the course of study was two years rather than the six years required at the Prague Conservatory. During his studies he joined the Cecilian Association Orchestra as a viola player, and gained valuable experience in not only orchestral performing and string playing (building on his childhood violin lessons) but 19th-century music in general. After completing school and lacking any further financial support, he began teaching private piano lessons and auditioned for a job as a church organist at St. Henry's Church. Despite being the best of the six candidates they hired someone with more experience, and Dvořák ended up accepting a job playing in the viola section of the Komzak Ensemble. The ensemble played for the operas at the Provisional Theatre, and so Dvořák played the viola parts of works by Donizetti, Meyerbeer, Verdi and others, often conducted by Bedřich Smetana himself. His salary was meagre and so he had to borrow scores to study and visit friends' flats to play on their pianos as he worked towards his own compositions.

Dvořák did eventually improve his financial situation (after he was married in 1873, to Anna Čermáková, a singer and former piano pupil of his) through successful applications for state funding, which was rewarded to impoverished artists who demonstrated exceptional talent. He won this funding for five consecutive years, and the money saw him through the birth of his first three children — and also their tragic deaths. In 1875 his daughter Josefa died two days after birth, and in 1877 his then one-year-old daughter Ruzena died of phosphorus poisoning and then his first-born, Otakar, aged three, succumbed to smallpox just months later.

It was after this period of deep loss that Dvořák's station began to improve: Brahms (who had been on the jury for the state funding and later became a good friend) passed on a recommendation for Dvořák to his own publisher in Berlin. And so began Dvořák's relationship with Fritz Simrock, under whose management Dvořák eventually

reached international fame. The first set of Slavonic Dances for piano four-hands were written in early 1878 at Simrock's request. These works proved to be very popular, especially the orchestrated version which he completed himself that same year.

Inspired by Brahms's Hungarian Dances, it is easy to see why people found Dvořák's Slavonic version so attractive. Despite the melodies being totally original, they are full of national character — the iconic rhythms are the only part of Slavic folk music Dvořák took for these dances. Each movement is a different type of dance, with Op. 46/2 representing the dumka and 46/6 a sousedská. The dumka originated as a folk ballad or lament, and in music it has come to involve contrasts with lively sections. The sousedská is a Czech folk dance in a moderate tempo and triple metre, similar to a waltz or minuet. The original version for piano four-hands feels particularly charming, as the performers are required to sit in very close proximity to play the pieces and to be acutely aware of each other's musical intentions – perfect for a couple of friends, a teacher and a pupil or even, perhaps, a husband and wife.

**Louise Webster** – *The shape of your words*

**Wilma Smith** (violin), **Helene Pohl** (violin)

**Note from Louise Webster:**

*The shape of your words is a dialogue between two parties in which words spoken take on a form and substance. The ideas underlying this piece arose in the context of recent events, in which courageous individuals have spoken out about injustice of many kinds. I found myself reflecting on the power of the spoken word and the human voice. Stringed instruments are, after all, an extension of our voices, our words, and the shapes created when silence is broken.*

**Bartók** – *Sonata for violin & piano no. 2 in C major, Sz. 76, BB 85*

**Monique Lapins** (violin), **Dénes Várjon** (piano)

Béla Bartók's (1881–1945) second violin sonata (technically his fifth, but labelled as such because the first three were more Romantic and not representative of his style) also uses the influence of Eastern European folk music (but no authentic folk melodies). Its two-movement structure, which Bartók expressed a preference for over convention, can be described as a metaphor for the genesis and evolution of folk music through improvisation. The first movement begins with a long, hora lunga-style melody (after the free improvisation found in Romanian peasant music) that confirms Bartók's deviance from the more traditional Romanticism that came before. Here we have a world of tonal and timbral exploration – enveloping both the harsh and visceral and sweeter, more lyrical realms – that eventually develops into a sort of theme, though hard to discern. The violin's switch to pizzicato (plucking the strings) signals the beginning of the second movement, Allegretto. When contemplating the percussive and openly dissonant music that follows, it is understandable that Bartók felt that caution should be exercised in the programming of his two violin sonatas, and that they should be kept from places where the artistic appreciation was low and they would not be understood. The second sonata ends with a recap of the thematic material that was "discovered" in the early improvisational stages of the work.

Bartók dedicated the two violin sonatas to a London-based Hungarian violinist with whom he often performed, Jelly d'Arányi.

**INTERVAL**

**Dvořák** – *Piano Quintet No. 2 in A major, op. 81*

**Helene Pohl** (violin), **Monique Lapins** (violin), **Gillian Ansell** (viola), **Rolf Gjelsten** (cello), **Dénes Várjon** (piano)

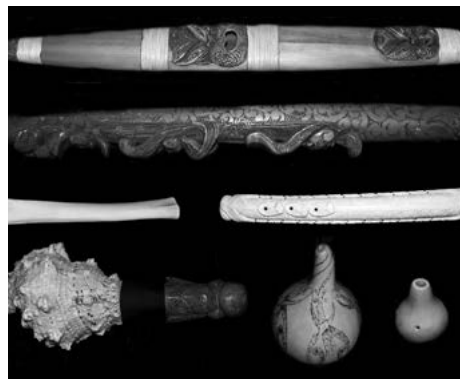
The return to Dvořák feels quite comforting after the modern journeys in between — and there is something about his music in particular that evokes that nostalgic feeling of home. The melodies in the beloved Piano Quintet No. 2 in A major, Op. 81 are a prime example of this, beginning straightaway with the cello's first entry. The Piano Quintet Op. 81 was composed in the year 1887 (years before his travels to America) during a period of revising earlier works – the second quintet was partly inspired by an earlier attempt that Dvořák remained dissatisfied with. Having completed his famous piano trio (the F minor) and the Seventh Symphony, he was becoming more and more well-known for his characteristic Czech flavour, which in most cases came from the structure and style of the works rather than the use of any specific folk melodies. In the case of the Piano Quintet, the form of the second and third movements are, respectively, the dumka (with the viola carrying most of the lamenting melody) and another Bohemian folk dance, the furiant. The furiant is a fast and furious type of dance, characterised by shifts between duple and triple metre. In the third movement this shift occurs in the trio of the scherzo form, and is most noticeable in the pizzicato string duple figures against the piano's triplets. The finale is a rollicking Allegro that encompasses a few different genres, from the fugue in the development (led by the second violin) to the chorale-like section near the end, before the work's powerful conclusion in unison.

## Festival Conversation

Taonga Pūoro - Voices Rediscovered

**VENUE:** NELSON CENTRE OF MUSICAL ARTS

**TIME:** 10AM. **FREE ENTRY**



Join Rob Thorne, Brian Flintoff, Gillian Whitehead and Bob Bickerton as they talk about the remarkable revival of Taonga Pūoro, how the instruments have been adapted to different music genres and what lies ahead for this treasured indigenous music tradition.

## Te Ao Hou

**VENUE:** NELSON CENTRE OF MUSICAL ARTS

**TIME:** 2pm



**Salina Fisher - Tōrino – echoes on pūtōrino improvisations by Rob Thorne**

**Rob Thorne** (Taonga Pūoro), **New Zealand String Quartet**

Discovering the music of taonga pūoro artist Rob Thorne has been the most deeply moving listening experience in my recent memory. I was mesmerised by the many powerful and haunting voices that Thorne could produce through one instrument in particular, the pūtōrino, and felt compelled to explore further and respond musically.

The pūtōrino is a uniquely Māori instrument that can function both as a trumpet and flute. This results in two distinct voices: the deeper, mournful kōkiri o te tane (male voice) and

the eerie, more agile waiata o te hine (female voice). An elusive third voice can be achieved by blowing across the māngai (central opening). Thorne ventures further, finding a fourth 'humming' voice, as well as percussive sounds. The instrument's shape is based on the New Zealand case moth cocoon and embodies Hine Raukatauri, the atua (goddess) of music.

It became especially apparent when I had the chance to improvise on violin alongside Thorne, that the pūtōrino shares many musical elements with string playing, particularly in terms of registers, likeness to the human voice, breathy timbres, and flexibility in pitch. Tōrino (meaning 'spiral') is my exploration of this, based on transcriptions of recordings of a pūtōrino that Thorne himself had a hand in making.

My sincerest thanks, Rob, for your incredible openness, generosity, knowledge, support, and guidance through this beginning of a very special journey.

Mā te rongo, ka mōhio  
Mā te mōhio, ka mārāma  
Mā te mārāma, ka mātau  
Mā te mātau, ka ora.

Tōrino won the 2017 SOUNZ Contemporary Award.

**Rob Thorne - Tomokanga**

**Rob Thorne** (Taonga Pūoro), **New Zealand String Quartet**

The drone, or held-note, is a vital element of both sacred and transcendental music because of the impact it has upon the mind, the brain and the spirit. It is holy, suggesting and embodying eternity, and in the process bringing a shift in the perception of time and space.

For thousands of years, the flute has been a key sonic tool for the shamanic spiritual practitioner

across the planet, and is renowned as magical. It is the musical instrument of the underworld, aiding the journey through and beyond the veil. One reason for this is its relation to the disciplined use of breath to unify the mind and body. Breath is the vehicle upon which consciousness rides to enlightenment.

The conch is also an instrument of sacred purpose in many cultures. Its physical structure alone is a wonder of nature, the helical form a perfect manifestation of the golden ratio through the physical laws of mathematics in biology. There is an esoteric belief that the conch possesses all of the sounds of the universe, heard and unheard, sounded and un-sounded.

Tomokanga is the portal into a new world that exists outside of time and physical space. A unified yet fluid world of ancient and modern combinations.

Close your eyes, open your heart and step across the threshold.

This new world is ours.

**Gillian Whitehead - *Poroporoaki***

**New Zealand String Quartet**

Poroporoaki, which translates from te reo Māori as 'calls of farewell', was written for the New Zealand String Quartet to perform at a conference honouring Jack Body shortly after his death in 2015. The conference, organised by Jack's former student and mentee Shen Nalin, focussed on transcription and collaboration, and was held in Hangzhou later that year.

I had been asked by the quartet to write a piece that drew on the sounds of the taonga pūoro; the material I used in this transcription was drawn from the calls of the instruments of Richard Nunns. The instruments I transcribed are, in order,

the pūtātara, karanga manu, tumutumu, poi awhiowhio and pūtōrino. From the midpoint of the piece, the transcribed phrases become motivic.

I have dedicated this piece to Richard with heartfelt thanks and wonderful memories of the exploratory road we travelled together for over 20 years.

**Gareth Farr - *He Poroporoaki***

**Rob Thorne (Taonga Pūoro), New Zealand String Quartet**

He Poroporoaki ("Saying Goodbye") was co-composed by Gareth Farr & Richard Nunns for the 2008 Dawn Service Commemoration at Gallipoli, Turkey.

Since 2006, a Turkish, Australian, or New Zealand composer has been invited to contribute a work leading up to the 100th anniversary of the landings at Gallipoli in 2015. He Poroporoaki is the third work in this Spirit of Place series of commissions, which seeks to create an ambience before the period of silence at the Dawn Services at the commemoration site.

**Anthony Ritchie - *Spirals***

**Helene Pohl (violin), Monique Lapins (violin), Gillian Ansell (viola)**

Spirals was commissioned for Helene Pohl and Monique Lapins, violins, and Gillian Ansell, viola, to premiere on Waitangi Day, February 6th, 2019. The piece is inspired by two sources: first, the beauty of the koru, the carved spiral shape in Maori culture based on an unfurling fern; second, an unfolding cycle of 3rds in the music that gradually rises from G-Bflat-D-F-A-C-E and back to G again. The chord sequence based on this

cycle grows in size and energy until it reaches the loudest and highest point of the piece. Following this, the cycle goes backwards rapidly before being side-tracked into other tonalities. There is dichotomy between the tonal centres G and A, hinted at earlier in the piece and made explicit near the end. Melodically the piece is based on a simple, almost naïve rising motif (F-G-A-C-A) that is developed organically, and is inverted in the second half of the piece. The overall mood of the piece is wistful, but also playful and enigmatic.

Dedicated to Denis Adam

**Gillian Whitehead - *Pūhake ki te rangi***

**Rob Thorne (Taonga Pūoro), New Zealand String Quartet**

Translating as 'spouting to the skies', Pūhake ki te rangi celebrates whales. Richard Nunns and the New Zealand String Quartet gave the first performance here in Nelson eight years ago to the day. The subject of the piece was kickstarted by Japan's breaking of the moratorium on whaling in 2010. All the instruments written for in the piece, with the exception of two pūtōrino made of the wing bones of albatross, were made from whalebone. These instruments were created mainly by the master craftsman, Brian Flintoff, from teeth, a jawbone, a rib and even a cochlea from various whales that stranded in central New Zealand: the materials were gifted by various iwi.

A section near the beginning is a transcription of part of the song of a humpback whale, and further into the piece, a more playful section was inspired by Tungia Baker's description of watching, in the water around Campbell Island, a sperm whale allowing seal pups to climb up onto and slide down her flanks until she tired of it and gently brushed them away.

It is a real pleasure to hear this piece again in

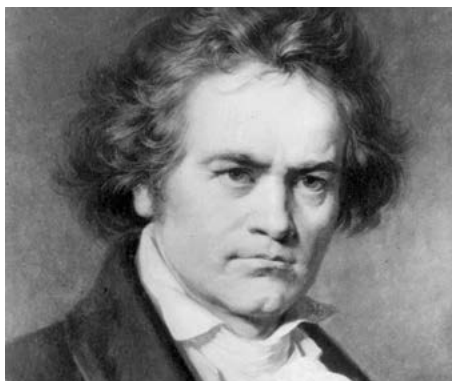
Nelson, where my journey with Richard and the New Zealand String Quartet began around 2002, played so skilfully by extremely talented players, with all their individual voices, carrying the tradition forward.

Notes for this concert are sourced from the composers.

## Fantasy

**VENUE:** NELSON CENTRE OF MUSICAL ARTS

**TIME:** 7:30PM



### Dvořák - *Bagatelles Op. 47*

**James Crabb** (accordion), **Anthony Marwood** (violin), **Helene Pohl** (violin), **Rolf Gjelsten** (cello)

The word “bagatelle” suggests something trifling, of little importance, and musically it refers to a small piece generally in a lighter style and with no prescribed form. Dvořák wrote these Bagatelles, Op. 47 over the course of a few days in May of 1878, right on the heels of his Op. 46 Slavonic Dances. They are scored for two violins, cello and harmonium — a “reed organ” or “pump organ” - an instrument that Dvořák would sometimes play himself. He wrote them for a friend, a cellist, who would organise small chamber concerts at his home and often have Dvořák over to play either

viola or harmonium, as he [the friend] did not own a full-size piano.

The first and fifth movements are quite similar thematically, with the last movement serving as a kind of lively reprise of the first. The fourth movement is slower with a perpetual two-part canon between the first violin and cello, the second violin not even entering until later in the movement. All of the Op. 47 Bagatelles are very charming, and represent some of the best pieces from the genre of “house music” from the time.

### Kenneth Young - *Nocturne*

**Alexander Pavlovsky** (violin), **Sergei Bresler** (violin)

#### *Note from Kenneth Young:*

*The title, Nocturne, conjures up a variety of musical styles and procedures by many composers: from Mozart's Notturmo in D and the Serenata Notturna, which, rather than being evocative of the night, were simply meant to be performed in the evening, through the piano compositions of composers such as John Field, Chopin and Faure, through Debussy, to 20th century composers such as Bartok, who actually depict the sounds of night in many of his works, plus Britten and Shostakovich.*

*Rather than reflecting anything particularly nocturnal, I took Chopin's approach, aptly described by Franz Liszt, which “bears our thoughts at the outset toward those hours wherein the soul, released from all the cares of the day, is lost in self-contemplation.”*

*Now, self-contemplation can take on many forms: from quiet, enquiring reflection through to frantic doubt and despair. Employing a simple binary form, with slow and fast sections closing with a short coda that reflects upon a particular aspect of the slow*

---

*material, gave me the opportunity to give musical expression to this duality.*

*I would also add that I am most grateful to have had the opportunity to pen this short work for violinists of the calibre of Alexander Pavlovsky and Sergei Bresler.*

### **Schubert – *Fantasie in C major, D. 934***

**Anthony Marwood** (violin), **Jian Liu** (piano)

Schubert's *Fantasie D. 934* was the last work the composer wrote for violin and piano (out of a total of six), and it was premiered in 1828 not long before the composer's death. There seems to be some mixed consensus on the merits and musical profundity of the violin fantasy, with one critic reporting after the first performance that it "occupied rather too much of the time the Viennese are prepared to devote to the pleasures of the mind." Other more contemporary critics have unfavourably stacked it against the more famous "Wanderer" Fantasy for piano — but to do so is a fickle comparison indeed. Especially after some familiarisation with Schubert's other works for violin and piano, the *Fantasie D. 934* comes across as very mature and rife with subtleties of emotion. The long, sustained violin melody of the opening holds so much latent potential as well as poignant nostalgia, supported by the piano in shimmering tremolo figures. The accompaniment in this first movement has been likened by some commentators to the tremolando of the Hungarian cimbalom (hammered dulcimer) and while it is technically similar, that may not be the right flavour for this work.

What all critics do agree on is the technical difficulty of the piece for both the violinist and the pianist. The second movement is in canon much of the time, alternating with pirouetting episodes of virtuosic scales and arpeggiated figures.

The third movement is a theme and variations based on one of Schubert's own songs, "Sei mir gegrüsst", or "I greet you". This slow movement makes up the crux of the piece – the theme is the subject of the fantasy as a whole. The original song is taken as one of Schubert's most rapturous, about lovers greeting one another in Heaven after time apart due to death. And with this revelation it is perhaps easier to appreciate the true profundity of this work, as Schubert manages to write it in a very captivating way for the violin. The final movement gives us a glimpse of the raptured meeting a lost love, this time using some of the virtuosic techniques in celebration and joy.

### **INTERVAL**

### **Beethoven – *String Quartet in E flat op. 127***

#### **Jerusalem Quartet**

The warm, E-flat major opening chords of this quartet invite the listener to sink into the music as if lowering oneself into a hot and fragrant bath. Completed in 1825, it is the first of Beethoven's "late" quartets. It is also regarded as one of his most introspective and free from outward drama. True to this idea, despite a little contrapuntal activity the first movement is largely absent of the tense struggles that characterise much of his other work. The key of E-flat is being treated as ripe and mature rather than heroic and triumphant, as in his *Eroica* Symphony No. 3 from decades earlier.

The second movement is a gorgeous Adagio in the subdominant key of A-flat Major. It consists of six variations and a coda, with a theme that offers precious rumination and moments to breathe before going through a series of seamless transformations. Indeed it is this idea of transformation rather than

conflict that dominates this quartet, which affirms Beethoven's personal journey towards acceptance and maturity.

The third movement, *Scherzando vivace*, injects some liveliness into the so far, quite subdued quartet. Cheeky dotted rhythms permeate the entire movement with the exception of the trio which is peppered with Beethoven's "famous rhythm" (three short notes followed by a longer one, from his 5th Symphony) in accompanying gestures to a swirling triplet melody. The dotted rhythms return to round out the movement, which reaches a unified ending despite a surprisingly futile attempt to return to the minor key just before its close.

The Finale returns to the more gentle mood of the first two movements, with an unhurried theme embodying the pleasant characteristics of folk music, or perhaps even a hurdy-gurdy. Beethoven presents an interesting array of textural energy levels, with the higher-energy sections seeming to represent exuberance rather than stress or drama. The exploration of collective range is also very effective – as this work draws to a close the four instruments are all spending more time in the higher ranges of their capacities, with the first violin sometimes in the stratosphere with filigree triplet accompaniment. The cello stays not too far below, until moving quaver triplets signal a drop in register for this lowest stringed instrument of the group. This makes the scope seem suddenly much more full, and signals the impending conclusion of the quartet.

## Up Close with Nikki Chooi

*Nikki Chooi appears in association with the Michael Hill International Violin Competition*

An exclusive up-country excursion for our VIP Pass holders (lunch included).



**Paganini - Caprices no. 17 & 21**

**Joan Tower - String Force**

**Bach - Chaconne from Partita in D minor for Solo Violin BWV 1004**

**Eugène Ysaÿe's - Ballade op. 27 no. 3**

**Nikki Chooi (violin)**

See programme notes on Page 19

Bus departs Nelson Centre of Musical Arts at 9:30am

## Jerusalem Quartet

*The Jerusalem Quartet are sponsored by Laurie and Peter Rothenberg*

**VENUE:** NELSON CENTRE OF MUSICAL ARTS

**TIME:** 2pm



**Haydn - Quartet in G Major op. 76 no. 1 Hob III:75**

**Korngold - String Quartet no. 2 op. 26**

**Jerusalem Quartet**

Franz Joseph Haydn (1732-1809) is often referred to as the "father of the string quartet" due to his important foundational contribution to the genre, and he is one of the defining composers of the Classical period. Erich Wolfgang Korngold (1897-1957) is regarded as a pioneer of the Hollywood film score. Both are Austrian by birth, and in fact both were born on the Hungarian side of the country — their birthplaces are about 150 kilometres apart. Haydn and Korngold both had supportive parents who encouraged their musical

training. Haydn's parents recognised his gifts very early, and realised that the boy had no hope of a sophisticated musical education in their small village (Rohrau), and so he moved to Hainburg at the tender age of six to be an apprentice to schoolmaster and choirmaster Johann Matthias Frankh. Despite having a hard time with Frankh, often lacking enough to eat and clean clothing to wear, Haydn never lived with his parents again. He sang in the church choir, and quickly learned how to play violin and harpsichord. Korngold on the other hand was born into a musical family, and was able to play piano duos with his father from the age of five. He started composing as early as seven, and his father published and championed a few of his very early works, including a ballet called *Der Schneemann* (The Snowman) that he wrote at eleven.

Haydn moved to Vienna to be a choirboy in 1740, having caught the attention of Georg von Reutter, director of the St. Stephen's church in Vienna. His younger brother Michael was to join him in 1745. Franz Joseph worked for Reutter for a total of nine years until his voice developed to the point of being unable to fulfill the church's expectations, and was then discharged onto the streets with no place to live. He was luckily taken in by a friend and thus began his freelance musical career.

Korngold also grew up in Vienna, he moved there at the age of four when his father succeeded Eduard Hanslick as music critic for the *Neue Freie Presse* (New Free Press). Living in Vienna afforded the young prodigy many opportunities for lessons as well as exposure of his own compositions, with performances of *Der Schneemann*, his piano sonatas, and his first orchestral works being well-received and further promoted in musical circles.

Haydn's most prominent position — and indeed his longest appointment, at nearly 30 years — was as Vice Kapellmeister and eventually, the

main Kapellmeister of the Esterházy court. It was during these years that he wrote the quartets Op. 76, the last complete set of quartets Haydn composed, dedicated to the Hungarian Count Joseph Georg von Erdödy. Haydn wrote a total of 68 string quartets.

Korngold's three string quartets were written directly before and after his time spent in Hollywood. He finished the second quartet in 1933, and moved to America in 1934 to start work arranging Mendelssohn's *A Midsummer Night's Dream* for Max Reinhardt's film version. He also wrote original film scores, soon signing an exclusive contract with Warner Bros. and winning his first Oscar for Best Film Music of the Year in 1936.

These two quartets each present a snapshot of current musical events in Austria. Amazingly, both are characterised by a Viennese lightness that feels distinctively recognisable despite the years between the two works. The Haydn quartet is an example of his more mature writing, with satisfying parts for all four instruments in the group. The cello begins the first movement, followed by the viola, second violin, and finally the first violin joins with the theme and assumes the standard role of carrying the main melody. Haydn sometimes writes the parts in unison, signifying musical impact as well as a greater equality. The development introduces the theme first in the viola in the dominant key, D Major, and then we get a taste of E minor (relative minor of G Major) from the second violin. The music journeys through keys using the classic cycle of fifths, the parts highlighting the harmonic journey through chord-building rather than developing melodic material. (The first violin has repetitive arpeggiated figures, the other parts repeated notes). The theme begins to return in a truncated version that interrupts itself before completing the idea, building in dynamic intensity and register before the recapitulation, where the cello brings us the theme in full just as in the beginning of the movement.

The second movement is also in sonata form, in C Major. This movement foreshadows Beethoven at times, but retains the personality of the composer who also brought us the "Surprise" and the "Farewell" Symphonies, with clever syncopations and a few suspenseful rests.

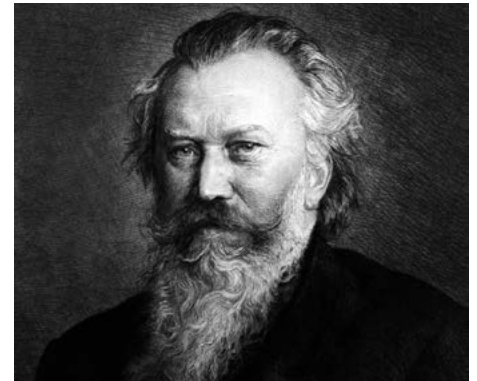
The third movement, a minuet, provides sprightly contrast to the slow movement and the fourth movement again journeys through several keys and stylistic nuances (examples include more foreshadowing of Beethovenian stubbornness, and in the Major coda, at the end, cheerful figures of Italian opera) beginning in G minor, before finding its way home to the piece's original key of G Major.

Korngold's String Quartet No. 2 also has a dance, although in this case a more substantial Waltz as the final movement, reminiscent of Johann Strauss. The first movement unfolds like a watercolour painting, light and with touches of Impressionism, the four parts conspiring to create gorgeous timbres. The second movement, Intermezzo, almost feels like a ballet with its fine delicacy of articulation. The third movement is the slow movement of this quartet, and shows many examples of harmony vs. melody in Korngold's style. It is quite fascinating to have the opportunity to compare these two works and their very different but still-related atmospheres, as if exploring the Viennese wing of an auditory art museum.

## From Vienna with Love

**VENUE:** NELSON CENTRE OF MUSICAL ARTS

**TIME:** 6:30PM (note early start time)



**Schubert - *Violin Sonata no. 1 in D major, D. 384***

**Helene Pohl (violin), Dénes Várjon (piano)**

The Viennese exploration continues, beginning with Schubert's first sonata for violin and piano, and the completion of our Schubert countdown. (We will backtrack to pick up the fourth sonata later.) Schubert wrote this sonata at the age of 19 in 1816. Consider that this was conceived after all of Beethoven's ten sonatas for violin and piano — it can be said that Schubert wrote these first three sonatas as if Beethoven had not developed the genre beyond Mozart. Regarding their common title of "sonatinas," this was designated by a publisher rather than Schubert, perhaps to entice amateurs to approach them without misplaced qualms about their technical difficulty.

The Sonata No. 1 is only three movements unlike the second and third, which have four. The slow movement, like in the following sonatas, is an Andante. The work as a whole sparkles with a Mozartean charm, making up for any lack of profundity with pleasantness of character.

### **Martin Lodge - Two**

**Monique Lapins** (violin), **Nikki Chooi** (violin)

#### **Note from Martin Lodge:**

*Two was created with the idea of numbers and their seemingly magical properties in mind. The piece is composed for two performers and is cast in two parts, a slow meditative introduction being followed by a matching fast section. A group of three main themes is explored in different ways in both parts.*

*The other number that makes its presence felt in this work is three, the minimum number of elements needed to form any relationship beyond simple binaries. In this case, the three-note building block of traditional Western harmony, the triad, is acknowledged by the quotation of three chords re-contextualised from J.S. Bach's monumental solo violin sonatas. Smaller structural units throughout are mainly based on groupings of two and three, and the prevailing metre is 5/4, a combination of two plus three.*

*Two is dedicated to the brilliant musicians Nikki Chooi and Monique Lapins, for whom it was written.*

**Bach/Kurtág - Transcriptions: 1. Gottes Zeit ist die allerbeste Zeit, Sonatina BWV 106 'Actus tragicus', 2. O Lamm Gottes unschuldig BWV Deest**

**Dénes Várjon** (piano), **Izabella Simon** (piano)

György Kurtág (1926-) is a Hungarian pianist and composer perhaps best known for writing music that shows a huge breadth of creative imagination. Much of his output is atonal and experimental - for example one of his miniatures "Flowers, We Are, Mere Flowers" is but seven notes — geared towards creating an intense musical experience for the listener. He had several international engagements over the span of his career (including composer-in-residence for the Vienna Konzerthaus Society in 1995) and often performs piano four hands duets with his wife Márta. He wrote homages to many composers and transcribed works by several others, including these by Bach, who was one of his major inspirations. Kurtág is known to have said that "one note is almost enough", realising that one can make music out of almost nothing; his writing is free from any excess material, a feature that brings purity and clarity to these transcriptions.

### **Schubert - Lebensstürme**

**Dénes Várjon** (piano), **Izabella Simon** (piano)

In May of 1828, Schubert wrote the Allegro in A minor D. 947 for piano four hands. Scholars speculate that this may have been the first movement for a duo sonata, where the later-composed Rondo in A Major D. 951 may have served as the finale. The title "Lebensstürme" or "Storms of Life" was added later again by a publisher, Anton Diabelli (who may have been responsible for the violin sonatas being labelled "sonatinas"). Unlike the violin sonata, by this

time Schubert is unable to ignore the influence of composers like Beethoven. Right from the first notes, the strong and turbulent nature of the music makes known its presence. Virtuoso scales tumble down like gusts of wind - it is easy to see where Diabelli's fanciful title originated. Schubert experiments with sonata form in this single movement work, creating contrasting tonal sections rather than an exposition with two closely related themes. The first "stormy" section is in A minor (no sharps or flats), the second, much more lyrical and calm section is in the distantly related key of A-flat Major (four flats). The second section makes its way to C Major, the relative major of A minor with no sharps or flats in the key signature, before a somewhat abrupt return of the pounding A minor chords and themes of the first section. The distinctive quality of these returns give the movement a rondo feel, which perhaps makes it easier to guess which mood will persist at the piece's conclusion.

### **INTERVAL**

**Brahms - String Quintet no.1 in F major op. 88**

**Helene Pohl** (violin), **Monique Lapins** (violin), **Ori Kam** (viola), **Gillian Ansell** (viola), **Rolf Gjelsten** (cello)

Johannes Brahms wrote the Quintet No. 1 in F Major while in the Austrian holiday town of Bad Ischl. Although he settled permanently in Vienna from 1869, he often preferred to seek inspiration in more rural areas surrounded by natural beauty. Like Mozart, Brahms created these quintets by adding a second viola, rather than a second cello as in Schubert's famous Quintet in C Major.

Sometimes given the epithet "Spring" (like Beethoven's F Major sonata for violin and piano) it is easy to imagine the season unfolding as the first movement begins, warmly and full of nascent

life. There is plenty of characteristic rhythmic interest with quaver duplets pitted against quaver triplets, which Brahms somehow always manages to do with natural ease. The second movement begins as a Grave ed appassionato, a slow, funereal sarabande. The movement alternates this slow tempo with fast material, first an Allegretto vivace and then a Presto, as the cycle of the movement continues, each transition quite clear-cut.

The Quintet's finale is a show of unapologetic joy, beginning with two declamatory chords signaling the first entry of the fugue. The two chords return for each layered entry, as if to symbolise the knocks at the door before another friend enters and joins the clamouring party. The chattering voices continue throughout the movement, with examples of brilliant layering and balance so that each part can be heard and share in the excitement. The coda mischievously accelerates the theme by actually simplifying the rhythm of the theme, although this is less apparent in listening to the piece than when looking at a score. To the ear, the tripletised version sounds not simplified but instead, more clever and exotic, a very well-played move by Brahms to further lift the mood of this party finale. Johannes Brahms wrote the Quintet No. 1 in F Major while in the Austrian holiday town of Bad Ischl. Although he settled permanently in Vienna from 1869, he often preferred to seek inspiration in more rural areas surrounded by natural beauty. Like Mozart, Brahms created these quintets by adding a second viola, rather than a second cello as in Schubert's famous Quintet in C Major.

Sometimes given the epithet "Spring" (like Beethoven's F Major sonata for violin and piano) it is easy to imagine the season unfolding as the first movement begins, warmly and full of nascent life. There is plenty of characteristic rhythmic interest with quaver duplets pitted against quaver triplets, which Brahms somehow always manages to do with natural ease. The second movement begins as a Grave ed appassionato,

a slow, funereal sarabande. The movement alternates this slow tempo with fast material, first an Allegretto vivace and then a Presto, as the cycle of the movement continues, each transition quite clear-cut.

The Quintet's finale is a show of unapologetic joy, beginning with two declamatory chords signaling the first entry of the fugue. The two chords return for each layered entry, as if to symbolise the knocks at the door before another friend enters and joins the clamouring party. The chattering voices continue throughout the movement, with examples of brilliant layering and balance so that each part can be heard and share in the excitement. The coda mischievously accelerates the theme by actually simplifying the rhythm of the theme, although this is less apparent in listening to the piece than when looking at a score. To the ear, the tripletised version sounds not simplified but instead, more clever and exotic, a very well-played move by Brahms to further lift the mood of this party finale.

## Tango!

**VENUE:** NELSON CENTRE OF MUSICAL ARTS

**TIME:** 9:30PM



**Astor Piazzolla** (arr. Crabb) - *Chiquilin de Bachin & Escualo*

**Matt Seattle** - *'Variations on 2 Trad. Scottish/Border Folk Melodies'* (arr. Crabb)

**Sally Beamish** (arr. Crabb) - *'Lament from Seavaigers' (2011)*

**C Gardel** (arr. J. Williams) - *Tango 'Por una Cabeza'*

**J.S.Bach** - *Sonata no.3 in E-Major BWV 1016*

**Piazzolla** (arr. Crabb) - *Trad. tango suite: 'S.V.P., Tzigane Tango and Prepense'*

**James Crabb** (accordion), **Anthony Marwood** (violin), **Joan Perarnau Garriga** (double bass)

Tonight's feast of folk-inspired music explores a variety of interconnected genres. Carlos Gardel

(1890-1935) is widely regarded as the King of Tango. Born Charles Romuald Gardès in Toulouse, France, he was the son of a single mother who moved to Buenos Aires, likely to escape the stigma of bearing a child out of wedlock. Young Carlos (as he was called in Spanish) dropped out of high school and first worked in one of the opera houses as a professional applauder, rousing the crowds at the shows. He learned to sing the opera songs, and took his talents to the bars and night-clubs. Taking it one step further he began to sing tangos, which up until this point was largely a purely instrumental genre. In 1917 had his first hit, "Mi Noche Triste" ("My Sad Night"), which was about suffering rejection from a woman. After this success people started writing more poetry for tango songs.

"Por una Cabeza" or "By a Head" is one of Gardel's most famous songs and has been arranged for many different instruments. The song is about a gambler who has bet on the horses, and sees his horse winning the race just "by a head." He then compares this to his love life and his follies with women...and perfunctorily resolves to stop gambling to save himself the disappointment. However, if another pretty girl seems to like him, how can he resist gambling again?

Astor Pantaleón Piazzolla (1921-1992) crossed paths with Carlos Gardel when he was quite young. Born in Mar del Plata, Argentina, the only son of Italian immigrants, he moved with his small family to Greenwich Village in New York City in 1925. When young Astor was eight years old, his father brought home a bandoneon that he had found at a pawn shop. He began music lessons with Hungarian pianist (and former pupil of Rachmaninoff) Bela Wilda, who instilled in him a deep appreciation for Bach. In 1934 he met the tango celebrity Gardel; Piazzolla had grown up listening to his records. Gardel invited Piazzolla to join him on tour as bandoneon player but Piazzolla's father decided that he was too young to go. His father's caution turned out to be extremely well-placed, as in 1935 Gardel and his

entire band and company met with misfortune, all being killed in a plane crash. Piazzolla is said to have later commented that if his father had not been so careful, "he would be playing the harp instead of the bandoneon."

Piazzolla's style is often called "nuevo tango" or "new tango". He studied in Paris with Nadia Boulanger, learning "classical" techniques such as counterpoint while being encouraged to stay true to his Argentinian roots. After his studies he went to Buenos Aires, forming his own octet inspired by hearing an American jazz saxophonist's band of eight. They created a tango sound more like chamber music, without a singer and with jazz-like improvisations. Piazzolla also pioneered a technique for playing the bandoneon standing, with his right foot propped on a chair to be able to rest the bandoneon on his right thigh — up until this point the instrument had only been played in a seated position.

Chiquilin de Bachin is a song about a beggar boy, written in collaboration with tango lyricist Horacio Ferrer, with themes of poverty, yearning, and shame. Escualo translates to "shark", and with its pleasing rhythmic drive it is remarkably transferable to any other instrument, or combination of instruments, with great success. Likewise each of the themed tangos from the arranged suite that concludes tonight's programme: S.V.P. stands for "s'il vous plait," or "please" in French. Tzigane is French for "gypsy," and "Prepárense" is Spanish for "get ready."

Matt Seattle (1951-) was born in Kent (southeast England) and is best known as a champion border piper, winning all of the major competitions during his heyday. He has researched and published three books of pipe music. Border pipes have been taken up by many as a more group-friendly (read: quieter) alternative to highland pipes. Seattle also plays guitar and fiddle, and his band is dedicated to keeping traditional folk music alive and refreshed.

Sally Beamish (1956-) is London-born, and began

as a violist, but she moved to Scotland in 1990 to develop her career as a composer. She has achieved great success as a composer and well sought after. Seavaigers is a concerto for fiddle and Scottish harp, written for performers Chris Stout and Catriona McKay to play with the Scottish Ensemble. The work is very powerful and evocative, about journeys on the sea.

The inclusion of the Bach provides welcome contrast of energy and a taste of the musical lineage from which much of the other folk music finds its origins — the perfect "traditional classical" complement to a well-rounded evening.

#### **Note from James Crabb:**

*Piazzolla's Chiquilin de Bachin is a song in ¾ time telling the story of a homeless boy who sells wild roses outside a restaurant of the same name that was one of Piazzolla's favourite places to dine in the theatre district of Buenos Aires, and still exists today. The boy returns to his home – a cardboard box – to find that his shoes have been stolen by the alley cat. But it doesn't matter as they had holes in them anyway. The libretto was written by Piazzolla's longtime friend and collaborator Horacio Ferrer.*

*Although Piazzolla was a keen on shark-fishing, Escaulo (shark) was dedicated to Fernando Suarez-Paz, the amazing violinist from Piazzolla's second and last quintet line-up. The expressive sound and style created with this particular line-up of musicians is widely recognised as being the true voice of the composer and the period of his greatest writing.*

*The two traditional Scottish Folk tunes with extended variations by piper Matt Seattle are contrasting works: a gorgeous air and a more daring reel where a duel is inevitable! The virtuosity of those piping tunes have been transcribed to the violin and the*

accompaniment and counter melodies played on the accordion. Those tunes in their basic form were played on both sides of the border under different titles, with the music always bringing a smile.

The internationally renowned British composer Sally Beamish has spent the last 30 years living in Scotland. Her highly evocative music is often inspired by Scottish culture and historic events. She wrote her double concerto, 'Seavaigers' (2011) with Lament is the 2nd movement, as a haunting and beautifully woven tribute to the many seafarers who have perished at sea. The composer has a particular talent for creating wonderfully atmospheric melodies and soundscapes that are original but with an undeniable Scottish flavour. Both Anthony and I have known Sally for many years and love her music. She has written concertos and other works for both of us and kindly gave permission for this arrangement of Lament.

The great tango singer Carlos Gardel (1890-1935) was undeniably responsible for the global popularity of the tango during the its Golden Age. His warm baritone voice and dramatic phrasing of the lyrics by his long-time collaborator Alfredo Le Pera touched millions of souls. Gardel's movie star looks and charming personality resulted in him making several films for Paramount. His obvious appeal and generosity also endeared him to the working class. Por Una Cabeza (trans. 'by a head') refers to the phrase for horse races.

In 1945 the world was shocked by the tragic news of the airplane crash in Columbia where Gardel, La Pera and his entire band perished. Having been good friends with the Piazzolla family in New York, Gardel had invited the then young teenage bandoneon player Astor Piazzolla to accompany him on this tour. As destiny would have it, Piazzolla's father kindly refused the invitation citing Astor as being too young.

J.S. Bach's Violin Sonata in E-major BWV1016 is a wonderful example of an early duo work consisting of three equal parts. This baroque church sonata, typically in four movements, clearly shows just how inventive Bach was with a well-established musical form beginning with an unusually slow moving bass line that allows for some incredible harmonic tensions throughout the movement. The second movement is an elaborate three-part invention with plenty of rhythmical playfulness. The 3rd movement is a passacaglia where the bass line is a four-bar motif but the unusual key changes for this particular musical form give added drama along with the beautiful dialogue between violin and the right hand of the keyboard player. The end of the movement is not resolved, leading straight into the last movement that is another incredible three-part dialogue with plenty of rhythmical creativeness.

SVP, Tzigane and Preparense are three tangos written in Paris, Piazzolla's second home. Writing traditional tangos was far from Piazzolla's artistic vision but the fact that the tango was still fashionable dance in Paris in the late 1950's, his need to survive and his gratitude to the French people for welcoming his art with open arms, all seem plausible reasons for composing these small gems. Using these tangos as a possible jibe to the tango traditionalists in his home country and for the general lack of support for his more challenging style of tango music seem just as plausible. Piazzolla always acknowledged and respected the roots of tango but at the same time he was driven to develop and infuse new ideas into the genre that in itself was created through exactly this process.

## Swedish Fantasy

**VENUE:** NELSON CENTRE OF MUSICAL ARTS

**TIME:** 2pm



**Lundquist - Quintet for Accordion and String Quartet 'Bewegungen'**

**James Crabb** (accordion), **Helene Pohl** (violin), **Monique Lapins** (violin), **Gillian Ansell** (viola), **Rolf Gjølsten** (cello)

Torbjörn Lundquist (1920-2000) was born in Stockholm, Sweden. After a period of military service he studied musicology and composition at Uppsala University (near Stockholm) and then conducting in Salzburg and Vienna. In 1947 he founded and conducted his own chamber orchestra. From 1949 until 1956 (the year his Symphony No. 1 was premiered) he was the conductor of Royal Theatre in Drottningholm. He also served as guest conductor for many orchestras throughout Europe, and for a time was a member of the Swedish Federation of

Composers. Like many composers he had a close connection with nature, among other things; his fourth symphony is designated the Symphony “Ecologica”, his second “for Freedom”, his fifth “Die Wienerische” (Viennese) and his ninth “Survival”, just to name a few.

“Bewegungen” translates to “motion” or “movement”. Written in 1966, the single-movement piece is engaging and evocative, the music describing both scientific (physics) and natural interpretations of its title. Lundquist wrote several works for the accordion, ranging from pieces with orchestra, solos, and other chamber pieces including a “Duel” for accordion and percussion.

#### Schubert - *Violin Sonata no. 4 in A major D. 574*

Sergei Bresler (violin), Izabella Simon (piano)

The Schubertiad continues with another sonata for violin and piano, the near-completion of our collection of his works for the pair of instruments (left is the Rondo in B minor, D. 895 — stay tuned!). Written in 1817, just one year after the first three sonatas, this fourth sonata is commonly referred to as the “Duo”, again due not to Schubert but his publisher Diabelli, who assigned the title when the work was finally printed in 1851. The slightly elevated status of the title feels appropriate, given the development Schubert displays here in comparison to the earlier sonatas. To this day many categorise this piece and the three sonatas (sonatinas) separately.

The Sonata, or Duo, in A Major has four movements, and the overall character of the work is quite amiable. This work is less simplistic than the earlier sonatas both in melodic style and the relationship between the violin and piano - it is said that Schubert was developing increasing comfort writing for the piano during this period

(his own first instrument being the violin) and was able to reflect this with a more equal partnership. The first movement begins very lyrically, ever-so-slightly stepping away from the classical constructs and into a style more “Schubert”, allowing for deep sensitivity of expression. The Scherzo seems to finally give a nod to Beethoven with a bit of fire and impulsivity, and a surprising level of technical difficulty. The third movement is an Andantino, which seems to be Schubert’s not-too-slow movement of choice—the preceding three sonatas each have an Andante. Beginning in C Major, Schubert takes us through a variety of keys with episodes in the minor. The last movement, Allegro vivace, combines the vivacious style of the Scherzo and the melodic refinement of the other movements for a satisfying finale.

## Violin Masterclass

**VENUE:** NCMA RECITAL THEATRE

**TIME:** 4pm. **FREE ENTRY**



Join us to experience how a master helps young musicians bring out the meaning behind the notes and lift the music off the page.

**Nikki Chooi** (violin)

## 2019 Adam Troubadours

*Produced in partnership with Chamber Music New Zealand.*

**VENUE:** NELSON CENTRE OF MUSICAL ARTS

**TIME:** 6:15PM. **FREE ENTRY**



Pyotr Ilyich Tchaikovsky (1840–1893)

*String Quartet No. 1 in D major Op. 11*

*Moderato e semplice*

*Andante cantabile*

*Scherzo. Allegro non tanto e con fuoco – Trio*

*Finale. Allegro giusto – Allegro vivace*

Unlike many great composers, Tchaikovsky was not a child prodigy. Up until his early twenties he expected to take up a civil-service career, but he found his calling when he began taking classes at the new music school Anton Rubinstein founded in St. Petersburg. Tchaikovsky was a professor at the Moscow Conservatory when he

composed his first string quartet in 1871, the first of three string quartets, all written at an early stage in his career. He decided to supplement his modest income from teaching and journalism by staging a concert of his own works in Moscow. That concert, which introduced this quartet, was a success and gave the emerging composer some much-needed recognition. When the work was performed again at the end of 1876, Tchaikovsky wrote in his diary, “Probably never in my life have I been so moved by the pride of authorship as when Lev Tolstoy, sitting by me and listening to the Andante of my Quartet, burst into tears.”

The opening theme is played in rhythmic unison, softly and syncopated within the unusual meter of 9/8 (try counting it!). This opening section of syncopated chords inspired a Moscow reviewer to give the piece the nickname “Accordion”. Quick semiquavers are introduced in contrast to this slow-moving passage. The second subject is expansive but also develops increasingly persistent semiquaver passages.

The melancholic second movement is believed to be based on a folk song the composer heard at his sister’s house at Kamenka, whistled by a house painter. The movement’s second theme maintains the folk-like character, and is heard over a quirky plucked bass in the cello. Like his contemporary, Antonin Dvořák, Tchaikovsky was usually not inclined toward direct quotations of folksongs; preferring instead to compose new melodies reminiscent of folk music. This movement has garnered its own fame, often heard in an arrangement for string orchestra and many other instrumental combinations. Listen out for an unusual feature – all three upper strings playing the tune in complete unison while the cello plays a counter melody!

The Scherzo third movement begins with a heavily accented yet lively peasant dance. The Trio then presents a playful tune over tense oscillations in the cello. The Finale opens with a simple lighthearted and joyous tune followed by a slower, lyrical second subject introduced by the

viola, both themes again reminiscent of folksong melodies. The development unravels and re-weaves, entwined with energetic semiquavers accompanied by the original syncopated theme sped up. Quickening into an Allegro vivace, Tchaikovsky ends the quartet in a flurry of notes and triumphant tonic chords.

# Rapture

**VENUE:** NELSON CENTRE OF MUSICAL ARTS

**TIME:** 7:30PM



**Gershwin/Heifetz - 3 Preludes**

**Nikki Chooi** (violin), **Izabella Simon** (piano)

George Jacob Gershwin (born Jacob Bruskin Gershowitz - 1898-1937) was an American composer and pianist best known for his masterpiece *Rhapsody in Blue*, as well as his opera *Porgy and Bess* from which the hit song "Summertime" originated.

Jascha Heifetz (1901-1987) was a Russian-American violin virtuoso, known to all violinists as one of the finest there has ever been. He did not write original compositions but rather he transcribed several existing works that he had significant admiration for, including several by Gershwin. Heifetz and Gershwin were close friends, and Heifetz had asked the pianist to write something for the violin. Gershwin died before he

could honour this request, and so Heifetz took the liberty of doing some transcriptions instead. These transcriptions are mostly songs from *Porgy and Bess* but he also chose these Three Preludes, which are originally for piano solo. They are now some of the most popular short recital pieces for violin.

**Bartok - String Quartet No. 5 Sz. 102, BB 110**

**Jerusalem Quartet**

Hungarian Béla Viktor János Bartók (1881-1945) is perhaps best known as a pioneering ethnomusicologist, collecting and cataloguing folk melodies (over 10,000 of them!) and repurposing them in his compositions. His cycle of six string quartets is regarded as one of the finest of the 20th century, and is largely responsible for transforming the genre. The quartets span his entire career - he completed the first in 1909 and the last just four years before his death. Bartók also started using extended techniques in a uniquely familiar way, interspersing pizzicato, *col legno*, *sul tasto* (over the fingerboard), *sul ponticello* (on the bridge), tremolo, glissandi (slides), and his signature "Bartók" pizzicato, which are intended to audibly snap against the fingerboard. Several of these are included in No. 5. The structure of the fourth and fifth quartets are in a five-movement arch form, a sort of symmetrical musical palindrome. The second and fourth movements, the slow ones, are an example of Bartók's "night music", chromatic and eerie. The fifth quartet bears the dedication "to Mrs. Elizabeth Sprague Coolidge", an influential American patron of chamber music, and had its premiere in Washington D.C. in April 1935.

**INTERVAL**

**Schubert - String Quintet in C major D. 956, Op. posth. 163**

**Jeruslaem Quartet**

Schubert's Quintet in C Major is one of the few popular examples of the string quintet instrumentation with two cellos rather than two violas, bringing an added depth of register (composer and cellist Luigi Boccherini also wrote many pieces for this combination). It is seen by many to be his (if not "the") crowning achievement of chamber music, and is his final instrumental composition. He completed it in September of 1828, a matter of weeks before his death. He died at the age of just 31, and historians suggest different possibilities for cause of death ranging from typhoid fever to complications from syphilis and the mercury-containing medication he had been taking. Regardless, he was sick, and perhaps knew that his death was impending. This quintet is one of the most transcendental examples of chamber music, transporting humanity into otherworldly realms with hauntingly beautiful melodies and natural rhythmic accompaniments that perfectly fit together to uplift these melodies.

It is difficult to adequately capture the profundity of this exquisite piece of music. It is similarly difficult to reconcile the idea that music such as this comes from the mind of a composer — an otherwise ordinary human being. Yes, Schubert had a musically nurturing environment, being born in the musical capital Vienna to supportive parents. But Schubert's father was a school teacher, and at least for a time it was expected that Franz Peter would follow in his father's footsteps and settle for the reliable, though not lucrative position as well. Though he experienced unrequited love during his youth he never married, and from his nickname, "Schwammerl" or "the little mushroom", given because of his diminutive stature and slight plumpness, we can gather that he may not had the most striking or

impressive figure. Yet, in his 31 years on Earth he wrote over 600 lieder or songs, 9 symphonies, and a large body of chamber music. He achieved enough mastery over music that he was able to create these lasting works of art, and yet he could not afford to have a piano in his home until the year that he died. The miraculous quality of Schubert's accomplishments is exactly how an ordinary man becomes incredible, and the Quintet in C is a fitting crown jewel to a much-too-short career.

Every movement is powerful: the first introducing touchingly beautiful melodies, the second masterfully contrasting stillness with deep undercurrents of emotion, the third bringing a boisterous and happy folk character (alternating with a surprisingly serious and moving trio section, especially for a scherzo), and the last, closing the work in a passionate whirlwind.

## Viola and Cello Masterclass

**VENUE:** NCMA RECITAL THEATRE

**TIME:** 10AM. **FREE ENTRY**



Join us to experience how masters help young musicians bring out the meaning behind the notes and lift the music off the page.

**Ori Kam** (viola), **Kyryl Zlotnikov** (cello)

## Violin Heaven

**VENUE:** NELSON CENTRE OF MUSICAL ARTS

**TIME:** 2pm



**Kreisler - *La Gitana***

**Nikki Chooi**, (violin), **Izabella Simon** (piano)

For a programme entitled "Violin Heaven", there is perhaps no better opening composer than Austrian-born Fritz Kreisler (1875-1962), a violin virtuoso known for writing some of the most famous violin pieces in the world. Kreisler had quite a varied career, studying medicine and art for a time and also serving in the Austrian army before resuming with his tours and violin recitals. He wrote many stylistic pieces that he himself performed, for example Tambourin Chinois (Chinese), Caprice Viennois (Viennese), Liebeslied and Liebesfreud ("Love's Sorrow" and "Love's Joy") and many pieces in the style of other composers like Pugnani, Corelli, and Beethoven. By keeping his pieces short he was able to work

well with the recording technology of the time, and many of his compositions became the “hit songs” of the time. La Gitana means “The Gypsy”, and the violin immediately shows us the gypsy qualities with virtuosic, improvisatory runs before the dance begins in earnest.

### Massenet - *Méditation*

Nikki Chooi, (violin), Izabella Simon (piano)

French composer Jules Émile Frédéric Massenet (1842-1912) was best known for his operas, of which *Manon* (1884) is often regarded as his most important achievement. The *Méditation* comes from another opera, *Thaïs* (1894) and serves as an instrumental entr’acte or intermezzo for solo violin and orchestra between scenes of Act II. In the first scene, the title character is confronted by a monk, Athanaël, who tries to convince her to leave behind her life of luxury as a hedonistic courtesan and instead find salvation through God. The second scene immediately following the period of reflection represented by the *Méditation* shows *Thaïs* agreeing to follow Athanaël into the desert. As a violin piece the *Méditation* has become a staple for encores and is frequently featured on recital programmes — it is easy to see why it is so well-loved, with its gorgeous singing melody and peaceful, contemplative qualities.

### Leonie Holmes - *Violin Trio*

Alexander Pavlovsky (violin), Nikki Chooi, (violin), Helene Pohl (violin)

#### *Note from Leonie Holmes:*

*This short work for three violins takes its inspiration from the mesmerising sight of a flock of migrating starlings in flight.*

*A murmuration consists of thousands of birds, creating ever-changing patterns as the birds swoop, soar and change direction in a mass of connected movement.*

*This piece is dedicated to its premiere performers Helene Pohl, Nikki Chooi and Alexander Pavlovsky.*

### Saint-Saëns - *Introduction and Rondo Capriccioso*

Monique Lapins (violin), Izabella Simon (piano)

Charles-Camille Saint-Saëns (1835-1921) was a jack of many trades. The Frenchman was not only a virtuoso keyboard player and composer, but he was also a conductor, caricaturist, philosopher, and writer of everything from plays to poetry to essays on mathematical and scientific subjects. The *Introduction and Rondo Capriccioso*, Op. 28 seems to fit with the precocity of such a mind, and is one of the pieces that resulted from a period of French fascination with Spanish music (other comparable works being Lalo’s *Symphonie Espagnole* and Bizet’s *Carmen*). Saint-Saëns wrote this piece for the Spanish violin virtuoso, Pablo de Sarasate, to play—which he did, ensuring the work’s enduring popularity among violinists. Arranged for violin and piano by Georges Bizet, the *Introduction and Rondo Capriccioso* has become a rite of passage for young virtuosos, requiring delicate and sensitive lyricism in the slow introductory section, and the most refined bow strokes (like the lively spiccato for which Sarasate was renowned) in the playful rondo.

#### Alex Taylor - *Three Preparations*

##### *I Baby Steps*

##### *II Slow Breathing*

##### *III Pushing Shit Uphill*

Anthony Marwood (violin), Monique Lapins (violin), Sergei Bresler (violin)

#### *Note from Alex Taylor:*

*“I’ve got blisters on my fingers!” – Ringo Starr, after the 18th take of Helter Skelter*

*One of the most useful composition lessons I ever received was also perhaps the most banal. If you’re writing with notes, you really only have two basic decisions to make: first, is the next note higher, lower, or the same pitch? And second, is the next note longer, shorter, or the same length?*

*These three short studies explore some types of linear motion: expansion, contraction, oscillation, acceleration, deceleration, stasis. Studies are by nature repetitive, obsessive even, and these are no exception.*

### Ross Harris - *Retenishn (Mysteries)*

#### *1. Faln (Falling)*

#### *2. Melancolia*

#### *3. Retenishn (Mystery)*

#### *4. Greber (Minor)*

#### *5. Volglenish (Wandering)*

Helene Pohl (violin), Jian Liu (piano)

#### *Note from Ross Harris:*

*Retenishn (Mysteries) is an arrangement of five Klezmer melodies originally written for the Klezmer band, The Kugels. The arrangements were made at the request of Helene Pohl and Jian Liu whose consummate performances were an inspiration for this work.*

*Writing Klezmer tunes is not something I ever expected to do as part of my composing life*

*but they have become a lovely and intriguing challenge, and fun to play intermingled with traditional Klezmer tunes. In these arrangements the violin has the original melody and the piano part is newly composed.*

**Francois Schubert - L'Abeille**

**Helene Pohl** (violin), **Jian Liu** (piano)

Dresden-based violinist and composer François Schubert's (1808-1878) claim to fame in the present is this perpetuum mobile for violin and piano. L'Abeille, or "The Bee", is very short but deadly, with chromatic steps and accents to imitate the incessant buzzing and possible sting of the insect. It demands a lot of dexterity in both hands to execute effectively, with very fast scales and arpeggios requiring smooth shifts and bow changes, not to mention quick spiccato and string crossings.

**Sarasate - Navarra**

**Sergei Bresler** (violin), **Nikki Chooi**, (violin), **Jian Liu** (piano)

Navarra for two violins, Op. 33 is one of Sarasate's most beloved works (along with his famous Zigeunerweisen, or gypsy fantasy) perhaps because it presents an opportunity for two violinists to share the virtuosic spotlight as equals. A successful performer from a very young age, Pablo de Sarasate (1844-1908) was no stranger to pleasing the crowds with his mastery of the violin. As previously mentioned, the Spanish style was gaining popularity and he wrote many Spanish dances for solo violin and accompaniment, to be performed as encores. Performing the lively Navarra requires not one but two violinists to be perfectly synchronised, as throughout most of the piece they play together

in harmony. The music begins slowly after their bracing piano "cue", but soon the soloists and audience alike are hit with dazzlingly fast passagework and extended techniques like harmonics and pizzicato — at least the listener can be grateful to be able to simply relax and appreciate the musical fun!

## The 2019 Adam Troubadours

*Produced in partnership with Chamber Music New Zealand.*

**VENUE:** NELSON CENTRE OF MUSICAL ARTS

**TIME:** 6:15PM. **FREE ENTRY**



**Antonín Dvořák (1841–1904)**

*String Quartet No. 13 in G Major, op. 106*

*Allegro moderato*

*Adagio ma non troppo*

*Finale. Andante sostenuto — Allegro con fuoco*

Dvořák spent three homesick years in New York as director of the National Conservatory of Music, with just one trip back to his beloved Czechoslovakia for the summer of 1894. When he returned home again the following summer, nothing could convince him to return to America. Despite feeling "inexpressibly happy," he had a break from compositional work for four months

after his demanding residency in the United States. In November and December of 1895 he quickly completed his first works since returning from America: his 13th and 14th quartets. The G major Quartet shows the composer exploring a new path—often writing in short fragmented motives instead of extended melodic lines.

The joy of being home is reflected in the happy opening bars of this quartet. Dvořák creates a first theme from short gestures—repeated leaps, trills, oscillating descending triplets and alternating chords. The second idea was described by one commentator as “a funny little unison bear-dance motive.” Though more lyrical, the second motive also consists of fragments but this time based on a repeating four-note motive.

The second movement is extremely beautiful, showing a remnant of American influence. Dvořák treats his poetic main theme in a series of rich, free variations alternating major and minor modes.

*Because of time restraints the third movement will be omitted from this performance.*

The finale begins with a slow rendition of its bouncy, syncopated main theme. With a lot of structural freedom, Dvořák strings together a bunch of themes including a more extended exploration of his slow introduction and a chain of variations drawing on themes from his first movement.

## Grand Finale

*Sponsored by Nelson Pine Industries*

**VENUE:** NELSON CENTRE OF MUSICAL ARTS

**TIME:** 7:30PM



### Debussy - *Petite Suite*

**Dénes Várjon** (piano), **Izabella Simon** (piano)

Achille-Claude Debussy (1862-1918) brings a touch of French Impressionism (although the composer himself rejected the term) to the final programme of this year's events. It is a suite for piano four hands that has been transcribed several times, most notably for orchestra by one of Debussy's colleagues. It was composed during the years between 1886 and 1889, and was first performed by Debussy himself with pianist-publisher Jacques Durand at a salon in Paris. In four movements, the first two are settings of poems by Paul Verlaine: “En bateau” (Sailing) and “Cortège” (Retinue or entourage). It is one of Debussy's most simple compositions, but also perhaps one of his most charming, with soothing harmonies and engaging little melodies.

### Astor Piazzolla - *Oblivion*

### Astor Piazzolla - *Libertango*

**James Crabb** (accordion), **Anthony Marwood** (violin)

Astor Piazzolla returns, this time with his two most famous works of all time. These crowd-pleasing pieces speak very well for themselves, but it may be of interest to know that the title “Libertango” is a portmanteau for the Spanish word “libertad” or freedom, and “tango”. Also, both of these instrumental compositions have been used by song-writers, and the lyrics may also be of interest to those who like to imagine poetry to music:

Oblivion (various singers, including Italian Angela Tarenzi)

Heavy, suddenly they seem heavy  
Later, it splits off to a cheek to cheek,  
the linen and velvets of your bed  
everything becomes blurred and  
when our love passes to oblivion  
I'm forgetting, I'm forgetting

Heavy, suddenly they seem heavy  
Brief, the times seem brief  
your arms embracing me  
the countdown of a night  
formerly in the night  
when our love passes to oblivion

My boat parts, it's going somewhere  
Brief, the times seem brief  
people get separated,  
your fingers running all over  
I'm forgetting, I'm forgetting  
my lifeline.

Later, at some other place in a mahogany bar.  
Without a glance  
the violins playing again for us  
people are straying off  
our song, but I'm forgetting

on a train platform,

I'm forgetting, I'm forgetting

Libertango (I've Seen that Face Before) - made popular by Grace Jones

Strange, I've seen that face before,  
Seen him hanging 'round my door,  
Like a hawk stealing for the prey,  
Like the night waiting for the day,

Strange, he shadows me back home,  
Footsteps echo on the stones,  
Rainy nights, on Hausmann Boulevard,  
Parisian music, drifting from the bars,

Tu cherches quoi, rencontrer la mort,  
Tu te prends pour qui, toi aussi tu detestes la vie,

Dance in bars and restaurants,  
Home with anyone who wants,  
Strange he's standing there alone,  
Staring eyes chill me to the bone

Dans sa chambre, Joel et sa valise,  
un regard sur ses fringues,  
Sur les murs, des photos,  
Sans regret, sans mélo,  
La porte est claquée, Joel est barré.

**Schubert - Rondo in B Minor for Violin and Piano D. 895**

**Nikki Chooi** (violin), **Jian Liu** (piano)

Finally, we reach the highly anticipated conclusion of our Schubert violin-piano cycle. The Rondo in B minor D. 895 was written nearly a decade after the four sonatas, leaving ample time for stylistic development and growth. It was written for the 20-year-old Czech violinist Josef Slavík, who also commissioned the Fantasia in C. The publisher Artaria in Vienna later published the piece as "Rondo Brilliant" due to its virtuosic character. The work is in two main sections, a

slower, grandiose introduction followed by an Allegro in Rondo form. The introduction begins very forcefully, with large chords in the piano and bravura responses in the violin, before melting into a sweet, dolce melody in the major. Schubert shows that he is no longer afraid of drama with the forte, two-chord mini-outburst that signals the commencement of the Rondo. The piano and violin are equally dominant and rhythmically powerful, and Schubert takes the excitement to the next level with a *piu mosso* coda section in B major, a brilliant but quite technically difficult key.

## INTERVAL

**Mendelssohn - Octet in E flat op. 20**

**Alexander Pavlovsky** (violin), **Sergei Bresler** (violin), **Ori Kam** (viola), **Kyryl Zlotnikov** (cello), **Helene Pohl** (violin), **Monique Lapins** (violin), **Gillian Ansell** (viola), **Rolf Gjelsten** (cello)

Jakob Ludwig Felix Mendelssohn Bartholdy (Felix Mendelssohn, 1809-1847) was another composer destined never to grow old, departing from the mortal realm at the age of 38. The son of a banker, Abraham Mendelssohn (who was in turn the son of a Jewish philosopher, Moses Mendelssohn), his father set out to renounce the Jewish religion and so Felix and his siblings were raised without religious education. The name Bartholdy was added at a relative's suggestion to help dispel the Jewish stereotype: in a letter from father to son Abraham wrote that "There can no more be a Christian Mendelssohn than there can be a Jewish Confucius" and requested that Felix always sign his name with both, which he did, despite the fact that he did not personally seem to mind the use of Mendelssohn alone.

Felix Mendelssohn was raised in an intellectual environment. One of his sisters, Fanny, also

showed a precocious musical aptitude as a child. They studied music together and had several early performance successes, starting on the piano.

Mendelssohn was composing from very early age as well, writing his first symphonies in his early teens. His musical style remained more conservative throughout his career (he showed distaste for the work of some of his contemporaries, such as Berlioz and Liszt) and as a result of this he endured some attitudes of condescension towards his music. He found an exception to this in England, where his reputation remained positive and his works well-received.

The Octet in E-flat Major (the festival closes in the same key in which it began!) is only Opus 20 and was written while Mendelssohn was just 16. Many of his early works are the best loved today, including his Overture to "A Midsummer Night's Dream" and the String Quartet in A minor. In his decidedly-too-short lifetime, Mendelssohn was lucky enough to have a happy marriage and five children, and his travels around Europe inspired pieces like his Symphony No. 4, "Italian", and the "Hebrides" Overture (Fingal's Cave). He also enjoyed watercolour painting and was a capable writer in both German and English.

The Octet is written for the combination of two standard string quartets, and despite his youth, Mendelssohn demonstrates a full and intuitive understanding of form, counterpoint, harmony and colour. It was completed in 1825, two years before he wrote his first string quartet, which may explain the larger and more orchestral scale of the piece. Mendelssohn uses all of the instruments to great effect in various layering and contrapuntal techniques. Whereas the strength of a single string quartet lies in the intimacy of the music, the octet functions a little more like the perfect musical machine or kinesthetic puzzle (without artistic sacrifice), with each of the eight players having a unique and independent line that fits together seamlessly with all of the others. It is another fascinating experience to look at a score of this

---

work (easily found online on the public domain), because you can see clearly even without listening to the piece when a scale is being passed from one person to the next, continuing without pause across the whole range of instruments.

The first movement shows this in several instances. Although the first violin is definitely the dominant voice, (and indeed the difficulty of the part requires as much skill as a violin concerto) the other parts are very reactive, sometimes commenting like a Greek chorus on the melody, other times participating in passing around a longer line between all of the instruments. The first theme, deceptively simple, is introduced immediately in the leading violin. Made up of arpeggios, the melody soars upwards before returning to create a musically dynamic arch. The second theme is more subdued and lyrical, harmonised beautifully in duets among the strings. Adhering to sonata form, the movement develops towards one of the most celebrated transitions back to the recapitulation in all chamber music, using layering effects, syncopated rhythms, and, finally joyous unison in cascading semi-quavers (the reason musicians must practise their scales). A group's potential is at its highest when no one is neglected or left out, after all!

The first movement gives way to a beautiful and dreamy Andante, the music at first gently lilting and later, interchanging more dramatic triplet figures. The third movement is a Scherzo, a true marvel of feather-light writing that depends on every musician staying on their toes, both in terms of delicacy and musical anticipation. The finale is a rollicking Presto and perhaps the most equally collaborative of all the movements. Each voice enters in a fugue that feels as if it is travelling at absolute breakneck speed. A listener may be able to hear several different elements in this movement: the "Beethoven" theme of octaves, suspending the contrapuntal motion, the descending sequence of fourths that some

would say sounds like Handel's famous Hallelujah chorus, the fugal writing that emulates the finale of Mozart's "Jupiter" Symphony. Whether any of these features were conscious choices vs. musical coincidence remains a mystery and practically speaking, makes very little difference in the overall awe-inspiring effect that Mendelssohn creates.

The composer did leave some performance instructions on the original score, where he wrote that "This octet must be played by all instruments in symphonic orchestral style. Pianos and fortes must be strictly observed and more strongly emphasized than is usual in pieces of this character."



# Jerusalem Quartet

*Sponsored by Laurie and Peter Rothenberg*

"Passion, precision, warmth, a gold blend: these are the trademarks of this excellent Israeli string quartet." Such was The New York Times' impression of the Jerusalem Quartet. Since the ensemble's founding in 1993 and subsequent 1996 debut, the four Israeli musicians have embarked on a journey of growth and maturation. This journey has resulted in a wide repertoire and stunning depth of expression that carries on the string quartet tradition in a unique manner.

The ensemble has found its core in a warm, full, human sound, and an egalitarian balance between high and low voices. This approach allows the quartet to maintain a healthy relationship between individual expression and a transparent and respectful presentation of the composer's work. It is also the drive and motivation for the continuing refinement of its interpretations of the classical repertoire as well as exploration of new epochs.

The Jerusalem Quartet is a regular and beloved guest on the world's great concert stages. With regular biannual visits to North America, the quartet has performed in cities including New York, Chicago, Los Angeles, Philadelphia, Washington and Cleveland, as well as the Ravinia Festival in Illinois. In Europe, the quartet enjoys an enthusiastic reception with regular appearances in London's Wigmore Hall, Tonhalle Zürich, Munich Herkulesaal, Theatre des Champs-Élysées, as well as special guest performances at Auditorium du Louvre Paris, Elbphilharmonie Hamburg and many festivals including Salzburg, Verbier, Rheingau and Saint Petersburg White Nights.

The Jerusalem Quartet records exclusively for Harmonia Mundi. The quartet's recordings, particularly the albums featuring Haydn's string quartets and Schubert's Death and the Maiden, have been honoured with numerous awards

including the Diapason d'Or and the BBC Music Magazine Award for Chamber Music. In 2018, the quartet released two albums: Dvorak's String Quintet Op. 97 and Sextet Op. 48, and a much-awaited recording of the celebrated quartets by Ravel and Debussy.

Alongside its regular programs, the 2018/19 season will open with a premiere of its new Yiddish program. In October 2018 the quartet played with Pinchas Zukerman and Amanda Forsyth for a US tour featuring string sextets. March will include a return of the Brahms project featuring quartets, sonatas and quintets together with clarinetist Sharon Kam and pianist Matan Porat. After a second US tour in April, Bartok's six string quartets will be presented at London's Wigmore Hall in May and then combined with Beethoven and performed in various venues in Germany.

### Alexander Pavlovsky – First Violin

Alexander Pavlovsky has an established reputation as a highly accomplished chamber musician and soloist. He has performed as soloist with many orchestras, including Jerusalem Symphony Orchestra, Kiev Chamber Orchestra and Israel Camerata, under the direction of David Shallon, Lawrence Foster, Asher Fish, Roman Kofman, Avner Biron and Mendi Rodan. In 2004 he founded Duo Montefiore with pianist Ella Pavlovsky, appearing regularly in recitals in Israel and Europe.

Alexander has given master classes at Royal Academy of Music in London, Australian National Academy of Music in Melbourne, Sydney Conservatorium of Music, Zeist Chamber Music Course in the Netherlands, and Valladolid Auditorium in Spain. In 2007 he was a jury member at Melbourne International Chamber Music Competition. Since 2008 he has been a faculty



member at Jerusalem Academy of Music and Dance. In 2009 Alexander was appointed Artistic Director of Zeist Chamber Music Festival and Masterclasses in Netherlands.

Alexander is a graduate of Jerusalem Academy of Music and Dance in the class of Prof Matvei Lieberman, and of the Young Musicians Group of Jerusalem Music Centre, founded by Isaac Stern. He is the winner of the Ilona Kornhauser Award and first prize of the Braun-Roger-Ziegel National Competition. Between 1992-97 he was a recipient of scholarships of the America-Israel Cultural Foundation.

Alexander plays a J.F.Pressenda violin dating from 1824, kindly lent by the Jerusalem Pressed Syndicate.

### Sergei Bresler – Second Violin

Sergei Bresler is a founding member of the Jerusalem Quartet. Born in the Ukraine in 1978, Sergei began violin at age of five with Prof A Leschinsky. At age 12 he gave his first recital and in the same year he performed Wienyavsky's Violin Concerto No 2 with Kharkov Symphony Orchestra.

In 1991 he immigrated to Israel where he continued his studies in the Jerusalem Rubin Music Conservatory with Prof M Liberman. From 1991 he has been a scholarship recipient from the America-Israel Culture Foundation. He won numerous prizes including second place in the Clairmont Competition for Young Violinists. In 1996 he continued his studies in Jerusalem Music Academy with Prof M Liberman and Haim Taub.

As a student, Sergei participated in several festivals and master classes including Keshet Eilon (Israel), Tuachan (USA) and Zeist (Netherlands), with prominent musicians including Isaac Stern, Miriam Fried, Georgy Kurtag and Tabea Zimmermann.



## PERFORMERS

Sergei has performed as a soloist with Jerusalem Symphony Orchestra, Young Philharmonic Orchestra and Ludwigsburg Symphony Orchestra. As a chamber music teacher, Sergei has given master classes in many famous venues such as Royal Academy of Music in London, Sydney Conservatorium of Music, Australian National Academy of Music in Melbourne, Cleveland Institute of Music, Zeist Summer Course (Netherlands), Valladolid (Spain) and Jerusalem Music Centre.

Sergei plays a 1770 Lorenzo Storioni violin kindly lent by the America-Israel Culture Foundation. The violin was donated to the Foundation by Isaac Stern.

### Ori Kam – Viola

Ori Kam is an avid performer of chamber music. Hailed by The New York Times as “an attractive, engaging presence on stage”, Ori has performed as soloist on some of the world’s premier stages. After his debut at age 16 with Israel Philharmonic Orchestra under the baton of Zubin Mehta, he was immediately re-engaged. Since then, he has performed with every orchestra in Israel, as well as National Symphony at The Kennedy Center in Washington DC, New Jersey Symphony, Manhattan Philharmonia and Sinfonia Varsovia.

Ori is a frequent recitalist and has performed extensively throughout the Americas, Europe, Asia and Israel. His recital appearance at Carnegie Hall’s Weill Recital Hall received reviews including “[Kam is] a rare viola soloist”, and “Mr. Kam’s playing [was] at once mature and youthfully exuberant.”

Independently, Ori has collaborated with artists such as Daniel Barenboim, Isaac Stern, Itzhak Perlman, Pinchas Zukerman, Pierre Boulez, Gil Shaham and Emmanuel Pahud. He has performed with the Chamber Music Society of Lincoln



Center and been a guest artist in numerous festivals including Salzburg, Verbier, Tanglewood, Aspen, Santa-Fe, Schleswig-Holstein, La Jolla, Schubertiade, and Jerusalem Chamber Music Festival.

Ori was born in California and grew up in both the United States and Israel. His music education began at age six, taking up the viola at 15. In Israel, he studied with renowned teacher Chaim Taub, and then, at the Manhattan School of Music in New York, with Pinchas Zukerman and Patinka Kopec. Later, he concluded his studies at the University for the Arts in Berlin with Wilfried Strehle. Ori has won several awards and prizes including the Swiss Prize at the Geneva International Music Competition, the Paganini Prize in the International Lionel Tertis Competition, and the 1995 Concerto Competition at the Manhattan School of Music. From 1990 to 2000 he was a scholarship recipient from the America-Israel Culture Foundation.

Before joining the Jerusalem Quartet, Ori was a member of Berlin Philharmonic, and is currently on the faculty of Geneva University of Music. In 2007, he released his first commercial recording under the Berlin Classics label of Bruch Double Concerto for Viola and Clarinet, which he recorded with his sister Sharon Kam. In 2012 he released his first solo CD for the same label of Telemann’s 12 Fantasies for Solo Viola. He can also be heard on Naxos Label, AVI-Music and Harmonia Mundi, which exclusively records the Jerusalem Quartet, and, most recently, a DVD of Pierre Boulez’s chamber works conducted by the pianist and composer Daniel Barenboim.

Ori plays a viola made in 2009 by Hiroshi Iizuka.

### Kyрил Zlotnikov – Cello

Kyрил Zlotnikov is a founding member the Jerusalem Quartet. Born in Minsk, Belarus, to a family of professional musicians, Kyрил began his studies at



the Belarusian State Music Academy with Prof Vladimir Perlin. He continued his studies in Israel with Prof Uzi Wiesel and Hillel Zori, completing his musical education under the direction of Prof Michael Khomitzer at Jerusalem Rubin Academy of Music and Dance. While a student, Kyрил participated in master classes and courses with prominent musicians such as Isaac Stern, Yo-Yo Ma, Natalia Gutman, Boris Pergamenschikov, Aldo Parisot and Georgy Kurtag. Since 1991 he has been a scholarship recipient from the America-Israel Culture Foundation and won numerous prizes including the Clairmont Competition, the Braun-Roger Siegl Competition, and, most recently, the Pierre Tarcali Prize.

Along with his extensive chamber music appearances, Kyрил has performed and been broadcast as a soloist with internationally renowned orchestras, including Israel Philharmonic Orchestra, Jerusalem Symphony Orchestra, Ludwigsburg Symphony Orchestra, Gulbenkian Orchestra, West-Eastern Divan Orchestra and Jerusalem Camerata. He has worked with acclaimed conductors including Daniel Barenboim, Zubin Mehta, Pierre Boulez, Lawrence Foster, Asher Fish and Simone Young. His broad repertoire covers the important cello works of the baroque, classical and romantic periods as well as contemporary music.

Kyрил is a regular guest at major chamber music festivals including Proms Festival, Bartok Festival, Vancouver, Menton, Ravinia ‘Rising Stars’, Schleswig-Holstein, Jerusalem and Schwetzingen Festivals. A keen recitalist and chamber musician, Kyрил has shared the stage with the foremost artists of today including Daniel Barenboim, Jessye Norman, Pierre Boulez, Elena Bashkireva, Mitsuko Uchida, Natalia Gutman, Tabea Zimmerman, Miriam Fried, Hagai Shaham, Michael Tree, Asher Fish, Nikolaj Znaider, Lang Lang and Richard Stoltzman. Since 2003, Kyрил has been a principal cellist and a teacher of the cello group at West-Eastern Divan Orchestra under Maestro Daniel Barenboim. He frequently

takes part in special projects and tours of Berlin Staatskapelle Orchestra as Principal Cellist. Kyril has recorded the complete Mozart Piano Trios (EMI, 2006) with Maestro Daniel Barenboim and violinist Nikolaj Zanier.

Kyril Zlotnikov plays a 1710 Giovanni Battista Ruggieri cello that is generously loaned to him from a private collection.

## New Zealand String Quartet

Celebrating its 32nd season in 2019, the New Zealand String Quartet (NZSQ) has been the Quartet in Residence for all 13 Adam Chamber Music Festivals. NZSQ has an international reputation for its insightful interpretations, compelling communication and dynamic performing style, along with its imaginative programming and powerful connection with audiences of all kinds.

Over the decades the Quartet has cultivated a rich repertoire, including a wide variety of New Zealand music, composers' cycles from Beethoven to Bartók, and Mozart to Berg, in addition to theatrical presentations on musical topics ranging from Haydn's Seven Last Words to Janáček's Kreutzer Sonata. The group's extensive discography includes all the quartets by Mendelssohn, Janáček and Berg, many New Zealand compositions, works by Ravel, Debussy, Mozart, Beethoven, Schubert, Dvořák, Wolf, and the premiere recording of the remarkable Zoltan Szekely quartet. In 2011 the Atoll Records' release, Notes from a Journey, a collection of works by New Zealand composers, won Classical Recording of the Year at the NZ Music Awards. NZSQ's most recent recordings on the Naxos label include Asian Music for String Quartet and a disc featuring the complete chamber works for strings by Douglas Lilburn. Their current project, also for Naxos, includes all the Brahms string quartets as

well as his string and clarinet quintets.

Acclaimed performances in London's Wigmore Hall and the City of London Festival, in New York at the Frick Collection, and in Washington's Library of Congress Coolidge Auditorium have led to regular touring in the UK, Europe and North America. The quartet has also toured in Mexico, Curaçao, Japan, Korea and China. They formed a ground-breaking collaboration with the Forbidden City Chamber Orchestra, China's foremost traditional instrument ensemble, touring a programme of seven new works by Chinese and New Zealand composers in both China and New Zealand. Other artists with whom the NZSQ has appeared include Piers Lane, Anton Kuerti, Andre LaPlante, Kathryn Stott, Stewart Goodyear, Jan Lisiecki, Janina Fialkowska, Colin Carr, Frans Helmerson, Christoph Richter, Nobuko Imai, Atar Arad, James Campbell, Julian Bliss, Wu Man, jazz artists Mike Nock, Jim Hall and Wayne Marshall, and folk musician Omar Faruk Tekbilek. NZSQ is committed to the development of young musicians and composers through its work as Quartet in Residence at New Zealand School of Music at Victoria University, where three of the members are Associate Professors. They also enjoy giving master classes worldwide and run the annual Adam Summer School for Chamber Music in Nelson.

### Helene Pohl – First Violin

In February 2019 Helene celebrates her 25th anniversary with NZSQ as first violinist, and her 11th Adam Chamber Music Festival as co-artistic director. While she has always been a quartet fanatic at heart, she has not spurned other opportunities that came her way over the years, including Concertmaster positions with New World Symphony, Boston Philharmonic and Nashua Symphony, and in recent years, concerto performances in various cities around New Zealand. In 2016 she was



honoured to be the dedicatee and first performer of the violin concerto by Louise Webster, In Hollowed Bone I Hear the Seas Roar. She has also twice been on the international jury of the Michael Hill International Violin Competition.

Born in New York to German parents, Helene spent her childhood on both sides of the Atlantic. She began violin at age four with the Suzuki method. At 17 she began tertiary study at the Musikhochschule Cologne, continuing her studies with members of the Cleveland Quartet at the Eastman School of Music and at Indiana University with Josef Gingold. As first violinist of the San Francisco based Fidelio String Quartet (1988–1993), Helene performed extensively in the USA, Germany, England, Italy and South America. In 2014 she was made a Member of the New Zealand Order of Merit for her outstanding services to music.

Helene plays a Pietro Guarneri of Venice.

### Monique Lapins – Second Violin

Australian Monique Lapins began violin at age six with the Suzuki method and continued her studies at the Australian National Academy of Music under William Hennessy, and at the Yong Siew Toh Conservatory of Music under Prof Qian Zhou. As a chamber musician, she has twice been a finalist in the Asia Pacific Chamber Music Competition and has participated in chamber music programmes and festivals in France, Czech Republic, Netherlands, Japan, Hong Kong and Australia, as well as at the prestigious Open Chamber Music Seminars in Prussia Cove in the UK.



A former Emerging Artist with Australian Chamber Orchestra, Monique has toured extensively in collaboration with Australian Chamber Orchestra Collective, Melbourne Chamber Orchestra and Singapore Symphony Orchestra. She has also performed under the baton of Seiji Ozawa in Japan

## PERFORMERS

and Philippe Herreweghe in France. Monique took up her position in the NZSQ in May 2016, replacing Doug Beilman who stepped down at the end of 2015.

Monique plays a 1784 Storioni violin, generously loaned by David Duncan Craig and the Lily Duncan Trust.

### Gillian Ansell – Viola

Gillian Ansell was born in Auckland and began violin and piano lessons at an early age, making her violin concerto debut at 16 with Auckland Symphonia (now Auckland Philharmonia).

An Associated Board Scholarship to study violin, viola and piano took Gillian to the Royal College of Music in London where she won several prizes. She then took up a German Academic Exchange (DAAD) scholarship for further violin study in Germany at the Musikhochschule Cologne with Igor Ozim and the Amadeus Quartet.

After working professionally in London she returned to New Zealand in 1987 to become a founding member of the NZSQ. She was second violinist for two years before taking up the position of violist. She is a founding member of the Adam Chamber Music Festival and has been co-artistic director since 2001. In 2008, Gillian was made a Member of the New Zealand Order of Merit for services to music.

Gillian plays an Nicolo Amati viola, kindly loaned by the Adam Foundation.

### Rolf Gjelsten – Cello

Rolf Gjelsten's musical experiences began at age five in his native Victoria, Canada, performing folk songs taught to him by his Norwegian father, leader of a touring folk dance group. At age 10, Rolf began the accordion, joining



his sisters playing Scandinavian music, and twice placed first in the US Northwest Accordion Championships, playing classical repertoire. At age 13 he started cello with James Hunter and later Janos Starker, and made his concerto debut with Victoria Symphony when he was 18. At 22, he became the youngest member of Berlin Symphony Orchestra, returning a year later to North America to study intensively with Zara Nelsova. As a founding member of the Vermilion Quartet, he worked with the La Salle, Hungarian, Cleveland and Emerson String Quartets.

As a member of the Laurentian Quartet for almost a decade, he toured internationally, made numerous recordings, and taught cello at the prestigious Sarah Lawrence College in New York. From 1990 Rolf furthered his studies at Rutgers University with the great Casals protégé and Beaux-Arts Trio cellist Bernard Greenhouse, receiving his Doctor of Musical Arts degree. Rolf joined NZSQ in 1994 and in 2014 was named a Member of the New Zealand Order of Merit for services to music.

Rolf plays a Francesco Goffriller, made in Venice in 1705.

## Dénes Várjon

*Sponsored by the  
Turnovsky Endowment  
Trust*

Dénes Várjon's sensational technique, deep musicality and wide range of interests have made him one of the most exciting and highly regarded participants of international musical life. Dénes is a universal musician: an excellent soloist, first-class chamber musician, artistic leader of festivals, and a highly sought after piano pedagogue.

Widely considered as one of the greatest chamber musicians, Dénes works regularly with



pre-eminent partners such as Steven Isserlis, Tabea Zimmermann, Kim Kashkashian, Jörg Widmann, Leonidas Kavakos, András Schiff, Heinz Holliger, Miklós Perényi and Joshua Bell. As a soloist he is a guest at major concert series, from New York's Carnegie Hall to Vienna's Konzerthaus and London's Wigmore Hall. He is frequently invited to work with many of the world's leading symphony orchestras including Budapest Festival Orchestra, Tonhalle Orchestra, Berlin Radio Symphony Orchestra, St. Petersburg Philharmonic Orchestra, Chamber Orchestra of Europe, Russian National Orchestra, Kremerata Baltica and Academy of St. Martin in the Fields. Among the conductors he has worked with are Sir Georg Solti, Sándor Végh, Iván Fischer, Ádám Fischer, Heinz Holliger, Horst Stein, Leopold Hager and Zoltán Kocsis. Dénes appears regularly at leading international festivals from Marlboro to Salzburg and Edinburgh.

Dénes performs frequently with his wife Izabella Simon, playing four hands and two pianos recitals together. In the past decade they organised and led several chamber music festivals, the most recent one being kamara.hu at Franz Liszt Music Academy in Budapest. Dénes has recorded for the Naxos, Capriccio and Hungaroton labels with critical acclaim. Teldec released his CD with Sándor Veress's *Hommage à Paul Klee* (performed with András Schiff, Heinz Holliger and Budapest Festival Orchestra). His recording, *Hommage à Géza Anda*, (PAN-Classics Switzerland) made important international echoes. For the ECM label he recorded works of Berg, Janáček, Liszt (2012) and of Ravel, Schumann, Bartók (2018). In 2015 he recorded the Schumann piano concerto with the WDR Symphonieorchester and Heinz Holliger, and all five Beethoven piano concertos with Concerto Budapest and András Keller.

Dénes graduated from Franz Liszt Music Academy in 1991, where his professors included Sándor Falvai, György Kurtág and Ferenc Rados. Parallel to his studies he was a regular participant at international master classes with András Schiff.

He won first prize at the Hungarian Radio Piano Competition, at Leó Weiner Chamber Music Competition in Budapest and at Géza Anda Competition in Zurich, as well as the Liszt and Sándor Veress Prizes.

### Anthony Marwood

British violinist Anthony Marwood, awarded an MBE in the Queen's 2018 New Year Honours list, is known worldwide as an artist of exceptional expressive force. His energetic and collaborative nature places him in great demand as soloist/director with chamber orchestras around the globe. He is Principal Artistic Partner of the celebrated Canadian chamber orchestra, Les Violons du Roy, and was Artist in Residence at Norwegian Chamber Orchestra in the 2016/17 season.

His renown as a soloist has led to collaborations with celebrated conductors and orchestras across the globe. The 2018/19 season includes a collaboration with Amsterdam Sinfonietta in a programme including the Enescu Octet and the Mendelssohn Double Concerto with Alexander Melnikov, returns to New Zealand to perform the Adès concerto with Auckland Philharmonia, and to the US for performing and directing engagements including the Beethoven violin concerto with St. Louis Symphony and New Century Chamber Orchestra. Furthermore, Anthony will be involved in chamber music projects with New World Symphony, as well as with pianist Aleksandar Madžar and across the UK with cellist Steven Isserlis.

Anthony's passionate advocacy of contemporary music is reflected in his diverse programming, alongside more traditional repertoire. Among those new works composed for him is Thomas Adès' Violin Concerto "Concentric Paths". Also composed for Anthony were Steven Mackey's



"Four Iconoclastic Episodes", premiered in 2009 with Irish Chamber Orchestra, as well as the violin concerti by Sally Beamish (1995) and Samuel Adams (2014).

Anthony's most recent release – his 50th on the Hyperion label – is a recording of Walton's Violin Concerto with BBC Scottish Symphony Orchestra and Martyn Brabbins. Anthony also recorded Schumann and Brahms' violin sonatas with Aleksandar Madžar on the award-winning Wigmore Live label.

Anthony is co-Artistic Director of the Peasmarsh Chamber Music Festival in East Sussex and performs annually at Yellow Barn Festival in Vermont. He also enjoys a close association with Australian National Academy of Music in Melbourne.

Anthony plays a 1736 Carlo Bergonzi violin, kindly bought by a syndicate of purchasers, and a 2018 violin made by Christian Bayon.

### Nikki Chooi

*Nikki Chooi appears in association with the Michael Hill International Violin Competition*

Canadian violinist Nikki Chooi has established himself as a unique force among a new generation of instrumentalists. Described as "vigorous, colorful" by The New York Times, he has received critical acclaim in recent engagements as a recitalist in Chicago's Harris Theatre, Vancouver's Recital Series, and New York's Merkin Hall, as well as making appearances as soloist with Montreal Symphony, Auckland Philharmonia, National Orchestra of Belgium, Hong Kong Philharmonic and Malaysian Philharmonic.

With a deep passion for chamber music, Nikki is a frequent performer at international festivals



including Moritzburg Festival, Kammermusik Utrecht, Montreal Symphony's Viree Classique, and Marlboro Festival while collaborating with Jan Vogler, Kim Kashkashian, Susanna Phillips, and members of the Guarneri and Juilliard quartets amongst others.

Nikki has also delved into the orchestral repertoire having served as Concertmaster of New York's Metropolitan Opera Orchestra in 2016/17, working closely with singers and conductors including Renee Fleming, Fabio Luisi and Esa-Pekka Salonen. His solos can be heard in 'Live from the Met HD Broadcasts' in productions of Verdi's La Traviata, Janacek's Jenůfa, and the Grammy-nominated recording of Strauss' Rosenkavalier released through the Decca Label. He has also appeared as Guest Concertmaster with Pittsburgh Symphony and Houston Symphony.

Known as the 'Chooi Brothers Duo', Nikki performs with violinist Timothy Chooi in selective projects. The Duo recently gave the world premiere performance of Sheridan Seyfried's Double Violin Concerto and were featured artists at the 2018 G7 Meeting in Canada. In 2015, Nikki was a violinist in the cross-over ensemble, Time for Three, performing in genres ranging from Bluegrass to Pop. In collaboration with From the Top and Universal Music, the group released a rendition of Taylor Swift's 'Shake it Off' to record-breaking views on YouTube.

Through his success as First Prizewinner of the 2013 Michael Hill International Violin Competition, Nikki maintains an active presence in New Zealand and Australia. He completed a Chamber Music New Zealand Tour and a debut recording under the Atoll Label of works by Prokofiev, Ravel and Gershwin. In Australia, his performances have been presented by Musica Viva, Selby and Friends Tour, as well as appearing as Guest Concertmaster with Sydney Symphony.

Nikki plays a 2017 Joseph Curtin violin.

### James Crabb

Scottish born James Crabb is widely regarded as one of the world's leading ambassadors of the classical accordion. He studied at the Royal Danish Academy of Music with classical accordion pioneer Mogens Ellegaard and was awarded the Carl Nielsen Music Prize in 1991. James was professor of classical accordion at Royal Danish Academy of Music, Copenhagen, from 1995-2010 and held a long-standing guest professorship at University of Music and Dramatic Arts in Graz, Austria. He is currently Artistic Director of Four Winds Music Organisation and Festival in Australia.



James has performed as soloist with many orchestras including BBC Symphony, BBC Scottish, Sydney and Melbourne Symphonies, Philharmonia, London Philharmonic, London Symphony, Hallé Orchestra, Rotterdam Philharmonic, London Sinfonietta, Nash Ensemble, Hong Kong Philharmonic, Swedish, Irish, English Chamber Orchestras, Violons du Roy and Kuhio Virtuosi.

A recognised and acclaimed authority on the music of Astor Piazzolla, James has performed with the original members of Piazzolla's own quintet and has directed Piazzolla's *Maria de Buenos Aires* both at Royal Danish Opera and for Victorian Opera. James' Piazzolla recordings include *Song of the Angel* with Australian Chamber Orchestra and *The Quintets* with Richard Tognetti and *Tango Jam Quintet*. He is also featured in the documentary, *Astor Piazzolla in Portrait*, published by Opus Arte. Further recordings include transcriptions of Stravinsky's *Petrouchka* and Mussorgsky's *Pictures at an Exhibition* with Geir Draugsvoll (EMI Classics), *Beamish* concerto *The Singing* with Royal Scottish National Orchestra (BIS), and *Heard this and thought of you* with Genevieve Lacey (ABC Classics).

Highlights of recent seasons include as guest soloist and director of a new Piazzolla festival in Buenos Aires, *The Last Supper* (Birtwistle) with BBC Scottish Symphony Orchestra, Stravinsky's *Petrouchka* with Tero Saarinen Dance Company in Europe and Asia, the world premiere of a new work by Magnar Am in Oslo and later in Japan, Gubaidulina's *7 Words* double concerto with BBC Symphony and at the BBC Proms, and performances with Camerata Salzburg, Australia Ensemble, Violons du Roy with Anthony Marwood, SSO and MSO, Opera Queensland and Dance North, Edinburgh International Festival, Peasmarsh Festival, Australian Festival of Chamber Music, and Adelaide Festival.

In 2019 James will give the world premiere and record a new accordion concerto by Brett Dean in Sweden.

James plays a Pignini Mythos No.4 model (1992) instrument, tuned and prepared by Leonid Setrakov.

### Izabella Simon

Pianist Izabella Simon graduated at Franz Liszt Music Academy in Budapest as a student of György Kurtág, Ferenc Rados and Jenő Jandó. She is a regular participant of the most prestigious international festivals, including Ittingen Festival led by András Schiff and Heinz Holliger, Prussia Cove Festival founded by Sándor Végh, Marlboro, and Marlboro Festival. Recently she has performed at Cheltenham, Heidelberg, Hitzacker, Davos, and Kempten Chamber Music Festivals, and played at Schwetzingen Festspiele, with partners including Heinz Holliger, Steven Isserlis, Miklós Perényi, Christoph Richter and Radovan Vlatkovic. She particularly enjoys working with singers, demonstrated by her appearances with Sylvia Sass, Andrea Rost, Judit Németh, Éva Bátor, Ruth Ziesak and Hanno Müller-Bachmann.



Ruth Ziesak and Hanno Müller-Bachmann.

As a soloist, as well as the Hungarian orchestras, she has performed with Kremerata Baltica, Camerata Bern and Camerata Zürich. She frequently plays piano four hands and piano duets both in Hungary and abroad with her husband, Dénes Várjon, such as the highly successful 2012 concert with Winterthur Orchestra led by Thomas Zehetmair. Izabella has made recordings with Sylvia Sass (Liszt and Schubert lieder), and Andrea Rost (Kodály and Ligeti lieder). Most recently, alongside her concerts in Hungary she performed in Zürcher Festspiele, Wigmore Hall in London, Salzburger Festspiele in Austria, Normandy Festival in France, Prussia Cove Festival in England, and Marlboro Festival in the United States. After her very successful concert at 92Y in New York she was invited to the famous Bard College as a guest professor. To popularise chamber music, she founded The Night of the Chamber Music, with participants including Steven Isserlis or Ferenc Rados.

Together with Dénes Várjon, she is Artistic Director of Hungary's primary chamber music festival, Kamara hu.

### Wilma Smith

Born in Fiji and raised in New Zealand, Wilma Smith studied at Auckland University and had early professional experience with Auckland Symphonica (now Philharmonia) and NZSO. She continued her studies in Boston at New England Conservatory with Dorothy DeLay and Louis Krasner, playing in master classes for many others including Josef Gingold, Yehudi Menuhin and Sándor Végh. Wilma was founding first violinist of Lydian String Quartet, prizewinners at Evian, Banff and Portsmouth International Competitions and winners of the Naumburg Award for Chamber Music. Although



the quartet was her professional focus in Boston, she also worked regularly with Boston Symphony Orchestra and led Harvard Chamber Orchestra, Handel and Haydn Society, and Banchetto Musicale, a period instrument baroque orchestra.

Invited to return home in 1987 to form the New Zealand String Quartet, Wilma was first violinist for five years until she was appointed Concertmaster of NZSO, a position she held for nine years before moving to Melbourne in 2003 to be Concertmaster of Melbourne Symphony Orchestra. Wilma has also served as Guest Concertmaster with Sydney, Adelaide, West Australian, and Tasmanian Symphony Orchestras, Queensland Festival Philharmonic, Orchestra Victoria, Orchestra Wellington and Auckland Philharmonia Orchestra. The MSO's Chief Conductor, Sir Andrew Davis, has stated that, of all the performances of Ralph Vaughan Williams' *The Lark Ascending* he has conducted, Wilma's was "unquestionably the most beautiful". He describes her as "an exceptional musician with whom [he] felt an immediate rapport".

Since her retirement from MSO in 2014, Wilma's focus has once again been chamber music. She curates her own series, *Wilma & Friends*, now entering its eighth year of giving concerts, commissioning new works and undertaking educational outreach in Melbourne and elsewhere in Australia and New Zealand. She is one-third of a new piano trio, *Rock, Paper, Scissors*, with Yelian He on cello, and Yasmin Rowe on piano, and has collaborated with Australian groups such as Ensemble Liaison, Australian String Quartet and Flinders Quartet along with her longstanding pianist partners, Michael Houstoun and Ian Munro. In 2018, Wilma was thrilled to participate in the second annual Martinborough Music Festival, relishing the opportunity to come home for an intensive chamber music week. In addition to her teaching commitments, Wilma is Artistic Director of the Melbourne International Chamber Music Competition and is currently working with Musica Viva on establishing a national chamber music

contest for young Australians, loosely based on the New Zealand model, to start in 2020.

Wilma plays a 1761 Guadagnini.

## Ian Munro

Ian Munro is one of Australia's most distinguished and awarded musicians, with a career that has taken him to 30 countries in Europe, Asia, North America and Australasia. His winning of the 2003 Premier Grand Prix at the Queen Elisabeth International Competition for Composers (Belgium) is a unique achievement for an Australian and follows on from multiple prizes in international piano competitions in Spain (Maria Canals), Italy (Busoni), Portugal (Vianna da Motta) and the UK, where his second prize at the Leeds International Piano Competition in 1987 established his international profile. After completing his early training in Melbourne under the guidance of Roy Shepherd, a pupil of Alfred Cortot, and furthering his studies in Vienna, London, and Italy with Noretta Conci, Guido Agosti and Michele Campanella, Ian's international career began in the UK, where he performed with Royal Philharmonic Orchestra, Philharmonia, English Chamber Orchestra, London Mozart Players, BBC Concert Orchestra and BBC Scottish Symphony Orchestra, as well as being broadcast widely on the BBC. Elsewhere, he performed with orchestras in Poland, Italy, Portugal, Russia, USA, China, Korea, New Zealand and all the major orchestras in Australia in over 60 piano concerti. A widely experienced chamber musician, Ian joined the acclaimed Australia Ensemble in Sydney in 2000.

Since 2003, Ian's works have been frequently heard all over Australia, with broadcasts on the ABC and BBC. In 2011 he was Featured Composer for Musica Viva's international season, during which his works were toured by Eggner Trio,



Brentano Quartet, Sabina Meyer and Modigliano Quartet, as well as Goldner Quartet with Munro as soloist. Other works have been written for Gondwana Voices, Australian Chamber Orchestra, Melbourne Chorale, Flinders Quartet, Huntington Festival and Plexus. His flute concerto and song cycle, *Three Birds*, was premiered in 2016 with Melbourne Symphony Orchestra and Australia Ensemble respectively. In 2018, he was invited by Classic Art Ensemble and Sofia Philharmonic to present a concert dedicated to his music.

Ian has recorded CDs for ABC Classics, Hyperion, Cala, Naxos, Marco Polo, Tall Poppies and the UK label, Warehouse. Recent recordings include the collected music by Tasmanian composer Katharine Parker and the piano concerto by Elena Kats-Chernin, commissioned for Ian by Sydney Symphony Orchestra. During the last few concert seasons Ian has performed concerti by Ravel, Munro, Mozart, Kats-Chernin, Gershwin and Edwards, toured to the UK, Russia, Belgium, Italy, Switzerland, Uzbekistan and throughout Australia and New Zealand in recitals, chamber music and concerto performances.

## Anna Pokorny

Based in Melbourne, Australia, Anna enjoys work nationally and abroad as a chamber and orchestral musician. She has the pleasure of regularly performing with Australian Chamber Orchestra, Melbourne Symphony Orchestra, Orchestra Victoria, Melbourne Chamber Orchestra, West Australian Symphony Orchestra and Melbourne Chamber Players. She has appeared in concert series and festivals across Australia including Perth International Arts Festival, Metropolis Music Festival and Bangalow Music Festival. Anna graduated as a cello student of Howard Penny from Australian National Academy



of Music in 2012. She holds a Bachelor of Music from The University of Western Australia where she studied with Dr Suzanne Wijsman, and in 2013-14 undertook further postgraduate performance study at the International Menuhin Music Academy in Switzerland with Professor Niall Brown. Throughout her study Anna performed in master classes with David Geringas, Steven Isserlis, Mischa Maisky, Maxim Vengerov, Borodin String Quartet, Doric String Quartet, Brodsky String Quartet and Eggner Trio. In 2012 she was an Emerging Artist with Australian Chamber Orchestra. Anna is the recipient of numerous awards including the Pauline Steele Prize for Bach, ANAM Prize for Most Outstanding Performance in a Recital, Woodside Concerto and ANAM Chamber Music Competition, Ian Potter Cultural Trust Scholarship, and the Ernest V Llewellyn Memorial Fund Travel and Study Scholarship.

Anna's cello was made by Charles Plumerel (1808-85), between 1822-52.

### Anna Fraser

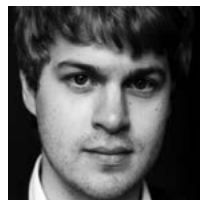
Anna Fraser has gained a reputation as a versatile soprano specialising predominantly in the interpretation of early and contemporary repertoire.



Anna is a graduate of Sydney Conservatorium of Music and New England Conservatory (Boston), and furthered her studies in the Britten-Pears Young Artist Program featuring as a soloist at Aldeburgh Festival (UK) under the direction of Richard Egarr and the late Antony Rolfe-Johnson. As a permanent ensemble member of Australia's Song Company since 2007, Anna has had the pleasure of performing in a myriad of traditional and exploratory programming expertly demonstrating the versatility and virtuosity of a cappella singing. Anna performs extensively with

a number of Sydney's professional ensembles including Pinchgut Opera (since 2004 with notable roles in L'Orfeo, Dardanus, L'Ormino, Castor et Pollux) and Cantillation; Sydney Chamber Opera (Dusapin's Passion, Finsterer's Biographical); Sydney Philharmonia Choirs; Sydney Symphony Orchestra; Ironwood; The Acacia Quartet, Ensemble Offspring; Halcyon; Taikoz; Bach Akademie Australia, Australian Haydn Ensemble, Salut! Baroque, Sydney Consort and Thoroughbass. Contemporary music highlights have featured Anna as lead vocal soloist in Berio's Laborintus II (Sydney Festival) with iconic front man Mike Patton. Anna has collaborated with international ensembles such as period specialists The Wallfisch Band (Bach Unwrapped cantata programmes at Kings Place, London) and New Zealand String Quartet (Adam Chamber Music Festival, Canberra International Music Festival).

### Thomas Hutchinson



New Zealand oboist Thomas Hutchinson was a winner of the 66th ARD competition in Munich in 2017, as well as the special prize for the best performance of the commissioned work by Thierry Escaïsh. Laureate of many other competitions and prizes, he won the Australian National Academy of Music Concerto Competition and Most Outstanding Recital Prize, and was awarded prizes in the National Young Performer Awards and the Gisborne International Music Competitions in New Zealand.

He has made numerous appearances as soloist, including with Symphonieorchester des Bayerischen Rundfunks, Münchener Kammerorchester, Münchner Rundfunkorchester, Dubrovnik Symphony Orchestra, Bach Musica NZ, Orchestra Victoria, and Tasmanian Symphony Orchestra. He has also toured extensively

throughout New Zealand and Australia playing chamber music and recitals.

In 2015 he was appointed to the position of associate principal oboe with Melbourne Symphony Orchestra under Sir Andrew Davis and also began teaching at Australian National Academy of Music, University of Melbourne, and the International Oboe Summer School in Wellington. Since then he has been invited to play guest principal oboe with orchestras in Australia and in Europe, most notably with Gewandhausorchester Leipzig.

Thomas studied in Auckland and Melbourne before moving to Paris where he was unanimously admitted to the Conservatoire National Supérieur de Musique de Paris to study with Jacques Tys and David Walter, graduating in 2015 with highest honours. He also received invaluable advice and teaching from Maurice Bourgue, Gordon Hunt, Diana Doherty and Jeffrey Crellin.

Thomas plays an oboe made for him by the Dupin Manufactory in Luxembourg.

### Jian Liu



Jian Liu is a highly sought-after solo pianist and chamber musician, performing throughout Europe, Asia and North America. His artistry has taken him to some of the most prestigious concert halls, including Carnegie Hall and Steinway Hall in New York, Rose Hall at Lincoln Center, Sprague Hall and Woolsey Hall of Yale University, and Paul Hall of Julliard School, as well as a featured soloist with orchestras including Symphony Orchestra of National Philharmonic Society of Ukraine, Phoenix Symphony Orchestra, Auckland Philharmonia Orchestra and Yale Philharmonia, among others. Jian is a prize-winner at Horowitz (Ukraine) and Missouri Southern (USA) international competitions and has

## PERFORMERS

performed at music festivals in Auckland, Krakow, Beijing and Lausanne. Jian's performances have been broadcast by TV and radio stations including KPHO public radio, CCTV (China), Suisse Romande Radio and Radio New Zealand.

As a dedicated and enthusiastic chamber musician, Jian is the founding pianist of Te Kōkī Trio, the resident trio at New Zealand School of Music. The trio has appeared on various chamber series in Singapore, Australia and China. Jian has also performed as a guest pianist with world-class musicians including cellist Jian Wang, clarinetist David Shifrin, flautist Ransom Wilson, cellist Alexandre Lecarme, violinist Sarita Kwok, and pianists Boris Berman and Maria João Pires. A passionate performer, Jian is equally committed to education, serving four years at Yale Department of Music, and is currently Head of Piano Studies and Programme Director of Classical Performance at NZSM. He has taught master classes and lectures at Central Conservatory of Music (China), Rutgers University and Manhattan School of Music (USA), Yong Siew Toh Conservatory of Music (Singapore), and Sydney Conservatorium, among others. Jian studied with Professor Jin Zhang from Central Conservatory in Beijing and with Dr Caio Pagano at Arizona State University. He holds a Master of Music, Doctor and Master of Musical Arts from Yale School of Music, where he was a student and assistant of Claude Frank.

## Samuel Jacobs

Samuel Jacobs is Principal Horn of New Zealand Symphony Orchestra, after spending three years as Principal Horn of Royal Philharmonic Orchestra in London. He has made numerous commercial recordings for the film and pop industries, including albums with Sting, Sam Smith and



Florence & The Machine, and soundtracks for feature films The Hobbit: The Desolation of Smaug, Interstellar, The Martian and the Bond film, Spectre, as well as scores for television and video games, including the Halo franchise. Samuel's solo experience includes concertos by Haydn, Mozart, Hoffmann, Franz Strauss and Richard Strauss, as well as Principal Horn for Schumann's Konzertstück. He recorded John Rimmer's Horn Concerto with NZSO, and his performance of Mozart's 4th Horn Concerto with Sinfonia Viva was broadcast on Classic FM.

Sam plays an Alexander 103 Horn.

## Douglas Mews

Douglas Mews studied organ and harpsichord with the late Anthony Jennings at Auckland University followed by harpsichord studies with Bob van Asperen at Royal Conservatory in The Hague.

Douglas is now a freelance musician, teaching at New Zealand School of Music and directing the music at St Teresa's Catholic Church. He was Wellington City Organist until the Wellington Town Hall was closed in 2013 due to earthquake risk.

In 2016 he toured nationally with Catherine Mackintosh (former co-leader of Orchestra of the Age of Enlightenment) playing Mozart violin sonatas on period instruments, as well as performing at Bolzano Festival, Italy. In January 2018 he appeared at Organs of Ballarat Goldfields Festival.

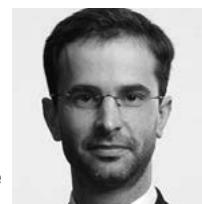


## Joan Perarnau Garriga

Joan was born in Catalunya, Spain, where he began playing the double bass. After finishing his initial studies, he moved to the UK where he

graduated from Guildhall School of Music and Drama in London in 2005. Soon after he moved to Japan as a founding member of Hyogo Performing Arts Center Orchestra, where he was principal double bass.

In 2008 he was a member of UBS Verbier Festival Orchestra and Lucerne Festival Academy under the direction of Pierre Boulez. From 2009 Joan has been a member of the prestigious Verbier Festival Chamber Orchestra, touring the world with internationally-renowned conductors and soloists. Joan is currently principal double bass with the New Zealand Symphony Orchestra and teaches at New Zealand School of Music.



## Rob Thorne

(Ngāti Tumutumu)

Performer, improviser, collaborator, anthropologist and specialist Māori composer

Rob Thorne is a diverse and original explorer in the evolving journey of taonga pūoro (traditional Māori instruments), fusing ancient voices with modern sounds and technology.

Rob's combined musical and academic experience and skills are multidisciplinary. With 25 years performance experience in bands and solo, predominantly within alternative rock, free noise, experimental and improvisational sound art, his work with traditional taonga pūoro has seen him complete a MA in Social Anthropology, and incorporate this diverse experience to blending the modern with the ancient: a format that is now being picked up and utilised by many taonga pūoro players. He has travelled the country to research museum collections, teach and lecture, present as keynote, demonstrate, collaborate and perform, working academically and musically



with both traditional and sonic masters including Richard Nunns and Phil Dadson. His Post-Graduate Diploma research became a museum exhibition 'Kōauau: The Music Within', which toured nationally for five years.

In 2012 he received Creative New Zealand funding for his debut taonga pūoro album, *Whāia te Māramatanga* (Rattle Records) which was nominated for Best Traditional Album at the Waiata Māori Music Awards, received nomination for the Taite Music Prize, and completed a highly successful national tour.

In 2017/18 he was the Jack C Richards Composer-in-Residence at New Zealand School of Music. Working with Kent Macpherson, he devised 'Te Koki', an electro-acoustic acousmatic composition that imagined a pre-colonial Aotearoa/NZ dawn chorus, which was presented to full houses. In 2018 he was commissioned by New Zealand String Quartet to write a new collaborative work with taonga pūoro. *Tomokanga* for pukaea, pūtōrino, pūtātara and string quartet premiered at the 2018 New Zealand Festival. The concerto styled show also included works by composers Gillian Whitehead, Gareth Farr and Salina Fisher, and poetry by Maori language expert Dr Vincent Olsen-Reeder.

## Naoto Segawa

Naoto Segawa is a dedicated contemporary musician who specialises in marimba performance.

He has won numerous awards in competitions including the 14th KOBE International Music Competition, 6th Romania International Music Competition and JILA Music Competition. Naoto actively seeks to perform the works of up-and-coming composers, premiering many new compositions, including pieces by Joshua



Pangilinan, David Taylor, Tsu-Chin Hsu, Kongmeng Liew and Simon Eastwood. His teachers include Yoshiko Kanda, Sumire Yoshihara, Jonathan Fox and Kunihiro Komori.

Naoto plays an Adams' Artist Classic 5 octave model marimba.

## 2019 Adam Troubadours

The Adam Troubadour Quartet Programme is a two-year career development experience for four young string players. The programme includes learning and performance opportunities provided by Adam Chamber Music Festival, Adam Summer School and Chamber Music New Zealand. As well as performing in two free-entry concerts in the 2019 Adam Chamber Music Festival, the Troubadours will present a series of programmes in the community.



### Claudia Tarrant-Mathews – Violin

Claudia has a BMus in Violin and Piano Performance at NZSM and will be undertake her Masters in 2019 (at a UK school to be determined). She was in the NZSO Fellowship Programme in 2017, and in 2018 performed Bartok's 2nd violin concerto with the NZSM orchestra, conducted by Kenneth Young. 2019 is her seventh year attending Adam Summer School. Claudia plays an 1825 Italian violin, said to be partially an original Antonius Gagliano, with replacements by subsequent Gagliano family members.

### Sofia Tarrant-Matthews – Violin

Sofia completed her BMus in Piano and Violin Performance at NZSM in 2017 and is currently finishing her Honours Degree. She is a recipient of the Barbara Finlayson Scholarship Award (2019), the NZSM Chamber Music Award, and the NZSO Fellowship Programme (2016). 2019 is her

fifth year attending Adam Summer School. Anna plays a German violin made by luthier Arnold Voigt (1864-1952).

### Grant Baker – Viola

Grant completed his BMus at NZSM in Classical Performance Viola with Gillian Ansell in 2018, and is in the NZSO Fellowship Programme for 2019. This year will be his sixth Adam Summer School. Grant plays a viola made by Nigel Harris of Harris and Sheldon makers in London in 2007, loaned by Gillian Ansell.

### Olivia Wilding – Cello

Olivia completed her BMus in Classical Performance Cello with First-Class Honours at NZSM in 2018, and is in NZSO's 2019 Fellowship Programme with the aim to pursue post-graduate study overseas. She is currently principal cello of Wellington Youth Orchestra. 2019 is her fourth year attending Adam Summer School. Olivia's cello is generously loaned by Reka and Arnold Solomon.

# LOMBARDI'S RISTORANTE

Proud to be the official Festival Cafe of the 2019 Adam Chamber Music Festival.

Join us for a light meal and refreshments after concerts.

We'll be the place to meet friends and artists, all within an easy walking distance to concert venues.

Ciao Roberto and Christina

Lombardi's - 295 Trafalgar Street - 03-548 8295



  
Höglund Art Glass



Locally made by glass artists Ola and Marie Höglund and their family, makers of New Zealand art glass and glass jewellery since 1982.

OPEN DAILY. VISITORS WELCOME 10AM - 5PM.  
The glassblowing schedule is always subject to change - please ring us to find out when you can watch glassblowing in action.  
52 Lansdowne Road, Richmond 7081  
(5 mins drive from Richmond, 20 mins drive from Nelson)  
Ph 03 544 6500

[www.hoglundartglass.com](http://www.hoglundartglass.com)



IT'S LIVE!  
in Queensland



## Australian Festival of Chamber Music

TOWNSVILLE  
26 JULY TO  
4 AUGUST 2019

*Experience the magic of classical music in the tropical winter warmth of North Queensland.*

More than 30 musicians from around the world will travel to Townsville for ten days of stellar music performances. Enjoy the origins of chamber music with concerts and conversations in a wonderfully relaxed and friendly atmosphere.

[AFCM.COM.AU](http://AFCM.COM.AU)

*Plan your winter escape now!*

TICKETS & HOLIDAY PACKAGES **ON SALE 25 FEBRUARY**

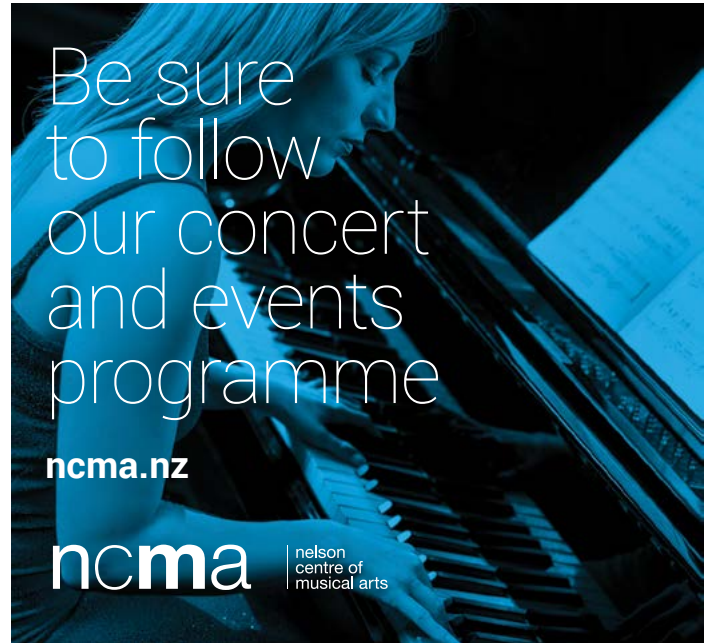
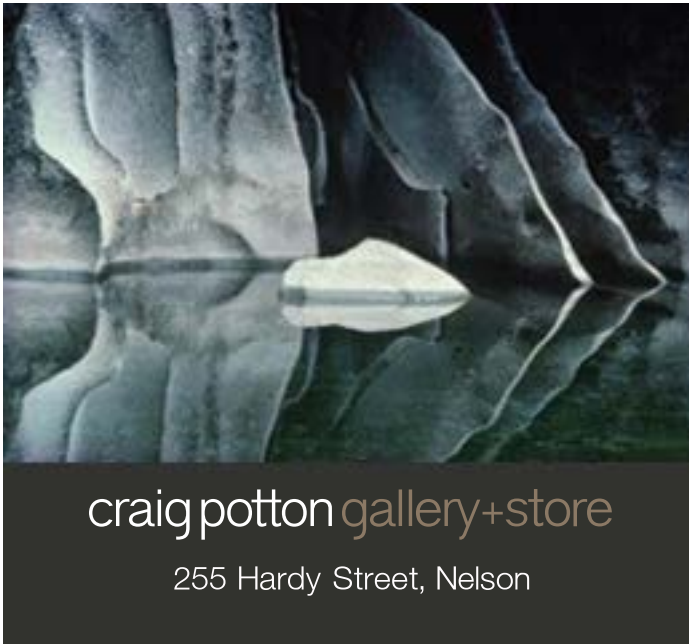
AFCM FRIENDS SUBSCRIPTIONS **ON SALE NOW**

SIGN UP TO FESTIVAL E-NEWS AT **AFCM.COM.AU**



TOURISM  
& EVENTS  
Queensland







**Owned & operated by locals**



Mark A'Court  
Veronica  
Hippolite-A'Court



The true beauty around music is that it connects people  
The true beauty about FreshChoice is we have been connecting local food and beverage with our customers since 1989.






Core Funder  
creative  
nz  
ARTS COUNCIL OF NEW ZEALAND TOI AOTIAROA



**music  
up  
close**  
Chamber Music  
New Zealand



**Red Priest**  
16 - 30 March

**Viktoriya Mullova Trio**  
14 - 16 September

**Quatour Ébène**  
25 & 26 October

**Subscribe and save!**  
[chambermusic.co.nz](http://chambermusic.co.nz)

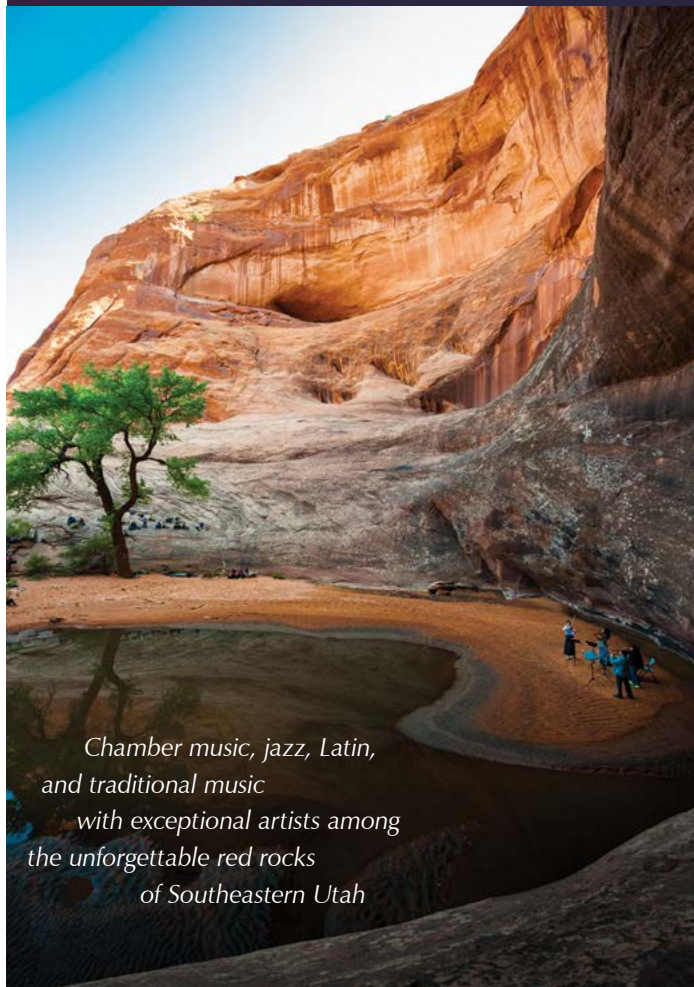


# MOAB MUSIC FESTIVAL

*music in concert with the landscape™*

August 26–September 12, 2019

Michael Barrett, Music Director • Leslie Tomkins, Artistic Director



*Chamber music, jazz, Latin,  
and traditional music  
with exceptional artists among  
the unforgettable red rocks  
of Southeastern Utah*

**moabmusicfest.org • info@moabmusicfest.org**  
**Moab, Utah, USA**

  
**Shine**

**Gestuz**

**Elk**

**Dyrberg/Kern**

**Widdess**

**Lounge the Label**

**Charmaine Reveley**

253 Hardy Street, Nelson

03 548 4848

facebook.com/shinedesignstore



**SOUNZ**



Centre for New Zealand Music

**Toi te Arapūoru**

Championing the  
music of New Zealand

Te whakatairanga i  
ngā pūoro o Aotearoa

sounz.org.nz

# THE WORLD'S BEST YOUNG VIOLIN TALENT IN THE WORLD'S MOST UNIQUE LOCATION

michael hill  
international  
violin competition

## QUEENSTOWN

ROUNDS I & II **31 MAY - 3 JUNE**

Solo and piano-accompanied works in an intimate setting

ALL-SESSION PASSES PROVIDE FLEXIBLE ATTENDANCE  
OPTIONS (NUMBERS RESTRICTED)

## AUCKLAND

ROUND III **5-6 JUNE**

Mozart String Quintets with musicians from NZ's leading ensembles in the Concert Chamber

## GRAND FINALE 8 JUNE

Grand Finale Concerti with the Auckland Philharmonia Orchestra in the Town Hall

The Michael Hill International Violin competition is seated at the top table of global music competitions. It is New Zealand's most prestigious classical music competition and arguably one of its key iconic events.

Audiences can hear today's most thrilling performers' "put it all on the line" – displaying their individual passion, originality and skill, side by side, one after the other, as they vie for the prize that will launch their career.

2013 WINNER, NIKKI CHOI  
PHOTO: SIMON DARBY

[violincompetition.co.nz](http://violincompetition.co.nz)



MEMBER OF THE WORLD FEDERATION OF INTERNATIONAL MUSIC COMPETITIONS



## ACKNOWLEDGEMENTS

---

### PRINCIPAL SPONSOR



### NAMING RIGHT SPONSOR



### MAJOR SPONSORS AND FUNDERS



### SPONSORS



### 2019 IMPRESARIO DONORS

Jerry and Ellen Reuhl  
Laurie and Peter Rothenberg  
Dorothy and Alastair Kerr  
Vicky and John Berkheimer  
Brent Ferguson  
Donald and Susan Best

### 2019 VIRTUOSO DONORS

Lynne Ferguson  
Christopher Jonas CBE and Dame  
Judith Mayhew Jonas DBE  
Craig and Catherine Potton

### CREATIVE PARTNERS

New Zealand String Quartet  
Michael Hill International Violin  
Competition  
Chamber Music New Zealand  
Radio New Zealand  
SOUNZ

### NELSON MUSIC FESTIVAL TRUST

Colleen Marshall (Chair)  
Lissa Cowie  
Sophie Kelly  
Dave Knight  
Janet Smith  
Roger Taylor

### ARTISTIC DIRECTORS

Helene Pohl  
Gillian Ansell

### MANAGEMENT

Bob Bickerton - Manager  
Sarah Wilson - Publicist  
Clare Monti - Front of House  
Manager  
Brendyn Montgomery - Stage  
Manager  
Janja Heathfield - Assistant Stage  
Manager  
Naoto Segawa - Assistant Stage  
Manager  
Lisa Allan - Artist Liaison  
Alexa Sangbin Thomson -  
Programme Notes

### THANKS

Nimbusad - Graphic design  
Avocadesign - Web design

### VOLUNTEERS

We thank the many volunteers, too numerous to mention here, who donate so much time to make this festival possible.

### CONTACT DETAILS

Adam Chamber Music Festival  
P O Box 1001  
Nelson 7040  
New Zealand  
[www.music.org.nz](http://www.music.org.nz)  
[info@music.org.nz](mailto:info@music.org.nz)



Adam Chamber Music Festival

[www.music.org.nz](http://www.music.org.nz)