



New Zealand String Quartet

Celebrating 30 years

1987-2017



From the Chair

Gary Hawke

Emeritus Professor of Economics,
Victoria University of Wellington
NZSQ Trust Chair, 2009 – present

One of the rewards of chairing the NZSQ Trust is the intimacy it engenders with the string quartet as an art form. The Chair also benefits from frequent interaction with the NZSQ musicians, but they are readily accessible to all. Having to think about programmes for NZSQ gives an appreciation of what a remarkable repertoire is available.

It is now hard to remember how we thought of the string quartet in 1987. We depended on recordings and visits, usually one or two a year, from touring ensembles in the programmes of Chamber Music New Zealand and its predecessors.

The string quartet was mostly an overseas art form and has long been regarded as the pinnacle of chamber music. Over time, and with more frequent performances and recordings, it has become less

remote for both performers and listeners. We knew of quartets by Alfred Hill and Douglas Lilburn, and a few others. There were more - the SOUNZ database of New Zealand compositions lists 41 works for string quartet written prior to 1987. The database currently contains 220 such works. The NZSQ has been influential in generating a substantial number of the 179 added in its 30 years of existence, with commissions, premieres and subsequent performances.

As a regular attendee at the weekly concerts at Victoria University's School of Music since 1970, I have seen increased interest in string quartets among student composers and student performers. Through its educational projects and its tenure as teachers at the School of Music, the NZSQ has been important in this development and in the promotion of chamber music education nationally.

But leadership of New Zealand's contribution to the string quartet repertoire is only part of the NZSQ impact. The Quartet has ensured that the New Zealand music community has access to quality performances of the best of the world's chamber music repertoire. It gave us two magnificent performances of the Beethoven cycle and one of the Bartók cycle, and that alone justified its foundation 30 years ago. But there has been so much more. I recall especially Schubert's "Death and the Maiden" and the Czech classics of Smetana, Dvořák, and Janáček, but we could equally generate quite different lists. And we would soon add new works from its wider geographic coverage, as in the music of Bright Sheng and Gao Ping. The NZSQ has kept us in touch with international trends in responding to the great works for string quartet.

The NZSQ has collaborated with numerous musicians over the years, and this spirit of collaboration extends to many of their recordings. Earlier this year we welcomed the release of their recording of Brahms's String Quartet No 3 and the Clarinet Quintet with James Campbell. The cusp of Brahms's movement from the passion of his early works to the resignation and autumnal character of the late works is superbly realised. However, this and the recently released *Requiem for the Fallen* by Ross Harris are only the latest in a long series of recordings, from Ravel and Debussy in the European classics to recent Asian compositions.

Thus, through its many live performances and recordings, its commissions, educational projects and artistic collaborations, and its national and international touring, the NZSQ has for 30 years contributed enormously to chamber music appreciation both in New Zealand and overseas. The NZSQ Trustees and I heartily congratulate them on all they have achieved and celebrate with them this 30 year milestone.



Igniting the Spark

Peter Walls

Emeritus Professor of Music,
Victoria University of Wellington
CMNZ Chief Executive, 2015 – present

The New Zealand String Quartet was born out of idealism. The Music Federation (now Chamber Music New Zealand), embraced the vision, long held by Fred Turnovsky and others, of having a resident first-class professional string quartet who would prioritise music by our own composers and who could take on projects of the kind that would be impracticable for visiting quartets (complete Bartók or Beethoven cycles, for example). The NZSQ have more than fulfilled that vision and – thirty years on – are an established and vital part of the musical infrastructure in Aotearoa.



In late 1985 or early 1986, I was invited to join a steering group that included Arthur Hilton (Chair of the Federation), Elisabeth Airey (General Manager), Professor John Steele (Otago University Music Department), Margaret Nielsen (Victoria University School of Music) and David Wylie (Victoria University Librarian). It was an exciting time. Wilma Smith was invited to form the quartet and we all had our sights on the first performance - a “test drive” event to be held at Bruce Greenfield’s

spacious home above Oriental Bay in Wellington.

The Quartet needed a home. Margaret and I were aware that alongside the Music School in the decaying (and now demolished) “Chemistry Wing” of the Hunter Building at Victoria University of Wellington was a spacious room which, provided you could avoid the leaks on rainy days, would make a good studio. We secured an agreement that the new quartet could make this their base in return for some chamber music coaching. That relationship with Victoria University was formalised in 1991 when the Quartet members became the primary providers of string teaching at the School.

In those early years, the Quartet was managed directly by CMNZ. It eventually made more sense for it to be governed by an independent trust – an arrangement that has worked brilliantly. CMNZ, however, has retained a sense of a quasiparental pride in watching the Quartet’s development. From our perspective, the contribution they make to chamber music in New Zealand is exemplary. Not only do they deliver on those big projects (witness the Mozart and Brahms Quintet festivals of 2016) but they have been great champions of New Zealand music, eager for challenges and ready to consider whatever musically-rewarding project might come onto the horizon.

“ Shostakovich’s Quartet no 8 was a seminal piece for the newly formed NZSQ and I remember urgent and quite revelatory performances at VUW. Quite apart from the later complete series of Beethoven Quartets, Op 59/2 stood out as the centrepiece of the NZSQ’s first countrywide tour. They came on stage in Wellington’s Town Hall, dressed in blue and pink silks and launched into this Beethoven Quartet. It was thrilling then to realise we had our own resident-based, professional string quartet. ”

Miles Rogers, inaugural NZSQ Trust Board member

Starting the Journey

Wilma Smith

NZSQ Founding 1st Violinist, 1987 – 1993



I was lucky enough in my life to be given the opportunity to be a founding member of two string quartets, the Lydian String Quartet in Boston and then the New Zealand String Quartet.

Both quartets still flourish, with the Lydian now coming up to its 37th birthday and the NZSQ its 30th. I feel like a proud parent whose offspring have gone out into the world and excelled! Both quartets have had remarkably few personnel changes over the years, both have facilitated the composition of a wealth of new repertoire and both still contain one founding member.

Last year, for my 60th birthday, I brought together the three surviving original LSQ members and two of the original NZSQ members (in this case, 2+3=4!) and the hybrid quartet, which included Gillian Ansell, performed Bartók 3 as if the intervening decades since previous performances together had melted away. It was the perfect way to celebrate a milestone birthday and to recognise the incredibly close and distinctive relationships forged within a quartet.

“ I nevertheless share the enormous pride of all of us who were involved with the birth of the NZSQ. ”

Even though my own short tenure with both quartets merely scratched the surface, I nevertheless share the enormous pride of all of us who were involved with the birth of the NZSQ. I'd like to acknowledge the farsighted teamwork of Fred Turnovsky and Elisabeth Airey in putting together a plan, with the initial support of the NZSO, that turned the utopian idea of a resident quartet for New Zealand into the reality that we have enjoyed for 30 years.

By sweet coincidence, I was working in Hobart last year when the newly-reconstituted NZSQ was in town for a concert. It was wonderful to hear Monique in the group and to sense the exciting, re-energised future ahead for this beloved Kiwi musical icon. Thank you to all who have helped the NZSQ thrive into its fourth decade, especially its other founding member Gillian Ansell. Along with all of New Zealand's music lovers, I look forward to hearing the Quartet's sensational performances long into the future.

1987

- » Music Federation of NZ (now Chamber Music New Zealand) establishes NZSQ: Wilma Smith (vn1), Gillian Ansell (vn2), Sandro Costantino (va), Josephine Young (c)

1988

- » First national tour for Music Federation of NZ

1989

- » Departure of Sandro Costantino; Douglas Beilman joins (vn2); Gillian Ansell switches to viola
- » Awarded coveted residency at Tanglewood Festival

1991

- » Formally appointed Quartet-in-Residence at Victoria University of Wellington

1990

- » NZSQ becomes an independent entity and NZSQ Trust is established
- » First performance at NZ International Festival of the Arts, playing Mendelssohn Octet with Lindsay String Quartet
- » First tour for Musica Viva

30 Milestones

1992

- » First Nelson (now Adam) Chamber Music Festival
- » Departure of Wilma Smith

1993

- » Departure of Josephine Young

1994

- » Helene Pohl (vn1) and Rolf Gjelsten (c) join NZSQ

1995

- » Inaugural Nelson (now Adam) Summer School for Chamber Music, with Michael Houston (pno)

1997

- » First European tour

2000

- » Signing with US agents Jonathan Wentworth Associates
- » London debut at Wigmore Hall

2001

- » Beethoven String Quartet cycle in seven New Zealand centres
- » Premiere of Lyell Cresswell's Concerto for Orchestra and String Quartet with BBC Scottish Symphony Orchestra

2003

- » New York debut at Frick Collection

2004

- » First performance at Festival of the Sound in Ontario, Canada

2000

- » Signing with US agents Jonathan Wentworth Associates
- » London debut at Wigmore Hall

2007

- » Release of first Naxos recording (Berg & Wolf)
- » Debut at Australian Festival of Chamber Music

2008

- » Gillian awarded MNZM for services to NZ music

2009

- » Signing with UK agents Lomonaco Artists

2011

- » Debut at City of London Festival
- » Winning Best Classical Album in NZ Music Awards for *Notes from a Journey*

2012

- » Curating and performing in *New Zealand at Kings Place* project in London

2013

- » Collaboration with Forbidden City Chamber Orchestra in Beijing

2014

- » Appointed Associate Professors at Victoria University of Wellington
- » Doug, Helene & Rolf awarded MNZM for services to NZ music

2015

- » Departure of Douglas Beilman after 26 years

2016

- » Monique Lapins joins the NZSQ

On the Road in New Zealand

Gillian Ansell

NZSQ Founding 2nd Violinist, 1987 - 1989

NZSQ Violist, 1989 - present



Since its inception, the NZSQ has toured New Zealand annually, so we've seen a great deal of the country and made many friends over the years - audiences, concert managers, music teachers, students - as well as feeling affection towards various concert venues, towns and all our favourite scenic spots.

We've toured for festivals, for Chamber Music New Zealand, for Christopher's Classics in Christchurch and for our own annual series, in planes, cars, vans, minibuses, always carrying instruments, music, stands, a podium, concert clothes and shoes of course, but occasionally taking bear suits (fur coats and specially-made bear heads) for Helene, Rolf and me, and for

Doug a gingham frock and blond wig for our Goldilocks children's show, wine glasses in our hand luggage for George Crumb's *Black Angels*, stones to tap and gourds to rattle for Gillian Whitehead's *Hineputehue*, a roulette wheel for our Russian Icons tour, and a piano accordion for Rolf to play in Jack Body's *Saetas*. Talking of *Black Angels*, when we needed to find wine glasses that would tune to the right pitch with water in them up to a certain level, Rolf and Helene spent an afternoon at Wellington's famous (now sadly ex) department store Kirkcaldie and Staines, rushing to the bathrooms for water and tipping it in and out of glasses, eventually finding several individual glasses that were the right pitch - quite entertaining for the ever-patient staff.

On our New Zealand tours we've often been joined by guests for quintets, sextets, octets or larger ensembles. We've had fun with so many fellow artists, too many to name - pianists, violists, cellists, double bassists, clarinetists, taonga pūoro experts, other string quartets, sopranos, an actor, big groups such as the Forbidden City Chamber Orchestra from Beijing, Voices New Zealand and the Royal New Zealand Ballet.

Considering the number of journeys involved over so many years, it's remarkable how few problems have cropped up - and I don't think we've ever had to cancel a concert because of travel issues, though we have had some close shaves. There was the time, while crossing the North Island from Napier to New Plymouth, that the rental van was refuelled in Turangi with diesel rather than petrol. Modern anti-fuel-stealing devices meant it took nearly three hours to drain, so we arrived at the venue with just enough time to get into our concert clothes and onto the stage, instead of the usual check-in to hotel, afternoon rest, warm-up and practice time. We've also had flight delays, needed suddenly to hire rental cars and drive when fog has closed airports but overall, the travel has been remarkably smooth.

We naturally have had our different roles - Rolf is the usual driver, Doug an impassioned navigator, Helene the master-planner, Monique our IT expert and I can certainly claim to have the heaviest luggage. And we often use part of the driving time to make plans for the future, discussing repertoire, themes for our series, guests and so on.

Through our tours, we've discovered places in New Zealand unseen by us up till that point. We were stunned at first sight by Central Otago's stark beauty and captivated on a sunny winter's morning by the dripping lush bush between Haast Pass and the West Coast. There are so many trips one looks forward to, knowing the beauty about to be revealed.

“ Touring in New Zealand has been an integral part of our NZSQ life from the start, giving us endless rich, colourful experiences and so many wonderful friendships. ”

We've had accommodation on all levels, from simple motels to gorgeous hotels. Perhaps the most memorable was a sumptuous private hotel in Dunedin, Corstorphine House, where each huge bedroom was done in a different national style (Egyptian, Scandinavian etc) and usually cost \$1,000 a night (the owners were very generous donors to Chamber Music NZ). One time I stayed in the same bed as Prince Charles (not at the same time) and someone else had Gwyneth Paltrow's.

Touring in New Zealand has been an integral part of our NZSQ life from the start, giving us endless rich, colourful experiences and so many wonderful friendships.



Photo: Bruce Foster

Putting NZ on the World Stage

Helene Pohl
NZSQ 1st Violinist, 1994 – present

Looking back over the past decades of overseas touring, it strikes me that we are incredibly fortunate to have wonderful managers in North America (Martha Woods of Jonathan Wentworth Associates) and in Europe (Sarah Bruce of Lomonaco Artists) who keep us connected to the music scenes there. They assure us that there is great interest in what a quartet from Down Under has to contribute, both in the way of bringing specialised repertoire from here and in our particular approach to the standards.

Sometimes serendipity plays a not insignificant part: in the late 1990s, during a family visit in Victoria BC, Rolf and I went to a concert given by the great Canadian pianist Anton Kuerti whom Rolf had known previously. Anton told us he was going to Australia in 1998 and did we want him to stop off in New Zealand on the way. Did we?! We were able to interest the New Zealand Chamber Orchestra in presenting him in a concerto and we played with him as well for a Wellington Chamber Music Society concert. We got on so well that he recommended us to his manager in New York who, it turned out, was with the agency that had represented Rolf's previous quartet.

She took us on and we are heading into our 19th season with her. Thanks to Martha, we have had debuts in New York, Washington, Toronto, and Los Angeles and played in many series, large and small, in between. She also introduced us to another musician who has become one of our closest collaborators, clarinettist James Campbell. We have appeared in his Festival of the Sound in Parry Sound, Ontario, fourteen times so far, and he has been to New Zealand five times!

Signing with Sarah ten years later was the result of our then manager, Elizabeth Kerr, meeting her in London during a tour we had there in 2008.

Sarah was just starting out on her own after leaving a large management firm and was looking for a quartet. She came and heard us in Edinburgh a few weeks later. She has helped our European career grow in a wonderful way and, thanks to her, we have performed many times in the UK as well as in the Netherlands, Sweden, Poland, Croatia and Slovenia. She also got us one of our most out-of-the-blue invitations, to a blue-ribbon festival in a six-star hotel on the resort island of Jeju, off the south coast of South Korea. That was quite an experience, both musically and culinarily!

Other unforgettable experiences include our first Italian tour in 1997 (those opera houses, especially the one in Florence with twelve firemen standing guard backstage!), our first visit to Mexico in 2006, marvelling at the history in Guanajuato, our Wigmore Hall debut in 2000, and going to China to perform and record with the Forbidden City Chamber Orchestra of traditional Chinese instruments in 2013.

Touring overseas has many wonderful facets for us – we help broaden people's impression of New Zealand as "more than sheep and rugby" (as a German reviewer put it!), we meet and play with wonderful artists, we catch up with old friends, and we all love visiting interesting places and contributing to their cultural life in a much deeper way than we would as tourists.



Enriching Collaborations



Rolf Gjelsten
NZSQ Cellist
1994 - present

The NZSQ has been involved in numerous diverse, inspiring, and memorable collaborations over the years, both nationally and internationally. We have joined forces with violists, pianists, organists, flautists, jazz pianists and guitarists, singers, marimba and gamelan players, Chinese instruments, actors and dancers. Each collaboration nurtures an intimate bond personally and musically with the Quartet and our fellow artist. In many cases, the relationship continues for several years, and helps us build on our international reputation overseas.

Our 14-year association with the masterful Canadian clarinetist James Campbell has been one such lasting relationship. In addition to tours around New Zealand and overseas, we have invited him to the Adam Chamber Music Festival on three occasions and we have been regulars at his prestigious Canadian festival in Parry Sound, Ontario, for fourteen successive years. James was also our choice as clarinetist for our Naxos recording of the beloved Brahms Clarinet Quintet.

“ *Each collaboration nurtures an intimate bond personally and musically with the Quartet and our fellow artist* ”

For quintet repertoire with piano, we have been fortunate to have joined forces over the years with such eminent pianists as Alexander Lonquich, Anton Kuerti, André LaPlante, Piers Lane, Martin Roscoe, Péter Nagy and recently, Dénes Várjon. This year we embarked on a New Zealand tour with the brilliant English pianist Kathy Stott, who has been a duo partner with Yo-Yo Ma for over two decades.

We first met her at the Townsville Festival in Australia and loved playing with her at the Adam Festival in 2015. We also have many world-class pianists right here in New Zealand with whom we play regularly. These artists expand our horizons musically, giving us new insights into interpretation.

As for string quintets, the Mozart and Brahms viola quintets are masterpieces of the chamber music repertoire that are heavenly gifts to us! But perhaps the greatest string quintet of them all is Schubert's Quintet with a second cello, which we have performed over the years with fabulous cellists such as Colin Carr and Christoph Richter.

One of our more exotic collaborations was with the virtuoso Chinese instrument ensemble from Beijing, the Forbidden City Chamber Orchestra. We toured New Zealand, recorded and performed in Beijing, playing seven world premiere works by New Zealand and Chinese composers written especially for the NZSQ and this ensemble.

Other memorable collaborations include performances with jazz great Jim Hall on guitar and, more recently, with the jazz pianist Uri Caine. And, crossing over into a completely different art form, over the last two years we have toured with the Royal New Zealand Ballet in a fascinating choreography by Alexander Ekman called *Cacti*, which involved interacting theatrically with the dancers on stage!

Often our collaborations introduce our overseas guests to New Zealand composers, as well as inspiring new works from them. We look forward to sharing our music, music-making and lives with many more stimulating artists in the years to come and, of course, with you the audience.

Inspiring the Next Generation

Monique Lapins

NZSQ 2nd Violinist, 2016 - present



Photo: David Hamilton

When I joined the NZSQ in 2016 I was immediately struck by its commitment to education programmes, both throughout New Zealand and internationally. Central to this is the residency at the New Zealand School of Music at Victoria University of Wellington where, for the past 26 years, the Quartet members have taught individual students, coached chamber music, provided numerous upcoming composers with valuable feedback on writing for strings and been a vehicle for the performance of their compositions. I feel honoured to be part of the teaching staff at the NZSM and to share in the passion the NZSQ has for the School and its students.

Another key educational activity for the NZSQ is the annual Adam Summer School, run by the NZSQ Trust for the past 23 years. February 2017 was my first experience of this intensive week of coaching which allows students from all over New Zealand to come to Nelson and work together, delving into the depths of chamber music and the essence of music itself. It's incredible to see the astonishing development of the young musicians over one week, and a real treat for us and the wonderful, supportive audiences to watch these gifted students take centre stage at the gala concerts on the final day.

“ Giving concerts in primary schools to wide-eyed children is a source of joy for us all. ”

As well as our involvement with tertiary students at NZSM and the Adam Summer School, we have many rewarding opportunities to work with school children of varying ages and stages around New Zealand. As part of the NZSM outreach programmes, we work with gifted high school students on the NZSM Young Musicians Programme and also run a Queen's Birthday chamber music weekend for ensembles entering the NZCT Chamber Music Contest. And at the grassroots level we feel privileged to be able to contribute to the amazing work being done with children from less fortunate backgrounds on the Sistema Aotearoa, Tironui Music Trust and Arohanui Strings programmes.

Giving concerts in primary schools to wide-eyed children is a source of joy for us all. Last year, 'joy' was very much at the heart of our school concerts when we performed *Scary Music*, a unique work written specially for the NZSQ and combining the storytelling of the legendary Joy Cowley with the imaginative music of Gareth Farr. This wild and evocative piece creates a multi-dimensional adventure to spark the imaginations of a young audience. It was wonderful to see the reactions of the children - and the accompanying adults - and was an absolute joy to perform!

“ It's incredible to see the astonishing development of the young musicians over one week ”



While touring the international concert stage, the NZSQ takes any spare moment to work with emerging musicians around the world. A recent tour throughout Europe took us to Nijmegen in the Netherlands, where we gave a masterclass to the Aristos Quartet, who were performing a work with which the NZSQ has a unique and deep relationship: Zoltán Székely's String Quartet (1937). The NZSQ once had coachings with the composer himself and Székely was in turn a confidant of the great Béla Bartók. The voices of great composers were magnified by the historical beauty of the Vereeniging Hall where the masterclass took place. It was a magical experience for all involved.

As the Quartet moves into its fourth decade we trust that it will be able to continue to contribute significantly to the musical development of young artists striving for perfection in what is the only truly international language - music.





The Rewards of Recording

Douglas Beilman

NZSQ 2nd Violinist, 1989 - 2015

Over the past three decades, the NZSQ has attempted to make the most of its opportunities to record both the best of New Zealand music for string quartet and that part of the core repertoire most dear to its musical heart. Recording companies such as Koch, Rattle, BMG, Ode, Atoll and Naxos have participated in the production of many wonderful CDs, winning awards and rave reviews, both in the domestic and international arenas.

From a set of the complete Anthony Watson quartets in the early 1990s, then on to multiple CDs of Gareth Farr and John Psathas, to releases featuring the music of Ross Harris, Jack Body, Michael Norris and others, the Quartet has enthusiastically championed the offerings from a vital pool of New Zealand talent. As a member of the group for many years, it was a singular honour for me to form ongoing musical relationships with so many composers.

It was also a privilege to be able to 'live' with some of the greatest music written for our genre, and then go on to 'commit' many of those masterpieces to a permanent document. Starting with a CD featuring Ravel and Debussy, we went on to tackle the complete quartets of Mendelssohn, Bartók, Berg and Brahms, with further gems from Beethoven, Dvořák, and others. Through much of this challenging activity we were fortunate to be guided by and collaborate with some wonderful producers such as Norbert Kraft, Bonnie Silver and Tom Ralston in Canada, and our local champion of fine recording, Wayne Laird. I have no doubt the NZSQ will continue to infuse new light on more masterworks well into the 21st century!

Vital Contributors to New Zealand Music

Elizabeth Kerr

NZSQ Manager, 2006-2011

Chair of SOUNZ, Centre for New Zealand Music

One of many memories of my years with the New Zealand String Quartet is from a concert at Kings Place in London in 2012. The Quartet played Gillian Whitehead's hauntingly beautiful whale-inspired *Puhake ki te rangi*, with Richard Nunns on whalebone taonga pūoro. The audience listened with rapt attention and held its breath for a moment before breaking the spell with applause. The connection between the music, the musicians and the audience was palpable.

Performances like this have moved audiences around the world; the Quartet members have been cultural ambassadors for their country for most of their three decades. "We love bringing new works by our composer friends to life," says violinist Helene Pohl, "and it's particularly gratifying to have them warmly received by overseas audiences, who would otherwise not know what compositional creativity and diversity we have here."

The Quartet's commitment to playing the works of our composers is equally important to New Zealand audiences and to the composers themselves. Critic William Dart, reviewing their award-winning CD of New Zealand compositions *Notes from a Journey* in 2011, referred to "the inspirational symbiosis these four musicians share with our composer community."

Composer Ross Harris is an example of their work with composer colleagues – he’s written five string quartets for the NZSQ. “Without their existence and support,” he suggests, “I would probably have written none at all.”

“This remarkable contribution to new repertoire deserves nothing less than a standing ovation.”

“Vital and unique contributors to my growth” is how composer John Psathas describes the four musicians. “Their intense engagement with *Abhisheka* more than 20 years ago instilled in me a trembling mix of hope and fear. Years later, I attended a Festival performance in Wellington and discovered that in the hands and hearts of such performers, a composer can have new dimensions of their own work revealed to them. But *Kartsigar* was really the culmination of our relationship, and of my own journey into transcription, while finding a shared space for my Kiwi and Greek backgrounds. I’d created the hardest imaginable context for a quartet – expressive melodies with loads of exact microtones, always in unisons and octaves. And yet they nailed it, time and time again.”

Every year new works are added to old favourites. In 2017 at the biennial Adam Chamber Music Festival, new string quartets by Helen Fisher (*Luminous Night*) and Ed Ware (*Cavernous Ruins*) were premiered alongside Natalie Hunt’s Clarinet Quartet and Gareth Farr’s String Octet. In April, Farr’s *Te Tai-O-Rehua* and one of my own all-time favourites, Jack Body’s exhilarating *Three Transcriptions*, were featured during the Quartet’s tour in the Netherlands, Slovenia and Germany. Back home in May for a Chamber Music New Zealand tour with marvellous British pianist Kathryn Stott, Gillian Whitehead’s new Quintet *still, echoing* and a new Piano Quintet by John Psathas alternated in programmes around the country. *Te Tai-O-Rehua* and Salina Fisher’s taonga pūoro-inspired *Tōrino* were part of three CMNZ family concerts for Matariki in June and, on their *Dangerous Liaisons* tour in August, Jack Body’s Spanish-inspired *Saetas* (perhaps the only work written for string quartet that requires the cellist to play accordion) went along for the ride.

So how many new works have been premiered by the Quartet? “We must have played a hundred new compositions in my time with the NZSQ”, Helene Pohl tells me, “including the student pieces we’ve workshopped and performed at Victoria University”. This remarkable contribution to new repertoire deserves nothing less than a standing ovation.



Photo: Bruce Foster



Photo: Bruce Foster

Thanking our Generous Supporters

Christine Argyle

NZSQ Manager, 2014 - present

Of the Quartet's myriad achievements over the past 30 years, only a fraction would have been possible if it weren't for the ongoing support of our principal funder, Creative New Zealand, and the incredible generosity of our sponsors and donors.

We're very grateful for our relationship with Creative New Zealand, which offers not just financial support but invaluable organisational development opportunities to enable the NZSQ Trust's activities to grow and flourish.

We also place enormous value on our relationship with Victoria University of Wellington. The NZSQ's residency at the New Zealand School of Music at VUW has provided the Quartet with a dedicated rehearsal space, inspirational colleagues and the sheer joy of helping nurture the music careers of so many students over the past three decades.

Speaking of nurturing the next generation, the annual Adam Summer School could not be mounted each year without the very generous support of Denis and Verna Adam, via the Adam Foundation. They take a keen interest in the progress of the students each year and we know their hearts are very much invested in the Summer School.

The Turnovsky Endowment Trust has been a major supporter of the NZSQ over the years as sponsor of the Quartet's annual nationwide tour. The Trust's

investment in the NZSQ is a lasting legacy of Fred Turnovsky, one of the key drivers in the establishment of our organisation, and we're forever indebted to his vision for chamber music in New Zealand and for the Turnovsky Trust's ongoing commitment to the NZSQ.

We've been fortunate to have a generous corporate sponsor in Nelson Pine, thanks to the passion for chamber music of the company's managing director, Murray Sturgeon, and his wife Jocelyn. And just over the hill from Nelson are our wonderful Cloudy Bay wine sponsors in Marlborough – we're delighted to be able to share their exquisite wines at our functions.

For nearly three decades, the NZSQ's 2nd violinist has had the use of a wonderful 1784 violin made by Lorenzo Storioni of Cremona. This beautiful instrument has been kindly loaned by David Duncan Craig and the Lily Duncan Trust, and is as much a part of the Quartet as the players themselves.

Community trusts play a significant role in enabling our various activities to take place. We are grateful for the ongoing support of The Lion Foundation, Foundation North and the Rātā Foundation for many years now, and are delighted to have had additional support this year from Pub Charity and the New Zealand Community Trust.

And last, but certainly not least, is the overwhelming generosity of our personal donors. Many have been loyally giving to the NZSQ for decades, and others are new to the 'family', but whether large donations or smaller gifts, we truly appreciate the commitment of each and every one of them to sustaining this precious taonga that is the New Zealand String Quartet.

Photo: Robert Catto

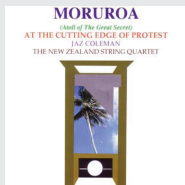


New Zealand String Quartet Discography



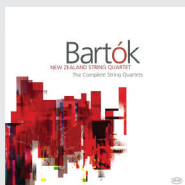
1994 Kiwi

Anthony Watson
String Quartets



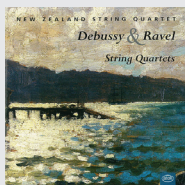
1995 Manu

Jaz Coleman
Muraroa
Atoll of the Great Secret



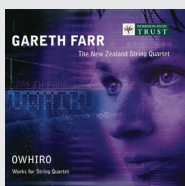
2009 Atoll

Bela Bartók
The Complete String Quartets
First released as The Six Quartets (3-CD set) in 1998 by BMG



1999 Atoll

Claude Debussy & Maurice Ravel
String Quartets



2000 Trust

Gareth Farr
Owhiro
Works for String Quartet



2002 Atoll

Ludwig van Beethoven
'Rasumovsky' Quartets
Opus 59 Nos 2 & 3



2003 Atoll

Antonin Dvořák & Zoltan Székely
String Quartets
Opus 51 & 1937



2003 Trust

John Psathas
Fragments
with pianist Stephen Gosling



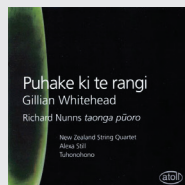
2006 NZSQ

W A Mozart
Magical Mozart Tour
recorded live on tour with pianist Péter Nagy



2007 Naxos

Alban Berg & Hugo Wolf
Lyric Suite
String Quartet Opus 3
Italian Serenade



2007 Atoll

Gillian Whitehead
Puhake ki te rangi
with Richard Nunns, Alexa Still, Tuhonohono, Aroha Yates-Smith



2008 Naxos

Felix Mendelssohn
String Quartets Volume 1
Nos 1, 4 and 6



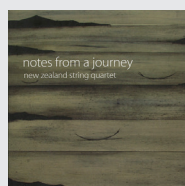
2009 Naxos

Felix Mendelssohn
String Quartets Volume 2
Nos 2 and 5



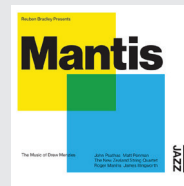
2010 Naxos

Felix Mendelssohn
String Quartets Volume 3
No 3 and Opus '0'



2011 Atoll

Notes from a Journey
Works by John Psathas, Ross Harris, Jack Body, Michael Norris, Gareth Farr & Richard Nunns



2012 Rattle

Drew Menzies
Mantis
with jazz musicians Reuben Bradley, Matt Penman, James Illingworth, Roger Manins



2012 Naxos

Asian Music for String Quartet
Works by Tan Dun, Toru Takemitsu, Gao Ping, Zhou Long, Chinary Ung



2013 Naxos

Lyell Cresswell
Landscapes of the Soul
Concerto for Orchestra and String Quartet with the NZSO



2014 Trust

Franz Schubert
String Quartet No 15 in G major D887



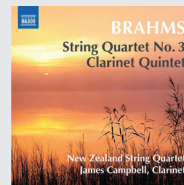
2016 Naxos

Douglas Lilburn
String Quartet in E minor
Phantasy Quartet; Canzonettas; Duos for Two Violins; String Trio



2016 Naxos

Johannes Brahms
String Quartets Nos 1 and 2



2017 Naxos








Johannes Brahms
String Quartet no 3 Clarinet Quintet
with James Campbell



2017 Atoll

Ross Harris
Requiem for the Fallen
with Voices NZ Chamber Choir, Horomona Horo and Richard Greager

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Photo: Adrian Harris

A special thank you to all our supporters



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