

CANZ 1990

a four concert celebration of recent New Zealand music

Programme Four

Flute Quartet

Leonie Holmes

Uwe Grodd
Kate Brady
Christine Mori
Bruce Haswell

Flute Quartet was written in 1986, during Leonie's time as Composer-in-Residence at the Nelson School of Music, and received its first performance there in May of that year. The quartet is in four short movements, each exploring a different mood, but all in the style of a conversation between four equal partners.

Leonie Holmes was born in 1962 and completed an MMus at Auckland University in 1985. She was Composer-in-Schools in Auckland in 1989, and is currently continuing to teach and compose.

Trio for clarinet, horn and trombone

Peter Benfell

Juliet Palmer - clarinet
John Ure - horn
David Woodcock - trombone

Trio was written between November 1989 and April 1990 when the composer was 17. It is the result of a commission from the Dunedin group the Trio d'Cors. The piece reflects the composer's present interest in random numbers and serial techniques. It is in three movements:

I : Andante:Espressivo
II : Allegro ma non troppo
III : Adagio - Allegro Giocoso (Prelude and Toccata)

Peter Benfell is in the 7th form at Kings High School in Dunedin. He has been composing for five years. In 1989 his work *Haiku: I-XIII* was placed 2nd equal in the Westpac Schools Music Contest.

Interludes

Nigel Keay

David Guerin - piano

Interludes, in one movement, was commissioned by Judith Clark on behalf of the Wellington Branch of the Institute of Registered Music Teachers in December 1987 for the IRMT conference held in Nelson in January 1988. At the end of 1987 I was living in Dunedin where the composition of the piece began. On moving to Nelson in February 1988 to take up the position of Composer-in-Residence at the Nelson School of Music, I continued working on the piece and Mark Secker gave its first complete performance later that year.

Nigel Keay was born in Palmerston North in 1955 and gained his certificate in

Executant Music (violin) from the Wellington Polytechnic. He then studied at Victoria University, was Mozart Fellow at the University of Otago 1986/7, and Composer-in-Residence at Nelson 1988/9.

Chasm for tenor saxophone and string quartet

Dorothy Ker

Neville Hall - saxophone

Mary O'Brien - violin

Victoria Sayers - violin

Wendy Gardiner - viola

Jane Young - cello

Conducted by Dorothy Ker

Rawness, sensuousness, and a propensity for the bizarre were the main features which attracted me to the combination of tenor saxophone and string quartet. The resulting quintet has four movements. *Chasm* was completed in 1990 with financial support from the QEII Arts Council of New Zealand.

Dorothy Ker was born in 1965 and lives in Auckland. In 1986 she completed an MMus (Hons) in composition at the University of Auckland. Her music has been performed by the NZSO and APO and broadcast by Radio NZ. Recent commissions have included soundtracks for films.

The Revelation of Increasing Complexity (Part I)

John Rimmer

Peter Scholes - bass clarinet

Richard Horne - vibraphone / marimba

During one of the many meetings of the National Music Education Syllabus Committee one of my colleagues remarked that the discussion of a certain item on the agenda was like "the revelation of increasing complexity". I immediately seized this phrase and assured him that what he had just said was profound enough to inspire me to compose a piece bearing this title. Thus the music which is based on two six-note melodies becomes more complex as it progresses. The actual "revelation" occurs near the end with the appearance of the complex cluster of vibraphone and marimba sounds combines with the multiphonics of the bass clarinet. The piece was composed for the Dutch duo 'Duo Contemporain' and the work was commissioned with funding provided by the NZ Composers Foundation and the QEII Arts Council of NZ.

John Rimmer was born in 1939 and lectures at the School of Music, University of Auckland where he is also co-director of The Kartheinz Company. Rimmer is well-known as the composer of such diverse works as *At the Appointed Time* for orchestra, *Fleeting Images* for computer generated sounds, and last year's *Symphony - The Feeling of Sound*, commissioned by the Auckland Philharmonia. 1989 was Rimmer's 50th birthday year and a five concert series Rimmer Retrospectives in the Music Theatre marked 25 years of creative endeavour by the composer.

Interval

Complimentary wine and fruit juice will be served in the foyer

From a Single Point

Neville Hall

Neville Hall - sax
Reuben De Lautour - piano
Michael Goldwater - clarinet
Justine Goode - viola
Eleanor Masley - cello
Conducted by Peter Scholes

The ensemble must blend their individual sound to form one constantly evolving timbre. From the initial timbral cell longer and longer chains of sound are unravelled always passing through the original material then spinning off in a new direction. After the longest central chain of sound the chains get progressively shorter until we return to the initial cell. This growth and decay gives the piece its overall arch shape.

Neville Hall is currently studying for a Masters degree in composition at the University of Auckland. He is also active as a freelance saxophonist in many styles of music and is currently a member of performance group From Scratch.

Love Duet

Bryony Jagger

Philip Sumner - contrabassoon

The playful humorous lower register of the contrabassoon is pitted against the more languorous and sensuous upper register in a love duet. At first each sings its own little tune but, after coming in contact, both find it difficult to continue as individuals, being afflicted by glissandos of desire and chords of hesitancy. Hesitantly, they experiment with each others' tunes, until at last they create a new lyrical unity as one united couple.

Bryony Jagger was born in Lancashire in 1948 and attended University of Cambridge graduating MA (Hons). Following postgraduate study in composition at Cambridge and Boston she became Visiting Scholar at New Hall, researching ancient Greek drama. Jagger also writes poetry and drama, plays oboe and recorder and has had extensive choral experience as a contralto.

Five Bagatelles for Piano (1989)

Gary Wilby

Timothy Evans - piano

Five Bagatelles, one of three works composed that year, was first performed at the Hutt Valley Music Competitions by Kelsey Petersen. While eminently playable the work has an edge not usually found in the repertoire of music for younger pianists. The composer specifically requested that the piece be played by a secondary school student. Tonight's performer, 15 year old Timothy Evans, attends Auckland Boys Grammar and recently was awarded first equal in the Auckland section of the Westpac Competition and has been selected as one of the 8 finalists from NZ to go to Wellington.

While completing an MA (Hons) in Music Education at Canterbury University, Gary Wilby was a member of a controversial group CAP which performed at Sonic Circus no's 1, 2 and 3. In 1974 under the auspices of the NZ Student's Arts Council the group, along with From Scratch, toured NZ with Thru Sound. An interest in electronic and tape music produced works like Chan(t)ce (1974), Broked (1978) and Auroral (1983). At this time collaborative piano improvisation and tape works with Chris Lee were undertaken.

Five Lullabies

Jack Body

Quintessence:

John Rosser

Kathryn McGredy Rosser

Graham Dellow

Debbie Gill

Five Lullabies were inspired by encounters with, among other things, examples of polyphonic musics of Chinese minority peoples, which impressed me with their powerful economy and lack of sentimentality. The "texts" are invented, and have no meaning beyond the sonorities of the particular syllables chosen. They are dedicated to Peter Godfrey, who gave me much encouragement early in my career.

Jack Body was born in 1944 and teaches at Victoria University, where he also directs the Wai-te-ata Press which publishes NZ scores. His interest in music outside the Western classical tradition continues to provide source material for his teaching and an inspiration for much of his recent music, including *Melodies for Orchestra* (1983), *Three Transcriptions* (string quartet 1987) and *Interior* (chamber ensemble 1988).

Sonatina for solo flute (movements I and IV)

Martin Lodge

Uwe Grodd - flute

Sonatina for solo flute/piccolo was completed in 1988. The composer had been thinking about writing a substantial piece for solo instrument for some time, but was moved to write for flute after enjoying the outstanding playing of Joanne Averill in his *Divisions* for wind quintet the previous year. The *Sonatina* was written with her abilities in mind, and she gave the work's first complete performance in the form of a Radio NZ studio recording in 1989.

In all four movements an important concern is to develop some aspect of melody. The opening *Preludio* begins with a short introductory passage in which the performer is at liberty to determine rhythms and tempo, but not pitches. In the fourth movement the player is presented with a virtuoso challenge as the work concludes with a vigorous invention in two parts. This is called *Ritornelli* in recognition of the frequent return of the opening rhythmic figure throughout the movement. The *Sonatina* is dedicated to the composer's friend Brad Lochore, a NZ painter now living in Britain.

Martin Lodge was born in 1954 and graduated MA (Hons) in English Literature from the University of Waikato in 1977. He subsequently graduated MMus in composition from Victoria, and in 1986 received a DAAD scholarship to the Technische Universität of West Berlin. Lodge became Mozart Fellow at the University of Otago in 1990.

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