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The Centre receives major funding from Creative NZ, APRA and through PPNZ

NZSO–SOUNZ Readings

Rehearsed readings of orchestral music by New Zealand composers

conducted by
Hamish McKeich

15-16 November 2005
Michael Fowler Centre
Wellington

NZSO & sounz

New Zealand Symphony Orchestra

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Orchestral works represent a huge investment in terms of skill and talent, effort and resources both in their creation by composers and their re-creation by conductors and players.

The NZSO-SOUNZ Readings, a collaborative project of SOUNZ, the Centre for New Zealand Music and the New Zealand Symphony Orchestra, aims to increase the performance of orchestral music by New Zealand composers.

The Readings have been taking place since November 1998. A complete list of the works and composers who have taken part appear on pages 14 and 15 of this programme. 47 works by 33 New Zealand composers have received a reading by the NZSO and been recorded by Concert FM over this time. Eleven of these have gone on to receive public performances or to be recorded on CD. Orchestral managers and programmers here and overseas welcome the opportunity to hear of new works and these Readings provide an tremendously valuable opportunity for facilitating the programming of these works.

This time six works by New Zealand composers have been chosen for readings by the orchestra, conducted by Hamish McKeich. These six compositions and composers are a great example of the variety of style and inspiration in New Zealand music.

As has become usual, after the Wednesday session an open forum will be held in the Wellington City Council Chambers for all interested participants, composers and observers. These forums have become a valuable avenue for sharing and clarifying ideas and attitudes, allowing all those involved in this diverse creative enterprise a glimpse from another's perspective.

We would particularly like to thank the NZSO and Concert FM for their generosity and expertise in ensuring that these Readings take place. Fostering and promoting new music is vitally important in maintaining a vibrant musical culture in this country. We would also like to thank The Southern Trust for funding support which has assisted with venue costs.

Scilla Askew
Executive Director, SOUNZ
Centre for NZ Music

Programme

Tuesday 15 November

9:30 - 10:40	**Kit Powell**	*Rothko Variations*
10:40 - 11:00	*Morning break*	
11:00 - 12:00	**Kit Powell**	*Rothko Variations*
12:00 - 1:00	*Lunch*	
1:00 - 2:25	**Patrick Shepherd**	*Sinfonietta*
2:25 - 2:.45	*Afternoon break*	

Play through and recording:

2:45 - 3:30	**Kit Powell**	*Rothko Variations (16')*
	Patrick Shepherd	*Sinfonietta (12')*

Wednesday 16 November

9:30 - 10:30	**Maria Grenfell**	*River Mountain Sky*
10:30 - 11:00	**Nigel Keay**	*Diversion 3*
11:00 - 11:20	*Morning break*	
11:20 - 12:00	**Leila Adu**	*Two Songs for Voice and Orchestra*
12:00 - 1:00	*Lunch*	
1:00 - 2:25	**Samuel Holloway**	*Fault*
2:25 - 2:45	*Afternoon break*	

Play through and recording:

2:45 - 3:30	**Samuel Holloway**	*Fault (6')*
	Maria Grenfell	*River Mountain Sky (10')*
	Nigel Keay	*Diversion 3 (3'30")*
	Leila Adu	*Two Songs for Voice & Orchestra (6')*

3:45 - 4:45 **Open forum :**
All Readings participants, observers and staff are invited to an informal discussion in the Wellington City Council Chamber

The above schedule may be subject to change.

NB! This event is being recorded by Concert FM so please:
~ make every effort to remain quiet
~ do not move about while sessions are in progress
~ place cellphones and pagers into 'silent' mode

Rothko Variations (Duration ca. 16 minutes)
by Kit Powell

When one views the late work of Mark Rothko (1903-70) one is struck first by the intense emotional impact of these monumental paintings and then by their similarity - all pictures seem to be variations of one another - variations without a theme, for there are no recognisable objects or motives, just colours, areas and proportions.
My "Rothko Variations" then are conceived in this sense, not in the traditional musical variation form, but as a series of pieces without themes, containing only orchestral colours and shapes.
In order to put these four "Variations" into a wider perspective I have separated them with three Interludes whose style contrasts strongly with the main material: where the "Variations" are slow and dense, the Interludes are faster and lighter.
What we hear then is:
Variation1, Interlude1, Variation 2, Interlude 2, Variation 3, Interlude 3, Variation 4.

Kit Powell was born in Wellington in 1937. While studying in Europe in 1966/67 he met Brigitte, his Swiss wife. Since 1984 the Powell family lives in Switzerland. Both children are musicians: Philip, a trombonist and Fiona, a soprano.

He is a graduate of Victoria and Canterbury universities in maths and music which he taught at Linwood High School, Christchurch, from 1962 until 1975, after which he joined the staff of the Christchurch Teachers College. He was also active teaching courses in New Music and Creative Music with children. Since living in Switzerland he taught Music Theory at the Conservatories in Zürich and Winterthur and English privately until his retirement in 2003.

His works include compositions in all fields of music: choral, orchestral, chamber, brass band, percussion and music theatre. His special interests in composition include the use of chance techniques and also music with found objects. Since living in Switzerland he has trained in Computer Music (Zürich and Paris UPIC) and has written a series of works for live instruments or voices with tape.

Sinfonietta (Duration ca. 12 minutes)
by Patrick Shepherd

Sinfonietta *depicts the tranquil and turbulent moods of one of the most beautiful and enigmatic places on Earth – Antarctica. The opening slow movement could easily be the wide open vistas, the distant white horizon, the isolation sensed in the explorers' huts or even just the biting cold. Or maybe all of the above rolled into one.*

The ensuing dance episode is rather lugubrious - without mechanical aid, humans move slowly on "The Ice" and the wildlife, such as it is, suffers similar awkwardness. Never far away is the changeable weather, bringing horrendously strong winds one minute, bright sunshine the next. The finale captures the whirling bluster and activity of an Antarctic storm and the mechanical rhythms from my first chopper ride.

One of course takes what one wants from listening to a piece of music and it is not meant to be a programmtic work as such but perhaps I really do mean to depict the clowning of penguins, or at least to capture the humorous element from it amidst such a bleak landscape. Certainly, the landscape and the emotions it opened up helped shape the overall work.

I am indebted to Antarctica New Zealand for the opportunity to travel to Antarctica and gain the inspiration essential for the creation of my work.

Born in the United Kingdom and educated at the universities of Manchester and London, Patrick Shepherd is a Lecturer in Music at the Christchurch College of Education. As well as conducting his other passions include composing, teaching and performance. Patrick is also a regular concert and CD reviewer for *The Press*.

In New Zealand his compositions have received performances by ensembles such as the New Zealand String Quartet, Auckland Philharmonia, Da Capo Chamber Orchestra, Choir of Christ's College, Oxford (UK), 175 East and the Jubilate Singers while overseas his work has been performed in Berlin, Moscow, New York and Seoul. Early in 2004 he travelled to Antarctica as an Honorary Arts Fellow and much of his recent composing is related to that trip. He is one of the finalists for the Lilburn Prize 2006 with his work *Cryosphere*.

Patrick enjoys poetry, having written the texts for many of his musical compositions, and in recent years has returned to painting and the visual arts for relaxation.
Patrick and his wife, Jeanette, live on an olive grove in North Canterbury and last year their olive oil won a silver medal at the national awards.

River Mountain Sky (Duration ca. 10 minutes)
by Maria Grenfell

Commissioned by the Tasmanian Symphony Orchestra to mark Tasmania's Bicentenary, River Mountain Sky suggests an impression of the beautiful island that has been my home since 1998.

It celebrates a landscape of rivers and mountains, painted by orange and pink skies at dawn and dusk; a landscape crowned by dramatic cloud formations that give way to quiet nights when stars sparkle across a clear clean southern sky.

River Mountain Sky portrays mist over the estuary, sunshine dancing off a bright blue river and cascades of rushing water, yielding to darkness and the peace of evening.

Maria Grenfell (b. 1969) was born in Malaysia, and completed composition studies in Christchurch, New Zealand, the Eastman School of Music in Rochester, New York, and the University of Southern California in Los Angeles, where she was also a lecturer.

Maria Grenfell's work takes much of its influence from poetic, literary and visual sources and from non-Western music and literature. Her works are performed by musicians in New Zealand, Australia, the USA and Europe, including the Vienna Piano Trio, Stellar Collective, Antipoduo (the Netherlands), the Australia Ensemble, the New Zealand Trio and the Tudor Consort. Her music has been commissioned or performed by all the Symphony Australia orchestras, the New Zealand Symphony Orchestra, Auckland Philharmonia, Wellington Sinfonia and the Christchurch Symphony.

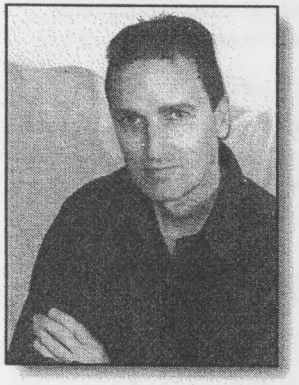
Maria Grenfell's music is broadcast regularly in Australia and New Zealand, and is released on Kiwi-Pacific and Trust CDs. She lives in Hobart, Australia, with her husband, guitarist David Malone, and their son Alexander.

Diversion 3 (Duration ca. 3½ minutes)
by Nigel Keay

Diversions 1, 2 & 3
Diversions for chamber orchestra was written in 2003. The idea of a work for winds and strings grew out of two influences: my involvement in a group that had been playing Prokofiev's Quintet for Oboe, Clarinet, Violin, Viola and Double Bass, and my involvement in a performance of Copland's Appalachian Spring for the original version of 9 strings, 3 winds and piano.

The title Diversions *was initially chosen using the word in the sense of "distraction", or, in other words, to be intended that the idea behind the work is essentially abstract without any attempted profound philosophical attachments, or images, in the Stravinskian sense that music is about nothing more than itself - something that I had been pondering at the time.*

But of course there is another sense to the word "diversion" which is "diverting from a specified course", and here the question can be posed; what is the specified course for a composer? And if there is none, can there ever be a diversion? Each chooses one's own language.....



Nigel Keay was born in Palmerston North, NZ in 1955. He has been a freelance musician since 1983 working as a composer, violist, & violin teacher. Nigel Keay has held the following composer residencies: Mozart Fellow, University of Otago 1986 and 1987, Nelson School of Music 1988 and 89, Auckland Philharmonia Orchestra 1995.

Between 1983 and 1995 he received several grants from the Arts Council of New Zealand for various commissions, one of them being a one-act opera *At the Hawk's Well*. His music, which ranges from solo and chamber music combinations to full symphony orchestra, has sometimes been driven by literary and philosophical ideas. Throughout his career he has where-ever possible played in or directed his own works. He became an Associate-Violist with the Auckland Philharmonia Orchestra in 1994.

Nigel Keay moved to France in 1998 and lives now in Paris where he continues to work as a freelance composer/violist. In 2002 he was commissioned by Radio France to compose a work for multiple broadcasts on its France Musiques and France Culture stations (*Tango Suite*). Since 2003 he has given multiple performances of his *String Quartet No.2* in Paris and Bavaria with his own group, Quatuor Aphanès. Since 2004 Nigel Keay has played in the formation of flute, viola and harp, writing for this group while also presenting other repertoire for this combination in concert and for dissemination via internet.

Very recently Nigel Keay has been involved in the setting up of a new string orchestra in Paris, 'Orchestre à cordes Idoménée', where he participates as a violist. This group is intending to present *Serenade for Strings* and other of Keay's works in its future programmes.

Two Songs for Voice and Orchestra (Duration ca. 6 minutes)
by Leila Adu

Two Songs for Orchestra *is based on poems by women, which I had translated back into their original language. The English translations are opposite.*

The harsh subject matter of Pour Mon Tortionnaire, *torture in an Algerian prison, is juxtaposed with a light style reminiscent of French impressionist music, finally ending with a more African ensemble.*

The second song, Chaitou Feng, *is programmatic in its form and the music literally correlates with the text, i.e., when a horn sounds, the horns in the orchestra are used. When studying Mandarin, I became fascinated in it as a tonal language. These tones, which are compulsory when spoken, are not traditionally used when sung. I have experimented with using these tones, sometimes in the vocal part or as glissandos in the strings in the refrain.*

Leila has performed her original compositions in jazz and contemporary music festivals, venues and art spaces around New Zealand, Australia, Russia, Indonesia and Great Britain over the past seven years. Leila has gained a reputation for moving, exceptional live performances and has released two successful albums.

Her unique songs are informed by studies in modern composition, Javanese singing, Balinese gamelan and the passion of early blues singers: Bessie Smith, Billie Holiday and Josephine Baker.

Leila completed post-graduate studies in 2003 at Victoria University of Wellington, majoring in composition and specialising in electronic music, orchestration and film music. Since then she has composed live and recorded music for short film and dance as well as orchestral scores, to be performed in late 2005. *Dig A Hole*, Leila's debut album released in 2003, received rave reviews both in New Zealand and Australia from the media and audiences alike. Her singles and video clip have been played by Radio Active, RDU, Coke RTR and Juice. Live recordings of her Wellington International Jazz Festival concert have featured on CFM and National Radio.

In 2005, Leila recorded her second album *Cherry Pie* with producer by David Long (lead guitarist for The Mutton Birds, winner of Producer of the Year Award 2001 and producer of Dave Dobbyn's latest album *Available Light*). The album also features drummer Ricky Gooch (Trinity Roots), bass player Thomas Callwood and Jeffrey Henderson (Syzygy, Urban Taniwha). *Cherry Pie*, the album and national release tour, have again received stellar reviews.

For My Torturer, Lieutenant D-

Leila Djabali
Algeria,1933

You slapped me-
no one had ever slapped me-
electric shock
and then your fist
and your filthy language
I bled too much to be able to blush
All night long
a locomotive in my belly
rainbows before my eyes
It was as if I were eating my mouth
drowning my eyes
I had hands all over me
and felt like smiling.

Then one morning a different soldier came
You were as alike as two drops of blood.
Your wife, lieutenant-
Did she stir the sugar in your coffee?
Did your mother dare to tell you you
looked well?
Did you run your fingers through your
kids' hair?

Translated from the French by Anita Barrows.

My thanks to Sylvie Fournier for translating this poem back into French for me.

The Phoenix Hairpin

T'ang Wan
China 12th Century

The world's love runs.
Human love turns evil.
Rain strips, in the yellow twilight,
The flowers from the branches.
The dawn wind will dry my tear stains.
I try to write down the trouble of my heart.
I can only speak obliquely, exhausted.
It is hard, hard.
We are each of us alone.
Today is not yesterday.
My troubled mind sways.
Like the rope of a swing.
A horn sounds in the cold depth of the night.
Afraid of people's questions,
I will swallow my tears
And pretend to be happy.
Deceit. Deceit. Deceit.

Translated from the Chinese by Kenneth Rexroth and Ling Chung.

My thanks to Duncan Campbell for finding the Chinese original.

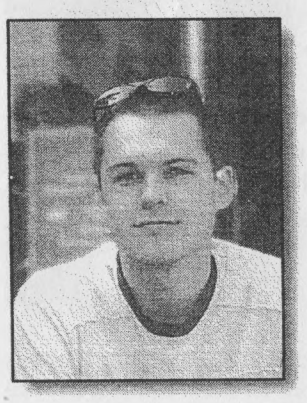
From: p.283 & p.21;
Women Poets of the World edited by Joanna Bankier and Deirdre Lashgari;
associate editor, Doris Earnshaw.
New York : London: Macmillan; Collier Macmillan, c1983.

Fault (Duration ca. 6 minutes)
by Samuel Holloway

The piece was suggested by a line from one of composer John Cousins' electroacoustic works, of 'phrases shifting tectonically...' In spite of the title, the work was not conceived programmatically, though suggestions of an earthquake and its attendant features are perhaps audible.

The piece is built almost entirely from a single note group consisting of a semitone and a tone, occurring melodically as an oscillating motif that steps up, then down. After a brief introduction, the clarinets develop this motif, extending it with a microtonal run. This new phrase splinters, spreading to the other woodwind and growing towards a climax. A lengthy denouement, in which the double basses and harp feature, follows.

Fault *was written between May and July 2004 and was first performed in a workshop by the Auckland Philharmonia in November 2.*



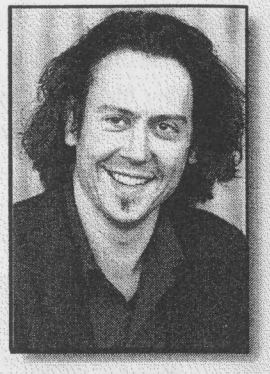
Samuel Holloway is a Pukekohe-born writer and composer.

He studied composition with John Elmsly and Eve de Castro-Robinson at The University of Auckland where he has been awarded major prizes in the Llewelyn Jones Prize for Music in Piano and the Lilburn Trust Prize Competition. In 2005 he was awarded a University of Auckland Cultural Blues award, and won the Hoglund Art Glass Prize at the Nelson Composer's Workshop.

His work has been performed by the New Zealand Trio, 175 East, and the Auckland Philharmonia (in workshop). Samuel has tutored in music theory at the University of Auckland. He is an occasionally performing DJ, and is in the final stages of completing his Master of Music degree at the University of Auckland.

He is also writing his first novel.

The Conductor
Hamish McKeich - NZSO Associate Conductor



Hamish McKeich is a highly versatile conductor, musically directing a variety of mediums including symphonic, contemporary, opera, chamber ensemble and big band. He works regularly with the New Zealand Symphony Orchestra and has recently been appointed Associate Conductor with them. During the 11 years that he spent based in Europe, he studied conducting with world renowned teacher and pedagogue Ilya Musin and also prominent conductors Valery Gergiev, Sian Edwards, Peter Eötvös and Lawrence Leonard. During this time McKeich also worked as both a conductor and as a freelance bassoonist.

His recent conducting engagements include the New Zealand Symphony Orchestra, New Zealand Chamber Orchestra, Auckland Philharmonia in collaboration with NBR New Zealand Opera, and further contemporary and experimental performances with New Zealand's two premiere music ensembles, Stroma and 175 East. He regularly returns to Holland to direct the EX Orkest and in 2002 embarked on a third European tour with them.

Works played in previous NZSO-SOUNZ Readings

November 1998

Penny Axtens *Part the First* (8') full orchestra
Christopher Blake *Night Walking with the Great Salter* (17') full orchestra *
John Elmsly *Ritual Echoes* (Mvts 1 and 2) (17') small orchestra with clarinet, cello and piano soloists *
David Farquhar *Harlequin Overture* (7') full orchestra *
David Hamilton *Elysian Fields* (12') full orchestra * §
Ross Harris *The Hills of Time* (12') small orchestra *
Dorothy Ker *Darkness and Light* (5') full orchestra
Juliet Palmer *Parted Tongues* (10') small orchestra *
Anthony Ritchie *Theme and Variations: The Search* (15') full orchestra

February 2001

Christopher Blake *The Furnace at Pihanga* (10') full orchestra §
Ross Harris *Music for Jonny* (7') string orchestra §
Bryony Jagger *A New Day Dawns* (10') full orchestra
John Psathas *Seikilos* (13') full orchestra
John Rimmer *'Manifesto' from Symphony 1968* (8') full orchestra
Michael Williams *Synaethesia* (6') full orchestra *

October 2001

Nigel Keay *Symphony in Five Movements* – Movements 4 and 5 (10') full orchestra
Leonie Holmes *Solstice* – Third Movement (15') full orchestra *
Bruce Crossman *Sound Rituals* (15') full orchestra
John Charles *Sunrise – Main Title from The Quiet Earth* (4') full orchestra * §
Maria Grenfell *Chorale Fanfare* (4') full orchestra
Christopher Blake *Angel at Ahipara* (11') string orchestra
John Elmsly *Of Secrets, Echoes* (2000) (10') full orchestra *

N.B. Scores for most of these works are available to SOUNZ library members.
*In addition SOUNZ sells scores of those works marked with an * , and sells commercially produced CDs of those works marked with a § .*
Search www.sounz.org.nz or contact SOUNZ for more information.

March 2002

Philip Brownlee *Landforms* (16') large ensemble/ chamber orchestra *
Nigel Keay *Serenade for Strings* – Movements 1 and 2 (7') string orchestra
Christopher Marshall *The Song of Gaia* (17') small orchestra
Michael Norris *From the Lonely Margins of the Sea* (11') small orchestra * §

January 2003

Thorsten Wollmann *Morning Chant of a Kokako* (6')
Fritha Jameson *A Fan of Nelson Fare* (5')
Dorothy Ker *The Third Dream* (10')
Brigid Bisley *Illumination* (12')
Ross Harris *Rasputin* (Orchestral Excerpts) (16')
Helen Bowater *River of Ocean* (15') full orchestra * §

November 2003

Chris Watson *Aufsatz* (strings only) (12 ') string orchestra *
Dylan Lardelli *From Grey* (10') string orchestra *
Anthony Young *Arrival in Opoutere* (6') full orchestra
Nigel Keay *Diversions 1 and 2* (11') small orchestra
Jonathan Besser *The 12* (9') full orchestra
Thorsten Wollman *The Sound* (5') full orchestra

May 2004

Christopher Blake *Night Journey to Pawarenga* (15') full orchestra
Ross Harris *As though there were no God* (13') full orchestra *
Christopher Marshall *Te Rerenga* (12') full orchestra
Chris Gendall *Moto Perpetuo* (7')
Leonie Holmes *Frond* (9') full orchestra

February 2005

Dorothy Buchanan *Confluence* (9') full orchestra *
David Farquhar *Unfinished* (11') full orchestra *
Jeremy Mayall *In the Beginning* (6') full orchestra and turntables *
Chris Watson *Pivotal Orbits* (13') full orchestra *