



Adam Chamber Music Festival

Nelson 2015
International
Chamber Music
Festival

29 Jan - 7 Feb 2015
Nelson, New Zealand

Programme

A message from the Minister

From grassroots beginnings in 1992 the Adam Chamber Music Festival has gone on to become a world-class biennial event, attracting visitors from around New Zealand and overseas.

Despite gaining in size and popularity, the original impetus of the festival remains the same – offering attendees the unique opportunity to enjoy quality chamber music performances in beautiful heritage venues.

As host city, Nelson is an ideal match, with its wealth of stunning natural attractions, wineries and vibrant arts scene.

This year's programme will excite Festival goers with high-calibre national and international artists, master classes, meet-the-artist sessions and a concert for children.

Arts events of this calibre would not be possible without philanthropic support and the generosity of sponsors. I commend the Adam Foundation, Nelson Pine Industries, the Nelson City Council and all those who support this superb event.

We are very fortunate to have such a high quality festival right here in New Zealand, and I congratulate the organisers on what looks to be another outstanding programme.

Hon. Maggie Barry
Minister for Arts, Culture and Heritage



Welcome to Nelson

It is my pleasure to welcome performers and patrons from near and far to the Adam Chamber Music Festival proudly held here in Nelson, the regional arts capital of New Zealand.

Every two years, we are privileged to host this world-class event, which draws chamber music lovers from around the country and indeed the globe.

I encourage those new to Nelson to take the time to indulge in everything our wonderful region has to offer. With spectacular beaches and parks, renowned restaurants, vineyards and retail boutiques, and a wide range of galleries, there is no shortage of activities to choose from.

I do hope you enjoy this exceptional programme in these heritage venues that recapture the real essence of chamber music performance.

My very best wishes for a superb festival.

Rachel Reese
Mayor of Nelson



From the Chair

Our Festival would not be possible without our wonderfully loyal principal sponsor, the Adam Foundation and our principle funding body, the Nelson City Council. Thank you to Creative New Zealand and the Canterbury Community Trust who continue to support us. We also thank our major sponsor, Nelson Pine Industries, charitable trusts and especially our private donors whose generosity and on going support collectively make the Adam Chamber Music Festival a reality.

Congratulations to our Artistic Directors Gillian Ansell and Helene Pohl for their 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 Board of Trustees, to other staff members and all our volunteers and friends who make essential and valued contributions to this celebration of chamber music.

Colleen Marshall
Chair, Nelson Music Festival Trust



THE ARTISTIC DIRECTORS

Wonderful Music

Welcome to the 13th Adam Chamber Music Festival! We are delighted with the special alchemy 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 making new musical friendship. Everyone will be looking forward to getting to know English pianist Kathryn Stott, the wonderful Ying Quartet from the US, English early music violin specialist Catherine Mackintosh and Australian clarinetist David Griffiths. We are also thrilled to present the Song Company from Sydney, whose stunning singing has so inspired us at Australian festivals. We welcome New Zealand based artists playing at their first Adam Festival - harpist Helen Webby, pianists Stephen de Pledge, Jian Liu and David Guerin, soprano Rowena Simpson, bassist Joan Perarnau Garriga, and of course our old friends, fortepianist and organist Douglas Mews, pianist Sarah Watkins, oboist Robert Orr, cellist Euan Murdoch as well as our dear NZSQ colleagues, Doug Beilman and Rolf Gjelsten.

We have selected a fascinating array of works for your delectation, from a song written by Henry VIII to one hot off the press by Jack Body, and everything in between. Our new commission this year is a set of "Cries" by four New Zealand composers to add to two existing ones, creating a vibrant new set of aural streetscapes to be presented in the Grand Finale.

We hope the atmosphere created by the Festival will ensure that these 10 days will be gloriously happy, satisfying and memorable ones for everyone who takes part.

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!

Musically yours,

Gillian Ansell and Helene Pohl
Artistic Directors



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 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 Trafalgar Street (below the Cathedral Steps) is again the official Festival Cafe. We enjoyed having a social home where people could meet during the day or after concerts at our last festival. 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!

FESTIVAL BAR

We're thrilled that local vineyard Neudorf have agreed to be the official wine suppliers to the Festival. They will operate a bar during evening concerts.

THE 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 4th and 6th February 6.30pm in Nelson Cathedral. Follow them on Facebook at www.facebook.com/nelsontroubadours

MASTERCLASSES AND FESTIVAL CONVERSATIONS

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

ARTISTS AND PROGRAMMES MAY BE SUBJECT TO CHANGE.

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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 his support.

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. It's a great way of receiving news from the Festival and keeping in touch with developments. We also welcome new friends on Facebook.

NELSON MUSIC FESTIVAL TRUST 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.

DOOR SALES AND DOORS OPEN

Door sales (when not sold out) are available one hour before the concert time at the venue. Doors open 30 minutes before the concert time.

TICKET SALES

If you'd like to buy extra tickets during the Festival call into the Theatre Royal Box Office (see map) between 10am and 4pm or call 548-3840.

TOILETS

Cathedral - There are two new permanent toilets on the west side of the Cathedral. These will be supplemented with two more portaloos. Old St John's - we will have a luxury toilet unit available at the rear of the church for the duration of the Festival.

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Gala Dinner

VENUE: WOOLLASTON ESTATES

TIME: 6.00PM



New Zealand String Quartet
Ying Quartet
David Griffiths *Clarinet*
Helen Webby *Harp*

A surprise selection from the festival programme.

Sponsored by Woollaston Estates

Grand Opening Concert

VENUE: NELSON CATHEDRAL.

TIME: 7.30PM



CAMILLE SAINT-SAENS (1835 – 1921)
Fantaisie in A, for violin and harp, Op. 124 (1907)
Ayano Ninomiya *violin*
Helen Webby *harp*

Saint-Saens always loved the violin, but the harp was more the instrument of his old age, as he began to prefer it increasingly over the heavier timbre of his own instrument, the piano. This lovely fantasy, written for two sisters, Marianne and Clara Eisler, entwines the violin around the harp in the role of an imaginary Spanish guitar.

MARTIN LODGE (1954 –)
Aria with Commentary for two cellos (2011)
David Ying *cello*
Rolf Gjølsten *cello*

This piece was inspired by walking through the streets of Florence in 2008 and overhearing a wonderful and spontaneous everyday mixture of singing, conversation and argument going on between various people who live there. So in this piece one cello presents a cantilena line while the other offers comments on it, and ripostes.

OSVALDO GOLIJOV (1960 –)
The Dreams and Prayers of Isaac the Blind (1994)
New Zealand String Quartet
David Griffiths *clarinet*
Prelude: Calmo, Sospeso
I. Agitato – Con Fuoco – Maestoso – Senza Misura, Oscillante
II. Teneramente – Ruvido – Presto
III. Calmo, Sospeso – Allegro Pesante
Postlude: Lento, Liberamente

This extraordinary quintet, blending klezmer and classical, takes the listener – and the performers – on an intense emotional journey, inspired by the writings of one of the first great Kabbalist rabbis, Isaac the Blind of Provence (c. 1160–1235).

A calm, ‘suspended’ heart beat opens the prelude, pulsing and transforming into a distant Ashkenazi prayer. The first movement is agitated, menacing, intense with the ‘harsh laughter of the devil’ and the call of the Shofar (ram’s horn) before it culminates in the intense screaming and crying at the top of the range of the bass clarinet.

The second movement builds like a cargo train into a dance based on the klezmer song Odessa Bulgar, leading into the final movement, K’vakarat (a Jewish prayer) loaded with heartfelt emotion. The piece concludes with a brief postlude, where the music dies away in a similar manner to which it began.

Golijov describes it as ‘a kind of epic, a history of Judaism’.

INTERVAL

SATURDAY 31 JANUARY

BÉLA KOVÁCS (1937 –)

Hommage to J S Bach for solo clarinet (1994)

David Griffiths *clarinet*

Adagio – allegro assai

One of the many Homages to composers by the legendary Béla Kovács, longtime professor at the Liszt Academy and principal of the Budapest Philharmonic.

ROBERT SCHUMANN (1810 – 1856)

Quartet in F Major Op. 41, No. 2 (1842)

Ying Quartet

Allegro vivace

Andante, quasi variazioni

Scherzo (presto)

Allegro molto vivace – più mosso

Schumann wrote his three string quartets, Op. 41, in a burst of enthusiasm over less than five weeks. This was a happy time for him: he had been married to Clara for two years, and threw himself with characteristic single-mindedness into the study of the Mozart, Beethoven and Haydn quartets before he began. He dedicated the quartets to Felix Mendelssohn and arranged their performance on Clara's 23rd birthday in September 1842.

The Quartet in F begins with a turbulent and lyrical first movement that Schumann gave a particularly fast metronome mark, giving an almost breathless quality to the flowing, singing themes. The second movement is a rambling, gentle love-song with four variations venturing far afield in character and tempo, as if seeking to express the greatest possible depth of human experience and emotion. The scherzo is highly virtuosic, with a burlesque little trio: and the finale tops the scherzo's ebullience, with a dance-like first theme that develops into a faster and faster *moto perpetuo* and an ending of breathtaking brilliance.

Sponsored by Nelson Pine Industries.

Kids' Concert

VENUE: OLD ST JOHNS

TIME: 9.00AM

NO CHARGE



Music educator, performer and Festival Manager, Bob Bickerton, takes his audience on a sonic plunge into a sea of instruments, in a humorous musical romp for children aged 90 and under.

Bob Bickerton

SATURDAY 31 JANUARY

Festival Conversations Meet Kathryn Stott

VENUE: ST JOHN'S CHURCH HALL

TIME: 10.00AM

FREE ENTRY



Come to our first 'meet the artist' session to hear Gillian Ansell in conversation with our wonderful English pianist.

Kathryn Stott is supported by the Turnovsky Endowment Trust.

Lines from the Nile

VENUE: ST JOHN'S CHURCH HALL

TIME: 1.00PM & 3.30PM



Mrs Garrett, played by **Rowena Simpson** *soprano*
Mr Hammersmith, played by **Douglas Mews**
pianoforte
Script and direction — **Jacqueline Coats**

ANON

Haste to the Wedding (Irish trad.)

JOSEPH HAYDN (1732 - 1809)

With Verdure Clad (The Creation, 1798) Hob XXI:2

Sailor's Song (1795) Hob XXVIa:31

The words by Anne Hunter

Lines from the Battle of the Nile (1800) Hob XXVib:4

The words by Mrs Knight,
The Music Composed and Dedicated to Lady
Hamilton, by Dr Haydn

Sonata in C major (English) (1794/5) Hob XVI:50

Dedicated to Therese Jansen-Bartoluzzi

Allegro

Adagio

Allegro molto

Mary's Dream (Scottish trad. arr. Haydn)

DANIEL STEIBELT (1765 - 1823)

Britannia (1797)

An allegorical overture in commemoration of the signal naval victory obtained by Admiral Duncan over the Dutch fleet on the 11th October 1797.

'Welcome to our humble soiree this fine evening, in celebration of the settlement of our glorious monarch, Queen Victoria, to her chosen consort, Prince Albert of Saxe-Colburg and Gotha...'

The expansion of the British Empire across the globe during Victoria's reign was made possible by the defeat of Napoleonic France, in which the British navy played a major role. One of the navy's greatest victories was the Battle of the Nile, won by Lord Nelson, and Joseph Haydn was among the many artists to commemorate the event. Fast forward to 1840, in New Zealand, where Mrs Garrett and Mr Hammersmith are celebrating the wedding of Queen Victoria and Prince Albert, in the heyday of the British Navy... With an original script written and directed by Jacqueline Coats.

Winner, Best Music Production at the 2014 New Zealand Fringe Festival.

Quintessence

VENUE: NELSON CATHEDRAL

TIME: 7.30PM



Ludwig van Beethoven

LUDWIG VAN BEETHOVEN (1775 - 1827)

Viola quintet in C minor Op. 104

Ayano Ninomiya *violin*

Helene Pohl *violin,*

Gillian Ansell *viola*

Phillip Ying *viola,*

Rolf Gjelsten *cello*

Allegro con brio

Andante cantabile con Variazioni

Minuetto quasi allegro

Finale - Prestissimo

In the summer of 1817, there came to Beethoven's attention a transcription for string quintet, by one Herr Kaufmann, of his early C minor piano trio Op. 1 No. 3. The great composer thought it was no good! He therefore decided to



make a transcription of his own, and described the finished product on the cover as having been: 'raised from the most abject misery to moderate respectability by Herr Wellwisher 1817 August 14. N.B. The original 3 voiced Quintet score has been sacrificed as a burnt offering to the gods of the Underworld.'

The mysterious unison opening leads into a first movement of classic Beethoven drama and lyricism. The slow movement is a set of four variations on one of Beethoven's characteristically plain, hymn-like themes, ending in a richly worked coda. The third movement, somewhere between a minuet and a scherzo, returns to the agitated, explosive world of the first movement, with a violent offbeat version of the cello's lilting Ländler theme. The prestissimo finale juxtaposes agitation and violence with an extreme lyrical tenderness, culminating in the astonishing coda, uneasy and equivocal, where the pianissimo in all parts holds down for most of its 87 bars. It is a fascinating glimpse of the older Beethoven's vision of his youth, and one which was to have a profound influence over composers to follow. Come tomorrow for the piano trio original.

PEPE BECKER

Capricorn I: Pluto in Terra for harp solo (2011)

Helen Webby harp

Completed in the early hours of the morning on the anniversary of the first big Christchurch quake, 4 September 2010, this work was inspired by 'the underground, ominous, hidden nature of Pluto, and the build-up of energy created by the planetary 'cardinal T-square' which came to full force at the end of July 2010, with Pluto in Capricorn, Saturn (and Mars) in Libra and Uranus (and Jupiter) in Aries.'

Written in remembrance of all those who suffered in the quakes, it is dedicated to Helen Webby, herself from Christchurch, 'a hard-working Capricorn'.

JULES MASSENET (1842 – 1912)

Meditation for violin and harp (1894)

Helene Pohl violin

Helen Webby harp

The meditation from Massenet's opera *Thaïs* has emerged in its own right as one of the best-loved violin pieces in the repertoire – far removed from its original context, as the monk Athanaël attempts to persuade the beautiful courtesan to abandon her life of luxury and pleasure and find salvation through God. It works! *Thaïs* is so affected that she tells Athanaël that she will follow him through the desert. This famous transcription is by French harpist Carlos Salzedo.

INTERVAL

ANTON BRUCKNER (1824 – 1896)

Viola Quintet in F major WAB 112 (1879)

Helene Pohl violin

Janet Ying violin

Phillip Ying viola

Gillian Ansell viola

Rolf Gjelsten cello

Gemassigt

Scherzo: Schnell - Trio: Langsamer

Adagio

Finale: Lebhaft bewegt

In 1878, one of Bruckner's colleagues at the Vienna Conservatory, the violinist Josef Hellmesberger, suggested to him that he write a string quintet. He was working on his 5th and 6th symphonies at the time, and this quintet reflects that – it is expansive and lush, scored like Mozart (and Beethoven) for two violins, two violas and a cello. He dedicated it Duke Max Emanuel of Bavaria, who was so pleased with it that he gave the composer a diamond pin. It has remained as one of the beloved chamber works of the 19th century, especially its slow movement, which is often performed alone and expresses 'an almost

unbearable bliss'.

The first movement (in triple time, unusual for Bruckner) starts right out with the main theme, winding ambiguously through the keys before leading into a quirky scherzo and trio. This is the movement that Hallmesberger found too difficult to play, and asked Bruckner to substitute an intermezzo instead – no such difficulties here! The magical adagio follows, relatively restrained in harmony, and featuring those frequent repeated notes in the accompaniment so beloved of Bruckner, that recall the slow movement of his third symphony. The complex and brilliant finale, transitioning constantly between keys, only returns to F major at the very end.

Supported by Linley and John Taylor

Beethoven had a fascinating habit of arranging his own music for different ensembles and we are presenting two of these pairs in the Festival. Firstly the opus 1/3 Piano Trio in C minor, both in its original version and in the arrangement for string quintet, and secondly the opus 14 Piano Sonata, arranged for string quartet. Look for the Beethoven logo in the programme to find them. It is remarkable how different an effect the same notes can have when played by different instruments, and it sheds a real light onto Beethoven's compositional and textural techniques and preferences.



Festival Conversations Meet the Ying Quartet

VENUE: ST JOHN'S CHURCH HALL

TIME: 10.00AM

NO CHARGE



Helene Pohl in conversation with our exciting international guest quartet from the United States.

The Ying Quartet is supported by Carolyn and Peter Diessl

Flights of Fancy

VENUE: OLD ST JOHN'S

TIME: 1.00PM



Antonín Dvořák

JOHN PSATHAS (1966 –)

Waiting for the Aeroplane (1988)

Kathryn Stott piano

The composer writes: *'This piece captures a time when I was travelling to Greece to visit my family (who had recently returned to live there). The emotion of farewells, the distance between the two countries, the power of aircraft and the frenetic activity of airports all managed to find their way in.'*

GAO PING (1970 –)

Dance Fury (1999)

Kathryn Stott piano

Written in homage to Astor Piazzolla, the composer simply describes it as *'an effective*

concert piece of moderate difficulties'. As virtuosic as its name, it has since been taken up by numerous pianists around the world.

ANTONÍN DVORÁK (1841 – 1904)

Piano Quartet No. 2 in E flat Op. 87 (1889)

Kathryn Stott piano

Douglas Beilman violin

Gillian Ansell viola

David Ying cello

Allegro con fuoco

Lento

Allegro moderato

Allegro ma non troppo

Kathryn Stott is joined by members of the Ying and New Zealand String Quartets for one of the best loved works in the repertoire. Dvořák loved playing chamber music, usually as the viola, and he wrote his second piano quartet 14 years after the first, in the space of just two weeks in summer 1889. His publishers had been pestering him for another and he wrote to a friend: *'As I expected, it came easily and the melodies just surged upon me, thank God!'*

The first performances took place the following year in Germany and Prague.

The first movement is a brisk conversation between piano and strings, set off by a strong opening unison. The slow movement is a beautiful lament, one of his loveliest slow movements, that begins with a cello solo and ends with a sense of the composer and players being reluctant to let go. The mood is entirely different for the scherzo-and-trio movement, marked *moderato* and *grazioso*, sunlit and lilting; and the thrilling finale, one of Dvořák's most vivacious, races from its unison start in E flat minor straight through to a brilliant coda.

Heart and Soul

VENUE: OLD ST JOHN'S

TIME: 7.30PM



Dmitri Shostakovich

JOHANNES BRAHMS (1833 – 1897)

Songs for alto, viola and piano Op. 91 (1884)

Hannah Fraser *mezzo-soprano*

Gillian Ansell *viola*

Kathryn Stott *piano*

Geistliches Wiegenlied (text: Lope de Vega, trans. Emanuel Geibel)

Gestillte Sehnsucht (text: Friedrich Rückert)

Brahms wrote these beautiful songs to play with two dear friends, the violinist Joseph Joachim and his wife, Amalie Schneeweiss. The first, *Sacred Lullaby*, was for their son who they named Johannes in Brahms' honour, beginning with the viola alone singing the tune of the medieval carol, Joseph, *lieber Joseph mein*, which returns at the end.

By the time he came to write the second, though,

their marriage was foundering – Joachim had accused Amalie of having an affair with the publisher Simrock – and *Gestillte Sehnsucht*, (Stilled Longing), was written as an (ultimately futile) attempt to bring them back together. It is the kind of nature poem to which Brahms was very partial, with a turbulent middle section just like the first, and woods and birds and winds summoned to whisper the world to sleep.

LUDWIG VAN BEETHOVEN (1770 – 1827)

Piano Trio in C minor Op. 1 No. 3 (1793)

Kathryn Stott *piano*

Helene Pohl *violin*

David Ying *cello*



Allegro con brio

Andante cantabile con variazioni

Minuetto - quasi allegro

Finale - prestissimo

Beethoven was announcing himself to the world with these piano trios, his opus 1. He had arrived in Vienna just the year before, at the age of 22, was studying composition with Albrechtsberger (and briefly Haydn), and was making a name for himself as a pianist of considerable brilliance. Rich patrons were keen to support him, and the first of these was Prince Carl Lichnowsky, who became a great friend, with the three trios first performed in his house. Haydn was too cool in his praise for the young Beethoven, advising him against publishing the third in the set, for fear that it would not be understood. Beethoven took umbrage and went on to assert, famously, that he had learnt nothing from the old master!

Haydn's reservations were understandable.

This trio in particular is ground-breaking for its use of strong dynamic contrasts, increasingly characteristic of Beethoven, and harmonic innovations that would have sounded very avant-garde at the time. It opens with all three instruments in unison, leading into an audacious development and recapitulation. The second

movement consists of a theme on the piano and five highly imaginative variations. There follows a classically elegant minuet and trio, and it is all capped off by a dazzling finale, marked *prestissimo*, where it is easy to imagine the young pianist showing off to his Viennese audience the full extent of his powers.

JOHN NOVACEK (1964 –)

Three Rags for String Quartet (2010)

Ying Quartet

The Atlantic Side-Step

The Drifter

Intoxication

These rags were commissioned by the Ying Quartet as part of their long-term project, *LifeMusic*, commissioning two American composers every year – one emerging, one established – with the explicit aim of making music relevant to the current American experience and issues of our time.

Pianist, John Novacek, focuses especially on the much beloved American tradition of ragtime and stride piano, and is just as prolific a composer as performer, with numerous rags of his own written for soloists and chamber music ensembles. The three rags included in this set for string quartet are a splendid tribute both to the likes of Scott Joplin and violin virtuosos Wieniawski and Sarasate.

INTERVAL

DOUGLAS LILBURN (1915 – 2001)

Inscape II (1972) for electronic tape

Lilburn's three *Inscape*s are his first abstract essays into the world of pure electronic sound. They broke a drought for him, which had followed his third symphony some ten years before.

Named after a literary buzzword of the 1970s, they all evoke his aim of searching for the complete essence, and his profound excitement with this new medium, which he believed would achieve a more valid and more direct musical expression than he had ever known before. Helene comments: *'We wanted to showcase some of the electro-acoustic work of Lilburn because it's rarely heard, but was such a large part of his compositional interest, output and development. This is just a small taste!'*

DMITRI SHOSTAKOVICH (1906 – 1975)
Piano Quintet in G minor, Op. 57 (1940)
Kathryn Stott *piano*
New Zealand String Quartet

Prelude: lento
Fugue: adagio
Scherzo: allegretto
Intermezzo: lento
Finale: allegretto

This quintet, one of the greatest works of the 20th century, was written in the space of only a few weeks in the summer of 1940, and was an immediate success, winning Shostakovich the Stalin Prize the following year and a cash award of 100,000 rubles – the largest sum ever commanded by a chamber music work. Shostakovich's friend, the violinist Rostislav Dubinsky, wrote: *'For a time the Quintet overshadowed even such events as the football matches between the main teams. The Quintet was discussed in trams, people tried to sing in the streets the second defiant theme of the finale... and the Quintet remained in the consciousness of the people as the last ray of light before the future sank into a dark gloom.'*

Its opening movements, a prelude and fugue, refer directly to the forms and harmonies of the composer's beloved J S Bach, here acquiring an extra dimension thanks to the natural division and wonderfully clear textures between strings

and piano. The third movement is a brilliant scherzo and trio that shows (already) his irrepressible sense of irony and humour, leading into an unexpected second slow movement, a soulful intermezzo of almost unbearable poignancy and anguish. But it is the finale which holds the emotional core to the work – onrushing chords on the piano, in which triumph is flung in direct opposition to darkness, ending in a sunlit note of quiet conclusion.

PianoFest 2015

The first iteration of our PianoFest made a great splash in 2009. The four New Zealand based pianists performing this time are a completely new set, showing the depth of talent on these shores! The fifth pianist is our very special overseas guest Kathryn Stott. Our sixth pianist is US based New Zealander Nicola Melville who is performing in memory of Judith Clark. Enjoy five wonderful concerts with many hands!

PianoFest I : Dance

VENUE: OLD ST JOHN'S
TIME: 10.30AM



David Guerin
Jian Liu
Stephen de Pledge
Sarah Watkins

MAURICE RAVEL (1875 – 1937)

Ma Mère l'oye (1910)

Ravel loved children and was often to be found at parties playing with the children rather than socialising with the hosts, and he remained a lifelong collector of toys. His beloved Mother Goose suite, later transcribed for solo piano and orchestra, was originally written as a piano duet for the Godebski children, Mimie and Jean, ages 6 and 7, and illustrates the Perrault fairy-tales that he used to read to them at bedtime.

I. Pavane de la Belle au bois Dormant (Pavane of the Sleeping Beauty) Lento

The epitome of grace and beauty, only 20 bars long, depicting the dance of the attendants who surround the sleeping Princess Florine.

II. Petit Poucet (Little Tom Thumb)

Très modéré

He thought that he could easily find his way home by the bread crumbs that he had dropped along the path, but he was very surprised when he realised that he could not find a single crumb-birds had eaten them all.

III. Laideronnette, impératrice des pagodes (Empress of the Pagodas)

Mouvement de marche

The little empress is taking her bath, entertained by her attendants, the 'pagodes'. Both she and her companion, the green serpent, have been cursed with horrible ugliness until they marry and both are transformed.

IV. Les entretiens de la belle et de la bête (Beauty and the Beast)

Mouvement de valse très modéré

The Beauty converses with the Beast until she declares her love, their melodies combine, and he is transformed back into a handsome prince.

V. Le jardin féérique (The Enchanted Garden)

Lent et grave

The suite ends with Ravel's own story: Sleeping Beauty is awoken by a kiss from Prince Charming, they process through the Fairy Godmother's garden to their wedding, and everyone lives happily ever after.

DAVID HAMILTON (1955 –)

Three Rags (2011)

1. Those Ragtime-Caravan-Blues

2. Mister Bones' Rag

3. The Estrella Rag

All four pianists get together here for an ebullient homage to ragtime, that the composer began writing 25 years ago for the Cambridge Summer Music School, and recently arranged for Auckland's Estrella Quartet. The first was originally a piece for violins and horn; the second was incidental music for the school play *Mister Bones* and *Mister Jones* by Eve Hughes, and the final piece comes full circle for a breathless and exhilarating close.

ANTONÍN DVORÁK (1841 – 1904)

Slavonic Dance in A flat, Op. 46 No. 3 (1878)

Poco allegro

The third of Dvorak's famous first set of folk-inspired dances is a quirky Slavonic polka for four hands. Encouraged by Brahms, who had recently published his own *Hungarian Dances*, they were not only an instant hit with his publishers (who immediately asked for the orchestration) but set him off on his enthusiasm for folk music, and were a vital encouragement for the rest of his composing career.

FRANZ XAVER SCHARWENKA (1850 – 1924)

Polish Dance Op. 3 No. 1 (c.1880)

Scharwenka is largely forgotten now as one of the most brilliant pianists in Europe – particularly for his compatriot, Chopin. He began touring when he was still in his teens, went on to open conservatories in Berlin and New York, where he ended up emigrating, and his five *Polish Dances* were the 'greatest hits' of their time, selling in the millions for people to play at home. This is the best-known.

SERGEI PROKOFIEV (1891 – 1953)

Scenes from Romeo and Juliet, Op. 75 (1937)

Lily Dance of the Maidens (IX)

Montagues and Capulets (VI)

Most of the works on this programme are in their original form for piano duet – hugely popular in its day. This is the exception. Prokofiev wrote his *Romeo and Juliet* for the Bolshoi in 1935, but they rejected it, partly for the happy ending in which Romeo manages to revive Juliet and everything ends well. However Prokofiev knew he was onto something great and arranged it no less than three times for orchestra, as well as 10 scenes for piano, some years before the original ballet even received its premiere.

DOUGLAS LILBURN (1915 – 2001)

Tempo di Bolero (1941)

In 1941 Lilburn was living in Cambridge Terrace, Christchurch, with painters Lawrence Baigent and Leo Bensemann on one side, and Rita Angus on the other. Rita had only just become pregnant with his child. The two Bs were fine pianists and after spending a Christmas together, this bolero for six hands, Lilburn's only composition for pianists in multiple, was the result.

LEONIE HOLMES (1962 –)

A Tedious Brief Scene: Bottom's Dance

Another Shakespeare-inspired duet, in this case, from *A Midsummer Night's Dream*. Holmes writes: *'The character Bottom, a weaver, is one of a group of rustic craftsmen who get together to rehearse a play for the Duke's court. As the butt of several jokes throughout the play he provides comic relief, but there is also an element of pathos to his plight, highlighting the themes of misperception and self-delusion woven through this play. The music oscillates between moments of poignancy and boisterous self-confidence, and begins and ends with a bumbling, rustic dance.'*

PianoFest II: World Voyage

VENUE: OLD ST JOHN'S

TIME: 2.30PM



David Guerin, Jian Liu, Stephen de Pledge,
Sarah Watkins

LUDWIG VAN BEETHOVEN (1770 – 1827)

Sonata Op. 14 No. 1 in E major (1799)

Allegro

Allegretto

Rondo: Allegro commodo



The original version of one of Beethoven's 'early period' sonatas, that he transcribed for string quartet soon after completing it. Come and hear the quartet version from the Troubadours on 4 February.

This is one of Beethoven's happier sonatas, all the more surprising because he wrote it at the same time as the *Pathétique*, known for its darkness and anguish.

He dedicated both Op 14 sonatas to one of his

wealthy pupils, Baroness Josefa von Braun, whose husband was the Court Theatre Director in Vienna and had the power to provide Beethoven with work, which he immediately did. The first movement opens with a passionate melody stretching upwards through an octave, contrasting with the slightly unsettling chromaticism of the second theme. The middle movement (in the minor) has the character and form of a minuet, with a lovely warm trio; and the finale is a 'comfortable' rondo with sudden dynamic changes to keep the audience (and performer) on their toes.

SARAH BALLARD (1989 –)

Four Short Geodes (2011) (world premiere):

II – la Cueva de los Cristales

IV – Mt Erebus

This set of pieces was inspired by a BBC documentary on far-flung places on the planet that represented the four medieval elements – water, fire, earth, air. The composer has always had an interest in geology and landscape photography and she was inspired to read further one summer, while living on the slopes of Auckland's Mt Eden, and to translate that fascination into music.

La Cueva de los Cristales is a cave in Mexico laden with giant gypsum crystals, left to form undisturbed for half a billion years. Ballard writes: *'This is a musical snapshot of geological time and process, with the sense of growth projected through the expansion of range and harmonic intervals.'*

Mt Erebus is subtitled: *Where crystalline beauty is ironically brewed between a trajectory of harsh chill and volcanic warmth.*

The crystalline upper register of the piano is offset by rising, majestic chords portraying the grandiosity of the volcano.

OLIVIER MESSIAEN (1908 – 1992)

Regard du silence (1944)

Messiaen wrote his epic cycle *Vingt regards sur l'enfant-Jésus* during the German occupation of

France, where basic services such as electricity were becoming so scarce that even the Paris Opéra closed for a time. His home was in the north-east, surrounded by constant outbreaks of fighting, and it's astonishing that he managed to finish this work at all, a meditation on the childhood of Jesus and one of the great spiritual expressions in music.

Its main themes are all-embracing love, the Virgin, the Cross and God. Regard du silence (the gaze of silence) comes towards the end, and Messiaen described it like this: *'Silence in the hand, an upside-down rainbow ... each silence of the manger reveals music and colours which are the mysteries of Jesus Christ...'*

GARETH FARR (1968 –)
Bintang (2012)

Impressionistic French modes mingle with Indonesian influences in this work, once again commissioned by the Estrella Ensemble and named for them with the Indonesian for 'star'. Bintang's recurring theme, embedded throughout in the middle register, subtly embeds itself in the memory, while fragments surface and submerge into the texture as its dark emotional quality takes on more dynamism and drama.

JOHN ADAMS (1947 –)
Hallelujah Junction (1996)

Our round-the-world voyage ends with a rousing Hallelujah! Hallelujah Junction is a small truck stop on highway US 395, which meets State Route 70 near the California–Nevada border. The composer said of it: *Here we have a case of a great title looking for a piece. So now the piece finally exists: the 'junction' being the interlocking style of two-piano writing which features short, highly rhythmical motifs bouncing back and forth between the two pianos in tightly phased sequences.* The work, in three unnamed movements, centres around delayed repetition between the two pianos, creating an effect of echoing sonorities and the rhythms of the word.

Bach by Candlelight

VENUE: NELSON CATHEDRAL
TIME: 7.30PM



Song Company
New Zealand String Quartet
Ying Quartet
Douglas Mews *harpsichord*
Joan Perarnau Garriga *double bass*
Robert Orr *oboe*

JOHANN SEBASTIAN BACH (1685 – 1750)
Prelude from Partita No. 3 in E major BWV 1006 (c. 1720)
Ayano Ninomiya *violin*

EUGÈNE YSAÏE (1858 – 1931)
L'Obsession from Sonata for Solo Violin, Op. 27, No. 2 (1923)
Douglas Beilman (violin)

The prelude from Bach's Partita No. 3 is followed directly by Ysaÿe's direct quotation of it in the second of his great sonata series.

JOHANN SEBASTIAN BACH (1685 – 1750)
Motet: Jesu Meine Freude BWV227
Song Company

One of Bach's best-loved motets, later arranged for keyboard, and dating from the last and most prolific period of his life in Leipzig (1723 – 1750) when he had the two most important positions of his career, Cantor of the Thomaskirche and Civic Director of Music for the city. It used to be thought that he wrote this motet for the funeral of the postmaster's wife in 1723, now it is thought that it might be later, and is a supreme expression of confidence and faith. The tune is an old one – a chorale from 1653 by Johann Crüger – and the text alternates verses of the chorale with passages from the eighth chapter of St Paul's Epistle to the Romans.

JOHANN SEBASTIAN BACH (1685 – 1750)
Aria: Erbarme Dich, from St Matthew Passion BWV244 (1727)
Hannah Fraser *mezzo-soprano*, **Helene Pohl** *violin*, **Ayano Ninomiya** *violin*, **Janet Ying** *violin*, **Phillip Ying** *viola*, **Rolf Gjelsten** *cello*, **Joan Perarnau Garriga** *double bass*, **Douglas Mews** *chamber organ*

This beloved aria, for contralto and obbligato violin, comes from part II of the *St Matthew Passion*, which opens with the interrogation of Christ before the high priest. Peter's denial of Jesus three times, the crowing of the cock and his bitter tears lead to this, Peter's lament: *'Have mercy, my God, for the sake of my tears! Look here, heart and eyes weep bitterly before You. Have mercy, have mercy!'*

JOHANN SEBASTIAN BACH (1685 – 1750)

Aria: Mein gläubiges Herze, from Cantata BWV68 (1725)

Mina Kanaridis *soprano*, Robert Orr *oboe*, Janet Ying *violin*, Rolf Gjelsten *cello*, Joan Perarnau Garriga *double bass*, Douglas Mews *chamber organ*

One of Bach's most joyful arias, this forms the second movement of one of the nine cantatas he composed on texts by Christiana Mariana von Ziegler, at the end of his second annual cycle of cantatas in Leipzig.

The soprano sings: 'My faithful heart, delight, sing, play, your Jesus is here! Away with sorrow, away with lamenting, I will only say to you: my Jesus is near.'

INTERVAL

JOHANN SEBASTIAN BACH (1685 – 1750)

Gamba Sonata no 3 in G minor BWV1029

Gillian Ansell *viola*, Douglas Mews *harpsichord*

Vivace

Adagio

Allegro

Bach's sonatas for viola da gamba and harpsichord have been variously dated either to his Cöthen period of mainly secular, instrumental music (1717-23), or to the later period in Leipzig, when he had another of the continent's outstanding groups of musicians at his disposal – the Collegium Musicum, a group of university students that had been founded some time in the mid 17th century. The sonatas are all intensely expressive and this, the last, is the most dramatic and concerto-like, with a famous opening movement of exceptional wealth and variety.

JOHANN SEBASTIAN BACH (1685 – 1750)

Cantata BWV 82 Ich Habe Genug

Alexander Knight *bass*, Robert Orr *oboe*, Ying Quartet, Joan Perarnau Garriga *double bass*, Douglas Mews *chamber organ*

Aria: Ich habe genug

Recitative: Ich habe genug

Aria: Schlummert ein, ihr matten Augen

Recitative: Mein Gott! wenn kömmt das schöne: Nun!

Aria: Ich freue mich auf meinen Tod

'I have enough, I have taken the Saviour, the hope of the righteous, into my eager arms; I have enough! I have beheld Him, my faith has pressed Jesus to my heart; now I wish, even today with joy to depart from here.'

Our festival tradition continues with this most beloved of Bach's cantatas, for solo bass, for the Purification of Mary in Leipzig on this day, 2 February 1727. The prescribed readings for the feast day were taken from the *Book of Malachi*, 'the Lord will come to his temple'; and from the *Gospel of Luke*, the purification of Mary and the presentation of Jesus at the Temple, including Simeon's canticle *Nunc Dimittis*, on which the libretto is based.

It seems that this was one of Bach's own favourites among his works, as well. The first recitative and most of the aria *Schlummert ein* are copied into the Notebook for Anna Magdalena Bach. He later transcribed it for soprano, and it was performed many times during his lifetime.

Bach by Candlelight is supported by Kay and Kevin Isherwood

Up close with the Ying Quartet

VENUE: CHAPEL OF CHRIST AT THE LAKE
ST ARNAUD



The Ying Quartet

Haydn – *Quartet in D Major opus 20#4*

Anthony Ritchie – *String Trio*

Tchaikovsky – *String Quartet No. 1 in D Major*

Refer to programme notes on page 24

The Ying Quartet is supported by Carolyn and Peter Diessl

Bus departs outside the Nelson School Of Music at 9:30AM.

The Song Company in Recital

VENUE: OLD ST JOHN'S

TIME: 1.00PM



The Song Company

ST. GODRIC (d.1170)

Crist and Sainte Marie

St Godric was a pedlar, sailor and entrepreneur, before he found God. After many pilgrimages to Jerusalem he obtained a hermitage in a cave on the River Wear, and was sought after by Thomas Becket and Pope Alexander III during the last 60 years of his life there. He was known for his particular kindness to animals, like his mentor St Cuthbert, and this is his music.

ALFONSO X EL SABIO (1221-1284)

Cantiga 60

King Alfonso X of Castile, nicknamed El Sabio (The Wise or The Astrologer), is one of the most

significant and enlightened rulers in Spanish history. He encouraged the use of Castilian as a primary language and esteemed Jews, Muslims, and Christians equally among the members of his court. The Alphonsus Crater on the moon is named after him. He also composed (or had composed for him) the great series of songs *Cantigas de Santa María*, in the Galician-Portuguese vernacular, of which this is one.

FOUR ENGLISH MADRIGALS:

THOMAS TOMKINS (1568-1656)

Music Divine

THOMAS MORLEY (1557-1603)

Fire, fire!

ORLANDO GIBBONS (1583-1625)

What is our Life?

THOMAS WEELKES (1576-1623)

Thule, the period of cosmography

Madrigals – secular partsongs, rather than sacred – originated in Italy in the 1520s as a consequence of the resurgence in vernacular Italian folk song, initiated 200 years before by Petrarch and Dante. By the mid-1550s the genre had swept through Europe and was taking England by storm.

Thomas Tomkins was organist at Worcester Cathedral, and hugely prolific as a composer. His *Music Divine* compares music to being in love: 'And yet in this her slander is unjust, to call that Love which is indeed but lust.'

Londoner, Thomas Morley, was surely known to his contemporary, Shakespeare. He set Shakespeare's verses to music during his lifetime and was also an important music publisher, holding one of the first printing patents granted by the crown. His *Fire, fire!* is a love poem: 'I burn, alas!

Ay me, will none come quench me? O cast water on and drench me! Fa la la la la.'

Gibbons was a giant of his time, organist of the Chapel Royal and Westminster Abbey, before his sudden death of what was possibly the plague. *What is our life?* is believed to have been written by Sir Walter Raleigh on the eve of his execution, 29 October 1618.

Thomas Weelkes wrote four books of madrigals, three of them while still a university student, and went on to become a famous verse-anthemist, and organist of Chichester Cathedral. *Thule* refers to the semi-mythical land of the north.

GARETH FARR (1968 –)

Les Murray Song Cycle (2005)

Queen Butterfly

Willy Wagtail

Midnight Lake

Jellyfish

Poet Les Murray is a living treasure in Australia. The composer writes: 'When I met Les, I knew he wasn't a huge fan of poems being set to music – his exact words were 'when a poem is set to music, one of them has to win'. Consequently I made an enormous effort to keep the words firmly in the foreground, and the music in a supporting role. I chose poems that had an inherent musicality in them so I didn't have to take them too far from their original intention. The musical rhythms (often quite jaunty and irregular) mostly came from the rhythm of the text (particularly in Willy Wagtail and Queen Butterfly) and the sound of some of the words themselves informed the concept of the setting ('Globe globe globe globe' in Jellyfish). *Midnight Lake* is less direct in its influence on the music – it was more the emotion and colour of the text that seeped into the textures and sounds of the voices.'

PELLE GUDMUNDSEN-HOLMGREEN (1932 –)
Bats' Ultrasound (2003)

ELENA KATS-CHERNIN (1957 –)
Where the cats sleep (2011)

Two more modern madrigals, from opposite sides of the globe.

Danish composer Gudmundsen-Holmgreen has written a large body of music for voices, and his influences range from Baroque music, Pygmy music, jazz and plainchant, to the sounds of everyday life and sheer noise. This short piece is the first of the composer's *Four Madrigals from the Natural World* – another Les Murray poem, from a series of collaborations between Murray and The Song Company.

Back in Australia, Russian-born, Sydney-based composer Elena Kats-Chernin has had a collaboration with The Song Company going back some 20 years. *Where the cats sleep?* Was commissioned for their *Dreams and Imagination* tour.

A selection of popular songs

Festival Conversations Meet the Pianists

VENUE: ST JOHN'S CHURCH HALL

TIME: 4.30PM

NO CHARGE



Doug Beilman talks with our wonderful pianists about sharing the keys!

PianoFest III

VENUE: OLD ST JOHN'S

TIME: 7.30PM



Kathryn Stott

MAURICE RAVEL (1875 – 1937)

Sonatine (1905)

Modéré

Mouvement de menuet

Animé

Ravel began his lovely *Sonatine* as an entry into a magazine competition in 1903. He was disqualified, however. First of all, his movement was a few bars over the maximum 75-bar length, and secondly, he was the only candidate. In any case, the magazine went bankrupt. He didn't have much luck with competitions, eventually being banned from entering any competition at all after his fifth attempt at the *Prix de Rome*. But the thought of this piece remained, and he eventually added the second and third movements in 1905. Altogether,

it is his homage to classical elegance and structure, with the opening theme transformed in the two subsequent movements. The middle movement is a minuet without a trio, and the last is a brilliant tour de force of virtuosity. Ravel used to leave this movement out when he played it himself – it was far too hard!

GABRIEL FAURÉ (1845 – 1924)
Nocturne in E flat Op. 36 No. 4 (c.1884)

Fauré was Ravel's teacher at the Paris Conservatoire and was a fine pianist himself, writing piano pieces throughout his long career, including 13 Chopin-influenced nocturnes. He never underestimated the difficulties, though, and wrote: '*In piano music there's no room for padding – one has to pay cash and make it constantly interesting. It's perhaps the most difficult medium of all.*' This lovely fourth nocturne, dedicated to the Comtesse de Mercy-Argenteau, contrasts a lyrical opening section with a sombre theme recalling the tolling of a bell.

CLAUDE DEBUSSY (1862 – 1918)
L'isle Joyeuse (1904)

Debussy's love-life was eventful by any standards! In the spring of 1904 he had left his wife to run off with Emma Bardac, the mother of one of his students, and they escaped together to Jersey for the summer to avoid the huge scandal brewing back home. Only his closest friend knew where they were and was under strict instructions not to tell anybody, including his family. This was *L'isle Joyeuse*, the epitome of shimmering French impressionism.

CÉSAR FRANCK (1822 – 1890)
Prelude, Chorale and Fugue (1884)

Franck was professor at the Conservatoire from 1872, and as he was also an organ player, he remained as organist of Sainte Clotilde, and travelled throughout France, demonstrating the new instruments by Cavaillé-Coll. His famous *Prelude*,

Chorale and Fugue reflect this immersion in the world of the organ and the church. Harking back to J S Bach, it expresses a profoundly moving musical journey from darkness to light – its very restraint makes its message of good triumphing over evil all the more moving.

INTERVAL

EDVARD GRIEG (1843 – 1907)
Holberg Suite, Op. 40 (original version for piano)
Praeludium
Sarabande
Gavotte
Musette
Air
Rigaudon

In 1884, Grieg was one of several Scandinavian composers who were commissioned to write a commemorative piece for the celebration of the bicentennial of the birth of 'the Molière of the North', the Norwegian writer Ludvig Baron Holberg (1684-1754). He chose, naturally, the form of a Baroque period keyboard suite, calling it *From Holberg's Time*. It was such a success that he transcribed it the following year for strings. A vivacious prelude, a miniature sonata-form movement, is followed by a series of dances: a touching sarabande; a perky gavotte, which is linked to a musette built above a mock-bagpipe drone; a solemn air, modelled on *Bach's Air on the G String*; and a lively closing rigaudon.

HEITOR VILLA-LOBOS (1887 – 1959)
Choros No. 5: Alma Brasileira (1925)

Villa-Lobos was living in Paris when he wrote his great set of choros, thanks to the pianist Artur Schnabel, who helped him receive a Brazilian government grant. There were 16 choros originally, written right over the course of the 1920s and ranging from No 1 for solo guitar, to choros for full orchestra and chorus. They made his name, so that by the time he returned to Rio de Janeiro he was already an international figure, for the

promotion of native Brazilian music. 'Chôro' is the name for the Brazilian street music that mixed up whatever instruments might be available and is based on the rhythms of Brazilian dance. *The Choro no 5: Alma Brasileira* is the only one for solo piano. The title means simply, Brazilian soul.

CAMARGO GUARNIERI (1907 – 1993)
Danza Negra

Guarnieri's parents were obviously music lovers – they named their sons Mozart, Verdi and Rossini! The young Mozart, when he got as far as music school, decided that his first name was too pretentious and subject to puns: so he changed it to his mother's maiden name, Camargo, and went on to become one of the most distinguished figures in Brazilian music, second only to Villa-Lobos. This is the most popular of his dances.

ALBERTO GINASTERA (1916 – 1983)
Dance No. 2 from Argentinian dances Op. 2 (1937)

Ginastera's three *Argentinian Dances* were his very first works for piano, influenced by the growth in Argentinian nationalism that had been increasing since the turn of the century. He was 19 when he wrote the dances, in his last year at the conservatory in Buenos Aires. This is the calm, poetic one, *Danza de la Moza Donosa* or *Dance of the Beautiful Maiden*. A piquant melody wanders through the first section, with the vastness of the pampas reflected in the spacious harmonies.

GRAHAM FITKIN (1963 –)
Relent (1998)

British composer Graham Fitkin is a friend of Kathryn Stott's, and she commissioned *Relent* from him as a present to herself for her 40th birthday. Fitkin lists his influences as ranging from Bach and Stravinsky (his big heroes) to Webern, Louis Andriessen, minimalism, jazz and modern pop groups such as The Pet Shop Boys. He hates describing his music.

With the support of the Turnovsky Endowment Trust

Festival Conversations Meet The Song Company

VENUE: ST JOHN'S CHURCH HALL

TIME: 10.00PAM

NO CHARGE



Rolf Gjelsten talks with Roland Peelman, the musical director of The Song Company and some of its members about the world of vocal music.

PianoFest IV: Opera

VENUE: OLD ST JOHN'S

TIME: 1.00PM



Richard Wagner

David Guerin
Jian Liu
Stephen de Pledge
Sarah Watkins

Wagner tr. FRANZ LISZT (1811 – 1886)
Isoldes Liebestod (Tristan und Isolde, 1859)

Wagner arr. MAX REGER (1873 – 1916)
Meistersinger Overture (1867)

CARL CZERNY (1791 – 1857)
Norma Fantasie (Grande Fantasie sur des airs de "Norma" de Vincenzo Bellini, 1831)

EDMUND JOLLIFFE (1976 –)
Double F for Freddie (2010)

STEPHEN DE PLEDGE (1970 –)
Carmen Fantasy (2000)

There's a long tradition of arranging opera for the home – before the advent of recorded music it was one way to get the 'pop songs' of the day into everyday use! It was quite common for pieces to be arranged for one or two pianists, usually at one piano, but occasionally at two.

Liszt was an avid transcriber and one of the first to write these works for concert use, as well as making a huge number of operatic transcriptions. Among the finest and most popular, is his son-in-law's famous love song, sung by Isolde at the very end of the opera.

Many transcribers were attracted to Wagner, in part because of the complexity and scale of the works. Max Reger, a composer in his own right, was responsible for many transcriptions.

There is something inherently funny about squeezing pianists onto one piano. Czerny made a number of these threesome arrangements, all of them requiring contortions and compromises – and this on the bigger-scaled modern piano! It is said that Schubert wrote his duets to overcome social mores and allow himself to sit in close proximity to a pretty woman – he ought to have tried playing one of these Czerny trios!

Operatic farce continues with British composer Jolliffe's *Double F for Freddie* – an enigmatic title for a humorous and vigorous romp at the very limits of what can be achieved on one piano!

Is there an opera with a greater 'hit rate' of memorable tunes than *Carmen*? It has proved an irresistible target for arrangers for 130 years.

Troubadours in Concert

VENUE: NELSON CATHEDRAL

TIME: 6.30PM

NO CHARGE



The first of our complimentary concerts by our young Troubadours, showcasing the opus 14 piano sonata by Beethoven played in Beethoven's own arrangement for string quartet.



Stabat Mater

VENUE: NELSON CATHEDRAL

TIME: 7.30PM



Giovanni Battista Pergolesi

GILLIAN WHITEHEAD

Song Without Words for Cello Solo

Rolf Gjølsten *cello*

Song Without Words is a short piece written to mark Helen Young's departure from Wellington to live in Auckland. Helen, who headed what is now Radio New Zealand Concert for many years in the '70s and '80s, was a great supporter of New Zealand musicians and a good friend.

DOUGLAS LILBURN

3 Canzonettas for Violin and Viola

DOUGLAS LILBURN (1915 – 2001)

Three Duos for Violin and Viola (1954)

Douglas Beilman *violin*, **Gillian Ansell** *viola*

Lilburn returned to New Zealand in 1941, taking up a brief conducting post in Wellington before moving down to Christchurch to board with the Vincent family, at 175 Cambridge Terrace. His neighbours were Rita Angus, and Leo Benseman and Lawrence Baigent. This was a very fertile time, producing the Allegro for strings, Landfall in Unknown Seas and Lilburn's first proper set for piano – the Five Bagatelles. He also began what became a very fruitful association with Ngaio Marsh, writing the first two of these Canzonettas for productions of her's at the University Theatre. The third was written some ten years later for Ruth Pearl and Jean McCartney – McCartney reported that when she first saw the score 'I just about dropped my bundle, it was so tricky!'

FRITZ KREISLER (1875 – 1962)

Recitative and Scherzo for solo violin, Op. 6 (1910)

Ayano Ninomiya *violin*

One of the great virtuoso gems for violin. It is also (somewhat surprisingly) Kreisler's only solo composition for his instrument, that he dedicated to Eugene Ysaÿe, le maître et l'ami, the master and friend.

MATEO FLECHA (1481–1553)

El Fuego, from 'Ensaladas' (1581)

Song Company

The Catalan composer Mateo Flecha, born in the Kingdom of Aragon near Prades, was Director of Music at the Cathedral of Lleida before embarking on a series of interesting posts that started with the Duke of Mendoza, included maestro di capella in Sigüenza, and ended up in the 1540s with King Philip II of Spain as private tutor to the two little infantas, Maria and Joanna. Finally, he took Cistercian orders and ended his days back home in the Monastery of Santa Maria de Poblet, at the foot of the Prades mountains.

He is best known for his ensaladas (literally,

salads) a peculiarly Spanish invention that were medleys of four or five voices, frequently mixing languages, written for the diversion of courtiers in the palace. Six complete ensaladas survive, of the original 11; and after he died his nephew, Mateo Flecha the younger, also a composer, took them to be published in Prague.

El Fuego, (the fire), is in five stanzas and stands for the sins of the world in need of water, that is, the purifying power of Christ's redemption. It begins dramatically: 'Run, run sinners! Do not wait to bring Water to the fire!' It ends with a reference to the Gospel of John, ch. 4: 'He who drinks of this water will not thirst for all eternity.'

INTERVAL

GIOVANNI BATTISTA PERGOLESI (1710 – 1736)
Stabat Mater (1736)
Song Company, Ayano Ninomiya *violin*, **Douglas Beilman** *violin*, **Gillian Ansell** *viola*, **David Ying** *cello*, **Douglas Mews** *chamber organ*

Pergolesi wrote this, one of the crowning glories of the Baroque, in the last few weeks of his brief life. He was in Naples, where he spent most of his life, a thriving musical centre, with a conservatory and opera house, and where he made a good living working for a variety of aristocratic patrons and writing at least one comic opera per year. The last of the patrons was the Duke of Maddaloni, and it is thought that he commissioned this new Stabat Mater to replace the one written by Alessandro Scarlatti a generation before, as already it was seeming out of date. The new work was a sensational success, as attested by enormous number of manuscript copies still in existence in libraries around the world. Pergolesi did not live to see it, he had tuberculosis, and within a week of the first performance he was dead.

The main reason for the enduring appeal of this work is that it offers a very personal response to the religious experience, and as such is extremely innovative in the field of sacred music. The setting is very beautiful, with much use of suspensions, blending one chord into another gradually, as opposed to clean harmony change. This gives it a dramatic, even operatic feel.

Pergolesi divides the 13th century text into twelve separate movements and two main two sections. The first part describes the anguish of Mary standing at the foot of the cross on which her son was dying, while the latter part constitutes a prayer to the Virgin Mary.

Supported by John and Ann Hercus

About Lilburn: In 2015 we celebrate the one hundredth anniversary of the birth of New Zealand's most celebrated composer, Douglas Lilburn. Upon his death in 2001, he left an enormous legacy to music in NZ, from his large and important body of works, his decades of teaching at Victoria University (1947-1980), where he founded the first electronic music studio in Australasia, to his efforts for recognition of a NZ voice in music and fierce loyalty to and support of younger generations of composers.

Lilburn
100

Up Close with The Song Company

VENUE: THE MOUTERE



Experience the Song Company 'Up Close' and Nelson's vineyard district 'The Moutere'. After stopping at the award winning Hoglunds Glass studio we'll enjoy a concert by the Song Company in a beautiful country church and then head off to Neudorf Winery for a picnic lunch.

The Song Company

Refer to programme notes on page 17

Bus departs the Nelson School Of Music at 9:30am

The Ying Quartet in concert

VENUE: OLD ST JOHN'S

TIME: 1.00PM



Pyotr Tchaikovsky

Ying Quartet

JOSEPH HAYDN (1732 – 1809)

Quartet in D Major Op. 20 No. 4 (1772)

Allegro di molto
Un poco adagio e affettuoso
Menuet alla Zingarese
Presto e scherzando

Haydn realised his full brilliance with the six Op. 20 quartets, the *Sun Quartets*, that earned him the famous nickname 'Father of the string quartet'. 1772 was the height of the dramatic *Sturm und Drang* period in western music, when he was at the court of Count Esterhazy, and he later wrote: 'I was completely secluded from the world... nobody was nearby who could distract

me or confuse me about myself; in this way I became original.'

And original they certainly are. Coming fast on the heels of two earlier sets, they make the fullest use of four completely independent voices, employ a much greater range of texture and dynamics, and show for the first time the composer's wonderful flexibility in phrase length and structure, with all its attendant capacity for wit and surprise.

No. 4 in D major is the best-known, opening with a pastoral first movement that gathers energy as it goes on and tricks us with numerous false reprises of the first theme. The slow movement, a theme and variations in D minor, is a piece of supreme genius and one of Haydn's most profound pieces. There follows a menuetto that is actually a gypsy dance, contrasting with the 'buttoned-up' trio; and the fiery finale races towards an ending that, as often from Haydn, is not quite as one might expect!

ANTHONY RITCHIE (1960 –)

Spring String Trio (2013)

This trio was commissioned by friends to dedicate to Wellington property magnate, Sir Bob Jones, on the occasion of his birthday. The composer writes: '*This trio is divided into slow and fast sections, which are related thematically. The slow section is expressive and moody, and contrasts with the up-beat fast section. A quiet chorale idea interrupts the action towards the end, before the quick music returns to round off the piece. The music is not programmatic and can be interpreted as one wishes.*'

PYOTR TCHAIKOVSKY (1840 – 1893)

String Quartet No. 1 in D Major (1871)

Moderato e semplice
Andante cantabile
Scherzo. Allegro non tanto e con fuoco – Trio
Finale. Allegro giusto – Allegro vivace

Tchaikovsky's beloved D major quartet, the first piece of chamber music he published, has the distinction of being the first Russian string quartet, laying the foundations for the great Borodin and all those who followed.

Tchaikovsky was then still a poverty-stricken young professor at the Moscow Conservatory, and wanted to host a concert of his works for his 31st birthday in May. He wrote it over February with his characteristic ease, dedicating it to his friend Sergei Rachinsky (an amateur writer, whose opera librettos he consistently rejected), and it received its first public performance the following month. It was an instant hit, especially for the universally beloved slow movement, which famously caused Tolstoy to burst into tears.

It opens with a lilting 5/4, softly, in unison, before developing into flowing contrapuntal lines of great tunefulness and emotion, almost orchestral in scope. Next comes the famous andante, based on a tune that a house painter was whistling when Tchaikovsky was staying at his sister's house in Kamenka in the Ukraine. The scherzo begins forcefully in D minor but gives way to a lively folk dance and impish trio, and the allegro giusto finale, lyrical and tuneful, rushes to a brilliant and conclusive close.

The Ying Quartet is supported by Carolyn and Peter Diessl

Masterclass with The Ying Quartet

VENUE: OLD ST JOHN'S

TIME: 4.30PM

NO CHARGE



Join us to experience how the masters help young NZ string players bring out the meaning behind the notes and lift the music off the page!

Joie de Vivre

VENUE: OLD ST JOHN'S

TIME: 7.30PM



César Franck

MARIN MARAIS (1656 – 1728)

Five old French Dances arr for viola and piano

Phillip Ying *viola*, Kathryn Stott *piano*

L'Agréable

La Provençale

La Musette

La Matelotte

Le Basque

Marais was the great master of the viol, writing no less than five books for the instrument, and is also credited with inventing illustrative 'programme music', which very much impressed people at the time. Little is known about his personal life as an adult, apart from the fact that he married one Catherine d'Amicourt, on 21 September 1676, and they had 19 children

together! This is his collection of ancient dances from around France.

MAURICE RAVEL (1875 – 1937)

Trois beaux oiseaux du paradis (1915)

Song Company

This is actually a war-song, written in December 1914, while Ravel was waiting to be posted by the military. His friend, the mathematician (and later prime minister for brief periods) Paul Painlevé had already joined up, and Ravel himself ended up as a bomber in the air force, an experience that he later wrote about: 'I have been at the front for several months, the front where there is most action. It seems years since I left Paris: I have had moving, painful, and dangerous enough times to find it astonishing to come out of here still alive.'

He wrote three of these songs in total, to his own texts, describing three birds of different colours (blue, white, red) amid the constant refrain, *Mon ami z-il est à la guerre*. (My friend is at the war).

GABRIEL FAURÉ (1845 – 1924)

Après un Rêve arr. for cello and piano (1878)

Rolf Gjelsten *cello*, Kathryn Stott *piano*

An arrangement for cello and piano of this ever-popular song, originally an old Italian poem, which describes the dream of romantic elopement with a lover, away from darkness and towards an awakening light. However, the dreamer longs to return to the mysterious night.

CLAUDE DEBUSSY (1862 – 1918)

Cello Sonata (1915)

Rolf Gjelsten *cello*, Kathryn Stott *piano*

Prologue: Lent, sostenuto e molto risoluto

Sérénade: Modérément animé

Finale: Animé, léger et nerveux

This masterpiece sonata has justly entered into the pantheon of the cello repertoire. All the Debussy trademarks are there, interesting modes, whole-tone and pentatonic scales, but it also takes the cello into what were then ground-breaking techniques, including left-hand pizzicato, different styles of bowing, false harmonics and pitch sliding, and it also happens to be extremely lyrically beautiful. Debussy structured it like an early classical sonata, mono-thematically, with an attacca between the last two movements.

INTERVAL

CÉSAR FRANCK (1822 – 1890)

Piano Quintet (1879)

New Zealand String Quartet, Kathryn Stott piano

Molto moderato quasi lento

Lento, con molto sentiment

Allegro non troppo ma con fuoco

Franck's passionate quintet, his only work for this grouping, is one of the greats. It marked his return to chamber music after a gap of more than 35 years. In the interim he had become famed throughout France as an organist, he had developed a devoted following among his students (they called him Père Franck), and he was composing prolifically, even if his works did not always meet with success. Some six years later he would receive the Chevalier of the Légion d'Honneur.

Debussy wrote the quintet over winter of 1879 and engaged Saint-Saëns for the premiere, a fateful decision! What happened was this - Saint-Saëns gave an increasingly lack-lustre performance, Franck took to the stage when it was over to thank him, and publicly offer it to him as a dedication, but Saint-Saëns refused and then stormed off the stage! He strongly disapproved of Franck's 'modern' language, and

thought the same of Debussy. However, the audience thought otherwise, and the success of the work was assured.

The first movement opens with the strings, very dramatically, before the piano launches into a gentle dialogue that leads into a stormy allegro. The slow movement, *lento*, is laden with emotion, the opening despairing violin transforms into a gentle melody of exquisite beauty before firing back into the allegro, and the fiery finale hastens to a thrilling conclusion.

This concert is dedicated to the memory of Ian Shephard, a popular festival supporter from Melbourne who was tragically killed late last year.

Festival Conversations

VENUE: ST JOHN'S CHURCH HALL

TIME: 10AM

NO CHARGE



Elizabeth Kerr in conversation with Nicola Melville about the In Memoriam Judith Clark concert, and then unveiling the programme and musical ideas behind "Verklärte Nacht" (Transfigured Night).

PianoFest V: In Memoriam Judith Clark

VENUE: OLD ST JOHN'S
TIME: 1.00PM



Our first Waitangi Day concert honours Wellington's piano guru, Judith Clark, whose influence reached generations of New Zealand pianists, both in private practice and at Victoria University's School of Music. Judith passed away in February 2014. Her former student Nicola Melville, now herself a teacher at Carleton College, Minnesota, presents a concert of works by composers dear to Judith's heart.

Nicola Melville (piano)

New commissions (2014):

EVE DE CASTRO-ROBINSON (1956 –)
Chat

Whenever I ran into Judith over the years at some music event or other in Wellington, I was touched by the way her face would light up. Our exchanges were always light and cheery but I was struck by the deep wisdom etched on that marvellous face and the richness of her contralto tone. The little tribute I've written is marked 'Free, capricious, whimsical' and comprises a series of conversational gestures, like a chat between friends. Nicola Melville

GARETH FARR (1968 –)
Gem

Nicola has been a friend and colleague since 1989, and I have written many piano pieces for her. This commission is particularly special to both of us being in memory of her wonderful teacher Judith Clarke. Judith was a mentor to Nicola, and a constant supporter of me and my career. This piece is a memory of her warm loving nature, and a word that she often used to describe her favourite little piano pieces – gem. Gareth Farr

ROSS HARRIS (1945 –)
In Memory – Judith Clark

The original material for this piece came from a short piano work I wrote for Judith Clark's 80th birthday celebration. It is expanded here and interwoven with music I wrote at the time of Judith's funeral.

*Dear Miss Clark,
Thanks for the memories.
From 'you flea' Rossi! Ross Harris*

Nicola Melville's Favourites

WILLIAM ALBRIGHT (1944 – 1998)
Dream Rags (1970)
The Nightmare Fantasy Rag (A Night on Rag Mountain)
Sleepwalker's Shuffle

William Albright was one of America's most influential and distinguished composers in the last half of the 20th century. He was based at the University of Michigan and was the recipient of numerous awards. He wrote several brilliant sequences of piano rags, of which these two are Nicola's favourites.

DOUGLAS LILBURN (1915 – 2001)
Three Sea Changes (1946, rev. 1981)

In the early 1980s, retired from Victoria University and living in Ascot Tce in Thorndon in Wellington, Lilburn added the last of his Three Sea Changes for piano, which he had started some 35 years before.

He wrote about them: *'The first of these came off Brighton Beach in '45, exuberant and sunlit but with a tolling undertone; the second was from Paekakariki about '52 – a more expansive view of the same elements; the third was tided up in '81 from earlier sketches, is quiet as befits an evening piece and uses white notes only. But its rhythms have a timeless quality of plainchant (which I'd suspect derived partly from contemplation of waveforms by earliest composer), ad the tolling undertone of the first piece becomes stronger and more insistent (Yeats' 'gong-tormented sea'?)...*

JACK BODY (1944 –)
Five Melodies (1982)

Originally composed for Margaret Nielsen, Jack's colleague at Victoria University's School of Music, this set of short pieces explores the composer's

fascination with melodic styles outside the Western classical tradition, including bagpipe music, and the Chinese guqin zither.

JACOB TV (1951 –)

The Body of your Dreams, for piano and boombox (2002)

Born as Jacob ter Veldhuis, Jacob TV is a Dutch avant-garde composer who grew up with both classical and rock; and uses tapes, loops, and onstage boomboxes (ghetto-blasters) to fuse both mediums. He pairs rock bands with a harpsichord, jazz bands with harp; and he recently had a three-day festival dedicated to him in New York. With this, *The Body of Your Dreams*, he turns once again to American television with a cheesy advertisement for a weight-loss product, the electronic slimming belt Abtronic Pro, a device whose fine-tuned wave transmissions will literally vibrate fat away. No sweat required, no workout! Commissioned by Deutschlandfunk.

FRIDAY 6 FEBRUARY

Masterclass with Kathryn Stott

VENUE: OLD ST JOHN'S

TIME: 3PM

NO CHARGE

Join us to experience how a master helps young New Zealand pianists bring out the meaning behind the notes and lift the music off the page!

FRIDAY 6 FEBRUARY

Troubadours in Concert

VENUE: NELSON CATHEDRAL

TIME: 6.30PM

NO CHARGE

Our talented young quartet present their second free concert featuring a selection of their favourite music.

FRIDAY 6 FEBRUARY

Verklärte Nacht

VENUE: NELSON CATHEDRAL

TIME: 7.30PM



César Franck

WILLIAM CORNYSH (1465–1523)

Ah Robin, gentle Robin

THE KYNGE HENRY VIII (1491–1547)

Where to shuld I expresse

ANONYMOUS ca 1350, (reconstructed)

The Westron Wynde

Song Company

Three love songs from the reign of King Henry VIII open this night of nostalgia and transfiguration.

William Cornysh was one of the main contributors to the famous *Eton Choirbook* and also Master of the Children of the Chapel. Robin, Gentle Robin muses on his lady's fidelity: *'My lady is unkind I wis, Alack why is she so? She lov'th another better than me, and yet she will say no.'*

Then a song purportedly by the king himself:

*‘Whereto should I express My inward heaviness?
No mirth can make me fain. Till that we meet
again.’*

Finally, the famous old song *The Westron Wynde*. The words are fragments of middle English, and the tune was used as the basis for a number of masses in the Elizabethan period. *‘Westron wynde, when wilt thou blow, The small raine down can raine. Cryst, if my love were in my armes And I in my bedde again!’*

DOUGLAS LILBURN (1915 - 2001)

Phantasy for Quartet, based on the song Westron Wynde (1939)

New Zealand String Quartet

The *Phantasy Quartet* dates from Lilburn’s last year of study with Vaughan Williams, at the Royal College of Music. It was a fantastic year for him: he won the Foli Scholarship, the Hubert Parry prize, and lastly with this work the annual Cobbett Prize, worth £10. The title ‘phantasy’ was a stipulation of entry, taking its cue from the 16th century English ‘fancy’ and meaning a one-movement work for small chamber ensemble. Lilburn used *Westron Wynde* as its basis, and it was an immediate success. Frederick Page immediately arranged a performance in Christchurch and reviewed it in *The Press*: ‘a singularly moving work. From a young composer one might expect a work full of tricks; but what came through so beautifully was the complete lack of artifices.’

JOHN COUSINS (1943 -)

Duos for Violin and Viola (1973)

Janet Ying violin, Phillip Ying viola

1. *Waltz for Lee*
2. *Lullaby for Peter*
3. *Polka for Elliot*

Cousins, then a young lecturer at the University

of Canterbury, was friendly with the conductor Dobbs Franks and his wife, violinist Ruth Pearl, who together were a dynamo couple in the Christchurch musical scene. Franks founded the Christchurch Trust Orchestra, and asked Cousins for these duos, which they could play in their lunchtime concerts in schools. Cousins was then recently married, and he composed the waltz for his wife, the lullaby for his first son, then two years old and the quieter of the two, and the polka for his younger son Elliott, ‘an absolute dynamo’, each work reflecting their character.

RANDALL THOMPSON

Alleluia

Ying Quartet

The Ying Quartet’s own arrangement of Randall Thompson’s hymn-like *Alleluia*. Composed over the first five days of July 1940 it was inspired by the war in Europe and the recent fall of France. The composer himself wrote: ‘The music in my particular *Alleluia* cannot be made to sound joyous. It is a slow, sad piece, comparable to the Book of Job, where it is written: *‘The Lord gave and the Lord has taken away. Blessed be the name of the Lord.’*

INTERVAL

ARNOLD SCHOENBERG (1874 – 1951)

String Sextet Verklärte Nacht Op. 4 (1899)

**New Zealand String Quartet, Phillip Ying viola,
David Ying cello**

Transfigured night, transfigured life, transfigured love... Schoenberg wrote his glorious sextet, his most important work, after falling in love with Mathilde von Zemlinsky, the sister of Alexander von Zemlinsky, his teacher. They married in 1901 and had a somewhat stormy marriage, which none-the-less lasted 22 years.

Verklärte Nacht was inspired by Richard Dehmel’s poem of the same name, in five sections, which describes a man and woman walking through a dark forest on a moonlit night. The woman shares a dark secret with her new lover, that she bears the child of another man. The stages of the poem are reflected throughout the composition, beginning with the sadness of the woman’s confession, a neutral interlude where the man reflects upon the confession, and a finale reflecting the man’s bright acceptance (and forgiveness) of the woman: *‘O sieh, wie klar das Weltall schimmert! Es ist ein Glanz um Alles her. (See how brightly the universe gleams! There is a radiance on everything).’*

Supported by Laurie and Peter Rothenberg

Festival Conversations

VENUE: ST JOHN'S CHURCH HALL

TIME: 10AM

NO CHARGE

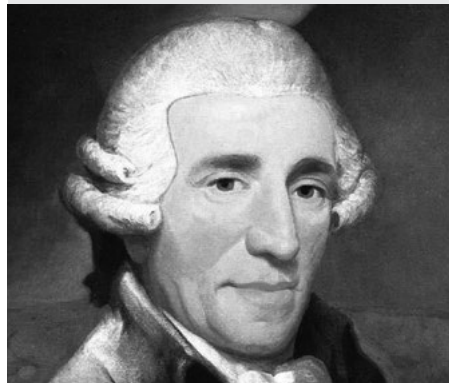


Elizabeth Kerr interviews the New Zealand composers Eve de Castro- Robinson, Louise Webster and Chris Watson, who have each written a 'Cry' for tonight's concert.

Cornerstone Classics

VENUE: OLD ST JOHN'S

TIME: 1.00PM



Joseph Haydn

Catherine Mackintosh *violin*
Euan Murdoch *cello*
Douglas Mews *fortepiano*

JOSEPH HAYDN (1732 – 1809)
Trio in G minor Hob.XV:19 (1793)
Andante: Presto
Adagio ma non troppo
Presto

Haydn's output of chamber music was immense, and no less than 45 piano trios survive from the course of his long employ as Kapellmeister at the Esterházy court in Hungary (1761-1795). They fall into two periods, and it is these later ones that are the masterpieces, coming after the rise of the *sturm und drang* movement and displaying what was then unparalleled fantasy, virtuosity,

and profundity. In these years, the 1790s, Haydn was in his 60s and at the height of his powers. Although sequestered in remote Hungary his fame had travelled throughout Europe and England, where he had already made the first of his visits – the Allgemeine Musikalische Zeitung describing it as 'a source of wonder and admiration.'

Both the trios we hear tonight are from a set of three that he dedicated to Princess Maria Anna, wife of the Prince Paul Anton Esterházy. The G minor, one of the few in a minor key, opens with a sprightly questioning theme in the piano that develops into a lengthy exposition before bursting out into a major key presto. That is followed by a glorious adagio, unashamedly romantic; and the final presto is a display of pure genius, showing Haydn's complete delight in, and mastery of, the medium.

WOLFGANG AMADEUS MOZART (1756 – 1791)
Violin Sonata in C major K. 403 (c.1782)
Allegro moderato
Andante
Allegretto

Mozart began writing violin sonatas when he was just a child, for himself and his sister to play in their exhaustive tours as prodigies before the courts of Europe, under the tutelage of their father Leopold, a famous violin pedagogue. Mozart went on to write over 40 sonatas in total over a period of some 25 years. He injected new life into the genre, and it is said that he was responsible for bringing the violin sonata to a state of perfection in the same way that Haydn developed the string quartet.

This, K403, is one of several fragments of violin sonatas that survive from 1781-82, when he had just resigned (was more likely sacked) from his position with the Prince Archbishop of Salzburg. He was also courting Constanza at the time, and he obviously intended to dedicate the whole set to her, writing on the autograph '*Par moi W: A: Mozart pour ma très chère épouse*'.

He never completed these works, however. That task was left to Stadler, who also tidied and catalogued the muddle of manuscripts left by the notoriously messy composer, a few years after his death.

The piano has the first subject in the opening allegro moderato, then entrusted to the violin, and secondary material duly modulates to the 'dominant' before the varied recapitulation. In the F major andante the piano is answered by the violin, with rôles later reversed, before the final allegretto where Stadler takes over after the first 20 bars.

JOSEPH HAYDN (1732 – 1809)

Trio in A Hob.XV:18 (1793)

Allegro moderato

Andante

Allegro

Haydn placed this A major piano trio, also dedicated to the Princess, at the head of the set. The first movement opens with three firm chords and carries on as a sort of legato conversation between the violin and piano on the one hand, and the two strings and piano on the other. The second movement consists of an andante in the minor, followed by a very beautiful central A-major cantabile and a varied reprise of the opening, in the piano, leading directly into the finale. This is a lively gypsy dance of the type that was proving so popular, especially in London, and Haydn has a lot of fun with the off-beat rhythms, dancing happily to the good-natured close.

Douglas Mews plays a copy of a c.1798 Anton Walter fortepiano by Derek Adlam. Haydn started writing for fortepiano (rather than harpsichord) during the 1780s, and was delighted with the powerful new Broadwood fortepianos that he found in London in 1791, with their five-octave range and knee levers (pedals) that could not only suspend the sound but also soften it with felt. It was surely for a Broadwood that these later trios were composed.

Grand Finale

VENUE: NELSON CATHEDRAL

TIME: 7.30PM



CRIES

Song Company, Ying Quartet, New Zealand String Quartet

(Please note the order of the 'Cries' will be announced at the concert)

The idea for a 'Cries' concert was planted when the New Zealand String Quartet first encountered the Song Company, at the Canberra Intern Music Festival some four years ago. They were staying in the same house as Roland Peelman, which made, he says, for some 'very animated late night discussions'.

It had long been Peelman's dream to bring this fantastic, old tradition into the modern world, and they started toying with the idea of collaborating and eventually joining the NZSQ in Nelson. This is the result.

ORLANDO GIBBONS (1583 – 1625)

Cries of London (c.1610)

Gibbons held very prestigious positions: organist of Westminster Abbey, Gentleman of the Chapel Royal under James I, and he was one of the greatest madrigal and keyboard composers of his age. Yet he clearly was also a man of the streets, as this illuminating, funny, astonishing madrigal attests... it is a living street-portrait of London before the Fire.

CLÉMENT JANEQUIN (1485 – 1558)

Cries of Paris (c.1530)

It was Janequin who effectively started this tradition – incorporating the cries of street-traders into the refined ensembles of consorts of viols and singers at court. You could draw a parallel with Marie Antoinette, centuries later, creating a 'Shepherd's Garden' for herself at Versailles. Janequin himself was the first pop star in history – a priest who was famous for secular chansons, unique for never actually holding a formal church or court position in church, but nonetheless attracting a number of wealthy patrons (Jean de Guise among them); and ending up as 'Singer Ordinary' and then 'Composer Ordinary' – on casual contract – to the King.

His Cries of Paris number 42, ranging from vegetable sellers (a lot of these) to wine, cheese, toy, and candle sellers.

New Commissions (and world premieres), 2014:

EVE DE CASTRO ROBINSON (1956 –)

Cries of Auckland

Cries of Auckland is based on calls and chants from the resonant concrete and steel canyon of my home city's downtown artery, Queen St. These vocalisations have woven an impressionable sonic web throughout my life and speak strongly

to me in different ways. Beginning with the penetrating, nasal calls of the Auckland Star boys selling their newspapers, I traverse several decades of protest marches in which I have taken part, including the anti-Springbok Tour, the Occupy Movement and recent anti-asset sales and anti-TPPA rallies.

The work is dedicated to dear friend and fellow composer Jack Body, who has often brought political elements into his music. Eve de Castro Robinson

LOUISE WEBSTER (1954)
Cries of Kathmandu

Kathmandu, city of the Gods; mountains, running water, shrines, and animals; the intense quick-green of grasses rising to meet the monsoon rain; people working, singing, worshipping a multitude of gods and goddesses. A city of bustle, noise, filth, beggars, tourists, holy men, mountain-struck climbers and shop-keepers; where the dead are cremated on the banks of the Bagmati river, butter lamps burn at Swayambhunath, and the sounds of chanting and turning prayer wheels fill the air.

CHRIS WATSON (1976 –)
Some Cries of Wellington

This work follows my daily commute from the suburb of Johnsonville, via the motorway, to work on Abel Smith Street [at SOUNZ, the Centre for NZ Music]. It's a shared and somewhat mundane experience, during which I observe my surroundings and my fellow motorists.

The car radio, tuned to Morning Report, is my companion. As I approach the city it seems to me that the cries of Wellington are, in one important sense, those that emanate from the Beehive and the debating chamber, from politicians and the media that seeks answers from them

on our behalf. The work is situated during the fascinating period of the weeks running up to the most recent general election, when startling quotes on dirty politicking were exposed, and when I was often driving right past the part of town from which they emanated.

There are other cries: those of protestors who some years ago lost the battle to prevent a new road in Te Aro. And when I get to work, the cries become those of the office of a small charitable organisation serving the arts, which needs external funding to survive. Chris Watson

JACK BODY (1944 –)
Cries from the Border

On September 25, 1940, a man presented himself at the customs office of the border crossing at Portbou in the French Pyrenées. There his request for an official stamp to legalise his departure from Vichy France into Spain was denied. That night, in his hotel room, facing the prospect as a German Jew of being delivered into the hands of the Nazis, the man took his own life. That man was Walter Benjamin, one of the twentieth century's most important philosophers and literary critics. His age was 48.

As I face my own mortality I also stand at a border. However, unlike Benjamin, I am a traveller reluctant to transit. But the sentence has been pronounced, and when the call comes, proceed I must. But at least I have already been blessed with more years than the unfortunate Benjamin was granted. Jack Body

INTERVAL

Brahms
Sextet in G Major op.36
Ying Quartet, Gillian Ansell viola, Rolf Gjelsten cello

Allegro non troppo
Scherzo - Allegro non troppo - Presto giocoso
Adagio
Poco allegro

In Autumn 1858, Brahms met Agathe von Siebold, the daughter of a professor in Göttingen, and immediately became infatuated with her. It was mutual, and they were for a time engaged: although Agathe broke it off when he seemed unable to commit to an actual wedding date – he even told her that while he loved her, he was not prepared to 'wear fetters'.

It seemed that he later regretted this, however, because he enshrined her name in this sextet, some years after they broke up – the letters A-G-A-H-E (H is B-natural in German nomenclature) are incorporated into the first movement. He completed the first two movements in September 1864 while he was in the country visiting Clara Schumann and her family, and staying in the home of Anton Rubinstein, near Baden-Baden, and the finale dates from May the following year. The first theme of the allegro non troppo is a cleverly disguised transformation of the theme of the slow movement; the second is the 'Agathe' theme, which uses not simply the letters but also the rhythmic pattern of the name. The development is full of Baroque style counterpoint. The 'Agathe' rhythm recurs in the scherzo, which has a boisterously contrasting trio section. The slow movement, adagio, is a theme with five variations and a coda – 'Variations on no theme', as a contemporary critic remarked: and the finale goes through its paces with a sort of tremulous vitality which closes this sublime sextet in what sounds like a genuinely happy vein.

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Join us for a party to close the Festival in Cafe Affair after the concert.



The Ying Quartet

(United States of America)

Ayano Ninomiya *violin*
Janet Ying *violin*
Phillip Ying *viola*
David Ying *cello*

The Ying Quartet occupies a position of unique prominence in the classical music world, combining brilliantly communicative performances with a fearlessly imaginative view of chamber music in today's world. Now in its second decade the quartet has established itself as an ensemble of the highest musical qualifications in its tours across the United States and abroad. Their performances regularly take place in many of the world's most important concert halls, from Carnegie Hall to the Sydney Opera House. At the same time, the Quartet's belief that concert music can also be a meaningful part of everyday life has drawn the foursome to perform in settings as diverse as the workplace, schools, juvenile prisons, and the White House. In fact, the Ying Quartet's constant quest to explore the creative possibilities of the string quartet has led it to an unusually wide array of musical projects and interests.

The Ying Quartet's recordings reflect many of the group's wide-ranging musical interests and have generated consistent, enthusiastic acclaim. In addition to appearing in conventional concert situations, the Ying Quartet is also known for its varied and unusual performance projects. For several years the Quartet presented a series called "No Boundaries" at Symphony Space in New York City, that sought to re-imagine the concert experience. Collaborations with actors, dancers, electronics, a host of non-classical musicians, a magician and even a Chinese noodle chef gave new and thoughtful context to a wide variety of both traditional and contemporary string quartet music. As Quartet-in-Residence at the Eastman School of Music, the Ying Quartet maintains full time faculty positions in the String and Chamber Music Departments. From 2001-2008, the Ying Quartet has also been the Blodgett Artist-in-Residence at Harvard University.

The Ying Quartet is supported by Carolyn and Peter Diessl



Kathryn Stott

(United Kingdom)

Piano

Kathryn Stott is internationally recognised as one of Britain's most versatile and imaginative musicians and is among today's most engaging pianists. She is in demand for a wide variety of chamber music alliances, playing with some of the world's leading instrumentalists, as well as appearing on major international concert platforms in recitals and concerto performances. Kathryn has also directed several distinctive concert series and festivals and has developed an extensive and exceptionally varied catalogue of recordings.

Born in Lancashire, she studied at the Yehudi Menuhin School and the Royal College of Music. Her teachers included Nadia Boulanger, Vlado Perlemuter and Kendall Taylor. In addition to her busy career as a performer, she is a visiting professor at the Royal Academy of Music in London and was recently made an Honorary Member of the academy. Kathryn has been performing and recording with Yo-Yo Ma for nearly 30 years and together they regularly tour

Europe, the USA, South America and the Far East. She has developed shared musical interests with an amazing array of performers and has always enjoyed collaborations with other musicians. With a vast repertoire, Kathryn has maintained a keen interest in contemporary music and has had many works written especially for her.

A regular visitor to international festivals both as soloist and chamber musician, Kathryn has recently performed at the Kennedy Centre, Washington DC, Tonhalle, Zurich and made a welcome return to the BBC Proms performing with the BBC Concerto Orchestra. In the future, she is particularly excited to be working with the cellist, Giovanni Sollima and to make her first visit to New Zealand. In 2008 Kathryn celebrated her 50th birthday with 25 musician friends raised £30k for HIV research and Nordoff-Robbins Music Therapy. She has been on the Board of the Hallé Orchestra for five years and continues to enjoy participating in the life of the orchestra. Kathryn (Kathy) Stott has a daughter, Lucy, and lives with her partner Huw, a landscape architect, in Hebden Bridge, Yorkshire. A keen walker, she enjoys being out in the countryside and spending time with their working cocker spaniel, Archie.

Kathryn Stott is supported by the Turnovsky Endowment Trust



The Song Company

(Australia)

Roland Peelman *artistic director*

Mina Kanaridis *soprano*

Anna Fraser *soprano*

Hannah Fraser *mezzo-soprano*

Richard Black *tenor*

Mark Donnelly *baritone*

Alexander Knight *bass*

Formed by Charles Colman in 1984, The Song Company is a group of six full-time professional singers led by internationally acclaimed Artistic Director, Roland Peelman. It gives approximately 130 performances each year across Australia and around the world. The group's repertoire covers vocal music from the 10th century to the present day and is unique in its stylistic diversity. With the support of The Australia Council and Arts NSW, the company operates full-time. Through a longstanding commitment to education, an annual concert series, as well as many recordings and broadcasts, The Song Company has built up an impressive following around Australia, and increasingly so, around the world.

Under the leadership of Roland Peelman, Artistic

Director since 1990, the six-voice ensemble has developed its style by successfully integrating serious scholarship, tonal clarity, vocal daring and unbridled performance dynamics. The group is equally at home in medieval songs and chants, 16th century polyphony, 20th century classics and creates innovative programmes that cross the old divide between high-art, low-brow and old-new. The Song Company remains at the forefront of contemporary vocal music through an extensive and ongoing international commissioning program and new collaborations.

Regular international tours to Europe and Asia have taken The Song Company to some of the most prestigious festivals and venues around the world such as the Dubrovnik Festival, MDR Sommerfest, Festival of Flanders or the Dresdner Festspiele, which have prompted great critical acclaim: "Their rendition was perfect, revealing a structural insight of utmost clarity bringing back history unexpectedly fresh and alive." (Sächsische Zeitung, June 2004).



New Zealand String Quartet

Helene Pohl *violin*
Douglas Beilman *violin*
Gillian Ansell *viola*
Rolf Gjelsten *cello*

Celebrating its 28th season in 2015, the New Zealand String Quartet has established an international reputation for its insightful interpretations, compelling communication, and dynamic performing style. The Quartet is also known for its imaginative programming and for its 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 Bartok, Mozart to Berg, in addition to theatrical presentations on musical topics ranging from Haydn to Janacek's Kreutzer Sonata.

Acclaimed debuts in London's Wigmore Hall and the City of London Festival, in New York at the Frick Collection, and at Washington's Library of Congress have led to regular touring in the UK, Europe and North America; and tours to Mexico, Japan, Korea, and China, and many visits to Australia, most recently to the Townsville and Canberra Festivals. Much-loved by audiences

in New Zealand, the country's premier chamber ensemble presents a vast array of concerts all over the country each year. Dedicated teachers as well as performers, the Quartet members are Associate Professors at the New Zealand School of Music at Victoria University of Wellington, where the group has been Quartet-in-Residence since 1991. They also enjoy giving master classes worldwide and run an annual summer school for chamber music in Nelson.

The current members of the group have played together as a full time professional ensemble since 1994. Each of the members has been awarded the MNZM honour for services to music in New Zealand.

Follow the Quartet's activities on Facebook, Twitter and on the Quartet's website www.nzsq.co.nz

The New Zealand String Quartet are supported by Susan and Donald Best

David Griffiths

(Australia) *Clarinet*

David Griffiths is Senior Lecturer in Clarinet, Coordinator of Woodwind and a member of Ensemble Liaison Ensemble-in-Residence at the Sir Zelman Cowen School of Music, Monash University. He has appeared with the Goldner, Tin Alley and Flinders String Quartets, the New York Wind Soloists, the Australia Ensemble and UNSW, the Southern Cross Soloists, members of the Cleveland, Shanghai, American and New Zealand String Quartets. David has held positions as associate principal clarinet with the Melbourne Symphony Orchestra, principal clarinet of the Macau Orchestra and principal clarinet of the Shanghai Radio Orchestra. He has appeared as Guest Principal with all of Australia's major symphony and opera ballet orchestras along with the Australian Chamber Orchestra.



David Guerin

Piano

David Guerin, studied at Victoria University, and at the University of Auckland with Janetta McStay. Later study in Cologne focused on contemporary music and on Lieder accompaniment as well as chamber music with members of the Amadeus Quartet. David performs as a soloist, chamber music player and accompanist, and has appeared as concerto soloist with the Auckland Philharmonia Orchestra and the New Zealand Symphony Orchestra, and toured New Zealand giving concerts for Chamber Music New Zealand.



Jian Lui

Piano

Chinese-American pianist Jian Liu, Lecturer in Piano at Te Kōi, New Zealand School of Music, is a highly sought-after solo pianist, chamber musician, and educator. He has appeared on concert stages in China, Japan, Singapore, Portugal, Switzerland, Ukraine, the United States and New Zealand. As a chamber musician, Jian was featured alongside other world-class musicians such as cellist Jian Wang, clarinetist David Shifrin, flutist Ransom Wilson, Boston Symphony Orchestra cellist Alexandre Lecarme, and Yale Department of Music violinist Sarita Kwok.



Catherine Mackintosh

(England) *Violin*

After a conventional training at the Royal College of Music, Catherine took up the viol and baroque violin and over the past four decades, she has taken part in a fascinating era of discovery, pioneering many ground-breaking projects played for the first time on original instruments. Catherine was leader of the Academy of Ancient Music 1973–1988. During this period she made countless best-selling recordings for Decca, amongst which Handel's *Messiah*, the first complete cycle of Mozart symphonies on original instruments, and Vivaldi's *L'Estro Armonico* and *Four Seasons* were highlights.



Nicola Melville

Piano

US-based New Zealand pianist Nicola Melville has been described as “having an original and intelligent musical mind” (Waikato Times), “a marvelous pianist who plays with splashy color but also exquisite tone and nuance” (American Record Guide), and “the sort of advocate any composer would love” (Dominion Post). Her live performances and recordings have been broadcast on Canadian, U.S., New Zealand, South African and Chinese radio, and she has been involved in numerous interdisciplinary projects with dancers, filmmakers and visual artists, including a performance at the Kennedy Center, Washington DC and Weill Recital Hall at Carnegie Hall.



Douglas Mews

Fortepiano and Chamber Organ

Douglas Mews is a freelance musician in Wellington, teaching organ and harpsichord at the New Zealand School of Music. He graduated from Auckland University with a M.Mus in organ and harpsichord, having studied with the late Anthony Jennings. This was followed by two years' post-graduate harpsichord study with Bob van Asperen at the Hague Conservatorium. As harpsichordist he has given many recitals in New Zealand as well as performing with various visiting musicians, including baroque violinist Stanley Ritchie, early flautist Rachel Brown, singer Richard Wistreich, recorder player Peter Holtslag, and violist Nobuko Imai.



Euan Murdoch

Cello

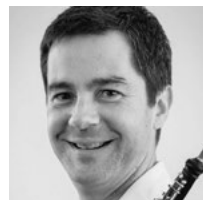
Euan Murdoch is Chief Executive of Chamber Music New Zealand, a vibrant network that has delivered chamber music throughout New Zealand since 1950. Prior to 2006, he was Head of Strings and Chamber Music at Victoria University of Wellington and the Interim Director of the newly formed New Zealand School of Music. As a cellist and chamber musician, he has recorded widely and appeared in all the major New Zealand festivals and in concert halls throughout the world. He is a founding member of Trio Victoria and the early music ensemble Chrome.



Robert Orr

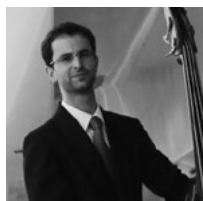
Oboe

Currently the NZSO's principal oboe, Robert has also held the posts of principal cor anglais and associate principal oboe since he joined the orchestra 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.



Joan Perarnau Garriga

Double Bass



Joan was born in Catalunya, Spain where he started playing the double bass. After finishing his initial studies, he moved to the UK where he graduated from the Guildhall School of Music and Drama in London in 2005. Soon after that he moved to Japan as a founding member of the Hyogo Performing Arts Center Orchestra, where he was principal double bass until 2008. In 2008 he was a member of the UBS Verbier Festival Orchestra and the Lucerne Festival Academy under the direction of Pierre Boulez. From 2009 Joan has been a member of the prestigious Verbier Festival Chamber Orchestra touring around the world with world renowned conductors and soloists. Joan is currently Principal Double Bass with the NZSO and teaches at the New Zealand School of Music in Wellington.

Stephen de Pledge

Piano



Stephen De Pledge studied at the University of Auckland, and at the Guildhall School of Music and Drama in London. Stephen's solo performances have taken him throughout the UK and internationally, including five solo recitals in the Wigmore Hall in London, where he made his acclaimed debut in 1999. He has broadcast for Radio 3 and Classic FM in the UK, and also on radio in USA, Australia, New Zealand and Sweden, and for BBC Television. In 2010 Stephen took up the position of Senior Lecturer in Piano at the University of Auckland, a

position he holds whilst continuing to perform in the UK and internationally.

Rowena Simpson

Soprano



Rowena is a graduate of the NZ School of Music and the Royal Conservatoire in The Netherlands. While based in Europe for eight years, she sang with professional ensembles and as a soloist in baroque and classical repertoire. Since returning to New Zealand in 2006, Rowena has performed with many chamber music groups and is a member of the Chapman Tripp Opera Chorus. As a performer- producer, she has worked with Jacqueline Coats, Stuart Coats and Douglas Mews in Home which toured New Zealand during 2012, and with Erin Helyard, Kamala Bain and Emma Goodbehere as the ensemble Barocca which toured for Chamber Music New Zealand in 2013.

Sarah Watkins

Piano



Sarah Watkins has enjoyed an impressive career as chamber musician, collaborative partner and recording artist, touring widely throughout Japan, England and the US with some of America's leading instrumentalists. Sarah is a graduate of the Juilliard School in New York City, where she earned both Master of Music and Doctor of Musical Arts degrees in collaborative piano. Resident in the US for fourteen years, Sarah was a staff pianist at Juilliard, Yale University and the Aspen Music Festival. In 2002 Sarah formed the NZTrio with violinist Justine Cormack and cellist

Ashley Brown, a group which has since become one of New Zealand's leading music ensembles.

Helen Webby

Harp



Helen Webby studied with Rebecca Harris (New Zealand), Edward Witsenburg (Holland) and Maria Graf (Germany), completing Diplom Harfe from the Hochschule for Music in Hamburg. Principal harp with Christchurch Symphony since 2000, she also records and tours on Celtic harp with Scottish guitarist Davy Stuart. A passionate advocate of contemporary and community music, Helen founded the Christchurch Harp Orchestra in 2010. In 2012 she performed Rautavaara's Harp Concerto with Christchurch Symphony, and released the first anthology of New Zealand harp music, her CD Pluck (MANU). Helen performs on a concert harp and lever harp built of NZ Red Beech by her brother Kim Webby.

Bob Bickerton

Multi-instrumentalist



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.

Elizabeth Kerr

Festival Conversations

Elizabeth has had a long career in music and the arts in teaching and leadership, including roles at Victoria University and Creative New Zealand. She now works as an arts consultant and music commentator, writing for the NZ Listener and presenting reviews and programmes for Radio New Zealand Concert.



Jacqueline Coates

Writer and Director

Jacqueline is a graduate of the Master of Theatre Arts in Directing degree (Victoria University and Toi Whakaari: the New Zealand Drama School.) She has a strong interest in opera and has worked either as a director or an assistant director for the New Zealand International Festival of the Arts, NBR NZ Opera, Victorian Opera (Melbourne), Sirus Opera, Opera Hawke's Bay, NIMBY Opera and Opera Otago.



The Troubadours

Julian Baker *violin*
Hilary Hayes *violin*
Jin Kim *viola*
Heather Lewis *cello*

Last Festival we launched a new community outreach programme which saw four brilliant young musicians spreading the joy of music all over the Nelson community during the Festival, taking chamber music to schools, libraries, rest homes, gardens and the street. The 'Troubadours' were hugely popular with the public and festival goers and in fact went on to tour internationally as 'Quadrivium Quartet'. We have pleasure in introducing another group of outstanding young musical ambassadors to this Festival. The 2015 Troubadours will be Hilary Hayes (violin), Julian Baker (violin), Jin Kim (viola) and Heather Lewis (cello). Follow the Troubadours on their Facebook page to find out where they are playing: www.facebook.com/nelsontroubadours

Julian Baker is in his final year studying violin performance at the New Zealand School of Music under Doug Beilman, has performed with the NZSO at Te Papa as part of the Michael Monaghan Mentorship Programme and was a finalist in the 2014 NZSM Concerto Competition.

Hilary Hayes is currently completing her Honours year in violin at the University of Auckland under the tutelage of Stephen Larsen. Individual competition successes include winning the 2014 Graduation Gala Concerto Competition, placing 2nd in the 2011/2012 National Concerto Competition and winning the PACANZ National Young Performer of the Year Award in 2009.

Jin Kim is in his third year of violin performance studies at the University of Waikato. He was a finalist in the 2012 ROSL Chamber Competition and was nominated again for the 2014 ROSL

Chamber Competition. He has played in the NZSO National Youth Orchestra for a number of years. Jin also plays the viola for the sake of chamber music.

Heather Lewis has been studying at the New Zealand School of Music in Wellington for the past two years. She has participated in European masterclass academies with teachers such as Miklos Perenyi, Philippe Muller and Wolfgang Schmidt. In recent years, she won the NZSM Concerto Competition and was a finalist for the Pettman ROSL Chamber Competition as a member of the Garda Duo with Julian.

Follow the Troubadours on Facebook at www.facebook.com/nelsontroubadours

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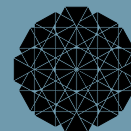
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