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ASSOCIATION INTERNATIONALE DES BIBLIOTHÈQUES, ARCHIVES ET
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INTERNATIONALE VEREINIGUNG DER MUSIBIBLIOTHEKEN, MUSIKARCHIVE
UND MUSIKDOKUMENTATIONSZENTREN (IVMB)**

A Concert of Contemporary New Zealand Music

**Featuring performance students from
The School of Music, Victoria University,
as part of the
1999 International Conference of IAML**

**Tuesday 20 July 1999 at 7pm
Hott Concert Chamber
Wellington Town Hall**

PROGRAMME

***Kembang Suling* for flute and marimba** **Gareth Farr**

- I
- II
- III

Amie Sinden, flute
Stephen Harker, marimba

Gareth Farr is a New Zealand percussionist and composer holding a Masters Degree in composition from the Eastman School of Music. *Kembang Suling* was commissioned by Alexa Still with support from Creative New Zealand and was published by Promethean Editions in 1996.

The three-movement work shows many ethnic influences and, as Farr explains, is “three musical snapshots of Asia”.

The flute and marimba emerge from one sound to intertwine and frolic amongst gamelan-sounding harmonics. In fact, the title draws its name from the Balinese flute - *suling*.

The second movement shows the flute in Japanese Shakuhachi style, floating over the marimba's luxurious rolling chords.

The last movement uses an Indian scale and features a time-signature pattern of 5/4 5/8 5/16. The marimba establishes an ostinato, the flute joining, and the two try to outplay each other until the final exciting climax.

Sings Harry, poems by Denis Glover

Douglas Lilburn

- I *These Songs*
- II *When I am old*
- III *Once the days*
- IV *The Casual man*
- V *The Flowers of the sea*
- VI *I remember*

Craig Beardsworth, baritone

Emily Mair, piano

Recognised nationally and internationally as New Zealand's foremost composer, Douglas Lilburn has pioneered the way for New Zealand composition and its recognition. After studying with Ralph Vaughan Williams at the Royal College of Music, Douglas Lilburn returned to New Zealand in 1940 becoming involved in an upsurge in the arts. In 1947 he commenced a distinguished teaching career at Victoria University of Wellington, where he established the Electronic Music Studio, paving the way for this medium of music in New Zealand. After his retirement in 1980, his interests included the establishment of the Lilburn Trust for the promotion and preservation of New Zealand music. In 1988 he was awarded the Order of New Zealand, this country's highest honour, for his services to New Zealand music.

Sings Harry celebrates the experience of living in a southern, semi-rural and vigorously physical environment. The poems are rich in a sense of place and vibrant with its possibilities. Taken from an original set of fourteen poems by New Zealand poet Denis Glover, the six songs possibly form New Zealand's quintessential song cycle. The laconic and pithy texts, matched with deceptively simplistic melodies and rhythms, form a nostalgic trip that appears to trace the contours of the southern landscape of New Zealand.

Concerto for tuba

Tony Ryan

- I *Allegro spirito*
- II *Lento, Andante sostenuto*
- III *Presto*

Thomas Allely, tuba
Donald Nicholson, piano

Based in Christchurch, Tony Ryan is a well-established New Zealand composer. His works include concertos, songs, chamber music, an opera and theatre music. His works have been performed by some of New Zealand's finest musicians, including the Christchurch Symphony Orchestra and the Auckland Philharmonia. He also regularly composes works for the Christchurch Youth Orchestra. His Concerto for Tuba and Orchestra was completed in September 1966 and was first performed a few weeks later by tonight's soloist for whom it was written.

The work is in the traditional three-movements with a cadenza in the final movement. A trumpet fanfare opens the first movement leading quickly to the first theme, a lively 4/4 played by the soloist. The second theme, in $\frac{3}{4}$, is introduced by the orchestra with a variant repeated by the tuba. After development, the soloist ends the movement with a brief restatement of the first theme.

The second movement is based on two broadly lyrical themes, both introduced by the orchestra and repeated by the tuba. The final movement has a more complex design, again extensively developed until the soloist takes over with an elaborate cadenza. The orchestra returns and, together with the tuba, develop the themes more fully before the work finishes with a final virtuoso flourish.

(Notes by the composer.)

Amie Sinden, flute

Helen Fisher gained an Honours Degree in composition from Victoria University, Wellington. Her works tend to be modal or freely atonal in style and are often inspired by the New Zealand environment and Maori culture.

This piece for solo flute is based on a Maori *karakia* (incantation) which is first sung, and then blended with the *tangi* (sound) of the flute. The ornate flute style, including quarter tones, is inspired by that of the small Maori flute, the *koauau*.

Te Tangi a te Matui

The Call of the Matui

Kia whakarongo ake au
Ki te tangi a te manu nei
A te Matui

As the senses of my physical self
Are drawn to the plaintive cry
Of the Matui

Tui-i-i, tui-i-i, tuituia

Tuia i runga
Tuia i raro
Tuia i waho
Tuia i roto
Tuia i te here tangata

That it be woven above
Enmeshed below
Entwined outside
Embraced within my very being
Interlaced by threads of human
Love and compassion,

Ka Rongo te po

Let peace abound throughout the
night

Ka Ringo te ao

And the light of day.

(Author unknown)

(Trans. Huirangi Waikerepuru)

El Nino

Chris Cree Brown

Xenia Pestov, piano

Chris Cree Brown, a Senior Lecturer in music at the University of Canterbury, was appointed as the Mozart Fellow at the University of Otago in 1980 and 1983. In 1981 he held the position of Composer-in-Schools. His compositional interests include electronic works, installation pieces, mixed media, and music theatre as well as traditional forms.

El Nino was written in response to a request from Judith Clark for a small piece that might be suitable for her piano students at the School of Music, University of Canterbury, in It was written during the summer of 1997/1998 when *El Nino* battered Canterbury with fierce Nor'west winds.

While the main impetus of the work centres around a musical argument, there is also a loose correlation between the variety and culmination of activity, and the variety and culmination of wind intensities in the *El Nino* weather patterns.

For the Kokako

John Rimmer

Xenia Pestov, piano

Composer and horn player John Rimmer recently retired as Head of the School of Music, University of Auckland, where he founded the Electronic Music and Recording Studio and directed the Karlheinz Company, an ensemble for new music. A prolific composer, he has written a wide variety of compositions including a series which integrate traditional mediums with electronic sounds. He often features natural sounds in his works.

The *kokako* is an endangered native bird whose song John Rimmer evokes in this spacious work – one of the best-known pieces by a New Zealand composer.

The composer writes: “One of the most beautiful sounds of the New Zealand forest is the clear, bell-like call of the *kokako*. The first and last pieces in this set develop various melodic ideas of this call while the remaining pieces suggest various flight patterns and human encroachment on the habitat of the bird.

Caul for clarinet and tape

Miriama Young

Emily Logan, clarinet

Miriama Young recently completed an Honours Degree in Composition at Victoria University of Wellington. While studying she won the Victoria University’ Composers’ Competition in both 1997 and 1998 with works that fuse electroacoustic and acoustic mediums – *Like Two Balls of Liquid Silver Pedalling the Sky* for baritone, saxophone and tape, and *Caul* – diffused sound enclose clarinet. Miriama was also awarded the Wellington City Council Prize in 1998 for *Caul*.

Miriama works as a freelance composer in Wellington. She writes in both acoustic and electroacoustic mediums, from an arranging basis, and draws elements from the jazz idiom. Her most recent works, *Caul* and *Monkish* were performed at the Musicwomen of Aotearoa 1999 Composing Women’s Festival.

Miriama is currently working on a piece commissioned by the *Strike* percussion ensemble, as well as scoring the music for a documentary, *Claymates*.

“The caul is defined as the inner membrane which encloses the foetus and sometimes envelops the head of the child at birth, a thin veil-cover to the face. My sister Aliscia, to whom the piece is dedicated, was born with a caul on her head. In Celtic folklore to be born with a caul is regarded as lucky, for it is said to bestow the child with second-sight and a natural affinity with water, and the caul itself is supposed to prevent drowning. A delightful reference, dated 1899, demonstrates the caul’s significance:

• “...so potent was the influence of the caul that when his mother tried to bathe him he lay on the surface of the water, and if forced down, came up again like a cork...”
(From 1899 *Notes and Queries*)

Caul is built from the image of the caul as a fragile, intricate web that by the same token expresses strength by ensuring life.
(Note by the composer)

**This Concert is generously sponsored by
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