

# MOZART FELLOWS CONCERT

First reunion of  
some of New Zealand's  
pre-eminent composers



Featuring the music of  
CHRIS CREE BROWN  
BRUCE CROSSMAN  
JOHN ELMSLY  
NIGEL KEAY  
MARTIN LODGE  
MICHAEL NORRIS  
JOHN RIMMER  
ANTHONY RITCHIE  
ANTHONY WATSON  
GILLIAN WHITEHEAD

## PROGRAMME

22 March 2007

MARAMA HALL

UNIVERSITY  
of  
OTAGO



Te Whare Wānanga o Otago

## **Anthony Watson – Three Bagatelles for Bassoon and String Trio (1971)**

**For Michael Smither**

**Gordon Skinner, bassoon, Kevin A. Lefohn, violin,  
Kate Hamilton, viola, Greg Hamilton, cello**

This work was written in 1971 while Watson was the first Mozart fellow at Otago University. It is, in fact, one of his last completed work before his tragically early death in 1973. The three Bagatelles consist of two scherzos framing a slow movement, sub-titled 'ostinato' (repeating bass pattern). Each is quite short but typically complex in style, compressing many motifs and counterpoints into short time frame. They show Watson's interest in serialism which was apparent in his 3<sup>rd</sup> String Quartet, as well as a Bartokian sound-world in places. The unusual combination of instruments suggests the work was written for specific performers. According to Gordon Skinner, the bagatelles have only been performed once before in 36 years. They are dedicated to artist Michael Smither, who was Hodgkins fellow at the same time as Watson was Mozart Fellow. Following Watson's death, Smither wrote in a tribute:

"He was pedantic, spiky, intolerant, abusive and at times quite crazy with drink and depression, yet he was one of the most sympathetic, real men I have ever met, and I loved him."

### **Anthony Watson**

Watson was born in Winton, 1933, and attended Southland Boys High and Otago University College. Watson married Helen Veitch in 1959, and the couple had two children, Charles and Jean. He played viola in the National Orchestra (now NZSO) from 1958-69, basing himself in Wellington with his family. He first made his mark with *String Quartet No. 1* (1959) the *Prelude and Allegro* for strings (1960), written for the Alex Lindsay Strings, and subsequently recorded by the NZSO. His small output features 3 string quartets which were recorded and published after his death, in 1989. Also noteworthy is a demanding sonata for solo Viola, recorded on Kiwi Pacific records by Gavin Saunders, and a piece that Watson found too hard for himself to play publicly. Watson suffered from alcoholism, and sought help for the condition in his second year as Mozart fellow. He took his own life in March, 1973.

## **John Rimmer – For the Kokako (1978)**

**Tom McGrath, piano**

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 of five piano pieces develop various melodic ideas of this call while the remaining pieces suggest various flight patterns and man's encroachment on the habitat of the bird.

### **John Rimmer**

Born in 1939, John Rimmer studied Composition at the University of Auckland with Ronald Tremain and later at the University of Toronto with John Weinzwieg. His works have been performed internationally and he has received commissions from orchestras and chamber ensembles in New Zealand and from overseas groups such as the London Sinfonietta, Lysis and the Bourges Electroacoustic Music Studio in France. John Rimmer was the Mozart Fellow at the University of Otago in 1972. He has also had composing residencies with the Auckland Philharmonia, Dalewool Auckland Brass Band and the Manukau City Symphony Orchestra. He lives with his wife Helen at Tapu Bay, Nelson.

## **Bruce Crossman - After Resonance Blues (2005)**

**Tom McGrath, piano**

After Resonance Blues explores the Korean idea of aftertone via interval-colour resonances and string after tones (partial un-dampening, prepared bass strings) as well as a Japanese intensification structure. Both of these relate to the idea of timbre grittiness and chordal intensification structure of the twelve-bar structure/grittiness in the blues. A spacious fourth resonance, very slow, at the very opening eventually opens out into a frenetic paced fifths sequence using blues riff patterns but intermingled with an interval-colour richness at the end-time climax. An after resonance string stimulation returns at the end to mirror the beginning prepared notes. The work contains

transformed elements of Korean Ritual music; the mood is tinged with lyric sadness (“blue”) in that it reflects an inner emotion over the death of a Korean friend’s father prior to embarking on the work.

### **Bruce Crossman**

Bruce Crossman (b. 1961) is an Australian resident composer, initially from New Zealand, whose music reflects an interest in Pacific musical identity. His music combines aspects of traditional musics of the Pacific with European techniques as a way of expressing a personal identity. Crossman holds a Doctor of Creative Arts degree from the University of Wollongong where he studied with Ross Edwards and a Master of Philosophy from the University of York with David Blake. Crossman has been a Composition Fellow at the Pacific Music Festival, Sapporo, in Japan as well as held residencies at Otago University and the Nelson School of Music in New Zealand. His music has been featured at international festivals including the 2005 Pacific Rim Music Festival in the United States, as well as at Asian contemporary music festivals in the Philippines, Japan and Korea. The Korean Symphony, Kanagawa Philharmonic, New Zealand Symphony and the Queensland Philharmonic orchestras have performed his music as well as the New Asia String Quartet (Korea) and Charisma (Sydney). He has won numerous awards for composition including the Queensland Philharmonic Orchestra’s Corbould Composition Competition. He has written articles on intercultural identity for the Leonardo Music Journal and The Asian Arts Society of Australia Review and organised events such as the Intercultural Concert and Forum at the 2006 Aurora Festival in Sydney. Crossman is currently the Coordinator of Composition at the University of Western Sydney.

### **Gillian Whitehead - Almost an Island, for soprano and piano (2005)**

*Anna Good, soprano, Joyce Whitehead, piano*

Almost an island, a phrase which refers to the Otago peninsula, is the title I’ve given to a short set of haiku written by peninsula poets, which I set for voice and piano as a wedding present for my then neighbours, Breffni and Dave.

*rain blows on windows  
plastered with new leaves  
it’s spring again* (Eleanor Koch)

*golden pendant blossoms  
bright against blue spring sky  
beckon Tuis* (Eleanor Koch)

*gleaming white  
across Arapatiki  
three spoonbills fly towards us* (Gillian Whitehead)

*Aramoana  
pathway to the wide ocean  
memories remain* (Kay Sinclair)

*fiery rata  
circled by glitter  
almost an island* (Kay Sinclair)

*track winds past pine trees  
tangled vines scratching bare skin  
sharp smell of gorse flowers* (Fran Bolgar)

*low pressure warning  
on the macrocarpa  
thirty herons swaying* (Gillian Whitehead)

*kereru wheeling  
soaring and plummeting  
bounce now on tree-top* (Joyce Whitehead)

## Gillian Whitehead

Since spending her formative compositional years in Europe, Gillian Karawe Whitehead has divided her time between Australia (where she taught composition at the Sydney Conservatorium for 15 years, taking significant periods of leave without pay to focus on writing) and her native New Zealand, where she is now living in Dunedin. Three-times winner of the APRA/SOUNZ composition competition, in 1999 she was awarded the MNZM for services to music, in 2000 she was honoured by the Arts Foundation of New Zealand for artistic achievement as one of their five inaugural Laureates, and in 2003 she was given a D Mus (honoris causa) by Victoria University of Wellington. From 2000-2001 she was composer-in-residence with the Auckland Philharmonia, and for a year in 2005-6 she was the CNZ/NZSM composer-in-residence, living in the Lilburn House in Wellington. Her music has been widely performed and broadcast both nationally and internationally, and numerous pieces have been published or released on disc. Her output includes operas and monodramas, works for orchestra and other large ensembles as well as numerous chamber, choral, instrumental and solo works. Whitehead's writing has evolved out of the modernist tradition, and has in recent years drawn significantly on improvisation and, more recently, on her Maori heritage. Her collaboration with the taonga puoro (singing treasures – the range of Maori musical instruments) player Richard Nunns has resulted in a number of pieces which combine taonga puoro with various ensembles of traditional western instruments.

## Chris Cree-Brown - *Sound Cylinders, for Flute and Tape (1996-7)*

Luca Manghi, flute

The tape part in *Sound Cylinders* consists mainly of flute sounds that have been altered or modified with the help of a computer. This not only provides a way for the spectral qualities of the flute to be extended in the tape part, but also allows for a singularity in the overall timbral character of the work. The flute part utilises several extended techniques (such as tongue rams). The work attempts to incorporate each of these extended techniques as an integral and integrated part of the overall sound world of the piece. The opening inhale/exhale breathing sounds establishes the nature of the dialogue between the flute and tape parts in the work. *Sound Cylinders* was written for Tony Ferner over the summer of 1996 and 1997.

## Chris Cree-Brown

Chris Cree Brown is an Associate Professor at the School of Music, University of Canterbury. His main interests include conventional instrumental composition, electro-acoustic and computer music, and inter-media art. He has twice been awarded the Mozart Fellowship at the University of Otago, has twice been appointed Composer-in-Schools, has won two prizes in the Wellington Youth Orchestra's Young Composers Competition, and has written a number of film scores. His recent exhibitions include *The Dinner* exhibited in the Physics Room in collaboration with Fiona Gunn, and his recent compositions include *Memories Apart* (commissioned by 175 East), *The Watertable*, for Flute and Tape (commissioned by the New Zealand Flute society), and *Y2K Pacemaker* commissioned by the Auckland Philharmonia Orchestra. Along with *Icescape*, for orchestra, is an electro-acoustic work, *Under Erebus* that were both a result of a trip to Antarctica under the Artists to Antarctica programme run under the auspices of Antarctic New Zealand (and with the assistance of Creative New Zealand). Both *Memories Apart* (2002) and *Icescape* (2003) were finalist compositions in the Sounz Contemporary Music Awards. He has a strong interest in Aeolian harps and in 2002 exhibited a design in the Christchurch Botanical gardens as part of the Art and Industry Scape Biennale. His work has been performed in many countries, including Australia, England, Finland, Hungary, France, Germany, Canada, Portugal, Russia, Scotland, and USA.

## Anthony Ritchie – *Two Pantoums (2005)*

Goeknil Meryem Biner, soprano, Tom McGrath, piano

These songs were commissioned by and written for Goeknil Meryem Biner and Tom McGrath, as part of my work at the University of Otago. Initially, Cilla McQueen offered me the poem *Bluff Pantoum* to set to music. After the commission from Goeknil and Tom I requested another pantoum from Cilla, and she obliged with *Mining Lament*. A pantoum has 4-line stanzas, rhymes, and repeats lines in the following pattern:

A B C D      B E D F      E G F H      G I H J                      etc

The poem *Bluff Pantoum* was written in 2003 for a friend of the poet's, to give to her husband on her birthday. It draws on images of the sea, which dominate the environment of Bluff, in Southland. *Mining Lament* (2004) bemoans the destruction of a "golden hill" in Riverton, Southland, by sluicing.

## A BLUFF PANTOUM

*Let the wind blow east, let the wind blow west,  
The wave crash on the rocky shore;  
My Jim is the man I love the best,  
He keeps our anchorage secure.*

*The waves crash on the rocky shore -  
He's wise in knowledge of the sea;  
He keeps our anchorage secure,  
For I love him and he loves me.*

*He's wise in knowledge of the sea,  
And the swift mysterious ways of fish;  
for I love him and he loves me -  
He's my sweetest herb, my tastiest dish.*

*And the swift mysterious ways of fish  
Are as deep and calm as our happiness;  
He's my sweetest herb, my tastiest dish  
In our favourite spot in Paradise.*

*As deep and calm as our happiness,  
My Jim is the man I love the best;  
In our favourite spot in Paradise,  
Let the wind blow east, let the wind blow west.*

The composer would like to thank Otago University Press for allowing this poem to be reproduced here.

## MINING LAMENT

*I went to see the golden hill  
but it had all been mined away  
all that's left is an empty bowl  
of yellow gorse and rutted clay*

*But it had all been mined away  
except a clay bluff topped with stone  
in yellow gorse and rutted clay  
one stubborn relic stands alone*

*Only a clay bluff tipped with stone  
remains of the hill the painter saw  
one stubborn relic stands alone  
of a rounded hill of golden ore*

*Remains of the hill the painter saw  
rutted clay and a stumbling stream  
a rounded hill of golden ore  
sluiced away with a sluicing gun*

*Rutted clay and a stumbling stream  
all that's left is an empty bowl  
sluiced away with a sluicing gun  
I went to see the golden hill*

(after a painting by Christopher Aubrey, Riverton, c. 1870)

## **Anthony Ritchie**

Anthony Ritchie completed a Ph.D. on the music of Bartok in 1987, studying at the Bartok Archives in Budapest. He also studied composition with Attila Bozay at the Liszt Academy. In 1987 he was Composer-in-Schools in Christchurch, before moving to Dunedin as Mozart Fellow (1988-9) at Otago University. Anthony was Composer-in-Residence with the Dunedin Sinfonia in 1993-94, completing his *Symphony No. 1 "Boum"*. He freelanced from 1995-2002, writing commissioned works for performers as diverse as the NZSO, Class Act Opera, and Footnote Dance Company. In 2000 his *Symphony No. 2* was premiered by The Auckland Philharmonia at the International Festival of the Arts, and was followed up by the comic opera *Quartet* at the 2004 Festival. Anthony has composed film music in collaboration with Natural History NZ, including *Southern Journeys* (2000) and *Timeless Land* (2003). In 2004 his opera, *The God Boy*, was a critically acclaimed success at the Otago Arts Festival, and in 2005 his 24 Piano Preludes were released on CD by Atoll, also to good reviews. In 2006 a CD of Ritchie's chamber music was released by Kiwi Pacific Records, and his two symphonies are due for release on CD in 2007, along with a CD of smaller orchestral pieces. Anthony is now a senior lecturer in composition at Otago University. His works are regularly performed here and abroad, most notably the Flute Concerto, composed for Alexa Still.

## **John Elmsly - 'Soft Dawn over Whispering Island' for electronic sounds (1998)**

In any quiet place there are secret messages in the air, and here carried on the water-wind are moments from imaginary dawn: echoes of words, flutes, violas lurking, and whistlings from the rare kokako singing back in another time, another place. All is reflected from a quiet rock pool on Rangitoto Island; music of dreams and gentle thoughts rather than aggressive dynamic statement (mixed using Pro Tools software; processing treatments used on the source files: granular synthesis on POD system (Simon Fraser University, Vancouver); Turbosynth; Metasynth) source material: fragmentary recordings of: water in a rock pool on the coast of a peaceful long-dormant volcanic island, baroque (wooden 1-key) flute, soprano voice, short fragment of bowed viola note, re-synthesised kokako.

## **John Elmsly**

John Elmsly (1952-) graduated in mathematics and music from Victoria University of Wellington where he studied composition with David Farquhar and began work in electronic music with Douglas Lilburn. From 1975 to 1978 he held a post-graduate scholarship from the Belgian Ministry of Culture. In 1977 he was awarded a First Prize in Composition by the Royal Conservatory of Brussels, where he studied with Victor Legley, and in 1978 continued study in Liège with Henri Pousseur, Philippe Boesmans and Frederic Rzewski. In 1981 he was awarded Mozart Fellowship at University of Otago, and in 1984 appointed to the School of Music, University of Auckland, where he is currently Associate-Professor in composition, director of the Karlheinz Company contemporary music ensemble, and director of the electronic music studios. He is a past-President of the Composers Association of New Zealand and served on the Asian Composers League executive committee from 1997 to 2002. A wide variety of instrumental, vocal and electronic works includes commissions from leading soloists and orchestras. Several have been published by Wai-te-ata Press and various chamber and orchestral works are available on commercial recordings, including recordings by the Auckland Philharmonia of the Cello Symphony, Pacific Hockets, and Resound. *Gestauqua* for brass quintet and tape represented New Zealand at the 1990 Unesco Rostrum in Paris and *Three Songs from the Treehouse* for choir won the 1992 Philip Neill Memorial Prize awarded by the University of Otago. In recent years his works have been performed in Australia, Argentina, Canada, France, Holland, Indonesia, Japan, Korea, the Philippines, Spain, Thailand, UK, and the USA.

## **Martin Lodge - Sonata for Violin and Piano: second movement (1998)**

**Kevin A. Lefohn, violin, Tom McGrath, piano**

This work was written for members of the Turnovsky Trio to a commission from the Hamilton Chamber Music Society as part of the Society's fiftieth anniversary celebrations. The first performance was given by Sam Konise (violin) and Catherine McKay (piano) on 1 September 1998 in the Founders' Theatre, Hamilton. The second of three movements is a set of variations on an anonymous New Zealand folk song. 'My man's gone' dates from 1930s Depression. There are at least four verses known from the song, each sung to same melody. The first verse runs:

*My man's gone now.  
He had to go.  
He couldn't find no work around this town.  
Not for ages. Used his wages.  
Got up this morning - and he was gone.*

The violin alone presents the melody in its original form leading into five variations. The first variation elaborates upon the gentle, melancholy aspect of the song. The second is a quasi-recitative, the violin adopting a vocal character. The central variation is a hushed but fast-moving 'allegro misterioso', in which the violin plays muted. In the fourth variation both instruments hover in the highest registers, before descending again for the flowing lyricism of the fifth variation.

### **Martin Lodge**

Martin Lodge held the Mozart Fellowship in 1990 and 1991, and regards those years as a professional turning point. He has also been composer in residence with the Auckland Philharmonia Orchestra and has fulfilled commissions from performers in North America and Europe as well as New Zealand. As well as composing, Martin maintains a scholarly interest in New Zealand music, and last year presented research findings in this field at the universities of Paris and Bordeaux. Currently he is director of the composition programme in the Music Department at the University of Waikato, and is writing a viola concerto.

### **Noel Sanders, Two songs from "Six Bill Manhire Songs" (2003)**

*Judy Bellingham, soprano, Terence Dennis, piano*

1. 'Lonesome'. There is a sense of tenuousness derived from the Manhire poem that, as I understood it, is derived from the middle-class angst of having your TV stolen by someone who needed it more.
2. 'Aubade'. There is a sense of unease about 'relationships' rendered as a dialogue between singer and pianist.

### **Noel Sanders**

Noel was born in 1948 in Auckland, and completed an MA in linguistics, before going on to do a postgraduate degree at Harvard in linguistics. From 1988 to 2005 he was a lecturer in linguistics and cultural studies at the University of Technology in Sydney. Noel has written a large body of works, and in June 2006 had his 5<sup>th</sup> String Quartet performed in Lubeck, Germany.

### **Michael Norris - Chimaera (1998) for electronic sounds**

The word "chimaera" has two definitions: firstly, an organism which consists of two genetically distinct tissues (in much the same manner as this piece); secondly, the creature of Greek mythology with a lion's head, a serpent's tail and a goat's body — an apt metaphor for the strange half-worlds that are able to be realised through the techniques of electroacoustic composition.

### **Michael Norris**

Michael Norris is a Wellington-based composer. He holds composition degrees from Victoria University of Wellington and City University, London. He was Composer-in-Residence with the Southern Sinfonia in 2001 and the Mozart Fellow in 2002. He won the Douglas Lilburn Prize 2003, a nationwide competition for orchestral composers. He is also co-founder and co-director of Stroma New Music Ensemble. He currently lectures in composition and sonic arts at the New Zealand School of Music. Recent composition projects include works for the New Zealand Trio, the New Zealand Symphony Orchestra, Stephen de Pledge and Stroma. Forthcoming projects include a work for bass clarinet duo, ensemble and live electronics, a new work for the New Zealand String Quartet, a new work for clarinet and electronics and a work for trombone and percussion.

## **Nigel Keay – Variations on a Theme from “At the Hawk’s Well” (2002)**

*Charmian Keay, violin, Jono Squire, cello, Tom McGrath, piano*

This work is based on material from the opera *At the Hawk’s Well*, specifically, the tonal thematic material associated with the Young Man which also appears later in the Dance Music. Constructed in an arch-form, both the violin and the cello share a dialogue based on a strong lyrical melody. On the idea of variation, is not so much employed in the classical sense as the principal melody stays constant, the variation occurs in the accompanying texture throughout the piece. In the outer sections the melody is presented in a somewhat exuberant manner by the violin in contrast to the cello where it is more subdued.

### **Nigel Keay**

Nigel Keay was born in Palmerston North in 1955. He has been a freelance musician since 1983 working as a composer, violist, and violin teacher. Nigel Keay was Mozart Fellow in 1986 and 1987. He has been Composer-in-Residence with the Nelson School of Music (1988 and 1989), and with Auckland’s fulltime professional orchestra, the Auckland Philharmonia (1995). 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 wherever possible played in or directed his own works. Nigel 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). Between 2003 & 2005 he gave multiple performances of his *String Quartet No.2* in Paris and Bavaria with his own group, Quatuor Aphanès. In 2004 and 2005 Nigel Keay also played in a flute, viola and harp trio, writing for this group while also presenting other repertoire for this combination. The Parisian string orchestra, Orchestre à cordes Idoménée presented Nigel Keay’s *Serenade for Strings* in its first programme in 2005. This work was performed in December 2006 at the Fondation des États Unis in Paris by the String Orchestra of APIEM under the direction of Elizabeth Askren.

### **Complete list of Mozart Fellows:**

<b>Neville Copland</b>	<b>2007</b>
<b>Rachel Clement</b>	<b>2005-6</b>
<b>Noel Sanders</b>	<b>2003-4</b>
<b>Michael Norris</b>	<b>2002</b>
<b>Alison Isadora</b>	<b>2001</b>
<b>Ross Carey</b>	<b>2000</b>
<b>Harold Anderson</b>	<b>1999</b>
<b>Paul Booth</b>	<b>1998</b>
<b>Jason Kaminski</b>	<b>1997</b>
<b>Cheryl Cam</b>	<b>1996</b>
<b>Christopher Marshall</b>	<b>1994-5</b>
<b>Helen Bowater</b>	<b>1993</b>
<b>Gillian Whitehead, Bruce Crossman</b>	<b>1992</b>
<b>Martin Lodge</b>	<b>1990-91</b>
<b>Anthony Ritchie</b>	<b>1988-89</b>
<b>Nigel Keay</b>	<b>1986-87</b>
<b>Kim Dyett</b>	<b>1985</b>
<b>Jonathan Besser</b>	<b>1984</b>
<b>John Elmsly</b>	<b>1981</b>
<b>Chris Cree-Brown</b>	<b>1980, 1983</b>
<b>Ian McDonald</b>	<b>1978-79</b>
<b>Gillian Bibby</b>	<b>1976-77</b>
<b>Larry Pruden</b>	<b>1975</b>
<b>Edwin Carr</b>	<b>1973-74</b>
<b>John Rimmer</b>	<b>1972</b>
<b>Anthony Watson</b>	<b>1970-71</b>