

A woman with dark hair, wearing a bright pink sleeveless dress, is playing a violin. She has her eyes closed and a serene expression. The background is a vibrant blue with large, flowing, translucent fabric elements in shades of blue and pink, creating a dreamlike atmosphere. The lighting is soft, highlighting the woman and her instrument.

Adam

Chamber Music

Festival

Summer Celebration

CELEBRATING
THE FINEST
NEW ZEALAND
CHAMBER MUSIC

NELSON

4 TO 7 FEBRUARY 2021

Welcome to the Adam Summer Celebration

It is with great delight and excitement that the Board of Trustees of the Adam Chamber Music Festival welcome you to the four day Adam Summer Celebration.

This celebration features New Zealand's top chamber musicians and offers our audiences an opportunity to hear some of the wonderful chamber music repertoire.

In April the Board had to make the difficult decision to postpone the 2021 Adam Chamber Music Festival to avoid the possibility of our engaged musicians being caught in covid pandemic cancellations and impossible travel arrangements and we hope that 2022 will see the fruition of those plans and programming.

Following the easing of restrictions within New Zealand we quickly moved to create the concept of a shorter domestic series of concerts. Our Artistic Directors were thrilled with the Board decision and quickly assembled a stunning line up of very willing performers.

This celebration also provides an appropriate opportunity for us to thank and farewell our wonderful Manager, Bob Bickerton and to welcome his replacement, Sophie Kelly, a seamless and incredibly fortunate transition which makes Bob's departure bearable.

A warmest welcome to you all and sincere thanks for your continued support.

Colleen Marshall

Chair

Board of Trustees



And what a Summer Celebration

We are so delighted to be able to welcome you to our Summer Celebration! It was a dark day when we made the decision to postpone the 2021 Adam Chamber Music Festival, so we appreciate even more the opportunity to hold this Celebration in its place.

Coming together to share the best of human creativity is what we all live for, and the collective action of NZ's team of five million has allowed us to do this, within our carefully managed borders. So, thinking of all our colleagues, friends and family overseas who are still waiting for this moment, we will doubly savour every moment of our shared musical experiences this year.

We can't wait to present the deliciously varied musical menus we have curated, and look forward to playing with all our dear New Zealand musical colleagues.

We are grateful to our sponsors and funders, as well as to the Trustees of the Festival, who took the leap to decide to have this Celebration, when the chance of a higher alert level still looms over us. Most of all we appreciate the tireless work of our outgoing manager Bob and incoming manager Sophie in putting together all the logistical elements, including contingency plans of all sorts!

Gillian and Helene

Artistic Directors



NOTICEBOARD

Ticket sales

If you'd like to buy extra tickets during the Festival the box office opens for ticket sales one hour before concert times.

Door sales and doors open

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

Thanks to the Dean

Public free-access concerts at Nelson Cathedral are produced with kind permission from the Dean. We very much appreciate his support.

The Adam Troubadours

We have again engaged a quartet of young performers who will pop up all around town during the Celebration playing in the Nelson community. You can follow the Adam Troubadours on their facebook page: www.facebook.com/AdamTroubadours/

Masterclasses and Conversations

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

Artists and programmes are subject to change

We've done our best to lock in all aspects of the Celebration, 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 or see our Front of House Manager. It's a great way of receiving news from the Festival and keeping in touch with developments. Please note that in the interests of saving a tree or two, we will no longer be posting out brochures prior to future Festivals. We also welcome new friends on Facebook.

Nelson Music Festival Foundation

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

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Grand Opening Concert

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 7:30PM

Sponsored by Nelson Pine Industries



While humans are always “making history” just by living in the present and going about our day to day lives, during times like these -- having endured and continuing to endure the global events that came to a head in the year 2020 -- it is all the more palpable. We are living through events that will be recorded in the history books, and have been collectively reminded not to take the joys of life for granted. And so, this year, the Adam Festival's 2021 “Summer Celebration” presents you, the listener, with a little miracle, a little joy, a masterfully curated selection of music from different corners of the globe and different time periods in history. A journey through different days, as well as a peek into the music that will also come to represent aspects of this time in the years to come.

In the quest for a new beginning following such a tumultuous year, the pieces on our “Grand Opening Concert” programme also may be

seen to honour the charming old expression for everything a bride ought to have on her wedding day: “something old, something new, something borrowed, and something blue,” minus the sixpence in her shoe....

Claire Cowan - *Subtle Dances*

Subtle dances
Be slow and lie low
Nerve lines

NZTrio

New Zealand composer Claire Cowan's (b. 1983) “Subtle Dances” represents our current century, (our “something new”, relatively speaking) first performed in 2013 by NZTrio. The work immediately makes use of string-playing techniques uncommon in centuries prior, such as pizzicato glissandi, heard in the opening cello line, and the use of percussion on the body of the wooden instruments.

There are three “Subtle Dances”, the first one bearing the work's title and with a somewhat Spanish rhythmic flavour. The second features the piano in a way reminiscent of Erik Satie's Gymnopédies, a very relaxed way to “lie low” (as in the title of the movement). The final dance has been described as a “struggle, an unanswered question”, communicated through the swirling, repetitive lines. Through the series of subtle, almost imperceptible changes we reach a culmination, a “bursting into light”.

Maurice Ravel - *Don Quichotte à Dulcinée*

Chanson Romanesque
Chanson épique
Chanson à boire

William King (baritone), **Richard Mapp** (piano)

For “Don Quichotte à Dulcinée”, the famous French composer Maurice Ravel (1875-1937) “borrowed” both the characters and story from

Cervantes' novel *Don Quixote*, as well as several Spanish musical inflections such as the dance pattern alternating 6/8 and 3/4 time at the opening of the first song. The protagonist Don Quixote is represented by a baritone, singing to his imaginary lover, Dulcinea del Toboso. In the opening song, "Chanson Romanesque", Don Quixote claims that he will fulfill Dulcinea's every wish and desire, even as far as to remove the stars from the sky if they displease her and then put them back if she decides she prefers the stars after all. The second, "Chanson Épique", is a prayer to Saints Michael and George, with Don Quixote comparing his gentle dame to the Madonna in blue -- rather comical as the model for the virtuous Dulcinea is actually a rather vulgar peasant woman Don Quixote knows from his "real" life. This song features a hymnal piano role and concludes with a pious "Amen" before the launch of the rambunctious "Chanson á Boire" (drinking song). Our character sings about how he drinks to happiness, laughing along with the bright and jangly piano.

These songs, written in 1932, would turn out to be the last composition that Ravel was able to complete, and took him the better part of a year. Due to a kind of degenerative brain illness, further complicated by a head injury he suffered in a taxi accident, he was unable to work until his death in 1937 at the age of sixty-two. (His death followed brain surgery in an attempt to resolve his neurological problems by searching for a possible tumor, which was not found). We can only speculate as to what other musical ideas Ravel was having, and which he said were "still frequently passing through his mind", during those final years when he was unable to write them down.

Bedřich Smetana - Quartet No. 2

Allegro

Allegro moderato

Allegro non più moderato, ma agitato e con fuoco - Molto moderato quasi Marcia

Finale: Presto

New Zealand String Quartet

Czech composer Bedřich Smetana (1824-1884) brings us "something old" (again, relatively speaking) with his second string quartet. Written over 1882 and 1883, it is also one of the final things he wrote. Compared to the more-often-performed String Quartet No. 1 "From My Life" from 1876, this represents a more mature and concise example of Smetana's string writing. He had been completely deaf for many years and had suffered other terrible losses in life as well. Three of the four daughters he shared with his first wife Kateřina died from illnesses during infancy, followed by the death of Kateřina herself. Though Smetana did remarry and have two more daughters who survived, this second marriage was not quite his happy ending, as the couple contemplated (but did not follow through with) divorce when Smetana encountered financial difficulties and mixed reception to his compositions.

Of his second quartet Smetana said that it took up from where the first quartet finished: "...after the catastrophe, it represents the turbulence of music in a person who had lost his hearing". Those familiar with his other works will recognize the distinctive Czech flavour and his particular style of string-writing, with warm melodies, fast-moving frenzies of notes (the opening of the third movement is a prime example) and serious turns of phrase. Even when happy and upbeat, Smetana does not seem to joke with us - his quartets are a powerful expression of his inner life.

INTERVAL

George Gershwin - *Someone to Watch Over Me*, *I Got Rhythm*, *Embraceable You*

Michael Endres

Now for “something blue” - George Gershwin (1898-1937) is perhaps most famous for the major classical work, “Rhapsody in Blue” for piano and orchestra. His signature jazz-inspired style actually got him rejected when he went to Paris and applied to study with Nadia Boulanger and Maurice Ravel, the latter writing, “why become a second-rate Ravel when you are already a first-rate Gershwin?”

A native New Yorker and the son of Russian Jews (who changed their name from Gershowitz after emigrating), George Gershwin began his musical career at the age of fifteen as a “song plugger”, demonstrating new pieces of music on the piano to promote new sheet music for publishers in NYC’s “Tin Pan Alley”. He soon began writing songs together with his older brother Ira, a writer and lyricist, achieving several successful Broadway hits. Their first complete show (where the brothers provided all of the music and lyrics) was “Lady Be Good” in 1924, starring siblings Fred and Adele Astaire. In 1926 they released another musical, “Oh, Kay!” which featured the song “Someone to Watch Over Me” sung by the title character to her rag doll. Gershwin originally conceived this as a fast, jazzy tune, but singers such as Frank Sinatra and Ella Fitzgerald reinterpreted it as a slow ballad - in any case this song became the hit of the musical and a Gershwin standard. “I Got Rhythm” and “Embraceable You” both come from the 1930 musical “Girl Crazy” that George and Ira worked on together.

It is most unfortunate that we lost Gershwin at the age of thirty-eight, but at least he enjoyed wealth, fame and success during his lifetime. He (like Ravel) was suffering from neurological issues and died during surgery where doctors found a large brain tumour. Despite his short lifespan his contribution to American music has been enduring, with new renditions of his

musicals being performed on Broadway to this day, and frequent performances of his songs by singers, instrumentalists and pianists on concert stages all over the world--such as ours tonight.

Erich Korngold - *Sextet*

Moderato

Adagio

Intermezzo

Finale: Presto

Helene Pohl (violin), **Amalia Hall** (violin), **Gillian Ansell** (viola), **Monique Lapins** (viola), **Rolf Gjølsten** (cello), **Ashley Brown** (cello)

Many popular string sextets exist from composers such as Brahms (he has two, written between 1860-1865), Tchaikovsky (Souvenir d’Florence, 1890), and Schoenberg with his “Verklärte Nacht”. If you are familiar with any of these you will know the depth of richness that is added to the sound of a traditional string quartet by doubling the lower string instruments and the added interactions to follow among the six players.

Korngold is best known for his contribution to grand film music, paving the way for the epic movie composers and soundtracks we know and love today (Lord of the Rings, anyone?). He was born in Brünn, Austria-Hungary (which is now Brno, Czech Republic) and was something of a child prodigy, writing the ballet-pantomime “Der Schneeman” (The Snowman) at age eleven, causing a sensation when it was premiered in Vienna. He wrote more concert music and operas before first traveling to the United States in 1934 to arrange music for the film “A Midsummer Night’s Dream” from Mendelssohn’s incidental music. In the years that followed, Korngold split his time between Europe and America, writing music for both concerts and Hollywood films. Eventually he settled in the States in 1938 due to increased spread of Nazi influence in Austria; in the same year he also received an Oscar for his score to the film “The Adventures of Robin Hood”.

Some of the techniques that Korngold brought to film were the use of rhythms to match words of dialogue, deliberately pitching instruments to work with the tone of actor's voices, and the use of leitmotifs (musical themes) which intentionally represent characters and concepts. Richard Wagner had popularized the use of leitmotifs previously in his operas but never before had they been used in film. (Using leitmotifs in film is actually quite common now – e.g. in the Star Wars movies where there are distinct themes for certain characters, such as Princess Leia.) Before his film writing career began, he wrote several chamber works, including the String Sextet Op. 10, which he started at the tender age of seventeen. You can hear the film-composer-to-be in the evocative themes, rich colours and lush writing of this early sextet.

Conversation

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 10AM.

FREE EVENT

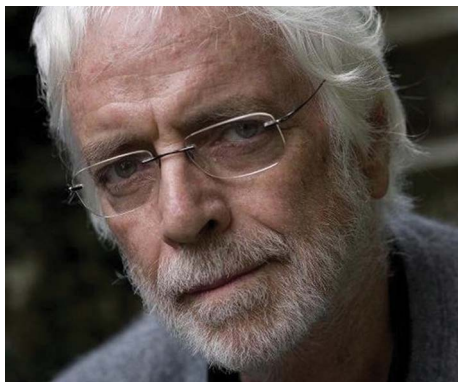


Meet our pianists **Michael Endres, Somi Kim** and **Richard Mapp** in conversation with Gillian Ansell.

Afternoon Delight

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 2:00PM



Anders Koppel - *Tarantella*

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

Copenhagen-born Anders Koppel (b. 1947) is perhaps best known as a member of the Danish psychedelic rock band, "The Savage Rose". He has also written ballets, movie music, theatrical plays, musicals and many compositions for various classical ensembles. This *Tarantella* for violin and marimba explores the relationship between the two instruments as dance partners, in sync much of the time, but occasionally diverging into separate lines. These separate parts still often mimic each other, the marimba echoing the violin's statements or vice versa - a sure sign of a positive relationship. And whether or not you believe the idea that the tarantella is based on a dance done after being bitten by the poisonous tarantula spider, this piece is a

vivacious, rhythmic and textural exploration of the style.

Ross Harris - *String Quartet #9*

World Premiere

New Zealand String Quartet

It is always incredibly special to be a part of an audience when there is a world premiere, because in these instances, there are no previous opinions of the work to draw from – your ears are the first to hear it! Of his new *String Quartet #9*, New Zealand composer Ross Harris says,

"*String Quartet #9* was written for the New Zealand String Quartet, taking advantage of their unique performance skills. These will be made evident from the start of this short single-movement work which unfolds as a series of brief chorales interspersed with more active music. The music begins simply, modally, and becomes gradually more chromatic and complex as it proceeds. Many thanks to the players for taking on the particular challenges this piece demands."

Frederic Chopin - *Introduction and Polonaise Brilliant op 3*

Rolf Gjelsten (cello), **Michael Endres** (piano)

Following those two examples of music of our time, we return to a very familiar composer of the classical canon, and another stylistic dance form in the "polonaise" (the French word for Polish), this one written in 1829, when Chopin was only nineteen. Using this particular form was undoubtedly an expression of patriotism for Chopin, the polonaise being a common ceremonial dance in $\frac{3}{4}$ time, still performed today to celebrate occasions such as the Studniowka, (a senior formal dance that Polish teenagers hold approximately 100 days before their final exams). Although the music alone

suggests that the dance involves much showing off and athletic leaping around (as the virtuosic cello player certainly has to on the instrument), it seems that the actual dance movements are rather more stately, proud and upright.

Maurice Ravel - *Piano Trio in A Minor*

Modéré

Pantoum: Assez vif

Passacaille: Très large

Final: Animé

NZTrio

Maurice Ravel (1875-1937) was fortunate enough to be appreciated as France's greatest composer during his lifetime, a rare validation for a composer. Though normally a slow and painstaking composer, he wrote this piece relatively quickly, spurred on by the deadline of trying to enlist in the military after the outbreak of WW1 in 1914. (He served as a truck driver in the military before being discharged in 1917). Of this work he is said to have remarked something to the effect of "the trio is complete, I only need the themes for it", suggesting that he had already mapped out the form, structure and intentions of the work and added the musical ideas last.

The average listener would have no idea that this was his approach, the melodies seeming so organic that we do not think about their function or the overall form on hearing the work. However when we take a deeper look at the inspiration for each movement the structures do become more clear. (Ravel's most popular orchestral work, *Bolero*, was also an experiment in form and the use of only one incessantly repeated theme.)

He was highly intentional in his writing, thinking carefully about how best to use all of the instruments and how to balance the parts so that all could be heard. For example the spacing of the violin and cello in the unison melody at the opening allows the piano to reinforce the melody in the two-octave gap between the

strings. Ravel also uses colouristic string effects, such as tremolo, or rapid repeated notes, pizzicato, or plucked notes, rapid arpeggiated figures in strings, and silvery harmonics, often adding timbral interest to the strings when they play an accompanimental role to the piano.

Returning to the concept of planned form, the lively second movement is titled a "Pantoum" after a Malaysian form of poetic verse that was adopted by many French writers at the time. Ravel expressed this in purely musical form through the use of three different themes in accordance with the form of the poem. The slow third movement is a *Passacaglia*, or old Italian Baroque dance form based on a ground bass. Building up from the bottom, the low piano lays down this bassline-melody, followed by the cello before the violin joins, also in its low register. This presents a stark contrast with the higher, shimmering sounds we have heard from the strings in the previous two movements and serves to convey a very different mood.

As a listener, identifying the time signature of the last movement poses a bit of challenge, but we can certainly hear that there is something irregular about it. Alternating between 5/4 and 7/4, the asymmetry of the form and suggestion of modal writing gives an air of exoticism perhaps based on Basque influences from Ravel's own heritage. Some sources speculate that by this stage of the piece he was writing in rather a flurry, with his mind becoming increasingly focused on the current world events, so he was wrapping up this trio in haste. There are hints of this that we can hear if we listen with that in mind, even down to a "trumpet call" played by the piano about halfway through the movement. Nevertheless the writing (and playing!) of the trio's finale is still masterful, leaving us with a final momentous buildup of simultaneous chaos and grandeur, delivered to us through the sustained high trills in the strings and massive fanfare in the piano.

Masterclass

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 4:00PM.

FREE EVENT



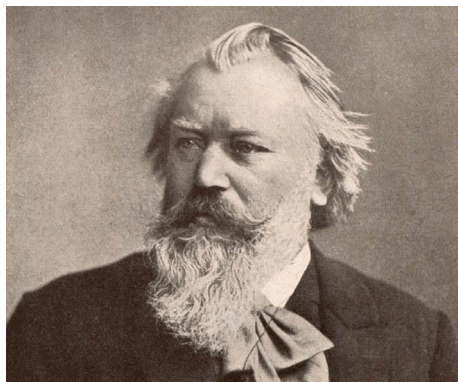
Michael Endres works with young pianists to lift the music off the page.

A Bounty of Brahms

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 7:30PM

Sponsored by the Turnovsky Endowment Trust



Johannes Brahms - Viola Sonata in E Flat Major

Allegro amabile

Allegro appassionato

Andante con moto

Allegro

Gillian Ansell (viola), **Michael Endres** (piano)

It is difficult to find an opening statement more nostalgic or accepting, yet sweetly positive than the opening of the E-flat Major viola sonata (1895). The rich sonorities and the soaring lines of the music are somehow both introspective and strongly communicative, warm and reassuring as well as somewhat bittersweet. Composed after his self-declared retirement and originally written for clarinet, this and the other sonata in the pair were written after Brahms was inspired to return to composing after hearing the clarinetist Richard Mühlfeld.

Johannes Brahms - Scherzo in C Minor

Amalia Hall (violin), **Somi Kim** (piano)

The Scherzo is the third movement of the "F.A.E." Sonata (1853) written in collaboration with Albert Dietrich (who provided the first movement) and Robert Schumann (who provided the second and fourth movements) as a gift for Joachim in reference to his personal motto, the German Romantic phrase "frei aber einsam" or "free but lonely". This sort of musical present puts a whole new perspective on the DIY (do-it-yourself) gift! It is also tempting (but perhaps not based on fact) to associate the opening theme with that of Beethoven's Symphony No. 5 (1804-08), which is also in the key of C minor and has a similar rhythm, with the three characteristic eighth notes followed by a longer note.

Johannes Brahms - Four Serious Songs

*Denn es gehet dem Menschen
Ich wandte mich und sahe an alle
O Tod, wie bitter bist du
Wenn ich mit Menschen- und mit Engelszungen
redete*

William King (baritone), **Richard Mapp** (piano)

The Four Serious Songs (1896) hark back to Lutheran roots and speak of death and the transience of life through biblical texts. His dear friend Clara Schumann was experiencing her final illness, which eventually claimed her in the same year, and Brahms's own life would soon be taken by cancer in 1897.

Johannes Brahms - Piano Quartet No. 2 in A Major

*Allegro non troppo
Poco adagio
Scherzo: Poco allegro
Finale: Allegro*

Amalia Hall (violin), **Gillian Ansell** (viola), **Ashley Brown** (cello), **Somi Kim** (piano)

In 1861 Brahms wrote his two piano quartets, Opuses 25 and 26. He had not yet visited the musical mecca of Vienna, but even so he was firmly establishing his own musical style as a force to be reckoned with (and indeed there was to be some rivalry between "Wagnerites" or the "New German School" and "Brahmins", more old-fashioned, though Brahms himself

is said to have been appreciative towards fellow composers as a general rule). The Piano Quartet No. 2 in A Major serves as a tribute to both Schubert, whose music he loved, and Vienna. It was premiered there by members of the Hellmesberger Quartet with Brahms on the piano. The inspiration of Schubert is apparent in the immediate pathos of the music. Brahms creates a little heart-fluttering gesture of nascent longing in the triplets that alternate between two notes. This simple alternating-note idea endures throughout the four movements of the work: if you seek it, you shall find it.

INTERVAL

Bach Chat

VENUE: NELSON CATHEDRAL

TIME: 10:00AM

FREE ENTRY



**Johann Sebastian Bach - Suite No. 6 in D major,
BWV 1012**

*Prelude
Allemande
Courante
Sarabande
Gavotte I/II
Gigue*

Rolf Gjelsten (cello)

A musical conversation between Rolf Gjelsten and Bach himself as he plays one of the master's suites in the wonderful acoustics of Nelson Cathedral.

Johann Sebastian Bach (1685 - 1750), who was born in Eisenach and died in Leipzig, never travelled more than 150 miles from his birthplace. Despite this, and some of his composer sons' mockery of his "old-fashioned"

contrapuntal writing (they called him an "old powdered wig"), his music has an incredible transferability across multiple genres of music, from jazz to rock and hip-hop sampling.

The Cello Suites are some of his most popular works, so much so that the iconic Prelude from the first suite is summoned up in an internet search for the mere word "prelude". From this to the final joyous dance of the sixth suite, there is something magical, indescribable, ineffable even, about this music. The youngest of children and the oldest adults alike are drawn to these solo Bach pieces and many of the highest-level orchestras ask to hear violinists and cellists play Bach before they can pass an entry audition. When we have the privilege of hearing them in concert, we leave the hall with a piece of the performer and a piece of history.

In writing the solo suites for cello, whose role was typically to be a bassline-only supporting instrument, Bach was exploring uncharted waters and blazing a bold new trail. Clearly he was not yet an "old powdered wig" between the years of 1717-1723, when he most likely wrote these while working in Köthen. The original autograph manuscript of the Cello Suites was lost, but there does exist a copy in his second wife's hand. Apart from Anna Magdalena's there are also other copies of the Suites, some with conflicting details regarding certain notes and rhythms. This coupled with the fact that they were written before the time of metronome indications means that a lot is left up to the interpretation and good taste of the musician performing.

Suite Six will be introduced in further detail by Rolf Gjelsten.

Celebrating NZ

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 2:00PM

Sponsored by Dorothy and Alastair Kerr



New Zealand is a unique country with a voice all its own, and Kiwi composers are a very cool bunch. In some ways it is even more exciting to learn about them and hear their music because they feel relatable, both because many of them are still alive, and because as Kiwis they have spent most of their lives in the same country as us. Therefore they seem more like real—and dare I say, ordinary—people, albeit with an extraordinary talent for music.

Anthony Ritchie (b. 1960) is currently Professor of Composition at Otago University in Dunedin and enjoys success in not only music but also in the sport of croquet, having represented NZ at two world championships. Our youngster, David Grahame Taylor (b. 1990) is currently based in San Francisco, California. He has lived and studied in several different places throughout the world, from Auckland to Singapore to the USA. Louise Webster is one of those exceptionally

gifted people who has a dual career in music and medicine, working as a child psychiatrist and paediatrician at Starship Children's Hospital and the School of Medicine in Auckland as well as writing and performing music. And John Psathas (b. 1966), a composer with Greek heritage, was born in Wellington. After numerous travels and studies across the world (in Napier, Wellington, the USA, and Belgium), and despite the fact that his parents and sister moved back to Greece in 1988, he settled back in Wellington as Professor of Composition at New Zealand School of Music. He recently left his role there to concentrate entirely on composing. How lucky we are to be able to count these individuals (and many others!) as musical ambassadors for our country.

Louise Webster - *This Memory of Earth*

Live World Premiere

New Zealand String Quartet

Of her brand new work, completed during the April lockdown and premiered online in May 2020, Webster says:

"Our earliest memories of the land shape who we are, who we become. Early experiences are stored as implicit memory, formed before conscious recollection is possible, but remembered by our bodies, our senses, our emotional responses as we move through life. At a time when our world is under such threat, these threads of memory nudge us, reminding us of what we must hold, treasure, reclaim, rebuild; the smell of rain, the coolness of shadowy trees, the pull of the sea, the cry of a bird in the night".

This quartet too is built of recurring snatches of melody, rhythmic fragments, overlapping textures, and abrupt interruptions, interwoven and accumulating throughout the course of the work.

The title 'This Memory of Earth' is borrowed from 'Fields in midsummer' by New Zealand poet Ruth Dallas.

Webster has collaborated with Helene Pohl before, in writing her violin concerto, which premiered in 2016 with the St. Matthew's Chamber Orchestra in Auckland. Previously, in 2014, the Adam Festival hosted another of her premieres for string quartet with "Cries of Kathmandu."

David Grahame Taylor - *Sur/face*

*ballooning
beneath
bursting*

Naoto Segawa (marimba), **Helene Pohl** (violin),
Monique Lapins (violin), **Gillian Ansell** (viola),
Rolf Gjelsten (cello)

A three-movement work for marimba and string quartet, *Sur/face* takes its name from an idea of a layering of sound to create a surface not unlike that of film, with its smooth unbroken texture and dusky shine. There are a few motifs that weave in and out of the three movements in different guises.

The first movement, 'Ballooning', engorges this surface outwards like a balloon, taking inspiration from eastern musical traditions whereby a layering of instruments creates a fairly interwoven and unified texture. Changes in light reveal different things about the surface, but it seems to have an inescapable darkness to it. It conceals.

The slow movement, 'Beneath', is a look beyond the superficial, discovering what inner musings breathe underneath this veil. Ripples of chords and languorous melodies hum softly. A seed of hope is planted.

The third movement, 'Bursting', is full of energy and life, the surface shredding from the light yearning to radiate out.

Commissioned and premiered by Ensemble Gô in 2015.

Anthony Ritchie

Milking before Dawn and ***Tēnei te Pipi*** (both from 'From the Southern Marches')

He Moemoeā (from two Songs for Mezzo-Soprano and Piano)

Anna Leese (soprano), **Richard Mapp** (piano)

Anthony Ritchie's songs "Milking Before Dawn" and "Tēnei te Pipi" are both from the large-scale work "From the Southern Marches" for choir, four vocal soloists, and orchestra. It was commissioned by historian and book shop-owner George Griffiths, who chose texts ranging from Maori chants to more recent poetry to represent a history of the South of New Zealand. For example "Milking Before Dawn" is a poem by Ruth Dallas about a rural scene in Otago in a sort of comparison to what city life might be like. The narrator contemplates the early morning work and how the man in the city is probably still asleep, and while at times that might be a nice luxury, the city-dweller misses some of the magic of the new day.

He Moemoeā, or "A Dream", is from a different set of two songs for mezzo-soprano and piano. The text is written by acclaimed author Keri Hulme, the first New Zealander to win the prestigious Booker prize for her novel "The Bone People" in 1985. The text depicts the image of a child dancing alone on the beach.

John Psathas - *Tarantismo*

NZTrio

NZTrio commissioned the three-movement trio "Helix" from John Psathas and first performed it in 2007. We will hear the last movement today : III. *Tarantismo*. Psathas says that during the period when he wrote the trio, he had been transcribing a lot of folk music as a means of unlocking some of the mysteries of music and melody and trying to find out what

traditional folk musicians were actually doing during playing. A serious investigation for the composer, the resulting specifics of which make it challenging to write and complex for the “classical” musician to perform. However for the audience, he says:

“...As a listener, what matters is what you hear. You don’t have to know or be able to tell any of this [the technical details], and I would prefer that you never think about this stuff when you’re listening. I would prefer that you feel the tonality as an emotional state, feel the rhythm making your physical body react, and follow the melody as if you feel like you might sing it.”

2021 Adam Troubadours in Concert

VENUE: NELSON CATHEDRAL

TIME: 4:00PM FREE ENTRY



Come hear the 2021 Adam Troubadours, **Grace McKenzie** and **Ki Hei Lee** (violins), **Nathan Pinkney** (viola) and **Bethany Angus** (cello) play a varied programme for all ages in a free public concert in the wonderful acoustics of Nelson Cathedral.

The programme will be announced from the stage.

Romance

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 7:30PM

Sponsored by Dorothy and Alastair Kerr



Peter Klatzow - *Dances of Earth and Fire*

Naoto Segawa (marimba)

One of the few South African composers to achieve relatively widespread recognition, Peter Klatzow (b. 1945) is currently an emeritus professor of composition at the University of Cape Town. In 1964 he received a scholarship to study at the Royal College of Music in London, a hub of musical education for so many throughout history and still today (especially for Kiwis!), and then later studied in Italy and Paris with the famous composition pedagogue Nadia Boulanger.

Of his “Dances of Earth and Fire” for marimba, Klatzow writes:

“These two ritualistic pieces reflect on the one hand the solidity and all-embracing gravity of the Earth itself, and the evanescent flickering

of flame, which always seeks to rise upwards and escape into the beyond. These become metaphors for life and death, or earth-bound; spirit-bound forces.”

Herbert Howells - *King David*

Benjamin Britten - *The Salley Gardens, The Ash Grove*

Claude Debussy - *Beau Soir, Romance*

Richard Strauss - *Zueignung, Morgen, Das Rosenband*

Anna Leese (soprano), **Richard Mapp** (piano)

This collection of songs represents a variety of languages, styles, and regions of Europe, from England to France to Germany. Herbert Howells (1892-1983) and Benjamin Britten (1913-1976) are both British composers who worked with folk songs. The text for “King David” is a poem written by Walter de la Mare, about the biblical King David who is afflicted with deep sorrow (that not even the sound of a hundred harps can cure), until he hears the song of the nightingale. The music is hymn-like and moving and the performers work as storytelling partners, with the piano playing all the characters depicted in the vocal narrative, reflecting the King’s sorrow, the strumming of the harps (shown literally in rolled piano chords), and the song of the nightingale (high piano notes of birdsong). “Come Sing and Dance” is rather more joyful, with words from a traditional carol - another beautiful example of an English song setting. The text for Britten’s “The Salley Gardens” is a poem by W.B. Yeats, which was actually originally based on an old folk song. Britten and his partner Peter Pears often performed this short tale of love and regret as an encore. “The Ash Grove” is also about a lost love, and is Britten’s setting of a familiar Welsh melody, in this version emphasising the growing emotional distress of the singer through dissonance in the accompaniment in the second verse.

The two songs by Claude Debussy (1862-1918) present through the poetic use of language, the ideal of the intertwining of human life and nature. Both “Beau Soir” (Beautiful Evening) and “Romance” are poems written by the French writer Paul Bourget, and the music bears the wistful nature often associated with Impressionism, though Debussy himself denied that he was an “impressionist” composer.

The texts for these Richard Strauss (1864-1949) songs all come from different poets. “Zueignung” (Devotion or Dedication) is by Hermann von Gilm, “Morgen” (Tomorrow) by John Henry MacKay and “Das Rosenband” (The Rose Garland) by Friedrich Gottlieb Klopstock. In “Zueignung”, the devotion, we hear the repeated “Habe Dank” or “have thanks” at the end of each stanza. “Morgen” brings us another depiction of the joys of love and nature, with mentions of the sunshine and descending to the beach to look into a lover’s eyes by the ocean. Fittingly, this song was part of a set of songs which was a wedding present from Strauss to his wife Pauline. Finally, “Das Rosenband” tells the story of a couple falling in love through the exchange of a garland of roses on a fine spring day.

INTERVAL

Antonín Dvořák - Piano Trio in F Minor Op. 65

Allegro, ma non troppo

Allegretto grazioso

Poco adagio

Allegro con brio

Michael Endres (piano), **Helene Pohl** (violin),
Rolf Gjelsten (cello)

Antonín Dvořák (1841-1904) is perhaps best known these days as a Bohemian composer who infused the 19th-century Romantic style of classical music with traditional folk music. Bedřich Smetana, who was seventeen years older, had already begun some of this work

but Dvořák really brought the Slavic folk style to the mainstream with his talent for melody and a fresh approach, as heard in works such as the Slavonic Dances piano duets. It is hard to believe that Dvořák rarely quoted actual folk melodies but rather created originals, because his melodies sound so authentic as if they might represent actual people. It is likewise difficult to imagine someone actively disliking the music of Dvořák because the melodies are so pleasing and approachable, sometimes reaching iconic status. After all, who doesn’t know the Largo theme from his “New World” Symphony No. 9, and who hasn’t heard the last movement’s introduction (of the same symphony) that is suspiciously reminiscent of the soundtrack for the film, Jaws? (Dvořák definitely came first, and the theme is also used in the opening of the more recent children’s hit song, “Baby Shark”. If you have not heard the Symphony that inspired all of that, it is definitely worth a listen!)

It is interesting to think that the composition of this Piano Trio in F minor, Opus 65, was written at a time where it may have been a response to the death of his mother. Not only that, but possibly also a reaction to his friends and colleagues (Brahms and Tchaikovsky were among his close composer-friends) who were allegedly pleading with him to move beyond folk-oriented Slavic nationalism and consider a more cosmopolitan European style (at this point he had not yet been to America). If this trio is indeed a response to such requests, it seems that Dvořák may have decided to dig his heels in deeper as there are quite a few obvious folk influences to be heard.

The opening of the Trio recalls the style of Brahms, a clear source of musical inspiration for Dvořák. The Trio is in fact in the same key as Brahms’ Piano Quintet and has a similar sombre feel, also beginning with a unison melody. Eventually we hear a more essentially Dvořákian melody in D-flat that reminds us who our composer really is.

The accenting of the melody in the second

movement, Allegro grazioso, also is unmistakably folk-influenced. Written in two, sometimes the emphasis is on the second beat, which lends a particular swagger to the music. This more folksy section returns after a middle Meno mosso section for a scherzo-trio form.

The slow movement immediately pulls the heartstrings with a pure, simple cello melody over minimal piano chords. The violin then takes over the melody with the cello on a descant. As soon as the piano begins a moving accompaniment, this touching melody seamlessly takes on a different quality, hopeful and sweet. Known to be a deeply religious man of pleasant character, this movement is perhaps an authentic expression of Dvořák's experience of grief—moments of heart-wrenching sorrow coloured overall with the belief in a higher power and a reason for everything that happens in the world.

The final movement again brings in folk elements, immediately accenting the second beat of a triple metre. This piece has a gorgeous little surprise ending, which your humble musical commentator will not spoil for you (beyond this primer).

Conversation

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 10:00AM

FREE ENTRY



Eavesdrop as the **New Zealand String Quartet** discuss aspects of quartet life both on and off the stage.

Endres Plays Schubert

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 2:00PM

Sponsored by Chris Finlayson



Franz Schubert - Wiener Damenländler D 734

Franz Schubert - Sonata in B Flat Major

Allegro ma non troppo

Andante

Scherzo: Allegretto

Allegro giusto

Michael Endres (piano)

Why does it always seem that composers write their greatest works immediately preceding their death? Does the divine universe somehow know that their time is drawing to a close and so they are then sent their best ideas? Or is it merely by comparison, or lack thereof, because we do not have the evidence of what they might have written afterwards if they had been allowed more time?

In any case the bulk of today's programme is made up of Franz Schubert's (1797-1828)

mighty Sonata in B-Flat Major, D 960, the last piano sonata he wrote during his short thirty-one years. The "Wiener Damenländler" or "Viennese ladies dances" have been referred to by other musical commentators as "musical cream puffs", and this seems a fairly apt and pleasing description of them; they serve as a wonderful sweet appetizer and require no further explanation to fully enjoy as a listener.

Now onto the Sonata: from quiet beginnings (quite literally, the first movement starts *pianissimo*) a lovely B-flat Major melody unfolds, with Schubertian ease and character. This melody flows so easily that its relatively frequent modulations go virtually unnoticed - he uses three different keys in the exposition alone, from B-flat to G-flat Major, and then much more noticeably to F-sharp Minor briefly before our B-flat Major returns. The exposition ends with the low, rumbling G-flat trill that has actually occurred a couple of times already, but which is now brought to our attention at a fortissimo dynamic level that we cannot help but feel. And then, the repeat of the exposition and its quiet start. This repeat somehow feels incredibly different despite being exactly the same music - this time the listener is primed to hear that low, ominous trill on the G-flat which actually foreshadows both of the key centres in the exposition (G-flat being the enharmonic equivalent of F-sharp). The awareness of this musical character foil as well as the minor key to come gives a different, more poignant significance to the melodies we have heard once before.

As is typical of sonata form, the development of the first movement takes us through other modulations and chromatic allusions (and perhaps, illusions as well!) done so masterfully that we feel their function and not their execution - that is to say, while composers like Beethoven will often show us the journey explicitly, and explain the features of the landscape and the struggles taken to get there so that we may appreciate them, Schubert leads us down the path and shows us the beauty

without the need for explanation. Indeed there are many tangible parallels between music and nature - they are both built of the same limited materials (notes, time, elements) in different combinations, but can make us feel and respond in such drastically different ways depending on their presentation, combined with our own individual experience and disposition at any given moment.

The second movement, *Andante sostenuto*, shows us the vast shifts of mood that music is capable of, beginning with a broken-sounding melody and a slightly rhythmically angular accompaniment, almost like a calm tango-style rhythm, in C-sharp Minor. We then go from four sharps to three, and the key of A Major. This melody is much more flowing, and the accompaniment brings to mind Schubert's "water" character as famously used in songs like "Die Forelle," or "The Trout". Our C-sharp Minor is to return, along with more modulations, and the movement finishes with a tone of optimism.

The Scherzo is capricious and comparatively carefree with repeated staccato notes playfully jumping. And, whereas the ending of the second movement has all seven sharps, the Trio of this movement brings us five flats for a very rich B-flat Minor that sounds like velvet, chocolatey, if you will, compared to the light and fruity Scherzo section.

The opening of the Finale again recalls other works of Schubert's, notably "The Trout" Quintet where there is the exact same gesture, an accented long note in the piano and strings that signals the beginning of the final movement. We hear this accent several more times as the piano interrupts itself, as if trying on the melody, considering, tweaking little aspects before deciding to move on with this persona. While we have perhaps discussed Schubert's modulations enough by now, this final movement is not without significant and interesting modulations in the episodes between melodies. The most satisfying of these, that I

(your musical commentator) would be remiss to fail to draw your attention to, is perhaps the descent through G-flat, immediately before the final Presto that concludes the movement: a subtle but powerful reminder of our ominous G-flat trill all the way back in movement one, the same musical materials yet again changed and now experienced completely anew.

SUNDAY 7 FEBRUARY

Tuned Percussion Workshop

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 4:00PM FREE ENTRY



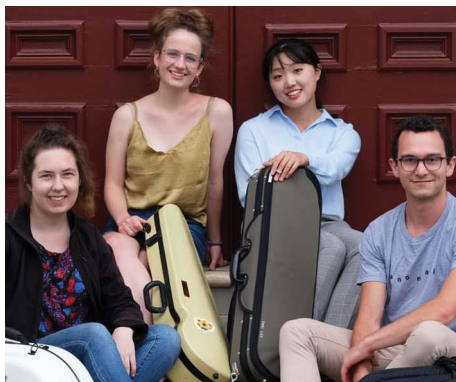
Join **Naoto Segawa** as he inspires and instructs young percussionists.

SUNDAY 7 FEBRUARY

2021 Adam Troubadours in Concert

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 6:15PM FREE ENTRY



Come hear the 2021 Adam Troubadours, **Ki Hei Lee** and **Grace McKenzie** (violins), **Nathan Pinkney** (viola) and **Bethany Angus** (cello) as they strut their stuff on the NCMA stage.

Mendelssohn - Quartet No. 2 in A minor, Op. 13

Adagio - Allegro vivace

Adagio non lento

Intermezzo: Allegretto con moto - Allegro di molto

Presto - Adagio non lento

Felix Mendelssohn (1809-1847) was a child prodigy, writing in his teens many works which are still performed to this day, most notably his celebrated string octet, written at 16. He avidly studied Beethoven's late string quartets and in fact based this quartet on Beethoven's op.132 in the same key. This quartet also refers to a song "Frage" or "Question" that young Felix had written in response to his own experience of falling in love the year before. The song is entitled "Frage"

or "Question", and the lyrics are as follows:

"Is it true that you always wait for me there in the leafy path by the grape arbor and ask the moonlight and the little stars about me? Is it true? What I feel can only be understood by someone who feels it with me, and who will stay forever true to me."

It is also speculated that Mendelssohn wrote these lyrics himself, as he was talented at writing and painting as well as composing. The whole of the String Quartet in A minor is based around the question in this song, "Ist es wahr?" ("Is it true?"), which we hear as a musical motif throughout the quartet. Here Mendelssohn took another leaf directly out of Beethoven's book, as Beethoven also used a three-word question, "Muss es sein?" or "Must it be?" as a motif in one of his last works, Quartet in F Major, No. 16, Op. 135.

The music of Mendelssohn's second quartet takes the listener through that first awakening of falling in love. This journey begins with an opening chorale, luxurious, thoughtful, and explorative, with sometimes-revelatory cadences at the end of each phrase that express the uncertainty and newness of the experience.

The first movement then begins in earnest, tumultuous and heartfelt. The subsequent movements continue the journey through the many emotions of the human experience, with the contrasts of light and dark, calm and stormy, and introspection and exuberance.

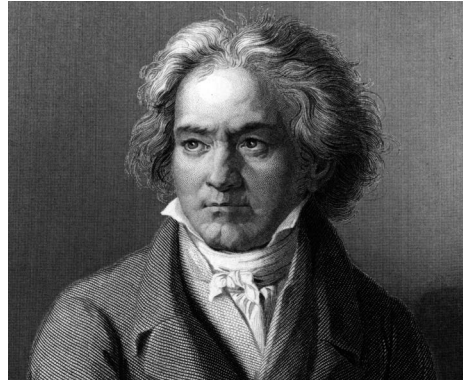
While it is apparent that Felix Mendelssohn built upon the existing genres using the information that others left behind, he unfortunately died at the age of thirty-eight and was therefore unable to reach his full potential. He did marry and have five children, and always maintained a very close relationship with his sister Fanny. He died shortly after receiving the devastating news of her death, which was the inspiration for the tragic outpourings of his op.80 string quartet. He wrote that he hoped that death would be a place with music, but no more sorrow and partings.

Grand Finale

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 7:30PM

Sponsored by Nelson Pine Industries



Ludwig van Beethoven - Piano Trio op. 1, No. 1 in E-flat major

Allegro

Adagio cantabile

Scherzo: Allegro assai

Finale: Presto

NZTrio

A listener could be forgiven for mistaking Ludwig van Beethoven's (1770-1827) first piano trio for one of Mozart's later works for the same instrumentation. However we still see some of the quintessential Beethoven style, such as sforzando accents, frequent surprises, rich variety of texture and expanded breadth of form. It seems Beethoven may have carefully calculated his first opus numbers to be designated to piano trios due to their popularity as a genre and this set certainly gained him many fans. There was a market for new trios

and additionally, Beethoven himself could also play a major role in performance at the piano and therefore be an active part of the first concerts that featured these works. This first trio is a delightful early example of the German chamber music that bookends this programme.

Claude Debussy - *Violin Sonata for Violin and Piano*

Allegro vivo

Intermède: Fantasque et léger

Finale: Très animé

Monique Lapins (viola), **Michael Endres** (piano)

Claude Debussy returns to our festival programme in this exquisite violin sonata. This piece was to be another great composer swansong, serving as his last completed work (in 1917) before he succumbed to terminal cancer the following year. Of the piece he is said to have written to a friend:

"I only wrote this sonata to be rid of the thing, spurred on by my dear publisher. This sonata will be interesting from a documentary point of view and as an example of what may be produced by a sick man in time of war."

Even this seemingly callous or self-deprecating attitude cannot discolour the obvious musical talent, experience, and identity behind the composition, and the piece's ability to express a great depth of emotion. It brings us on a journey with hints of exoticism as well as a taste of the blues.

Benjamin Britten - *How beautiful it is* (from *The Turn of the Screw*)

Giacomo Puccini - *Si, mi chiamano Mimi* (from *La bohème*)

Pietro Mascagni - *Son Pochi Fiori, L'amico Fritz*

Anna Leese (soprano), **Richard Mapp** (piano)

"How Beautiful it is" is an aria from Benjamin Britten's opera, *"The Turn of the Screw."* The character of the governess is singing about how beautiful her life seems with her new job, working with two nice children and getting over any nervousness she had before starting. But all is not well in paradise. We suddenly hear her exclaim, "Ha! 'Tis he!" and the piano grows more and more dissonant, in response to a strange figure of a man that she has seen; a major turning point in this story.

Giacomo Puccini (1858-1924) and Pietro Mascagni (1863-1945) are both Italian opera composers, one certainly more of a household name than the other. "Si, mi chiamano Mimi", from one of Puccini's most popular operas, *"La bohème,"* or *"The Bohemian,"* referring to the artistic free-spirited lifestyle led by the main characters, all artists living in Paris in the 1830s. In this aria Mimi sings to Rodolfo that "yes, they call her Mimi" though her real name is Lucia, and she describes her simple life as a seamstress so that he can get to know her (and we as the audience also get to know her) through this exquisite piece of music. Needless to say, it was love at first song.

Mascagni's *"Son Pochi Fiori"* ("They are little flowers") is from his comic opera *"L'amico Fritz"* (The friend, Fritz) centred around a character who makes the wager that he will never marry. Opera spoiler-alert: this aria is sung by Suzel, the female lead with whom Fritz is destined to fall in love and eventually marry. Humorously, the text is partly from the perspective of the little flowers she presents him early in the opera as a birthday gift.

INTERVAL

Robert Schumann - Quintet in E Flat Major Op. 44

Allegro brillante

In modo d'una marcia - un poco largamente

Scherzo: molto vivace

Allegro ma non troppo

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

As the finale of our "Grand Finale," the New Zealand String Quartet is joined by pianist Michael Endres to play Robert Schumann's (1810-1856) Quintet in E-flat Major, Op. 44. Written in 1842, his "year of chamber music", it is one of his finest and most beloved works. It is easy to see why, as the strings burst through with fairy-tale melodies and the various emotional energies throughout the work engage one's senses. To give some biographical context, by this time he had given up prospective careers as both a lawyer (he found himself spending his time at school in Leipzig more involved in music than his subject of study) and as a concert pianist (due to a hand injury in the early 1830s). He married Clara Wieck in 1840, not without difficulty as it was a pairing of which her father did not approve. Clara Schumann soon became one of the main driving forces in Robert's composing endeavours, encouraging him to write many of the works he is known for.

Prior to Schumann's example, the piano quintet was a largely unexplored genre, with the most notable examples to date being a set of quintets by Luigi Boccherini who died in 1805. (Mozart had written piano quartets, but none of the most popular "great" composers had done the piano quintet - with all due respect to Boccherini). As you can imagine, the style of Boccherini's works is vastly different and it was the popularity of Schumann's quintet that paved the way for composers such as Brahms, Franck, Dvořák and Shostakovich to write their own.

And while the popularity and prestige of Schumann's quintet still speaks for itself,

there are some interesting details to note. It follows the standard chamber music form of four movements, fast-slow-scherzo-fast. The first movement is marked, unusually, *Allegro brillante*, and we immediately hear that brilliance and sparkle at the piece's opening. The second movement is a funeral march, the upright and sombre melody exchanged among the strings, connected by a lyrical but serious piano gesture. The dreamy triplet-based middle section comes as a stark contrast; the presence of two such distinct characters perhaps alluding musically to Schumann's characters Florestan and Eusebius, whom he used in writing (literature and music) to represent different aspects of his own personality, from exuberant and passionate to dreamy and reflective.

The Scherzo theme begins like some kind of joyous scale study, with these building blocks of music soon morphing into more profound episodes that alternate with the main theme. The final movement brings to fruition the cyclic form of the work in such a remarkable and satisfying way, first setting us up to be content with its own unique themes, and then presenting us with a fugue of that iconic theme from the opening of the first movement. One has to wonder (especially as a non-composer) to what degree he planned the music's unfolding, and whether some of it developed spontaneously in an organic response to the music he had just written. It comes as no surprise that other Romantic composers wanted to try their hand at the piano quintet after hearing Schumann's stellar example.

New Zealand String Quartet



Helene Pohl (1st violin), **Monique Lapins** (2nd violin), **Gillian Ansell** (viola), **Rolf Gjelsten** (cello)

Sponsored by Laurie and Peter Rothenberg

Celebrating its 30th season in 2017, the New Zealand String Quartet has established an international reputation for its insightful interpretations, compelling communication, and dynamic performing style. The Quartet is known for its imaginative programming and for its powerful connection with audiences of all kinds.

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

The group's extensive discography includes all the quartets by Mendelssohn, Brahms, 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. Their most recent recordings on the Naxos label include 'Asian Music for String Quartet', a disc featuring the complete chamber works for strings by Douglas Lilburn, and all the Brahms string quartets as well as his string and clarinet quintets. Their most recent project, the Janacek quartets and world premiere recording of 2 Sonnets, is due out in February 2021.

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, and made many visits to Australia, including the Australian Festival of Chamber Music in Townsville and the Canberra International Music Festival. Much-loved by audiences in New Zealand, the country's premier chamber ensemble presents a vast array of concerts in venues large and small all over the country each year.

The New Zealand String Quartet is renowned for its versatility and has enjoyed collaborating with musicians from all over the globe, in a range of classical, jazz and world music genres. Collaborations with classical musicians and ensembles have included performances with Piers Lane, Kathryn Stott, Martin Roscoe, Peter Nagy, James Campbell, Nobuko Imai, Hariolf Schlichtig, Gao Ping, Anton Kuerti, Alexander Lonquich, Peter Cropper, Colin Carr, Frans Helmerson, Christoph Richter, and Joel Quarrington, the Lafayette, Lindsay, Michelangelo, Prazak, and Goldner quartets, the BBC Scottish Symphony, the New Zealand Symphony Orchestra, The Song Company and Voices New Zealand chamber choir.

Devoted teachers as well as performers, the members of the group all teach at the NZ School of Music Te Kōki where the NZSQ is Quartet-

in-Residence, as well as running the Adam Chamber Music School in Nelson and the NZSM Queen's Birthday Chamber Music Weekend in Wellington for up and coming chamber musicians.

Helene Pohl

First Violin

Born in Ithaca, New York to German parents, Helene Pohl spent her childhood on both sides of the Atlantic. At 17 she began tertiary study at the Musikhochschule Cologne. She continued 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. The Fidelio Quartet was prizewinner in the 1991 London International String Quartet Competition and quartet in residence at both the Tanglewood and Aspen Music Festivals.

Helene joined the New Zealand String Quartet as first violinist in February 1994. In 2001 she became Artistic Director, with fellow quartet member Gillian Ansell, of the Adam Chamber Music Festival. In 2014 she was made a Member of the New Zealand Order of Merit (MNZM) for her outstanding services to music in New Zealand.

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.



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

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 joined the NZSQ in May 2016, replacing Douglas Beilman who was farewelled at the end of 2015 after 26 years with the New Zealand String Quartet.

Monique plays a 1784 Lorenzo Storioni violin, kindly loaned by Mr David Duncan Craig, as trustee of the Lily Duncan Trust.

Gillian Ansell

Viola

Gillian Ansell, born in Auckland, made her concerto debut as a violinist with the Auckland Philharmonia at the age of 16. At 19, an Associated Board Scholarship took her to the Royal College of Music in London for three years to study violin, viola and piano. She then won 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 for three years she returned to New Zealand to become a founding member of the New Zealand String Quartet in 1987. She was second violinist for two years before taking up the position of violist of the group.

In 2001 she became Artistic Director, with fellow quartet member Helene Pohl, of the Adam Chamber Music Festival.

In 2008 she was made a Member of the New Zealand Order of Merit (MNZM) for her outstanding services to music in New Zealand.

She served on the jury of the Banff International String Quartet Competition in 2019.

Gillian plays on a 1619 Nicolò Amati viola, generously loaned by the Adam Foundation.



Rolf Gjelsten

Cello

Rolf Gjelsten began cello studies in his native city Victoria, Canada, with James Hunter and Janos Starker at the age of 15. At 22 he became the youngest member of the Berlin Symphony Orchestra. Rolf returned to North America to study with Zara Nelsova which led to further study with the members of the La Salle, Hungarian, Vermeer, Cleveland and Emerson string quartets.

As a member of the Laurentian Quartet for almost a decade he toured internationally, made five CDs and taught cello at the prestigious Sarah Lawrence College in New York. During this time he was also a member of the New York Piano Trio.

Rolf furthered his studies from 1990 with the great Casals protégé and Beaux Arts Trio cellist Bernhard Greenhouse at Rutgers University, where he received his doctoral degree in cello.

He has performed with such eminent artists as Menahem Pressler, Anton Kuerti, Piers Lane, Tasmin Little, Nobuko Imai and Gervaise de Peyer.

Rolf joined the New Zealand String Quartet in May 1994 and in 2014 he was made a Member of the New Zealand Order of Merit (MNZM) for his outstanding services to music in New Zealand.



NZTrio



Amalia Hall (violin), **Ashley Brown** (cello), and **Somi Kim** (piano)

NZTrio are three of New Zealand's most highly regarded musicians. Described as a "national treasure" and "New Zealand's most indispensable ensemble" (William Dart, New Zealand Herald), New Zealand Trio is renowned for its eclectic repertoire, outstanding talent and warm kiwi presence. This ensemble holds an essential point of difference in the classical music landscape as a respected industry driver for new New Zealand composition, having championed a remarkable 50-plus new commissions to date – proudly featuring at least one New Zealand composition in every concert they've ever performed and taking these to the world stage.

Critical acclaim includes a Tui for Best Classical Artist at the 2017 Vodafone NZ Music Awards; two citation awards: the KBB Music/CANZ citation (2012) and the Lilburn Trust Citation (2017) – both for outstanding services to New Zealand Music; and finalist for Best Jazz Album in the 2017 New Zealand Jazz Awards for a jazz-meets-classical collaboration with the Mike Nock Trio, titled *Vicissitudes* (2016).

NZTrio has two well established education programmes in secondary and tertiary schools

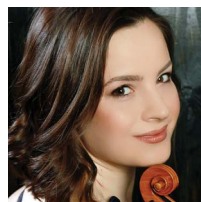
that aim to turn passions into professions and give budding composers a leg up. They enthusiastically welcome collaborative projects that bring classical music into new and exciting contexts.

Amalia Hall

Violinist

Concertmaster of Orchestra Wellington, Amalia has received widespread acclaim for her ability to move audiences with her "sumptuous and sweet tone", inherent musicality and natural facility.

At the age of 9 Amalia made her debut with the Auckland Philharmonia; by the end of her teens she had won all of the major national awards in New Zealand, and has further won multiple laureate prizes at important international competitions, including the Joseph Joachim Competition and Tchaikovsky Competition for Young Musicians. On top of being a regular soloist for orchestras in New Zealand and abroad, her extensive performance experience includes concerti, recitals and chamber music throughout Europe, USA, Asia, South Africa, Mexico and NZ and recording chamber music for Bridge Records and Atoll Records. Amalia has held teaching positions at the University of Waikato and given masterclasses at universities and conservatories in Italy, England and Mexico. Born and raised in New Zealand, Amalia studied at the prestigious Curtis Institute of Music with Pamela Frank and Joseph Silverstein, preceded by studies at the University of Auckland with Dimitri Atanassov. Amalia plays on the "Baron Knoop" Vincenzo Rugeri violin from c. 1700, generously on loan from a private benefactor.



Ashley Brown

Cellist

Acclaimed as a musician of “unimpeachable artistry”, Ashley Brown is one of New Zealand’s leading soloists, collaborators, chamber musicians and recording artists. He is a founder of NZTrio and a passionate advocate for New Zealand music. His teachers have included Alexander Ivashkin, Aldo Parisot and William Pleeth helping him to success in auditions, competitions and awards, both local and international. His musical curiosity has led him from an Artist Diploma at Yale to a Doctorate of Musical Arts exploring the collaborative relationship between composer and performer, and onward to sharing the stage with composers and artists as diverse as Dame Gillian Whitehead, Moana Maniapoto, Michael Houston, Kristian Jaarvi and Neil Finn and he continues to enjoy a musical career that leaves no colour of the musical spectrum unexplored. Ashley plays the 1762 William Forster ‘Liberte’ cello.

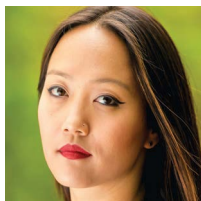


Recital. A sought after chamber musician, song accompanist and répétiteur, Somi is an artist for the Kirkman Concert Society, Park Lane Group, Concordia Foundation and a Yeoman of the Worshipful Company of Musicians. She is a scholar on the Britten-Pears and Samling Artist Programmes, Georg Solti Accademia, and is a staff pianist at the International Holland Music Sessions, International Vocal Competition’s-Hertogenbosch, Gisborne International Music Competition and the New Zealand Opera School. In recital, Somi’s recent and future appearances include Het Concertgebouw, Slovak Philharmonic, Wigmore Hall, St. John’s Smith Square, Cadogan Hall, Bridgewater Hall and the Edinburgh Fringe, Ryedale, St Endellion and Oxford Lieder Festivals.

Somi Kim

Pianist

South Korean born New Zealand pianist, Somi has established herself as one of today’s most highly regarded young pianists with an extensive string of top international competition successes and extensive concert experience. Somi graduated from the Royal Academy of Music with an Advanced Diploma in Performance and Master of Arts with Distinction, receiving the HRH Princess Alice the Duchess of Gloucester’s Prize, a DipRAM and the Christian Carpenter Prize for the Best



Michael Endres

*Sponsored by Brent
Ferguson*

German/New Zealand Pianist Michael Endres has been described by Richard Dyer of the Boston Globe as, "...one of the most interesting pianists recording today" and by British Gramophone Magazine "...he is an outstanding Schubert Interpreter". Among his many recordings (33 in total) he has won the prestigious French award, Diapason D'or three times, and was also awarded the 'Choc du Musique' twice, with The New York Times reviewing "performances with pianist Michael Endres were revelatory".



Michael gained a Master's degree at the Juilliard School in New York under Jacob Lateiner, Chamber music under Felix Galimir and studied with Peter Feuchtwanger in London. He has won many prizes such as the Concours Geza Anda (Zurich) and first prize at the International Schubert Competition. His solo recordings include sets of the complete sonatas by Mozart, Schubert, Weber and in particular the rarely heard English composer Arnold Bax. As well as all works of Ravel and Gershwin, he has recorded the Songs Without Words by Mendelssohn, Barcarolles by Faure, and a 3 CD set of works by Robert Schumann.

He has a wide repertoire and a keen interest in performing lesser played composers like Leopold Godowsky, Charles Ives and Eduard Tubin, and is one of only three pianists who has ever recorded the whole 400 Dances of Franz Schubert (with whom he has a special affinity).

Michael plays at many festivals in Europe, America and Asia including Newport (USA), Beethoven Fest Bonn, Salzburg Festival and Shanghai Festival, and has performed at Wigmore Hall, Berlin Philharmonie, Munich

Philharmonie, Zurich Tonhalle, Musikverein Vienna, Suntory Hall Tokyo and La Scala Milan, to name a few. He accompanied the legendary German Baritone Hermann Prey for many years and performed with the Berlin Philharmonic soloists. He has performed with numerous quartets including Artemis, Fine Arts Quartet, Enso Quartet and New Zealand String Quartet, as well as Enso Quartet on their New Zealand tour with Chamber Music New Zealand.

He has a distinguished teaching career as Professor of Piano in various leading European schools including the Hochschule fuer Musik Cologne, the Hanns Eisler Hochschule in Berlin and the Barrat Due Institute in Oslo, Norway.

Michael currently lives in Canterbury with his New Zealand wife Susan, a violinist and ceramicist.

Anna Leese

Sponsored by Christopher Jonas and Judith Mayhew Jonas

Soprano Anna Leese made her debut in 2005 at age 24 at the Royal Opera House Covent Garden (ROH) as Tamiri in Mozart's *Il re pastore*, while she was still in her final year of opera college in London. The ROH then had her understudy the part of Musetta in Giacomo Puccini's *La bohème*. She returned to sing the role, among several others roles, in her own right in 2008 on the main stage. Regarded as a rising star on the international opera stage, Anna has performed in numerous operatic roles throughout Europe, Canada, China and New Zealand. She has sung with performance greats including Andrea Bocelli, Jose Carreras and Dame Kiri te Kanawa.



Will King

Will King is a Wellington-based baritone currently pursuing a Master of Musical Arts at the NZ School of Music, taught by Margaret Medlyn and Wade Kernot. His operatic roles include the title role in Monteverdi's *L'orfeo*; Count Almaviva in *The Marriage of Figaro*; Sam in NZ Opera's premiere of Gareth Farr's *The Bone Feeder*; Lorenzo in Bellini's *I Capuleti e i Montecchi*; Zaretsky in Tchaikovsky's *Eugene Onegin*; and Valens in a staged production of Handel's *Theodora*.



Will was the winner of the 2019 North Shore Aria Competition and the 2018 Wellington Aria Competition; and runner-up in both the 2019 McCormick Opera Award and the 2019 Napier Aria Competition.

His concert repertoire includes *Orpheus: A Dance Opera*; Bach's *St John's* and *St Matthew's Passions*; Handel's *Messiah*; Mozart's *Vesperae solennes de confessore* and *Mass in C Minor*; and Donizetti's *Requiem*; among others. Will is an avid early music specialist, working with both Wellington's *The Night Watch* and Auckland/Hamilton's *Affetto*, singing works by Bach, Clerambaut, Boismortier and Buxtehude with period instruments. He is also in demand as a recital singer, performing works including Schumann's *Dichterliebe*; Ravel's *Don Quichotte a Dulcinee*; and will be recording Hamilton-based composer Janet Jennings' new song cycle, *Taking Off*, in September 2020. He is also a current Freemasons Artist and a member of both the Freemasons NZ Opera Chorus and Voices NZ Chamber Choir.

Will was a 2019 Emerging Artist with NZ Opera would like to acknowledge the continued support of the Dame Malvina Major Foundation. Setrakov.

Naoto Segawa

Naoto Segawa is a dedicated contemporary musician who specialises in marimba performance. He has won numerous awards in competitions including the 14th KOBE International Music



Competition, the 6th Romania International Music Competition and the JILA Music Competition. Segawa actively seeks to perform the works of up-and-coming composers, premiering many new compositions, including pieces by Joshua Pangilinan, David Taylor, Tsu-Chin Hsu, Kongmeng Liew and Simon Eastwood. His teachers include Yoshiko Kanda, Sumire Yoshihara, Jonathan Fox and Kunihiro Komori. Segawa plays an Adams' Artist Classic 5 octave model marimba.

Richard Mapp

Sponsored by the Cranfylde Charitable Trust

Richard Mapp has performed throughout New Zealand with Chamber Music New Zealand, the country's major orchestras, and appeared as Chamber Music partner with New Zealand String Quartet and other leading NZ musicians. He has recorded six CDs and is frequently heard on RadioNZ Concert.



After studying at Canterbury and Otago Universities with Maurice Till, Richard became a student of Gordon Green at Royal Academy of Music in London, where he later held a teaching fellowship. While based in London and Italy, Richard performed widely in Europe, presented six recitals at Wigmore Hall, and recorded for BBC3.

In 1991 he returned to live in New Zealand, initially in the far north where he co-founded the Bay of Islands Arts Festival. From 2000-10 he was Senior Lecturer at Massey Conservatorium in Wellington and is now an Artist Teacher at Te Kōki New Zealand School of Music. Richard has enjoyed deputising at the Universities of Canterbury and Waikato and is an experienced adjudicator and dedicated teacher.

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Our final words

Our final words for this year's programme are to say thank you, dear listener, for coming to our celebration.

You are a very special and essential part of the past, present, and future of the Adam Chamber Music Festival. As stated in the words of introduction for our first concert, these musical events are a significant piece of the rich musical tapestry of New Zealand. You have witnessed performers and premieres that will be written about as history in the years to come.

Your very presence enables these concerts of our present. And your continued interest and support ensures our future.

Thank you and Kia ora.



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



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