



Adam Chamber Music Festival

Nelson 2013
International
Chamber Music
Festival

1st-9th February 2013
Nelson, New Zealand

Programme

HON. CHRIS FINLAYSON

A message from the Minister

The Adam Chamber Music Festival began with a group of musician friends presenting concerts in intimate venues ideal for chamber music performances. It has rapidly developed into an internationally recognised chamber music festival attracting some of the world’s leading chamber musicians and is now one of New Zealand’s national treasures. This is a testament to all those who have offered their time and support to create a world class festival New Zealander’s can be proud of. The Festival’s success is also due to the loyal patronage of the Adam Foundation, Principal Sponsor since 1997. It is a privilege to experience chamber music of such high quality so close to home. I have been a regular attendee at the Festival and am very excited about the programme for 2013.

Hon Chris Finlayson
Minister for Arts, Culture and Heritage



ALDO MICCIO MAYOR OF NELSON

Welcome to Nelson

I am delighted to welcome both performers and patrons to this year’s Adam Chamber Music Festival, one of the country’s most significant musical events. With the majority of festival goers and musicians attending from outside the region, the city of Nelson extends a heartfelt welcome to our little slice of paradise. Great weather, spectacular scenery, delicious food and wine, it’s all here for you to sample in between soaking up some exceptional music in some of the finest chamber music venues in New Zealand. I hope you enjoy this superb Festival programme that celebrates the real essence of chamber music performance.

Aldo Miccio
Mayor of Nelson



COLLEEN MARSHALL CHAIR

From the Chair

Our Festival would not be possible without our wonderfully loyal principal sponsor, the Adam Foundation and principal funding body the Nelson City Council, as well as Creative New Zealand and the Canterbury Community Trust who continue to support us. We also thank our commercial sponsors, in particular Nelson Pine Industries, charitable trusts and private donors who collectively make the Adam Chamber Music Festival a reality. Congratulations to our artistic directors Gillian Ansell and Helene Pohl for the inspirational choices of artists and repertoire and to our manager Bob Bickerton for bringing these aspirations to our concert platforms. Thanks to my colleagues on the trust board, to other staff members and all our volunteers and friends who make essential contributions to this celebration of chamber music.

Colleen Marshall
Chair, Nelson Music Festival Trust



THE ARTISTIC DIRECTORS

A festival feast

Welcome to the 12th Adam Chamber Music Festival! We are delighted with the shape and scope of this year’s programme and trust we have succeeded in creating our desired goal of a musical utopia for you, our audience. The Festival is a time for renewing musical friendships as well as making new ones. Everyone will be looking forward to the return of cellist Colin Carr, pianists Péter Nagy and Diedre Irons, soprano Jenny Wollerman, Richard Nunns, the NZ Trio as well as BonaNZa. We also look forward to everyone getting to know the wonderful Penderecki Quartet, with whom we shared a Beethoven string quartet cycle in Canada – a truly bonding experience! And while the NZ Guitar Quartet and Whirimako Black won’t be strangers to Nelson audiences, this is the first time they will have performed in the Festival. Several of the NZSO members have been before, and some are here for the first time, as is horn-player Darryl Poulsen from Australia.



Some of the works will also be old favourites with our music-loving audience, many will be refreshing re-acquaintances and some will be new discoveries – we bring you an extraordinary array of glorious experiences. The closeness that develops between performers and audience is a special feature of the Festival – if you see us around town, please do stop and say hello! Tell us what you liked, what you loved, ask us questions, and give us ideas for future Festivals!

Musically yours,

Gillian Ansell and Helene Pohl
Artistic Directors, Adam Chamber Music Festival



THE FESTIVAL MANAGER

Enjoy

It has been an absolute pleasure working with Gillian and Helene as well as the Trust Board, staff and volunteers to bring you this Festival. In the coming days you will experience exquisite music in wonderful venues by some of the world’s leading chamber musicians. We hope you will forge new friendships whilst here and take home with you treasured memories to last a lifetime. We very much appreciate the support we receive from our concert audiences and we are thrilled that so many people have journeyed from overseas to enjoy New Zealand’s leading chamber music event – you are especially welcome! We want you to enjoy every aspect of your visit here (with the possible exception of the cicadas) and I invite you to personally speak to me, our staff, board members or volunteers to share your thoughts.

Welcome and enjoy!

Bob Bickerton
Manager



NOTICEBOARD

FESTIVAL CAFE

We are delighted to announce that Cafe Affair at the top of Trafalagar Street (by the Cathedral steps) is the official Festival Cafe. We liked the idea of having a social home where people could meet during the day or after concerts. Cafe Affair have agreed to keep their kitchen open late so that people can enjoy a light meal and a drink after concerts. See you there!

THE TROUBADOURS

Another new innovation for this Festival is our community outreach programme that will see four wonderful young musicians performing as a string quartet in the community during the Festival. Please give them your support when you see them and do come along to their short recitals on 8th and 9th February 6.30pm in Nelson Cathedral.

MASTERCLASSES AND PROAM

Entry to observe masterclasses and attend the ProAm concert is free. Please come along and support our students at these events. Masterclasses will include a short ‘Meet The Artist’ session.

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.

THANKS TO THE DEAN

Concerts at Nelson Cathedral are produced with kind permission from the Dean. We very much appreciate the support from the Cathedral, especially for accommodating our Bach Suites programme on Sunday 3rd February.

SIGN UP

Most concert goers will already be on our data-base. If you do not receive our e-newsletters, perhaps you would like to sign up (or encourage friends to do so) on the iPad at concert reception. It’s a great way of receiving news from the Festival and keeping in touch with developments.

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

Artists and programmes may be subject to change.

Unless otherwise stated Programme Notes are by Joy Aberdein © 2013.

Gala Dinner	Page 6	Moteatea	Page 20
Grand Opening Concert	Page 6	Italian Serenade	Page 20
Goldilocks	Page 7	Strings Masterclass	Page 21
Preludes	Page 7	Rhapsody	Page 21
ProAm in Concert	Page 8	Cafe Music	Page 22
Mahler’s 4th	Page 8	Troubadour Quartet	Page 23
Minguet in Concert	Page 10	Kreutzer	Page 24
Bach Suites	Page 11	Kids Concert	Page 25
Bold Strokes	Page 12	New Zealand Guitar Quartet	Page 25
Requiem	Page 13	Troubadour Quartet	Page 26
Piano Masterclass	Page 14	Grand Finale	Page 27
Bach by Candlelight	Page 14	Artists	Page 28
Up Close with the Penderecki	Page 15	Credits	Page 39
Cello Masterclass	Page 16		
The Magic Trombone	Page 16		
Taonga Puoro	Page 17		
Waitangi Wonders	Page 17		
Brass Workshop	Page 18		
Waitangi Evening Special	Page 19		

Gala Dinner

VENUE: WOOLLASTON ESTATES
TIME: 6.00PM
BUS LEAVES NELSON SCHOOL OF MUSIC AT 5.20PM

New Zealand String Quartet
Penderecki String Quartet
Bridget Douglas *Flute*
Darryl Poulsen *Horn*
Philip Green *Clarinet*
Robert Weeks *Bassoon*
Hiroshi Ikematsu *Double Bass*



A surprise selection from the festival programme, which will be announced by the performers.

Grand Opening Concert

VENUE: NELSON CATHEDRAL.
TIME: 7.30PM

Members of the Penderecki String Quartet,
New Zealand String Quartet
Darryl Poulsen *Horn*
Robert Orr *Oboe*,
Philip Green *Clarinet*
Robert Weeks *Bassoon*
Hiroshi Ikematsu *Double Bass*



Sergei Prokofiev

Sponsored by Nelson Pine Industries.



WOLFGANG AMADEUS MOZART (1756-1791)
Horn Quintet in E-flat major, K. 407 (ca1782)
(for violin, 2 violas, cello, and horn)

Allegro
Andante
Rondo
Allegro

Mozart wrote his horn quintet for Ignaz Leutgeb, the Salzburg hand horn player known for his ability to “sing an adagio”, who inspired Mozart’s four horn concertos. This quintet offers a fresh dimension as the horn engages with the dynamic of the string ensemble, particularly in the first movement where the interplay between horn and violin against the lower voices plays a significant role. The sweetness of the Andante reveals shifting alliances, and the use of two violas in the sunny finale adds a new and appealing sonority, which Mozart was to later exploit to great effect in his wonderful string quintets.

SERGEI PROKOFIEV (1891-1953)
Quintet in G minor, Op. 39 (1924)
(For oboe, clarinet, violin, viola and double bass)

I Tema con variazioni
II Andante energico
III Allegro sostenuto, ma con brio
IV Adagio pesante
V Allegro precipitato, ma non troppo presto
VI Andantino

Although he came from the great Russian music tradition and possessed a unique gift for melody (an example being 1936 ballet Romeo and Juliet), in his youth Prokofiev’s music was considered avant-garde and rebellious. In Paris in 1924, a travelling troupe commissioned a ballet – Trapeze – from him. Since the accompanying musical ensemble comprised only five players, he scored it appropriately. This Oboe Quintet

is closely related to the ballet and is one of Prokofiev’s most chromatic works. “The Parisian atmosphere” was his explanation for the work’s Dadaesque harmonic impishness.

Interval

LUDWIG VAN BEETHOVEN (1870-1827)
Septet in E flat Major, Op. 20 (completed 1800)
(For violin, viola, clarinet, horn, bassoon, cello, double bass)
Dedicated to the Empress Maria Theresia

I Adagio: Allegro con brio
II Adagio cantabile
III Tempo di Menuetto
IV Tema con variazioni: Andante
V Scherzo: Allegro molto e vivace
VI Andante con moto alla Marcia; Presto

Composed during a time of personal anguish over his failing hearing, Beethoven’s Septet reflects none of this. “This Septet has pleased me greatly,” he wrote to his publisher. As time passed it became almost embarrassingly popular, appearing in various authorised and unauthorised arrangements including his own transcription for piano trio. “I wish it could be burned,” he protested, and even told one admirer that it was written by Mozart! Wonder and enjoy!

Goldilocks

VENUE: NELSON SCHOOL OF MUSIC
TIME: 10.00AM
ENTRY FREE

New Zealand String Quartet



What happens when Goldilocks discovers that the three bears are musicians? Could the Pachelbear Canon provide a clue? And can a violin really hold a conversation? Fun with music for the whole family!

Preludes

VENUE: NELSON SCHOOL OF MUSIC
TIME: 2.00PM

Péter Nagy



Frédéric Chopin

FRÉDÉRIC CHOPIN (1810-1849)
12 Preludes (1836-39)

Frédéric Chopin grew up surrounded by Polish folk music, which he later used as the basis for creating a ‘new’ music while still retaining its Polish character. An enigmatic figure, known to and heard by comparatively few people, his piano playing was innovative and expressive. He became a cause célèbre in Paris salons but was tantalisingly inaccessible, and his reputation as a pianist is based on a mere 30 or so public performances. Chopin’s 24 Preludes, Op. 28, are a set of short, much-loved, piano pieces, one in each of the 24 keys, some written at Valldemossa, Majorca where, with George Sand and her children, he

SATURDAY 2ND FEBRUARY

spent the winter of 1838-39 to escape the Paris cold. These concentrated and atmospheric miniatures run the gamut of emotions from euphoria to despair.

ALEXANDER Scriabin (1872-1912)
Preludes

Russian composer, Alexander Scriabin, is one of music’s more eccentric and enigmatic figures, brilliantly original, independent of the historical mainstream, and notorious for the grand Promethean role in which he cast himself. His music evolved over the course of his life from Romanticism to Modernism and towards atonality, and his profound mysticism found its expression in a highly complex musical language characterised by shifting harmonies and impassioned rhythms. His prolific output includes 90 preludes. These are in a late-Romantic style and were inspired by Chopin’s *Préludes* – but given a Russian twist.

FRANZ LISZT (1811-1886)
Totendanz (Dance of Death) (piano solo 1860-65)
Dedicated to Hans von Bülow

When Franz Liszt entered a room all eyes would follow him, princes courted him and women flirted with him. He was the ultimate Romantic with a vivid imagination which made him particularly suited to writing programme music, and it took considerable time for his more serious works to be appreciated. Totentanz was initially composed as a set of variations for piano and orchestra. Based on Gregorian material (it paraphrases the Dies Irae plainsong), it contains medieval-sounding passages but its greatest innovation is the modernistic, even percussive, piano part. It sounds positively wicked!

Péter Nagy appears with the kind support of Nelson Pine Industries.



SATURDAY 2ND FEBRUARY

ProAm in Concert

VENUE: FAIRFIELD HOUSE
TIME: 5.00PM
FREE ENTRY

ProAm Ensemble

Hear the ProAm participants and tutors perform the Mozart Dissonance Quartet.

Mozart – String Quartet No 19 in C major, K 465 (Dissonance)

(see programme notes for this evening’s concert)

SATURDAY 2ND FEBRUARY

Mahler’s 4th

VENUE: NELSON CATHEDRAL
TIME: 7.30PM

Penderecki String Quartet
Gillian Ansell *Viola*
Rolf Gjelsten *Cello*
Bridget Douglas *Flute*
Jenny Wollerman *Soprano*
Robert Orr *Oboe*
Philip Green *Clarinet*
Robert Weeks *Bassoon*
Darryl Poulsen *Horn*
New Zealand String Quartet
Hiroshi Ikematsu *Double Bass*
Lenny Sakofsky & Bruce McKinnon
Percussion
Emma Sayers *Piano*
Diedre Irons *Harmonium*
Michael Joel *Conductor*



Gustav Mahler

WOLFGANG AMADEUS MOZART (1756-1791)
String Quartet No. 19 in C Major, K 465
‘Dissonance’ (1785)

Adagio; Allegro
Andante cantabile
Menuetto: Allegro
Allegro

The ‘Dissonance’ is the final of Mozart’s six so-called Haydn Quartets and has a grandeur that sets it apart. Probably so-named because of the harmonic ambiguity of A natural against A flat in the second bar, all is quickly resolved into a bright C major Allegro. The Andante’s poignant operatic dialogue between first violin and cello is affecting and intimate. There’s adventure in the jolly minuet with its unison passages and sharp staccato interrupting the legato lines, and a trio in the minor key. The finale casts a backward glance at Haydn as it takes off on an exhilarating whirl that is Mozart at his most brilliant.

ROSS HARRIS
Chaconne (for solo viola) (2002)
Commissioned by Gillian Ansell with funding from Creative New Zealand

Chaconne (for solo viola) was written in 2002. The first performance given at the 2002 Adam Chamber Music Festival, and it was a finalist in the SOUNZ Contemporary Award in 2003.

Ross Harris writes: “When I set about composing a solo work for Gillian, I saw her alone on stage bereft of her NZSQ colleagues. This in turn conjured up footage of refugees fleeing from devastated lives in wars around the world. So the work unfolds from stumbling, balalaika-like music into the Chaconne and finally back to the opening material overlaid with a gentle lament.”

HEITOR VILLA-LOBOS (1887-1959)
The Jet Whistle (Assobio a Jato) (1950)
(For flute and cello)

Allegro no troppo
Adagio
Vivo

As a young man Villa-Lobos travelled through much of remote Brazil where he absorbed the sounds of Indian, folk, and popular music. Probably best known for his Bachianas Brasileiras, he was Brazil’s first internationally-recognised composer to use ideas derived from his country’s folk melodies, rhythms, and instruments. The Jet Whistle is primarily a musical joke playing on Villa-Lobos’s penchant for writing high- and low-voiced instrumental duos by capturing the natural characteristics of each. The Allegro has bird sounds on flute; the Adagio explores the flute’s lower register against the cello’s double-stoppings, and in Vivo the cello’s rhythm of a trotting burro plays beneath the Indian-inspired flute melody.

Interval

GUSTAV MAHLER (1860-1911)
Symphony No. 4 in G (1900)
Arranged by Klaus Simon (2007)

I Bedächtig (Moderately, not rushed)
II In gemächlicher Bewegung (Leisurely moving)
III Ruhevoll (Peacefully)
IV Sehr behaglich (Comfortably)

This is Mahler’s most intimate symphony – the instrumental forces are small, and its chamber music character particularly suited Klaus Simon’s reduced 2007 arrangement for 14 musicians plus solo soprano. It leaves Mahler’s music intact and retains the character and sonority of the original. The starting-point of the symphony is in the finale and the setting for soprano solo

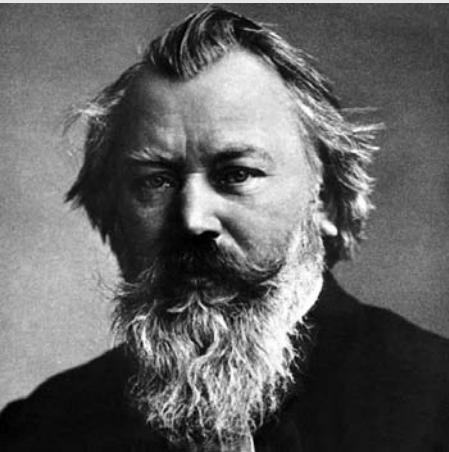
of a poem from Des Knaben Wunderhorn (The Youth’s Magic Horn), which describes a picture of heavenly bliss as seen through the eyes of a child. The symphony opens with jingling sleigh bells introducing a succession of themes evoking innocence. The second movement, a Ländler, (Austrian country-dance), contains a prominent solo on a violin tuned up a tone to emulate a village fiddle. The third movement is a ‘transfigured’ cradle song, inspired by a “vision of a tombstone on which was carved an image of the departed, with folded arms in eternal sleep”. A yearning sadness emerges and ideas alternate until the vivid climax throws open the gates of paradise for the Wunderhorn song-finale. ‘Das himmlische Leben’ (see text). The characteristic Mahlerian conjunction of the innocent and the complex.

(A lyric sheet will be handed out at the concert)

Minguet Quartet in Concert

VENUE: NELSON SCHOOL OF MUSIC
TIME: 10.30AM

Minguet Quartet



Johannes Brahms

JOHANN SEBASTIAN BACH (1685-1750)
The Art of Fugue – Contrapunctus 1,
Contrapunctus 4 (1742)

The music of Johann Sebastian Bach reached previously unknown heights of beauty and grandeur, and his Art of Fugue has long been considered the ultimate example of contrapuntal composition. But, by the time of his death in 1750, his music was known to only a small circle of pupils, devotees, and his sons and The Art of Fugue had sold just 30 copies. Thanks to a group of enthusiastic supporters, it gradually became known and appreciated and by the early1800s two further editions had been published.

Contrapunctus I – the subject is stated simply by the alto voice and answered by the soprano a 5th higher. The subject is heard ten times.
Contrapunctus IV – the statement of the subject is reversed as is its answer. The subject is stated 16 times incorporating all the previous transformations.

WOLFGANG RIHM (b. 1952)
String Quartet No. 11 (1998-2010)

Wolfgang Rihm is a prolific German composer best known internationally for his violin concerto recorded by Anne-Sophie Mutter. His music has been described as hyper-expressive, even unpredictable, with wide mood swings and shocking juxtapositions. His name has been associated with New Simplicity, a movement that reacted against the avant-garde generation of Boulez, and Stockhausen (with whom Rihm formerly studied). In 2010 the BBC Symphony Orchestra featured his music in one of their ‘total immersion’ weekends at the Barbican Centre, London. Martin Kettle (The Guardian) has written: “At the centre of the quartet is a beautiful but essentially static chorale-like episode of great poignancy, dominated by the first violin, which leads into the most agitated section of the work...”

JOHANNES BRAHMS (1833-1897)
String Quartet No. 1 in C minor, Op. 51, No. 1 (completed 1873)
Dedicated to Theodor Billroth

Allegro
Romanze: Poco Adagio
Allegretto molto moderato e comodo
Allegro

Robert Schumann’s 1853 magazine article, Neue Bahnen, hailed Brahms as “the one chosen to give ideal expression to the highest spirit of our time”. Brahms joked later that he wrote over 20 quartets before he produced one good enough to publish and this is the first of the three that survive. From the heroic sweep of the opening theme, the Allegro’s mood is symphonic. It is contrasted by the wistful shifting tonalities of the Romanze, a 19th-century favourite, and the simplicity of the third movement. The finale synthesises earlier themes, passionate, lyrical, and excited by turn.

The Minguet Quartet appears with kind support from the Goethe Institute.



Bach Suites

VENUE: NELSON CATHEDRAL
TIME: 2.00PM

Colin Carr Cello



Johann Sebastian Bach

Colin Carr appears with the kind support of the Turnovsky Endowment Trust.



JOHANN SEBASTIAN BACH (1685-1750)
Six Cello Suites (BWV 1007-1012) (ca 1770)

Suite No. 1 in G major
Suite No. 2 in D minor
Suite No. 3 in C major

Interval

Suite No. 4 in E-flat major
Suite No. 5 in C minor
Suite No. 6 in D major

These six Cello Suites are among Bach’s most spiritual and loved works. Little is known of their genesis except that they were probably composed around 1720 when Bach served as Kapellmeister in Cöthen. They demonstrate his intimate knowledge of the cello and his genius in creating a multi-textured sound from a single-voiced instrument, while also expressing the music’s emotional intensity and observing the distinctive rhythms of the respective dances.

The suites each comprise six movements. Bach inserted galanterie movements in the form of pairs between the Sarabande and the Gigue. The order of the movements is:

Prelude
Allemande
Courante
Sarabande
Galanteries (Minuets for Suites 1 and 2, Bourrées for Suites 3 and 4, Gavottes for Suites 5 and 6)
Gigue

The Sarabande from Suite No. 5 was played by Yo-Yo Ma at the site of the World Trade Center, as the first names were read out on September 11, 2002, the first anniversary of 9/11.

There will also be a short interval before and after the 5th suite.

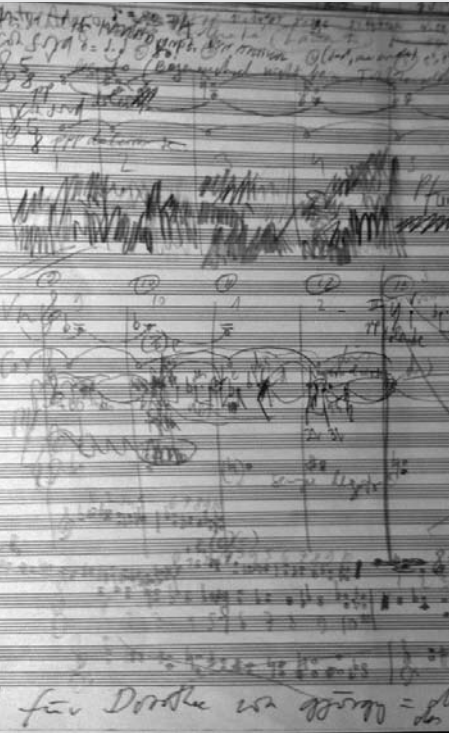


Colin Carr

Bold Strokes

VENUE: NELSON SCHOOL OF MUSIC
TIME: 7.30PM

- Péter Nagy Piano
- Diedre Irons Piano
- Darryl Poulsen Horn
- Rolf Gjelsten Cello
- Katie Schlaikjer Cello
- Helene Pohl Violin
- New Zealand String Quartet



ROBERT SCHUMANN (1810-1856)
Andante and Variations, Op. 46 (1843)
(For 2 pianos, 2 cellos, and horn)

For this gentle theme and set of variations, Schumann chose the unusual combination of two pianos, two cellos and one horn. The pianos have most of the musical interest with the cellos and horn used primarily for colour and to underpin the harmonies. In the variations, Schumann quotes his song ‘Seit ich ihn gesehen’ from his cycle Frauen und –leben (1840), which describes the first rush of a young woman’s love for the man she will marry. Schumann had mixed feelings about the work and modified it into a shorter version for two pianos. However, 50 years later Johannes Brahms remembered the unusual combination of colours in Schumann’s original and he persuaded Clara Schumann to allow him to edit and publish this score. This is what you will hear tonight.

GYÖRGY LIGETI (1923- 2006)
Trio for Horn, Violin, and Piano (1982)

Andante con tenerezza
Vivacissimo molto ritmico
Alla marcia
Lamento. Adagio

György Ligeti was born in Transylvania just as Hungary was losing that region to Romania. In January 1944, he was arrested and sent to a Nazi labour camp where he remained until 1945. The 1956 Hungarian Uprising saw him flee Hungary for Vienna and then on to Cologne, where he became an associate of Stockhausen’s.

A feeling of nostalgia colours much of this fascinating composer’s work. His Trio for Violin, Horn, and Piano is marked ‘Homage to Johannes Brahms’, although there are few reminders of Brahms. But it was the watershed moment that opened up his “third way”, a style he claimed was neither modern nor postmodern. The opening

theme is reminiscent of Beethoven’s Piano Sonata No. 26, ‘Les Adieux’, and also explores the out-of-tune upper partials available on the horn, the asymmetric Bulgarian rhythms in the second movement, and the Lamento motive in the fourth movement.

ANTONIN DVORAK (1841-1904)
Piano Quintet in A major, Op. 81 (1887)
(For 2 violins, viola, cello and piano)

Allegro ma non tanto
Dumka: Andante con moto
Scherzo (Furiant): Molto vivace
Finale: Allegro

Bohemian-born Antonín Dvořák composed copiously but with little success until he began to draw on his native folk music for inspiration. He found he was able to convey in music the deep affection he felt for his homeland and success followed. With its joyous and soulful Slavic melodies, glowing harmonies and piquant rhythms, Dvořák’s Piano Quintet characterises his love of the Bohemian folk idiom and is a perennial favourite with audiences. The haunting cello opening leads to the dumka-folk-ballad Andante, the waltz-time Furiant with its nostalgic middle section, and is capped off with some brilliant peasant

Complimentary pre-concert talk by Ross Harris about the Ligeti discovery at 6.45pm in the Michael Balling Theatre at the Nelson School Of Music.

Requiem

VENUE: NELSON SCHOOL OF MUSIC
TIME: 1.00PM

- Colin Carr Cello
- Rolf Gjelsten Cello
- Katie Schlaikjer Cello
- Emma Sayers Piano
- Péter Nagy Piano
- Gillian Ansell Viola



Dmitri Shostakovich

DAVID POPPER (1843-1913)
Requiem – Arranged for Three Cellos and Piano (1891)

Bohemian virtuoso, David Popper, was one of the finest cellists of the 19th century, held in such high esteem that the conductor/pianist Hans von Bülow accompanied him at his recitals. As well as enjoying a successful touring career, Popper was principal cellist of the Vienna Hofoper and later joined the Hellmesberger Quartet. His best known work is his Concerto for Three Cellos and Orchestra, written in memory of his publisher, Daniel Rahter, of which this is an arrangement.

The Requiem is of its time, Romantic, and distinctive in the rich sonorities of the three solo cellos with their dark sound. While it rises to an ardent climax, Popper constantly counsels the performers with exhortations of dolce, espressivo, and calando. Its lovely themes justify its popularity.

DMITRI SHOSTAKOVICH (1906-1975)
Viola Sonata, Op. 147 (1975)
Dedicated to Fyodr Druzhinin

Moderato
Allegretto
Adagio

Shostakovich’s masterful Viola Sonata, composed two months before his death, was his final work. In his anguished state he confronts the end of life – the subject is harrowing, the texture sparse. He described the first movement as a ‘novella’, and it does have a narrative brooding character. The second movement is sardonic and angular, the finale “an adagio in memory of Beethoven”. Shostakovich told Druzhinin, principal viola of the Beethoven Quartet and the work’s dedicatée, “...don’t let that inhibit you. The Adagio [a shell-shocked memory of Beethoven’s Moonlight Sonata] is bright, bright and clear”. Peace comes at the end. The Viola Sonata was first performed seven weeks after Shostakovich’s death.

Masterclass

VENUE: NELSON SCHOOL OF MUSIC
TIME: 4.00PM
FREE OBSERVER ENTRY

Péter Nagy

Come and hear master teacher Péter Nagy work with talented pianists, helping them to find the meaning behind the notes and lift the music off the page. Includes a short “Meet the Artist” session at the beginning.

Péter Nagy appears with the kind support of Nelson Pine Industries



The story of the Nelson School Of Music’s new Steinway: The school’s new Steinway piano was donated by Jocelyn and Murray Sturgeon following a conversation with Piers Lane at the 2009 Adam Chamber Music Festival. Piers went to the Steinway factory in Germany to personally select a piano that would suit the auditorium.

Bach by Candlelight

VENUE: NELSON CATHEDRAL
TIME: 7.30PM

Sponsored by Brent and Lynne Ferguson

Members of the Penderecki String Quartet and New Zealand String Quartet
Jenny Wollerman *Soprano*
Bridget Douglas *Flute*
Erin Helyard *Harpsichord*
Hiroshi Ikematsu *Double Bass*



Johann Sebastian Bach

JOHANN SEBASTIAN BACH (1685-1750)

Composer, Richard Wagner wrote that the music of J. S. Bach is “the most stupendous miracle in all music”. Bach enjoyed fame as an organ virtuoso, a great harpsichord and clavichord player, a masterful violinist, and his vocal music is renowned for its beauty. The cantata, the most important genre of vocal chamber music in the Baroque period and an integral part of the Lutheran service, allowed him to write music for voice that was both dramatic and narrative. A cantata has no set ensemble, and may feature a single soloist and continuo, a small group of soloists both vocal and instrumental, or soloists and choir.

Sonata for Violin and Harpsichord, No. 3 in E major, BWV 1016 (1712-1723)

Adagio
Allegro
Adagio ma non tanto
Allegro

This sonata follows the form of the Italian ‘sonata da chiesa, or church sonata, where slow and quick movements alternate.

Inventions – arranged for Violin and Viola (1723)
Originally composed for keyboard for W.F. Bach.

No. 1 in C major, BWV 772
No. 4 in D minor, BWV 775
No. 5 in E-flat major, BWV 776
No. 6 in E major, BWV 777

Arias
BWV 51 Mvt 3, for Soprano and Continuo
‘Höchster,mache deine Güte’ (‘Highest, renew your goodness’).
(First performed 1730)
BWV 204 Mvt 6, for Soprano, Flute, and Continuo
‘Meine Seele sei vergnügt’ (‘May my soul be content’).
(First performed 1725)

Interval

Inventions – arranged for Violin and Viola (1723)
Originally composed for keyboard for W.F. Bach.

No. 8 in F major, BWV 779
No. 9 in F minor, BWV 780
No.13 in A minor, BWV 784
No.15 in B Minor, BWV 786

Aria
BWV 115, Mvt 4, for Soprano, Flute, Cello and Continuo
‘Bete aber auch dabei’. (‘Pray nevertheless also’).
(First performed 1724)

Orchestral Suite No. 2 in B minor, BWV 1067 (Late 1720s)

Ouverture
Rondeau
Sarabande
Bourrée I/II
Polonaise (Lentement) – Double
Minuet
Badinerie

This is one of four surviving ‘orchestral suites’, or dance suites in the French style. Its mood evokes the easy-going elegance of court music. The electrifying Badinerie is a show-piece for the flute.

Up Close with the Penderecki

VENUE: CHAPEL OF CHRIST ON THE LAKE, ST ARNAUD
TIME: 11.30AM
BUS LEAVES NELSON SCHOOL OF MUSIC 9.00AM

Penderecki String Quartet



Erwin Schulhoff

LUDWIG VAN BEETHOVEN (1770-1827)
String Quartet in G, Op. 18 No. 2 (1798-1800)
Dedicated to Prince Lobkowitz

2. Adagio cantabile
4. Allegro molto quasi presto

The six quartets of Op. 18 were Beethoven’s first foray into this medium. Joseph de Marliave wrote that “the clarity and freshness of Haydn linked with the grace of Mozart” are found here, yet Beethoven’s forward-looking vision is unmistakeable. The second quartet of the set was known as the ‘Compliments Quartet’ because of the graceful curve of the first violin’s opening phrase, and because of the quartet’s charming character where Beethoven’s humour flashes through. The lyrical second movement is contemplative with a lively central section, and Beethoven referred to the last movement as “Aufgeknöpft” (unbuttoned) or relaxed and informal. This mood underlines the cheerfulness of the quartet as a whole and builds to a brilliant conclusion.

MARJAN MOZETICH (b.1948)
Lament in a Trampled Garden (1992)

Marjan Mozetich was born in Italy to Slovenian parents and has lived in Canada since 1952. Lament in a Trampled Garden was commissioned by the CBC for the 4th Banff International String Quartet Competition in 1992. Mozetich writes, “My goal in writing this work was to offer a poetical and dramatically lyrical piece that puts accent on the performers’ interpretive skills. The work starts simply with a slow and expressive theme, and an arpeggiated accompaniment that gradually unravels into a series of variants of the theme, reflecting the title. There is ample room for various interpretations of a music that moves from sweet sorrow to anger and aggression, to despair, to an up-beat swing, to a sense of resignation and a longing for lost beauty.”

EWVIN SCHULHOFF (1894-1942)
String Quartet No. 1 (1924)

1. *Presto con fuoco*
3. *Allegro giocoso alla slovacca*

Ewvin Schulhoff was one of a largely forgotten generation of European musicians, most of them victims of the Nazi regime in central Europe during the 1930s and World War II. This Quartet is one of Schulhoff’s most successful works and was recognised as such at its première in Venice, given under the auspices of the International Society for New Music, by the Zika Quartet in 1925. While there are elements of Bartók, Stravinsky, and Hindemith in this engaging piece, it is Schulhoff’s distinctive voice that catches the restless spirit of its time. The first movement is decisive with frantic interplay between the instruments and the mood of folk music. The third movement has the air and spirited rhythms of a bracing Slovak dance.

Masterclass

VENUE: NELSON SCHOOL OF MUSIC
TIME: 4PM
FREE OBSERVER ENTRY

Colin Carr

Come and hear master teacher Colin Carr work with talented young cellists. Includes a short “Meet the Artist” session.

Colin Carr appears with the kind support of the Turnovsky Endowment Trust



The Magic Trombone

VENUE: NELSON CATHEDRAL
TIME: 7.30PM

BonaNZa



An opera in two acts.

A story about love, friendship, betrayal, fish and chips, and the quest to find the magic trombone. Join BonaNZa Trombone Quartet, as they take you on an operatic journey like you have never heard (or seen) before.

Programme will be introduced by the performers.

Taonga Puoro

VENUE: SUTER THEATRE
TIME: 10.00AM

Dr Richard Nunns



Leading exponent of taonga puoro (traditional Maori instruments), Richard Nunns, takes us on an intimate journey to explore and discover the singing treasures which were almost lost.

Waitangi Wonders

VENUE: NELSON SCHOOL OF MUSIC
TIME: 1.00PM

Penderecki String Quartet
New Zealand String Quartet
NZTrio



Ross Harris

JOHN RITCHIE (b.1921)
String Quartet (1962-2006)

- Childhood*
Young Love
Life’s Work
Reminiscence

The language of this Quartet is personal to John Ritchie, and speaks unselfconsciously of a New Zealander’s life experiences, here and abroad. The four movements represent stages of his life, and one of the main motifs (D-E flat-F-D) comes from the Scottish folksong, ‘I know where I’m Going’. His wife, Anita, sang this frequently when young, and it has a symbolic presence in the work.

John Ritchie writes: “The Quartet is characterised by a mix of flowing romantic lines and sharp-edged manipulation of ideas, with an emphasis on pentatonic and modal themes, spiced up with surprising dissonances and quite complex rhythms. The slow finale was written over 40 years after the quartet was first completed and is a poignant dedication to Anita, who died of cancer in 2001. It features piquant lines and harmonies, and a ‘strange’ chord five bars from the end seems like a spasm of pain, before a restful end.”

The Quartet was premiered at the 1965 Auckland Festival, with Robin Perks on 1st violin, and was published by Massey University Music in 2008.

ROSS HARRIS (B. 1945)
String Quartet No. 5 (Songs From Childhood)
(World Premiere)

Ross Harris writes: “This work is not literally about songs from childhood but more the faded memory of such songs, or even the imagining of songs that might have been. The use of continually shifting meter and micro-tuning

imbue the work with a dreamlike floating quality, both fragile and illusive.”

Ross Harris is one of New Zealand’s leading composers. Among his more than 200 compositions are five symphonies, five string quartets, a violin concerto, and a cello concerto (premiered by Li-Wei Qin in 2012). He has won the SOUNZ Contemporary Award four times and been a finalist eight times. He received a QSM in 1985 for his opera Waituhi, and the CANZ Citation for Services to New Zealand Music in 1990. His collaborations with poet Vincent O’Sullivan have produced two operas, a symphony, and three song cycles including The Abiding Tides, which music critic Rod Biss described as “...a work that instantly enriched our heritage of New Zealand music”.

JOHN PSATHAS (b.1966)
Helix (2006)
Commissioned by NZTrio with support from the University of Auckland

Archon: Metron
The Biggest Nothing of Them All
Tarantismo

Wellington based John Psathas is the son of Greek immigrant parents, and is widely considered one of the three most important living composers of the Greek Diaspora. He composed much of the ceremonial music for the 2004 Olympic Games.

John Psathas writes: “Helix is a three-movement work, inspired by and infused with the rhythms and melodies of Greek folk music. Archon: Metron takes inspiration from the ancient rhythms and sounds of Greek music yet is an original composition with a feeling of improvisation in the violin and cello melodies, along with great dramatic contrast. The Biggest Nothing of Them All is the emotional core of the piece.

It is filled with quiet intensity and passion and communicates a deep sorrow and heart-felt despair. Tarantismo evokes a whirling tarantella dance. Folklore suggests this wild dance helps to eradicate the effects of the poison of the tarantula spider, which starts gently and builds in intensity to a dramatic climax.



John Psathas

WEDNESDAY 6TH FEBRUARY

Workshop

VENUE: NELSON COLLEGE FOR GIRLS MUSIC SUITE
TIME: 4.00PM
FREE OBSERVER ENTRY

David Bremner

The NZSO’s principal trombonist shares his ideas with up-and-coming young brass players.

WEDNESDAY 6TH FEBRUARY

Waitangi Evening Special

VENUE: NELSON SCHOOL OF MUSIC
TIME: 6.30PM

Péter Nagy *Piano*
Jenny Wollerman *Soprano*
Karen Batten *Flute*
Emma Sayers *Piano*
Helene Pohl *Violin*
Rolf Gjelsten *Cello*



Franz Schubert

FELIX MENDELSSOHN (1809-1847)
Songs Without Words (1829-1845)

Book 1: Op.19, No.1 Andante con moto in E major
Book 2: Op.30, No.5 Andante grazioso in D major
Book 3: Op.38, No.6 Andante con moto in A-flat major Duetto

Book 5: Op.62, No.6 Allegretto grazioso in A major Spring song
Book 8: Op.102, No.3 Presto in C major
Book 6: Op.67, No.4 Presto in C major Spinning song

Mendelssohn’s sister, Fanny, described the piece her brother gave her as a birthday present in 1828 as “a piece for my album”. This was the first documented mention of Mendelssohn’s personal title for an ‘album leaf’ or occasional piece for family and friends. Later called ‘Songs Without Words’, these attractive pieces became so popular with the rising, piano-owning middle class that eventually eight books containing six pieces each were published. They are short, lyrical, and charming pieces in the Romantic tradition, expressing a range of emotions but are mostly for enjoyment. The titles appended are Mendelssohn’s own.

JENNY MCLEOD (b.1941)
He Whakaahua a Maru (A Portrait of Maru) (World Premiere)
Commissioned by Jenny Wollerman with funding from Creative New Zealand

Texts: Maori songs first published 1853/4, no known tribal affiliations (Nos 1 & 11); other poems by Jenny McLeod based, with permission, on selected events in Michael Nicolaidi’s book A Greekish Trinity

As young children, some of us see our parents more as gods than as human beings. Time goes by and the feet of clay may start to emerge, with possibly scary or enigmatic aspects. Finally our parents die, maybe somewhat shrivelled, physically and possibly also spiritually. And how do we feel about all this?

In this new song cycle for soprano, flute, and piano, we encounter the child’s vividly remembered emotional experiences as the adult protagonist revisits and eventually comes to

terms with this. The connecting of poetry in Maori on a universal theme of childhood and maturity in a New Zealand context, with its expression via classical art song, promises to be a novel and engaging audience experience. This is the sort of work that might always be expected to arise in a society where cultural expression, cross-connection and interactions are increasingly alive, affectionate, meaningful and robust.

Programme Note by Jenny McLeod and Jenny Wollerman

(A lyric sheet will be handed out at the concert)

Interval

FRANZ SCHUBERT (1797-1828)
Piano Trio No. 2 in E-flat major, D 929 (1828)

Allegro
Andante con moto
Scherzo: Allegro moderato
Allegro moderato

Schubert spent most of his short life writing and performing an astonishing amount of music almost entirely without the support of patrons or aristocratic associations. Instead, his genius blossomed within a small, cultured Viennese community of family and friends. The Piano Trio in E-flat, the second of two piano trios, was Schubert’s favourite. Like much of his late music, it is profound in a way quite removed from the modest context in which he wrote it, and it was one of the few pieces performed in the only public concert featuring his music during his lifetime. Schumann wrote, “A Trio by Schubert passed across the musical world like some angry comet in the sky.” It has intensity, delicacy, sadness, beauty and joy. The haunting Andante was used as a theme in the film, Barrie Lyndon.

Moteatea

VENUE: THEATRE ROYAL
TIME: 9.00PM

Whirimako Black moteatea
Richard Nunns taonga puoro



Experience another world, another dimension. With an exceptionally expressive voice described as “pure velvet”, Whirimako Black will explore the traditional and ancient song form of moteatea with Richard Nunns, the leading authority on nga taonga puoro (Maori traditional musical instruments). A sublime and deeply spiritual way to finish our Waitangi Day celebrations.

Italian Serenade

VENUE: NELSON CATHEDRAL
TIME: 2.00PM

Penderecki String Quartet



Béla Bartók

SERGEI RACHMANINOFF (1873-1943)
String Quartet in G Minor, No. 1 (incomplete)
(1889-90)

Romance
Scherzo

Lush sweeping melodies and characteristic melancholy make Rachmaninov’s music instantly recognisable. Following the Romantic tradition of 19th-century Russian music, it is expressive and lyrical but also fused with drive and vitality. Many of his themes have become popular outside the concert hall. Rachmaninov twice attempted to write a string quartet, in both cases completing only two movements. The first movement, Romance, of the G minor String quartet was composed when he was a student at the Moscow Conservatory, already recognised as a gifted composer and pianist. It is a graceful and wistful miniature, highlighted by the use of pizzicato and tremolo. The Scherzo is sprightly, almost edgy at times, within a mannered dance style.

HUGO WOLF (1860-1903)
Italian Serenade in G major (1886)
(For String Quartet)

Born in Slovenia, Hugo Wolf was the epitome of a Romantic musician, driven, misunderstood, poor, and he died young from syphilis. After Schubert, he is considered the finest composer of the German art song with his highly fashioned and complex music an exact translation of his song texts.

The Italian Serenade is one of Wolf’s rare string pieces and, although complete in itself, sounds like part of a longer work. The word ‘Italian’ was added in later revisions, and enriches the picturesque and melodically attractive ‘song without words’ with its rich variety of textures, including a suggestion of the sound of

strumming guitars and the rhythms of dance. A central passage includes humorously rhetorical exchanges between the instruments.

BÉLA BARTÓK (1881-1945)
String Quartet No. 5 (1934)

Allegro
Adagio molto
Scherzo: Alla bulgarese
Andante
Finale: Allegro vivace

Like Beethoven and Shostakovich, Bartók’s deepest and most personal thoughts are in his six string quartets. Unmistakably Hungarian, they have been described as “the purest distillation of his immersion in folksong”. The fifth quartet was written in just one month, and the vitality and soulfulness of folk music has become the inspiration for a sophisticated and original work. Arranged in an arch form, the first and fifth, and the slower second and fourth movements, are closely related, and frame the Scherzo, the heart of the piece. With their reminiscences of distant nocturnal sounds of nature, the second and fourth movements evoke Bartók’s ‘night music’. Between the two are the Scherzo’s syncopated Bulgarian rhythms. The fast-moving Finale is suddenly interrupted by a little out-of-tune polka marked Allegro con indifferenza before hurtling to the end of the Quartet.

Masterclass

VENUE: NELSON SCHOOL OF MUSIC
TIME: 4.00PM

Penderecki String Quartet

Come and watch as young NZ string-players are guided and advised by our visiting Canadian quartet. Includes a short “Meet The Artists” session.

Rhapsody

VENUE: NELSON SCHOOL OF MUSIC
TIME: 7.30PM

Douglas Beilman *Violin*
Péter Nagy *Piano*
Colin Carr *Cello*
Diedre Irons *Piano*
New Zealand String Quartet



Sergei Rachmaninoff

BÉLA BARTÓK (1881-1945)
Rhapsody No. 1 for Violin and Piano (1928)
Inscribed to Joseph Szigeti

Lassu: Moderato
Friss: Allegretto moderato

Béla Bartók’s exploration of folk music significantly influenced his compositions, but his strong nationalism, and negativity towards the Second Viennese School, kept him outside the musical mainstream avant-garde. Towards the end of his life, he mellowed and this, together with the melodic richness and rhythmic energy of his distinctive music, has secured his reputation as one of the 20th-century’s great composers.

Bartók’s First Rhapsody uses melodies from Romania and Hungary and is among his most overtly folk-influenced works. The first movement, Lassú (slow), shows a gypsy influence with its sharply dotted rhythms and exotic melodies. The second movement, Friss (fast), presents a brilliant sequence of catchy dance melodies and rhythms.

SERGEI RACHMANINOFF (1873–1943)
Sonata for Cello and Piano in G Minor, Op.19 (1901)
Dedicated to Anatoliy Brandukov

Lento – Allegro moderato
Allegro scherzando)
Andante
Allegro mosso

Sergei Rachmaninoff was one of the 20th-century’s great pianists and a composer who upheld the Russian Romantic tradition. He is memorable for his ravishing themes, often melancholic and reflective, but also infused with rapture and vitality, all testament to his detailed knowledge of the expressive qualities of the piano. He produced very little chamber music, the best example being the rapturous Cello Sonata. The cello introduces the first movement’s first subject, after which most of the themes are introduced by the piano and embellished by the cello. The exception is the elegiac Andante, a perfect vehicle for the cello to shine.

The sonata was premiered by Anatoliy Brandukov and the composer in Moscow on 2 December 1901.

Interval

FRANZ SCHUBERT
String Quintet in C major, D 956 (1828)
For 2 violins, viola, and 2 cellos

I Adagio; Allegro
II Andante un poco mosso
III Scherzo: Allegro vivace
IV Andante
V Menuetto: Allegretto
VI Andante molto; Allegro

Franz Schubert’s final work for chamber ensemble, the String Quintet in C major, was composed in the summer of 1828, just two months before his death. For many, this is the greatest work in the chamber music canon. The addition of a second cello to the standard string quartet gives an increased expressivity to the inner voices. At the Quintet’s heart is the poignant Adagio. Pianist Artur Rubinstein asked that it be played at his funeral. “In nobility of conception, beauty of melody, and variety of mood [this quintet] is without equal,” wrote Homer Ulrich in his book, Chamber Music. The Quintet was not publicly performed until 1850 at the Musikverein in Vienna.

A concert dedicated to Nelson icon, painter Jane Evans, who passed away in June 2012.



FRIDAY 8TH FEBRUARY

Cafe Music

VENUE: NELSON SCHOOL OF MUSIC
TIME: 1.00PM

NZTrio



Achille-Claude Debussy

ACHILLE-CLAUDE DEBUSSY (1862–1918)
Piano Trio in G major (1880)
Andantino con moto allegro
Scherzo – Intermezzo
Andante espressivo
Finale – Appassionato

Debussy created music that was new and specifically French, with a spectrum of layered sounds, subtle harmonies and nuance, using modes, exotic scales and Eastern melodies. Often described as ‘Impressionist’, his music brilliantly conveys ambience (La Mer, Prélude à l’après-midi d’une faune) though this tends to overlook his sense of form. The Piano Trio is an early work, composed when Debussy was employed by Tchaikovsky’s patroness Nadezhda von Meck as her children’s piano teacher. She described it to Tchaikovsky as a “very beautiful trio”.

The Trio’s first movement is lyrical and charming, and the Scherzo is like whimsical ‘fairy’ dance music. The third movement’s sweet melody transforms into a romantic outpouring, and the Finale goes further with a surging melody and builds to a powerful appassionato.

GARETH FARR (b. 1968)
Ahi (1998)
For piano trio

Semplice ma espressivo
Scherzo
Interlude
Finale

Ahi is the Māori word for “fire”. This attractive piece was commissioned by the James Wallace Charitable Trust for the Ogen Trio, who premiered it in Auckland in March 1998. Gareth writes: The flavour of a French lullaby predominates in the first movement, and the Scherzo is intense and unrelenting and harbours overtones of a Russian

military factory. The brief, quiet Interlude has a melodic reference to the first movement, and the Balinese pop-inspired Finale contains numerous gamelan-like effects. Farr experimented here with stripping away the density characteristic of past compositions in favour of clearer textures, exploring classical form, and allowing a simplicity of line to come through and speak for itself.”

PAUL SCHOENFIELD (b.1947)
Café Music (1986)
For piano trio

American composer and pianist, Paul Schoenfield, is known for combining popular, folk, and classical music forms. His works are inspired by popular styles, both American and others, vernacular and folk traditions, and classical, and often deal witty surprises. He says his musical ingenuity comes from his Jewish/ American roots.

Café Music was commissioned by the St Paul Chamber Orchestra in Minnesota and premiered in 1987. Schoenfield says: “My intention was to write a kind of high-class dinner music which could be played at a restaurant, but might also (just barely) find its way into a concert hall. The work draws on many of the types of music played at Murray’s [Steakhouse in St Paul]. For example, early 20th-century American, Viennese, light classical, gypsy, and Broadway styles are all represented. A paraphrase of a beautiful Chassidic melody is incorporated in the second movement.”

FRIDAY 8TH FEBRUARY

Troubadour Quartet

VENUE: NELSON CATHEDRAL
TIME: 6.30PM
ENTRY FREE

Troubadour Quartet
Jonathan Tanner
Annabel Drummond
Alice McIvor
Sophie Williams

Beethoven String Quartet No. 11 Op. 95 ‘Serioso’

Complimentary pre-concert recital by our wonderful community outreach group the Troubadour Quartet.

Kreutzer

VENUE: NELSON CATHEDRAL
TIME: 7.30PM

Martin Jaenecke *Soprano Saxophone*
Victoria Jaenecke *Viola*
New Zealand String Quartet
Colin Carr *Cello*
Richard Apperley *Organ*
Penderecki String Quartet



Ludwig van Beethoven

EDWARD WARE (b.1962)
Duo for Soprano Saxophone and Viola (2008/9)

Wellington-born Edward Ware developed a fascination with drums and percussion, and graduated in jazz and classical performance from the Wellington Conservatory of Music. He currently divides his time between Brazil and New York, where he composes, records, teaches and performs.

Edward writes: “This work took shape at a time of upheaval and major shifts in my life. Written in three movements, it is, on one level, a reflection of my interest in dissonance within tonal language and the juxtaposition of sharply conflicting rhythmic groupings. On another level, it is an abstraction of an inner process of accepting a degree of discomfort and unfamiliarity on the way toward what will become the familiar. The predominant emotional tone is one of melancholic reflection although this does give way in the third movement to a more forward looking rhythmically buoyant cast.” (Abridged)

LUDWIG VAN BEETHOVEN (1770-1827)
Violin Sonata ‘Kreutzer’ in A major, Op. 47(1802-03)
(Arranged for Cello Quintet)
Dedicated to Rodolfe Kreutzer

Adagio sostenuto—Presto
Andante con Variazioni
Finale. Presto

This is the grandest of Beethoven’s ten sonatas for violin and piano, and was composed for George Polgreen Bridgetower, an Afro-Polish-born virtuoso violinist who, with Beethoven on piano, premiered the sonata in Vienna in 1803. Both performers had to improvise the unfinished sections. Beethoven completed the sonata but there was a falling-out with Bridgetower. The new dedicatée, the French violinist, Rodolfe Kreutzer, never played the work, he declared it unplayable.

Described by Beethoven as a “Sonata for piano and violin obbligato, written in a very concertante style, quasi concertante”, it is technically highly demanding. The theme of the Andante is elegant, and the Finale is in the rhythm of a tarantella. It was possibly Beethoven himself who arranged it for cello quintet. Later, it would inspire Tolstoy’s famous novella, The Kreutzer Sonata, which Janáček would use as the basis of his first string quartet, ‘The Kreutzer Sonata’.

Interval

SOFIA GUBAIDULINA (b.1931)
Lied ohne Worte (1977)

Sofia Gubaidulina, born in Christopol in the Tartar Republic, is half-Russian/half-Tartar, and is one of the most widely acclaimed composers to come out of the Soviet Union in its final decades. During her studies in Soviet Russia, her music was considered irresponsible because of its alternative tunings, but Dmitri Shostakovich supported her and encouraged her to continue down her ‘mistaken’ path. Influenced by her Russian roots, Gubaidulina has devised a unique musical language marked by her scoring for unusual instrumental combinations including folk instruments from the Central Asian regions. Further influences have been the use of contemporary Western musical techniques, and her Christian spirituality and deep belief in the mystical properties of music. Since 1992, Gubaidulina has lived in Hamburg, Germany.

MARTIN JAENECKE (b.1957)
Meditation

Martin Jaenecke was born in Germany, studied violin with Professor Rainer Kussmaul (ex-concertmaster of the Berlin Philharmonic Orchestra), and has played both violin and

viola as a member of the Frankfurt Radio Symphony Orchestra. He has also studied with Tabea Zimmermann and with members of the Quartetto Italiano, Alban Berg Quartet, and the Vienna String Sextet. Martin has lived in New Zealand since 2001. He writes: “Meditation is an attempt to bring together the divine vocal quality of the soprano sax, combined with the sacred sounds of the organ, in the big acoustic space of a cathedral, and is a short structure with wide open spaces of improvisation for both instruments. The title Meditation could lead the listener to the idea that this is all very soft, even music, however, it is more about the process of being open to falling into a deeply relaxed and focussed state of mind, but also being challenged by our often too active mind. As with real life, improvisation is an adventure with some risks. I am looking forward to it!”

JOHANNES BRAHMS (1833-1897)
String Sextet No. 1 in B-flat major, Op. 18 (1860)
For 2 violins, 2 violas, 2 Celli

Allegro ma non troppo
Andante, ma moderato
Scherzo: Allegro molto
Rondo: Poco Allegretto e grazioso

This wonderful Sextet produces extraordinarily rich sonorities. The Allegro’s themes are full-bodied (two are played by the first cello) and the sweetness of the violins and the velvet colours of the lower strings make this one of Brahms’ most alluring movements. The Andante comprises six variations on a Hungarian gypsy theme that wants to soar, and the following, toe-tapping Scherzo has a trio that galumphs like a speeding Ländler. The contrasting Rondo theme is refined and charmingly Mozartian until the violins and violas spice things up, and an accelerating coda brings it all to an exciting conclusion.

Kids Concert

VENUE: NELSON SCHOOL OF MUSIC
TIME: 10.00AM
ENTRY FREE

Bob Bickerton



Music educator, performer and festival manager Bob Bickerton takes his audience on a sonic plunge into a sea of instruments (some of which he knows how to play) in a humorous musical romp for children aged 90 and under.

New Zealand Guitar Quartet in Concert

VENUE: NELSON SCHOOL OF MUSIC
TIME: 1.00PM

New Zealand Guitar Quartet



Manuel de Falla

ANDREW YORK (b.1958)
Quiccan

With very dense textural writing, Quiccan creatively uses all four guitars in interchanging roles of melody, harmony, and accompaniment. York uses strong rhythmic drive throughout and displays his inspiration for the piece – the late (bass player) Jacob Pastorius – in several bass lines.

J.S BACH (1685-1750) (arr. Owen Moriarty)
Brandenburg Concerto No.3

This concerto was originally written for string orchestra and was dedicated to Mulgrave Christian Ludwig of Brandenburg. Making full use of the concerto grosso genre, the relationship

between the instruments is subjective to the listener – as the positioning of the parts change, it may appear that there are no soloists, or that all the players are soloists. In doing so Bach creates a weaving, kaleidoscopic range of colours and shades.

CRAIG UTTING (b.1958) (arr. Owen Moriarty)
Onslow Suite (II)

Based around a descending passacaglia bass figure, the two beautifully melodic outer sections contrast with the strident middle section. Originally written for two pianos, the piece sits well on four guitars and makes good use of the wider pitch range offered by the seven-string guitar.

MANUEL DE FALLA (1876–1946) (arr. Owen Moriarty)
El amor brujo
‘Danza del Terror’
‘Danza ritual del fuego’

El amor brujo (Love, the Magician) is distinctively Andalusian in character and showcases de Falla’s nationalistic pride. Commissioned in 1914, it was originally composed for a chamber group, then re-scored as a symphonic suite, and eventually as a ballet.

IAN KROUSE (b. 1956)
Antique Suite (after Neusidler)
Hoff tantz und Hupf auff
Juden tantz- Cadenza- Kunigin tantz
Mein fleys und muhe
Hoff tantz und Gassenhawer

Composed originally in 1976 while he was studying, Ian Krouse later re-wrote the piece in 1987 as a present for his friends in the Los Angeles Guitar Quartet. Krouse takes the works

of Hans Neusidler, a German lutenist from the Renaissance, and makes them his own, creating a dynamic and exciting fusion of 20th-century and Renaissance musical languages.

SERGIO ASSAD b. (1952)
Uarekena
Dedicated to the Los Angeles Guitar Quartet

Uarekena is the name of an aboriginal people indigenous to Brazil and Venezuela. The piece showcases Assad’s ability to compose harmonically sophisticated music, while exploiting resources unique to the guitar, such as artificial harmonics, and drumming on the body of the instrument for percussive effect.

(Programme notes supplied)

SATURDAY 9TH FEBRUARY

Troubadour Quartet

VENUE: NELSON CATHEDRAL
TIME: 6.30PM
ENTRY FREE

Troubadour Quartet
Jonathan Tanner
Annabel Drummond
Alice McIvor
Sophie Williams

Dvorak String Quartet No. 12 Op. 96 ‘American’

Complimentary pre-concert recital by our wonderful community outreach group the Troubadour Quartet.

SATURDAY 9TH FEBRUARY

Grand Finale

VENUE: NELSON CATHEDRAL
TIME: 7.30PM

Sponsored by Linley and John Taylor

Penderecki String Quartet
New Zealand String Quartet



Felix Mendelssohn

JOHN PSATHAS (b.1966)
Abhisheka For string quartet (1996)

“The sanskrit equivalent for initiation is ‘abhisheka’, meaning ‘sprinkle’, ‘pour’, ‘anointment’. And if there is pouring, there must be a vessel into which the pouring can fall. So at last we might really give up all these complications and just allow some space, just give in. This is the moment when abhisheka – sprinkling and pouring – really takes place, because we are open and are really giving up the whole attempt to do anything, giving up all the busyness and overcrowding. Finally we have been forced to really stop properly, which is quite

a rare occurrence for us.” (From The New Zealand String Quartet’s 2012 New Zealand at Kings Place, London concert.)
Abhisheka has been performed by The Royal New Zealand ballet to choreography by Adrian Burnett.

RICHARD STRAUSS (1864–1949)
String Sextet from Capriccio, Op. 85 (1941)

Capriccio was Strauss’ last opera, composed to an elegant libretto by the conductor, Clemens Krauss, who based it on a libretto of an earlier opera by Salieri. Set in pre-Revolutionary Paris, it includes a debate between a Countess, a composer, a poet, a theatre director and others, on the age-old question ... prima la musica, poi le parole (first comes the music, then the words).

The opera opens with this sublime, bitter-sweet string sextet, a chamber music overture played off-stage for the Countess, who is in her salon. Full of nostalgia, Strauss’ luscious music is scored for pairs of violins, violas, and cellos. It was his first chamber music for 50 years, and could be considered a homage to Brahms, who had been a strong influence on him in his youth and who had also written sextets. Strauss said after its first performance “I can do no better than this.”

CHRISTOS HATZIS (b.1953)
Quartet (NZ Premiere)
Composed 1994

Awakenings
Fleeting Moments
Nadir
Metamorphosis

Replace with: Christos Hatzis is a Greek/ Canadian composer, born in Volos, Greece and since 1985, a Canadian citizen. He has been hailed as “one of the most important composers in Canada” (International Musician), and is now

an internationally-renowned composer and the recipient of many awards.
Hatzis’ music is inspired by proto-Christian spirituality, his Byzantine musical heritage, world cultures, and various non-classical-music genres including jazz, pop, and world musics. He has created several works inspired by the music of the Inuit, Canada’s arctic inhabitants. He is a professor of composition at the Faculty of Music, University of Toronto, and in addition to composing and teaching, he has written extensively about composition and contemporary music.

Interval

FELIX MENDELSSOHN (1809–1847)
Octet in E-flat major, Op. 20 (1825)

Allegro moderato ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

Mendelssohn composed this remarkable Octet at the age of 16 years. The first movement is dominated by a glorious, wide-ranging theme introduced by the first violin and leading to a unison fortissimo climax. The Andante’s dreamy melody dances to a siciliano rhythm, its colours soft and its themes interwoven, while the Scherzo is pianissimo and staccato, a miniature of his ‘fairy’ music for A Midsummer Night’s Dream. In the exuberant Presto the build-up to a fevered and welcome return of the finale’s first theme perfectly rounds off this masterpiece.

The Mendelssohn Octet is one of the most beloved chamber works of all time, and the greatest chamber music party two string quartets can have. What a way to finish a fabulous Festival!

Post concert party will be announced!

The Penderecki String Quartet

(Poland /Canada)

Jeremy Bell *Violin*. **Jerzy Kaplanek** *Violin*. **Christine Vljak** *Viola*. **Katie Schlaikjer** *Cello*
The Penderecki String Quartet, approaching the third decade of an extraordinary career, has become one of the most celebrated chamber ensembles of their generation. These four musicians from Poland, Canada, and the USA bring their varied yet collective experience to create performances that demonstrate their “remarkable range of technical excellence and emotional sweep” (Toronto, Globe and Mail). Their recent schedule has included concerts in New York (Weill Hall at Carnegie Hall), Amsterdam (Concertgebouw), Los Angeles (REDCAT at Disney Hall), St. Petersburg, Paris, Prague, Berlin, Rome, Belgrade, Zagreb, Atlanta, as well as appearances at international festivals in Poland, Lithuania, Italy, Venezuela, Brazil, and China. The Penderecki String Quartet champions music of our time, performing a wide range of repertoire from Haydn to Zappa as well as premiering over 100 new works to date. Described by Fanfare Magazine as “an ensemble of formidable power and keen musical sensitivity”, the PSQ’s diverse discography includes the chamber music of Brahms and Shostakovich (Eclectra and Marquis labels) and their recently released Bartok cycle. They enter their 20th year as Quartet-in-Residence at Wilfrid Laurier University in Waterloo, Ontario.



Colin Carr

(UK)

Colin Carr appears throughout the world as a soloist, chamber musician, recording artist, and teacher. He has played with major orchestras worldwide, including the Royal Concertgebouw Orchestra, The Philharmonia, Royal Philharmonic, BBC Symphony, the orchestras of Chicago, Los Angeles, Washington, Philadelphia, Montreal and all the major orchestras of Australia and New Zealand. Conductors with whom he has worked include Rattle, Gergiev, Dutoit, Elder, Skrowaszcwski and Marriner. He has been a regular guest at the BBC Proms, has twice toured Australia, and has recently played concertos in South Korea, Hong Kong, Malaysia and New Zealand. Carr’s most memorable performances include the Dvorak Concerto to close the Prague Autumn Festival, and Beethoven’s Triple Concerto, with Sir Colin Davis conducting, at Royal Festival Hall in London. Highlights of the 2011/12 season included Dvorak Concerto with the London Philharmonic Orchestra, Elgar Concerto with the Halle Orchestra and a recital of all six Bach Suites at the Wigmore Hall in London. In recent seasons he has performed Beethoven cycles with his duo partner Thomas Sauer throughout the United States and in England, Germany and France. A highlight of this Festival will be his performance of all the Bach cello suites in one concert.



Péter Nagy

(Hungary)

Péter Nagy, the first prizewinner in the 1979 Hungarian Radio Competition, is one of the youngest representatives of what has internationally become known as the brilliant new generation of Hungarian pianists. Graduating with distinction from the class of Kornel Zempleni at the Ferenc Liszt Academy of Music in 1981, his international career began in 1977, with successful performances in Finland, Yugoslavia and Salzburg in 1979. Péter Nagy’s world-wide concert tours have included recitals in Australia at the Sydney Opera House, in the Louvre Auditorium in Paris, in Tokyo, Yokohama, Sapporo and other cities in Japan. He has also appeared as soloist with such ensembles as the Tokyo Symphony Orchestra, the Yomiuri Symphony Orchestra, the Thessaloniki State Orchestra, the Finnish Radio Orchestra, the Helsinki Philharmonic, the Hungarian State Symphony Orchestra and the Hungarian Radio Symphony Orchestra. As a chamber musician he has performed at major festivals, including Aix-en-Provence, Athens, Bastad, Blonay, Davos, Divonne, Llandaff, Kilkeny, Edinburgh, Turku, Joensuu, Kuhmo, Moritzburg, Stockholm, Helsinki, Ojai and the Marlboro Music Festival.



New Zealand String Quartet

With its dynamic performing style, eloquent communication and beautiful sound the New Zealand String Quartet has forged a major career in the busy international chamber music field, earning the acclaim of critics and the delighted response of audiences. The Quartet has particularly distinguished itself through imaginative programming, insightful interpretations of the string quartet repertoire including cycles of composers’ music from Mozart to Berg, and the development of an international audience for important new works from New Zealand composers. Recent career highlights have included acclaimed debuts in London at Wigmore Hall, in New York at the prestigious Frick Collection and in Washington, DC in the Library of Congress series. International tours and festival successes have taken the group to Canada and the US for twice-yearly visits as well as to Mexico, Korea, Australia, England, Scotland, Germany, Poland, the Czech Republic and the Netherlands. Celebrating its 25th Anniversary the Quartet are once again the principal collaborative artists in the Adam Chamber Music Festival, working with overseas artists to perform a range of rare and special works only heard in the festival environment.



NZTrio

Both versatile and genre-busting, NZTrio epitomises the relevance of live music in a digital age. This group smashes preconceptions of classical music being stuffy and intimidating by engaging their listeners with intimate and dynamic performances. Mixing musical cultures and genres, and often involving collaborations with a diverse range of international artists, NZTrio inspires people of all walks of life to see classical music, both old and new, as approachable, essential and meaningful. Violinist Justine Cormack, cellist Ashley Brown and pianist Sarah Watkins first joined forces in 2002 and were Ensemble in Residence at The University of Auckland from 2004-2009. From the outset their artistry, intensity and approachability have captivated music-lovers throughout New Zealand, Australia, Asia, South America, the US and the UK. The trio actively commissions works by leading New Zealand composers making NZTrio a driving force in the New Zealand music industry. More recently, their commitment to commissioning new music has expanded to include composers from Asia and Australia. Described as a ‘national treasure’, NZTrio celebrates ten years together in 2012, continuing to thrill both national and international audiences.



The group takes its name from Pablo Minguet, an eighteenth-century Spanish philosopher who tried in his writings to make the fine arts accessible to the masses. The Minguet Quartet has the same intention. The Minguet Quartet is today among the internationally most popular younger string quartets and performs at major European concert venues like the London Wigmore Hall, the Cologne and Berlin Philharmonie, the Auditorio in Madrid and Palau in Barcelona, the Alte Oper in Frankfurt, the Vienna Konzerthaus and the Amsterdam Concertgebouw.

New Zealand Guitar Quartet

After a whirlwind 2011 tour schedule of nearly 20 concerts across the length of the country, the NZGQ is quickly developing a following with invitations to perform both locally and overseas. NZGQ members, Owen Moriarty, Tim Watanabe, Christopher Hill and Jane Curry have garnered acclaim as soloists on concert stages around the world and in a multitude of international guitar competitions, with each member contributing their individual strengths toward creating an exciting, dynamic and engaging ensemble.



BonaNZa

BonaNZa is New Zealand’s leading trombone quartet. Formed in 1997, BonaNZa premiered at the Bay of Islands Arts Festival the same year. Since then they have continued providing a fun, varied and informative musical programme to people from a wide range of ages, backgrounds and cultures. The members enjoy playing varying styles of



The Minguet Quartet

Germany)

The Minguet Quartet was founded in 1988 and is today made up of Ulrich Isfort (violin I), Annette Reisinger (violin II), Aroa Sorin (viola) and Matthias Diener (cello).



music and performing in diverse places, from inside trains, busking in the Coromandel or the top of the Sky Tower, to a band rotunda tour of the South Island.

Darryl Poulsen (Australia)

Darryl Poulsen has held principal horn positions in European and Australian orchestras and performed throughout Europe, North America, South America, Asia and Australia. As a soloist, he has toured nationally with the Australian Brandenburg Orchestra, and internationally with the Australian Chamber Orchestra, as well as occupying the position of principal horn in the latter orchestra for many years.

Darryl Poulsen has commissioned numerous new works for horn, had works written especially for him, and given numerous première performances. He is also committed to historically informed early music performance, playing baroque and classical natural horns, as well as the romantic horn. As a player of historical natural horns, he has performed and recorded as principal horn and soloist with The Joshua Rifken New York Bach Ensemble, Australian Brandenburg Orchestra, Ton Koopman, Andreas Scholl, Anthony Halstead, Bart Van Oort, Cantus Cölln and the Syrius Ensemble Sydney.

Professor Darryl Poulsen is currently Head of the School of Arts at the University of New England and has formerly held the positions of Winthrop Professor of Music and Head of the School of Music at The University of Western Australia, and Professor of Music, Associate Dean (Academic) at the Conservatorium of Music, The University of Sydney. He graduated with distinction from the Conservatoria of Luxembourg, and Liège, Belgium in the horn classes of Professor Francis Orval, and holds the degrees of Doctor of Music and



Master of Music from The University of Western Australia.

Jenny Wollerman

Jenny Wollerman is noted for her expressive interpretations of new works. She has performed throughout Australasia, in Britain and Taiwan, and is a sought after soloist for leading NZ arts organisations. In 2011 she toured New Zealand with the NZ String Quartet performing Ross Harris and Schoenberg, eliciting rapturous reviews in which critics were “utterly transported” and described her as “moving” and “assured and lustrous-toned”.

Her recordings include Mendelssohn’s Midsummer Night’s Dream with the NZSO for Naxos. Now teaching as a Lecturer in Classical Voice at NZ School of Music, Jenny completed her studies at the Curtis Institute of Music in Philadelphia. She was last heard in Nelson at the Adam Chamber Music Festival in 2009.



Diedre Irons

Diedre Irons began her solo piano career at the age of 12 with the Winnipeg Symphony Orchestra, and went on to study at the Curtis Institute of Music in Philadelphia. She has been resident in New Zealand since 1977, continuing to perform internationally. In 2007 she received the degree Doctor of Music (honoris causa) from Brandon University in Manitoba, Canada “in recognition of outstanding contributions in the world of music through superlative achievement as a talented, dedicated and passionate pianist”.



Whirimako Black

New Zealand’s soul diva, Whirimako Black has built up a loyal fan base with her sublime te reo Maori and English songs. She is, undoubtedly, one of this country’s finest musicians. Whirimako Black has performed throughout Aotearoa, Europe and Australia over the past decade. She creates a truly unique, intimate presence in her performances with a ‘sublime and exceptionally expressive voice’ that has been described as ‘pure velvet’. Whirimako’s distinctive sound, her use of traditional Maori musical forms and te reo Maori make her a unique and powerful voice for Aotearoa.



Richard Nunns

Richard Nunns is a living authority on nga taonga puoro (Maori traditional musical instruments). He has been described as one of New Zealand’s most remarkable musicians. His thorough and sensitive research has provided a wealth of information around the sounds, history and stories of these taonga, ensuring their preservation for future generations. He has received national and international recognition as he takes the instruments into conversation, discussion and collaboration with different cultures and musical genres.



Michael Joel

Michael has conducted many of the established orchestras and choirs



throughout New Zealand and is equally at home in the orchestral, choral and operatic repertoire. He has worked with the Christchurch Symphony, the Southern Sinfonia, St Matthew’s Chamber Orchestra, Opera Otago, the City of Dunedin Choir and the National Youth Orchestra.

Emma Sayers

Emma Sayers was born in Wellington, New Zealand. She studied piano with Judith Clark in New Zealand, and with Rita Wagner at the Ferenc Liszt Academy of Music in Budapest. Other teachers have included Ferenc Rados, Péter Solymos, János Devich (Kodály Quartet) and Hargitai Géza (Bartók Quartet).

Emma has a strong interest in 20th Century and contemporary music. She is a member of New Zealand’s leading new music ensemble – Stroma – and toured with them as part of Chamber Music NZ’s Celebrity Series in 2004. She has given premiere performances of many compositions by New Zealand and international composers and recorded numerous works by NZ composers

Erin Helyard

Erin graduated from the Sydney Conservatorium of Music with first-class honours and the University Medal and was additionally awarded the inaugural Lenore Buckle Scholarship for Music. Praised as a virtuosic and eloquent soloist as well as an inspired and versatile conductor, Erin Helyard is at the forefront of a new generation of young musicians who combine the latest musicological and historical enquiry with a passion for promoting live music in contemporary culture.

Karen Batten

After completing a B Mus Hons at Victoria University, where she studied with Alexa Still, Karen went on to earn a Master of Music at the State University of New York at Stony Brook. Upon

returning to Wellington, Karen has developed a varied freelance career. She is Principal Flute for the Wellington Vector Orchestra and frequently works with the New Zealand Symphony Orchestra. She was Principal Flute and Piccolo with the Central Band of the Royal New Zealand Air Force for several years.

Martin Jaenecke

German born, Martin Jaenecke studied violin with Rainer Kussmaul and viola with Tabea Zimmermann and Vladimir Mendelssohn. He was a member of the Frankfurt Radio Symphony Orchestra for many years, first as a violinist, then violist. Since moving to NZ in 2001 he founded the Viva Chamber Orchestra in Nelson and has toured for Chamber Music New Zealand with Trio con Brio and the Elios Ensemble. His current projects include a CD of mainly improvised music and performing saxophone and violin in diverse chamber music concerts.

Victoria Jaenecke

Victoria Jaenecke studied viola in Brisbane with Elizabeth Morgan and in Munich with Hariolf Schlichtig, returning to NZ in 2001. In Australia, she has been a member of the Queensland Symphony Orchestra as well as playing with the Melbourne Symphony, and in Germany has had contracts with the Frankfurt Radio Symphony, Bamberg Symphony and Frankfurt Opera Orchestras. She is currently Principal Viola of the Vector Wellington Orchestra and a contract player for NZSO. ProAm Tutor.

Richard Apperley

Richard is the Assistant Director of Music at the Wellington Cathedral of St Paul, and is at the forefront of his generation of New Zealand organists. He is much in demand as an accompanist, soloist, conductor and teacher. Alongside his work as an organist Richard works

as an audio engineer for his production company Hadfield Audio and manages his publishing label Organism. He is also the Musical Director to Wellington based chamber choir Cantoris.

Bob Bickerton

Specialising in Celtic music, Bob Bickerton has performed at most major concert venues and folk festivals around New Zealand in the past 30 years. He is well known throughout New Zealand for his entertaining and educational concert performances in schools.

Musicians from the NZSO

Hiroshi Ikematsu

NZSO Principal Bass

Hiroshi Ikematsu has established a strong reputation as a solo contrabassist in Japan, played with numerous distinguished musicians and successfully released five solo CDs. He has also led the string ensemble, Vega, as well as founding a contrabass ensemble and was the core member of the group Pleiade Quintet, well known for its performance of contemporary music. He has taught at Kunitachi College of Music as well as the Toho Gakuen College in Tokyo. Hiroshi immigrated to New Zealand with his family, officially joining the NZSO as the Principal Contrabassist in April 2006.

Bridget Douglas

NZSO Principal Flute

Dunedin born, Bridget is the Principal Flute of the NZSO. After completing studies at Victoria University, Bridget went to New York and Chicago for further studies. In the USA, Bridget won several competitions including the Artists

International Award, resulting in a debut recital at Carnegie Hall. Bridget is also a member of the harp/flute duo Flight and the contemporary ensemble Stroma.

Robert Orr

NZSO Principal Oboe

Currently the principal oboe, Robert has also held the posts of principal cor anglais and associate principal oboe since he joined the NZSO in 1995. Robert has played as guest principal oboe with the Sydney Symphony Orchestra, and as an extra in the London Philharmonic, The Philharmonia and the City of London Sinfonia. He is an established recital artist and soloist having appeared for the New Zealand Festival, Christchurch Festival, Chamber Music New Zealand, Southern Sinfonia and the NZSO.

Philip Green

NZSO Co-Principal Clarinet

Philip joined the NZSO as Co-Principal Clarinet. He has performed with several of Australia and New Zealand’s leading orchestras including the Sydney Symphony, the Australian Chamber Orchestra and the Auckland Philharmonia. He graduated in 1998 from Sydney Conservatorium, Sydney University after studying with Francesco Celata and Mark Walton. He has appeared as soloist with the NZSO on the Lion Foundation and Wrightson tours and performed as part of the contemporary music ensemble Stroma.

Robert Weeks

NZSO Principal Bassoon

Born in England, Robert immigrated at an early age to New Zealand where he completed his schooling in Auckland. His first professional orchestral work as a bassoon player was at the premiere concert of the newly formed Auckland Philharmonia Orchestra. In 1987 he moved to

Perth, Western Australia, where he worked as Associate Principal Bassoon with the West Australian Symphony Orchestra until 2000 when he returned with his family to live in Napier. After several years freelancing with all of the New Zealand orchestras, Robert was appointed as Associate Principal Bassoon in the NZSO in 2007 and Section Principal in 2011.

Lenny Sarkofsky

NZSO Principal Percussion

As Principal Percussionist of the NZSO and formerly Auckland Philharmonia Lenny has gained a reputation as an outstanding player both as a soloist and in ensembles. At only 17, he was a finalist in the New York Philharmonic Concerto Competition for Young Artists, and appeared with the Cleveland Orchestra in the Kraft Concerto for Four Percussion and Orchestra at age 19.

Bruce McKinnon

NZSO Principal Emeritus Percussion

Bruce was the first New Zealand percussion student at Victoria University – graduating in 1974 and has had a long career working with the likes of the Auckland Philharmonia, the Mercury Theatre and the NZSO. He has also toured both around New Zealand and internationally performing in a wide range of musical genres.

ProAm Tutors

Justine Cormack

Justine Cormack, the former Concertmaster of the Auckland Philharmonia Orchestra and recognised as a recitalist, chamber musician, adjudicator and concerto soloist, is the violinist in the NZTrio, one of the country’s leading chamber ensembles. Her achievements include a TVNZ Young Achievers Award, a Fulbright

Scholarship, and a NZSO Alex Lindsay Memorial Award. She holds a Doctor of Musical Arts from the State University of New York at Stony Brook, a Masters from the San Francisco Conservatory and a Bachelors in performance violin from the University of Canterbury.

Rebecca Struthers

NZSO First Violin

Rebecca Struthers joined the NZSO in 1991 and remembers her first concert playing Bruckner 9 with Franz-Paul Decker as a stand-out experience of her orchestral life. Originally from Nelson, Rebecca graduated from the Royal Academy of Music in London in 1985 and went on to freelance around the UK and Europe before returning home. Outside the NZSO Rebecca performs in Stroma, a contemporary music group.

Euan Murdoch

As a cellist and chamber musician, Euan Murdoch has recorded widely and appeared in all the major New Zealand festivals and concert halls. He is a founding member of Trio Victoria and the early music ensemble Chrome. Euan has given master classes and led teacher-training workshops throughout the world. These practical skills augment his philosophy to bring the music closer to people. Euan Murdoch is Chief Executive of Chamber Music New Zealand and leads a dynamic and vibrant network that delivers chamber music throughout New Zealand.



**RADIO
NEW ZEALAND
CONCERT**

Supporting the Adam Chamber Music Festival
and broadcasting to all New Zealanders


Visit Nelson’s world famous Ringmaker for The Lord of the Rings™

The studio where elegant handcrafted jewellery and fantasy meet

Selwyn Place, Nelson, (beside Nelson Cathedral)
03 548 0640
www.jenshansen.com


Jens Hansen™
CONTEMPORARY GOLD & SILVERSMITHS





ALPINE LODGE

NELSON LAKES NATIONAL PARK
ST ARNAUD – NEW ZEALAND



altitude 640 meters
summer & winter escapes

www.alpinelodge.co.nz

0800 367 777

*Mention this advert and
receive a free upgrade*

Enjoy a little... 'world class'

Pinot Noir and Chardonnay.' Tim Atkin MW (UK)

Visit some of New Zealand's most famous wines.
Open every day from 10:00am until 5:00pm.
Neudorf Road, Upper Moutere. Tel 03 543 2643 www.neudorf.co.nz

NEUDORF
VINEYARDS



WOW
WORLD OF WEARABLEART™
& CLASSIC CARS
MUSEUM

'Tubular Belle' Ann Skelly, Wellington

An experience like no other

WearableArt™ • Classic Cars • Reflections Art Gallery • Museum Shop • Café
Open every day 10am-5pm • Cadillac Way off Quarantine Rd, Nelson • Ph 03 547 4573 • www.wowcars.co.nz



BE IMMERSED IN CHAMBER MUSIC

Kaleidoscopes Concert Season 2013

Presented by Chamber Music New Zealand



AUCKLAND | HAMILTON | NEW PLYMOUTH | NAPIER | PALMERSTON NORTH | WELLINGTON | NELSON | CHRISTCHURCH | DUNEDIN | INVERCARGILL



KRONOS QUARTET

GALVANISED with Diedre Irons

NZTRIO

TOKYO STRING QUARTET

BEETHOVEN reCYCLE
with MICHAEL HOUSTOUN

EINSTEIN'S UNIVERSE

with Jack Liebeck
and Professor Brian Foster

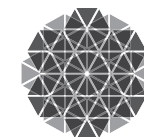
GOLDNER STRING QUARTET
with Piers Lane

****Special additional tour****

THE TALLIS SCHOLARS

Full Season
SUBSCRIBERS
SAVE 20%
ON TICKET PRICES!

Visit www.chambermusic.co.nz
or call 0800 CONCERT (266 2378)
to subscribe today



Chamber Music
New Zealand

creative.nz
ARTS COUNCIL OF NEW ZEALAND THE ARTS FUND



cafe affair

where fine food, good company & great wines meet









295 Trafalgar Street, Nelson. P: 03 548 8295
E: cafe.affair@xtra.co.nz www.cafeaffair.co.nz

Shine

Contemporary Design Store
Gorgeous Jewellery, Beautiful Bags, Great Gifts
Dyrberg/Kern : Lisa Hoskin: Elk : Dean Hawkins
Plus local handcrafted jewellery and gifts



a: 255 Hardy St - p: 03 548 4848
w: www.shinedesignstore.co.nz

NELSON OPERA

IN THE PARK PRESENTED BY THE NELSON CITY COUNCIL
SATURDAY 16TH FEBRUARY 2013






Madeleine Pierard

Julia Deans

Don McGlashan

Anna Pierard


ORCHESTRA WELLINGTON — CONDUCTOR MARC TADDEI
PRE-SHOW — THE LADYKILLERS


7.30 – 10PM • GATES OPEN 5PM AT TRAFALGAR PARK
PRICE: ADULTS \$15, CHILD (5-15) \$5, CHILD UNDER 5 FREE
TICKETS ON SALE AT EVERYMAN 249 HARDY STREET
PH 548 3083 OR BOOK ONLINE WWW.EVERYMAN.CO.NZ – BOOKING FEES APPLY

FOR FURTHER LINE UP AND MORE DETAILS CHECK:

WWW.NELSONOPERA.CO.NZ


Nelson City Council
 te kaunihera o whakatū





Handmade and mouth-blown in Nelson.
World-renowned art glass and jewellery.
The Höglund family invites you to visit their
glassblowing studio and showroom.

OPEN DAILY 10-5
Höglund Art Glass, 52 Lansdowne Road, Appleby
(5 mins drive from Richmond, 20 mins drive from Nelson City)
Ph. 03 544 6500
www.hoglundartglass.com



The Australian Festival of Chamber Music is held in Townsville, North Queensland against a backdrop of the Coral Sea and the Great Barrier Reef.

Enjoy a concert on the beach at Magnetic Island, take in an enthralling ReefTalk, attend our famous Concert Conversations or choose from one of the many concerts featuring some of the world's leading chamber musicians. The musicians love it, the locals love it, and visitors keep coming back!

**AUSTRALIAN FESTIVAL
OF CHAMBER MUSIC**
TOWNSVILLE NORTH QUEENSLAND

10 DAYS, 30 MUSICIANS AND OVER 30 CONCERTS

26 JULY – 3 AUGUST 2013

Visit www.afcm.com.au for more info



M•O•A•B MUSIC FESTIVAL

Michael Barrett, Music Director • Leslie Tomkins, Artistic Director

**21st Annual Festival
August 29 - September 9, 2013**



*Come to Moab, Utah, (USA) & enjoy
music in concert with the landscape!*

www.moabmusicfest.org

Artists Announced April 2013

PRINCIPAL SPONSOR



NAMING RIGHT SPONSOR



MAJOR SPONSORS AND FUNDERS



SPONSORS



DONORS

Impresario Donors

Donald and Susan Best
Brent and Lynne Ferguson
Linley and John Taylor
Jerry and Elle Reuhl

Virtuoso Donors

The Cranfylde Charitable Trust
Gary and Helene Hawke
Sally Hunt

Craig and Catherine Potton
Peter and Laraine Rothenburg

Supporting Donors

Elizabeth Clark
Rosemary Collier
Gabrielle and Philip Coote
Gudrun Genee
Jenny McLeod
Alison Pearce
Penny Rogers
Arnold and Reka Solomon
Lindis and Jeanette Taylor
Peter and Jillian Wellings

PRINCIPAL FUNDER

Nelson City Council

NAMING RIGHT SPONSOR

Adam Foundation

MAJOR SPONSORS AND FUNDERS

Nelson Pine Industries
Creative NZ
Canterbury Community Trust
Turnovsky Endowment Trust
NZ Community Trust

SPONSORS

Nimbus Advertising
Goethe Institute
Nelson Mail
Wild Tomato
NBS
Woollaston
Bowater Toyota
Nelson School Of Music

NELSON MUSIC FESTIVAL TRUST

Board Of Trustees
Colleen Marshall (Chair)
Janet Smith (Treasurer)
Kevin Isherwood
Hugo Judd
Dave Knight
Glenda Lorimer
Tony Stallard
Roger Taylor

MANAGEMENT

Bob Bickerton - Manager
Clare Monti - Assistant Manager
Ceara Bickerton - Production Assistant
Brendyn Montgomery - Stage Manager
Nimbus Advertising - Graphic Design
Avocadesign - Web Design
Joy Aberdein - Programme Notes
Air New Zealand - Travel
Nelson School Of Music - Ticketing

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
info@music.org.nz
+64 3 546 6145

Adam Chamber Music Festival

www.music.org.nz