

**ADAM
NEW ZEALAND
INTERNATIONAL
CHAMBER MUSIC
FESTIVAL**

**NELSON
1-10 FEBRUARY
2024**



Adam
Chamber Music
Festival
Trust

Welcome to Nelson

Welcome to the fifteenth Adam Chamber Music Festival, a highlight on the 2024 calendar.

We are honoured to host this prestigious event once again, featuring a selection of world-acclaimed musicians playing in one of New Zealand's best chamber music halls, Nelson Centre of Musical Arts.

I have attended every festival since its inception in 1992 and it never disappoints. Nelson City Council is pleased to sponsor this internationally recognised event, one that adds to Nelson's identity as a centre for the arts.

The 2024 festival includes international guests of the highest calibre - it is a privilege to welcome them to Nelson, where they will be performing alongside some of New Zealand's finest musicians.

To those visiting Nelson for the festival, make the most of all our region has to offer, including stunning beaches and excellent retail stores, restaurants, cafes, bars and galleries as well as the iconic Saturday Market.

Enjoy our city as well as the music.

Hon Dr Nick Smith

Mayor of Nelson | Te Koromatua o Whakatū



Welcome to Adam Chamber Music Festival

What a wonderful feeling it is to be welcoming international musicians and audiences to our 2024 Adam Chamber Music Festival.

I've been on the board of Adam Festival for more than 25 years, and have enjoyed hundreds of absolutely stunning performances over that time. Of course, our festival extends well beyond the stage, where we're amongst old and new friends in the foyer – many of whom have been attending as long as I have.

Once again, our glorious co-artistic directors have brought together a programme of breath-taking excellence. We warmly embrace our returning artists, James Campbell, Hiroshi Ikematsu, Dénes Várjon and Izabella Simon, and we are delighted to welcome the Takács Quartet and Sergey Malov to our family. How extraordinary to have such a gathering of international virtuosi in Nelson.

We have many people to thank for supporting our festival, including Nelson City Council, Nelson Pine, Turnovsky Endowment Trust and, of course, the Adam Foundation. I'd also like to thank Michael Hill International Violin Competition for bringing their 2011 winner, Sergey Malov, to the festival (with his three instruments) and Bowater Toyota.

We're very fortunate to have an incredible group of donors, to whom we are extremely grateful for their passion for supporting the arts.

My thanks, too, to our manager Sophie Kelly for her tireless dedication and attention to detail in making the festival such a smooth endeavour. Also to the Nelson Music Festival trustees, David Knight, Alastair Kerr, Lissa Cowie, Adrian Secker and Roger Taylor, for their support and guidance.

We know that Adam Chamber Music Festival is a very special event, and the finest of its kind in the country, and it is due to the commitment and enthusiasm of so many people that we can enjoy the rewards and reap the benefits.

A warm welcome to everyone as we come together to enjoy chamber music at its finest.

Colleen Marshall

Chair, Nelson Music Festival Trust



Welcome to the 2024 Adam International Festival

After a long wait of five years, with plans made/ cancelled/changed more times than any of us care to count, it's been a pure delight to bring this wonderful musical feast to fruition. We hope this will be a time of great pleasure, satisfaction, interest and delight for you.

Our success in securing the Takács Quartet, who are not only leaders in the world of chamber music but also share musical roots with NZSQ cellist Rolf Gjelsten, kickstarted our planning with special verve. They are bringing a fabulous repertoire, from beloved Haydn and Beethoven quartets to a hot-off-the-press new work by Nokuthula Ngwenyama and a rediscovered gem by Florence Price.

Speaking of rediscovered gems, there are a number of them this year – rarely heard piano quintet masterworks by Ernő Dohnányi, Béla Bartók and Louise Farrenc, as well as Arnold Bax's 'brazenly Romantic' (in his own words) Harp Quintet.

Another exciting new artist this year is virtuoso violinist, violist and violoncello da spalla player Sergey Malov, who has forged an extraordinary international career on all three instruments and will play all of them in the festival (not at once), in addition to loop and delay pedals. The repertoire ranges from Bach to twenty-first century composers, along with his own special brand of improvisation.

Phenomenal percussionist Justin DeHart is making waves all over New Zealand, championing new works for all sorts of percussive instruments, and he will share a special selection with us.

Performances by returning artists James Campbell, Hiroshi Ikematsu, Dénes Várjon and Izabella Simon are all eagerly anticipated by our audiences, and we are also delighted to welcome our New Zealand colleagues Jenny Wollerman, Jian Liu, Rachael Griffiths-Hughes, Gabriela Glapska and Bob Bickerton.

As always, we proudly present new music written by our Kiwi composers alongside their international colleagues. This year will feature six world premieres and numerous New Zealand premieres, notably, the posthumous premiere of Jenny McLeod's 'Under Southern Skies', a work she was most proud of. On 9 February 2024, we celebrate the thirtieth Adam Summer School, (which takes place immediately after the Festival) with a performance of alumna Tabea Squire's piano quintet, performed by five Adam School alums.

Our engaging young Troubadour Quartet this year can be seen performing on the streets, in malls, libraries, retirement homes, schools and parks. You can also hear them in free concerts at the NCMA on 9 and 10 February at 6:15pm, and in two public master classes.

There is the usual series of fascinating chat sessions with the performers, as well as discussions and masterclasses to add depth to the music experience and reveal insights as to what happens behind the scenes.

We welcome our audience to step out of the whirlwind of busy lives and engage in this musical utopia. Take the time to enjoy old and new friendships and be transported by the inspiration of great composers and performers. Our collaborations will be unique with that special sizzle of music made by friends savouring the opportunity to make magic together.

Great to have you with us.

Gillian Ansell and Helene Pohl
Artistic Directors



PROGRAMME CONTENTS

THURSDAY 1 FEBRUARY

6:00 pm
Gala Dinner / Page 8
Venue: Trafalgar Centre

FRIDAY 2 FEBRUARY

7:30 pm
Grand Opening / Page 8
Venue: NCMA

SATURDAY 3 FEBRUARY

10:00 am
Meet the Artists / Page 10
Edward Dusinger, Harumi Rhodes and Richard O'Neill with Helene Pohl
Venue: NCMA - Pastorius Waller Recital Theatre
Free

2:00 pm
1919/2023 / Page 10
Venue: NCMA

7:30 pm
New Worlds / Page 11
Venue: NCMA

TUESDAY 6 FEBRUARY

10:00 am
Meet the Artists / Page 20
Sergey Malov, Helen Webby and Hiroshi Ikematsu with Gillian Ansell
Venue: NCMA
Free

2:00 pm
Under Southern Skies / Page 20
Venue: NCMA

4:30 pm
String Quartet Masterclass / Page 21
Venue: NCMA Pastorius Waller Recital Theatre
Free

7:30pm
The End of Time...and Beyond / Page 22
Venue: NCMA

WEDNESDAY 7 FEBRUARY

2:00 pm
Up Close with James and New Zealand String Quartet / Page 23
Venue: NCMA

7:30pm
Takács and Friends / Page 24
Venue: NCMA

THURSDAY 8 FEBRUARY

1:00 pm
Meet the Artist / Page 26
Justin DeHart with Helene Pohl
Venue: NCMA
Free

2:00 pm
New Vistas / Page 26
Venue: NCMA

7:30pm
Bach by Candlelight / Page 29
Venue: Nelson Cathedral

SUNDAY 4 FEBRUARY

1:00 pm
Songs and Dances / Page 13
Venue: NCMA

2:15 pm
Meet the Artists / Page 14
András Fejér with Rolf Gjelsten
Venue: NCMA
Free

7:30pm
Dénes In Recital / Page 14
Venue: NCMA

FRIDAY 9 FEBRUARY

2:00 pm
Monique's Choice / Page 31
Venue: NCMA

6:15 pm
Adam Troubadours (1) / Page 32
Venue: NCMA
Free

7:30pm
Metamorphosen / Page 33
Venue: NCMA

MONDAY 5 FEBRUARY

2:00 pm
Up Close with Helen and Sergey / Page 16
Venue: NCMA

4:30 pm
String Quartet Masterclass / Page 18
Venue: NCMA Pastorius Waller Recital Theatre
Free

7:30pm
Romance / Page 18
Venue: NCMA

SATURDAY 10 FEBRUARY

2:00 pm
The Romantic Bartók / Page 34
Venue: NCMA

4:00 pm
Masterclass with Sergey Malov / Page 35
Venue: NCMA Pastorius Waller Recital Theatre
Free

6:15 pm
Adam Troubadours (2) / Page 36
Venue: NCMA
Free

7:30pm
Grand Finale / Page 36
Venue: NCMA

OTHER CONTENTS

Performers / Page 38

Notice Board / Page 6

Acknowledgments / Page 7

NOTICEBOARD

TICKET SALES

If you would like to buy extra tickets during the festival, the box office at Nelson Centre of Musical Arts is open weekdays between 10am and 4pm, and then again one hour before the evening performances. Online booking is available all day every day.

DOOR SALES

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

Our Bach by Candlelight concert at Nelson Cathedral is produced with kind permission from the Dean. We very much appreciate his support.

THE ADAM TROUBADOURS

The Adam Troubadour Quartet Programme is a career development experience for four of Aotearoa's most promising young string players. The programme includes learning and performance opportunities provided by Adam Chamber Music Festival and Adam Summer School.

Our 2024 Troubadours are **Lucas Baker** (violin), **Peter Gjelsten** (violin), **Lauren Jack** (viola) and **Vincent Chen** (cello).

You can see the Troubadours performing free concerts at the following venues:

The Suter Art Gallery. 31 January at 3:00pm

Nelson Public Library. 2 February at 2:00pm

The Refinery Art Space. 3 February at 11:30am

1903 Stage on Upper Trafalgar Street. 4 February at 11:30am

MASTERCLASSES AND CONVERSATIONS

Remember that entry to Masterclasses and Meet The Artists sessions are free. These are a wonderful way to deepen and enhance your festival experience.

ARTISTS AND PROGRAMMES ARE 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.

DONOR PROGRAMME

The festival would not be possible without the generous support of our Donors particularly in this ongoing challenging funding environment.

We invite you to help make the festival a success by joining our Donor Programme. The major benefit of your donation will be your satisfaction knowing you are contributing to this remarkable event. Plus, we have additional benefits to enhance your enjoyment of the festival.

Please talk to a Trust Board Member or Festival Manager Sophie Kelly to find out how you can help.

ACKNOWLEDGEMENTS

We wish to thank our wonderful sponsors and donors for the 2024 Adam Chamber Music Festival

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Our thanks to the following group of supporters who gifted the value of their cancelled Adam Summer Celebration tickets to the festival in 2022.

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Jude Watson – Programme Editor

THANKS

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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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www.music.org.nz
info@music.org.nz

Gala Dinner

VENUE: TRAFALGAR CENTRE

TIME: 6:00PM



What better way to celebrate the beginning of the 2024 Adam Chamber Music Festival than to gather for an evening of sumptuous food and fine wine, joined by old friends and new.

The gala dinner features a surprise selection of festival highlights from the 2024 programme.

Gillian Ansell (viola), **James Campbell** (clarinet), **Edward Dusingberre** (violin), **András Fejér** (cello), **Rolf Gjelsten** (cello), **Monique Lapins** (violin), **Sergey Malov** (violin/viola/violoncello da spalla), **Richard O'Neill** (viola) **Helene Pohl** (violin) and **Harumi Rhodes** (violin).

Duration: Approximately 3.5 hours

Grand Opening Concert

Proudly supported by Nelson Pine

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 7:30PM



Joseph Haydn (1732–1809)

Quartet in B-flat major Op.76 No.4 'Sunrise Quartet'

- I Allegro*
- II Adagio*
- III Menuetto*
- IV Finale*

Takács Quartet

Growing out of one of the warmest gentle chords in the quartet repertoire, Haydn's *Sunrise* quartet is a perfect choice for the dawn of the 2024 Adam festival. It was originally commissioned by Hungarian chancellor Count Joseph Erdödy, in 1795, and *Sunrise* is the fourth of six in Haydn's ambitious final set of quartets. While it was requested to suit the musical trend du jour (that is, quartets as opposed to symphonies), what Haydn delivered exceeded the brief. It set the trend and raised the

bar for any quartet since.

The quartet received its apt moniker posthumously, due to the violin line that cautiously rises out of the opening chord like the sun appearing over the horizon at dawn. The languid start erupts into a blinding vibrancy of sprightly semiquavers. The opening returns in the development, the minor harmony suggesting a darker sunrise, yet as this recedes, the quartet weaves together as the sun rises one last time, true and bright.

The second movement, profound and contemplative, reflects on a fragment of the first movement's opening subject. It is seemingly fixated on this, returning no matter how much it wanders. As the movement builds, respite is only found when it finally accepts the motif and lets it resolve naturally.

The third movement is a bucolic minuet and trio, beginning once again with a rising first-violin melody. However, the earthy, stomping accompaniment is anything but the tranquil setting that began the work, with its drones and melodic doubling. One can imagine the courtly audience left reeling as the majestic first movements are interrupted by this rustic folksy dance.

In the finale we see more of Haydn's personality. It suggests a rondo, returning to the folksy first subject after a minor variation. Yet, instead of a second rondo episode, the music races towards the end, leaving the audience reeling for a second time as the quartet flies into the final cadence.

Robert Schumann (1810–1856)

Märchenerzählungen Op. 132

- I Lebhaft, nicht zu schnell*
- II Lebhaft und sehr markiert*
- III Ruhiges Tempo, mit zartem Ausdruck*
- IV Lebhaft, sehr markirt*

James Campbell (clarinet), **Sergey Malov** (viola), **Dénes Várjon** (piano)

Schumann's love of whimsy is a delicious element

in much of his music, despite being frowned on by some of his contemporaries for being 'unserious'. Among his last works, and dedicated to his friend and student Albert Dietrich, Schumann's 1853 *Märchenerzählungen* [Fairy Tales] encapsulates his love for the more fanciful. It is unknown whether or not the pieces were based on specific fairy tales.

The work opens with a movement dominated by the clarinet, the purity of the melody energised by the fantastical tapestry of the viola and piano lines bubbling underneath.

The second movement opens with more faux seriousness: a march struggles to maintain composure, before breaking down into what feels like fits of laughter. The transitions between dramatic intensity and sweet levity are similar to Mozart in their abruptness. Composure is maintained when the opening march is finally able to continue uninterrupted to its end.

Standing out from the other movements for its lack of internal contrast, the third movement weaves a gossamer melodic thread from start to finish. Above the rippling piano, the viola and clarinet entwine in a dreamy dance. As the pair slowly draw closer together, the threads overlap, mirroring each other as the dance comes to an end.

Given the same tempo marking as the second movement, the finale is the synthesis to the second's dialectic, with drama and caprice combining into a theme full of whimsy. This truculence is interrupted by a sweet, songlike interlude as the viola and clarinet duet, the opening briefly forgotten. However, the truce is over in an instant – the piano breaks out of its tranquillity with a return to the opening, the instruments marching together into the final cadence.

Ernst von Dohnányi (1877–1960)

Piano Quintet No. 1 in C minor Op. 1

I Allegro – Adagio – Tempo I

II Scherzo

III Adagio

IV Allegro animato

Dénes Várjon (piano), New Zealand String Quartet

Imagine being just 17 and your first published work is raved about by none other than Brahms. This is how Hungarian prodigy Ernő Dohnányi (he came to use the German form of his name, Ernst von Dohnányi, on most of his published works) was introduced to the musical world in 1895. Piano Quintet No. 1 was the first of 11 remarkable chamber works, leading Brahms to remark that he 'could not have written it better' and demanding that there should be a performance in Vienna.

Dohnányi's mastery of the ensemble is evident right from the first bar. Unapologetically romantic and grandiose, the first movement covers all the possibilities of an ensemble, from full orchestral might to intimate chamber sensitivity. The rousing string melodies and churning piano weave a vibrant tapestry and are a portent of what is to come.

We see Dohnányi's Hungarian side on show in the second movement. Humorous, invigorating and folksy, this dance movement is the first example of what would become a hallmark of his style. The earthy scherzo is contrasted with a lyrical, almost choral-like trio and the movement ends as the two themes join together, united.

The third movement is a beautiful adagio, a soulful outpouring of emotion. The main theme is introduced by the viola, around which the rest of the ensemble weaves voices in a mastery of polyphony that is dazzling from such a young composer. The movement has an air of nostalgia, the elegiac theme and emotional rollercoaster of climaxes suggesting a bittersweet farewell.

The finale is a smorgasbord of imagination and brilliance, with a bombastic ending showing the full

power of the piano quintet. It is an elevated rondo, declamatory and triumphant, yet it never loses the intimacy that runs throughout the work. The playful, off-kilter rondo theme is contrasted through waltzes, fugues and even a return to the first movement theme.

Duration: approx. 120 minutes including interval

Meet the Artists

Edward Dusinberre, Harumi Rhodes and Richard O'Neill, with Helene Pohl

VENUE: NELSON CENTRE OF MUSICAL ARTS – PASTORIUS WALLER RECITAL THEATRE

TIME: 10:00AM

FREE



Co-artistic director Helene Pohl chats with Edward Dusinberre, Harumi Rhodes and Richard O'Neill from the Takács Quartet about their lives and careers.

Formed in Budapest in 1975, the Takács Quartet is one of the world's great string quartets. Edward Dusinberre (first violin) joined in 1993, Harumi Rhodes (second violin) in 2018, and Richard O'Neill (viola) in 2020.

As well as performing together, each of the musicians has an impressive career as a soloist. In addition, Dusinberre is also an author.

Since 1983, the quartet has been based at the University of Colorado, where the members are Christoffersen Fellows and Artists in Residence.

Duration: 45 minutes, no interval

1919/2023

Proudly supported by Laraine Rothenberg

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 2:00PM



Rebecca Clarke (1886–1979)

Viola Sonata

Richard O'Neill (viola), **Dénes Várjon** (piano)

Rebecca Clarke's compositions comprise some of the finest chamber works of the twentieth century. This sonata was composed in 1919 for a competition, and despite the judges supposedly being dubious that a woman could have written a work of such scope and cohesion, the piece won second prize. The piece stands today as a major work in the viola repertoire, yet, for over half a century the work was almost lost and was only rediscovered, almost by accident, in 1976.

Clarke's sonata is an impressionist masterpiece – a kaleidoscope of colour to form an image that, from a distance, is simultaneously distinct and ephemeral, and up close is full of immense detail. The melodies that return throughout the work create an endearing

familiarity. The first movement is a mercurial stream of thought, impassioned and impetuous, its extrovert nature waxing and waning with the sonata-allegro narrative. The second movement is of two minds, unable to decide whether to be flirty or sultry, its capricious energy a contrast to the two dramatic movements that surround it. The finale unites the piece, with threads of melodies from throughout the entire sonata woven in, resulting in a tapestry of ingenious composition and virtuosic musicianship.

Claire Cowan (1983–)

Celestia >< Terralia (world premiere)

New Zealand String Quartet

'We are stardust in the highest exalted way, called by the universe, reaching out to the universe.'
Ann Druyan

While writing this work, I have been fascinated by the mirrored connections and parallels between Earth and space, both physically and metaphorically. A musical idea begins in the mind as a fragment, which changes through repetition or 'orbits'. In space, the fragments of past ideas (space missions, defunct satellites, space junk) drift around Earth for all time, never to be part of a whole again. Deep below in the ocean currents, the lion's mane jellyfish is on its own passive journey. Its fiery-coloured underbelly mirrors the gas-filled space imagery captured by our most powerful telescopes. The micro and the macro reflect each other endlessly at the extreme ends of the spectrum.

Utilising minimalist musical techniques, the piece takes its energetic structure from the movements between Earth and space – the countdown to a rocket launch, the release of gravity as a return to the womb, and the profound perspective shift that comes with observing Earth from a great distance.

Claire Cowan

Celestia >< Terralia was commissioned by the Adam Chamber Music Festival 2024 with support from Creative New Zealand.

Arnold Bax (1883–1953)

Harp Quintet GP 214

Helen Webby (harp), New Zealand String Quartet

The constantly evolving textures of Arnold Bax's harp quintet create the sensation of a pastoral journey through the countryside. The composer, who described himself as 'a brazen Romantic – by which I mean that my music is the expression of emotional states', shows in this work how he is influenced by his love of poetry, especially the Celtic romantics like Yeats. It was written during his 1919 trip to Ireland, and the quintet is a musical poem in one movement.

Opening with a rhythmic accompaniment in the middle voices, two simple melodies are transformed with a vivid array of textures – which in themselves become the 'words' of his musical poem.

Bax's love for the land is clear in the lush, climatic, impassioned moments and in the inter-ensemble dialogue, while his horror of the impacts of war is demonstrated when the tone turns morose and hesitant. He even shares those quotidian moments between events in the transitional connective tissue of the quintet. With markings such as 'veiled and mysterious', the images combine to become a love letter to Ireland, the country he loved and considered a second home.

Duration: Approximately 75 minutes, no interval

New Worlds

Proudly supported by Annie Henry

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 7:30PM



Richard O'Neill

Antonín Dvořák (1841–1904)

Viola Quintet in E-flat major Op 97

I Allegro non tanto

II Allegro vivo

III Larghetto

IV Finale – Allegro giusto

Richard O'Neill (viola), New Zealand String Quartet

In 1893, Dvořák was in the second year of his three-year sojourn to the United States. Homesick for Bohemia, he retreated for the summer to Spillville, Iowa, a small midwestern town with a strong community from his homeland, where he felt happy and at home. Surrounded by nature and his compatriots, and united at last with his children, he proceeded to compose some of his greatest works.

Dvořák set out to write a work that would be 'melodious and simple' and from the opening notes,

it is clear that he perfectly achieved this goal. Much like his best-known work, the American Quartet, this quintet opens with a viola solo (Dvořák himself played the viola), followed by toe-tapping swing rhythms and syncopation once the rest of the players join in.

During his time in Spillville, the town was visited by a travelling troupe of Iroquois entertainers and crafters, whose performances were of huge fascination to the folk-music-loving Dvořák, who insisted on attending every one. The second movement, with its returning rhythmic ostinato, is reminiscent of the drums accompanying North American Indian ritual songs. The trio section, in complete contrast, explores a long plaintive melody, first from the viola with pizzicato accompaniment, then the violin.

The third and most contemplative movement of the work explores the possibilities of the extended palette and tonal depth of the viola quintet in a theme and variations. The 32-bar melody begins in a sombre A flat minor but transitions halfway through to a consolatory A flat major, in hymn-like reverence. This major part was unsuccessfully nominated by Dvořák to become the national anthem of Bohemia. He considered it the loveliest movement of its sort, the five variations demonstrating a vibrant range of tonal colours and textures.

The finale starts off simply, before building into a rambunctious humoresque that positively skips along with its dotted rhythms, bringing to mind high-spirited village dancing. The B theme, with its triplets, pizzicato accompaniment and rhythmic regularity, again has shades of the North American Indian sound world while theme C is Dvořák at his most lyrical.

Efraín Oscher (1974–)

Escenas del Sur

- I No hace muchos años, en un lugar del sur...
- II Los gorilas
- III Juramentos
- IV La resistencia
- V Cacería
- VI Luz en las tinieblas
- VII Llenando el vacío
- VIII Candombe de los sueños

Sergey Malov (viola), **Hiroshi Ikematsu** (contrabass)

Efraín Oscher's *Escenas del Sur* begins with '*No hace muchos años, en un lugar del sur...*' (*Not that long ago, in a place to the south*). An almost fairytale-like epithet for a tale that is most definitely not. In the 1960s, brutal dictatorships instilled fear and terror throughout the countries of South America. *Escenas del Sur* is a collection of eight vignettes that pays tribute and respect to the people who lived, loved, lost and fought; a letter to those who didn't live to see peace, and to those who fled in search of a better life.

Opening with whispered unison between the double bass and viola, the hushed, hesitant beginning hints at a message, hidden from those for whom its hopeful communication might threaten. Tango-inspired sections are interspersed between vocal, almost choral, passages. Each section is given its own poetic subtitle. The energised tango sections show the revolutionary struggle, *Los gorilas* (Argentinian freedom fighters) and *La resistencia* (The resistance). The reflective, lyrical moments might be the emotions of the people, prayers for hope, such as *Luz en las tinieblas* (*Light in the darkness*). The duo ends with a Candombe, a Uruguayan folk dance that preceded the tango, presented as a dream of a South America that the revolutionaries fought and died for.

Ludwig van Beethoven (1770–1827)

String Quartet in E minor Op.59 'Razumovsky'

- I *Allegro*
- II *Molto Adagio*
- III *Allegretto*
- IV *Finale – Presto*

Takács Quartet

In 1802, six years after his Op. 18 string quartets, Count Razumovsky commissioned another set of quartets from Beethoven. The composer responded with three works that took the genre to new heights, emotionally, narratively and musically. It is said to have marked the passage of the quartet from entertainment for aristocrats to symphonic works fit for the concert stage.

The first movement begins abruptly – two definitive chords and a pregnant pause. The furtive theme is a beautiful example of Beethovenian dialectic. There is a potent sense of struggle in the movement, the nearly constant semiquavers a driving force of fraught energy. Perhaps the conflict is one of lightness versus darkness, the fleeting moments of E major struggling to escape the weight of the E minor tonality.

The tranquillity and sense of wonder of the slow E major second movement might be an answer to the tumult in the first. According to his student Carl Czerny, Beethoven was 'inspired while contemplating the starry sky and thinking of the music of the spheres' and he asks the performers to 'treat this piece with great feeling'. The unstable disjunctive momentum is gone, in favour of protracted lyrical lines and gossamer threads of harmonic colour, in one of the noblest of all string quartet movements.

All three quartets quote Russian melodies to pay homage to Razumovsky's Russian heritage, and the *thème Russe* of this quartet is found in its third movement. Beethoven's humorous treatment of the melody creates a scherzo that is prescient of twentieth-century approaches from composers

such as Aaron Copland. This scherzo abounds with rhythmic, harmonic and fugal novelties.

The finale opens with a proud, almost foolhardy, march in C major, the polarity of light and dark from the first movement inverted. The major rondo theme contrasts with episodes that dip further and further into the minor. The finale becomes a mad dash, the carefree march digressing into a wild tarantella, and the quartet ends as it begins, with a definitive tonic minor chord.

Duration: Approximately 120 minutes including interval

Songs and Dances

Proudly supported by Rosamund Arthur & Don Mead

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 1:00PM



Gillian Whitehead

credit: Gareth Watkins

Max Bruch (1838–1920)

Three movements from Eight Pieces for Clarinet, Viola and Piano

V *Rumänische Melodie: Andante*
VI *Nachtgesang: Andante con moto*
II *Allegro con moto*

James Campbell (clarinet), **Gillian Ansell** (viola),
Izabella Simon (piano)

Composed in 1910, nearly half a century after his last chamber piece, Bruch's *Eight Pieces for Clarinet, Viola and Piano* is less of a cohesive chamber work and more of a collection of eight individual character pieces. Bruch himself warned against playing all eight together, suggesting performers choose a selection fitting the programme they were crafting.

Bruch dedicated and gifted the trio to his son, Felix Max, a music teacher and talented clarinetist,

pairing the clarinet with the viola for the matching alto register.

Rumänische Melodie, based on an authentic Rumanian folksong, is one of many examples of Bruch's great interest in folk music and use of it in his compositions. The opening piano chords resemble a hammered folk instrument like a cimbalon, while the viola and clarinet take turns at the brooding melody above.

Nachtgesang opens in dark G minor but, like several others in this set of pieces, soon transitions to warm major tonality. The melody introduced in the clarinet is lethargic and the fantastical way the two alto voices weave together as the movement unfolds feels like a pleasant dream.

Opening with galloping arabesques, the piano part of the second movement is ceaselessly dramatic under the melodic lines from the clarinet and viola. The sonorous and searching theme is introduced in sweeping fashion by the viola, later becoming supportive, echoing and reinforcing the soaring clarinet.

Gillian Whitehead (1941–)

Ngā roimata o Mānuka (world premiere)

New Zealand String Quartet, Bob Bickerton
(taonga pūoro)

I wanted this commission, for NZSQ and Bob Bickerton playing taonga pūoro, to commemorate a special place in the Nelson region that I have come to know quite well over the years.

Haulashore Island off the coast of Whakatū (Nelson) was known as Mānuka in the mid-nineteenth century; whether named by Māori or Pākehā is uncertain. But one meaning of mānu, according to Williams' Māori Dictionary, is a launching place, the starting place of a journey, and it seems to me that may have been an earlier meaning of the name Mānuka, which was used by local iwi as a safe landing and camping place when hunting birds and

kai moana on the Boulder Bank. Seen in this way, Mānuka is quite similar in meaning to Haulashore.

In 1906, the Cut was blasted in the Boulder Bank close to Mānuka to establish Nelson Haven, the forerunner of Port Nelson, and local iwi were concerned about the disturbance of the mauri of moana and whenua as altered currents reshaped the land and even changed river flows.

A decade or so ago, a group of friends went on a hikoī to the island: Lyell Cresswell, Richard Nunns, Jenny McLeod, Helen Bowater and myself, with Bob Bickerton ferrying us. We were supporting Lyell, whose great-grandfather emigrated from Britain but died of typhoid on the ship before setting foot on land, and so was buried alone on Mānuka. (His family travelled on a different ship, arriving shortly afterwards to the news of his death.)

Lyell, Richard and Jenny are no longer with us, but they have been very much in my mind while I was writing *Ngā roimata o Mānuka*, which is abstract rather than narrative. **Gillian Whitehead**

Ngā roimata o Mānuka was commissioned by the Adam Chamber Music Festival 2024 with support from Creative New Zealand.

Bela Bartók (1881–1945)

String Quartet No. 4

I Allegro
II Prestissimo, con sordino
III Non troppo lento
IV Allegretto pizzicato
V Allegro molto

Takács Quartet

Bartók called the third movement of this five-movement string quartet its 'kernel', the other four movements surrounding it as mirrored pairs. The quartet is permeated by Bartók's love of Bulgarian, Hungarian and Romanian folk music, which form a tapestry of the composer's unique harmonic language, and is considered one of his greatest works.

The first movement can at first seem aggressive, with its atonal harmonies and clashing accents. But soon begin the quirky dances, with the accents becoming less like signs of aggression and more passionate and enthusiastic, like people in a stomping dance.

The second movement is a muted scherzo, full of the sounds of flitting insects and mosquitoes. In a skittering game of catch, the four instruments pass fragments around in rapid counterpoint, the muted timbre and extended techniques lifting the music into weightlessness and ephemerality.

The central movement, the only slow movement, opens with long, soft suspended chords in stark contrast to the high energy we have just heard. An exploration of Bartók's famous 'night music' – with eerie sounds of nature against a plaintive cello solo – is like a lullaby, a time of rest between days of festivity. Solos sing out, flights of fancy within the suspension of sleep.

Paired with the second movement, the fourth is another energetic scherzo. Instead of using mutes, it is played pizzicato. The result is a rhythmically grounded rustic dance, a pastoral scene of dancers accompanied by a band of four balalaika, or citara.

Opening with a Stravinsky *Rite of Spring*-like rhythmic ostinato, the finale channels a primal, vital essence. Paired with the first movement, the galloping six-note motif that was introduced at the beginning of the quartet returns for this stomping dance.

Duration: Approximately 60 minutes, no interval

Meet the Artists

András Fejér with Rolf Gjelsten

VENUE: NELSON CENTRE OF MUSICAL ARTS – PASTORIUS WALLER RECITAL THEATRE

TIME: 2:15PM

FREE



credit: Amanda Tipton

Listen to two old friends, cellists András Fejér from the Takács Quartet and Rolf Gjelsten from the New Zealand String Quartet, discuss the early days of the Takács, Hungarian influences within their approach to music, and share stories from past collaborations.

András Fejér is the last remaining original member of Takács, which formed at the Franz Liszt Academy in Budapest in 1975. Within their first few years, the quartet gained international recognition, winning numerous prizes and awards.

Rolf Gjelsten has had a truly international career, performing extensively in Europe and North America with orchestras and ensembles, before joining the New Zealand String Quartet in 1994.

Duration: 45 minutes, no interval

Dénes In Recital

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 7:30PM



credit: Liszt Academy Mihály Kornella

Ludwig van Beethoven (1770–1827)

Sonata in C minor Op 13 'Pathétique'

I Grave

II Adagio cantabile

III Rondo

One of the most well-known of his works, *Sonata 'Pathétique'* is perhaps where Beethoven became Beethoven. Breaking free from the styles and traditions of Haydn and Mozart's piano sonatas, this is an early insight into romanticism — music no longer dictated by rhetoric but overflowing with emotions. Beethoven brings the musical textures of the piano sonata to an orchestral scale and with orchestral textures — we imagine we are hearing wind chorales, string tremolos and brass fanfares.

Beethoven is innovative with the classical sonata form. Opening with a sombre Grave, the tragedy of C minor is displayed with dramatic flair, as the tenor

of the grief mounts, finally overflowing into anger, and the exposition proper begins. The Allegro is an outburst of pent-up frustration and energy. The emotions shift through the movement; the tragedy of C minor becoming defiant as Beethoven plays with the tonality.

The second movement, marked *Adagio cantabile*, opens the doors for the later development of lyrical styles in romantic masters such as Chopin, Tchaikovsky and Liszt. The melody is simple and vocal, its power coming from its humanness. As Liszt does in the Petrarch Sonnets, Beethoven shows his mastery of texture, with subtle, ever-changing colours.

The finale is a rondo, a form central to the classical idiom. With each return of the theme, we hear increased embellishment, Beethoven slowly injecting unleashed romanticism into the reserved classical rondo. The ending is as dramatic as the opening Grave.

Franz Liszt (1811–1886)

Sonetto 104 del Petrarca

The three Petrarch Sonnets are a fascinating example of Liszt's process. His penchant for sensitively transcribing popular arias and songs is turned now to his own lieder. Each sonnet is a response to verses by the Italian poet Francesco Petrarca, with Liszt's sensitivity capturing the atmosphere and sentiment of the poetry.

The second of the sonnets is the most popular and is perhaps the most passionate and dramatic of the three we will hear tonight. A poem built on contradictions, Petrarca explored the pain and yearning of unrequited love; a font of hopeful pleasure and painful rejection. Opening with a hazy improvisatory introduction, the lied melody is introduced almost like a recitative, stately and noble, accompanied only by rolled chords. As the music develops, Liszt displays his mastery of texture, with the subtle and poetic variations in a multitude

of colours. Shyness becomes confidence as the music climaxes, with Lisztian flair showing flights of yearning daydreams.

Béla Bartók (1881–1945)

First Romanian Dance

Bartók's Romanian Dances stem from his fascination with folk songs. Composed in 1910, two years after his first major work to show a strong folk music influence (his First String Quartet), the two dances show how seamlessly his fascination with ethnomusicology was incorporated into his compositions. It is still early Bartók, so it is interesting to hear the folk music element developed with a harmonic palette that is recognisably romantic. Bartók's deconstructed modal harmonic language is still early in its development.

The first dance opens in the murky depths of the piano with the folk dance indistinct. Voices join in, in a chaotic flurry of action, and we start to hear the tune passed around as we imagine different instruments and players competing to show off their talents. Underneath the tune, the accompaniment suggests dancing, with its rhythmic and textural energy.

Béla Bartók (1881–1945)

Improvisations Op. 20

The Eight Improvisations on Hungarian Peasant Songs for piano marked a significant moment in Bartók's oeuvre, the point at which he began to treat folk tunes as malleable musical material. Instead of taking a simple folk tune and harmonising it, Bartók was now manipulating the folk tunes, transforming and shaping them to fit his compositional needs, while still retaining their original spirit.

Folk music is at the heart of nearly all of Bartók's compositions, beginning with his works at the end

of the first decade of the twentieth century. By this point, Bartók had spent several years collecting folk tunes from all over Eastern Europe. For Bartók, folk music served as raw material for composing art music, and indeed the musical idioms of Hungarian, Romanian and Slovakian folk music became a fundamental part of Bartók's compositional style. These improvisations show Bartók realising, perhaps for the first time, the true fecundity of the folk music he had come to know so well.

Frédéric Chopin (1810–1849)

Piano Sonata in B Minor

I Allegro maestoso

II Scherzo

III Largo

IV Finale

Chopin was in poor health when he completed this final piano sonata in 1844, too fragile to even play its premiere. Dedicated to Countess Élise de Perthuis, it is known to be one of his most challenging works, technically and musically. The most classical in concept of his three sonatas, it opens with an elegant Sonata Allegro and concludes with the traditional Rondo. Despite the classical form, Chopin's style shines brightly, elevating the traditional form instead of being constrained by it. A cascade of notes leads into a bold opening, followed by the resolute introduction that becomes the first theme, agitated and ambiguous in tonality and meter. The second theme melts away that anxiety, the tonality becoming major as Chopin shows his ability to make the heart swoon in a tender nocturne.

The second movement is a lightning-pace Scherzo. Étude-like with its demands for virtuosic dexterity, the quicksilver scherzo gives way to a nurturing trio. The distant E flat major and B major of the two sections show how many worlds apart the two sections of the movement really are.

The lyricism of the third movement is another beautiful contrast. A longing, bittersweet melody

is allowed to shine over a palette of simple accompanimental figures. The movement is the second longest of the sonata; Chopin's melody given over to wistful dreaming.

After the final caress from the cadence of the third movement, the finale returns to the fraught emotions of the first movement. The initial expression marking is simply *Agitato* – applicable both for the emotional tenor of the finale and the daunting feat the pianist is about to embark upon. After one final cascade of notes (reminiscent of his famous *Winter Wind* étude) the mighty sonata's conclusion is hammered home with six satisfying chords.

Duration: approx. 120 minutes including interval

Up Close with Helen and Sergey

Proudly supported by Ruth Bonita & Robert Beaglehole

This concert will also be performed at Sts Peter & Paul Church in Waimea West as part of the two Up Country events for our VIP Pass holders.

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 2:00PM



Mary Kouyoumdjian

credit: Dominica Ekkern

Anthony Ritchie (1960–)

Whales for violin and harp

Sergey Malov (violin), **Helen Webby** (harp)

Whales was originally a section from a work for dance entitled *Concertina*, choreographed by Daniel Belton. Scored for violin and piano, the dance evokes the slow, graceful movements of these wonderful sea creatures and references sounds that whales make. Seven years later, Ritchie completed another work inspired by the song of the humpback

whale, entitled *Whalesong* for double bass and orchestra.

This is a new arrangement by Helen Webby.

Mary Kouyoumdjian (1983–)

patiently shouting for violin and loop (world premiere)

Sergey Malov

patiently shouting is a reflection on those who do not waver in their dedication to speak up for what they believe in and refuse to be silenced. The work was commissioned by I&I Foundation and is dedicated to Sergey Malov. **Mary Kouyoumdjian**

The I&I Foundation was founded by Ilya Gringolts and Ilan Volkov with a mission to bring together performers and composers, generating fully funded commissions which will lead to the creation of a diverse body of new music and the cultivation of enthusiastic audiences for new music around the world.

Mary Kouyoumdjian is a composer and documentarian with projects ranging from concert works to multimedia collaborations and film scores. As a first generation Armenian-American and having come from a family directly affected by the Lebanese Civil War and Armenian Genocide, she uses a sonic palette that draws on her heritage, interest in music as documentary, and background in experimental composition to progressively blend the old with the new.

As an avid educator, Kouyoumdjian is Assistant Professor of Composition at Boston Conservatory at Berklee and Lecturer at Columbia University. She has been on faculty at The New School, Brooklyn College's Feirstein School of Cinema, Mannes Prep, and the New York Philharmonic's Very Young Composers program.

Eugène Ysaÿe (1858–1931)

Sonata No. 4 for solo violin

I *Allemande (Lento maestoso)*

II *Sarabande (Quasi lento)*

III *Finale (Presto ma non troppo)*

Sergey Malov

In the history of the violin, Ysaÿe sits as a point of convergence: both the student and teacher of legends. His Six Sonatas for Solo Violin (1923) are the purest distillation of this. Inspired by those before him and dedicated to his colleagues, students and to those in the future, he created a counterpart to Bach's sonatas and partitas for solo violin (often referred to as the New and Old Testament for the virtuoso violin).

The fourth sonata is dedicated to Ysaÿe's friend and colleague, Austrian-born violinist and composer Fritz Kreisler, whose love for reimagining Baroque themes can be clearly seen in this sonata.

In keeping with the partita tradition, the opening movement has a declamatory beginning and broken chords suggesting something more akin to a prelude, but as it finishes its descent, we are introduced to the main theme. This dancing melody reassures us that as Baroque as the theme might sound, the winding chromatic harmonies remind us that we are listening to Ysaÿe, not Bach or Corelli.

The second movement is another classic Baroque dance. Built around a ceaseless ostinato, the movement grows out of still pizzicato. As it comes down from the climax, the texture drops away until even the melody disappears, leaving only the ostinato nestled within rolled chords.

A blistering deluge of notes dancing up and down the instrument in the finale recalls the energy of a Baroque Double. At its climax, the Baroque trappings drop away, leaving us a pure Ysaÿe finale: broad, virtuosic and showstopping.

Mark Smythe (1985–)

Moto Mojo for solo pedal harp with delay pedal

Helen Webby

'Moto' is the common musical term for movement and 'Mojo' is generally the way people measure their levels of confidence, self-esteem and sex appeal. In the final few months of 2011, I reached Wellington for a much-needed family Christmas, a shadow of my former insouciant self and burdened with disquiet. Yet, over five uncharacteristically sunny days I began to emerge from the gloom and the first sketches for Helen Webby's project came out. From the start it felt like something that somehow floated above the malaise; I was going for poise and purpose. The piece darkens in the middle before soaring back up and levelling out to a delicate reflection. On a technical note, using a delay effect for recording and performing the piece is integral to the 'Moto' of the 'Mojo'. **Mark Smythe**

Mark Smythe is a New Zealand composer living in Los Angeles and predominantly writing film scores, ranging from romantic comedies to horror movies. He has received several awards for his compositions, and has also taught film music at UCLA Extension and conducted professionally in Europe. *Moto Mojo for harp and delay pedal* was a commission by Helen Webby for her solo CD, *Pluck* (Manu), nominated for Best Classical CD in the 2013 NZ Music Awards.

Deborah Henson-Conant (1953–)

Baroque Flamenco for solo harp

Helen Webby

In 1990 I went to my first World Harp Congress in Paris, and was dazzled by Deborah Henson-Conant performing on the new blue electro-acoustic pedal harp, launched by French harp manufacturer Camac. Since then, she has composed a plethora of incredible pieces for harp, and *Baroque Flamenco* is one of my favourites. **Helen Webby**

Wolfgang Amadeus Mozart (1756–1791) / Fazil Say (1970–)

Alla Turca

Helen Webby

In the late eighteenth century, the sounds of the Ottoman Empire were sweeping through Europe. Bright bells, reedy winds, and sharp drums – like that of a Turkish marching band – started showing up in Western classical music. One of the most recognisable examples of this is Mozart's Turkish March, the final movement of his *Piano Sonata no. 11*.

In a similar case of introducing a new soundworld, Turkish composer and pianist Fazil Say's jazz reimagining is built on top of the bones of Mozart's march. The harmonies and rhythm are extended and jazzed up so the march is once again full of ear-catching novelty. The melody starts as Mozart wrote it, but is very quickly transformed by jazz and blues figures, exploding into electrifying technicolour.

Camille Saint-Saëns (1835–1921)

Fantaisie for Violin and Harp in A major Op. 124

Sergey Malov (violin), Helen Webby (harp)

Like Beethoven, Camille Saint-Saëns had a 'late' period, although, where Beethoven grew darker and more dense, Saint-Saëns became significantly lighter – in emotion but especially in texture. Compared to his indomitable organ symphony, there is a beautiful levity in the textural simplicity of *Fantaisie*. Despite Saint-Saëns' resistance to the modernist movement and influences of his compatriots Ravel and Debussy, this piece is a curious halfway point between romanticism and impressionism. Hazy, ephemeral, soft colours are beautifully achieved with the harmonies and idioms of Saint-Saëns' masterful writing.

Dedicated to two sisters, harpist and violinist Clare and Marianne Eissler, *Fantaisie* was composed during a tour of the Mediterranean, the first section

MONDAY 5 FEBRUARY

somehow manging to conjure images of the coast. From the opening, the roles of the two instruments are clearly defined, with the violin soaring in improvisatory flights of fancy and the harp anchoring it with rolled chords below. The simplicity of this arrangement, however, disappears as the two instruments start to take on more equal roles, with the violin joining the harp in chordal passages and the harp demonstrating some of its own brand of virtuosity that we associate with the instrument. In the fourth and final section, the opening returns and the fiery passion of the middle section is a distant memory.

Duration: Approximately 75 minutes, no interval

String Quartet Masterclass

VENUE: NELSON CENTRE OF MUSICAL ARTS –
PASTORIUS WALLER RECITAL THEATRE

TIME: 4:30PM

FREE



A masterclass is an opportunity for us to witness the inspiring coaching of a master, helping young musicians find the essence and meaning behind the notes and lift the music off the page.

We've all been entranced by NZSQ cellist Rolf Gjelsten's performances over the years, and now we have the opportunity to watch him impart guidance to the Adam Troubadour Quartet, assisting them in enhancing their expressivity and bringing the music to life.

Free to attend

Duration: 60 minutes, no interval

MONDAY 5 FEBRUARY

Romance

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 7:30PM



Robert Schumann (1810–1856) / Claude Debussy (1862–1918)

Six Pedal-flügel Studies

Dénes Várjon, Izabella Simon (piano)

First brought to the concert stage by Mozart and his older sister, Maria Anna Mozart, with their dazzling displays of virtuosity, piano duo writing exploded in scope in the nineteenth century. Composers such as Liszt and Schumann explored its potential with transcriptions of popular symphonic works. These were a commercial success, with amateurs and students enjoying the opportunity to play and hear such amazing works at home. Debussy was a great advocate for the ensemble – the fact that it helped him earn a decent living certainly not insignificant – and contributed many transcriptions of his contemporaries to the idiom, including Saint-Saëns and Tchaikovsky.

In 1845, Robert and Clara Schumann both took to studying the contrapuntal work of Bach. As it was written for the obscure pedal-piano (a piano with an organ-like pedal manual) Robert Schumann's Six Canonic Études Op. 56 is very likely to have come from this period of study.

Debussy subsequently took the three voices of the pedal-piano and arranged them into the four hands of a piano duo, making these beautiful studies more accessible and giving them a breath of fresh air. The six short études are built on imitation, at times eponymously Schumann and at times conventionally baroque. The first movement is a rippling flurry of notes, twin musing streams of consciousness. The imitations are brought to the forefront in the second movement, the two pianos echoing each bar back and forth.

Schumann's unique whimsy characterises the third movement, the gurgling effervescence of the accompaniment and leaping intervals in the melody combining to create a sense of spritely motion. The fourth movement broods darkly with its bittersweet reminiscence. Rigid and rhythmic, the fifth movement is a triumphant march, the pianos briefly stepping out of line before snapping back to regulation. Like the first movement the finale is overtly baroque, the chorale and fugue a demonstration of Schumann's mastery and of his interest in Bach.

Leoš Janáček (1854–1928)

Violin Sonata

I Con moto

II Ballada

III Allegretto

IV Adagio

Harumi Rhodes (violin), **Dénes Várjon** (piano)

Janáček carried the mantle of Czech nationalist music into the twentieth century. Taking the romantic idioms that Smetana and Dvořák developed, and in the vein of other eastern

European modernists such as Bartók and Szymanowski, Janáček broke from the Austro-German orthodoxy to create his own unique voice of Czech modernism.

He composed the piece, his only complete sonata, in 1914 and wrote that he 'could just about hear sound of the steel clashing in my troubled head ... I wrote it at the beginning of the War when we were expecting the Russians in Moravia'; a vivid image for a vivid sonata.

Opening with a frenzied interjection, the first movement is steeped in these anxieties around the ensuing war, with contrasting swells of freneticism and periods of quotidian lyricism. The second movement underwent several revisions. As it was drawn from one of his rejected attempts at a violin sonata 35 years earlier, the movement's luscious romantic melody stands in stark contrast to the callous brutality that rears its head throughout the rest of the sonata.

Much like composer Florence Price, Janáček challenged the conventions of the traditional third movement by using a Slavic Troika-inspired dance instead of a traditional German or French one. The rhythmic folksy piano and the slashing violin surround a 'trio' whose languid melody sobs in the upper registers of the violin. The finale contrasts an elegiac piano melody with explosive, almost gunshot interjections from the violin. Even as the two instruments join together with the lament, the sonata ends as it begins, with the solo violin echoing into silence.

Astor Piazzola (1921–1992)

Kicho

Hiroshi Ikematsu (contrabass), **Izabella Simon** (piano)

Influenced by both jazz and classical music, Astor Piazzola revolutionised the tango, forming a new style dubbed nuevo tango, even though he claimed,

'In Argentina, everything may change – except the tango.' His innovations were initially unappreciated, yet with such infectious music, it was perhaps inevitable that opinions would eventually turn in his favour. In 1960, legendary Argentinian double bassist Kicho Diaz joined Piazzola's quintet; 10 years later Piazzola wrote this stunning tango dedicated to his friend and colleague.

The bass typically serves as part of the rhythm section in jazz, walking the bass or comping with the keyboard. In *Kicho*, we see this, even elevated here to soloist heights, but Piazzola also shares a lesser heard side of the instrument: its deep sonorous singing tone.

Kicho opens to a rhapsodic cadenza from the double bass, letting it show off – a spotlight it rarely has. The bass then transitions to rhythm, laying out the groove and swagger of the high-octane first section. In the lyricism that follows, the bass sings a contemplative melody, almost suave. Then once again, the energy ratchets up as the piece heads towards the inescapable gravity of the final cadence.

Florence Price (1887–1963)

Piano Quintet in A Minor

I Allegro non troppo

II Andante con moto

III Juba. Allegro

IV Scherzo. Allegro – Coda

Jian Liu (piano), **Takács Quartet**

Much like many early successful Black and/or female composers, Florence Price's reputation in the concert halls of America and Europe disappeared after her death. Without her tireless self-advocacy, the prejudices levied at her as a Black woman overshadowed the (not inconsequential) popularity of her works. Yet in recent years, as the move to challenge the dominance of conservative canons has grown, she has enjoyed a renaissance.

Price's unique musicality is a blend of two identities – the forms and structures she learned while studying in conservatories and her childhood in southern Black churches with its rhythmic, melodic elements of the gospel tradition. Her *Piano Quintet in A Minor* (1936) is a fascinating example of this.

The opening movement is a celebration of Price's own music, where she develops themes from two earlier compositions (her first organ sonata and *Words for a Spiritual*). While the melodic theme in the lyrical slow second movement is original, its striking spiritual quality again shows Price's love for the musical contexts in which she was raised.

The third movement eschews conventional European dances, instead exploring the Juba, a popular stomping dance from the slave plantations in the deep south, with an infectious toe-tapping energy that is impossible to ignore.

The finale is the shortest movement, yet with its rambunctious virtuosity, there's certainly no shortage of notes! The quintet's voices weave together, creating a web of driving lines. A fitting send-off for a quintet full of gravitas.

Duration: approx. 120 minutes including interval

Meet the Artists

Sergey Malov, Helen Webby and Hiroshi Ikematsu, with Gillian Ansell

VENUE: NELSON CENTRE OF MUSICAL ARTS – PASTORIUS WALLER RECITAL THEATRE

TIME: 10:00AM

FREE



Helen Webby

Find out more about the music and lives of three festival artists – Russian/Hungarian violinist Sergey Malov, New Zealand harpist Helen Webby and Japanese contrabassist Hiroshi Ikematsu, in conversation with co-artistic director Gillian Ansell.

Sergey Malov and Hiroshi Ikematsu both have connections with New Zealand, Malov winning the Michael Hill International Violin Competition in 2011; Ikematsu was principal contrabassist for New Zealand Symphony Orchestra from 2006–2014. Helen Webby is principal harp with Christchurch Symphony Orchestra and one of New Zealand's foremost and accomplished harpists.

Duration: 45 minutes, no interval

Under Southern Skies

Proudly supported by Bonni Ross & Matthew Eades

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 2:00PM



Jenny Wollerman

credit: Debbie Rowson

Helen Fisher (1942–)

Otari

Helen Webby (harp)

Like my piano solo *Where the river flows*, *Otari* for solo harp is inspired by one of my favourite Wellington places, Otari Bush, near my home, which is a peaceful soundworld of birdsong, pools of stillness, and ebb and flow of wind and stream. The chorale-like theme that emerges towards the end is based on my *Te Puna Waiora* (Spring of Living Water).

Overall, *Otari* is shaped by some words in T.S. Eliot's 'Four Quartets': 'At the still point, there the dance is...'. **Helen Fisher**

Jenny McLeod (1941–2022)*Under Southern Skies* (world premiere)**Jenny Wollerman** (soprano), **Jian Liu** (piano)

Under Southern Skies is a cycle of 21 songs written by Jenny McLeod in 2003, using selected poems from New Zealand poet Anne Powell's first collection, *Firesong* (1999).

McLeod has said the songs were written 'for her own interest', and when no performances eventuated over the ensuing 20 years she remained philosophical. However, when interviewed by Norman Meehan for his biography *Jenny McLeod: A life in music*, she commented that she believed it contained 'some of my best music'. When I contacted her in May 2022 about the possibility of performing them, she was delighted.

I feel so lucky to have been able to have had a direct connection with her when performing and commissioning works from her. And now I have this opportunity of bringing this written composition off the page and out into the world, alongside my colleague Jian Liu.

Musically, the cycle incorporates a variety of styles, some tonally challenging, others rhythmically quirky, or poking fun: the songs are at times cheeky and at others meditative. McLeod described her musical style here as 'free, personal, not systematic in any respect, though always aware of Tone Clock aspects' with 'spare but expressive and illustrative piano accompaniment'. The poem texts she chose celebrate nature just as much as urban life, and contemplate themes of women's lives, spirituality, and relationships in a modern New Zealand context.

Jenny Wollerman*Song list:*

1. Shapes
2. In the heat
3. Back beach
4. Some people
5. The circle
6. Up north
7. Here
8. Aotearoa lityny
9. All my stars
10. Soul song
11. Cosmic breathing
12. Turn left
13. Dancing harp
14. Going deeper
15. Freesias and cardigans
16. All the time
17. The learning tree
18. Horizons
19. 88 Vivian Street
20. The travellers
21. Blessing

Duration: Approximately 75 minutes, no interval

String Quartet Masterclass

VENUE: NELSON CENTRE OF MUSICAL ARTS – PASTORIUS WALLER RECITAL THEATRE**TIME:** 4:30PM**FREE**

Edward Dusinberre

credit: Amanda Tipton

A masterclass is an opportunity for us to witness the inspiring coaching of a master, helping young musicians find the essence and meaning behind the notes and lift the music off the page.

In this session, the Adam Troubadour Quartet receives expert coaching from Takács Quartet first violinist Edward Dusinberre, assisting them in enhancing their expressivity and bringing the music to life.

Duration: 60 minutes, no interval

The End of Time... and Beyond

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 7:30PM



Nokuthula Ngwenyama

Philip Brownlee (1971–) / Ariana Tikao (1971–)

Manaaki for Quartet and Taonga Pūoro

New Zealand String Quartet, Bob Bickerton
(taonga pūoro)

Manaaki is a key concept within te ao Māori, meaning 'to support, take care of, give hospitality to, protect, show respect, and generosity for others'. This piece takes inspiration from the pōwhiri process, the ritual of encounter that typically happens on marae, where mana whenua welcome in the manuhiri. This upholds the mana of the home people as well as acknowledging and enhancing the mana of the people entering.

It begins with the shifting of energy through the use of the pūrerehua, which indicates something is about to start. Then the kaikaranga call, their voices weaving together, with pūtōrino and strings

shooting into the heavens and then coming back down to earth. This is followed by an invocation of tangi, bringing in the voices of our ancestors. The next section represents the voices of the kaikōrero, a robust musical discussion among the male voices of the ensemble. The piece ends with hongī, sharing of our sacred breath, which symbolises peace, and a chance to reflect on the process and transition. We are reminded of how we should treat each other, in a way that enhances each other's mana through dialogue and respect. Mauri ora, nā **Ariana and Phil.**

Philip Brownlee (Te Ātiawa, Ngāti Mutunga, Ngāti Toarangatira) is based in Wellington. His PhD in composition (Victoria University) focused on the structural role of timbre, or tone colour. His pieces have been performed throughout New Zealand and beyond, and has often written for taonga pūoro, including a concerto for taonga pūoro and orchestra in collaboration with Ariana Tikao in 2015.

Ariana Tikao (Kāi Tahu) is a singer and composer who writes waiata exploring themes related to her identity and history from her ancestors. She is a much sought-after leader in the taonga pūoro revival.

Manaaki was commissioned by Aotearoa New Zealand Festival of the Arts.

Nokuthula Ngwenyama (1976–)

Flow (New Zealand premiere)

- I Prelude*
- II Lento*
- III Quark Scherzo*
- IV Finale*

Takács Quartet

Come in and out of silence,
Tone swirling in the balance.
Nothing, then everything
Waving into space.
Then Light.
And after a longer while
Air.

And now sixteen strings manually animated,
Vibrating through time.

When Harumi Rhodes of Takács Quartet reached out to me about writing a piece for the group I was surprised, greatly honoured and fearful. The string quartet is considered a 'perfect' ensemble. It inspires delicacy, sensitivity and adventure. The core range is smaller than that of the piano, yet its timbre allows for beautiful interplay.

Harumi then requested the quartet be about anything in the natural world, on behalf of lead commissioner Cal Performances at University of California. Fortunately, patterns in music and science pair well, so that brought relief. I researched a wide array of subjects for over a year, including the life cycle, carbon reclamation, environmental protection, animal communication, startling murmurations, our last universal common ancestor (LUCA), black hole collisions and the sub-atomic realm. I listened and relistened to the silky recordings of the Takács Quartet, especially savouring their performances of Brahms, Coleridge-Taylor and Price. Systems layered upon other systems reveals a common flow to existence tying us to the initial outburst of energy and matter at the birth of our universe.

We flow through life. Conversely, the flow of existence is temporarily housed in us each generation. Everything in nature flows and develops through time. Flow can be expressed mathematically, psychologically, physically, visually and, now, via string quartet.

Energy spreads as our universe expands. As intensity diffuses its 'pitch' lowers on physicist John G. Cramer's audio representation of the 'Big Bang' based on the European Space Agency (ESA) Planck Mission's analysis of cosmic microwave background (CMB) radiation from 14 April 2013. Those 100 seconds are the general overarching frame to the quartet *Flow*. Cramer's audio file is based on temperature fluctuations and scaled upward by ~1026 to match the response of the human ear. It begins with a quiet glissando from a high pitch,

spikes into a raucous outburst, then ripples and tails into an ever-lowering dissipating bass decrescendo.

Flow starts like gas seeping from an infinitely full balloon about to pop. Then, as matter inflates space, climactic material is presented almost immediately before abruptly burning out for the universal dark ages. Cooling during the epoch of reionization allows H (Hydrogen – represented by the note B) and He (Helium – represented by notes B and E) to stabilise. There is light, then stars and galaxies form.

We, at 62% Hydrogen (10% of our mass), are ancient dust from our universe’s creation 13.7 billion years ago. Our atomic selves can be traced to this epoch of reionization 400 million through a little over one billion years after the Big Bang.

Enjoy and go with the flow. We only know what we know. **Nokuthula Ngwenyama**

Olivier Messiaen (1908–1992)

Quatuor pour la fin du temps

I *Liturgie de cristal*

II *Vocalise, pour l’Ange qui annonce la fin du temps*

III *Abîme des oiseaux*

IV *Intermède*

V *Louange à l’éternité de Jésus*

VI *Danse de la fureur, pour les sept trompettes*

VII *Fouillis d’arcs-en-ciel, pour l’Ange qui annonce la fin du temps*

VIII *Louange à l’Immortalité de Jésus*

Dénes Várjon (piano), **Helene Pohl** (violin), **James Campbell** (clarinet), **Rolf Gjelsten** (cello)

‘There shall be time no longer’ decreed the angel in Revelations 10:6 – a revelation not of the end of the world or of life, but of eternal Sabbath. For Olivier Messiaen, the angel’s message was one of never-ending peace. The eight movements of his seminal *Quatuor pour la fin du temps* are for each of the six days of creation, one for the Sabbath, and the final for the beginning of eternity.

The quartet was written in 1940, while Messiaen was a prisoner of war, and was composed for the instrumentalists available to him. It speaks of a world beyond time — away from the present, free from the past, with only timelessness in the future. The first movements opens with birdsong from the clarinet and violin, as the piano and cello fade into the distance, their regularity paradoxically free from time — the opposite of steady strict rhythms.

The second movement disturbs the tranquil early morning, the angel stepping down from heaven, its voice shown in swirling harmonies full of hypnotic otherworldly majesty. Solemnly liturgical in its clarinet solo, the third movement is a sermon on the state of the world — stark and abject, peace far out of reach.

The fourth movement, the kernel from which the rest of the quartet grew, shows the clarinet, cello and violin dancing to previous melodies. The fifth movement is a duo for cello and piano, marked *infiniment lent, extatique* (*infinately slow, ecstatic*). Suspended in time, the melody seems to stretch on forever. The sixth is played in perfect unison, the instruments coming together in a ‘dance of fury’ to tell of the Apocalypse.

The penultimate movement mirrors the second, the angelic harmonies and chords returning. This time though they are faster, angrier, more urgent. The arpeggiated chords at the end are a rainbow (a symbol of peace) coming out of the clouds. The finale mirrors the fifth movement, the steady piano becoming hazy. The reflective solo violin is now the focus, its long, slowly unfolding line climbing to heaven as Jesus did, dying for the sins of man.

Duration: Approximately 120 minutes including interval

Up Close with James and the New Zealand String Quartet

Proudly supported by Elena & Charles Hufflett

This concert will also be performed at Lake Rototoi Chapel as part of the two Up Country events for our VIP Pass holders.

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 2:00PM



Dmitri Shostakovich (1906–1975)

String Quartet No. 2 in A major

I *Overture: Moderato con moto*

II *Recitative and Romance: Adagio*

III *Valse: Allegro*

IV *Theme with Variations: Adagio*

New Zealand String Quartet

Shostakovich’s second string quartet, written in 1942, opens self-assuredly with an assertive melody, perfect intervals and a bright A major tonality creating a joyous, extroverted confidence. However,

as the quartet unfolds, Shostakovich shows that he was far from blinded to the terrible events going on in Europe. The 'lie' of the opening is revealed quickly as the melody starts to clash with the simple harmonies, turning into an impassioned cry against the horrors of the war.

The second movement opens (and ends) with an unmetered first violin solo that carries echoes of the klezmer (traditional music of Ashkenazi Jews) style of fervent improvisation. Soaring over sustained lower chords, with intense outbursts and sobbing resolutions, the recitative slowly gives way to the romantic. Meditative at first, the romance builds to a strident climax before melting back into the solitary recitative.

The third movement is a waltz, the muted quartet sounding ghostly, its tone altered. Winding chromatic themes with a distinctly Mahlerian flavour are like a chill down the spine. Shostakovich's mastery of the classic dance form is on display, as a symbol of German and Austrian nobility is turned into something haunting and spectral.

The theme and variations of the finale are based on what Shostakovich called a 'Jewish theme'. Introduced by the solo viola, the four lengthy variations cover a wide spectrum of emotions – outrage at the savagery of military aggression and the horror at current events – but also a sardonic aspect, suggesting a self-aware acknowledgment of Russia's own history of pogroms and antisemitism.

Wolfgang Amadeus Mozart (1756–1791)

Clarinet Quartet in A major K581

- I *Allegro*
- II *Larghetto*
- III *Menuetto*
- IV *Allegretto con variazioni*

James Campbell (clarinet), New Zealand String Quartet

Unlike many monikers for famous chamber works, Mozart referred to his own clarinet quintet as the Stadler Quintet, dedicated as it was to his friend and celebrated clarinetist, Anton Stadler, for whom he was inspired to compose three works. This clarinet quintet, written in 1789, sits squarely in the middle of the three, a beautiful example of Mozart's sensitive, lyrical virtuosity.

Though the clarinet is clearly the star, the first violin and cello join in the conversation in the first movement, the trio conversing through three lyrical subjects. Despite the brightness of A major, the melodies have a bittersweet touch, at times wistful, or hopeful. Mozart's penchant for contrasts shows in the subtle yet distinct colours and sudden cascading outbursts of semiquavers; moments of overflowing joy.

The exquisite slow movement is a serene aria, opening with the clarinet soaring over muted strings in a long tender melody. The first violin and clarinet now begin a conversation, exchanging themes in a delicate way, always elegant, always unruffled. The movement's warm intimacy, along with its emotional depth, have given it a treasured place in many chamber music lovers' hearts.

The third movement is unusual in having two trios or middle sections, so the movement's form is A-B-A-C-A. Jolly in A major, we are suddenly plunged into plaintive A minor in the first trio, with its fanciful first violin and viola imitation. The second trio has a distinctive Ländler lilt, and features a sudden burst of virtuosity in the cello.

The finale is a humorous theme and variations, opening with chirping violins in spiccato thirds. Soon, a falling lyrical scale adds a brief questioning note before the short notes are back. Each of the variations is a masterful display of instrumental virtuosity, varying textures, wit and fleeting emotions.

Duration: Approximately 75 minutes, no interval

Takács and Friends

Proudly supported by The Turnovsky Trust

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 7:30PM



credit: Amanda Tipton

Hugo Wolf (1860–1903)

Italian Serenade

Takács Quartet

The coy lightness of Hugo Wolf's *Italian Serenade* is at odds with the grim reality of his life and untimely death. Chronically ill with syphilis from the age of 18, Wolf wasted away in an asylum for five years, dying at the young age of 42. It was a life eerily similar to Robert Schumann's, the composer whose lieder he was inspired by. The *Italian Serenade* was initially written for a string quartet, but Wolf wanted to develop it into a multi-movement work for string orchestra. However, he was unfortunately unable to fulfill this desire.

When he wrote the quartet in 1887, he was also in the process of setting the works of German poet Joseph von Eichendorff to music. With an imagined 'Italian serenade' being a plot point to the poet's

novella *Memoirs of a Good-for-Nothing*, his focus on von Eichendorff may well have spurred the creation of this quartet.

The influence of his lieder is clear in the music. The tune is introduced in simple homophony, the first violin singing the melody over a cheerful, folksy accompaniment from below. The quartet then unfolds episodically, at times densely Wagnerian and in other moments whimsically Schumannesque. At barely seven minutes long we are left wondering what could have been if Wolf had been able to transform this one-movement wonder into his desired multi-movement serenade.

Béla Bartók (1881–1945)

String Quartet No. 6

I Mesto – Più mosso, pesante – vivace

II Mesto – Marcia

III Mesto – Burletta – moderato

IV Mesto

Takács Quartet

Completed during the outbreak of the Second World War in 1939, it is hard to read the stark despair of Bartók's sixth quartet as anything but a comment on the prejudice and brutality unfolding in real time around him. But there was another tragedy unfolding in Bartók's personal life – his beloved mother's health was deteriorating (she died a month after he finished the quartet) – and the *Mesto* (sad, mournful) introductions that begin each of the movements can be also depicted as his personal grief. The initial viola solo that introduces the *Mesto* theme is abject in its loneliness, but by the time we arrive at the conclusion of the last movement, there is a sense of processing and acceptance evident.

Throughout the quartet, Bartók's folk music influences are clear: Magyar melodic and rhythmic elements, and strummed citara chords are some examples.

The cascading chromatic lines of the first movement lead us to feel as though we are on the edge of insanity. Threads are falling apart before your eyes, so that where there is something to grasp on to (a melodic or united moment) you are left wondering which is real, the chaos or the stability?

The most comical movement of the quartet, the *Burletta*, or burlesque, is still by no means lighthearted. Grating glissandi, reminiscent now of film score depictions of falling bombs, are interspersed in an off-kilter dance that hobbles along without a melody.

In the final movement, the *Mesto* can be seen as a comment on the loss of his mother whom he dearly loved, and a Europe he could no longer recognise.

Johannes Brahms (1833–1897)

String Sextet No. 2 in G minor Op. 36

I Allegro non troppo

II Scherzo – Allegro non troppo – Presto giocoso

III Adagio

IV Poco allegro

Takács Quartet, Gillian Ansell (viola), Rolf Gjelsten (cello)

Five years after the blazing success of his first sextet in 1862, Brahms embarked on a second work in this form. It bears the visible marks of love lost as, unable to wed his beloved Agathe von Siebold, he encrypted her name into the irresolute first movement as A-G-A-(D)-H-E, literally shaping the music. After completing the sextet, Brahms remarked to a friend that 'here I have freed myself from my last love'.

Wavering tremolo underscores the entire first movement, shifting meters, tonalities and colours, leaving the spacious melody indistinct. Though the second movement opens in bittersweet minor, it is rather an atypical scherzo. This slower section shimmers with rhythmic activity and ornaments decorating the simple melody. The trio section is

a blistering Hungarian-inspired dance, a down-to-earth, folksy contrast to the cerebral polyphony of the scherzo.

The polyphony continues into the third movement, a set of variations that highlight Brahms' mastery of the form. This movement is not only an extraordinary technical accomplishment but is also the expressive heart of the work. Within the constraints of a homogenous ensemble, Brahms is able to deftly manipulate the instruments to create a panoply of timbres and textures.

The finale is a mercurial rondo in perpetual motion, a mixture of bucolic pastoral sections that rise and erupt into story outbursts. As the finale heads towards its rambunctious conclusion, the energy ratchets up with all six contrapuntal voices uniting into one for a decisive final cadence.

Duration: Approximately 120 minutes including interval

Meet the Artists

Justin DeHart with Helene Pohl

VENUE: NELSON CENTRE OF MUSICAL ARTS – PASTORIUS WALLER RECITAL THEATRE

TIME: 1:00PM

FREE



Justin DeHart chats with Helene Pohl about his epic solo percussion projects and the works he will be performing in his recital.

Originally from California, DeHart is now an associate professor in music at Canterbury University. He is a Grammy-nominated performer of contemporary musical styles from classical to pop, and from world music to electronic.

His concert, *New Vistas*, held directly after the talk, will be the perfect journey into the world of percussion.

Duration: 30 minutes, no interval

New Vistas

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 2:00PM



Celeste Oram

credit: Marco Guglielmi for Coviella Ramieri Foundation

This performance features a collection of solo works that demonstrate the breadth and evolution of modern/concert percussion repertoire – the majority of which are newly commissioned from New Zealand composers. I am including pieces by Rosa Elliott and Mark Menzies, which appear on *Landfall: NZ Percussion Vol 1* — a finalist for Best Classical Artist Aotearoa Music Award in 2021. Both pieces explore shimmering metallic resonances from the vibraphone, steel pipes, crotales and glockenspiel. Elliott's *Landfall* also adds exotic hardwood planks, woodblocks and a large drum to further broaden the sonic pallet, while Menzies' *Scales & Taonga* imagines a dragon/taniwha in a cave.

In March 2023, I released *Ring* (Rattle Records), which features the complete collection of solo percussion works by the late American percussionist/composer John Bergamo, who was my dear friend and teacher. Also in 2023, I released *Percussion Spheres*. I included *Orion Constellation*

Theory by Canadian composer Andrew Staniland, for its use of Eastern grooves and colour on a single snare drum with electronic accompaniment.

I am excited to premiere pieces by New Zealand composers Celeste Oram and John Psathas. Both combine a five-octave Honduran rosewood marimba with electronic playback featuring spoken word. Oram's work uses words from Alison Glenny's *The Bird Collector* (2021); Psathas' *Infinite Mind* uses a recent interview with Noam Chomsky. Both composers push the boundaries of the idiom (and performer) while retaining the tradition of narrative, poetry and meaning.

The concert will finish with *Macet* – a commissioned piece from Gareth Farr that features a huge multi-percussion setup, instruments from a Balinese gamelan, and electronic accompaniment.

I hope the concert will leave you in appreciation and awe of the power of sound, rhythm, colour and dynamics that only a live percussion performance can provide. **Justin DeHart**

Andrew Staniland (1977–)

Orion Constellation Theory

Orion Constellation Theory is a virtuoso work for snare drum and electronics, or for two acoustic snare drums. The work unfolds as a series of phrases and variations using Morse code interpretations of the letters O, R, I, O, N. In both versions, the first snare part is identical. In the electroacoustic version, the sounds feature exuberant pianos, percussion, insects and animals and other elements. In the acoustic version, the second snare drum plays a rhythmic interpretation of the electroacoustics, resulting in a snare duo of strikingly distinct character. This piece was written for and dedicated to Canadian percussionist Ryan Scott.

Orion the Hunter appears in the winter sky, with his bow and his dogs, Canis Major and Canis Minor. Greek mythology tells us that Orion was known as

a talented hunter. His boast that he could rid the earth of all the wild animals, however, angered the Earth goddess, Gaia. The Orion correlation theory (or Giza–Orion correlation theory) is a hypothesis in pyramidology. Its central claim is that there is a correlation between the location of the three largest pyramids of the Giza pyramid complex and the three middle stars of the constellation Orion, and that this correlation was intended as such by the builders of the pyramids. The stars of Orion were associated with Osiris, the god of rebirth and afterlife, by the ancient Egyptians. **Andrew Staniland**

Rosa Elliott (1998–)

Landfall

Landfall: depicting an arrival (on land) of a sea or air journey.

Landfall maps a trajectory from celestial soundscape to earthly landing. The initial inspiration for the work was Arvo Pärt's technique of tintinnabulation (ringing or tinkling sound). His contrast of the 'pure' triadic voice and straying stepwise movement represents the to and fro between humanity and the divine. This is extended to the gradually distorting sound world, in which timbre, pitch and rhythm depart from the lofty beginning to land within a muddled terrain. **Rosa Elliott**

Celeste Oram (1990–)

Notes on the Nocturne Tradition (world premiere)

Alison Glenný's poetry chapbook *The Bird Collector* (2021) has entranced me since I first read it; I find the world it conjures to be thoroughly musical, and I've been looking for the right opportunity to create a musical response to it.

The invitation to compose a solo percussion piece for Justin DeHart meant a chance to engage his considerable virtuosity in this medium: not only his technical skill but also the compelling expression

he brings to mallet percussion. I was curious to create a piece for him in which the unriddling of complex technical demands would (hopefully) yield a distinctive and unusual kind of expressivity.

Notes on the Nocturne Tradition was composed via both computation and intuition. I fed recordings of nineteenth-century piano nocturnes through a concatenative synthesis programme: in essence, I asked my computer to chop up these source materials and reassemble the bits according to certain sonic properties. Out of this resulting fund of intriguingly chaotic sonic material (and there was a lot of it), I embroidered together snatches that I found to have a striking rhetorical character, especially when set in counterpoint with Glenný's poem. Eventually, I transcribed everything, adapting the material to the physical requirements of the marimba. This in itself was an interesting exercise, the piano and marimba being in fact totally unrelated, both in terms of genealogy and instrumental practice. All in all, the labour this required was a bit obsessive, but I found it quite absorbing, in the way that hundreds of hours go into quilting, knitting or needlepoint. As it happens, this process also echoes some of Glenný's methods of erasure and assemblage by which *The Bird Collector* was created.

The result, I think, is something like what a mockingbird would sing if it spent its whole life around early nineteenth-century piano nocturnes: completely mishearing, in its nonhuman way, the musical codes that we humans have imbued with emotional significance – and instead regurgitating what it's heard according to an inscrutably creaturely logic. One wonders, then: if this Frankenstein-music does retain some residue of the nocturnes' 'ineffable delights' and 'floating iridescent images' (Liszt's words) – where does that reside? In the tiniest fragments of musical material, or in the bodies that reanimate them? There's a side-note here, too, about the age-old fascination with the mechanisation of the ineffable. In bygone ears, this fuelled the craze for mockingbirds (cf. Mozart's *starling*) or musical automata (cf. the *serinette*)

— and, in our twenty-first century, the advent of artificial intelligence. **Celeste Oram**

Notes on the Nocturne Tradition was commissioned by Creative New Zealand in 2021.

Mark Menzies (1968–)

Scales & Taonga

What will no doubt become a kind of composition sub-genre, *Scales & Taonga* (2021) is a 'lockdown' piece, largely composed when New Zealand was in national lockdown in response to the coronavirus. When my treasured colleague and friend Justin DeHart requested solo percussion music to be composed for his repertoire, I offered a concept for a collection of pieces called *Taniwha/Dragons (for health)* – with *Scales & Taonga* being the first I wrote.

In this piece, the dragon/taniwha sits in a cave over its musical treasures, endlessly enthralled with the way the glittery sounds reflect its own incandescent skin of scales. The musical treasures the taniwha has 'stolen' include catchy and attractive moments from Bach's *Jesus Christus unser Heiland* (no. 16 from *The 18 Chorale Preludes for organ*), gorgeously clanking, distantly clattering fragments from a Webern string quartet, and my own portrait piece *Dragon for health*, written for the people of Wuhan in February 2020, before most of us realised how serious the upcoming pandemic was destined to be. **Mark Menzies**

John Psathas (1966–)

Infinite Mind (world premiere)

The recorded voice of Noam Chomsky in *Infinite Mind* is taken from a 2023 interview, when he was 94 years old, where he's discussing imminent threats to human civilisation with a deeper focus on the need for recognising the underlying truth of our situation. It is chilling, but is also moving and inspiring.

In the first part, *Terminal*, we hear about one of the two most dire threats facing society: nuclear war.

In the second, *Noam*, we alternate between hearing descriptions about one of the most dangerous people currently alive and Chomsky reminiscing about miraculous moments in his own life. The space between these two polarities, a kind of yin and yang of our potential as human beings, is the space where most of us exist.

Chomsky's voice is suspended over an eloquent and often energised solo marimba, both woven around, and within, an enhancing audio track. *Infinite Mind* was commissioned by, and is dedicated to, Justin DeHart. **John Psathas**

Infinite Mind was commissioned by Creative New Zealand commission in 2022.

John Bergamo (1940–2013)

Three Pieces for the Winter Solstice

These three pieces for vibraphone include some of the most advanced extended techniques invented on the instrument to date. In the first movement, the performer creates harmonics on the vibraphone by lightly placing a finger on the centre of the bar while striking on the node of the bar with a mallet in the other hand — which produces a hollow sound two octaves higher. The performer occasionally plays with opposite ends of the rattan mallets, and sometimes on the nodes of the bars, producing an uncharacteristically bright sound. Bergamo then asks the player to open and close the vibraphone fans manually, producing an irregular vibrato effect. Following this, you will hear a tone cluster involving all of the notes of the instrument, which is produced by striking the dampener bar and immediately releasing the pedal. You will also hear the sound of the rattan mallet shaft being scraped against the bar, perpendicularly, producing a whaling, crying timbre.

The second movement is much more exciting, but comparatively straight forward.

In the third movement, you will hear tone clusters produced by a light finger cymbal and a large stick of wood (clave) striking the bars. One of the most memorable moments occurs when a large woodblock is struck close to the instrument, followed by a release of a container of BBs all over the vibraphone. The player is asked to continue dropping BBs while improvising harmonics on the instrument. Some of the BBs get stuck and create a buzzing sound on the notes. They also make a mess in the room and can be found in random corners years later!

The coda involves bending the pitch of the vibraphone by pressing a hard mallet in the node of the bar and, after striking the bar with a yarn mallet, drawing its head back and forth. You will also hear a low A^b almglocken (Swiss cowbell) paired with an A^b on the vibraphone in the same register adding resonance to the end. **Justin DeHart**

Gareth Farr (1968–)

Macet

Macet (pronounced *Ma*-chet) is Balinese for traffic jam — and anyone who has been to Bali knows that this is just a part of daily life there — noisy and scary, but a testament to how the Balinese can work with each other, because somehow in this insanity of cars, motorbikes, trucks, vans all piled in together with seemingly no logic or system, everything eventually resolves and the traffic moves forward, with no disasters (well, sometimes...).

The piece was commissioned by Justin DeHart as a solo percussion piece, and as my thinking progressed I came up with the idea of turning it into a virtual duo by creating an electronic backing track which he would interact with, using real, sampled instrumental sounds as well as synthesised electronic sounds; a combination of rhythmic interaction and ambient atmosphere.

Initially the piece had a working title of 'Construction Site' — somewhat tongue in cheek,

as at the time of beginning work on the piece, my laundry was being rebuilt, and I realised that there was this connection with the builders' racket and the percussion sounds I was creating. It seemed a perfect title at the time, but as the piece progressed it became less and less appropriate.

The work is one of a series of my gamelan-inspired pieces dotted throughout my career since I first started playing Javanese gamelan in 1989 — until I discovered the Balinese gamelan which, although related, is a whole other soundworld — higher, faster and louder.

Justin plays an instrument from the Canterbury University Balinese Gamelan called a *gangs*a — which is Balinese for 'bronze'. It is the main melodic instrument of the gamelan, and always plays in pairs, playing rhythmic patterns that are split between the two instruments. As this is a solo piece, this wasn't possible, but because of the inclusion of the backing track, his playing 'buddy' is in there; a virtual stage colleague. **Gareth Farr**

Macet was commissioned by Creative New Zealand in 2021.

Duration: Approximately 75 minutes, no interval.

Bach by Candlelight

Proudly supported by Dorothy & Alastair Kerr

VENUE: NELSON CATHEDRAL

TIME: 7:30PM



Hiroshi Ikematsu

Johann Sebastian Bach (1685–1750)

Sonata for Viola da Gamba in D major

- I Adagio
- II Allegro
- III Andante
- IV Allegro

Sergey Malov (violin), **Rolf Gjelsten** (cello), **Hiroshi Ikematsu** (contrabass)

Questions about the provenance and dedication of the Bach viola da gamba sonatas have kept academics guessing for decades. But the works' enduring presence in the repertoire of da gambists, cellists and violists over the last century leaves no doubt as to how they are regarded.

Originally written for keyboard and viola da gamba, the vibrant second sonata has been transcribed for string trio, with the double bass taking the bass line and the violin playing the right-hand part of the

keyboard. This version emphasises the conversational counterpoint among the three equal voices.

The adagio is a short introductory arioso, the vocal aspect of the melody heard as the violin and cello imitate each other. The dialogue feels like two minds sitting contemplatively in quiet companionship.

The second movement is a lively allegro, with the three voices now engaged in a joyous and intricate dance.

The andante is a pensive, plaintive siciliano, reminiscent of arias like *Erbarne Dich* or *Stirb in mir, Welt*. There is a pleading quality that gains focus as the voices become increasingly agitated in their dialogue.

The final Allegro provides the highest level of technical difficulty for the gambist, replete with rapid sequences of unpredictably altered patterns, staggered suspensions as double stops, string crossings and large leaps.

Johann Sebastian Bach (1685–1750)

Aria from Cantata 204 'Die Schätzbarkeit der weiten Erden'

Aria from Cantata 208 'Weil die Wollenreichen Herden'

Jenny Wollerman (soprano), **Helene Pohl** (violin), **Rolf Gjelsten** (cello), **Hiroshi Ikematsu** (contrabass), **Rachael Griffiths-Hughes** (harpsicord)

From Bach's cantata *Ich bin in mir vergnügt (I am enough for myself)*, the aria *Die Schätzbarkeit der weiten Erden (The treasures of the world)* is an example of Bach's musical mastery of both violin and voice. Composed in 1726–27 during his time in Leipzig, the cantata was written for solo soprano, violin obligato and a small ensemble. Due to the secular text, it is likely that it was composed for a house or society concert. Throughout the aria the solo soprano is supported by a florid violin obligato, the flowing nature of which feels like a constant

source of energy under the Italian Baroque-influenced vocal line. The text speaks of the value of simplicity and a soul undisturbed by greed – sentiments reflected by the simple hopefulness of the two intertwined melodic lines.

Weil die Wollenreichen Herden (Since the woolly flocks) is a short, sparkling aria from another secular cantata, *Was mir behagt, ist nur die muntre Jagd (The lively hunt is all my heart's desire)*. Bach composed the cantata as a belated birthday gift to Christian, Duke of Saxe-Weissenfels – a man who apparently loved hunting. *Weil die Wollenreichen Herden* pairs a cheerful solo soprano line with a capricious instrumental obligato set to a simple pastoral verse, speaking of the beauty and prosperity of rural life. With unapologetic bucolic joie de vivre, Bach's musical setting matches the text perfectly.

Johann Sebastian Bach (1685–1750)

Cello Suite No. 6

- I Prelude
- II Allemande
- III Courante
- IV Sarabande
- V Gavotte
- VI Gigue

Sergey Malov (violoncello da spalla)

Bach's cello suites are almost a biblical text for cellists. Written during his Köthen period, the works are strikingly idiomatic for the instrument. With its virtuosic demands and sheer length, the sixth suite stands out from its compatriots. The suite asks for a rare five-string cello and Sergey Malov believes that this instrument might possibly have been the violoncello da spalla.

The opening of the sixth suite radiates abundant warmth, the extra open string adding resonance, and the brightness of D major on full display. Following the extroverted Prelude, the Allemande, the longest movement, is unusually introspective.

The dancing Courante contrasts with the floating, heavenly chords of the Sarabande. The last movements break from the rhetorical duality of the first four. The Gavotte and Gigue, both infectiously toe-tapping dances, cap off the collection with unbounded joy.

James Hendy (1997–)

Metamorphic

Sergey Malov (violoncello da spalla)

Metamorphic explores how music transforms and is living every moment. Taking improvisation (of which Bach was by all accounts a master) as its core, the piece links variations on a theme from Bach's 6th Cello Suite through improvisations that expand in inventiveness as the music evolves. Hendy has written at the beginning of the score: 'That things change is irrefutable, but how things change, well ... that depends on how we are and move.'

Johann Sebastian Bach (1685–1750)

Prelude, Largo and Fugue in C major, BWV 545

Rachael Griffiths-Hughes (organ)

Bach's *Prelude, Largo and Fugue in C major* opens with the full force of the organ. Within the mass of sound of the prelude, Bach hides a masterclass of rhetoric. To interrupt the intensity of so much C major, the A minor largo from Bach's fifth organ sonata is often placed between this prelude and the fugue.

The minor largo opens with a simple sighing motif, which is then ornamented and manipulated in the Italian Corelli style, the twin melodic lines slowly meandering around each other in an endless train of thought.

The final movement is a confident and self-assured fugue, the short subject neatly woven into a joyous tapestry.

Johann Sebastian Bach (1685–1750)

Cello Suite No. 1

I Prelude

II Allemande

III Courante

Hiroshi Ikematsu (contrabass)

Bach's first cello suite is possibly one of the most well-known pieces of music ever written. Used in countless settings, most people will recognise the comforting resonance of the opening prelude. The continuous unbroken flow of the melody holds both the listener and the player spellbound.

From the fantasia of the Prelude, the Allemande's straightforward nobility is a beautiful contrast, leading to the spirited and capricious Courante.

Johann Sebastian Bach (1685–1750)

Aria from Cantata 202

Die Welt wird wieder neu

Phoebus eilt mit schnellen Pferden

Jenny Wollerman (soprano), **Rolf Gjelsten** (cello), **Hiroshi Ikematsu** (contrabass), **Rachael Griffiths-Hughes** (harpsicord)

With a text speaking of new love and life, the secular cantata *Weichet nur, betrübte Schatten* (*Disperse now, dismal shadows*) was quite possibly written for a wedding ceremony. In fact, the composition is dated during Bach's time in Köthen, so there is every chance that the wedding was his own to Anna Magdalena.

The aria *Phoebus eilt mit schnellen Pferden* (*Phoebus hastens with swift horses*) is preceded by the recitative *Die Welt wird wieder neu* (*The world is renewed*). The two texts, set to a galloping continuo line under the melismatic solo soprano, describe Phoebus (a herald of the god Apollo) riding through the blossoming spring, affected by the desire for love.

Johann Sebastian Bach (1685–1750)

Violin Concerto in E Major BWV 1042

Sergey Malov (violin solo), **Helene Pohl**, **Monique Lapins**, **Peter Gjelsten**, **Lucas Baker** (violins), **Gillian Ansell**, **Lauren Jack** (violas), **Rolf Gjelsten**, **Vincent Chen** (cellos), **Hiroshi Ikematsu** (contrabass), **Rachael Griffiths-Hughes** (harpsicord)

Although he never left his native Germany, Bach went on 'musical journeys' around Europe by studying the scores of composers from Italy and France from his desk in Weimar. That study served him well in Köthen, as his patron, Prince Leopold, was more interested in secular instrumental music than sacred cantatas. His time there produced some of his most memorable string works: alongside the masterworks of Brandenburg concertos and the solo sonatas/suites, Bach also composed a pair of violin concertos, both of which have remained at the forefront of the violin repertoire for the 300 years since they were composed.

The piece opens with three declamatory chords, the brightness of E major fully on display. The first movement overflows with joy, so that even the two minor episodes fail to disrupt the effervescence.

The second movement moves fully into the minor. The cello opens with a weeping sigh, heralding a movement of heart-wrenching poignancy when the solo violin enters.

The exuberance of the final is pure Bacchanalian Bach, featuring virtuosic displays of energy from the soloist, and a cascade of semiquavers that race towards a triumphant conclusion.

Duration: Approximately 120 min

Monique's Choice

Proudly supported by Judith Mayhew-Jonas & Christopher Jonas

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 2:00PM



I was honoured to be asked to curate this concert and am delighted to open the programme in collaboration with former students and rising stars of Aotearoa, Peter Gjelsten and Lucas Baker with the Holmes violin trio. Following this mini violin-fest, I welcome my good friend and long-time collaborator, pianist Gabriela Glapska, to the stage. We are passionate about exploring new approaches to the classics and discovering lesser-known contemporary treasures. The duos for violin and piano will take us on a journey from Mozart's heartbreaking sonata, to the minimalism of John Adams with its rhythmic groove and swing. We hope the variety in styles and periods provide you with a tantalising afternoon treat. **Monique Lapins**

Leonie Holmes (1962–)

Murmuration for violin trio

Monique Lapins, Peter Gjelsten, Lucas Baker

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

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

Commissioned by Creative New Zealand for the 2019 Adam Festival.

Wolfgang Amadeus Mozart (1756–1791)

Violin Sonata in E minor

I Allegro

II Tempo di Menuetto

Monique Lapins (violin), **Gabriela Glapska** (piano)

In 1777, Mozart (in his early twenties) departed with his mother on a disastrous journey through Europe, having left Salzburg in the hope of finding a lucrative position. He returned less than 16 months later, his mother dead and having had no success in finding a position. All that he had to show from the trip was a collection of six violin sonatas, the fourth of which is his *Violin Sonata in E minor*.

As it opens in unison, Mozart imbues an E minor arpeggio with pathos. At the core of this masterwork is his frustrated, angst-filled grief. The second subject has all the hallmarks of a cheerful, upbeat melody; the perfect contrast to the sombre opening. Yet the jaunty, swinging rhythms don't quite meet that expectation, the minor tonality shading the attempt at joviality; a failed attempt to try and mask the pain of loss. We see Mozart's classic disjunct contrasts but without the usual capriciousness and drama. The effect is of a series of vignettes with glimpses into a period of mourning. Anger,

frustration and lament come in turns in the wake of loss.

There is a hopeful naivety to the second movement's minuet. Starting alone with the piano, the two voices begin to wind around each other as they take turns with the melody – then when the voices come together, we experience a feeling of cathartic release.

The trio marks the work's first dip into a major tonality – a moment of tranquillity. Amid such an emotionally charged work, this simple respite draws us in. The final concluding return to the minuet brings a shift to the youthful opening theme; the initial hopeful naivety replaced by a determined forward movement.

Kaija Saariaho (1952–2023)

Calice No 1

Monique Lapins (violin), **Gabriela Glapska** (piano)

Kaija Saariaho was at the forefront of the classical world from 1986 till her death in 2023 and is one of today's most recognised composers. Her unique style explores the timbres and gestures of sound, while her synaesthesia and love of graphic design lends a palpably visual sense to her music.

Saariaho's *Calices* are three short movements derived from a much larger work, her violin concerto *Graal théâtre* (1995). The expansive textural range explored in the concerto was condensed to a form almost resembling a sonata. According to Saariaho, her 'relation to the violin clearly is complex, since it was at one time [her] main instrument' and is connected to a lot of 'frustrated illusions, longing and love'. This fraught relationship is on display in the first *Calice*.

Starting from a singularity, the work spirals outwards, tensions rising as time progresses. Yet, simultaneously, terse moments of timbral frustration collapse without warning into pathetic abjectness. The music is part cadenza-esque, part chamber

dialogue, and part spectral tapestry – an edgy amalgam of the violin’s possibilities.

John Adams (1947–)

Road Movies

I *First movement: relaxed groove*

II *Second movement: meditative*

III *Third movement: 40% swing*

Monique Lapins (violin), Gabriela Glapska (piano)

Much of what John Adams writes explores the sensations and sights of motion. Travelling by plane, train or car is a liminal space. For example, there is a sort of minimalism in what we view along a road trip; the landscape changes, and what was initially visible is now gone from sight. The first movement of Road Movies captures this emotion, the rhythmic drive in swing mode and slowly evolving melodic figures mapping the landscape as it moves from busy, vivid distinctiveness to moments of simple monotony.

Adam describes the second movement as someone sitting alone, slowly riffing on a simple melody. The detuned violin’s wavering notes imbue a wandering, ruminating melody and no longer the ethereal purity of the violin. The short fragment slowly grows, with now two voices suggesting new addendums and directions, as gradually, the monologue becomes a dialogue of agreement.

The final movement is humorous and alive, perhaps suggesting the hum of an engine, a vocal but non-human voice accompanying you along the road. Adam says it is ‘for 4-wheel drives only, a big perpetual motion machine’, becoming louder and more insistent as the instruments climb up and down, or settling into a comfortable groove as the journey returns to a cruise. The simple jazz and blues-inspired embellishments are part of Adam’s unique American minimalist style.

Karol Szymanowski (1882–1937)

Violin Sonata in D minor

I *Allegro Moderato*

II *Antatino Tranquillo e Dolce*

III *Allegro Molto, Quasi Presto*

Monique Lapins (violin), Gabriela Glapska (piano)

Karol Szymanowski’s works are like gems, rare and special, and when performed, audiences are treated to a glowing palette of colours. Szymanowski was regarded as the father of twentieth-century Polish music. He summarised the compositional goals for his music with the mantra ‘Let it be “national” but not “provincial”’.

The 1904 *Violin Sonata in D minor* opens with an impassioned outburst, heralding a sonata that luxuriates in the sound of its own indulgences. Infinitely dramatic in its editing and unsettled emotions, the conventions of the romantic sonata are affected by Szymanowski’s unique modernist voice.

The second movement is picturesque and human, opening with a caress. The violin enters, imitating the solo piano, the lilting, rhythmic ostinato of the piano resonating with the plaintive nature of the lyrical melody. The movement is interrupted by a fleeting scherzando, with the pizzicati offering moments of humour amid the tranquillity.

The final movement begins with a decisive outburst, an explosion of emotion to match the daring tarantella it forebodes. The percussive intensity and winding chromatic harmonies create a dark, otherworldly energy. The two virtuosic parts entwine each other in close counterpoint; two partners in a dramatic dance.

Duration: Approximately 75 minutes, no interval.

Adam Troubadours (1)

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 6:15PM

FREE



Vincent Chen, Lucas Baker,
Lauren Jack, Peter Sjelsten

Claude Debussy (1862–1918)

Quartet in G minor Op.10

Adam Troubadour Quartet

We selected Debussy, Haydn and Farr as a celebration of the range of colours and textures of the string quartet.

Debussy, at just 31, wrote a single quartet, a brilliant work of stunning originality, now a masterwork secure in the chamber music repertory. The Debussy string quartet has been a dream piece for all of us – the richness of the harmony and the soft, peaceful imagery contrasted with powerful, intense emotions pair perfectly with the intimacy of a string quartet. It’s a deeply satisfying and evocative work for both listeners and performers.

Duration: 35 minutes, no interval

Metamorphosen

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 7:30PM



Tabea Squire

Ludwig van Beethoven (1770–1827)

Piano Trio in B flat minor, Op. 11 *'Glassenhauer Trio'*

I Allegro con brio
II Adagio
III Tema con variazioni

James Campbell (clarinet), **Rolf Gjelsten** (cello),
Izabella Simon (piano)

The *Gassenhauer Trio's* nickname 'hit tune' fits this catchy work. Compared to the ambitious Op. 1 piano trios, Beethoven's Op. 11 is more genial and laidback. Although to the modern palette it sounds relaxed and easygoing, critics at the time found the trio 'unnatural' and 'difficult'.

Despite an ensemble of three contrasting timbres, and a young composer who loved dialectics, the first movement is remarkably homogenous. An arresting, united introduction heralds a classical sonata, one

whose themes are connected rather than contrasted. Frequent imitations of the stately subjects weave a web of colours where no one instrument seems to dominate. The movement still has plenty of Beethovenian piquancy, the development travelling through an entrancing array of harmonic colour before finally ending in the home key.

The cello is in the limelight for much of the second movement, becoming an operatic tenor as it sings the poignant melody. While piano and clarinet take their own turns with the tune, the cello's presentation of it stands out with its simple orchestration. The piano's minor version catches the ear with its penumbral gloom.

The final movement is the reason the trio received its name. The theme and variations is based on a tune from *L'amor marinaro*, a popular contemporary opera by Joseph Weigl with its gassenhauer – literally, a tune you sang as you strolled along the street. Beethoven transforms the once easily recognisable tune through nine innovative variations, the constant interplay of tonality and texture forming the finale of a unique work.

Tabea Squire (1989–)

Behind the Stars, a Dark Sky

Simeon Broom (violin), **Arna Morton** (violin),
Alex McFarlane (viola), **Heather Lewis** (cello),
Justin Bird (piano)

The festival has chosen today to mark a very special milestone – the thirtieth iteration of the Adam Summer School. In February 1995, the NZSQ held its first Summer School for Chamber Music, at what was then the Nelson School of Music (now the Nelson Centre for Musical Arts). Supported in its first year by the Malvina Major Foundation, the Summer School has generously been sponsored by the Adam Foundation since 1996.

The format, a week of intensive coaching and master classes, has remained the same through the years and has resulted in memorable end-

of-course performances with students regularly exceeding their own expectations. Alumni of the school are important members of New Zealand's musical community: NZSO, APO, CSO principals and members, teachers at the secondary and tertiary levels, and chamber musicians (NZ Trio, Morton Trio, Tasman and Enso quartets). Others are in orchestras around the world, including London Symphony and Philharmonic, Vienna Philharmonic and Royal Scottish National Orchestra.

The school has taken place every February, except in 2022 when it was a Spring School in September. Over the years our piano tutors have included Michael Houstoun, Diedre Irons, Michael Endres, Stephen de Pledge, Richard Mapp, Jian Liu and Rae de Lisle.

We celebrate the thirtieth Adam Summer School by featuring two alumni who will join Monique Lapins in Leonie Holmes' trio, and five alumni in Tabea Squire's beautiful quintet, *Behind the Stars, a Dark Sky*. The composer attended the school for many years as a violinist.

Behind the Stars, a Dark Sky was commissioned for the Martinborough Music Festival 2022. When the piece was first proposed, Martinborough was applying for dark-sky status, when the night sky above a region has been recognised as offering unusual clarity as opposed to the light-polluted skies above most massed human dwelling-spaces. The concept of stars and the dark sky seemed to suit the medium of piano quintet so well that I immediately took that as the jumping-off point for the piece. Although a piano quintet can be amalgamated into a surprisingly cohesive whole, the contrast between the fundamentally percussive piano and the long notes of string instruments is still practically omnipresent. It might seem overly poetic to draw comparisons between the contrast of the piano and strings with the contrast of stars and darkness, but it provided ample space for the musical ideas to then express themselves relatively unfettered.

Tabea Squire

Richard Strauss (1864–1949)***Metamorphosen***

New Zealand String Quartet, Sergey Malov (viola), **Heather Lewis** (cello), **Hiroshi Ikematsu** (contrabass)

Richard Strauss' reaction to the end of the Nazi regime is believed to be a complex one. While there is enough to show that he condemned the politics of the Third Reich, his most vocal criticism arose from the destruction and transformation of the legacy of classical music. It was from that mourning, and more explicitly over the demolition for the Munich National Theatre in October 1943, that his masterwork *Metamorphosen* was born.

Strauss wrote to his biographer, the Swiss critic Willi Schuh: 'The burning of the Munich Hoftheater, the place consecrated to the first *Tristan* and *Meistersinger* performances, in which 73 years ago I heard *Freischütz* for the first time, where my good father sat for 49 years as first horn in the orchestra – where at the end of my life I experienced the keenest sense of fulfilment of the dreams of authorship in ten Strauss productions – this was the greatest catastrophe which has ever been brought into my life, for which there can be no consolation and, in my old age, no hope.'

The metamorphosis, both in the musical and the philosophical Goethean sense, is a symphonic musing on the intransigence and transformational transitions of life. Originally planned for seven strings, the piece was hurriedly commissioned by Paul Sacher, the founder and director of the Basle Chamber Orchestra. It was also a clever way to get a travel permit for 80-year-old Strauss to leave Germany to attend the premiere and then, as he was unwell, stay on at a health resort near Zürich.

Metamorphosen opens tragically, four simple chords introducing an adagio loaded with the pathos of Europe in the wake of the war. Out of the harmonic and emotional frisson, a first sign of melody is introduced by the second viola, a fragment of

Beethoven's *Marche Funèbre* rendered in stark profundity over poignant harmonic colours. The prodigal scope is clear at the macro scale, while on the micro level, the intricacy of the contrapuntal writing is staggering, with the harmonic, melodic and rhythmic materials metamorphosing, one line overlaying the next, in a constantly evolving flow.

The middle section, faster and lighter, never quite reaches the exultant, but climaxes into bittersweet hope, from where we descend back into the opening adagio, the light receding as the sun sets on this masterwork with the full quote of the *Marche Funèbre* from Beethoven's *Eroica* symphony. The fragment the viola introduced at the start of this quixotic journey is now rendered in full, its poetic marking from Strauss — In Memoriam — a final profound epitaph.

Duration: Approximately 120 minutes including interval

The Romantic Bartók

Proudly supported by Robert Hirschhorn & John Hall

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 2:00PM



Izabella Simon

credit: Erő-Harmos Béla

Franz Liszt (1811–1886)***Hungarian Rhapsody No. 5 'Héroïde-élégiaque'***

Izabella Simon (piano)

Sixty years before Bartók, Franz Liszt's own journey to popularise and cement a Hungarian musical identity began. While their respective approaches and politics may have differed drastically, they shared a deep love and affinity for the music of their country. In 1840, Liszt returned home after 16 years studying and touring abroad, seeking out the music and musicians he was fascinated and inspired by as a child. From this period came two works, causing very different reactions. His 1859 essay *Des Bohémiens et de leur musique en Hongrie*, detailing the Romani origins of Hungarian folk music, was met with vitriolic uproar, while his 19 Hungarian rhapsodies were received with rapturous furor.

Composed in two collections (1846–1853 and 1882–1885), the rhapsodies contain some of Liszt’s most iconic works. They include melodies from traditional Romani music and fellow Hungarian composers. Each rhapsody is a masterclass in transcription, with Liszt’s ability to create a seemingly infinite array of colours through subtle variations in texture and harmony on full display.

The fifth Hungarian Rhapsody is lesser known but it stands out in notable ways. Subtitled *Héroïde-élégiique (Sad Letters)*, it is one of the few rhapsodies not in the *verbunkos lassú-friss* dance form that Liszt worked to codify. Instead, Liszt weaves an intimate and vulnerable discussion between two heroically bittersweet melodies. Wistful and emotive, the two voices mourn the failure of the 1848 Hungarian revolution, the commiseration bookended by a reference to Chopin’s famous *Marche Funèbre*. The rhapsody ends with one of the voices layered under the funeral theme, their exchange ending as one author is laid to rest in the wake of the failed revolution.

Béla Bartók (1881–1945)

Piano Quintet in C major

I *Andante*

II *Vivace – Scherzando*

III *Adagio*

IV *Poco a poco più vivace*

Dénes Várjon (piano), New Zealand String Quartet

Bartók had a troubled relationship with his 1904 piano quintet. Written at a time when the young composer (aged 22) was at a crossroads between romantic youth and Hungarian nationalism, the quintet sits astride both influences. When he became perturbed by audiences and critics ignoring his more mature, ethnographically informed works in favour of work he saw as youthful, Bartók removed the *Piano Quintet* from his oeuvre. It was only rediscovered in 1963, well after his death.

The quintet begins with its romantic influences on full display. The lush harmony and spacious melodies are unexpected for audiences familiar with his later masterworks. If it weren’t for the Hungarian syncopation and dalliances with the Phrygian mode, one could be forgiven for mistaking this work as something by Brahms or Strauss.

The melody of the lilting *Scherzo vivo* is reminiscent of a Viennese waltz, though its shifting, additive meter marks it as different. The mix of styles creates a dreamlike effect; the familiar and foreign becoming one.

The third movement, a rhapsodic swirl of colours that ebb and flow in flights of fancy, takes ‘dreamlike’ in another direction. Serving as the *lassú* (slow section) to the finale’s *friss* (fast/fresh), the last two movements together form a take on the traditional Hungarian *verbunkos* dance.

The finale is the movement that sits astride those crossroads the most: the *csárdás*-inspired development of the theme from the first movement creating a very Brahmsian-style Hongrois ending. This Germanic folk music contrasts with Bartók’s later ethnographic love of traditional Hungarian folk music, yet, as much as that might have contributed to Bartók’s own later reaction to the work, the result is a rousing finale – the perfect climactic conclusion to this monumental work.

Duration: Approximately 75 minutes, no interval

Masterclass with Sergey Malov

VENUE: NELSON CENTRE OF MUSICAL ARTS – PASTORIUS WALLER RECITAL THEATRE

TIME: 4:00PM

FREE



credit: Julia Wiesely

A masterclass is an opportunity for us to witness the inspiring coaching of a master, helping young musicians find the essence and meaning of the music and lift it off the page.

In this session, internationally acclaimed musician and conductor Sergey Malov will work with young violinists/violists to help them reach behind the notes and enable the music to soar.

Duration: 90 minutes, no interval

Adam Troubadours (2)

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 6:15PM

FREE



Gareth Farr

Joseph Haydn (1732–1809)

Quartet in C major Op. 74/1

Gareth Farr (1968–)

Mondo Rondo

Adam Troubadour Quartet

Haydn changed the course of chamber music and his quartets are the foundation for everything we do. It's very grounding work to explore as an ensemble, and what feels like coming back to the roots of string quartet music. The opus 74 quartets are especially remarkable for being among the first written not for the aristocracy but for the public concert hall. This increased the accessibility to classical music and diversified the audience – something we still believe strongly in today.

We selected Gareth Farr not only to incorporate a New Zealand voice but also for the joy and energy Farr injects into his work. Although contemporary music, Gareth Farr's energetic and quirky style is not unlike Haydn.

Duration: 35 minutes, no interval

Grand Finale

Proudly supported by Nelson Pine

VENUE: NELSON CENTRE OF MUSICAL ARTS

TIME: 7:30PM



Helene Pohl, Monique Lapins, Gillian Ansell, Rolf Gjeltsen

Maurice Ravel (1875–1937)

Ma mère l'oye (Mother Goose)

I Pavane de la belle au bois dormant: Lent (Pavane of Sleeping Beauty)

II Petit Poucet: Très modéré (Little Tom Thumb / Hap-o'-My-Thumb)

III Laideronnette, impératrice des pagodes: Mouvt de marche (Little Ugly Girl, Empress of the Pagodas)

IV Les entretiens de la belle et de la bête: Mouvt de valse très modéré (Conversation of Beauty and the Beast)

V Le jardin féerique: Lent et grave (The Fairy Garden)

Dénes Várjon, Izabella Simon (piano), Liána Izabella Várjon (narrator)

The subtitle *cinq pièces enfantines (five childish pieces)* has nothing to do with the quality of this simple suite. Rather, it is part of the dedication, the

five movements based on fairytales Ravel had read to the children of his closest friends, the Godebskis.

Ravel loved musically journeying to distant lands, from the fantastical ones in *Shéhérazade* to ancient Greece in *Daphnis et Chloé*. In the *Mother Goose* suite, the first movement tells of Sleeping Beauty. Minimalist and noble, the repeating figures are a calming lullaby, while in the distance, wedding bells ring out, which end the fairy tale.

We hear birds chirping as they eat Tom Thumb's breadcrumbs in the second movement. An ever-expanding melody shows Tom Thumb wandering, the meandering line following along with him.

The third movement mirrors the fairy tale it depicts – pentatonic scales, gamelan-like bells and quartal harmonies are synthesised through an orientalist lens to tell a light-hearted story.

The fourth movement is a simple waltz – Beauty and the Beast dancing in conversation. Tensions rise and disagreements occur but by the end the two have returned to consonant accord.

The suite ends with an ode to nature in The Enchanted Garden, its elegance and nobility bringing the work to an emotionally satisfying close.

Niccolò Paganini (1782–1840)

Paganini Plus

Sergey Malov (violin)

Sergey Malov explores some highlights of music from the legendary Italian violinist and composer Niccolò Paganini, reworking and interweaving them with his own magical responses and improvisations.

Aram Khachaturian (1903–1978)

Trio for Clarinet, Violin and Piano

I Andante con dolore, molto espressione

II Allegro

III Moderato

James Campbell (clarinet), **Monique Lapins** (violin), **Gabriela Glapska** (piano)

Opening with gypsy-like, improvisatory rhapsodies in the violin and clarinet, Khachaturian's trio for clarinet, violin and piano displays an impressive level of compositional maturity for the young student composer, many years before he became famous for his concertos and ballets.

The hazy colours of the French impressionist style are met with a uniquely Soviet voice in the first movement – such colours and textures are matched with his Armenian folk music.

The influence of folk music continues into the second movement, the scherzo-esque opening melting away to a carefree folk tune in the clarinet. After the anxious agitato section, the folk tune returns, now confident and assured.

From the ephemeral colours of the first movement, the finale is distinct and vivid in its verve. Based on another folk tune, the finale is a theme with variations, Khachaturian taking us on a musically technicolour journey

Louise Farrenc (1804–1875)

Piano Quintet No. 2 in E major

I Andante sostenuto – Allegro grazioso

II Grave

III Scherzo – Vivace

IV Finale – Allegro

Dénes Várjon (piano), **Helene Pohl** (violin), **Gillian Ansell** (viola), **Rolf Gjelsten** (cello), **Hiroshi Ikematsu** (contrabass)

In 1840, opera ruled Paris. Instrumental and chamber works struggled to divert the attentions of the Parisian audience and even the brilliance of the mercurial Chopin could only just rival the city's love for opera. Despite all this, Louise Farrenc's first piano quintet was a critical and popular success. Her husband encouraged her to follow it up with a second quintet, this time in a major key. This was also a success, but as much as it was received with enthusiasm, the prejudices she faced as a woman in the industry were evident. One critic praised Farrenc as a 'female composer who has all the grace of her sex with her melodies, and all the vigour of ours with her contrapuntal knowledge'. An unacceptable comment by today's standards.

The first movement opens with declamatory assertiveness. A short but grand introduction gives way to the main theme of the movement, presented by the cello. The melody is lilting and genial, unfolding – and developed – with that contrapuntal mastery Farrenc was underhandedly complimented on.

Eschewing the fantastical romantic colours of her contemporaries, the second movement opens with a simple melody, almost baroque-sounding. Her husband was a scholar of early music, and Farrenc was interested in exploring that era's musical treasure with him. Romance is evident, however, in the passionate climax of the movement.

The third movement is a sparkling scherzo. Effusive with energy, it has many echoes of Mendelssohn in its bouncy texture. After the melodic trio, the spirited scherzo returns, racing to a sudden and unexpected ending.

The finale opens with a dotted clarion call. These dotted rhythms act as a motor, driving the quintet to its exhilarating conclusion.

Duration: Approximately 120 minutes including interval

Takács Quartet

Supported by The Turnovsky Endowment Trust

The world-renowned Takács Quartet is entering its forty-ninth season. Edward Dusinberre (violin), Harumi Rhodes (violin), Richard O'Neill (viola) and András Fejér (cello) are excited about the 2023–2024 season, which features varied projects, including a new work written for them. Nokuthula Ngwenyama composed *Flow*, an exploration and celebration of the natural world. The work was commissioned by nine concert presenters throughout the USA. July 2023 saw the release of a new recording of works by Coleridge-Taylor and Dvořák for Hyperion Records, while later in the season, the quartet will release works by Schubert, including his final quartet in G major. In 2024 the ensemble will perform and record piano quintets by Price and Dvořák with long-time chamber music partner Marc-Andre Hamelin.

As associate artists at London's Wigmore Hall, the Takács will perform four concerts featuring works by Hough, Price, Janáček, Schubert and Beethoven. During the season the ensemble will play at other prestigious European venues including Berlin, Geneva, Linz and Innsbruck in Austria, Cambridge and St Andrews. The group's North American engagements include concerts in New York, Boston, Philadelphia, Baltimore, Washington DC, Vancouver, Ann Arbor, Phoenix, Berkeley, Los Angeles, Portland, Cleveland, Santa Fe and Stanford. The ensemble will perform two Bartók cycles at San Jose State University and Middlebury College and appear for the first time at the Virginia Arts Festival with pianist Olga Kern.

The members of the Takács Quartet are Christoffersen Fellows and artists in residence at the University of Colorado, Boulder. For the 2023–2024 season the quartet enter into a partnership with El Sistema Colorado, working closely with its chamber music education program in Denver. During the summer months, the Takács join the faculty at the Music Academy of the West, running an intensive quartet seminar.

In 2021 the Takács won a Presto Music Recording of the Year Award for their recordings of string quartets by Fanny and Felix Mendelssohn, and a Gramophone Award with pianist Garrick Ohlsson for piano quintets by Amy Beach and Elgar. Other releases for Hyperion feature works by Haydn, Schubert, Janáček, Smetana, Debussy and Britten, as well as piano quintets by César Franck and Shostakovich (with Marc-André Hamelin), and viola quintets by Brahms and Dvořák (with Lawrence Power). For their CDs on the Decca/London label, the quartet has won three Gramophone Awards, a Grammy Award, three Japanese Record Academy Awards, Disc of the Year at the inaugural BBC Music Magazine Awards, and Ensemble Album of the Year at the Classical Brits.

The Takács Quartet is known for its innovative programming. In 2021–2022, the ensemble partnered with bandoneón virtuoso Julien Labro to premiere new works by Clarice Assad and Bryce Dessner, commissioned by Music Accord. In 2014 the Takács performed a program inspired by Philip Roth's novel *Everyman* with Meryl Streep at Princeton, and again with her at the Royal Conservatory of Music in Toronto in 2015. They first performed *Everyman* at Carnegie Hall in 2007 with Philip Seymour Hoffman. They have toured 14 cities with the poet Robert Pinsky, and played regularly with the Hungarian Folk group Muzsikás.

In 2014 the Takács became the first string quartet to be awarded the Wigmore Hall Medal. In 2012, Gramophone announced that the Takács was the first string quartet to be inducted into its Hall of Fame. The ensemble also won the 2011 Award for Chamber Music and Song presented by the Royal Philharmonic Society in London.

The Takács Quartet was formed in 1975 at the Franz Liszt Academy in Budapest by Gábor Takács-Nagy, Károly Schranz, Gábor Ormai and András Fejér, while all four were students. The group received international attention in 1977, winning first prize and the critics' prize at the International String Quartet Competition in Evian, France. The quartet also won the gold medal at the 1978 Portsmouth

and Bordeaux competitions, and first prizes at the Budapest International String Quartet Competition in 1978 and the Bratislava Competition in 1981. The quartet made its North American debut tour in 1982. Members of the Takács Quartet are the grateful beneficiaries of an instrument loan by the Drake Foundation.

Edward Dusinberre

As first violinist of the Takács Quartet, Edward Dusinberre has won a Grammy and awards from *Gramophone Magazine*, the Japanese Recording Academy, Chamber Music America and the Royal Philharmonic Society. Outside of the quartet he has made recordings of Beethoven's violin sonatas No 9 (Kreutzer) and No 10 (Decca).

Dusinberre is also an author. His second book, *Distant Melodies: Music in Search of Home* (Faber and University of Chicago Press, 2022) explores the themes of displacement and return, through the lives and specific chamber works of Dvořák, Elgar, Bartók and Britten. His first book, *Beethoven for a Later Age: Living with the String Quartets*, takes the reader inside the life of a string quartet, melding music history and memoir as it explores the circumstances surrounding the composition of Beethoven's quartets and the Takács Quartet's experiences rehearsing and performing this music. The book won the Royal Philharmonic Society's 2016 Creative Communication award. Announcing the award, the RPS committee said: 'Few have told so well of the musician's life, or offered such illuminating insights to players and listeners alike.'

Dusinberre lives in Boulder, where he is artist-in-residence and a Christoffersen Faculty Fellow at the University of Colorado-Boulder. In 2017 he was appointed a member of the faculty at the Music Academy of the West in Santa Barbara, and is a visiting fellow at the Guildhall School of Music and Drama.



Harumi Rhodes

Harumi Rhodes is the second violinist of the Takács Quartet, and performs 80 concerts a year worldwide. Acclaimed by *The New York Times* as a 'deeply expressive violinist', Rhodes has gained recognition as a multi-faceted musician with a distinctive musical voice. She is associate professor of violin, artist in residence and Christofferson Faculty Fellow at the University of Colorado-Boulder. Rhodes combines her performing career with a passionate commitment to guiding young instrumentalists, composers and chamber ensembles.



Rhodes has a vision for commissioning and programming contemporary music: her partnerships with composers of today have resulted in over 100 premieres. This season, Clarice Assad wrote a three-movement suite for violin and piano, called *Constelación* that she recorded with Rhodes for Yarlung Records. With composer Gabriela Lena Frank, Rhodes co-directed the inaugural 2021–22 season of the Virtual Artist Partnership Program (VAPP). This collaboration between the Rhodes violin studio at CU-Boulder and Gabriela Lena Frank's Creative Academy of Music (GLFCAM) resulted in eight new solo works for violin. Jungyoon Wie composed a new violin duo, 'Dan Poong' for Harumi Rhodes and Edward Dusinberre.

Recent concerto performances include Joseph Bologne Violin Concerto No 9 and Mozart's Sinfonia Concertante (with violist Richard O'Neill) with ProMusica Chamber Orchestra Colorado, as well as Florence Price Violin Concerto No 2 with the West Texas Symphony.

As a member of the Takács Quartet, Rhodes has shaped the graduate string quartet residency at the University of Colorado. At the Music Academy of the West, Santa Barbara, she leads an intensive summer string quartet seminar with the Takács Quartet. For the 2023–2024 season, Rhodes is

coordinating a partnership between Takács and El Sistema Colorado, working closely with its chamber music education program in Denver. She serves as artistic director of the Denver/Boulder branch of 'If Music Be the Food...', a concert series designed to build partnerships through music in order to raise awareness of food insecurity in local communities.

Originally from New Jersey, Rhodes was born into a family with Japanese, American, Russian and Romanian roots. After studying at the Juilliard School and the New England Conservatory, she co-founded the Naumburg Award-winning ensemble Trio Cavatina, served as artist member of the Boston Chamber Music Society and performed extensively with Music from Copland House, Chamber Music Society of Lincoln Center, East Coast Chamber Orchestra (ECCO), Orpheus Chamber Orchestra and Musicians from Marlboro.

Richard O'Neill

Newly appointed violist of the Takács Quartet, Richard O'Neill has distinguished himself as one of the great instrumentalists of his generation. An Emmy Award winner, two-time Grammy nominee and Avery Fisher Career Grant recipient, he has appeared as soloist with the world's top orchestras, including London, Los Angeles and Seoul philharmonics, the BBC, Hiroshima and Korean symphonies, the Kremerata Baltica, Moscow, Vienna and Württemberg chamber orchestras, and Alte Musik Köln, and has worked with distinguished musicians and conductors including Andrew Davis, Vladimir Jurowski, François-Xavier Roth and Yannick Nézet-Séguin. An artist of the Chamber Music Society of Lincoln Center and principal violist of Camerata Pacifica, for 13 seasons he served as artistic director of DITTO, his South Korean chamber music project, leading the ensemble on international tours to China and Japan and introducing tens of thousands to chamber music.



A Universal Music/Deutsche Grammophon recording artist, O'Neill has made 10 solo albums and many other chamber music recordings, earning multiple platinum discs. Composers Lera Auerbach, Elliott Carter, Paul Chihara, John Harbison and Huang Ruo have written works for him. He has appeared on major TV networks in South Korea and enjoyed huge success with his 2004 KBS documentary *Human Theater*, which was viewed by over 12 million people, and his 2013 series *Hello?! Orchestra*, which featured his work with a multicultural youth orchestra for MBC and led to an International Emmy in Arts Programming and a feature length film.

O'Neill serves as a goodwill ambassador for the Korean Red Cross, the Special Olympics, UNICEF and OXFAM, and serves on the faculty of the Music Academy of the West in Santa Barbara.

András Fejér

András Fejér was born into a musical family. His father was a cellist and conductor, and his mother was a pianist. He began playing the cello at the age of seven because, as legend has it, his father was unwilling to listen to a violin-upstart practising. Since an early age, his parents held string quartet weekends, which, for the young cellist, were the most memorable of occasions – if not for the music then for the glorious desserts his mother used to prepare for those sessions.

After attending a music high school, Fejér was admitted to the Franz Liszt Academy of Music in 1975, where he was a pupil of Ede Banda, András Mihály, Ferenc Rados and György Kurtág. That same year he founded the Takács String Quartet with three fellow classmates. Although the quartet has been his sole professional focus since then, he does occasionally perform as a soloist.



New Zealand String Quartet

Founded in 1987, the New Zealand String Quartet, Te Rōpu Tūrū o Aotearoa, exists to provide transformational chamber music experiences for all New Zealanders. Over the past 37 years the quartet has established an international reputation for its insightful interpretations, compelling communication and dynamic performing style.

The quartet's rich repertoire includes a wide variety of music, composers' cycles from Beethoven to Bartók, Mozart to Berg, and theatrical presentations encompassing spoken word and dance, from Haydn's *Seven Last Words* to Schoenberg's *Transfigured Night*. The NZSQ also proudly champions New Zealand and Māori music and artists as cultural ambassadors at home and abroad. Since its inception, the quartet has premiered over 150 New Zealand works, and now works closely with its mātanga ngā toi Māori, taonga pūoro player Horomona Horo.

The ensemble takes a leadership and advocacy role in advancing music education. As devoted teachers and mentors, all members of the quartet teach at the New Zealand School of Music Te Kōkī, where they have been quartet-in-residence since 1991, as well as running the Adam Chamber Music School in Nelson. The NZSQ runs the NZSM Chamber Music Intensive Weekend in Wellington for up-and-coming chamber musicians, and regularly mentors students from Sistema programmes across the country.

In 2023, Helene Pohl, Monique Lapins, Gillian Ansell and Rolf Gjelsten surpassed 100 years of collective service to music in New Zealand.

Helene Pohl

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), Pohl performed extensively in the USA, Germany, England, Italy and South America. The Fidelio Quartet was a prize-winner in the 1991 London International String Quartet Competition and quartet-in-residence at both the Tanglewood and Aspen music festivals.

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

She plays a Pietro Guarneri violin made in Venice in 1730.

Monique Lapins

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



She was a finalist twice in the Asia Pacific Chamber Music Competition and has performed in festivals throughout France, Czech Republic, Holland, Japan, Hong Kong, Australia, and at the Open Chamber

Music Seminars in Prussia Cove, directed by world-renowned cellist Steven Isserlis. Lapins has toured extensively in collaboration with Australian Chamber Orchestra Collective, Melbourne Chamber Orchestra and Singapore Symphony Orchestra. She has performed with artists including conductor Seiji Ozawa in Japan, conductor Philippe Herreweghe in France, Jerusalem String Quartet, pianist Dénes Várjon (Adam Chamber Music Festival), and as a soloist with French violinist Olivier Charlier in Japan.

Lapins joined the NZSQ in May 2016. She plays a 1784 Lorenzo Storioni violin, kindly loaned by David Duncan Craig of the Lily Duncan Trust.

Gillian Ansell

Born in Auckland, Gillian Ansell 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 at the Musikhochschule Cologne with Igor Ozim and the Amadeus Quartet.



After working professionally in London, Ansell 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.

In 1992, Ansell founded the Adam Chamber Music Festival with a group of friends, performing five concerts in five days. In 2001 she became co-artistic director with fellow quartet member Helene Pohl.

She was made a Member of the New Zealand Order of Merit (MNZM) for outstanding services to music in New Zealand in 2008. She served on the jury of the Banff International String Quartet Competition in 2019. Ansell plays a 1619 Nicolò Amati viola, generously loaned by the Adam Foundation.

Rolf Gjelsten

Rolf Gjelsten began cello studies at the age of 15 in his native city of Victoria, Canada, with James Hunter and János Starker. At 22 he became the youngest member of the Berlin Symphony Orchestra. He 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 Sarah Lawrence College in New York. During this time, he was also a member of the New York Piano Trio.

Gjelsten furthered his studies from 1990 with the great Pablo Casals protégé and Beaux Arts Trio cellist Bernard Greenhouse at Rutgers University, where he received his doctoral degree in cello. He has performed with eminent artists including Menahem Pressler, Anton Kuerti, Piers Lane, Tasmin Little, Nobuko Imai and Gervase de Peyer.

He joined the New Zealand String Quartet in May 1994 and in 2014 was made a Member of the New Zealand Order of Merit (MNZM) for outstanding services to music in New Zealand. He plays a Francesco Goffriller cello made in Venice in 1705.



James Campbell

A Juno award winner and Order of Canada recipient, James Campbell has been called ‘Canada’s pre-eminent clarinetist and wind soloist’ by the *Toronto Star*, ‘a national treasure’ by the CBC, and ‘one of the top half dozen clarinetists in the world today’ by *Fanfare Magazine*.

Campbell has performed as a soloist and chamber musician in more than 35 countries with over 65 orchestras, including the Boston Pops, London Symphony and Philharmonic, and every major orchestra in Canada. He has collaborated with Glenn Gould and Aaron Copland and toured with over 35 string quartets, including the Guarneri, Amadeus (when he replaced Benny Goodman on a tour of California) and Vermeer. Of his more than 50 recordings, the BBC and *The Times* UK rated his recording of the Brahms Clarinet Quintet as the best available. He was named Canada’s Artist of the Year, awarded the Queen’s Gold and Diamond Jubilee Medal, an honorary Doctor of Laws, and was recently inducted into the CBC’s Classical Music Hall of Fame.

Since 1985 he has been the artistic director of the Festival of the Sound, an annual summer Canadian chamber music festival, and has programmed over 1500 concerts for this event. Under his direction, the festival has travelled to England, Japan and the Netherlands, and been the subject of documentaries by BBC Television, CBC Television and TV Ontario. From 1988–2019, Campbell was a professor of music at the famed Jacobs School of Music, Indiana University. His former students now occupy positions in orchestras including Boston Symphony, Hong Kong Philharmonic, Toronto Symphony and St Louis Symphony, have professorships in numerous conservatories worldwide, and are Grammy-nominated performers.



Campbell is the subject of numerous features and cover stories in *Clarinet Magazine* (USA), *Clarinet and Sax* (UK), *Piper Magazine* (Japan), and *Gramophone*, and is featured in the book *Clarinet Virtuosi of Today* by British author and clarinet authority Pamela Weston. James Campbell lives in Canada and continues to give concerts and masterclasses worldwide.

Hiroshi Ikematsu

The Brazilian-born Japanese contrabassist Hiroshi Ikematsu has gained his fame through a variety of music activities. He is uniquely talented and regarded as one of the leading contrabassist in Japan.

Ikematsu started to play the contrabass at the age of 19. He studied at the TOHO Music College under Mr Shunsaku Tsutsumi. He has been the regular participant of the prominent contrabass workshop and festival in Canada by Gary Karr. In 1989, Ikematsu joined the NHK Symphony Orchestra in Tokyo, and was appointed principal contrabassist in 1994. In 2006, he immigrated to New Zealand and joined NZSO as principal contrabassist.

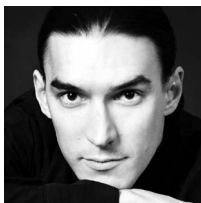
Ikematsu moved back to Japan in 2014 and became principal contrabassist with Tokyo Metropolitan Symphony Orchestra. He is also a member of Saito Kinen Orchestra, Mito Chamber Orchestra and Kioi Hall Chamber Orchestra. He is associate professor at Tokyo University of the Arts and visiting professor at Kunitachi Music College. He has released eight solo CDs featuring sonatas by Rachmaninoff, Chopin and Franck.

Ikematsu also loves fishing and won the 2013 New Zealand national pairs fly-fishing championship.



Sergey Malov

Supported by The Michael Hill International Violin Competition



Sergey Malov is considered as versatile as he is virtuoso: he plays violin, viola, baroque violin and violoncello da spalla. His repertoire ranges from early Baroque music to Bach, from classical and romantic violin concertos to world premieres of contemporary music. For his interpretations, he deals intensively with questions of style and playing techniques of the respective epoch.

With the violin, Malov has won prizes at the Paganini Competition in Genoa, the Mozart Competition in Salzburg, the Heifetz Competition in Vilnius, and the Michael Hill Competition in Auckland. With the viola he has won prizes at the ARD Competition in Munich and the Tokyo Viola Competition. As a violin and viola soloist, he has performed with orchestras including BBC Philharmonic Orchestra, London Philharmonic Orchestra, Bavarian Radio Symphony Orchestra, Enesco Philharmonic Orchestra, Deutsches Symphonie-Orchester Berlin, Frankfurt Radio Symphony Orchestra, Auckland Philharmonia, and Tokyo Philharmonic Orchestra. Invitations have taken him to Helsinki Philharmonic Orchestra, with whom he interpreted Sibelius' Violin Concerto on Sibelius' birthday, under Klaus Mäkelä, to the Innsbruck Early Music Festival.

At the Leipzig Bach Competition, Malov was awarded the baroque violin. The Jumpstart Junior Foundation in Amsterdam provided him with a Giuffredo Cappa baroque violin. He has performed as a soloist with Akademie für Alte Musik Berlin, Venice Baroque Orchestra, Seville Baroque Orchestra, Musica Viva Orchestra Moscow, Camerata Salzburg, and Baroque Orchestra Halle.

The 2022–2023 season saw him tour the globe as conductor and soloist, including Norway for a tour with Stavanger Symphony Orchestra, as well

as reuniting with Bochumer Symphoniker and La Cetra Barockorchester Basel. International events including Tongyeong Music Festival and Bach Festival in Lausanne were among his hosts, and further invitations took him to Philharmonie Essen and again to Brucknerhaus Linz, where he was a celebrated guest.

The 2023–2024 season holds invitations from Georgian Chamber Orchestra Ingolstadt, Philharmonie Salzburg, and Tivoli Philharmonic Orchestra Copenhagen. Further invitations have been extended from the Nicolaisaal Potsdam, Amici della Musica Florence, Alte Oper Frankfurt and Internationale Orgelwoche Nürnberg. Concert tours will also take Malov to New Zealand and Korea.

Sergey Malov's recordings of works by Bach, Paganini and Ysaÿe, among others, have been released by Decca, EASonus, Hänssler Profil, Alba, and Pan Classics, as well as Solo Musica. His recording of Bach's Six Cello Suites was awarded a 2021 OPUS Klassik. Performed on his violoncello da spalla, it received outstanding reviews. His most recent release is *24 Caprices* by Paganini (Solo Musica, 2021).

Online videos of Malov playing a violoncello da spalla have been viewed over one million times. Since September 2017, he has been professor of violin at Zurich University of Music.

Izabella Simon

Izabella Simon began her musical education at the age of seven. At 16 she became a student at the Franz Liszt Academy of Music in Budapest, where she studied with Ferenc Rados and György Kurtág.

Simon has performed in many music centres of Europe and is a regular guest at various international music festivals including Andrés Schiff and Heinz Holliger's Ittingen Festival, Prussia Cove Festival in England, Hitzacker Festival



and Heidelberger Frühling in Germany, Maribor Festival in Slovenia, Davos Festival in Switzerland, Cheltenham Festival in England and Salzburg Festival in Austria.

She often appears in chamber music concerts with artists such as Miklós Perényi, Steven Isserlis, Christoph Richter, Radovan Vlatković and Andrea Rost, to name just a few. As a soloist she has played with Kremerata Baltica (Gidon Kremer) and Camerata Bern (Heinz Holliger), as well as the principal Hungarian orchestras.

Simon has recorded two CDs for the label Cant Art with soprano Sylvia Sass, and for Warner Classics with soprano Andrea Rost, featuring works of Bartók, Kodály and Ligeti. She also frequently broadcasts for Hungarian radio and television and for Swiss radio.

After her debut in New York's prestigious 92NY concert hall, she was offered a guest professorship at Bard College in the US and was invited to Marlboro Music Festival.

Izabella Simon often plays works for piano four-hands and two pianos with her husband, Dénes Várjon. They are artistic leaders of kamara.hu, Hungary's leading chamber music festival held annually at the Franz Liszt Academy in Budapest.

Dénes Várjon

His sensational technique, deep musicality and wide range of interests have made Dénes Várjon one of the most exciting and highly regarded participants of the international music scene. 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 great chamber musicians, Várjon works regularly with pre-eminent partners including Steven Isserlis, Tabea



PERFORMERS

Zimmermann, Kim Kashkashian, Jörg Widmann, Leonidas Kavakos, András Schiff, Heinz Holliger, Miklós Perényi and Joshua Bell. As a soloist, he has performed at major concert series, from New York's Carnegie Hall to Vienna's Konzerthaus and Wigmore Hall in London. He is frequently invited to work with many of the world's leading symphony orchestras, including Budapest Festival Orchestra, Tonhalle Orchestra, Berlin Radio Symphony Orchestra, St Petersburg Philharmonic Orchestra, Chamber Orchestra of Europe, Russian National Orchestra, Kremerata Baltica, and Academy of St Martin in the Fields. Among the conductors he has worked with are Sir Georg Solti, Sándor Végh, Iván Fischer, Ádám Fischer, Heinz Holliger, Horst Stein, Leopold Hager and Zoltán Kocsis. He appears regularly at international festivals from Marlboro to Salzburg and Edinburgh. Before his retirement, Alfred Brendel had a close association with Várjon: their joint Liszt project was presented, among others, in the UK and Italy.

Várjon performs frequently with his wife Izabella Simon, playing four hands and two-pianos recitals together. In the past decade they have organised and led several chamber music festivals.

He has recorded for Naxos, Capriccio and Hungaroton labels with critical acclaim. Teldec released his Sándor Veress's *Hommage à Paul Klee* performed with András Schiff, Heinz Holliger and the Budapest Festival Orchestra. His recording of 'Hommage à Géza Anda', (PAN-Classics Switzerland) received international attention. His solo CD with pieces by 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.

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, the Leó Weiner Chamber Music Competition in Budapest, and the Géza Anda

Competition in Zurich. He was awarded with the Liszt, Sándor Veress and Bartók-Pásztory Prize. In 2020 he received Hungary's supreme award in culture, the Kossuth Prize. Várjon also works for Henle's Urtext Editions.

Bob Bickerton

Bob Bickerton has worked within the New Zealand performing arts industry for almost 50 years in myriad roles, including trustee, technical producer and performer. He was manager of the Adam Chamber Music Festival from 2011 to 2021.

Bickerton is now focused on creative exploits and in recent years has performed as a taonga pūoro practitioner with Nelson Symphony Orchestra, New Zealand Composers' Workshop and with New Zealand String Quartet in their performance of Gillian Whitehead's *Hine-pū-te-hue*, which was broadcast as part of Aotearoa New Zealand Festival of the Arts in 2022.

Bickerton is a specialist in traditional Celtic music, then discovered the world of taonga pūoro when he moved to Nelson in 1987 as director of the Nelson School of Music. He encouraged Richard Nunns to deliver a workshop on these 'singing treasures'. He worked with Nunns and Aroha Yates-Smith on various projects including several film scores, and with poet Glen Colquhoun and Richard Nunns in Colquhoun's collection *North South*.

With encouragement from Hirini Melbourne, he included taonga pūoro in his school shows and in the last 25 years has presented the taonga to an estimated 300,000 students around New Zealand.

A collaboration with master carver Brian Flintoff, artist Robin Slow and musicians Ariana Tikao, Holly Tikao-Weir and Solomon Rahui, saw the creation of several exhibitions that featured soundscapes to support the kaupapa. One of these, *Ngā Hau Ngākau*, has toured nationally, receiving critical



acclaim. Bickerton has collaborated with Ariana Tikao on other occasions and their duo, Muriwai, will be touring a new concert programme with Chamber Music New Zealand in October 2024.

As a music creator, Bob Bickerton has had songs performed and recorded internationally and his own recordings released on the Naxos label. As well as writing soundscapes for numerous media projects, with particular focus on kaupapa Māori, he recently wrote music for The Professional Theatre Company's *Mr & Mrs Macbeth of Dodson Valley Road*, which is touring nationally.

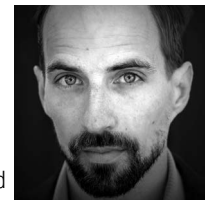
Justin Bird

Justin Bird is an acclaimed pianist and teacher whose fresh interpretations include an affinity for underrated repertoire. He has performed with New Zealand Symphony Orchestra and Auckland Philharmonia Orchestra, among others. During his studies in the USA, he won concerto competitions with both Florida State University Philharmonia and the Indiana University Orchestra.

Bird began his studies in Auckland with Rae de Lisle, followed by Bryan Sayer. He continued in the USA with Read Gainsford at Ithaca College and Florida State University, and Marian Hahn at the Peabody Institute. He then moved to Indiana University Jacobs School of Music to complete a doctorate in music studying with André Watts.

Bird has been sharing his love for music since the 1990s, maintaining a private studio as well as teaching piano in different colleges and schools. After his associate instructorship at Indiana University, he taught at Vincennes University as adjunct faculty, and was then appointed as artist faculty at Omaha Conservatory of Music in Nebraska.

Now living in New Zealand, Justin Bird teaches students in his Auckland studio, performs viola with various orchestras and ensembles, and tunes pianos.



Simeon Broom

Simeon Broom grew up in Auckland and began studying violin when he was four years old. He completed performance violin studies at Auckland University with Mary O'Brien, during which he won the inaugural University Concerto Competition. Broom received a DAAD (German Academic Exchange) Scholarship to study at Düsseldorf Hochschule für Musik with Professor Ida Bieler, and performed in the Gürzenich Orchestra in Cologne, as well as with Yehudi Menuhin's Live Music Now.

In 2004 Broom was a finalist in the Young Musician of the Year competition. In 2008, he completed his Master's at London's Guildhall School of Music and Drama, studying with David Takeno and Jack Glickman. He was a finalist in the Beare Solo Bach Competition in London and winner of the Sonata Competition at the North London Music Festival. He has played in numerous orchestras including Royal Opera House Covent Garden, English National Opera, City of Birmingham Symphony Orchestra, Bergen Philharmonic and Sydney Symphony, before taking up his position in the NZSO.

Broom performed and recorded as soloist with the NZSO of Vivaldi and Piazzolla's 'Seasons' in 2021 and 2022. He is a passionate chamber musician and has toured for Chamber Music New Zealand, attended the Nelson Adam Summer School for eight years and is the founder and director of Mt Eden Chamber Music Festival.

Justin DeHart

From Sacramento, California, Justin DeHart is a Grammy-nominated performer of contemporary musical styles from classical to pop, and from world to electronic.



He was a member of Los Angeles Percussion Quartet (LAPQ) 2009–2022, and his musical resume includes performances with New Zealand Symphony Orchestra, LA Phil New Music Group, I.C.E., red fish blue fish, and pop legends Stewart Copeland and Cheap Trick. DeHart was awarded a Fulbright Scholarship for percussion studies in India and his talents have been featured at concerts around the globe.

DeHart appears on over 100 solo, chamber and contemporary releases on MCA, Sony, Mode, Innova, Sono Luminus, Albany, New World, HatHut, Rattle, Populist, Bridge, Sub Pop and Skunk Records. His debut solo album, *Strange Paths*, on Innova Recordings (works by Brian Ferneyhough, Iannis Xenakis, Michael Gordon and Stuart Saunders Smith) was lauded as 'mesmerizing' by *Percussive Notes* for his 'palette of sounds and intricate weaving of lines'. *The Complete Early Percussion Works of Karlheinz Stockhausen* on Mode Records won the Deutscheschallplattenkritikpreis for the best new music release of 2015. DeHart was a finalist for Te Kaipuroo Inamata Toa|Best Classical Artist Aotearoa Music Award for his solo album *Landfall: New Zealand Percussion Volume 1*, released on Rattle records in 2021.

DeHart holds degrees from CSU Sacramento, California Institute of the Arts, and UC San Diego. He is an associate professor of music at the University of Canterbury, is a Yamaha Performing Artist and an endorser of Black Swamp Percussion, REMO, Sabian, and Innovative Percussion Inc.

Gabriela Glapska

Gabriela Glapska is a Polish-born pianist based in Wellington. She received her Master's with distinction in Poland, studying under the tutelage of Professor Ewa Pobłocka, and completed her PhD in music (piano class of Dr Jian Liu) with the major



performance component from Victoria University of Wellington in 2020.

Glapska is a sought-after chamber musician, accompanist and répétiteur with a strong interest in contemporary music. She has been the pianist for the annual Nelson Composers Workshops since 2017 and a pianist for the 44th International Viola Congress held in Wellington in 2017. As an advocate for the performance of new compositions, she has collaborated with many award-winning composers on both solo and ensemble projects as well as with Wellington-based contemporary ensemble STROMA and the SMP Ensemble.

In August 2022, Glapska performed at the ISCM World New Music Days Festival held in Auckland and Christchurch. She is a founding member of the Ghost Trio along with violinist Monique Lapins and cellist Ken Ichinose, completing a national tour for Chamber Music New Zealand's Music Up Close series in 2021. In 2023, they performed Beethoven's Triple Concerto with St Matthew's Chamber Orchestra under the baton of Michael Joel in Auckland. Glapska also collaborates with soprano Barbara Paterson, TrioNique, Royal New Zealand Ballet, New Zealand Opera (Voices of Aotearoa 6:24) and Wellington Opera (La Traviata).

Rachael Griffiths-Hughes

Harpichordist and organist Rachael Griffiths-Hughes performs with many ensembles across New Zealand, including the early music groups Affetto and NZ Barok, and recently as soloist in Bach's 5th Brandenburg concerto with the New Zealand Symphony Orchestra.

She is director of music at St Peter's Cathedral, Hamilton, and senior lecturer at the University of Waikato Conservatorium of Music. A current passion is the performance of seventeenth- and eighteenth-



PERFORMERS

century sacred cantatas, in which she directs the specifically formed ensemble Vox Baroque, a 12-voice choir with a small band of instrumentalists.

Griffiths-Hughes has music degrees from the State University of New York at Stony Brook and the University of Auckland.

Heather Lewis

Heather Lewis received her early cello tuition from Euan Murdoch and Emma Goodbehere. As a young cellist she performed solos as part of the Michael Monaghan Foundation Young Artists' Programme and also a concerto with Wellington Chamber Orchestra. At age 16, she was awarded 'Most Promising' at the Gisborne International Music Competition. As part of her music education, Lewis attended the Adam Summer School from the age of 13, and was part of the 2015 Adam Troubadours.

As a teenager, Lewis also travelled to Europe for masterclass academies, summer schools and undertook extensive individual cello tuition from professors including Wolfgang Emanuel Schmidt, Claudio Bohórquez and Philippe Muller. She enjoyed masterclass tuition and further lessons from Frans Helmerson, Gautier Capuçon, Lynn Harrell and Nicolas Altstaedt.

Lewis completed her Bachelor of Music at NZSM and continued at the Sydney Conservatorium with Umberto Clerici. At both universities she studied and performed as a baroque cellist. She was the NZSM Concerto Competition winner in 2013 and a finalist for the 2015 Sydney Conservatorium Concerto Competition. The following year she was awarded second place and audience choice at the NZ National Concerto Competition. She is now based in Wellington as a contract cellist for New Zealand Symphony Orchestra, and often plays with the Auckland Philharmonia and Christchurch Symphony Orchestra.



Jian Liu

An internationally celebrated concert pianist, chamber musician and educator, Dr Jian Liu has performed and taught throughout Europe, Asia and North America.

His artistry has taken him to some of the world's most prestigious concert halls, including Carnegie Hall and Lincoln Center. He has released many solo and chamber albums in New Zealand and US, and his performances have been broadcast by various TV and radio stations including KPHO public radio (USA), CCTV (China), Suisse Romande Radio (Switzerland), Krakow Radio (Poland), Kan Radio (Israel) and Radio New Zealand.

Having premiered and recorded many New Zealand compositions, Liu is also a champion for New Zealand music. In 2022, he collaborated with Shanghai Music Publishing House, edited and published two volumes of *New Zealand Piano Works*, which mark the first publication of New Zealand music in China. The project has been awarded a Creative New Zealand Arts Grant. Liu is currently the programme director of classical performance and head of piano studies at New Zealand School of Music. He studied with Professor Jin Zhang and Dr Caio Pagano. He holds a Doctor of Musical Arts degree from Yale School of Music, where he was a student and assistant of Professor Claude Frank.



Alexander McFarlane

Violist Alexander McFarlane is associate principal viola with the NZSO, with which he has also performed as a soloist. Equally at home in a solo, chamber or orchestral idiom, McFarlane has performed internationally in venues including Wigmore Hall, Barbican Hall, Musikverein in Vienna and



Concertgebouw in Amsterdam. As a chamber musician, he has collaborated with artists including Janine Jansen, Anthony Marwood and Doric String Quartet, as well as performing in festivals including Yellow Barn (USA), At the World's Edge (NZ), Mendelssohn on Mull (Scotland), and Musique à Marsac (France).

Competition successes include winning the 2018 Lorna Viol Memorial Prize and ROSL Trophy for the Most Outstanding Musician from Overseas at the ROSL Annual Music Competition, and First Prize and the Bach Prize at the 2017 Gisborne International Music Competition. He attended the 2013 Adam Summer School.

McFarlane received his Master's degree and artist diploma under the tutelage of Professor David Takeno at the Guildhall School of Music and Drama, and has also played in masterclasses with Tabea Zimmermann, Kim Kashkashian and Lars Anders Tomter. In addition to NZSO, he has performed with London Symphony, Royal Philharmonic, Scottish Chamber, and Australian Chamber orchestras.

Arna Morton

As principal second violin of Christchurch Symphony Orchestra, Arna Morton is thrilled to be home performing for New Zealand audiences after completing her PhD in violin performance at the University of Melbourne, following her Bachelor and Master of Musical Arts degrees at New Zealand School of Music under the tutelage of Associate Professor Helene Pohl.

Morton also performs with Ōtautahi's Arvida Quartet and is a member of the internationally acclaimed Morton Trio, performing regularly alongside her husband and horn player, Alex Morton, and pianist Liam Wooding. In 2019, the Morton Trio toured the United Kingdom with the Pettman/Royal Overseas League, performing at esteemed venues including



St Martin-in-the-Fields and St James Piccadilly, as well as a New Zealand tour with Chamber Music New Zealand. Morton is also a passionate music educator, teaching violin and performance artistry through Morton Music: the Christchurch-central music studio she co-runs with Alex Morton.

Helen Webby

Helen Webby is principal harp with Christchurch Symphony Orchestra and one of New Zealand's foremost and accomplished harpists. She loves to come out of the back of the orchestra and play her amazing concert harp, made by her brother Kim Webby.



Webby studied harp in Auckland, The Netherlands and Germany, and was mentored by two of Europe's top harpists, Edward Witsenburg and Maria Graf. Her recordings are frequently heard on RNZ Concert, and her solo CD, *Pluck* (MANU) was nominated for Best Classical CD in the 2013 NZ Music Awards. Webby is a favourite with Arts on Tour audiences around New Zealand, and features in the documentary *Central to the Soul* by Dunedin filmmaker Bill Morris, selected for the 14th International Doc Edge Festival in 2019.

She is passionate about sharing the magic and mystery of the harp. She teaches harp players of all ages in Christchurch and Dunedin, plays solo and chamber music, and pushes the boundaries of harp music with her friends in Café Opera.

Jenny Wollerman

Senior lecturer in classical voice at the New Zealand School of Music, Jenny Wollerman is one of New Zealand's best-known sopranos. A soloist with all major arts organisations in New Zealand, her Australian performances have included Lutoslawski's *Chantefleurs et Chantefables* with Tasmanian Symphony and *Shéhérazade* by Ravel with the West Australian and Adelaide Symphony orchestras.

Noted for her expressive interpretations of new works, Wollerman has premiered numerous compositions. In 2014 she was soloist for Anthony Ritchie's *Stations: Symphony No. 4* with the Christchurch Symphony, which was nominated for MusicWeb International's Recording of the Year. Other recent performances include Villa-Lobos's *Bachianas Brasileiras No. 5* at the 2017 Adam Chamber Music Festival, *Secrets of Sea and Space* with New Zealand String Quartet for the 2020 Aotearoa New Zealand Festival of the Arts, *Fragments from Wozzeck* with Auckland Philharmonia, Ritchie's *Gallipoli to the Somme*, Ross Harris' *The Floating Bride*, and Jenny McLeod's opera *Hohepa*.

Between Darkness and Light, her CD of art songs with Michael Houston has been featured on the Air New Zealand in-flight playlist, and her Atoll CD of songs by Ross Harris and Vincent O'Sullivan, *Making Light of Time*, is distributed by Naxos and available on online platforms. As part of her project to commission, record and publish 21 songs by 21 female composers from New Zealand, Wollerman performed the complete set for the 2022 Aotearoa New Zealand Festival of the Arts with pianist Jian Liu, with the CD recording and song scores published in 2023 by Atoll and Waiteata Music Press.



Debbie Rawson

2024 Adam Troubadours

The Adam Troubadour Quartet Programme is a career development experience for four of Aotearoa's most promising young string players. The programme includes learning and performance opportunities provided by Adam Chamber Music Festival and Adam Summer School.

Our 2024 Troubadours are Lucas Baker (violin), Peter Gjelsten (violin), Lauren Jack (viola) and Vincent Chen (cello).



Lucas Baker

Lucas Baker graduated with a Bachelor of Music in classical performance (first class honours) under the tutelage of Helene Pohl, Monique Lapins and Martin Riseley at New Zealand School of Music. He won the national NZCT Chamber Music Contest with the Druz'ya Quartet (2017), and concerto competitions with Wellington Youth Orchestra (2021) and New Zealand School of Music (2022). He served as concertmaster for Wellington Youth Orchestra, New Zealand School of Music Orchestra, and NZSO's National Youth Orchestra. As an active chamber and orchestral musician, Baker has toured New Zealand with violin piano duo Kōrua and Druz'ya Quintet. He performs regularly with Orchestra Wellington and Hawke's Bay Orchestra. In 2022, Baker performed in a masterclass with violin virtuoso Hilary Hahn. He is privileged to play a Pressenda violin, belonging to the late Stephen Managh.

Peter Gjelsten

Peter Gjelsten is currently studying at the Australian National Academy of Music. Prior to this, he was in the classical performance programme at Victoria University, studying violin with Monique Lapins, and second instrument piano with Jian Liu and Emma Sayers. His journey started in the Suzuki method

PERFORMERS

with Lynley Culliford and studying chamber music weekly in the YMP programme. He has twice won the NZCT Chamber Music Contest, on viola in 2019 and on violin in 2020. In 2021, he was invited on a Chamber Music NZ tour with members of his 2020 winning string quartet and musicians from NZSO.

Lauren Jack

Lauren Jack is a freelance violist based in Pōneke. Originally a violinist, her violin teacher, Lynley Culliford, and NZSQ members Helene Pohl and Gillian Ansell encouraged her to play viola in a string quartet, which won the NZCT chamber contest and made her fall in love with the instrument. She subsequently completed a Bachelor of Music (Hons) in viola performance under the tutelage of Gillian Ansell. Her work as a freelance musician includes playing as sub-principal viola in Orchestra Wellington, teaching violin and viola at Arohanui Strings and Queen Margaret College, playing in various ensembles in festivals including the Fringe Festival, Cubadupa, and Classical on Cuba, as well as joining the New Zealand Symphony Orchestra as a freelance musician, and working as a presenter on RNZ Concert. In each of these environments she is always working with the belief that everyone deserves to participate in music making and appreciation.

Vincent Chen

New Zealand-born cellist Vincent Chen, of Taiwanese heritage, started cello lessons at age 10 and now studies with James Yoo at the University of Auckland, while also pursuing an engineering degree. He has performed as a soloist with the Nelson Symphony Orchestra and, as part of the Vereinigkeit Quartet, he won the 2021 ROSL/Pettman Chamber Music Scholarship, performing in the UK and premiering a piece by Dame Gillian Karawe Whitehead.



Then & Now: SERGEY MALOV

PHOTO: JULIA WESELY



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In 2011 Sergey Malov pulled off a hat trick, scooping up 1st prize, chamber music prize as well as the audience prize. Command of his instrument, combined with artistic imagination and courage won the judges and the public of New Zealand over and his 2012 Winners Tour cemented his reputation as an artist that pushes the boundaries of convention and digs deep to bring the composers' voice and centuries of the violin tradition into a modern concert hall.

Sergey's infatuation with 'the big violins' was already in motion 14 years ago and he used his Michael Hill prize purse to commission the cello de spalla for which he has now become renowned.

Sergey is a prime example of the depth and range of artists the Michael Hill has crowned – definitely not a 'cookie cutter' competition – each 1st prize winner has a very unique voice. All eleven former winners are enjoying successful careers as soloists, chamber musicians, professors, concertmasters and recording artists.

We warmly welcome Sergey back to Aotearoa New Zealand for these concerts where you will see his artistry and versatility and why the judges spotted this extreme talent back in 2011. Welcome back, Sergey!

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