

Adam Chamber Music Festival

Nelson 2017  
International  
Chamber Music  
Festival  
2-11 Feb. Nelson  
New Zealand

Programme



## Welcome to Nelson

It is a pleasure to welcome you to one of New Zealand's major musical events, the Adam Chamber Music Festival.

Every two years, we are privileged to host this world-class event, which draws chamber music lovers from all over the world. Of course, we also welcome the brilliant performers themselves for this distinguished festival.

Along with enjoying the festival, I encourage you to take the time to experience our spectacular region. Whether it be exploring our pristine natural environment or indulging in the city's renowned restaurants and bustling cafés and galleries, there really is something for everyone.

I look forward to sharing in this wonderful event with you all.

Rachel Reese  
Mayor of Nelson



## Welcome to Festival 2017

Planning for Festival 2017 has been challenged by the unavailability of the Nelson School of Music but we are delighted to be showcasing Nelson's recently refurbished Theatre Royal. We have taken steps to enhance the acoustic and we know our audiences will enjoy the hospitable features it provides.

Our Festival would not be possible without our committed principal sponsor, the Adam Foundation and our major funding body, the Nelson City Council. Thank you to Creative New Zealand and the Rātā Foundation who continue to support us.

We also thank our major sponsor, Nelson Pine Industries Limited, 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 selection 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.

Best wishes as together we celebrate this wonderful feast of chamber music.

Colleen Marshall  
Chair, Nelson Music Festival Trust



# Welcome to our 25th anniversary

It's always so delicious to actually be here after all those many months of planning, scheduling, practising and so looking forward to it!

### From humble beginnings

Starting in 1992 with five concerts, our festival has grown to become a major 10-day, 24-concert, international musical event, with audiences and artists coming from all over the world. This year, the spotlight is on many people's favourite instrument, the cello. We have gathered a wonderful group of cellists with us to perform Beethoven's complete cycle of sonatas for cello and piano, and on Feb 10 we will present two extravagant concerts with all of NZ's top cellists. The cello theme continues and broadens with our special guest, English cellist Matthew Barley, known for his wide-ranging musical interests. (You can read about his collaboration with Indian musicians on his website [matthewbarley.com](http://matthewbarley.com).) He will be presenting a solo cello recital which includes Bach, O'Connor, improvisation - and even audience participation!

### International guests...

The great Hungarian pianist Dénes Varjon has been on our must-invite list for years. An exceptional musician, he has performed with many of the greatest artists of our time. We

are also delighted to announce the return of legendary Canadian clarinetist, James Campbell. Our dear friends, the inspiring Goldner Quartet join us to celebrate their 22nd anniversary. Also from Australia is the tenor Andrew Goodwin, whose communicative gifts captivated us at the Australian Festival of Chamber Music a few years ago. His *Dichterliebe*, with pianist Izabella Simon, is sure to be transcendent.

### Marimba and Improv...

We're thrilled to have celebrated American marimba soloist, Ian Rosenbaum, who is also an accomplished improviser. We have asked composer/drummer Ed Ware to curate a special 21st century Improv concert which will include Ian, Matthew, and NZ's own Jeff Henderson. Following in the footsteps of some of history's greatest improvisers (Bach, Beethoven...) this concert will look at some of the Festival's repertoire from a fresh new angle.

### Wonderful New Zealand artists...

Our stellar line-up of New Zealand artists include the NZ Trio, sopranos Joanne Roughton-Arnold and Jenny Wollerman, Douglas Mews on harpsichord, marimba player Naoto Segawa, NZSO's Joan Perarnau Garriga on double bass, and the Festival's founding cellist Jim Tennant.

To bring all this wonderful music and great performers closer to you, our audience, we will once again feature a series of talks, *Master Classes* and *Meet the Artist* sessions, which have become a popular part of the Festival over the years.

### The Troubadours return...

Our engaging young Troubadour quartet will be bringing music to the streets, rest-homes, schools, parks, malls and libraries of Nelson and you can hear them in the Cathedral at their free concerts at 6:30pm on Feb 10 and 11.

Audiences always love returning to the Nelson Cathedral with its stately ambience and attractive acoustic.

Our new venue will be the elegant, centrally located and air-conditioned Theatre Royal.

### We look forward to meeting and chatting with many of you as our paths cross in the next few days.

We love this Festival! It is a special time of relaxed summer musical pleasure in this beautiful setting, a chance to make new friends and renew old ones, and to be lifted out of everyday cares and transported by the inspiration of great composers and performers. Those of you who have attended before know the joy and excitement of our collaborations... that special sizzle of music made by friends savouring the opportunity to create magic together.

Great to have you with us!

Gillian and Helene  
Artistic Directors



## NOTICEBOARD

### TICKET SALES

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

### 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.

### FESTIVAL CAFÉ

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

### EAST STREET SESSIONS

Experience eight unique nights with three of New Zealand's first call, leading exponents of jazz and improvised music and you never know, other artists performing in the Festival just might make a cameo appearance. A great way to wind down and chat about the day's musical experiences!

### THANKS TO THE DEAN

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

### CATHEDRAL REFRESHMENTS

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

### CATHEDRAL TOILETS

There are two new permanent toilets on the west side of the Cathedral. These will be supplemented with two more portaloos.

### THE TROBADOURS

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 10 and 11 February 6.30pm in Nelson Cathedral. You can follow the Troubadours on their facebook page: [www.facebook.com/TroubadourQuartet/](http://www.facebook.com/TroubadourQuartet/)

### MASTERCLASSES AND FESTIVAL CONVERSATIONS

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

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

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

### MOBILE PHONES AND PAGERS

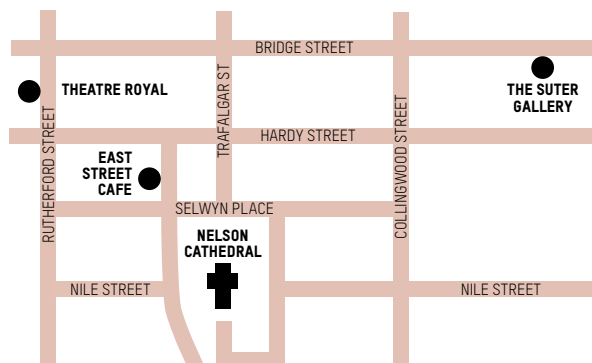
As a courtesy to performers, other audience members and radio listeners, please ensure your mobile phones and pagers are switched off.

### SIGN UP

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

### NELSON MUSIC FESTIVAL 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.



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## New Zealand Sotheby's International Realty Gala Dinner

**VENUE:** MAHANA ESTATES

**TIME:** 6.00PM

*Sponsored by New Zealand Sotheby's International Realty*



A gourmet meal, fine wines, a chance to catch up with old friends... what better way to start your Festival immersion?

**New Zealand String Quartet, Goldner Quartet, James Campbell** (clarinet), **Matthew Barley** (cello)

A surprise selection from the Festival programme.

Bus leaves the i-Site Information Centre at 5.20pm

**New Zealand**  
**Sotheby's**  
INTERNATIONAL REALTY

## Grand Opening Concert

**VENUE:** NELSON CATHEDRAL

**TIME:** 7.30PM

*Sponsored by Nelson Pine Industries Limited  
Concert dedicated to Denis and Verna Adam*



**Georg Philipp Telemann (1681-1767)**  
*Concerto for 4 Violins No. 1 in G Major*

Helene Pohl (violin), Monique Lapins (violin), Dene Olding (violin), Dimity Hall (violin)

- I. *Largo e staccato*
- II. *Allegro*
- III. *Adagio*
- IV. *Vivace*

It is most fortunate for the history of music that Georg Philipp Telemann persisted in his pursuit of a musical career, despite the fact that it was explicitly against his family's wishes. One of the most prolific composers of all time, with literally thousands of works to his name, Telemann

received his first music lessons from a local organist in his hometown, Magdeburg, Germany. Although his father, a clergyman, supported his musical endeavours, he died when young Georg was four, and his mother (daughter of a clergyman herself) and her side of the family disapproved of music. So, to indulge in his interest, Telemann had to teach himself to play various instruments including the violin, flute, zither and keyboard, and composed his first opera in secret, at the age of 12. To think that he accomplished such feats as a self-motivated child, with the limited resources and the slow informational transfer of the 1680s, seems rather astonishing indeed.

Despite this obvious musical aptitude, in 1701 he went to study law in Leipzig at his mother's insistence. Still very driven and captivated by the musical arts, he founded the student group Collegium Musicum, with which he gave public concerts, and continued to compose for local organisations, becoming music director of the Leipzig Opera in 1703 and organist at the Neue Kirche in 1704. His musical career having taken flight, he left Leipzig in 1705 and over the following years, held positions in Sorau, Eisenach (hometown of J S Bach), and Frankfurt, before settling in Hamburg as the Kantor of the Hamburg Johanneum in 1721.

Throughout his career Telemann travelled widely, observing the musical styles and trends among the various different cultures: French, German, Polish, and Italian. His personal life was not entirely free from misfortune, with his first wife dying just months after their marriage in 1711, and his second wife (with whom he had nine children) indulging in extramarital affairs and incurring high debts from gambling before eventually leaving him. Fortunately these events did not permanently dampen his good humour, likeable personality and career ambitions; Telemann was well-admired for his work and enjoyed a successful and musically driven life in Hamburg (earning three times as much in his

salaried position as his contemporary Johann Sebastian Bach did in Leipzig), composing until he died – from a chest ailment – in 1767. Towards the end of his life, he cultivated an interest in gardening and exotic plants, a hobby shared by his good friend Georg Friedrich Händel. And, after his death, his position in Hamburg was succeeded by his godson, none other than Carl Philipp Emanuel Bach.

The *Concertos for Four Violins* were likely written during Telemann's period in Frankfurt, a time when he himself intensively played the violin. The form of these concertos is concentrated, with alternating slow, expressive movements and fast lively movements. Because the musical lines are so imitative, all of the parts are equally involved, often opposing each other in pairs, as in the opening *Largo e staccato* of the *Concerto in G*. It is easy to observe Telemann's nature and understand why he was so well-liked in his time, especially when observing the quicker movements of this concerto, with features such as offbeat entries creating a vibrant bubblyness in the *Allegro*, and the unassuming unison first theme of the final *Vivace*, played first by all four violins, and later by each of the violins in turn throughout the movement.

**Gao Ping (b. 1970)**

***Ephemer* for string quartet and clarinet (NZ premiere)**

**James Campbell** (clarinet), **Helene Pohl** (violin), **Monique Lapins** (violin), **Gillian Ansell** (viola), **Rolf Gjelsten** (cello)

Gao Ping was born in Chengdu, Sichuan province of China. He studied in the USA in the 1990s and, having taught at Canterbury University in Christchurch, is a well loved NZ composer. Renowned both as an instrumentalist and as a composer, he has performed as a pianist all over the world and released two acclaimed albums on the Naxos label. Gao Ping is currently a Professor

in Composition at the Conservatory of Music-Capital Normal University in Beijing, and guest professor at the China Conservatory of Music.

**Note from Gao Ping:**

*'Ephemer (Fu You) for clarinet and string quartet was written in 2014 at the request of the New Zealand String Quartet, with whom I have enjoyed many years of collaboration. Fu You (ephemeron in Chinese), an insect with an extremely short lifespan, is said to release a miraculous shine before it disappears into nothingness. Music, like ephemer, is transitory and has its very definite limits. I also wish a shine for my music before it ends. Perhaps it may light up something in a listener's heart, however modest it might be. The work was premiered in 2014 by the Canadian clarinetist Jim Campbell and the NZSQ at the Festival of the Sound in Parry Sound, Canada.'*

**Benjamin Britten (1913–1976)**

***Solo Cello Suite No. 3***

**Matthew Barley** (cello)

- I. *Introduzione: Lento*
- II. *Marcia: Allegro*
- III. *Canto: Con moto*
- IV. *Barcarolla: Lento*
- V. *Dialogo: Allegretto*
- VI. *Fuga: Andante espressivo*
- VII. *Recitativo: Fantastico*
- VIII. *Moto perpetuo: Presto*
- IX. *Passacaglia: Lento solenne*  
*Mournful song (Under the little apple tree) - Autumn - Street Song (The grey eagle) - Grant repose together with the saints.*

Edward Benjamin Britten, Baron Britten of Aldeburgh, is well-known for his contribution to the sphere of English opera, writing works that

have been hailed as the finest since Purcell was writing in the 17th century. In addition to his compositions Britten was also a most capable pianist and conductor.

Born in Suffolk, England, the son of a dentist, young Benjamin was first introduced to music through his mother, an amateur singer. As a boy of five, he would compose before breakfast, and excelled at mathematics and cricket at school. Britten's earliest musical influences came from fellow British composer, Frank Bridge, who gave him a technical foundation that would set the standards which Britten measured himself against throughout his entire lifetime.

In 1930 Britten went to study at the Royal College of Music under John Ireland and Arthur Benjamin, and whilst he was there, wrote *A Boy was Born*, an a cappella choral work that gained his first public attention. After returning to Britain, (following a few years in America with his personal and professional partner, tenor Peter Pears), Britten produced his most well-known works: the opera *Peter Grimes* and *The Young Person's Guide to the Orchestra* in 1945, *The Turn of the Screw* in 1954, and the *War Requiem* in 1962. And in the midst of these productive years, Britten launched the Aldeburgh Festival in 1948, alongside Peter Pears and librettist Eric Crozier, an event that was very successful from the outset and still continues to this day.

Like many of the other prominent English composers, Britten often composed with specific performers in mind, the best example of this being the operatic roles inspired by his partnership with Peter Pears. Britten wrote his *Cello Symphony*, *Cello Sonata*, and the three *Cello Suites* for the renowned Russian cellist Mstislav Rostropovich after making his acquaintance at the London premiere of the Shostakovich Cello Concerto. The *Cello Suites* were inspired by Rostropovich's playing of the Bach solo Suites, and the third suite in particular is constructed around four Russian themes, three taken from



Tchaikovsky's volume of folk-song arrangements and the fourth being the Kontakion, the Russian Orthodox Hymn for the Dead. Britten weaves these four themes into each of the nine movements that make up this suite, presenting them in various obscured renditions before they are finally revealed in their purest form at the very end, like a theme and variations in reverse. This third suite is Britten's final work for cello.

## INTERVAL

**Antonin Dvořák (1841–1904)**  
*String Sextet in A Major, Op. 48*

**Dene Olding** (violin), **Monique Lapins** (violin), **Irina Morozova** (viola), **Gillian Ansell** (viola), **Julian Smiles** (cello), **Rolf Gjelsten** (cello)

- I. *Allegro. Moderato*
- II. *Dumka. Poco allegretto*
- III. *Furiant. Presto*
- IV. *Finale. Tema con variazioni. Allegretto grazioso, quasi andantino*

First-born of nine children, Antonin Leopold Dvořák began his musical pursuits on the violin at the age of six. He grew up in a Bohemian village north of Prague, and showed such musical aptitude that instead of pursuing his father's career as a butcher and inn-keeper, he moved to Zlonice at the age of 12 to live with relatives so that he could receive a more formal musical education. It was in Zlonice that he wrote his first works, polkas. In 1857 Dvořák went to study in Prague. In the decade following his studies he had to supplement his meagre income as a freelance musician with teaching, and found it difficult to have the time and the means to compose. He fell in love with one of his students, Josefina Čermáková, but finding this love unreciprocated, he ended up marrying her younger sister Anna in 1873. They had nine

children, the first three of whom died in infancy.

Dvořák worked in various smaller positions in Prague, including for the National Theatre Orchestra, as a church organist, and in 1875 he applied for and won a grant for composition from the Austrian government. The jury for this award included the esteemed critic of the time, Eduard Hanslick, and Johannes Brahms, who appreciated Dvořák's talent and became friends with him.

From these years onwards Dvořák's music gained international attention, spurred onwards through the admiration of his colleagues, fellow composers, musicians, conductors and critics.

The String Sextet was written within just fourteen days in the year 1878, the middle of his Slavic period. Violinist Joseph Joachim was very taken with the work and his quartet formed the core of the group that premiered it. The sextet presents a wealth of melodies, that musical feature for which Dvořák is most renowned, within the lush musical textures created by the addition of an extra viola and cello to the traditional string quartet. These melodies frolic with one another in the first movement, and the three original themes have such a capability for fragmentation that the listener can hear this same material for the movement's duration and never tire of the way it is presented.

The second and third movements bear clear Slavonic characteristics even in their tempo indications, *Dumka* and *Furiant*. The themes of the second movement are suitably melancholic, although this movement lacks the contrasting lively sections that Dvořák's other, later *Dumka* movements will have. The *Furiant* is very reminiscent – or foreshadowing, rather – of the mood and character that Dvořák will infuse into other movements of his chamber music, for example the third movement of his most well-known, Quartet No. 12, the *American*. The sextet's final movement begins with the cello introducing the theme, followed by six variations that employ

various different contrapuntal textures. The harmonic conception of this work has been likened to that of Franz Schubert, a comparison which can most easily be observed when considering the work's overall clarity, despite its rich textures and complex harmonies.

**Conversation Piece:** *All of these composers travelled in their careers and received some kind of 'otherworldly' inspiration from being outside of their own cultures. Therefore each of their bodies of work is spiced with a hint of their own brand of nostalgia. How does this nostalgia, nationalistic or personal, come out in our lives today?*



## Meet Dénes Varjon

**VENUE:** SUTER THEATRE

**TIME:** 10:00AM - FREE ENTRY



Meet our visiting pianist and hear about his roots in the great Hungarian tradition, as well as his life as a traveling soloist and chamber musician.

## Kids' Concert

**VENUE:** SUTER THEATRE

**TIME:** 11:30AM - FREE ENTRY



### Bob Bickerton

Our own multi-talented Festival Manager Bob Bickerton has been introducing kids to the joy of music for over 35 years. He has just retired this part of his portfolio so we are honoured to present his Swan Song - it's sure to be a cracker and enjoyable for kids of all ages! Expect the unexpected!

## Fantasy

**VENUE:** THEATRE ROYAL

**TIME:** 2:00PM



### Ludwig van Beethoven (1770-1827)

*Sonata for cello and piano in G Major, Op. 5/1*

**Ashley Brown** (cello), **Sarah Watkins** (piano)

- I. *Adagio sostenuto, Allegro*
- II. *Rondo. Allegro vivace*

Ludwig van Beethoven is well-respected as one of the greatest composers of all time, and a pivotal figure in the transition from the classical to the romantic era. Born in Bonn and first introduced to the world of music by his father, he went to Vienna in the hopes of studying with Mozart in 1787. However upon learning of his mother's illness shortly after his arrival, he returned home to Bonn and worked from there for the next few years. He once again moved to Vienna at the age of 21 to study, this time with Franz Joseph Haydn, as by that time, Mozart had died. It was this series of events that inspired his

friend and patron Count Waldstein to proclaim: 'you will receive the spirit of Mozart from the hands of Haydn'.

After his music, Beethoven's most defining characteristic – or affliction – was his deafness. This began to plague him in his late twenties, threatening his career, making social interactions difficult and perpetuating the foul temper he was known for. Despite thoughts of suicide as the deafness grew worse, he persisted in living for his art, as can be read in his *Heiligenstadt Testament* of 1802:

*'...it was only my art that held me back. Ah, it seemed impossible to leave the world until I had brought forth all that I felt was within me.'*

Although he had a few unsuccessful love affairs, he never married or had children, and depended largely on commissions and patronage for income. The two cello sonatas of *Opus 5* were written in 1796 while on a concert tour in Berlin with Prince Lichnowsky. They are dedicated to Friedrich Wilhelm II, King of Prussia, who played the cello, and written for Jean-Pierre Duport, first cellist in the court orchestra and King Wilhelm's cello teacher. Even with these cello sonatas Beethoven was breaking new ground, as the cello had only recently begun to extend from its role in the basso continuo, and Beethoven was the first to fully write out a keyboard part for a large-scale work with cello. Both of the sonatas of *Opus 5* are two movements, the first movement beginning with a slow introduction to a fast *Allegro*. Even in such an early example of his work the style is unmistakably Beethoven in harmonies and melodic lines. In the opening *Adagio*, right away there is opportunity for deeper expression even within the simplicity of the melodic line, and opportunities for virtuosity within the piano's scales and arpeggios. As the *Allegro* unfolds, the piano first takes the melody with the cello accompanying, displaying the nature of the partnership between the instruments. The development section of this first movement goes

through keys more and more remotely related to the tonic, G Major, than previous composers had dared. The second movement is a lively rondo in 6/8 metre. And here again can be found Beethoven's characteristic dynamic contrasts between loud and soft, imaginative articulation, and rhythmic vitality in the ideas exchanged between the cello and the piano.

**Tabea Squire (b. 1989)**  
**'Solo Duo Trio' (World Premiere)**

**Dene Olding** (violin), **Helene Pohl** (violin), **Dénes Varjon** (piano)

- I. 'Solo'
- II. 'Duo'
- III. 'Trio'

Tabea Squire was born in Scotland and moved to New Zealand as a child. She studied composition and performance violin (under Helene Pohl) at the New Zealand School of Music, graduating in 2012 with honours in performance. She has had pieces commissioned by various professional and amateur groups, and her works have been performed in New Zealand, Australia, Europe, Britain, and Asia. She has a keen interest in pedagogical composition, and teaches violin, music theory, musicianship and composition.

**Note from Tabea Squire:**

*'This trio was conceived of on behalf of all teenaged chamber musicians who find themselves in a group of two violins and piano, with little choice of repertoire. It was written as part of the Composer-in-Residence position at Marsden Collegiate School, following the initiative and suggestion of Helene Pohl.*

*The violin and piano are respectively my primary and second instruments, so I thought it would be very easy to write this piece – I was wrong! It seemed like all the material*

*automatically became a duo for a violin-pair and a piano. In the end, I used the ideas of a 'solo instrument' made up of three, and a 'duo' between the same three, to get me going. The material rather got away from me, so the movement titles are in quotation marks, as they are no longer entirely accurate. The first movement is built on a 'NORIS' (Non Octave Repeating Interval Set – appropriately, a tool I invented while studying post-tonal theory under Michael Norris). The second movement is based on fugal form, written in 'directionally altered scales': another of these musical tools of mine which are still in the development process. The third movement is a mixture of free-form play and more NORIS experimentation.'*

**Robert Schumann (1810-1856)**  
***Fantasy Pieces for clarinet and piano***

**James Campbell** (clarinet), **Dénes Varjon** (piano)

- I. *Zart und mit Ausdruck*
- II. *Lebhaft, leicht*
- III. *Rasch und mit Feuer*

Schumann, the youngest of five siblings, began his childhood in Zwickau in an artistically supportive family environment. However, after his father's death (while he was in secondary school) he, like Telemann, went to study law at Leipzig University in 1828. Also like Telemann, Schumann was far more interested in getting involved in the musical and artistic spheres of Leipzig, and took piano lessons with Freidrich Wieck with the ambition of being a successful concert pianist. During these studies with Wieck (whose daughter Clara he was to marry in 1840), Schumann suffered a debilitating playing injury to his right hand and turned instead to composition.

Ever the romantic creative, Schumann devoted himself to writing, inaugurating *Die Neue*

*Zeitschrift für Musik*, [The New Journal for Music] and composing, developing the imaginary characters of Florestan and Eusibius who represented different facets of his personality. The Schumanns would go on concert tours showcasing the talent of Clara, who was a brilliant concert pianist, to financially support their family, which eventually would include eight children. Plagued with episodes of melancholy and depression despite his happy marriage, Robert Schumann descended further into madness as life went on, eventually committing himself to an insane asylum in Endenich, Bonn, (birthplace of Beethoven) after a failed suicide attempt. Here he eventually died at the age of 46.

The hallmarks of Schumann's emotional turmoil can be found within all of his compositions. In these *Fantasy Pieces* for clarinet, written within the space of a couple of days in 1849, one may observe the beautiful lyrical qualities of the themes and how despite their tunefulness, there remains a feeling of unfulfilled yearning and an undercurrent of unease in the harmonies and swirling tumult of the piano accompaniment. The three movements of the work run together without pause, the first 'tender and with expression' being characterised by dreamy melancholy, the second with a comparatively lively lightness of mood, and the third 'quick and with fire'. Although Schumann himself wrote that they may be performed on stringed instruments as well – and indeed they often are performed on viola or cello – the original version for clarinet carries a particular profundity due to the timbre of the clarinet as a solo instrument: simple, yet genuine, relaxed, yet still able to convey the imploring and the imperative.

**Conversation Piece:** *With the loss of his hearing, Beethoven suffered through his worst nightmare. If presented with a similar career and life debilitating ailment, how would you respond, and for what would you continue to live?*

## Luminous Night

**VENUE:** NELSON CATHEDRAL

**TIME:** 7:30PM

*Sponsored by Laurie and Peter Rothenberg*



**Wolfgang Amadeus Mozart (1756–1791)**  
*Quartet No. 19 in C Major K 465, Dissonance*

### Goldner Quartet

- I. *Adagio - Allegro*
- II. *Andante cantabile*
- III. *Menuetto and Trio. Allegro*
- IV. *Allegro*

The sublime musical genius of Mozart is something that was recognised during his time, and is still more widely recognised today. This is especially remarkable considering his output is that of someone who died at the age of 35. Supported by his father Leopold, an accomplished violinist himself, the boy Wolfgang started his musical career early, appearing before royalty at the age of five performing on the violin and piano with his older sister Maria Anna,

nicknamed 'Nannerl'. Leopold Mozart continued to take the child prodigies, his only surviving children of seven, on tour throughout Europe, and on these trips the young Mozart encountered many established composers and musicians (notably, Bach's youngest son, Johann Christian) who were to inspire his own musical career. He composed his first pieces well within his childhood years, completing his first symphony at the tender age of eight. Mozart secured a job in his hometown of Salzburg at the age of 17, but soon his musical ambitions drove him to move to the capital, Vienna, despite the financial strife this was later to cause. He eventually proceeded to have an independent career, aligning himself with various European patrons and venues, and created a substantial body of over 600 works including symphonies, concerti, operas, sonatas, chamber music, and masses. Although his time on earth was comparatively short, Mozart still experienced the joys of marriage (one that his father disapproved of), and with his wife Constanze had six children, only two of whom survived beyond infancy. In 1784 he became a Freemason, which was to be an influential factor for some of his compositions. Like many creative figures throughout history, Mozart went through periods of depression as well as periods of optimistically frantic productivity, eventually falling ill and departing from this world in December 1791.

Mozart's music is the best archetype of the 'Classical' style, and as a lasting testimony to this, musicians must still demonstrate their capability to perform the music of Mozart to obtain positions in orchestras today. Especially in his later works, Mozart diverged from the traditional uses of harmony. The slow opening of the *Dissonance* quartet, written in 1785 as the final work in a set of six string quartets dedicated to his friend and fellow composer, Franz Joseph Haydn, is one of the most easily recognisable examples of this. The introductory passage very quickly obscures the key of the work, despite the cello's first pedal tone being 'C', the tonic

of C major. One can only imagine the feelings of uncomfortable bewilderment for audiences and performers alike when first encountering a work like this, making use of such forward-thinking and unfamiliar harmonies, and their subsequent relief when the much more traditional-sounding *Allegro* arrived. The following three movements are also more traditional in form and harmony, as if to reward the audience for their attention and open-mindedness towards the shocking and revolutionary features of the introduction, which suggests that Mozart was acutely aware of what he could present to his audiences, despite clearly having the ability to extend music beyond what was willing to be readily received. Such a highly developed dialogue is a sure sign of a being who had reached a deep personal security in his own offerings very early in life, which regardless of one's professional discipline and upbringing, is a great human feat in itself.

**Helen Fisher (b.1942 )**  
***Luminous Night* (2015)**

**New Zealand String Quartet**

*In memory of Tasman McKee (1987 – 2006), with funding from Creative New Zealand*

Helen spent her childhood years in Mapua, Nelson, before going to secondary school in Wellington. In 1964 she completed a BA in English at Canterbury University then she taught English, Music and French in some New Zealand and Canadian secondary schools. While raising her family of three daughters, she studied music at Victoria University. In 1986 she began composition studies with Ross Harris, David Farquhar and Jack Body and in 1987, her *Woodwind Trio* won first prize in Victoria University's Composers' Competition and in 1989 *Pounamu* won second prize. She graduated B. Mus. (Hons) in composition in 1991.

Beginning with her first major composition,

*Te Tangi A Te Matui* (1986), many of Helen's compositions reflect her commitment to her bicultural journey with Maori. Helen has collaborated extensively with Maori performing artists, such as in *Taku Wana*, a large scale music drama premiered in Nelson in 1998, and also in *Tete Kura*, premiered by Te Waka Huia and the New Zealand Youth Choir in 2000.

**Note from Helen Fisher:**

*Luminous Night is a reflection about hope – a journey through darkness to light. This is expressed by frequent references throughout the quartet to an ancient Irish melody for the hymn Christ Be With Me, which is part of The Deer's Cry attributed to Saint Patrick. This quartet, performed as one movement, opens with a lament for the cello. Motifs from the hymn tune, from the lament, as well as from a rising three-note figure, gradually build in intensity. They culminate in a fiery passage of sharply accented chords and scale-like figures, which eventually subside to a return of the cello lament. This transitions to a more expansive texture leading to a folk-like dance, before the quartet concludes quietly with a fuller statement of the hymn tune as well as tui song.*

**Antonio Vivaldi (1678-1741)**  
***Concerto for 2 cellos in G minor***

**Matthew Barley** (cello), **Rolf Gjelsten** (cello), **Dimitry Hall** (violin), **Helene Pohl** (violin), **Monique Lapins** (violin), **Arna Morton** (violin), **Rebecca Wang** (violin), **Gillian Ansell** (viola), **Elyse Dalabakis** (viola), **Julian Smiles** (cello), **Anna-Marie Alloway** (cello), **Joan Perarnau Garriga** (double bass)

- I. *Allegro (moderato)*
- II. *Largo*
- III. *Allegro*

Antonio Vivaldi, the 'red priest' best-known for

his *Four Seasons* for violin, is a true example of the Italian baroque. Venice in the 17th century was a rather fortunate locale, a centre of trade and naval power, and though Vivaldi travelled throughout his career he always returned to his Venetian home. In his early twenties after being ordained as a priest, he secured employment as the maestro di violino (violin master) at the orphanage, Ospedale della Pietà, having become most proficient in the violin himself, taught by his father as a child. At the orphanage the boys learned a trade and had to leave at the age of 15, while the girls were musically educated. Many of the concertos he wrote for various instruments were for his students there, and almost 500 of Vivaldi's concerti remain known. Of these, over 200 are for solo violin, although he also wrote for bassoon, cello, oboe, flute, mandolin, recorder, viola d'amore, and other instruments in various pairs and combinations. Through such prolific writing Vivaldi perfected what was to become the classical three-movement concerto, with the fast-slow-fast layout and ritornello form, which alternates tutti orchestra refrains with the solo passages.

There is only one 'double' concerto for cellos, probably composed while at the Pietà in the 1720s. The concerto begins with the solo cellos displaying immediate virtuosity and comradeship, with energetic cascading passages working together to rhythmically drive the music ever forward. The second and third movements together with the first, exemplify the concerto form with which we have become so familiar. It is tempting for our learned ears to perhaps not find much that is particularly remarkable in this seemingly typical – though decidedly enjoyable, clever and vibrant work for strings. However, we must consider that there is scarcely a violinist today who goes through a modern classical education without encountering Vivaldi's *A minor Concerto* as an important developmental stepping-stone, and his *Four Seasons* remains one of the most recognised and widely appreciated pieces of music for musicians and non-musicians alike. And, if we

reflect upon how these instances fit into the fabric of history and the fact that this vast body of concerti are still used today as they were in the 17th century, with Vivaldi's original intention of instrumental and musical education in mind, so well-translated even after hundreds of years, this historical capsule becomes much more remarkable indeed.

## INTERVAL

**Aleksandr Glazunov (1865-1936)**

*Quintet in A Major (with double bass), Op.39*

**Helene Pohl** (violin), **Monique Lapins** (violin), **Irina Morozova** (viola), **Matthew Barley** (cello), **Julian Smiles** (cello)

- I. *Allegro*
- II. *Scherzo. Allegro moderato*
- III. *Andante sostenuto*
- IV. *Finale. Allegro moderato*

Although during his lifetime Aleksandr Glazunov enjoyed a career as a leading Russian composer, as far as his legacy goes, his roles as a teacher and educator overshadow his contribution to musical composition and much of his work remains comparatively underrated today. Highlighting his importance in the educational field is his best-known student, none other than Dmitri Shostakovich.

Son of a wealthy publisher in St Petersburg, Glazunov does not well-exemplify the tale of the struggling artist, fuelled by artistic passion to disregard or overcome financial hardships in favour of the ultimate creative pursuits. Perhaps it is because of this background that his work can seem lacking in the imperative for existence that marks the best-known works within the classical repertoire as a genre. However, this does not mean that the music of Glazunov is without its great merits, or that his life as an educator was not just as or even more valuable to

the current and future shaping of Russian music. Despite known problems with alcohol, Glazunov had a phenomenal memory, and displayed great personal involvement in all of the students he presided over as a professor at (and later, the director of) the St Petersburg Conservatory. His reputation afforded the institute special status and he worked hard to protect his students and the Conservatory from the government's interference, within a regime that viewed music as a possible vehicle for political propaganda. He lived with his mother into his forties and remained unmarried until the age of 64, when he married Olga Nikolayevna Gavrilova, who was 10 years his junior. He died in Paris in 1936.

The *Quintet in A* opens with the viola, and the lyricism and flow of this first movement creates a singularly pleasing effect. The *Scherzo* movement is very playful, using pizzicato tongue-in-cheek episodes contrasted with legato passages where each instrument gets a chance to sing. Each return of the pizzicato feels a bit like a private joke, as if to ignore what came just before and what is next to come. With the third, *Andante sostenuto* movement, the cello has the responsibility of introducing the more serious mood following the *Scherzo*. This introductory line then unfolds into a beautiful lush meadow of sustained sound, exemplifying the best of that 'Old Russian' style. The final movement of this quintet embarks on a last epic adventure, and introduces the most dynamic features of the work so far, with a fugue appearing early in the movement (beginning with the viola), and the most obviously contrasting dynamics and articulations, all helping to propel this work to an energetic conclusion.

**Conversation Piece:** *The 'nature vs. nurture' debate regarding talent can perhaps be observed and compared within the music and lives of Mozart versus Glazunov. What are your thoughts on the differences between the two?*

## Meet Matthew Barley

**VENUE:** SUTER THEATRE

**TIME:** 10:00AM - FREE ENTRY



Meet cellist Matthew Barley, who has carved out an exceptionally diverse career as soloist, recitalist and improviser, as well as collaborator with musicians from many musical traditions.

# Journeys

**VENUE:** THEATRE ROYAL

**TIME:** 2:00PM



**Peter Klatzow (b. 1945)**

*Adagio Espressivo for violin and marimba*

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

Peter Klatzow is an internationally recognized South African composer, who first studied in Brakpan and Johannesburg; then moving to London in 1964 with a scholarship to study composition at the Royal College of Music. After returning to South Africa he was appointed to the University of Cape Town in 1973 as Director of the College of Music and Professor of Composition.

His sonata for violin and marimba was commissioned by Japanese marimba player, Kuhiko Komori, and premiered in Tokyo 2002. The piece aims to demonstrate the distinctions between both instruments and their respective thematic materials. The violin part often carries the melodies and the marimba part is filled

with harmonies and decorations, yet there are moments when both of the instruments merge as one, highlighting the duo's conversational effect. Today, we hear the heart of the 3-movement sonata piece, the *Adagio Espressivo* (the final movement) which follows a kind of thematic variation.

**Ludwig van Beethoven (1770-1827)**

*Sonata for cello and piano in G minor, Opus 5/2*

**Julian Smiles (cello), Sarah Watkins (piano)**

- I. *Adagio sostenuto e espressivo – Allegro molto più tosto presto*
- II. *Rondo. Allegro*

This sonata is the second of the pair (the first appears earlier in this programme) that make up the complete set of opus five cello sonatas dedicated to the Prussian king and amateur cellist, Friedrich Wilhelm II. Although they were written for Jean-Pierre Duport of the court orchestra, it is speculated that it was actually his brother, Jean-Louis Duport, who had the honour of premiering these works with Beethoven at the piano. Upon hearing a performance of the two sonatas, the King gifted Beethoven a gold snuffbox full of coins, which Beethoven boasted was 'fit for an ambassador' more than just a mere musician.

This second sonata, like the F Major, begins with a slow introductory section that unfolds into the *Allegro*, which, with its triple-metre time signature and minor key, has more of a stormy and hurried feel than the *Allegro* of the first sonata. One does not need to see the score to realise that the piano has far more notes and a more technically demanding part than the cello. This is hardly surprising due to the youth of the cello sonata as a genre, and the fact that Beethoven was writing for himself on the piano part and would not have permitted himself to be shown up by a mere cellist. However that is not

to say that the cello part is unimportant or totally accompanimental. In fact, through the work's conception it is clear that the piano part could not satisfactorily stand alone structurally or expressively. Beethoven makes use of the cello's capability for sustaining notes to further build the tension in longer dramatic lines while the piano has flurries of notes in scales and repeated, restless triplets. The first movement's ending in G major serves to welcome the second movement, also predominantly in G major, and its change of mood. Taking the form of a cheeky rondo, this movement alternates episodes of varied and developed contrasting material, sometimes back in the minor mode, with the main theme, which is introduced by the piano alone. Again the music is rife with Beethoven's fondness for dynamic variety and sforzandi, often in unexpected places. It is a great testimony to Beethoven's timeless ability as a composer and pioneer of musical genres that these earliest examples of the cello sonata are still in regular rotation today.

**Ross Edwards (b. 1943)**

*String Quartet, Shekina Fantasy (NZ premiere) (2008, rev. 2010) Commissioned for Musica Viva Australia and the Goldner Quartet by Kenneth W Tribe AC*

**Goldner Quartet**

- I. *Allegro moderato*
- II. *Adagietto – Lontano e misterioso – Grave*
- III. *Allegro assai*
- IV. *Allegretto grazioso e poco scherzando*

Ross Edwards, one of Australia's leading composers, aims to create a sound-world that 'reconnects music with elemental forces and restores its traditional association with ritual and dance'. Edwards has written for all leading classical genres, and his works often require special lighting, movement, and/or costume. He is married with two adult children and currently resides in Sydney.



**Note from Ross Edwards:**

'My second (mature) string quartet draws together and attempts to reconcile diverse components of my musical language from its formative years to the present day. The canvas is wide, my influences have been absorbed from natural and cultural environments of Australia and South East Asia: birdsong, real or imagined; textures revolving on various kinds of chant and drone which have been shaped and inflected by insect sound patterns; and others drawn from my European heritage (plainsong, counterpoint). All have been rigorously compressed and, I hope, integrated into a comprehensive statement of an intuitive personal mythology which views the world from an Australian perspective.

The first movement is full of contrast: a phantasmagoria of mysterious landscapes suddenly flooded with bright daylight and searing polyphonic episodes which dissolve into reverie and the serenity of lullaby. The opening motif I later identified as the eerie cry of a mountain bird which must have embedded itself in my subconscious. Recalled several times it is grotesquely distorted in the course of a nightmare interlude which

parodies the fragmentary gestures of European expressionism.

A fantasy episode centered on the Magnificat prefigures my rhapsodic treatment of a phrase of this canticle throughout the second movement, where it is introduced by the cello. Marked *cantando*, it represents the human voice, and I associate its song with the Shekina, the female soul of God – a yearning for the possibility of ecological healing and human survival on the planet. References to the canticle are woven into textures ranging between extremes of intensity and ethereality before coming to rest in a calm, final statement. The third movement is a *mobilum perpetuum* in the nature of a scherzo, or in my own terminology, a *maninya* (dance chant). More graceful dance rhythms characterize the fourth and final movement until they dissolve into an unsettled middle section with fleeting references to the Magnificat, the birdcall, the nightmare, and the cadenza from my violin concerto, *Maninyas*, which was composed for Dene Olding, first violin of the Goldner Quartet. The graceful dance returns to conclude the work.

My quartet is dedicated to Ken Tribe and the Goldner Quartet with gratitude and affection.'

**Conversation Piece:** Music truly is a universal language, and associations with nature can make music seem more like an inevitable part of the fabric of the universe. Do you believe in a creative force that compels people to produce art?

## Dénes Varjon in Concert

**VENUE:** THEATRE ROYAL

**TIME:** 7:30PM



Beethoven - *Sonata in E Minor, Op.90*

Schumann - *Fantasiestücke, Op.12*

### INTERVAL

Liszt - *Schlaflos! Frage und Antwort (Sleepless! Question and Answer)*

Liszt - *Valse Oubliée No.1. (Forgotten Waltz)*

Liszt - *The Fountains of the Villa d'Este*

Bartók - *Improvisations on Hungarian Peasant Songs, Op.20*

Bartók - *Three Hungarian Folk Songs from Csík, Sz.35a*

Bartók - *Sonatina, Sz.55*

Bartók - *Old Hungarian Dance Tunes (15 Hungarian Peasant Songs, BB 79: Nos 7-10, 12, 14-15)*

Dénes Varjon (piano)



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This selection of works delightfully outlines a musical journey through history, as well as displaying the piano as an instrument in its full virtuosic and expressive glory.

Beginning with Beethoven, a virtuoso pianist himself, the *sonata in E minor* is one of his shorter sonatas with only two movements, but is no less emotionally complex than his works of a larger scale.

Schumann here again uses the ‘fantasy’ title for this collection of eight short pieces for piano. These pieces were dedicated to the young pianist Fraulein Anna Robena Laidlaw, and were written from the imaginary perspectives of Florestan and Eusebius, the dual sides of Schumann’s own personality. Eusebius, the dreamer, and Florestan, the passionate side, alternate between the short movements until the fifth, *In der Nacht*, where they unite for the first time. Following this nocturnal episode, they continue to have interplay in the next few pieces. The final piece in this collection Schumann has described as representing both wedding and funeral bells, and by extension, his feelings of happiness and anxiety towards his relationship with his wife Clara.

Franz Liszt begins this programme’s transition from Germany to Hungary. Hungarian by birth and lineage, Liszt studied in Vienna and enjoyed the influences of many German composers, Beethoven and Schumann being among these. He was inspired by Paganini’s virtuosity on the violin to achieve the same level of mastery and musicianship on the piano, and had a career as a traveling virtuoso for much of his life. Liszt enjoyed great fame and success, and was even presented with an honorary doctorate from the University of Königsberg, an unprecedented gesture at the time and one particularly important to the German tradition. And because he was made rather wealthy from his thriving career, Liszt donated much of his proceeds to charity

and humanitarian causes. Contrary to popular notions of the ‘virtuoso’ as having an inflated ego and exaggerated sense of self-interest, Liszt was a great philanthropist and did whatever he could to promote the music of his contemporaries and come to the aid of people and organisations that were in need. These qualities can be heard in the best performances of Liszt’s compositions, where the musicality of his ideas exceeds the virtuosity necessary to successfully execute many of the difficult techniques with which he composed.

The three Liszt pieces on this programme exemplify the exquisiteness of the human existence with its emotional ups and downs, beginning with the experience of ‘Schlaflos’ (sleeplessness), and the accompanying sequence of thoughts and questions, followed by the delicious retrospection and nostalgia of the first *Valse Oubliée* (Forgotten Waltz). Finally, *The Fountains of the Villa d’Este* – what an astonishing premonition of the ‘water music’ for piano that Ravel and Debussy would bring, decades later – this work paints a gorgeous scene of these renowned fountains in Italy, with notes as flowing as the water that they emulate, the music ceases to be something we only listen to, but rather is able to truly transport us as listeners through its glorious beauty.

Firmly Hungarian in ethnicity and culture, Béla Bartók is known for his pursuit of traditional Magyar folk music and was one of the first, alongside fellow Hungarian composer Zoltán Kodály, to make a serious study of what is now known as ethnomusicology, the study of music from the cultural and social aspects of the people who create it. Rather than going to Vienna, Bartók studied piano and composition in Budapest at the Royal Hungarian Academy of Music, where he was later to join the faculty. As his knowledge and exploration of the Magyar peasant melodies expanded, so did the influence of these melodies and uses of harmonic consonances versus dissonances in his own music. These may be observed from as early as his *Improvisations*,

a work in eight short movements that explores a variety of different modes, or arrangement of notes within the scale, which give this work a slightly exotic flavour. The *Three Hungarian Folk Songs* from Csik are transcriptions of folk tunes originally played on a shepherd’s pipe. Early publications of these pieces bear the titles *The Peacock*, *At the Jánoshida Fairground*, and *White Lily*.

The *Sonatina*, written in 1915, is another study of folk tunes, this time from the neighbouring country Romania. The *Sonatina* is very short and is made up of three movements, entitled, *Dudások* (Bagpipes), *Medvetánc* (Bear Dance), and *Finale*. The *Old Hungarian Dance Tunes* are once again a collection of short folk melodies arranged for piano, and there even exists a recording of Bartók himself performing these. The lively dance rhythms convey the human spirit and vigour for life. For all of these pieces and indeed the majority of Bartók’s work, it is interesting to consider the mission behind the music and admire the historical and cultural significance of what Bartók accomplished by setting these melodies, which would have otherwise gone unheard in the Western world, in such a way that they can be understood by many more performers and audiences.

**Conversation Piece:** *To know that one is patriotic requires a kind of transcendence – the peasants with their folk tunes would not have considered their music ‘patriotic’, whereas Bartók’s persistent acknowledgement of their music, the original music of his country, is a patriotic gesture. What aspects of New Zealand culture are patriotic, yet everyday normalities?*

## Festival Conversations

**VENUE:** SUTER THEATRE

**TIME:** 10:00AM - FREE ENTRY



Gillian Whitehead

Elizabeth Kerr talks to Gillian Whitehead and Joanne Roughton-Arnold about the background and foreground of the opera *Iris Dreaming*.

## Iris Dreaming

**VENUE:** THEATRE ROYAL

**TIME:** 2:00PM



**David Hamilton (NZ; B. 1955)**  
*The Faraday Cage* (NZTrio Commission 2015), c. 12'

### NZTrio

1. *Inside the Cage*
2. *Outside the Cage*
3. *Inside Out and Outside In*

Invented in 1863 by Michael Faraday, a 'faraday cage' is an enclosure designed to block external static electric fields. It distributes electrostatic charges around the exterior of the cage, channeling electricity along and around, but not through the mesh, providing constant voltage on all sides of the enclosure. The title was the starting point for the work, suggesting sparks and electric currents running around the surface

of an object. Beyond that the music is not intended to literally conjure up a faraday cage, although there is a small musical hint of one (alert listeners will spot significant use of the notes C-A-G-E in the opening bars of the final movement).

David Hamilton is best known as a choral composer, although he has written a considerable quantity and variety of chamber music. He was delighted to be commissioned for this, his first piano trio, having known NZTrio cellist Ashley Brown when he was a school student and been a long-time fan of the trio.

*The Faraday Cage* was commissioned by NZTrio with funding from Creative New Zealand.

**Claire Cowan (NZ; b. 1983):**  
*Ultraviolet* (CMNZ commission 2015) – c. 5'

### NZTrio

Claire Cowan graduated from Auckland University in 2006 with honours, was composer in residence with the NZSO National Youth Orchestra that year, and won the NZSO-Todd Young Composer Award the following year. She has been composer in residence with Orchestra Wellington, Director of Blackbird Ensemble, which presents music-based physical theatre, and has performed in Strike Percussion Ensemble. She has written music for theatre, television and film as well as orchestra and chamber ensembles. In 2008 she lived in New York, where she worked with the underground puppet movement, eventually writing the score for an award-winning puppet movie *Moonfishing*. Her 2013 commission titled *Subtle Dances* has been one of NZTrio's most performed works across New Zealand, Europe, and Australasia.

**Note from Claire Cowan:**

*'I learned that the mantis shrimp (which is the most lusciously hued crustacean in the world) can see more colours than any creature on earth. Ultra violet vision (at one far end of the colour spectrum) is only known to a few humans on Earth. But many birds and insects possess this quality. It is innate to their survival and navigation systems. This piece explores my continued fascination with the seemingly simple yet endlessly complex, through the growth and development of a single musical statement. What does it need to survive? How must it adapt to move forward? How will it change colour and mood with the simple addition of a non-related pitch? I think of myself as a bird, navigating through a musical landscape guided by intuition, and on a journey to create and discover colours beyond the edges of our visible spectrum.'*

***Iris Dreaming* (New Zealand Premiere)**

**Joanne Roughton-Arnold**, (soprano), **NZTrio**

**Director:** Sara Brodie

**Librettist:** Fleur Adcock

**From Joanne Roughton-Arnold, London, October 2016:**

*'The idea to commission *Iris Dreaming* came from a conversation with a colleague in London in August 2014.*

*'Commission a one-woman opera', he said. So I did...*

*I have long admired the lyricism of Gillian Whitehead's vocal writing and the way she combines European and Māori influences in her music. These elements, inspired by the sounds of New Zealand's flora and fauna, come together to form a distinctively New Zealand soundscape.*

*With more than a little apprehension, I plucked up the courage to contact her, asking whether she might consider composing a work for me. Gillian, amazingly, said yes. An encouraging phone call to Creative New Zealand gave me the green light I needed. We then assembled our dream team of New Zealand and British creative talent: Gillian brought her long-time collaborator Fleur Adcock on board as librettist, and Sara Brodie and Jonathan Hargreaves, director and musical director respectively, completed the team.*

*As a fellow-poet who had attended the same Wellington school, Fleur felt a close affinity with *Iris Wilkinson* and suggested making her the subject of our opera. The more we discovered about *Iris's* life and career, the more we were inspired by her story and by the wealth*

*of drama, tragedy and creativity which she crammed into her all-too-short existence. When *Iris* came to London she lived in an attic room at 1 Pembridge Square, Notting Hill Gate - the building which is now, aptly enough, the Notting Hill Gate Public Library. Even more extraordinarily, the world premiere of *Iris Dreaming* happened to fall on the anniversary of *Iris Wilkinson's* death on 23 August 1939 - an auspicious but unscripted coincidence. The two years from initial idea to world premiere were an extraordinary roller coaster ride and a real labour of love. I put the funding together, commissioned the opera, sang the role of *Iris* and acted as producer for the world premiere performances on 23 and 24 August 2016 as part of the annual Grimeborn Festival at London's Arcola Theatre. I am immensely grateful to Creative NZ for funding the composition itself and to the NZ community in London who rallied around to help bring *Iris's* story to the stage. The London performances were supported by Arts Council England, the NZ Society, the NZ Studies Network, the London NZ Book Circle and the Richard Thomas Foundation. Now I am delighted to be bringing *Iris Dreaming* home, and to be collaborating with the NZTrio in a special adaptation for the 2017 Adam Chamber Music Festival. Gillian and Fleur have created an extraordinarily powerful and moving retelling of *Iris's* story, which I hope will have many more performances both in NZ and overseas.'*

**Conversation Piece:** *Through the various inspirations of these composers, it is clear that anything and everything can be the spark for a new piece of music. What are the sources of possible creative inspiration in your life?*

## Festival Conversations

**VENUE:** SUTER THEATRE

**TIME:** 4:00PM - FREE ENTRY



Gareth Farr

Elizabeth Kerr discusses their Festival commissions with composers Natalie Hunt and Gareth Farr.

## Bold Strokes

**VENUE:** NELSON CATHEDRAL

**TIME:** 7:30PM



**Kevin Puts (b.1972)**

***And Legions Will Rise* for violin, clarinet and marimba (2001)**

**Ian Rosenbaum (marimba), James Campbell (clarinet), Dimity Hall (violin)**

Winner of numerous prestigious awards, including the 2012 Pulitzer Prize for his debut opera *Silent Night*, Kevin Puts' works have been commissioned, performed, and recorded by leading ensembles, and soloists throughout the world, including Yo-Yo Ma, Jeffrey Kahane, Dame Evelyn Glennie, the New York Philharmonic, the Tonhalle Orchester (Zurich), the St Paul Chamber Orchestra, the Miro Quartet, and the symphony orchestras of Baltimore, Cincinnati, Detroit,

Atlanta, Colorado, Houston, Fort Worth, St Louis, and Minnesota. His newest orchestral work, *The City*, was co-commissioned by the Baltimore Symphony Orchestra in honor of its 100th anniversary and by Carnegie Hall in honor of its 125th anniversary.

A former Composer-in-Residence of Young Concerts Artists, he is currently a member of the composition department at the Peabody Institute and the Director of the Minnesota Orchestra Composers' Institute. (from the Official Website of Kevin Puts, 2016) A new vocal work for soprano Renee Fleming and orchestra, based on the personal letters of Georgia O'Keeffe, had its world premiere in New York in Autumn 2016 and his first chamber opera, an adaptation of Peter Ackroyd's gothic novel *The Trial of Elizabeth Cree* commissioned by Opera Philadelphia will have its world premiere in 2017.

### **Note from Kevin Puts:**

*"Composed in the summer of 2001, And Legions Will Rise is about the power in all of us to transcend during times of tragedy and personal crisis. While I was writing it, I kept imagining one of those war scenes in blockbuster films, with masses of troops made ready before a great battle. I think we have forces like this inside of us, ready to do battle when we are at our lowest moments. The piece was written at the request of Makoto Nakura and commissioned by the Kobe Shinbun. It was premiered in October 2001 at Matsukata Hall, Kobe, Japan by Mr. Nakura, Yayoi Toda (violin), and Todd Palmer (clarinet)."*

**Natalie Hunt (1985 - )**

***Quartet for clarinet, violin, viola and cello***  
**(Festival commission - \*World Premiere)**

*Funded by Creative NZ*

**James Campbell** [clarinet], **Helene Pohl** (violin),  
**Monique Lapins** [viola], **Matthew Barley** (cello)

Born into a musical family in 1985, Hunt spent much of her childhood attending theatre, dance, and music rehearsals. Her high school years saw increased involvement in the community, performing regularly with the Napier Operatic Society, the Hawkes Bay Jazz Club Big Band, the Hawkes Bay Youth Orchestra, the Ionian Singers and various chamber ensembles, on Saxophones, Clarinet, and Cello. In 2001 she achieved Grade 8 Piano; in 2003 she was a finalist in the Raewyn Newcombe Physiocare Hawkes Bay Young Musician of the Year, and gained ATCL in Clarinet.

Hunt holds a Bachelor of Arts in Political Science & International Relations from Victoria University, as well as a Bachelor of Music (first class Honours in Instrumental/Vocal Composition) from the New Zealand School of Music. In 2009 she was named NZSO NYO Composer in Residence with "Only to the Highest Mountain", and winner of the NZSO/Todd Corporation Young Composer Award with "Rain II".

**Note from Natalie Hunt:**

*This piece was written in the weeks following the November 2016 Kaikoura earthquakes. Originally intended as a light-hearted work fusing classical and jazz, it became quickly influenced by the images of Canterbury, the experience of working in a "safe" multi-storey building on Lambton Quay, the reactions of those around me, and the prevailing uncertainty: "is this an aftershock or The Big One?"*

**Gareth Farr (1968 -)**

***String Octet***  
**(Festival commission - \*World Premiere)**

*Performance dedicated to Denis and Verna Adam*

*Funded by Creative NZ*

**New Zealand String Quartet, Goldner Quartet**

Gareth Farr was born in Wellington, New Zealand. He studied at Auckland University and Victoria University of Wellington, and the Eastman School of Music in Rochester, NY, for his postgraduate degree in composition.

The inclusion of four of his works at the 1996 New Zealand International Festival of the Arts kick-started his career as a dedicated freelance composer. Since then, his music has been commissioned for high-profile events including the 50th anniversary of the New Zealand Symphony Orchestra, the opening of the Museum of New Zealand, the 2000 Olympic Games in Sydney, the 2008 Olympic Games in Beijing, the

**Note from Gareth Farr**

*'String Octet' was commissioned in 2016 by the Nelson Music Festival for the New Zealand String Quartet with funding made available by Creative New Zealand.*

*I have a long history with the New Zealand String Quartet, having composed for them many times since my first quartet in 1993, 'Owhiro' - and I've always felt that my understanding and love of string instruments has come directly from my experiences working with them. I was also lucky enough to work with Australia's Goldner Quartet in 2013 with my piece 'Te Tai O Rehua' - and so when I was asked to write an octet for the two group's combined forces, I leaped at the chance.*

*String octets sit right on the cusp of chamber and orchestral music - small enough to be intimate and detailed, but with the weight and power to deliver a dramatic punch when*

*Rugby World Cup opening ceremony in 2011, watched by an international audience of millions, and the 2015 Edinburgh International Festival, with his work Relict Furies for world renowned mezzo-soprano Sarah Connolly.*

In 2006 Gareth was awarded the Order of New Zealand Merit, for his services to music and entertainment, and in 2010 he was awarded the prestigious NZ Arts Laureate Award.

**INTERVAL**

**Wolfgang Amadeus Mozart (1756-1791)**

***String Quintet in C Major, K 515***

**Dimity Hall** (violin), **Justine Cormack** (violin),  
**Gillian Ansell** (viola), **Irina Morozova** (viola), **Rolf Gjelsten** (cello)

*I. Allegro*

*necessary, and I've had fun working with this contrast of scope.*

*Contrast is really one of the main concepts of the piece - I had two completely opposing ideas for the piece, and I initially was pretty sure I'd have to pick one or the other. The first idea is entirely melodic, and (atypically for me!) deliberately avoids any rhythmic exploration, focusing more on counterpoint and clashing harmonies. The second idea is so entirely rhythmic that the group effectively transforms into a percussion ensemble. As it turned out, the two seemingly incompatible ideas complement each other, and function in symbiosis in spite of - or because of - their differences.*

*The piece is simply entitled 'String Octet', rather than a more evocative programmatic title, as its sole purpose is to celebrate this wonderful ensemble.*

- II. *Andante*
- III. *Menuetto. Allegretto*
- IV. *Allegro*

Having already established Mozart's undeniable brilliance and astonishing humanity with the earlier appearance of his music in this Festival programme, let us instead turn to the details and circumstances of this particular quintet. In the year 1787, after the debut of his opera *Marriage of Figaro* and amidst work on his next great operatic success, *Don Giovanni*, Mozart produced a pair of string quintets scored for string quartet with the warm addition of a second viola – works that would come to be regarded as some of the finest examples of chamber music of all time. The inspiration for the addition of a second viola may have come from a work by Michael Haydn (brother of Franz Joseph) for the same instrumentation, or possibly from the current popularity of works by Italian composer Luigi Boccherini written for string quartet plus a second cello. It is known that Mozart himself, like many other composers throughout history, had a preference for playing the viola, and one can conceive that he would have enjoyed being a part of bringing these works to life as one of the inner voices.

The first movement of his *Quintet in C Major* occupies a very expansive sonata form with a lengthy exposition, the very first ascending-arpeggio phrases in the cello and violin each taking five bars, slightly too long in comparison to the more conventional four-bar phrases, establishing the notion of 'five' and creating suspense through asymmetry. The five instruments work together and against each other to share their phrases in a dialogue that is very much alive and with all involved, sometimes agreeing, sometimes disagreeing in various combinations and commentaries, as would five individuals with distinctive personalities discussing any popular issue of today. It is through musical manoeuvres such as these that Mozart manages to foster deeper emotional connotations under a beautiful façade of pure,

crystalline music; Mozart therefore accomplishes the incredible task of refusing to be conspicuous even in transparency.

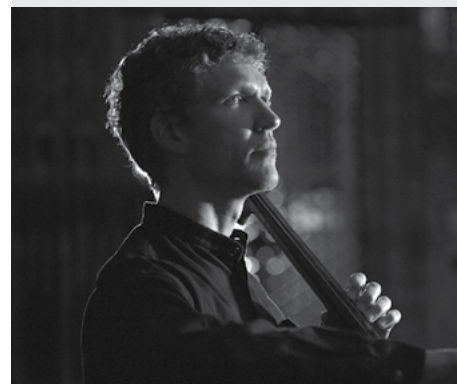
Although the features of opera can be observed in every movement of this quintet, it is perhaps most readily referenced in the *Andante*, where the violin and viola enjoy a gorgeous duo, the other instruments creating plush textures of harmonic support for their shared, Bel-canto-inspired aria. Mozart's penchant for the violin-violata partnership and his finesse in treating the pair were well established, with the two duos and the *Sinfonia Concertante* having already been completed by this time. The *Menuetto* brings to mind Mozart's elegance and charm, with a tentative but traveling melody that refuses to be bogged down by the heavier matters of life despite an awareness of them, and proceeds to include little ornaments, chromaticisms and commentaries, as if to meet these more serious ideas with a persistent twinkle in the eye and a little spring in the step. The final *Allegro* is a lively jaunt, showing us through its simplicity the subtlety that separates the sublime from the mediocre, a complex theme explored in the popular film *Amadeus*.

This most extraordinary feature of Mozart represents a common creative phenomenon and a very real human cause of both frustration and admiration experienced by all composers living in his legacy, many of them (Beethoven, Tchaikovsky, and Chopin to name a few) writing variations on Mozartian themes. From his birth in 1756 through to the present, 2017, Mozart truly was, and is, an *Amadeus*, beloved of God.

**Conversation Piece:** All pieces of music are snapshots of a kind, representing a certain era. Tonight's programme includes two brand new snapshots of our time, never heard before – up until this point, like an undeveloped film negative. Consider for a moment your place in history, and how it may compare to moments of the past and the future...

## Up Close with Matthew Barley

Bus departs from the i-Site Visitor Centre at 9:30AM.



See programme notes for the Thursday afternoon concert.

Exclusive to Festival VIP Pass holders and Impresario Donors, does not apply to Concert Lovers' Passes.



# Memories

**VENUE:** NELSON CATHEDRAL

**TIME:** 2:00PM



James Campbell

**Aleksandr Borodin (1833-1887)**

***String Quartet no. 2 in D***

**Goldner Quartet**

- I. *Allegro moderato*
- II. *Scherzo. Allegro*
- III. *Nocturne. Andante*
- IV. *Finale. Andante-Vivace*

Although Aleksandr Borodin was an illegitimate child, he was still lucky enough to be raised in fortunate circumstances. His father was a Georgian nobleman who provided for young Borodin and his mother financially, and saw to it that Borodin received a good all-around education from private tutors. This included learning to play the flute, cello, and piano as well as composition. In 1850 he entered the

Medico-Surgical Academy in St. Petersburg to study chemistry, receiving his doctorate in 1858. After further advanced study in Western Europe he returned to Russia in 1862, to begin work as faculty of the Medico-Surgical Academy. At the Academy Borodin had a successful career in research, lecturing, and overseeing the education of others, eventually helping to found medical courses for women in 1872.

For Borodin, musical endeavours were something taken up in his spare time. But despite this conflict of priorities he still managed to become one of the most significant composers of Russia's musical history, and remains well-known for several of his works today. Perhaps the most famous of these is his second string quartet. Written in the summer of 1881 and dedicated to his wife, music from this quartet also crossed over into the Broadway scene when writers used melodies from the second and third movements for the musical *Kismet* in 1953.

Borodin's lyrical style reigns supreme in this chamber masterpiece. The first movement begins with the initial theme passed between the cello and first violin, long phrases of sweet, singing dialogue. Each theme of this opening movement is presented in a very well-organised way, so as to achieve the necessary drama and contrasts of character. Clearly, Borodin's mind was capable of scientific precision as well as expansive romanticism; qualities which humanity as a whole struggles to balance harmoniously.

The *Scherzo* is bubbly and waltz-like, in triple metre. The melodic writing in the two violins, often harmonising in thirds, strikes listeners today as unabashedly Russian-romantic in style. It is easy to fathom how these tunes could have ended up working well on the Broadway stage. The *Notturmo* resumes the dialogue between the cello and violin, reminiscent of a lover's tale, the music developing as a couple may journey through life. Borodin caps it all off with a finale that seems to take a somewhat different

turn, beginning with pairs of upper and lower instruments asking various questions in sparse textures. These slower, inquisitive dialogues are to return later in the movement. The cello then revs up, clockwork-style, with the rest joining this quick introduction one by one before the *Vivace* really unfolds. Here, Borodin shows us his skill in writing counterpoint. The music is all based on those very first notes, transformed with Beethovenian economy of means (and indeed Borodin's first string quartet was directly inspired by one of Beethoven's themes). The movement ends brilliantly, with the first violin holding an eternal high 'D' as the other instruments propel the music towards its celebratory conclusion.

**Jean Françaix (1912-1997)**

***Quintet for Clarinet and String Quartet***

**James Campbell (clarinet), Goldner Quartet**

- I. *Adagio - Allegro*
- II. *Scherzando*
- III. *Grave*
- IV. *Rondo*

Born to musical parents in Le Mans, Françaix was raised to be a virtuoso pianist. He began composing as young as six years old and took lessons with Nadia Boulanger. Boulanger considered the young Françaix one of the most, if not the most, gifted of her students (who were to include the likes of Aaron Copland, Quincy Jones, Philip Glass, Astor Piazzolla and Elliot Carter).

As a bit of a tangent, she herself would become the first woman to conduct the Boston and New York Philharmonic Orchestras. Ravel also praised the young Françaix's gifts and predicted that he would be successful, as long as he remained curious.

Françaix studied at the Paris Conservatoire and enjoyed a fruitful performing career in his early adulthood. He then decided to focus more on composition and was known especially for his



orchestration skills, and the rich variety of tone colours and French characters he employed. He continued to write music until the end of his life, and experienced difficulties confirming his stylistic place in the French musical timeline – as he is quoted shortly before his death: *‘My works are not considered as contemporary music, but I am not yet dead.’*

The clarinet quintet as an instrumentation received some attention throughout history, with composers as notable as Mozart and Brahms contributing to the repertory. Far more composers gave the clarinet quintet serious consideration after Brahms’ example in 1891. (And perhaps if you attend the Adam Festival’s Finale, you might understand why!) Françaix wrote his clarinet quintet in 1977.

The first movement of Françaix’s quintet immediately displays those French dissonances that cling to the palate, with the clarinet taking the dominant melodic role. The movement soon breaks into a contrasting lively section evocative of character music, such as one might see in a cartoon or children’s film. Françaix, like many French composers, took it upon himself to write music with a goal of ‘giving pleasure to the listener’, and so his works are full of wit, charm, and conversational interplay.

The upbeat character continues into the second movement, with snappy rhythms and impressive lightness of articulation in the strings, creating a very *Scherzando*, or playful, effect. The third movement opens with solo viola, a perfect dialogue partner for the clarinet and other strings. Various different string parts get their chance to shine with brief solo moments in this calm, gently expansive slow movement. The final movement once again brings back that effervescent lightness and sparkly character, marked by more slight dissonances which do make the music sound somewhat more progressive, if not quite bringing it up to the expectations of the time. (For perspective,

Shostakovich was 1906–1975, Messiaen 1908–1992, Britten 1913–1976, and Douglas Lilburn 1915–2001). Towards the end of the work, the clarinet takes a solo cadenza, highlighting its narrative role.

*Note this is the programme that will be performed in the ‘Up Close’ excursion on Thursday 9 February.*

**Conversation Piece:** *Françaix once said: ‘All I ask my listeners is to open their ears and be brave enough to decide whether they like my music or not. I don’t want any intermediary between me and my listeners trying to sway their judgment one way or the other...I want them to crush snobbery, fashion and envy with the power of common sense and to enjoy my music if it gives them pleasure; which of course I hope it does...’*  
*Can we, as mere humans truly crush snobbery and other social influences with the ‘power’ of common sense, or is this purely idealistic?*

## Pre-Concert Talk

**VENUE:** THEATRE ROYAL

**TIME:** 6:30PM - FREE ENTRY

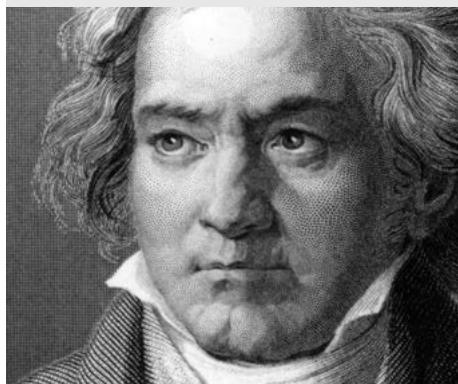


Gillian Ansell talks to Ian Rosenbaum and Jim Campbell about the Alexina Louie *Cadenzas II* for clarinet and marimba.

# Cadenzas

**VENUE:** THEATRE ROYAL

**TIME:** 7:30PM



**Ludwig van Beethoven (1770-1827)**  
*Sonata in A Major for cello and piano, Op. 69*

**Matthew Barley** (cello), **Dénes Varjon** (piano)

- I. *Allegro ma non tanto*
- II. *Scherzo. Allegro molto*
- III. *Adagio cantabile – Allegro vivace*

The *Sonata for cello and piano in A Major, Op. 69*, is Beethoven's third sonata for this combination of instruments. This work comes from Beethoven's middle period of composition, and was written in 1808, the same year as the two piano trios of *Opus 70*, as well as the *5th and 6th Symphonies*. By this time Beethoven's deafness had reached a severe and clearly irreversible stage. But although he had been experiencing life from the depths of despair, this work is full of

positivity, radiating peace, good humour, and joy from its very first notes.

The cello begins alone, outlining the first phrase, which feels very open, with a sunny disposition. The movement briefly flirts with the minor mode after this first phrase, but very quickly settles back into major. The second movement is in the key of A minor, and features driving, displaced rhythms that create a restless sense of dissatisfaction and the need to move ever forward. There are major episodes between renditions of the main scherzo theme, which let a little of that opening sunlight through. The final movement begins with a beautiful slow introduction, followed by an *Allegro* that alternates singing warmth with dancing, playful lightness. Steven Isserlis, renowned cellist of our time, writes that this third sonata is the first of Beethoven's sonatas with cello where the cello and piano are true equals, whereas the first two featured more involved parts for the piano and more of an obbligato line for the cello.

And so, Beethoven continues on his path of expanding existing genres and shattering expectations of what could acceptably be done – all in pursuit of the art which saved him from taking his life when confronted with the loss of his own hearing. We must consider as well, that due to his deafness, he lost the ability to enjoy the works of art which he still felt absolutely compelled to continue to bring into being.

**Alexina Louie (b. 1949)**  
*Cadenza II, for Clarinet and Marimba*

**James Campbell** (clarinet), **Ian Rosenbaum** (marimba)

Eminent Canadian composer Alexina Louie has achieved impressive career success, having won countless prizes, awards, and honours. Recordings of her work have been taken into space (on the 1992 space shuttle), and her music

has been performed for dignitaries all over the world. She is sought after for commissions from various artists, competitions, and festivals of the highest standard. She is an experienced composer of operas, ballets, and instrumental works across all the genres: solo, chamber, and orchestral. Alexina Louie currently freelances from Toronto, Canada, and is married to fellow Canadian composer Alex Pauk.

The *Cadenzas* for clarinet and percussion were written in 1985, commissioned by Robert W Stevenson. In these works one can see how Louie's mixed heritage as a second-generation, Vancouver-born Chinese-Canadian has an influence on her unique compositional style, which hosts a blend of the Eastern and Western sound-worlds. The *Cadenzas* are, as their title may suggest, virtuosic in nature. Here, the somewhat unconventional instrumentation of this work only adds to its exotic character, with music that seems to waft out and tantalise the senses like an expensive, heady (though not too overbearing) perfume.

## INTERVAL

**Johannes Brahms (1833-1897)**  
*Piano Trio No. 1 in B Major, Op. 8*

**Dénes Varjon** (piano), **Helene Pohl** (violin), **Rolf Gjelsten** (cello)

- I. *Allegro con brio – Tranquillo – In tempo ma sempre sostenuto*
- II. *Scherzo: Allegro molto – Meno allegro – Tempo primo*
- III. *Adagio*
- IV. *Finale: Allegro*

Johannes Brahms began to write this first piano trio in the dawn of 1854, following an incredibly inspiring year of new acquaintances and musical connections. In 1853 the 20-year-old Brahms

went on a concert tour with the Hungarian violinist Ede Reményi, and met Joseph Joachim, Franz Liszt, and Robert and Clara Schumann, among others. Brahms had learned to play violin, cello and piano as a child, taking a particular affinity to the piano. So, equipped with this knowledge, performance experience and inspiration, the young Brahms was well-qualified to handle the task of writing this four-movement piano trio of near-symphonic scope and proportions.

The *B Major Trio* is the only work of Brahms that exists in two versions, as he revised it himself in 1889 and did not destroy the earlier version (as he was wont to do). It is almost always this revised version that is performed today. This trio is also one of the few works in the whole genre of classical music that begins in a major key and concludes in the minor.

The first movement begins with Brahms' own instrument, the piano. The cello follows, harmonising the theme in turn with the piano before the violin also joins. The piano carries a gentle syncopated rhythm underneath these melodies, providing the subtle restlessness and feeling of stately propulsion that is so characteristic of Brahms' style. The *Scherzo* exhibits some distinctly Beethovenian drama (and indeed, Brahms' first symphony earned the moniker, 'Beethoven's 10th', for that same reason) but expands to decidedly Brahms-like proportions as the movement unfolds. The third movement, *Adagio*, opens and closes with a chordal, hymn-like dialogue between the three instruments, with a middle section featuring the cello in a poignant, chromatically yearning melody. Rhythmic agitation runs rampant in the fourth movement, with a theme featuring dotted figures over swirling piano gestures. The movement begins in B minor, with B major returning during middle episodes recalling the first movement's poise. Before too long, the minor regains control and persists until the movement's turbulent closure.

**Conversation Piece:** *The struggle between major and minor in music is very representative of the human experience. On balance, do you believe that life is more major or minor – and, if birth is perhaps a major beginning, is death a major or minor conclusion?*

## Meet the Goldner Quartet

**VENUE:** SUTER THEATRE

**TIME:** 11:00AM - FREE ENTRY



Come spend some time with our dear friends the Goldner Quartet, celebrating their 22nd year together.

## Fire in the Belly

**VENUE:** THEATRE ROYAL

**TIME:** 2:00PM



Jack Body

**Ludwig van Beethoven (1770-1827)**

*Sonata for Cello and Piano No. 4, Op. 102, No. 1*

**Rolf Gjelsten** (cello), **Dénes Varjon** (piano)

- I. *Andante – Allegro vivace*
- II. *Adagio – Tempo d'andante – Allegro vivace*

Eight years after his *Opus 69* sonata for cello and piano, Beethoven wrote two more, *Opus 102*, in 1815. These sonatas are seen as some of the first works of Beethoven's 'late' period, where his music becomes marked by qualities of transcendent spirituality. The *Opus 102* sonatas are much shorter than his first two of *Opus 5*. Beethoven composed these sonatas with Joseph Linke in mind. Linke was the cellist of the resident quartet of Prince Razumovsky, former Russian Ambassador in Vienna. When the Prince's palace burned down,

the quartet disbanded and Joseph Linke was taken on by the Count and Countess Erdödy, who were also friends of Beethoven. The *Opus 102* sonatas are therefore dedicated to the Countess Marie von Erdödy, and the first edition of these sonatas was published by Simrock in 1817.

The sonata *Opus 102/1* does not have a feature slow movement, but rather slow introductions to each of the two movements that make up the complete work. These later compositions are in such a concentrated style, with no superfluous material, and demonstrate great compositional economy. All musical material is built on the theme, and the movements are rife with imitation of fragmented parts of this theme in snippets of dialogue between the cello and piano.

The *Andante* unfolds with the cello's first phrase, to which the piano responds in kind. The pair continue to spin out this phrase, seamlessly interweaving the line between themselves, until the abrupt, fortissimo arrival of the *Allegro vivace*. This fast section introduces a conflict of modes, as the music is suddenly in the relative key of A minor. The second movement returns to major, and following the opening *Adagio*, the piece returns to the very first themes of the *Andante*. This time the following *Allegro vivace* stays major, and is dominated by the short ascending figure introduced at the beginning of the fast section. Twice, the musical flow is interrupted by pauses, followed immediately by slower interludes where the cello sustains open fifths, creating still, reflective moments amidst the overall exuberance.

**Andy Akiho**  
*Kakakurenai*

**Ian Rosenbaum** (marimba), **Naoto Segawa**  
(Vibraphone, Glockenspiel)

'*Karakurenai*' (Japanese for "foreign crimson") was originally written for solo prepared steel pan

in June 2007 as part of the *Synesthesia Suite*; however, this piece can be performed on any combination of instruments and can include elements of improvisation if the performer desires, which opens the door of improvised exploration by our two Festival percussionists.

You can read about Andy Akiho under the notes for the Grand Finale concert.

**Robert Schumann (1810-1856)**

*Fairy Tale Pictures for viola and piano, Op. 113*

**Dénes Varjon** (piano), **Gillian Ansell** (viola)

- I. *Nicht schnell (Not Fast)*
- II. *Lebhaft (Lively)*
- III. *Rasch (Quick)*
- IV. *Langsam, mit melancholischem Ausdruck (Slowly, with melancholic expression)*

Once again in keeping with the fantasy theme, Schumann wrote these *Fairy Tale Pictures*, or *Marchenbilder* for viola and piano in 1851. During this time Schumann was writing songs and smaller pieces for the more lucrative domestic market. These character pieces are a valuable contribution to the viola repertoire, for which there are comparatively few original compositions from the romantic period.

Although the score does not indicate specific details for the particular fairy tales each movement represents, rumour has it that Schumann wrote more specifically about these pieces in his journals. According to these very believable ideas, the first and second movements together represent the story of Rapunzel: the princess with the long hair, trapped in a tower. Perhaps the first movement with its yearning, introductory feel depicts Rapunzel, and the second movement, march-like, and upright, is her dialogue with her 'knight in shining armour' come to rescue her. The third movement, which, with fast minor triplets, gives off a more sinister aura, is allegedly about the imp Rumpelstiltskin

and his fairies dancing outside of his house, celebrating imminent victory – before the princess learns of his real name and prevents him from abducting her firstborn child. Finally, the last movement presents a relaxing conclusion to the *Marchenbilder* with the story of *Sleeping Beauty*, who awaits a kiss from Prince Charming to have her ‘happily ever after’.

**Jack Body (NZ; 1944 – 2015)**  
***Fire in the Belly* (NZTrio commission 2006)**

### NZTrio

Jack Body’s music covers most genres, including solo and chamber music, orchestral music, music-theatre, music for dance and film as well as electro-acoustic music. He was a specialist in cross-cultural composition both in his own music, and in his teaching at Victoria University of Wellington, where he established a residency for traditional musicians to work collaboratively with composition staff and students. As manager of Victoria University’s Gamelan Padhang Moncar, he stimulated the creation of new compositions, which have been recorded and broadcast widely both nationally and internationally. These include works for gamelan and piano, gamelan and orchestra, gamelan and organ, gamelan and choral plainsong etc. In 2000, to celebrate 25 years of gamelan in New Zealand, he co-organised BEAT, an International Gamelan Festival with over 100 overseas participants. Jack Body’s opera *Alley*, based on the life of Rewi Alley, was acclaimed at the 1998 NZ International Festival of the Arts. In 2003 he was a featured composer at the Other Minds Festival in San Francisco, and in 2004 he was honoured by a Composer Portrait concert in the NZ International Festival of the Arts. He has been a featured composer of the Atlas Ensemble (2004 Holland Festival), the Encuentros International Festival in Buenos Aires (2004), New Music Works, Santa Cruz, USA (2005), Neue Musik aus Neuseeland, Lübeck (2006), Art Summit Indonesia and the 4th

International Music Festival, Phnom Penh (2007), and in 2008, the Beijing Modern and Cincinnati 08 Festivals.

Jack Body received an industry-wide tribute concert in Auckland just before his new book titled *Jack* was launched in 2015.

#### **Note from Jack Body:**

*‘Fire in the belly is that energy that impels us to do things, make things, and to act with urgency and a sense of necessity. It is one important source of creative energy, and without it art can be flaccid and dull. It is what teenagers tend to have a lot of, and what aged folk like me need to try to recapture from time to time! The work was commissioned by NZTrio with funding from Creative New Zealand, and I was delighted to receive this invitation from an ensemble which has such a fantastic commitment to NZ music.’*

**Conversation Piece:** *The music of this programme covers a wide variety of styles and composers. Are there any common characteristics and musical techniques that you notice between all of the works?*

## Bach by Candlelight

**VENUE:** NELSON CATHEDRAL

**TIME:** 7:30PM

*Sponsored by Dorothy and Alastair Kerr*



**Johann Sebastian Bach (1685–1750)**  
***Aria from Cantata 171 for tenor and 2 violins***  
***Aria from Cantata 97 for tenor and violin***  
***Suite no.5 in C minor for solo cello performed on marimba***  
***Violin Concerto in A Minor* [soloist Monique Lapins]**  
**INTERVAL**  
***Aria from Cantata 148 for tenor and violin***  
***Aria from Cantata 41 for tenor and cello***  
***Brandenburg Concerto no. 6***

**Andrew Goodwin** (tenor), **Goldner Quartet**, **New Zealand String Quartet**, **the Troubadours**, **Matthew Barley** (cello), **Douglas Mews** (harpsichord/organ), **Justine Cormack** (viola), **Ashley Brown** (cello), **Ian Rosenbaum** (marimba), **Joan Perarnau Garriga** (double bass)

The music of Johann Sebastian Bach has transcended the boundaries of genre, culture, history, space and time. Although any form of biographical introduction seems superfluous for such a well-recognised artist and historical figure, it may be interesting to consider a brief overview along with some particular details of Bach's life, in the hopes of gaining a more balanced perspective on Bach, the man. Born to a musical family in Eisenach, Germany in 1685, Bach never actually left his birth country through his entire lifetime. His mother died in 1694 and his father (Johann Ambrosius) in 1695, so the ten-year-old Johann Sebastian went with one of his brothers, Johann Jacob, to live with their eldest brother, Johann Christoph, (after all, what's a name?) who worked as an organist in Ohrdruf. There he continued to learn and study music, and over the following years in his young-adult career he held organist positions in various churches (in Lüneburg, Weimar and Arnstadt). During these years, on separate occasions, he also walked to Hamburg, and Lübeck [a 200 mile journey!] to observe the music of his contemporaries, Reinken and Buxtehude. In 1707, Bach married his second cousin, Maria Barbara, and worked as organist in Mülhausen where he nurtured a growing interest in, and composed, many vocal works. Even these first cantatas were very highly regarded, with his *BWV 71, Gott ist mein König*, making it into print, a rare achievement for the time and an honour he did not experience with any other cantata in his lifetime. He then moved to Weimar in 1708, where he took up a more lucrative and well-connected position in the court. During this period he wrote many cantatas, although those featured on tonight's programme were not written until later during his time in Leipzig. Between positions in Weimar and Leipzig, Bach worked in Köthen, where various life developments occurred, including the death of Maria Barbara and remarriage to Anna Magdalena, a gifted soprano of Prince Leopold's court there. The most famous works from this period in Köthen are undoubtedly the six *Brandenburg Concertos*, which were

completed by 1721. Bach was elected cantor in Leipzig in 1723, where he took up permanent residence until his death in 1750.

Johann Sebastian's life has been covered from a variety of different perspectives, some historical accounts aiming to preserve his status as a saint, motivated by godliness to create as he did. Other accounts make a point of acknowledging the more unsavoury details of his life. These include a duel with a bassoonist, time spent in jail over illegally seeking other employment while engaged in Weimar, and rumours of illicit activities in church wine cellars with a 'stranger maid' in Arnstadt as a young man. Also, the knowledge that over the course of two marriages he fathered 20 children, only half of these surviving to adulthood. It is important to remain balanced in our judgement and to keep in mind that Johann Sebastian Bach was in fact a real man, with a normal family life, according to the customs of the time, present on this Earth for 65 years of our history. And ultimately, this knowledge serves to illustrate what an otherwise ordinary man is capable of, and only makes his musical legacy all the more extraordinary.

The music on tonight's programme presents selections from Bach's best collections of work. The cantatas as a whole represent a large part of Bach's career, and during his time in Leipzig there were years where he was writing a new cantata every week. Although these cantatas were formulaic in nature, they are nonetheless some of the greatest works of all time, as evidenced by tonight's examples, featuring solo tenor and various string instruments.

*Suite 5*, heard tonight on marimba, was originally conceived for solo cello. (One may recall from the first *Suite* earlier in this festival programme, on cello, that the Suites are made up of a *Prelude*, and five subsequent dance movements). Yo-Yo Ma played the *Sarabande* of this fifth suite, which contains no chords, at the first anniversary of the September 11 attacks on the World Trade Centres

in the USA. The fact that we can hear this work on such a vastly different instrument and still appreciate the music is an astounding feature of its conception. And indeed many renditions of Bach exist in various genres and on various instruments, from jazz to electronic.

Amateurs and professionals alike study and perform the *Violin Concerto in A minor*, and while it might not present great technical difficulty, its musical material carries great clarity and a universal satisfaction. Bach is known to have admired Vivaldi's work (Vivaldi having standardised the three-movement concerto form), which Bach had spent some time copying and transcribing. Bach was more than likely to have been inspired by the famous 'Red Priest' in the conception of his own A minor concerto in three movements.

Finally, the sixth *Brandenburg Concerto* gives the solo responsibilities to two violas, a gesture not typical even in more modern music. Also atypical of this concerto is the lack of violins, being scored for two violas 'de braccio' (of the arm), two violas 'da gamba' (of the legs), cello and continuo (of violone and cembalo). The first movement begins with the two violas in close canon, accompanied by all other instruments with repeated notes enforcing a steady rhythmic drive. This is interspersed with sections of dialogue between all the instruments, where the overall texture relaxes to let each voice through. The second movement is reduced, without the 'gamba' parts, and is more like a duo between the two solo violas, with the cello and continuo providing support and occasional commentary. The final movement begins and ends in the same way, with a unison expression of a lively, dancing theme. The middle section involves more lively dialogue between the violas, who chase each other in fast, virtuosic passages of running notes. This concerto is a fitting conclusion not only to tonight's programme, but also to the whole set of imaginatively conceived and ever-popular *Brandenburg Concertos*.



**Conversation Piece:** What are your opinions on Bach, the man and the artist, and why do you think he of all composers occupies such an exalted place in the overall genre of music?

## Up Close with James Campbell and the Goldner Quartet

Bus departs from the i-Site Visitor Centre at 9:30am



See programme notes for Tuesday's afternoon concert.

Exclusive to Festival VIP Pass holders and Impresario Donors, does not apply to Concert Lovers' Passes.

## Matthew Barley in Concert

**VENUE:** NELSON CATHEDRAL

**TIME:** 2:00PM



Matthew Barley (cello)

### **Matthew Barley on Improvisation:**

*'For myself, the journey with improvisation was always one on which I felt like a tourist until I began to work with Indian musicians, and actually practice my improvisation... Nowadays the improvisations I do in recital are precious to me. They can stabilise me in the hall with the public, and prepare me for the recital ahead, for the repertoire to follow, or else they can take a recital to a completely new place at the end of the evening. Sometimes the hall feels restless (people rushing in from busy days at work) at the beginning as I come on stage, and I will just take it slowly and ease into the concert with the improvisation. Or if the hall feels sleepy, I*



*will try and do something to wake people up. Improvisation can teach a musician what it really means to be playing 'in the moment' – in repertoire, you can go on automatic (although you certainly shouldn't!), but if you are making up every note as it happens, there is nowhere to hide. Having learnt this wonderful feeling of being in the present, I have tried to bring it into repertoire pieces – I think it should always be the goal for interpreting written music. I remember Bernstein saying that he felt that he was composing pieces as he conducted them, and I'm sure this is what he meant – you have to be 100 per cent in control of your material in the moment it happens, to be able to let it go and simply listen to yourself, and follow yourself with the music as it unfolds, second to second. While in many ways there are things you can say with improvisation that you can't with repertoire, at the peak of music making, when you are completely 'in the zone', it is all the same. Music is music.'*

### **Johann Sebastian Bach (1685-1750)** **Cello Suite No. 1 in G Major**

Virtuoso Catalan cellist Pablo Casals did the world a great favour with his discovery and revitalisation of the *Bach Cello Suites*. Prior to this point the works were little-known and were not given due credit for being the superb musical examples that they are. Now, they are a key part of the repertoire, and demonstrating mastery of these Bach solo works is required for various instruments (not just the cello!) in many competitions and professional auditions. The *Suites* are each made up of a prelude followed by five dance movements, and this first *Suite in G Major* is particularly charming, exuding a youthful feel and positive outlook right from its incredibly recognisable beginning.

### **John Tavener (1944-2013)** **Threnos**

Sir John Tavener (1944-2013) was a British composer, born in London. His grandfathers were a source of early encouragement, and sparked young John's interest in music (as well as nice cars). Tavener went on to study piano and organ. After attending the Royal Academy of Music he devoted himself to composing, financially supported by his parents. The Tavener family owned a building firm, established in 1864, which was passed to John's younger brother Roger in light of John's musical talent. John Tavener first gained attention in the late 1960s for his 'gleefully postmodernist cantata', *The Whale*, which was inspired by the Biblical tale of Jonah. His *Song for Athene* was sung at the funeral of Princess Diana in 1997.

In 2000 Tavener was knighted for his services to music. As far as his compositional style, Tavener fostered a broad interest in all religions. He periodically travelled to Greece, and wrote several works with Greek inspirations (for example his *Funeral Ikos*, and the *Greek Interlude*). Tavener wrote a few works for the cello, including *The Protection Veil*, which was made popular by Steven Isserlis. Isserlis said of Tavener that 'he had his own voice. He wasn't writing to be popular – he was writing the music he had to write'. *Threnos*, written in 1990, is a sombre and reflective work for solo cello. It is based on the Greek chant, *Eternal Memory*, sung after funeral and memorial services in the Greek Orthodox Church. *Threnos* is the Greek word for lament.

### **Mark O'Connor (b.1951)** **Appalachia Waltz**

Mark O'Connor is an American bluegrass musician (violin, fiddle, mandolin, guitar), teacher, and composer. He won numerous performance competitions early in life and went on to compose music in various genres spanning classical, folk,

and jazz. *Appalachia Waltz* is one of his most popular compositions, and was taken up by Yo-Yo Ma as part of his live performance repertoire.

#### **Note from Mark O'Connor:**

*'I composed Appalachia Waltz in 1993, while sitting in a cabin in the Santa Fe desert! I was writing a portion of my second concerto there and was working on the Trail Of Tears movement (named after the forced migration of the Cherokee from Tennessee) hoping to identify with some of the Native American culture in New Mexico. It had been long gone from Tennessee culture for 150 years. Then, all of the sudden, this piece appeared in my head with all of the double-stops and drones, all at once! In 15 minutes it was written. It seemed much too intimate for my concerto though, so I tucked it away and introduced it to Yo-Yo Ma a couple of years later. It turned out to be the impetus (and title inspiration) for the two projects we recorded. It is one of my most loved pieces and I like to think it is for this reason: If it's played for folk musicians, they most often think it's classical music; when played for classical musicians, they most often think of it as folk music. Appalachia Waltz seems to exist in the middle of places. Each listener is embracing it on quite personal and maybe very different terms. When Yo-Yo performs it unaccompanied as an encore to his Bach Suite recitals, there are those who think it is old and German! When I play it unaccompanied in Southern California, it reminds people of their grandparents back in the mountains of North Carolina. Neither is true, but this occurrence is one of the most important bridges I have attempted to cross; Appalachia Waltz has become one of my most important compositions, because it helped me create and cross yet another bridge...between audience and performer. It's a bridge of trust. As a performer, my hope always is that the audience has trust*

*enough to meet me in the music. Audience... performer...music... we are all elements in an equation. When those elements are right, there's no feeling like it!*

**Yo-Yo Ma on O'Connor's Appalachia Waltz**  
*'What Bach did was, he took all these dances from all the known world around him and put them in suite form. Old dances, new dances, courtly dances, peasant dances. And what Mark did was, he took this piece that is somewhat based on the Norwegian fiddling style, with the drone and that, wrote it in Santa Fe, and called it Appalachia Waltz. It's just so moving. It's traditional. It is new. It comes from many different places, but it's authentic. So after a long Bach evening, rather than play more Bach, this is the perfect thing.'*

**Giovanni Sollima (b. 1962)**  
**Lamentatio**

Italian composer and cellist Giovanni Sollima studied at the Conservatorio di Palermo and at the Mozarteum in Salzburg. His influences in both composition and performance come from a variety of sources, including jazz, rock, and Mediterranean ethnic traditions. Sollima has written works for various chamber ensembles, orchestra, operas, ballets, and film but his most influential work is in expanding the repertoire for his own instrument, the cello. Sollima has been called a 'supervirtuoso' by none other than Yo-Yo Ma, with whom he has collaborated on several occasions.

A fearless performer, Sollima speaks to all audiences – from traditional classical fans to young metalheads alike. He is a highly sought-after soloist and has developed numerous concert tours and musical projects showcasing classical, rock, jazz, ethnic and other musical crossovers.

With this knowledge in mind, his work *Lamentatio* for solo cello truly speaks for itself, and takes the listeners on a journey from its first notes (complete with the unusual and haunting feature of the performer singing or humming whilst playing) to its last.

Note this is the same programme Matthew will perform in his Up Close excursion on Tuesday 7 February.

**Conversation Piece:** *Matthew Barley has been described as 'the world's most adventurous' cellist, and believes that chamber music is not a classical-only genre. Perhaps you can try thinking of music in the way that Barley advocates, not by the different genres like jazz, classical, and pop, but by how the music 'dances, sings or weeps'. Could this be a way to make music a more inclusive experience, and break down the sometimes-perceived-barriers of 'classical' music?*

## Festival Conversations

**VENUE:** SUTER THEATRE

**TIME:** 4:00PM - FREE ENTRY



Ed Ware

Elizabeth Kerr talks to composer/drummer and curator of the Improv concert, Ed Ware, about his own journey from jazz drummer to classical composer, and about his fascinating concept for this evening's concert; and to saxophonist Jeff Henderson about his angle on music performance and improvisation.

## Love Triangle

**VENUE:** THEATRE ROYAL

**TIME:** 6:30PM (NOTE EARLY START TIME)



**Clara Schumann (1819-1896)**

*Three Romances for Violin and Piano, Op. 22*

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

- I. *Andante molto*
- II. *Allegretto*
- III. *Leidenschaftlich schnell*

The story of Brahms and the Schumanns is one of many emotions. Robert Schumann and Clara Wieck (daughter of his piano teacher Friedrich Wieck) had known each other since Clara was a child. Robert Schumann sought the approval of a marriage to Clara from Friedrich Wieck when she was 18, but when her father refused, they had to go to the courts. Robert and Clara were married in 1840, the day before her 21st birthday. During their marriage they had seven children together.

They both composed music, and Clara, a great pianist in her own right, enjoyed a busy career of performing concert tours as well. Through these concerts she provided most of the financial support for the family. For the couple, music was often the primary way of communicating their feelings towards each other. Robert had many little musical gestures, such as the interval of a descending fifth, which came to represent Clara, and she had a presence in his entire output of music.

Brahms first – albeit unsuccessfully – tried to get the attention of the already-established Robert Schumann by sending him some of his compositions in 1850, but found the package returned unopened. Later, with the help of an introduction from violinist Joseph Joachim, Brahms visited the Schumanns in 1853, when Brahms was 20 and Schumann was 43. Brahms then performed some of his piano works and favourably impressed the both of them; Robert published an article singing his praises and Clara wrote in her diary that Brahms ‘seemed as if sent straight from God’.

Tragedy was soon to strike, and Robert Schumann was committed to an asylum in 1854 after attempting suicide. Clara was forbidden to visit him. Brahms, protégé of the Schumanns and by this time already a devoted friend, came to their aid. Brahms would visit Robert and inform Clara of his condition, as well as helping Clara manage her household affairs, over the next two and a half years as Robert deteriorated. After Robert’s death in 1856, Brahms and Clara maintained a close but tumultuous relationship, expressing forms of love for one another. Whether or not this love was consummated is a mystery, but regardless there remained a bond of emotional loyalty and musical respect between the two, and neither of them ever found another serious life partner. Clara’s dying request was to hear one of her husband’s *Romances*, played at the piano. Brahms attended the funeral, and died eleven months later.

Clara Schumann’s *Three Romances* are dedicated to violinist Joseph Joachim, with whom she went

on many concert tours over her performing career of 61 years. Similarities to her husband’s style can immediately be heard from the beginning of the first *Romance*. Robert Schumann was supportive of Clara’s composing and lamented that she lacked the time to work out more of her ideas. In the middle of this first *Romance*, Clara includes a direct quote in reference to Robert’s first *Violin sonata in A minor*.

The second also begins with moods of melancholy and yearning, which then make way for a lively middle section featuring more sprightly articulations from the violin and piano. The main melody of the final romance includes the descending fifth that held special meaning between Clara and Robert, which she could not have failed to notice during its conception.

**Robert Schumann (1810-1856)**

*Dichterliebe, song cycle for voice and piano, Op. 48*

**Andrew Goodwin** (tenor), **Isabella Simon** (piano)

- I. *Im wunderschönen Monat Mai*
- II. *Aus meinen Tränen spriessen*
- III. *Die Rose, die Lilie, die Taube*
- IV. *Wenn ich in deine Augen seh’*
- V. *Ich will meine Seele tauchen*
- VI. *Im Rhein, im heiligen Strome*
- VII. *Ich grolle nicht*
- VIII. *Und wüssten’s die Blumen, die kleinen*
- IX. *Das ist ein Flöten und Geigen*
- X. *Hör’ ich das Liedchen klingen*
- XI. *Ein Jüngling liebt ein Mädchen*
- XII. *Am leuchtenden Sommermorgen*
- XIII. *Ich hab’ im Traum geweinet*
- XIV. *Allnächtlich im Traume seh’ ich dich*
- XV. *Aus alten Märchen winkt es hervor*
- XVI. *Die alten, bösen Lieder*

*Dichterliebe* (A Poet’s Love), is Robert Schumann’s best-known song cycle. *Dichterliebe* is set to 16 poems by Heinrich Heine, and was written in 1840, the *Leiderjahr* where Schumann composed

no less than 138 songs. Song cycles represent a profound musical journey, with each individually complete song leading to the next, the songs together creating a complete unit just as the parts of one's life add up in sequence to create the whole.

The *Dichterliebe* cycle is a poet recounting the story of a boy who loved a girl. Schumann paints a musical picture of the text, with the very first song beginning without preamble to the mood, as if the listener is walking into an already-conceived scene of nascent love. The first songs outline the journey of love's initial apprehensions and excitement – but this is not to last. The tone of the speaker throughout the cycle grows more bleak and jaded, as Schumann musically outlines a love unrequited.

## INTERVAL

**Johannes Brahms (1833–1897)**  
*Piano Quintet in F minor, Op. 34*

**Dénes Varjon (piano), New Zealand String Quartet**

- I. *Allegro non troppo*
- II. *Andante, un poco adagio*
- III. *Scherzo: Allegro*
- IV. *Finale: Poco sostenuto – Allegro non troppo – Presto, non troppo*

With the *Piano Quintet in F minor*, we have reached our musical culmination, from Clara Schumann, to Robert Schumann, and finally to Brahms. Brahms' *Piano Quintet*, written in 1864, was originally conceived as a string quintet with two cellos (perhaps inspired by Schubert's own example from 1828), and later reworked into a sonata for two pianos, before finally reaching its destined instrumentation. Incidentally, Clara Schumann gave Brahms feedback on the work at each step of the process, praising the musical ideas from the start and urging Brahms to keep searching for the appropriate voices to best

deliver them.

The combination of piano and string quartet proved to be ideal. The contrasting timbres of the piano and the stringed instruments were just what Brahms' ideas needed to be adequately conveyed. Just as the addition of the clarinet to the string quartet changed the tonal capabilities of the ensemble by making it, perhaps, narrower and more refined, the addition of the piano only expands the strings' capabilities for dynamics and sheer force of presence. Indeed, what magnitude the work carries! The first movement is, unsurprisingly, in sonata form, with the theme first calmly spoken by the violin, cello, and piano. The next entry of the piano introduces the first inklings of cacophony, and the theme is played once again with all forces. The theme's sense of urgency persists, each voice over-wrought with quick-changing emotions as the strings pass the melody amongst themselves. The closing theme to the exposition is the most stately and reserved of the first movement's themes, offering some contrast and respite from the high-strung tension.

The second movement also provides some gently-moving relief, allowing the listener to relax after the tempestuous first movement. The A-flat Major *Andante* is carried largely by the piano in the beginning, with the strings gradually contributing more as the movement develops. The *Scherzo* begins with a low, ominous cello pizzicato and syncopations right from the beginning, creating a tightly-coiled rhythmic energy, as a leopard ready to pounce. And pounce it does – in a display of exuberance underlined by a triplet figure very reminiscent of Schumann's movement in the famous 'F-A-E' (Frei Aber Einsam, the dedicatee of the sonata, Joseph Joachim's motto) sonata for violin and piano. The rhythmic drive of this movement is a constant, electrifying force.

The quintet's final movement is also its most sombre. After a subdued and lyrical introduction, the cello brings us the first theme: a simple, folk-inspired tune. The movement is rich with

fragmentation, little sections of the theme peppered throughout, often in rhythmically interesting ways. This, along with all the other movements, is difficult to imagine in any other form but for piano quintet. The roles each instrument plays, with sweeter, sustained string interludes, juxtaposed with crashing piano chords, and brisk, articulated sections, are so integral to the emotional affect this piece creates. Having appreciated it, we can count ourselves fortunate that Brahms prevailed in the act of bringing this masterwork into being.

**Conversation Piece:** *Some of the strongest platonic friendships have risen from unrequited, or unreciprocated love. How have modern conventions had an effect on romantic relationships and friendships?*

## 21st Century Improv

**VENUE:** THEATRE ROYAL

**TIME:** 9:00PM



This unique collaboration of Festival artists who combine invention with interpretation in their performing careers, gives us a once-off opportunity to share in their new perspectives on some of the great repertoire we have heard elsewhere in the Festival. Don't miss hearing their playful communication as they stretch the form and improvise on music by Bach, Beethoven, Schumann and others. Sure to be a memorable event!

**Ian Rosenbaum** (marimba), **Edward Ware** (drums), **Jeoff Henderson** (saxophone), **Matthew Barley** (cello), **Helene Pohl** (violin)

## Piano Masterclass

**VENUE:** THEATRE ROYAL

**TIME:** 11:30am - FREE ENTRY



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

## Cellissimo

**VENUE:** NELSON CATHEDRAL

**TIME:** 2:00PM



**Bach - Air from Orchestral Suite #3**  
**Bach - Organ Toccata**  
**Bach - Gamba Sonata #1 in G major** (arr. William Cowdery)  
**Dvorak - Silent Woods**  
**Bartok - Rumanian Dances**  
**Rachmaninov - Vocalise** (arr. Rolf Gjelsten)

**Matthew Barley, Julian Smiles, Rolf Gjelsten, Ashley Brown, Inbal Megiddo, Andrew Joyce, Eliah Sakakushev-von Bismarck, James Tennant, Heleen du Plessis, Edith Salzmann, Anna-Marie Alloway** (cellists).

This programme of cellos (perhaps cellos should have a collective noun... a charm of cellos?) first presents yet another testament to the great transcendence of Johann Sebastian Bach. The Orchestral Suites are sets of dance movements

in the French Baroque style, preceded by an overture. Bach wrote only four of these *Orchestral Suites*, and of all the movements the *Air* from the third suite is by far the most popular. This movement has been affectionately nicknamed *Air on the G string* from a late 19th century arrangement by August Wilhelmj, who altered it so that the melody could be executed entirely on the G string of a solo violin.

Bach's most famous *Organ toccata in D minor* has enjoyed worldwide popularity in various forms, in films and pop songs as well as within the classical world. Today the work has such an iconic status, and it is amusing to wonder what Bach might think if he were to find out just how recognised it is among the general public of the present. A toccata, from the Italian 'toccare' or 'to touch', is a virtuosic piece often for keyboard instruments. Toccatas often involve fast passages with rapid, quasi-improvisatory musical gestures showing off the dexterity of the fingers in their execution.

The *Sonata for Viola da Gamba No. 1 in G Major, BWV 1027*, is closer to the cello in its original conception than any of the other Bach works on this programme. The viola da gamba is an instrument from the viol family played upright between the legs like a modern cello. This first sonata is in four movements, *Adagio*, *Allegro ma non tanto*, *Andante*, and *Allegro moderato*, and well-exemplifies the niceties of the Baroque style.

Silent Woods was originally conceived as a piece for piano, four-hands, and is the fifth part of the larger work *From the Bohemian Forest (1883), Opus 68*. Dvořák arranged this for cello and piano for a farewell tour of Bohemia and Moravia with violinist Ferdinand Lachner and cellist Hanus Wihan in 1892. This was immediately before his two-year appointment as Director of the National Conservatory of Music in New York City, USA. The piece is absolutely beautiful on the cello, and carries an intimate, vocal quality.

Bartók's *Rumanian Dances (1915)* were also originally pieces for piano, arranged by Bartók for string orchestra, and by various others for other instruments including a very popular solo violin version by Zoltán Székely. The pieces are based on folk tunes originally played on the fiddle or shepherd's flute. There are six continuous movements of these lively folk dances, as follows: *Bot tánc / Jocul cu bâță (Stick Dance)*, *Brâul (Sash Dance)*, *Topogó / Pe loc (In One Spot)*, *Bucsumí tánc / Buciumeana (Dance from Bucsum)*, *Román polka / Poarga Românească (Romanian Polka)* and *Aprózó / Mărunțel (Fast Dance)*.

Finally, *Vocalise* – another firm favourite of the classical repertoire. Also written in 1915, it is the last of Russian composer Sergei Rachmaninoff's *Fourteen Songs*, Opus 34. It contains no words, and is sung on any vowel of the singer's (usually a soprano) choice. This makes it a perfect song for instruments to interpret without losing any of the meaning of a text. Effective arrangements of *Vocalise* exist for almost any instrument imaginable. For today's programme, we have an arrangement for our 'charm of cellos' by Rolf Gjelsten, our own NZSQ cellist.

**Conversation Piece:** After this programme of great classical hits rendered by an all-cello ensemble, what characteristics of the cello do you think make it a successful group-ensemble instrument?

## The Troubadours

**VENUE:** NELSON CATHEDRAL

**TIME:** 6:30PM - FREE ENTRY



**Benjamin Britten (1913–1976)**  
*String Quartet no 2 in C major, Op. 36*

**Arna Morton** (violin), **Rebecca Wang** (violin), **Elyse Dalabakis** (viola), **Anna-Marie Alloway** (cello)

- I. *Allegro calmo, senza rigore*
- II. *Vivace*
- III. *Chacony: sostenuto*

Britten's second string quartet was written in 1945 to commemorate the other great British composer of opera, Purcell's, 250th anniversary. Commissioned by Mary Behrend, a wealthy patron, Britten, ever the pacifist, donated his commission fee to support famine relief in India. The work was premiered at Wigmore Hall by the Zorian Quartet on the 21st of November, 1945, the precise date of the 250th anniversary of Purcell's death. In this



year Britten also wrote *Variations and Fugue on a Theme of Purcell*, otherwise known as *A Young Person's Guide to the Orchestra*.

The very opening of the first movement of this second quartet sounds rather primordial and chant-like, starting with the wide-reaching interval of a tenth, violin and cello in unison octaves against a sustained drone. The combination of instruments shifts throughout this beginning section. Unlike many first movements this one is not in sonata form, and instead is more through-composed, material developing until somehow, it begins to line up and reappear in ways that can be thematically recognised.

The *Vivace* is a tarantella of muted strings, frenzied and strained in character. Different pairs of instruments take turns rendering the theme in unison, a somewhat treacherous quartet technique adding to the strain of execution. There is a rhythmic shift in a sort of 'trio' section of this movement, where the first violin plays the theme in bold, unapologetic octaves.

The third movement is where the real tribute to Purcell can be observed. The *Chacony* (as Purcell would have titled it), or chaconne, is in this case a set of 21 variations based on a short, recurring harmonic progression. Britten's *Chacony* is composed of four sections, separated by operatic cadenzas in the cello, viola and violin respectively. This movement is almost twice as long as the first two combined, with the variations using a variety of musical techniques to continue advancing: rhythmic, harmonic, melodic, instrumentation and contrapuntal elaboration. Britten wrote that each of the four sections focuses on one particular mode of variance covering harmony, rhythm, melody, and form. The use of the unison parts and varied combinations of pairings that began this quartet is also very obviously present at the end, where the theme is woven through 21 C Major chords across all four instruments. The overall effect of this work is one of bizarre accessibility, unfamiliar familiarity, of natural drama, and other such contradictions that come with the phenomenon

of being intellectually built, yet emotionally communicative.

Produced in partnership with Chamber Music New Zealand.



## Cellos by Candlelight

**VENUE:** NELSON CATHEDRAL

**TIME:** 7:30PM



Pachelbel - *Canon*

Rossini - *William Tell*

Villa Lobos - *Bachianas Brasileiras #1*

Casals - *Song of the Birds*

Casals - *Sardana*

### INTERVAL

Villa Lobos - *Bachianas Brasileiras #5*

de Falla - *Suite Populaire Espagnol*

Klengel - *'Hymnus' Opus 57*

Piazzolla - *Oblivion and Tango*

Matthew Barley, Julian Smiles, Rolf Gjelsten, Ashley Brown, Inbal Megiddo, Ken Ichinose, Andrew Joyce, Eliah Sakakushev-von Bismarck, James Tennant, Heleen du Plessis, Edith Salzmann, Anna-Marie Alloway (cellists), Jenny Wollerman (soprano).



Our ‘charm of cellos’ is back for the evening. Beginning tonight’s candlelit programme is none other than the Pachelbel (1653-1706) *Canon*. This is a particularly amusing and somewhat ironic choice of repertoire, as every cellist has probably, at some point during their career, come to greet this popular classic with complete and utter dismay. A wedding favourite, the cello part of this *Canon* is made up of an ostinato of just eight notes, repeated relentlessly without variation for the entire duration of the piece. No doubt the cellos will have given themselves something slightly more interesting to do in tonight’s rendition.

*The William Tell Overture*, popularised in the non-classical world as the theme music for *The Lone Ranger*, and featured in many cartoons besides, is the overture to its respective opera by Gioachino Rossini (1792-1868). The overture consists of four parts. The first part, *Prelude or Dawn* is originally scored for five solo cellos, accompanied by double basses. The other three parts (*Storm*, *Call to the Cows*, and *March of the Swiss Soldiers*) involve the full orchestra – but perhaps this version is a way for the cellos to show that they can finish off this piece without anyone else.

With his *Bachianas Brasileiras*, Heitor Villa-Lobos (1887-1959) shows us that we cannot escape the presence of Bach. The *Bachianas Brasileiras* are a set of eight suites written for various combinations of instruments and voices, and they represent a fusion of Bach and Brazilian style. The first and fifth of these are actually originally scored for cello orchestra, the fifth also including a soprano voice. *Bachianas Brasileiras No. 1* (1930) has three movements, *Introdução*, *Prelúdio* and *Fuga (Conversa)*. *Bachianas Brasileiras No. 5* (1938/45) is made up of two movements: an *Aria (Cantilena)* with lyrics by Ruth V Corrêa, (the best-known movement of these suites) and *Dança (Martelo)* with lyrics by Manuel Bandeira.

It is only fitting for so many cellos to pay tribute to the great Pablo Casals (1876-1973), Catalan cello virtuoso of the 20th century. *Song of the Birds* is a traditional Catalan song, routinely performed by Casals as an encore in protest of the Franco regime in Spain. The *Sardana* is a type of circle dance also popular in Catalan culture. *Sardana* is an original composition for an orchestra of cellos by Casals himself. In 1970, one hundred cellists gathered in New York City to perform *Sardana* under Casal’s direction, as a tribute to the influential cellist and his legacy.

Manuel de Falla (1876-1946), depicted on the 100 pesetas banknote for the year 1970, was one of Spain’s most eminent musicians and composers. Born in Cádiz, he first studied piano in Madrid. Some of Falla’s very first compositions were for the cello, inspired by his benefactor Salvador Viniegra, a cellist who hosted chamber music parties that Falla attended. The *Siete Canciones Populares Españolas* (*Seven Popular Spanish Songs*) were written in 1914 while he was living in Paris. Originally for voice and piano and based on folk songs and flamenco rhythms, these have been arranged for a variety of instruments, including for cello and piano, and were popularly played by Jacqueline du Pré. Of the canciones, Falla declared: ‘*I think that in popular song, the spirit is more important than the letter. The essential features of these songs are rhythm, tonality, and melodic intervals.*’

Klengel was born in Leipzig, and studied with Emil Hegar in his youth. His father was a lawyer and an amateur musician, and was friend of Mendelssohn. After his 15th birthday, Klengel joined the Leipzig Gewandhaus Orchestra where Klengel played first cello, and began touring in Europe and Russia. Klengel also became a soloist at that point, frequently giving solo performances. He composed hundreds of pieces for the cello, including four violoncello concertos, two double cello concertos, cello quartets, a cello sonata, as well as numerous caprices, etudes and other technical pieces. *Hymnus for 12*

*Cellos, Op.57 (Hymnus für zwölf Violoncelli)* was first published in 1920.

Returning to South America for our finale, Astor Piazzolla (1921-1992) brings us the flavours of Argentina. Piazzolla is known for pioneering the nuevo tango, a genre that brought elements of jazz and classical music into the traditional tango. *Oblivion* in particular is known for its haunting beauty, and has been arranged for a variety of instruments and used in numerous soundtracks.

Cellist Yo-Yo Ma commented on Piazzolla’s tangos, as follows: ‘*Tango is not just about dancing. It is a music of deep undercurrents. Because of what Argentina went through as a country, tango has become the soul of Argentina. Music is always one way people can speak when they aren’t allowed to express themselves otherwise. And Piazzolla’s tangos have the great strength of true voice...*’

**Conversation Piece:** How can one work of art or music exist successfully in many contexts? Does the emotional affect of a work change depending on its context, or do these works succeed because of the strength of the original content?

# Beethoven Plus

**VENUE:** THEATRE ROYAL

**TIME:** 2:00PM



**Ludwig van Beethoven (1770-1827)**  
*Duo for Viola and Cello in E-flat Major with two eyeglasses obbligato, WoO 32*

**Gillian Ansell** (viola), **Matthew Barley** (cello)

I. *[Allegro]*

The *Duo for Viola and Cello in E-flat Major* was written in 1796. It is a delightful, albeit incomplete two-movement work, unusually featuring the viola as the highest instrumental voice. Although over his lifetime Beethoven wrote ten sonatas for the violin and five for cello, writing more prominently for the viola was not common practice and so this duo is a little treasure for violists and lovers of the viola.

The story behind the name is that Beethoven and his friend, Nikolaus Zmeskall, secretary in the Hungarian Chancellery in Vienna and amateur cellist and composer, may have played this duet together. The pair enjoyed a playful friendship, and it is said that Beethoven once wrote Zmeskall a letter addressed something along the lines of, 'Dearest Baron Garbage-truck driver, I am obliged to you for the weakness of your eyes'. And indeed the music is just as jovial and conversational, refraining from venturing into deeper territory. The first movement performed here (*Allegro*, although unmarked by Beethoven) for the most part stays in the major, although after the exposition there is a brief minor episode that begins the development.

**Edward Ware**  
*Cavernous Ruins* (World Premiere)

**Ian Rosenbaum** (marimba), **New Zealand String Quartet**

New Zealander Edward Ware has been involved with music and performance all his life, from early childhood piano lessons to the rigorous study of drum set and classical percussion, becoming a professional musician from his early twenties.

Moving to New York in 1990 he has gained a wealth of experience in various styles of jazz, both improvised and classical. In the mid '90s Ed was asked by New York's leading avant garde jazz venue The Knitting Factory, to be the drummer for the first ever live internet broadcast from Switzerland's Montreux Jazz Festival, performing with saxophonist Courtney Pine and Miles Davis' percussionist Mino Cinelu.

He has taught and performed at the prestigious Shanghai Conservatory of Music, recorded for many independent labels and received critical acclaim for his 2001 release of Ed Ware's *Tree*.

Ed currently divides his time between Barcelona and New York where he continues to compose, record, teach and perform.

## Note from Edward Ware:

*'Cavernous Ruins is a work to do with notions of loss and unrealized potential. It speaks to the tension of cultural conflict and reflects the unrelenting drive of our evolutionary impulse to survive as we lurch forward in this vast continuum of time.*

*Musically the work's first statement is a broad sweep of texture and conflict that begins almost inaudibly and rises throughout the movement to a full crescendo from which appears, out of the final swell of a gong, the single high note of a violin. This seemingly final gasp for breath also serves as the introduction to the rhythmically declarative and insistent second movement, which also defines the marimba more clearly as a major player in the music's narrative thread.*

*This movement is brought to a close with an open and fully improvised marimba solo which takes us into the work's final slow movement of lyrical reflection, suffused with complex emotional shades of melancholy, questioning and longing.'*

**Ludwig van Beethoven (1770-1827)**  
*Sonata for Cello and Piano in D Major, Op. 102/2*

**Andrew Joyce** (cello), **Dénes Varjon** (piano)

- I. *Allegro con brio*
- II. *Adagio con molto sentimento d'affetto*
- III. *Allegro*

Today's performance of the *Sonata for Cello and Piano in D Major, Opus 102/2*, marks the completion of the cycle of Beethoven cello sonatas. The journey from *Opus 5* to *Opus 102* has spanned two decades (1796 to 1815), stylistic

periods and life circumstances. It is interesting to compare Beethoven's treatment of the cello and piano together as he became more advanced in his career, maturity and in dealing with profound deafness. Having committed to a life in pursuit of true artistry, Beethoven did his best to create as he was destined to do. Through this belief in art having no limits, he at least had a definite purpose to eternally strive towards. Presumably this gave him the faith to be able to write in such a positive way despite his personal difficulties in life.

Beethoven's final cello sonata follows the fast-slow-fast pattern of three movements. The first movement begins brightly with the piano's repeated statement of semiquaver gestures. This pattern is to appear throughout the sonata-form movement, again displaying Beethoven's economy of means in this later period of composing. This sonata is also the only one to contain a feature slow movement, *Adagio con molto sentiment d'affetto* – with great sentiment and feeling. This slow movement very much leads into the third movement, ending with the dominant seventh, strongly demanding that the music resolves. In the last movement Beethoven writes a fugue, with relentless use of counterpoint and somewhat angular articulations that persist until the work's finale.

**Conversation Piece:** Music has the power to influence mood and attitude, which helps to make it such a wonderful shared experience. Do you have any go-to musical antidotes for certain ailments of temperament?

## Cello Masterclass

**VENUE:** THEATRE ROYAL

**TIME:** 4:00PM – FREE ENTRY



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

## The Troubadours

**VENUE:** NELSON CATHEDRAL

**TIME:** 6:30PM – FREE ENTRY



**Franz Peter Schubert (1797-1828)**  
***String Quartet No. 13 in A minor, D.804, Rosamunde***

**Arna Morton** (violin), **Rebecca Wang** (violin), **Elyse Dalabakis** (viola), **Anna-Marie Alloway** (cello)

- I. *Allegro ma non troppo*
- II. *Andante*
- III. *Menuetto: Allegretto – Trio*
- IV. *Allegro moderato*

One of the great tragedies of musical history is Schubert's short lifespan. The Austrian composer was on Earth for even less time than Mozart (who also died in his thirties), dying before his 32nd birthday, of an illness diagnosed as typhoid fever. The last piece Schubert wished to hear was Beethoven's *Opus 131, Quartet No. 14 in C-sharp*

*minor*. Like Beethoven, Schubert is credited with helping to bridge the gap between the classical and the romantic eras.

Although Schubert is (debatably) best known for his songs, he was also a master of chamber music, writing his first quartets for his family to play; with two of his brothers Ignaz and Ferdinand playing violin, his father on cello, and himself on the viola. The *String Quartet in A minor* was written in 1824, at about the same time as his *Quartet in D minor, Death and the Maiden*. The nickname *Rosamunde* comes from the music of the second movement, which came from the incidental music Schubert wrote for the play *Rosamunde*. Themes in the *Menuetto* had also come from previous compositions, taken from his setting of Schiller's *Die Götter Griechenlands (The Greek Gods)*, which poses the question, *Schöne Welt, wo bist du?* (Beautiful world, where art thou?).

The most miraculous feature of this particular quartet is how the supporting voices determine the colour of the melody. In the first movement, the scene of melancholy is set before the melody even enters, (and one can appreciate how it might have been over-dramatic if the first violin had entered right away with the theme without the two-bar introduction), each piece of the puzzle contributing to the overall mood. The second movement's main theme seems innocuous and naïve as it stands alone, but is musically elevated by the harmonies and motion of the other voices. The initial rhythm of this movement is strikingly similar to that of the second movement of *Death and the Maiden* (and both have been compared rhythmically to the second movement of Beethoven's *7th symphony* of 1811-12); however the *Rosamunde* is faster, lighter, and much more hopeful by comparison. Likewise the third and fourth movements are much gentler than those of the D minor quartet. In the final movement Schubert makes the simplest of rhythmic contrasts, blending and juxtaposing motivic features found in the second and third

movements. This last movement concludes by winding down after a virtuosic display of rapid triplets in the violin.

Produced in partnership with Chamber Music New Zealand.



## Grand Finale

**VENUE:** NELSON CATHEDRAL

**TIME:** 7:30PM

*Sponsored by Nelson Pine Industries Limited*



**Andy Akiho**  
*LigNEouS Suite*  
2010-2016

**Ian Rosenbaum** (marimba), **Goldner Quartet**

*Ligneous*, *adjective*: made, consisting of, or resembling wood; woody. (from the Oxford English Dictionary).

*LigNEouS Suite* - world premiere: Ian Rosenbaum & the Orion String Quartet, 2016 Chamber Music Northwest Festival New @ Noon Series.

*LigNEouS 4* was commissioned by Chamber Music Northwest and by New Music USA, through a generous contribution from Elizabeth & Justus Schilchting, and was premiered at Portland State University/Chamber Music Northwest Festival on

July 1, 2016.

String quartet, 5 octave marimba, extremely large rubber band, 8 moleskin tipped birch mallets.

In the spring of 2010, Akiho attended an exhibit of composer and architect Iannis Xenakis's original architecture sketches at The Drawing Center in NYC. He was inspired to sketch out a pitch world with color-penciled "LI - NE- -S" by connecting vertical rows of chromatic pitches, expanding the full range of the 5-octave marimba, with geometric diagonal lines and collapsing triangles. These visually linear note combinations became the foundational scales for the piece. Akiho then intuitively worked at the marimba, improvising on these scales. These improvisations became the fundamental building blocks, or rhythmic and melodic cells, of this work.

The word 'ligneous' was chosen for the title because the marimba, violin, viola, and cello are all primarily made of wood. Also, the marimbist is often required to play with dowel rod bundles (rutes) and mallet shafts, without typical yarn-mallet heads, in order to enhance the extremely wooden sounds and to articulate the highest overtones of the marimba.

In addition to the melodic bars, Akiho uses industrial timbres, accomplished through glissandos and strikes to the metallic resonators. To mimic snap (Bartók) pizzicatos, a string technique produced by vertically snapping/plucking a string to rebound off the fingerboard, Akiho uses an oversized rubber band on the low D of the 5-octave marimba. Finally, the string parts feature non-pitched scratch tones, a technique adopted from Xenakis's string quartets. The *Ligneous Suite* was inspired by the talent and friendship of Akiho's contemporaries at the Yale Percussion Group.

No marimbas were harmed in the making or performance of this composition.

Described as 'mold-breaking...alert and alive...dramatic... and vital' by The New York Times, Andy Akiho is an eclectic composer and performer of contemporary classical music. Recent engagements include commissioned premieres by the New York Philharmonic, National Symphony Orchestra, Shanghai Symphony Orchestra, and Carnegie Hall's Ensemble ACJW; a performance with the Los Angeles Philharmonic; and three concerts at the Kennedy Center in Washington DC. Akiho has been recognized with awards including the 2014-15 Luciano Berio Rome Prize, the 2015 Lili Boulanger Memorial Fund, a 2014 Fromm Foundation Commission from Harvard University, the 2014 American Composers Orchestra Underwood Emerging Composers Commission, a 2014 Chamber Music America (CMA) Grant with the Friction Quartet and Jenny Q. Chai, a 2012 CMA Grant with Sybarite5, the 2012 Carlsbad Composer Competition Commission for the Calder Quartet, and the 2011 Finale 8 ensemble eighth blackbird National Composition Competition Grand Prize. Additionally, his compositions have been featured on the American PBS 'NewsHour with Jim Lehrer' and by organisations such as Bang on a Can, American Composers Forum, and the Society for New Music.

Akiho was born in 1979 in Columbia, South Carolina, and is based in New York City. He is a graduate of the University of South Carolina (BM, performance), the Manhattan School of Music (MM, contemporary performance), and the Yale School of Music (MM, composition). Akiho is currently pursuing a PhD in composition at Princeton University. He has attended the Aspen Music Festival, Heidelberg Music Festival, HKUST Intimacy of Creativity Festival, Bang on a Can Festival, Silicon Valley Music Festival, Yellow Barn Music Festival, Chamber Music Northwest Festival, and Avaloch Farm Music Institute, where he is the Composer-in-Residence. Akiho's debut CD *No One To Know One*, on Innova Recordings, features brilliantly crafted compositions that pose intricate rhythms and exotic timbres around his primary instrument, the steel pan.

## **Johannes Brahms (1833-1897)** ***Clarinet Quintet in B minor, Op. 115***

**James Campbell** (clarinet), **New Zealand String Quartet**

- I. Allegro (B minor)*
- II. Adagio (B major)*
- III. Andantino (D major)*
- IV. Con moto (B minor)*

In 1890, Johannes Brahms declared that his time had come to retire at the age of 57, and that he would spend the rest of his life ordering his affairs, attending to his earlier compositions (ever the perfectionist) and relaxing. Lo and behold, soon after issuing this proclamation he heard an amazing clarinet player, Richard Mühlfeld, and was compelled to come out of retirement to write his *Clarinet Quintet* in 1891 (along with several other works involving the clarinet). In this combination, (utilised sparingly before, with a notable example from Mozart) the timbre of the clarinet adds a different dimension to the string quartet. In ways it may seem confining; the clarinet as an instrument initially seems to have a peaceful and perhaps, somewhat shallow, carefree nature, but in others it brings the music closer to a sort of heavenly expression, maturity, and poise. After an initial exposure one might not perceive dramatic surface-level contrasts between the movements, but each carries a different, profound message and subtle contrasts of atmosphere. One must really let oneself into this music, getting as immersed as if getting lost in one's own thoughts.

The first movement opens both humbly and most beautifully, with violins harmonising the theme. The lower strings then enter, all setting the scene for the clarinet's improvisatory entrance, unfolding once again into the theme. The voice of the clarinet provides a sort of narrative commentary, but is also much more integrated for some sections than in Francaix's later example (heard as part of an earlier Festival programme). Brahms writes very warmly and the overall texture is very

lush, creating a comfortable, if melancholy blend. The second movement treats the clarinet as more separate, with short cadenza-like interludes in the middle. The middle section suddenly moves forward with articulation and rhythmic drive from the strings, and some gypsy influence of style. The strings are then juxtaposed against emotional outbursts from the clarinet, leading up to a final dramatic section where tremolo strings underpin clarinet and violin solos, before the movement's opening music returns.

The third movement lets some rays of sunshine in, if not very overtly. Comprised of simple rhythms and flowing lyricism, the melodies develop to have more substantial and contrasting tone colours from all of the instruments in various combinations. Then come the 'free variations', for example, a rendition in light spiccato, then with clarinet off-beats, then with a violin descant, and back to spiccato, et cetera. The movement continues with these alternating characters, closing with sentiment.

The themes of the last movement are closely related to those of the first. Another movement with variations, these continue until – surprise – the music of the first movement literally returns. This cyclic gesture communicates a sense of fate, a return to where it all began after so much in between, like the great mysteries of birth and death.

## INTERVAL

**Oswaldo Golijov (b. 1960)**  
*Duo for marimba and cello, Mariel*

**Ian Rosenbaum** (marimba), **Matthew Barley** (cello)

Oswaldo Golijov grew up in an Eastern European Jewish household in La Plata, Argentina. Born to a piano teacher mother and physician father, Golijov was raised surrounded by classical chamber music, Jewish liturgical and klezmer music, and the new tango of Astor Piazzolla.

After studying piano at the local conservatory and composition with Gerardo Gandini he moved to Israel in 1983, where he studied with Mark Kopytman at the Jerusalem Rubin Academy and immersed himself in the colliding musical traditions of that city. Upon moving to the United States in 1986, Golijov earned his PhD at the University of Pennsylvania, where he studied with George Crumb, and was a fellow at Tanglewood, studying with Oliver Knussen.

Golijov has received numerous commissions from major ensembles and institutions in the US and Europe. He is the recipient of a MacArthur Fellowship and the Vilcek Prize, among other awards. He has collaborated closely with two string quartets, the St Lawrence and the Kronos; the Romanian gypsy band Taraf de Haidouks; the Mexican rock group Café Tacuba; tablas virtuoso Zakir Hussain, and legendary Argentine composer, guitarist and producer Gustavo Santaolalla; conductor Miguel Harth-Bedoya; vocalists Luciana Souza and Biella da Costa; cellists Yo-Yo Ma, Alisa Weilerstein, Maya Beiser and Matt Haimovitz; the Kamancheh virtuoso Kayhan Kalhor and percussionist Jamey Haddad; also with young, multitalented musicians such as Michael Ward-Bergeman, Gonzalo Grau, Ljova, Jeremy Flower and Cristina Pato; ensembles including the Atlanta Symphony, the Boston Symphony, the Chicago Symphony, Silk Road Ensemble and eighth blackbird; the artist Gronk, playwright David Henry Hwang, and directors Francis Ford Coppola and Peter Sellars. The latter staged critically acclaimed runs of *Ainadamar* at the Santa Fe Opera and Lincoln Center.

Golijov is Loyola Professor of Music at College of the Holy Cross in Worcester, MA, where he has taught since 1991.

### **Note from Oswaldo Golijov:**

*'I wrote this piece in memory of my friend Mariel Stubrin. I attempted to capture that*

*short instant before grief, in which one learns of the sudden death of a friend who was full of life: a single moment frozen forever in one's memory, and which reverberates through the piece, among the waves and echoes of the Brazilian music that Mariel loved. The work was written for and premiered by Maya Beiser and Steve Schick.'*

**Antonin Dvořák (1841–1904)**  
*Serenade for Strings, Op. 22*

**Goldner Quartet, New Zealand String Quartet, the Troubadours, Joan Perarnau Garriga** (double bass)

- I. *Moderato*
- II. *Menuetto: Allegro con Moto*
- III. *Scherzo: Vivace*
- IV. *Larghetto*
- V. *Finale: Allegro vivace*

The *Serenade for Strings* was written over a period of two weeks in May of 1875, the year Dvořák won a grant from the Austrian government that enabled more financial security and freedom to compose. These were still the 'early days', (*Opus 22*) where Dvořák's reputation was growing and his career was just beginning to take flight. Amidst the grand-scale works – operas, symphonies, ballets – that were being performed and premiered around this time, the string *Serenade* provided a refreshing contrast of instrumentation and spirit. Orchestrated for small sections of strings, the *Serenade* involves enough musicians for a full, glorious string sound, but not so many as to render any individual non-essential or any less important. This fosters a wonderful camaraderie, which comes through in the musical content as well as through its presentation.

The first movement, *Moderato*, seems to amble along comfortably, neither in a hurry nor too



lethargic to effectively travel. The first theme is the beauty of simplicity exemplified – a trait that runs through the entire work. This theme begins and ends on the same note, and besides that only encompasses the (very small) range of a fourth. The middle of this short movement presents a slightly more capricious contrasting section before the return of the theme for the movement's closure.

The *Menuetto*, like the first movement, has a relaxed first theme contrasted with a livelier second theme. The first theme is in the minor mode, spinning and constantly circling, which perhaps contributes to the more repetitive feeling the movement carries. This movement is longer as well, with flirtations between the major and minor mode throughout. Also like the first movement, the second movement has a strong round-trip destination (ABA form) and repeats its first section as its closing – with a little surprise at the very end.

The third movement introduces the *Serenade's* first genuinely cheerful mood. Here, the music embodies true youth of character and once again the absolute simplicity of the themes is striking and genuine.

At the risk of over-emphasising the simplicity of this work, the *Larghetto* is entirely built on a three-note motivic figure, heard at the movement's opening.

The last movement begins in canon. The character is sprightly and although it is in the minor, the music manages to avoid any sinister quality. The theme from the *Larghetto* returns early in the movement, beginning a sort of retrospective reflection. Eventually, the first theme of the entire work, from the *Moderato*, also makes an appearance. Just as in the Brahms' *Clarinet Quintet*, this feature adds a lovely sense of cyclic continuity – Dvořák's version, however, conveys a greater contentedness, as if he hopes to leave the listener at peace.

**Conversation Piece:** *One of the best qualities of chamber music is the importance of each voice. As with any team-based activity, some of the best results are achieved when each member has an integral role. What are the differences between chamber works such as these, and larger-scale works, for example, Brahms and Dvořák symphonies?*

## East Street Sessions

**VENUE:** EAST STREET CAFÉ

**TIME:** 10.00PM 3RD TO 5TH AND 7TH TO 11TH  
INCLUSIVE - FREE ENTRY



**Noel Clayton** (guitar), **Paul Dyne** (bass), **Ed Ware** (drums)

Experience seven unique nights with three of New Zealand's first call, leading exponents of jazz and improvised music and you never know, other artists performing in the Festival just might make a cameo appearance. A great way to wind down and chat about the day's musical experiences!

*Programme notes by Alexa Sangbin Thomson  
(unless otherwise noted).*

*Programmes and artists are subject to change.*



### The Goldner Quartet

(Australia)

**Dene Olding** violin

**Dimity Hall** violin

**Irina Morozova** viola

**Julian Smiles** cello

*Sponsored by the Turnovsky Endowment Trust*

Celebrating their 21st anniversary season in 2016, the Goldner String Quartet has a widespread and long-standing recognition for excellence, as not only as Australia's pre-eminent string quartet but as an ensemble of international significance, favourably compared with the best in the world. Launched in 1995, they retaining all four founding members, an outstanding achievement, which is unique in the history of string quartets in Australia.

The players are well known to Australian and international audiences through performances, recordings and their concurrent membership of the Australia Ensemble @UNSW. All members have occupied principal positions in organisations such as the Sydney Symphony Orchestra and Australian Chamber Orchestra.

In 1997 the Goldner String Quartet made its debut at the Wigmore Hall in London. Unanimous audience and critical acclaim has ensured the Quartet's regular return invitations to London and major festivals in the UK, Europe and the Asia Pacific region. In 2001 the Quartet made its American debut with concerts at the prestigious 92nd St in New York, and in Washington DC. Closer to home, the Goldner String Quartet has performed in China, Korea, Singapore and Brunei and has undertaken several extensive tours of New Zealand.

The Quartet regularly appears at leading music festivals around Australia, including Music in the Hunter where they been the resident musicians for over 20 years, and at the Australian Festival of Chamber Music where their long-term involvement has recently been formally recognised with the title of Quartet in Residence. The Huntington Estate Music Festival, Musica Viva's Sydney Festival, and the Coriole Festival are also regular features of Goldners' calendar. Special projects have included a major retrospective of 20th century string quartets for the Adelaide Festival in 2000 and in 2004 their first complete Beethoven *String Quartet Cycle* in Sydney for Musica Viva (recorded live).

The Quartet's appearances in the 2011 City of London Festival drew capacity audiences and unanimous praise from UK critics, and were broadcast on the BBC. New works have been regularly commissioned for the Goldner String Quartet from Australia's leading composers.

The Goldner's live recordings of the complete *Beethoven String Quartet* cycle, released on ABC Classics won the 2009 Limelight Award for Best Classical Recording. The Quartet has numerous recordings for the prestigious UK label, Hyperion; each disc highlights string quartets and piano quintets of a different composer (Bloch, Bridge, Dvořák, Elgar, Harty, Taneyev, Arensky, Vienne and Pierné to date) with pianist Piers Lane. Universal rave reviews have followed, including Diapason D'Or, Editor's Choice in *Gramophone* magazine

and BBC Music Magazine, as well as finalist for the BBC Music Magazine's Chamber Music Award in 2009. They have also released the complete quartets of Szymanowski and Stravinsky on Naxos, and the complete quartets of Carl Vine on ABC Classics. The Goldners had a close working relationship with Peter Sculthorpe; three volumes of his quartets are recorded on the Tall Poppies label and the Goldners own DVD documentary, *The Quartets*, recorded with Peter Sculthorpe has recently been released by ABC Classics.

Strongly committed to teaching the next generation of string quartets, the Goldners have mentored young ensembles through programs of the Australian Youth Orchestra, Musica Viva and the Sydney Conservatorium.



## New Zealand String Quartet

**Helene Pohl** *violin*  
**Monique Lapins** *violin*  
**Gillian Ansell** *viola*  
**Rolf Gjelsten** *cello*

Celebrating its 30th season in 2017, the New Zealand String Quartet (NZSQ) has been the Quartet in Residence for all nine Adam Festivals.

The NZSQ has an international reputation for its insightful interpretations, compelling communication and dynamic performing style; along with its imaginative programming and powerful connection with audiences of all kinds.

Over the decades the Quartet has cultivated a rich repertoire, including a wide variety of New Zealand music, composers' cycles from Beethoven to Bartok, Mozart to Berg, in addition to theatrical presentations on musical topics ranging from Haydn's *Seven Last Words* to Janacek's *Kreutzer Sonata*.

The group's extensive discography includes all the quartets by Mendelssohn, Bartok and Berg, many New Zealand compositions, works by Ravel, Debussy, Mozart, Beethoven, Schubert, Dvorak, Wolf, and the premiere recording of the remarkable Zoltan Szekely quartet.

In 2011 the Atoll Records' release *Notes from a Journey*, a collection of works by New Zealand composers, won Classical Recording of the Year at the NZ Music Awards. The NZSQ's most recent recordings on the Naxos label include Asian Music for String Quartet and a disc featuring the complete chamber works for strings by Douglas Lilburn. Their current project, also for Naxos, includes all the Brahms string quartets as well as his string and clarinet quintets.

Acclaimed performances in London's Wigmore Hall and the City of London Festival, in New York at the Frick Collection, and in Washington's Library of Congress Coolidge Auditorium have led to regular touring in the UK, Europe and North America. The Quartet has also toured in Mexico, Curaçao, Japan, Korea, and China. They formed a ground-breaking collaboration with the Forbidden City Chamber Orchestra, China's foremost traditional instrument ensemble, touring a programme of seven new works by Chinese and New Zealand composers in both China and New Zealand.

The NZSQ is committed to the development of young musicians and composers through its work as Quartet in Residence at the New Zealand School of Music at Victoria University, where three of the members are Associate Professors. They also enjoy giving master classes worldwide and run the annual Adam Summer School for Chamber Music in Nelson.

### Helene Pohl – first violin

In February 2017 Helene celebrates her 23d anniversary with the NZSQ as first violinist, and her ninth Adam Chamber Music Festival as co-artistic director. While she has always been a quartet fanatic at heart, she has not spurned

other opportunities that came her way over the years, including concertmaster positions with the New World Symphony, the Boston Philharmonic and Nashua Symphony, and in recent years, concerto performances in various cities around New Zealand. In October 2016 she was honoured to be the dedicatee and first performer of the violin concerto by Louise Webster, *In Hollowed Bone I Hear the Seas Roar*. She has also twice been on the international jury of the Michael Hill Violin Competition.

Born in Ithaca, New York to German parents, Helene Pohl spent her childhood on both sides of the Atlantic. She began violin at age four with the Suzuki method. At 17 she began tertiary study at the Musikhochschule Cologne; continuing her studies with members of the Cleveland Quartet at the Eastman School of Music and at Indiana University with Josef Gingold.

As first violinist of the San Francisco based Fidelio String Quartet (1988–1993), Helene performed extensively in the USA, Germany, England, Italy and South America.

In 2014 she was made a Member of the New Zealand Order of Merit for her outstanding services to music in New Zealand. Her extra-musical passions are family, tennis, Tai Chi, and surfing the web for recipes she never has time to make.

### Monique Lapins – second violin

Monique Lapins began her violin studies at the age of six with the Suzuki method and continued her studies at the Australian National Academy of Music under William Hennessy, and at the Yong Siew Toh Conservatory of Music under Professor Qian Zhou.

She has twice been a finalist in the Asia Pacific Chamber Music Competition and has participated in chamber music programmes and festivals in France, the Czech Republic, Holland, Japan, Hong Kong and Australia and at the prestigious Open Chamber Music Seminars in Prussia Cove in the UK.

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

Monique took up her position in the NZSQ in May 2016, replacing Doug Beilman who stepped down at the end of 2015. She plays a 1784 Storioni violin, generously loaned by David Duncan Craig and the Lily Duncan Trust.

### **Gillian Ansell** - viola

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

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

After working professionally in London she returned to New Zealand in 1987 to become a founding member of the NZSQ. She was second violinist for two years before taking up the position of violist of the group. She has been co-artistic director of the Adam Festival since 2001.

In 2008, Gillian was made a Member of the New Zealand Order of Merit for her services to music. In her spare time she enjoys movies, dinner parties, tramping and gardening.

### **Rolf Gjølsten** - Cello

Rolf Gjølsten's musical experiences began at the age of five in his native Victoria, Canada, performing folk songs from Norway taught to him by this Norwegian father, leader of a

touring folk dance group. At the age of 10, Rolf began the accordion, joining his sisters playing Scandinavian music, and twice placed first in the US Northwest Accordion Championships, playing classical repertoire. At the age of 13 he started cello with James Hunter and later Janos Starker, and made his concerto debut with the Victoria Symphony when he was 18.

At 22, he became the youngest member of the Berlin Symphony Orchestra, returning a year later to North America to study intensively with Zara Nelsova. As a founding member of the Vermilion Quartet, he worked with the La Salle, Hungarian, Cleveland and Emerson String Quartets.

As a member of the Laurentian Quartet for almost a decade, he toured internationally, made numerous recordings, and taught cello at the prestigious Sarah Lawrence College in New York.

From 1990 Rolf furthered his studies at Rutgers University with the great Casals protégé and Beaux-Arts Trio cellist Bernard Greenhouse, receiving his Doctor of Musical Arts degree.

Rolf joined the New Zealand String Quartet in 1994 and was named a Member of the New Zealand Order of Merit in 2014. Rolf is keen on running, tennis, getting tips from great soloists via Digital Concert Hall and repairing things around the house.

Rolf and Helene were married in 1995 and their son Peter is 13.

## Dénes Varjon

(Hungary)

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



Widely considered as one of the greatest chamber musicians, Dénes works regularly with pre-eminent partners such as Steven Isserlis, Tabea Zimmermann, Kim Kashkashian, Jörg Widmann, Leonidas Kavakos, András Schiff, Heinz Holliger, Miklós Perényi, and Joshua Bell. As a soloist he is a guest at major concert series, from New York's Carnegie Hall to Vienna's Konzerthaus and London's Wigmore Hall.

He is frequently invited to work with many of the world's leading symphony orchestras (Budapest Festival Orchestra, Tonhalle Orchestra, Berlin Radio Symphony Orchestra, St. Petersburg Philharmonic Orchestra, Chamber Orchestra of Europe, Russian National Orchestra, Kremerata Baltica, and Academy of St. Martin in the Fields). Among the conductors he has worked with are Sir Georg Solti, Sándor Végh, Iván Fischer, Ádám Fischer, Heinz Holliger, Horst Stein, Leopold Hager, and Zoltán Kocsis. Dénes appears regularly at leading international festivals from Marlboro to Salzburg and Edinburgh.

He also performs frequently with his wife Izabella Simon, playing four hands and two piano recitals together. In the past decade they organised and led several chamber music festivals, the most recent one being kamara.hu at the Franz Liszt Music Academy in Budapest.

Dénes has recorded for the Naxos, Capriccio and Hungaroton labels with critical acclaim. Teldec released his CD with Sándor Veress's *Hommage à Paul Klee* (performed with András Schiff, Heinz Holliger and the Budapest Festival Orchestra). His recording *Hommage à Géza Anda*, (PAN-Classics Switzerland) made important international echoes. His solo CD with pieces of Berg, Janáček and Liszt was released in 2012 by ECM. In 2015 he recorded the Schumann piano concerto with the WDR Symphonieorchester and Heinz Holliger, and all five Beethoven piano concertos with Concerto Budapest and András Keller.

Dénes Várjon graduated from the Franz Liszt Music Academy in 1991, where his professors included Sándor Falvai, György Kurtág and Ferenc Rados. Parallel to his studies he was a regular participant at international master classes with András Schiff. He won first prize at the Piano Competition of Hungarian Radio, at the Leó Weiner Chamber Music Competition in Budapest and at the Géza Anda Competition in Zurich.

He is professor at the Franz Liszt Music Academy in Budapest and was awarded with the Liszt and Sándor Veress Prize.

## Matthew Barley

(UK)

Cello playing is at the centre of Matthew Barley's career, while his musical world has virtually no geographical, social or stylistic boundaries. Matthew Barley is passionate about improvisation, education, multi-genre music-making, electronics and pioneering community programmes. He is also a world-renowned cellist, who has performed in over 50 countries, including concertos with the BBC Philharmonic, London Sinfonietta, Hong Kong Sinfonietta, Royal Scottish National, Kremerata Baltica, Vienna



Radio Symphony, Netherlands Radio Symphony, Czech Philharmonic, Melbourne and New Zealand Symphonies and the Metropole Jazz Orchestra.

Matthew Barley's collaborations include playing with Matthias Goerne, the Labèque Sisters, Víkingur Ólafsson, Martin Frost, Thomas Larcher, Kit Armstrong, Amjad Ali Khan, Julian Joseph, Talvin Singh, Kathryn Tickell, Nitin Sawhney, and Jon Lord; appearing in venues ranging from Ronnie Scott's and the WOMAD festivals to Vienna's Konzerthaus and Zürich's Tonhalle. Matthew's new music group, Between The Notes, has undertaken over 60 creative projects with young musicians and orchestral players around the world. Following successful performances of Thomas Larcher's double concerto with violinist Viktoria Mullova, a new double concerto is planned for 2017-18, by Pascal Dusapin. Matthew's recordings have been released on Black Box, Signum Classics and Onyx Classics. The latter included a CD with Viktoria Mullova on which Matthew was cellist, arranger, composer and producer, *The Peasant Girl*, has gained rave reviews worldwide, and is now also available on DVD.

In 2013 Matthew undertook a 100-event UK tour celebrating Benjamin Britten; along with a CD release, *Around Britten*, described by Sinfini as 'a defining statement in modern cello playing'. Following a tour to Mexico with City of London Sinfonia, he will further his relationship with the orchestra with concerts in 2017. Matthew also forms an exciting new trio with jazz pianist Gwilym Simcock and clarinetist Julian Bliss, as well as developing a groundbreaking new project with the Philharmonia Orchestra and Indian musicians in a true blend of East and West. Other projects include performing with the Swedish Chamber Orchestra, BBC Philharmonic, Frankfurt Radio Symphony, and an artist-residency at the Kassel Music Days festival in Germany.

## James Campbell

(Canada)



James Campbell has followed his muse to five television specials, more than 40 recordings, over 30 works commissioned, a Juno Award (Stolen Gems), a Roy Thomson Hall Award, Canada's Artist of the Year, the Queen's Golden Jubilee Medal and Canada's highest honor, the Order of Canada.

Called by the *Toronto Star* 'Canada's pre-eminent clarinetist and wind soloist', James has performed solo and chamber music concerts in 30 countries in many of the world's great concert halls: London's Wigmore and Queen Elizabeth Halls, Amsterdam's Concertgebouw, Tokyo's Suntory Hall, Paris's Theatre Champs-Élysées, Washington's Kennedy Centre, and Symphony Hall, Boston. He has been soloist with over 60 orchestras, including the Boston Pops, the London Symphony, the London Philharmonic, the Russian Philharmonic, and the Montreal Symphony and has performed Copland's Clarinet Concerto four times with Aaron Copland conducting.

He has appeared with over 30 string quartets, including the Amadeus (when he replaced an ailing Benny Goodman on a tour of California), Guarneri, Vermeer, New Zealand, Fine Arts, Allegri and St Lawrence Quartets.

## Ian Rosenbaum

(USA)

Praised for his excellent and precisely attuned performances by the New York Times, percussionist Ian David Rosenbaum has developed a musical



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breadth far beyond his years. He made his Kennedy Center debut in 2009 and later that year garnered a special prize created for him at the Salzburg International Marimba Competition.

David joined the Chamber Music Society of Lincoln Center's CMS Two program in 2012 as only the second percussionist they have selected in their history. He has appeared at the Bay Chamber, Bridgehampton, Chamber Music Northwest, Music@Menlo, Norfolk, and Yellow Barn festivals.

Highlights of the 2015-16 season include a performance of John Luther Adams' evening-length percussion quartet *Strange and Sacred Noise*, the premiere of *Epiphany* – a new visual and musical installation at BAM, two performances at the Phillips' Collection, and the debut tour of Music Haul, a mobile concert hall created by the Yellow Barn Chamber Music Festival. This season, David will also curate a series of programs at National Sawdust, a new venue in Brooklyn.

David is a member of Sandbox Percussion, HOWL, the Pittsburgh New Music Ensemble, Novus NY, Time Travelers and Le Train Bleu. He has recorded for the Bridge, Innova, Naxos, and Starkland labels and is on the faculty of the Dwight School in Manhattan. David Rosenbaum endorses Vic Firth sticks and mallets.

## Andrew Goodwin

(Australia)

Recent engagements have included Britten's *Serenade for Tenor, Horn and Strings* (Adelaide and Melbourne Symphony Orchestras), Egeio in Cavalli's *Giasone* and Florival in *L'amant jaloux* (Grétry) for Pinchgut Opera, recitals with Daniel de Borah at the Melbourne Recital Centre; the Evangelist in *St Matthew Passion* with the Melbourne Bach Choir;



a recital with pianist Mira Yevtich at the Concert Hall of the Mariinsky Theatre, St. Petersburg; Degtyarev's Russian oratorio *Minin i Pojarsky* with the Moscow Chamber Orchestra; Elgar's *The Dream of Gerontius* at St John's Smith Square, London; his debut in the title role in *The Rake's Progress* for Auckland Philharmonia Orchestra; the roles of Lensky (*Eugene Onegin*) and Tamino (*The Magic Flute*) with the Bolshoi Opera; *Messiah* for Sydney Philharmonia; Bach's *B Minor Mass* with The Song Company, as well as featuring at Musica Viva's Huntington Festival, and the Australian Festival of Chamber Music, Townsville.

Born in Sydney, Andrew studied voice at the St. Petersburg Conservatory under the direction of Professor Lev Morozov, graduating with a Bachelor of Music. He has also studied with Robert Dean in the UK.

During his studies Andrew won a number of awards and scholarships: the Tait Memorial Trust Scholarship, 2nd place in the Yelena Obraztsova Singing Competition in St. Petersburg; the Martin Bequest Travelling Scholarship; the Sir Robert Askin Operatic Travelling Scholarship; and the Australian Opera Auditions Committee Joan Sutherland Richard Bonyngue Scholarship. He also received support from the Australian Music Foundation and ARS Musica Australis.

## Izabella Simon

(Hungary)

Pianist Izabella Simon graduated at Franz Liszt Music Academy in Budapest as a student of György Kurtág, Ferenc Rados, and Jenő Jandó.

After graduating she has been a regular participant of the most prestigious international festivals, like the Ittingen Festival led by András Schiff and Heinz Holliger, the Prussia Cove Festival founded by Sándor Végh, the Maribor, and the Marlboro



Festival. Recently she has performed at the Cheltenham, the Heidelberg, the Hitzacker, the Davos, and the Kempten Chamber Music Festivals, and played at the Schwetzingen Festspiele, with partners like Heinz Holliger, Steven Isserlis, Miklós Perényi, Christoph Richter, and Radovan Vlatkovic.

She particularly enjoys working with singers, which is underlined by her appearances with Sylvia Sass, Andrea Rost, Judit Németh, Éva Bátor, Ruth Ziesak, and Hanno Müller-Brachmann.

As a soloist, besides the Hungarian orchestras, she has performed with the Kremerata Baltica, the Camerata Bern, and the Camerata Zürich. She frequently plays piano four hands, and piano duets both in Hungary and abroad with her husband, Dénes Várjon, like the highly successful concert with the Winterthur Orchestra led by Thomas Zehetmair in 2012.

Izabella has made records with Sylvia Sass (Liszt and Schubert lieder), and Andrea Rost (Kodály and Ligeti lieder). Besides her concerts in Hungary she will perform in the next season in the Zürcher Festspiele, the Wigmore Hall in London, the Salzburger Festspiele in Austria, the Normandy Festival in France, the Prussia Cove Festival in England, and the Marlboro Festival in the United States.

After her very successful concert at 92 Y in New York she was invited to the famous Bard College as a guest professor. To popularise chamber music she has invented The Night of the Chamber Music, with participants like Steven Isserlis or Ferenc Rados.



## New Zealand Artists

### NZTrio



Three born and bred kiwis, three Doctorates of Music, over a decade playing together as a seamless ensemble, and one shared vision: to champion New Zealand composition within a vast and vibrant repertoire, uniting sound and soul, for people around the globe.

Justine (violin), Ashley (cello), and Sarah (piano) have captivated music-lovers throughout New Zealand, Australia, Asia, South America, the USA, Europe and Scandinavia. Recent international highlights include a jazz vs. classical collaboration at Australia's 2015 Darwin Festival and an eighth return tour to China, celebrating the life and controversial musical voice of late kiwi composer Jack Body.

Every NZTrio performance is an intimate, dynamic and engaging ride – sometimes a gift of tranquil reflection, sometimes a wild and intense shot in the arm. This group is equally renowned for their warm kiwi personalities and authentic audience relations as they are for their daringly eclectic programmes and intimate venue choices.

Described as a 'national treasure', NZTrio welcomes the opportunity for exciting collaborations that span the artistic and cultural spectrum, having participated in many projects over the years involving contemporary dance and film, taonga puoro (traditional Maori instruments) and more. They smash old preconceptions of

classical music being stuffy and ostentatious by presenting it in a fresh and approachable way. Critical acclaim for the group extends to their ever-expanding catalogue of recorded work, with three of their CDs nominated for Best Classical Album at the NZ Music Awards since 2006.

The trio are strongly committed to new commissions by both leading and emerging composers from home and abroad. This, plus a secondary schools' programme and a new NZTrio Composing Competition for tertiary students, makes NZTrio a driving force in the New Zealand music industry.

### The Troubadours

The 2017 Troubadour members were Arna Morton (violin), Rebecca Wang (violin), Elyse Dalabakis (viola), Anna-Marie Alloway (cello). Such is the standard of this ensemble that Chamber Music New Zealand have invited the Troubadours to tour New Zealand in 2017 and our Artistic Directors have featured the Troubadours in premium Festival concerts as well as their community outreach programme and early evening concerts.



You can follow the Troubadours on their facebook page: [www.facebook.com/TroubadourQuartet/](http://www.facebook.com/TroubadourQuartet/)



Chamber Music  
New Zealand

We have entered into an Arts Partner relationship with Chamber Music New Zealand to produce the Troubadour programme. As well as showcasing their music in the Adam Chamber Music Festival the Troubadours will go on to tour with Chamber Music New Zealand in their Encompass Concert Series.

## Joanne Roughton-Arnold

(soprano)

Lyric coloratura soprano Joanne Roughton-Arnold began her vocal studies with Esther Salaman and Paul Hamburger while a postgraduate violinist at Trinity College of Music before going on to the Birmingham Conservatoire. She is now studying with renowned operatic soprano Nelly Miricioiu and international vocal coach David Harper.



Joanne is passionate about showcasing music from her native New Zealand to a wider audience and gained funding from Creative New Zealand to commission *Iris Dreaming*, a one-woman chamber opera by Gillian Whitehead and Fleur Adcock.

She has appeared in concert at numerous prestigious venues including the Royal Academy of Music, St George's Hanover Square and Handel House Museum. As a recitalist she is fascinated by the marriage of text and music in song, and designs programmes that combine the familiar with the new, drawing on both standard and contemporary repertoire.

## Edward Ware

(drums)

New Zealander Edward Ware has been involved with music and performance all his life, from early childhood piano lessons to the rigorous study of drum set and classical percussion, becoming a professional musician from his early twenties.

Moving to New York in 1990 he has gained a wealth of experience in various styles of jazz, both improvised and classical. In the mid '90s Ed



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was asked by New York's leading avant garde jazz venue The Knitting Factory, to be the drummer for the first ever live internet broadcast from Switzerland's Montreux Jazz Festival, performing with saxophonist Courtney Pine and Miles Davis' percussionist Mino Cinelu.

He has taught and performed at the prestigious Shanghai Conservatory of Music, recorded for many independent labels and received critical acclaim for his 2001 release of *Ed Ware's Tree*.

Ed currently divides his time between Barcelona and New York where he continues to compose, record, teach and perform.

## Jenny Wollerman

(soprano)

Jenny Wollerman is one of New Zealand's best-known sopranos and has an active performance career, alongside teaching singing at the New Zealand School of Music, with Lexus Song Quest winners Madeleine Pierard and Allison Cormack along her students.



Jenny studied at Victoria University and Wellington Polytechnic, going on to the Curtis Institute of Music in Philadelphia, along with advanced summer courses.

Engagements since her return have included Léïla in *Les Pecheurs de Perles* for the State Opera of South Australia, Micaëla, Mimi and Xenia (Boris Godunov) for NZ Opera, Eurydice in *Orphée et Eurydice* for the NZ International Festival, Léïla, Fiordiligi, Pamina, and Johanna in Sondheim's *Sweeney Todd*.

Jenny has appeared in the NZ International Festival since 1994, in such diverse works as Stravinsky's *Les Noces*, Mahler's *Eighth Symphony*, Handel's *L'Allegro* with the Mark Morris Dance Company and Rachmaninoff's *The Bells*.

## Naoto Segawa

(marimba)

Naoto Segawa is a dedicated contemporary musician from Japan who specializes in marimba performance, particularly in the area of chamber music. He seeks to explore new possibilities in combinations of marimba and string instruments, especially with string quartets through his group Ensemble Gô.



Naoto actively seeks to perform new works of up-and-coming composers through various festivals and workshops. He has won numerous awards in competitions including 1st prize in KOBE International Music Competition. His previous teachers include Yoshiko Kanda, Sumire Yoshihara, Jonathan Fox and Kunihiko Komori.

## Jeff Henderson

(saxophone)

Jeff Henderson is a leading exponent of free improvisation and free jazz saxophone. He has travelled and performed extensively in New Zealand and internationally as a solo artist, and as a collaborator with such avant-garde luminaries as Shoji Hano, Marilyn Crispell, Richard Nunns, Mats Gustafsson, Frode Gjerstad, Gerard Crewdson and Anthony Donaldson.



Currently he is Director of the Audio Foundation, an organisation dedicated to the preservation, production and promotion of experimental music and Sound Art in Aotearoa.

## Joan Perarnau Garriga

(double bass)

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



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.

## Douglas Mews

(Organ/Harpsichord)

Douglas Mews is a freelance musician based in Wellington, where he teaches organ and harpsichord at the New Zealand School of Music. He graduated from Auckland University 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.

### 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

(Presenter)

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 NZ Concert.



## Cellists

### Heleen du Plessis

South African cellist Heleen Du Plessis is the Williams Evans Executant Lecturer in cello at the University of Otago (NZ). Helen appears internationally as a soloist, both in recitals and with orchestras, and is part of TriOtago and principal cellist of the Southern Sinfonia in Dunedin. Formerly she was a lecturer at the University of Pretoria for 15 years as well as a member of one of the most prominent South African chamber music groups, the Musaion Trio.



Heleen's post-graduate studies were completed at the Conservatory of Geneva in Switzerland.

Highlights of recent appearances include the Brahms *Double Concerto* with Tessa Petersen (violin) and Simone Over (conductor), with the Southern Sinfonia Orchestra, and solo performances including concertos with the Prince William Symphony Orchestra and the Nova Manassas Symphony Orchestra in Virginia, USA.

### Ken Ichinose

Ken Ichinose was born in London, and began cello lessons at the age of five. Graduating from the Royal Academy of Music in London, Ken has performed with many orchestras including the Philharmonia Orchestra, the Academy of St Martin in the Fields and the Royal Opera House, Covent Garden, where his father worked as principal second violin for 30 years.



While studying at the Royal Academy of Music, Ken formed the Galitzin String Quartet and toured Europe and the UK. He then worked as a freelance orchestral musician, performing in concert halls all over the world, including concert venues in Mexico, China and across the USA.

Another recent project over the last few years has been the development of a chamber music festival in the South of France.

Since 2015 Ken has been the associate principal cellist of the NZSO.

### Andrew Joyce

Principal cellist of the New Zealand Symphony Orchestra, Andrew Joyce was born in Norwich in England. At 11 years old he went to London to study at the Purcell School of Music, continuing on to the Royal College of Music.



Before joining the NZSO in September 2010, Andrew spent five years performing all over the world with the London Symphony and London Philharmonic Orchestras.

A dedicated chamber musician, Andrew performed regularly with pianist Simon Watterton, most notably the complete Beethoven *Cello Sonatas*, and continues to perform with the Puertas Quartet both in the UK and in New Zealand.

He plays an old English cello by Thomas Dodd, c.1800, kindly loaned to him by Old and New Strings Ltd.

### Inbal Megiddo

Inbal Megiddo began her cello studies at the age of two, and gave her first performances a year later. She graduated from Yale University, where she later taught for five years.



Inbal has given many concerts in Europe, Asia and America, including a recital in the Kennedy Center in Washington DC, Carnegie Hall in New York, and in Berlin with the Berlin Symphony.

Inbal is the founder and director of the Cellophonia festival in Wellington, was appointed a resource panellist for the Singapore School of the Arts, and teaches cello at the New Zealand School of Music.

She has received many awards and prizes, including first prizes at the William Waite competition, she has been a recipient of the America Israel Cultural Foundation scholarship, and was selected by the Stradivari Society as a rising star, receiving use of a loaned Stradivarius cello.

### Elijah Sakakushev-von Bismarck

Cellist Elijah Sakakushev enjoys a versatile career as chamber musician, soloist, orchestra lead cellist and teacher; often on stage from Europe to Brazil as well as in Australia.



Born in Bulgaria, Elijah studied music from a young age, going on to the Vienna University of Music and the Menuhin Academy in Switzerland.

Since 2003 Elijah has been the principal cellist of the Orquesta Filarmónica de Málaga (Spain), the São Paulo State Symphony Orchestra (Brazil), the Philharmonic Orchestra of Regensburg (Germany), as well as the Auckland Philharmonia Orchestra.

An avowed chamber musician, Elijah has appeared in numerous formations at festivals throughout the world, and has been the artistic director of Musikfest Schloss Wonnfurth in Bavaria since 2003.

Elijah has taught at the Feuermann-Conservatory, the Cello School of the prestigious Kronberg Academy in Germany, and at New Zealand universities.

He plays a master cello by French luthier Leon Bernardel, Paris 1899.

### Edith Salzmänn

German cellist Edith Salzmänn studied in Detmold with Irene Guedel and Andre Navarra and in Bloomington (USA) with Janos Starker.



As a soloist and chamber musician she has toured Europe, the United States, Canada, Australia, Asia and New Zealand, and frequently performs at festivals such as the Festival d'Île de France, the Prussia Cove Festival, the Orlando Festival and the Festival Moulin d'Ande. She has performed as a soloist in the Berlin Philharmonic Hall, Opera Frankfurt, the Lincoln Center and other important venues.

Edith is the artistic director of the nationwide scholarship programme Pettman National Junior Academy of Music; and has been artistic director of the International Akaroa Music Festival since 2004.

In 2014 she was appointed as a senior lecturer at the University of Auckland.

### James Tennant

American cellist James Tennant has had a long and lively career as a concert cellist, teacher and arts instigator



He graduated with distinction from the Interlochen Arts Academy and the University of Michigan, gaining many awards and prizes for his solo and chamber music performances.

Since arriving in New Zealand in 1982, James has established himself as a highly successful and respected performer and teacher. He has performed concertos with the Auckland Philharmonia, the Christchurch Symphony Orchestra and the Dunedin Sinfonia; has taught at the universities of Auckland and Canterbury, and has initiated several chamber festivals.

Currently, he is performing with the Ogen Trio and the Tennant-Austin Duo, and the recently formed New Zealand Chamber Soloists.





# Official Festival Cafe

Late Night Jazz with Edward Ware, Noel Clayton and Paul Dyne from 10pm – Free Entry



NZ FINEST

A white bottle of E'STEL NZ Premium Artesian Water. The bottle has a black cap and a label that reads 'PREMIUM', 'E'STEL NZ', 'ARTESIAN WATER', and '500 ML'.

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A clear glass filled with water and a slice of kiwi. The glass is placed on a reflective surface.

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# Welcoming the Adam Chamber Music Festival home in 2019

The rebuild and refurbishment of the iconic Nelson School of Music is now well underway and we can't wait to invite you back to where the Festival truly belongs.

Our re-strengthened and restored Auditorium will bring increased levels of comfort for our audiences with new seating, air conditioning and sound proofing along with state of the art technical infrastructure - all adding up to an even greater Adam Chamber Music Festival experience.

Want to play your part?  
Sponsor a seat and take  
your place in the concert  
hall of a national  
treasure.

**Pledge your support at  
[nsom.ac.nz](http://nsom.ac.nz)**

NELSON  
SCHOOL  
OF MUSIC



New Zealand

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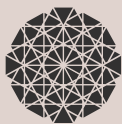


## Nelson's favourite boutique supermarket - world famous locally for its out-of-the-norm piped music.

It has always been a family affair here at “the corner store” and we’re not just talking about our immediate family. We’re a part of the lives of thousands of Nelson families - and not just as “the grocer”. Hundreds of locals have worked in our store and many are our suppliers. And we like looking after our community too with our Community Fund. As we said, it’s a family affair here. Come and visit us - Nelson’s best local supermarket.

Mark A’Court and Veronica Hippolite-A’Court





Chamber Music  
New Zealand



CONCERT SEASON 2017  
MUSIC UP CLOSE

Kathryn Stott & NZSQ  
Masaaki Suzuki & Juilliard415  
Michael Houstoun & Bella Hristova  
Imani Winds

SEASON SUBSCRIPTIONS OPEN  
Tickets from **\$34** per seat

**0800 CONCERT** (266 2378)  
**chambermusic.co.nz/2017**



# BACH CANTATA RESIDENCY

with Masaaki Suzuki  
& Juilliard415



**3-5 JUNE 2017**

## A NELSON BAROQUE WEEKEND WORKSHOP

Singers and Baroque instrumentalists are invited to explore the performance of Bach and, in particular, his sacred cantatas with **Masaaki Suzuki**. Work alongside the musicians of **Juilliard415**, under the expert leadership of **Cynthia Roberts**.

In addition to the rehearsals, masterclasses and coaching sessions, there will be a stimulating programme of talks and seminars for observers.

For more information visit:  
**chambermusic.co.nz/bachworkshop2017**  
or call **0800 CONCERT** (266 2378)

Presented by:



Chamber Music  
New Zealand

Presented in association with The Juilliard School through the generous support of Sarah Billinghurst Solomon.

**Juilliard415**



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25<sup>TH</sup> ANNIVERSARY

MOAB MUSIC FESTIVAL

*in concert with the landscape™*

**August 31– September 11, 2017**

Grotto Concerts Aug. 31, Sept. 7 & 11

Musical Raft Trip August 28–30

[www.moabmusicfest.org](http://www.moabmusicfest.org)

[info@moabmusicfest.org](mailto:info@moabmusicfest.org)

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"...an event that combines human and natural grandeur." -New York Times



  
Höglund Art Glass



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The glassblowing schedule is always subject to change - please ring us to find out when you can watch glassblowing in action.

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*Music in the tropics...*

*Sounds like paradise.*

## Australian Festival of Chamber Music

TOWNSVILLE  
28/07 — 05/08/2017



Experience world-leading chamber musicians in the tropical winter warmth of Townsville, North Queensland. Enjoy exclusive performances, a friendly and informal atmosphere and nine days of memorable concerts.

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in Queensland



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Artist: Dene Olding. Photo: Andrew Rankin.

Image: Townsville, Tourism and Events Queensland.



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## ACKNOWLEDGEMENTS

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Naoto Segawa - Production Assistant  
Alexa Sangbin Thomson - Programme Notes

### THANKS

Nimbusad - Graphic design  
Avocadesign - Web design

### VOLUNTEERS

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

### CONTACT DETAILS

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Adam Chamber Music Festival

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