

PASSING



bowater | brophy | cree-brown | conyngham | gendall | holloway | holmes | yu | zadro

NEW ZEALAND SYMPHONY ORCHESTRA

conducted by Kenneth Young

Since its establishment in 1973, the Asian Composers League has been very active organising new music festivals and promoting collaboration between composers in the Asia-Pacific region. The music of the Australian and New Zealand composers has its unique qualities which play an important role in this meaningful exchange. ACL is very grateful to the organiser of the Asia Pacific Festival 2007, a marvelous event that contributes to the world some great music of our region.

Joshua Chan, ACL Chairman

For many years New Zealand composers have looked to Asia for inspiration, and we continue to do so in increasing numbers. CANZ was proud to host the 2007 Asia Pacific Festival on behalf of the Asian Composers League. This is the third time New Zealand has hosted the festival, and it was again under the visionary leadership of Jack Body, assisted by many other enthusiastic composers and musicians.

I believe this CD is a fine summary of what the Asia Pacific festival is all about: diversity, innovation and cross-fertilisation of cultures.

*Dr Anthony Ritchie,
President of CANZ 2004-7*

The Asia Pacific Festival held in Wellington in February 2007 was the 26th in a series of such festivals organised under the aegis of the Asian Composers League, an organisation established in 1973 by a group of prominent Asian composers. It is significant that Australia and New Zealand have been members of this organisation for some years, reflecting the socio-political shift that has taken place as we reposition ourselves within the Asia-Pacific region and draw closer to our Asian neighbours.

The program recorded here was a feature concert of the Asia Pacific Festival. This sampling of Australian and New Zealand orchestral music was a way of presenting ourselves, the non-Asian members of ACL, to the many Asian guests at the festival.

We heard Asian resonances in Helen Bowater's gamelan inspired *New Year Fanfare*, in Barry Cunningham's moving tribute to Toru Takemitsu (*Passing*), and in Julian Yu's exquisite *Future of Water*. Gerard Brophy's *Republic of Dreams*, with its intriguing modal melody suggested Middle Eastern models. Sophisticated responses to environment we heard in Chris Cree Brown's Antarctic-inspired *Icescape*, and in Leonie Holmes' *Fronde*, whose curving shape suggested the Maori koru motive.

Youthful aspirations made their point in Chris Gendall's *So It Goes*, in Samuel Holloway's *Fault*, and in the startling orchestration (and title!) of Mark Zadro's *Promiscuous*.

This was a program that both entertained and illuminated – which is what every concert should aim to do, surely?

*Jack Body, Artistic Director,
Asia Pacific Festival 2007*

New Zealand Symphony Orchestra
conducted by Kenneth Young

★ Choristers of Wellington Cathedral of St Paul
(Choirmaster Michael Fulcher)

† Genevieve Lang (harp) and Arnold Marinissen (darabuka)

PASSING

Fresh orchestral sounds from 9 Australasian composers

- | | | | |
|----------|-------------------------|-----------------------------|--------|
| 1 | Barry Conyngham | <i>Passing</i> | 15'24" |
| 2 | Chris Gendall | <i>So It Goes</i> | 4'52" |
| 3 | Julian Yu | <i>Future of Water</i> ★ | 6'52" |
| 4 | Helen Bowater | <i>New Year Fanfare</i> | 3'51" |
| 5 | Mark Zadro | <i>Promiscuous</i> | 10'07" |
| 6 | Leonie Holmes | <i>FronD</i> | 10'21" |
| 7 | Chris Cree-Brown | <i>Icescape</i> | 8'37" |
| 8 | Samuel Holloway | <i>Fault</i> | 6'46" |
| 9 | Gerard Brophy | <i>Republic of Dreams</i> † | 8'05" |



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1 Barry Conyngham
(Australia)

Passing

This work is dedicated to my teacher, mentor and friend, Toru Takemitsu, who died in 1996.

Music about death is common in the repertoire. Equally so the remembering of a life. The famous 16th century Spanish polyphonist composer Tomas Luis de Victoria created a memorable work on the death of fellow composer Orlande de Lassus. In my own work the notion of the cycle of life and its powerful metaphor is never far away. *Ice Carving* (1970) was triggered by the image of an ice sculpture melting in the summer sun. A number of theatre works though the 80's and 90's take as their subject the impact and emotional trajectory of an individual's life. The orchestral work *Now That Darkness* (2005) is a musical contemplation of the relationship of different cycles of life.

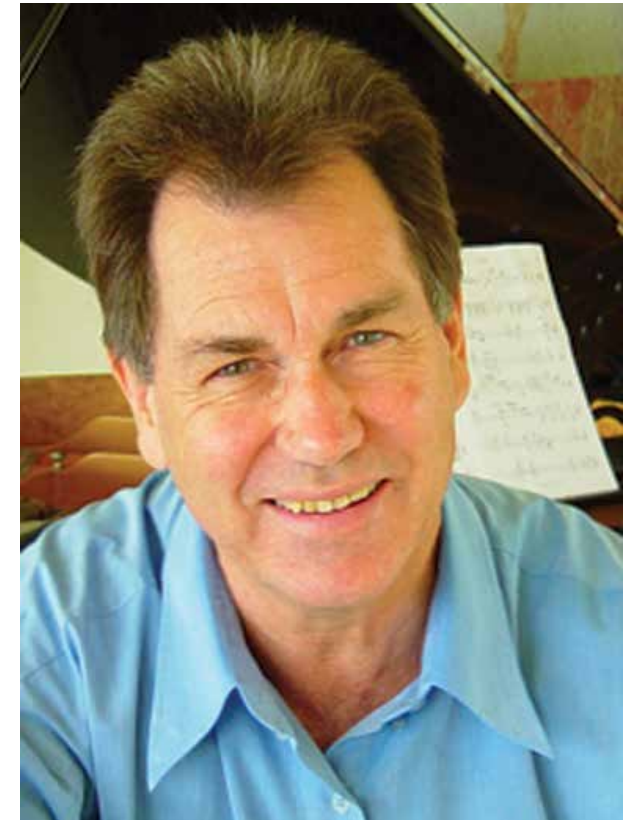
The image and title of this work stems from a solo *shakuhachi* work *Nesasaha Tori* (the 'passing' of the *Nesasa Sect*) which is a traditional piece played by wandering priests as they 'pass down the road'. Opening and closing with orchestral flutes, and using a melodic figure reminiscent of a Japanese chant as a basis for its variation structure, the work dwells on the shape and pulsing quality of this *shakuhachi* piece. While writing, strong in my mind were

Takemitsu's range of orchestral colour and texture; his sense of space and dimension; his fascination with numbers (here the number is eleven). I also remember Toru's energy, his quiet strength and his love of all things.

Barry Conyngham was born in Sydney Australia. He studied with Peter Sculthorpe in Australia and with Toru Takemitsu in Japan. He has received numerous awards, prizes and grants for composition, including Churchill (1970), Harkness (1972-74), Australia Council (1975), and Senior Fulbright (1982) Fellowships. He has an ARIA and two Sounds Australian Critics Awards. In 1997 his contribution to his country was recognised when he became a Member of the Order of Australia. (A.M.)

Conyngham has over seventy compositions under contract with Universal Edition (London, Vienna), and is represented now by Hal Leonard (Melbourne). There are over thirty recordings featuring his compositions (most notably a complete CD by the London Symphony).

Recent premieres are *Veils 2* in Oslo in 2003, *Dreams Do Go Wandering Still* for orchestra, at the 2004 Adelaide Festival, the Sydney Symphony Orchestra premiered a large work for baritone and orchestra, *Fix*, at the Sydney Opera House Concert Hall in August 2004 and the Melbourne Symphony gave the first performance of *Now That Darkness* in May 2005. 2006 saw the premieres of *Cathedral 1* in Edinburgh



Cathedral 2 in Melbourne, *To the Edge* a work for chamber orchestra, and a chamber opera *Electric Lenin* commissioned by Lyndon Terracini. Current projects include *Islands* for piano and orchestra to be performed in Australia and Spain, and *Cala Tuent* for the Orquestra Simfònica de Balears "Ciutat de Palma" and his *Third String Quartet* for the Quatuor Amedeo Modigliani.



2 Chris Gendall
(New Zealand)

So It Goes

So It Goes (2005) is inspired by a style of fiction that forms its plot through recollections of fragments of events. This has an effect of chasing thoughts and ideas around the author's mind, while maintaining a strong sense of unity throughout the work's discourse. This also amplifies a feeling of intimacy with the author, like a conversation with a great storyteller. This sensation manifests musically in *So It Goes* as a whirlwind journey through a number of textures, colours and ideas.

Chris Gendall was born in Hamilton, New Zealand and began to develop as a composer in 1999 whilst studying at Victoria University in Wellington where he completed Masters level study in 2004. He is currently in the D.M.A. Program at Cornell University in upstate New York. His works have received performances in New Zealand, Europe, Japan, and the United States by such performers as Arnold Marinissen, Marcel Worms, the University of Miami Percussion Ensemble, and the Wellington Orpheus Choir. His solo percussion work *Dita* is published by Waiteata Music Press.

Chris recently won an ASCAP Morton Gould Young Composer Award, as well as the inaugural New Zealand Symphony



Orchestra Todd Young Composer Award in 2005 for *So It Goes*. He has been involved with two previous Asian Composers League Festivals, including being the NZ entrant and a prize winner for the Young Composers Competition in Israel. As well as prizes in 2001 and 2002 he was placed first in the 2003 Lilburn Trust Awards, and was awarded the 2002 Wellington City Council Prize for Music. Besides his interest in twentieth century art music, Chris is heavily influenced by jazz and funk.



3 Julian Yu
(Australia)

Future of Water

This piece takes the listener on a musical journey, following the infinitesimal drop as it makes its way to the ocean. It begins quietly with raindrops, tiny points of sound forming irregular rhythmic patterns. Soon these become rivulets, streams and rivers, expressed by tremolos and arpeggio-like runs in timbres of tuned percussion, celesta and harp. Continuing to grow in magnitude, finally they merge with the ocean and one can hear the waves (tone waves, in the strings and woodwinds). At this point the children's choir enters, expressing awe and reverence at this phenomenon, and conveying the fervent will of mankind to value and nurture our water resources throughout the new century.

Born in Beijing in 1957, **Julian Yu** studied composition at the Central Conservatory of Music in Beijing, and later joined the teaching staff there. From 1980 to 1982, he studied at the Tokyo College of Music under Joji Yuasa and Shin-Ichiro Ikebe. He migrated to Australia in 1985. In 1988, he was selected for a Composition Fellowship at Tanglewood, where he studied under Hans Werner Henze and Oliver Knussen, and was awarded the Koussevitzky Tanglewood Composition Prize for that year.



He has written many works for instrumental and choral groups, theatre, opera and orchestra, commissioned by organisations such as the Australian Broadcasting Corporation (ABC), the BBC Proms, IRCAM / Ensemble InterContemporain, the City of Munich, Australia Ensemble, Melbourne International Festival, and Synergy Percussion. His music has also featured in the ISCM World Music Days in Switzerland, Mexico and Luxembourg.

Julian Yu's music has won many awards in the Europe, Japan, USA, and his adopted Australia. In 1991 and 1994, an international jury unanimously selected his work for the triennial Paul Lowin Orchestral Prize. Established in 1991, this is the highest Australian award for composition.



4 Helen Bowater
(New Zealand)

New Year Fanfare

New Year Fanfare attempts to capture the spirit of a New Year's Eve spent in Jogjakarta, Java. The main street was thronging with jubilant crowds blowing countless varieties of hooters ingeniously created from recycled junk. The sounds of these hooters are transformed in this work which was composed for the Auckland Philharmonia when the composer held the composer residency with the orchestra in



1994. The influence of Indonesian *gamelan* is also pervasive throughout this extrovert piece.

Helen Bowater graduated Bmus (Hons) in music history and ethnomusicology from Victoria University of Wellington in 1982. She later studied composition with Jack Body and electroacoustic music with Ross Harris. She has been active in various choirs and ensembles as a singer, pianist and violinist, also as a member of the Victoria University *Gamelan Padhang Moncar* and recently in the rock band *pHonk* and *The Extra Virgin Orchestra*.

Following residencies at the Nelson School of Music in 1992 and at Otago University as Mozart Fellow in 1993, she was appointed Composer-in-Residence with the Auckland Philharmonia in 1994. In 1998 she attended June in Buffalo composition summer school and the Festival of New Zealand music in Scotland where the BBC Scottish Symphony Orchestra played her gamelan influenced *New Year Fanfare* and the Hebrides Ensemble performed *Banshee*, commissioned by ECAT for the occasion.

Many of Helen's solo, ensemble and orchestral works have been performed in concert and on radio and several published. Recent work includes an installation and collaboration with brother David Bowater and sculptor Kazu Nakagawa, an orchestral piece *River of Ocean* performed by the BBC Scottish Symphony Orchestra at the **New Zealand, New Music** festival in

Scotland, 2001, *Urwachst* commissioned and performed by Auckland Philharmonia, 2003, and in 2005 works commissioned from **Stroma** and **175 East**, New Zealand's principal contemporary music ensembles.



5 Mark Zadro
(Australia)

Promiscuous

Promiscuous = indiscriminate; without discrimination. Consisting of parts, elements or individuals of different kinds brought together without order.

The initial ideas for *Promiscuous* were furnished through a particular human trait, that is, our propensity to categorise. Today the progeny from this thought is manifested in the hierarchical structures that dominate people's lives in many cultures. It is interesting to speculate on how the boundaries for categories are defined. It seems to me that this process, categorisation, has both positive and negative connotations, and that we should continually re-examine the process and results of its exercise, that is, what is incorporated into or discarded from a certain category.

Categories related to sound/music are my focus here; at one end of the spectrum a category called "noise" - maybe something undesirable to listen to, at the other end it would be called "music" - something



desirable to listen to. There would be many additional boxes or slots between these two. The more specialised or diverse, the more categories. But categories only become necessary and are only instigated when one takes a global view of an environment. To know and do one thing does not require vast categorisation. The boundaries of categories will differ between peoples but for each category there will be a definition of what should lie inside or outside the box. It is at this level that decisions made might disregard valuable material. This material may be the form of timbre, the shape of a phrase, chord voicing, pitch class, articulation, expression techniques, extended techniques, compositional procedures, and so on.

These thoughts were the starting point of this piece. *Promiscuous* attempts to address these delineations and tries to

discover material that may have 'fallen through the cracks' of our categories. With a more 'promiscuous' attitude, that is, a less discriminate one, we may uncover or rediscover material that, through the mere fact of having once been discarded, can speak to us.

Mark Zadro graduated with a Computing Science degree (with a sub-major in piano performance) at the University of Technology. He worked in both the computing and theatre industries before becoming a full-time freelance musician/composer. In 1997 and after many years as a freelance musician, Mark undertook formal study in composition at Sydney University. On completion he was awarded the University Medal, and the Frank Albert Prize. More recently he has completed a PhD in Composition at Sydney University.

In the years within the theatre industry he has arranged and composed for over 50 productions. In 1996 he was arranger, and musical director in a project funded by the Australian Council - **Bella's Caravan**: a cross-cultural a capella presentation with music from many diverse cultures. He was also involved in a project funded by the Department of Immigration - **Outback Mungo Way**: a project which required a composed tape for a one hour play which explored the interaction of teenagers from immigrant families with indigenous Australians - this involved living with members of the Muthi-Muthi Tribe at Mungo National Park NSW.

Mark has participated in the Australian Composers Orchestral Forum (2000, 2001 & 2002) with performances of his *Promiscuous*, *Broadband* and *Theatre of the Deaf*. *Agra*, for solo flute, won jury selection and was performed at ISCM World Music Days 2000 in Luxembourg. *Modes of Apology* also represented Australia at ISCM 2002 in Slovenia. In November 2001 Mark was awarded an Australia Council Grant for the creation of an electro-acoustic vocal work *Voiceprint* and in April 2002 won 1st prize in the International 2nd Australian Flute Composition Competition for his piece *Vox Box*. 2005/2006 saw the completion of his one hour work *Voiceprint*.



6 Leonie Holmes
(New Zealand)

Fronde

Fronde: a scene from childhood, remembered as a half peaceful, half eerie dream sequence. Deep in the bush where there were no cicadas singing, the moist smell of soil, a small stream, dark ferns. Occasional streaks of sunlight struck the water. The middle of the *ponga* fern looked as if it would be a perfect bed to curl up in. I half believed that there were bush-dwelling creatures that did live and sleep there, watching me from the shadows.

Leonie Holmes graduated in 1985 at the University of Auckland, and was appointed Composer-in-Residence at the Nelson School of Music in 1986. In 1989 she took up the position of Composer-in-Schools in the Auckland region. As a result of this appointment she developed a special interest in music education, and has spent many years combining composition and private teaching with the teaching of creative music in schools, along with a year as Composer-in-Residence with the Auckland Philharmonia in 1997.

In recent years, whilst completing a DMus degree in composition, she tutored at the Auckland University School of Music, and now continues to combine freelance composing with teaching composition and

musicianship subjects privately, in schools, and at the Academy of Music, University of Auckland, where she held the position of Director for 2005/6. Her most recent commissioned work was written for the opening of the TelstraClear Pacific Events Centre, Manukau City, 2005.



7 Chris Cree-Brown
(New Zealand)

Icescape

In November 1999, I was fortunate to be able to travel to Antarctica as part of the Artists to Antarctica programme run under the auspices of Antarctica New Zealand. While “on the ice”, I recorded several sounds, many of which provided sound material for an electro-acoustic work, *Under Erebus*.

The orchestral work, *Icescape*, is an attempt to create an expressive work that reveals some of the diverse moods of Antarctica, and my personal impressions of being on this precious continent. It is beautiful, quiet, majestic, exquisite, graceful, orderly, and yet simultaneously dangerous, deafening, menacing, violent, harsh and aberrant. It is a place of immense beauty, and is strikingly different; almost like another planet.

My Antarctic experience is one of the most significant and important experiences



of my life. The various moods, expansive grandeur and majestic icescapes have left a deep and enduring impression not only me, but also my work. Many thanks to Antarctica New Zealand and Creative New Zealand for their visionary programme which allowed me a glimpse of Antarctica. Given the opportunity, would I travel to Antarctica again? ABSOLUTELY!

Chris Cree Brown is currently a senior lecturer 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 won two prizes in the Wellington Youth Orchestra's Young Composers Competition, and has written a number of film scores. Both *Memories Apart* (2002) and *Icescape* (2003) were finalist compositions in the Souz Contemporary Music Awards.

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 *Forgotten Memories* commissioned by the New Zealand Symphony Orchestra.

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 the United States of America.

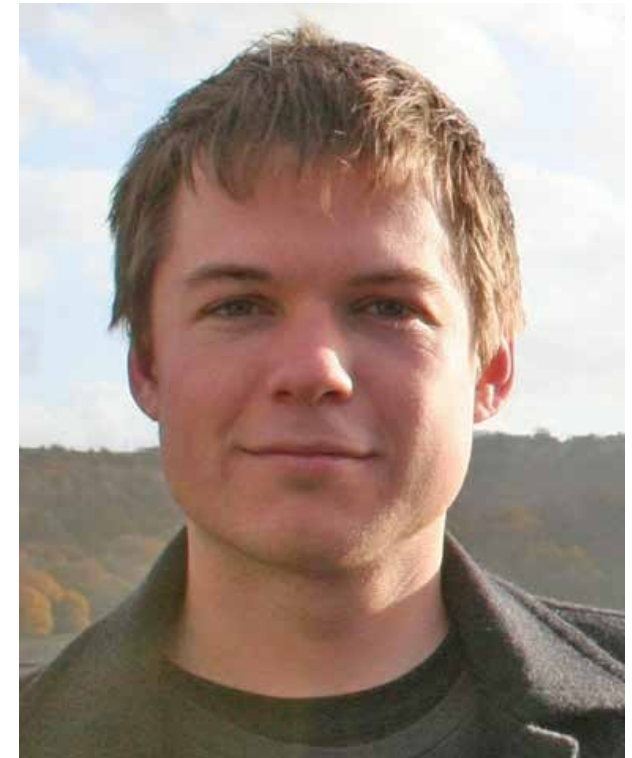


8 Samuel Holloway
(New Zealand)

Fault

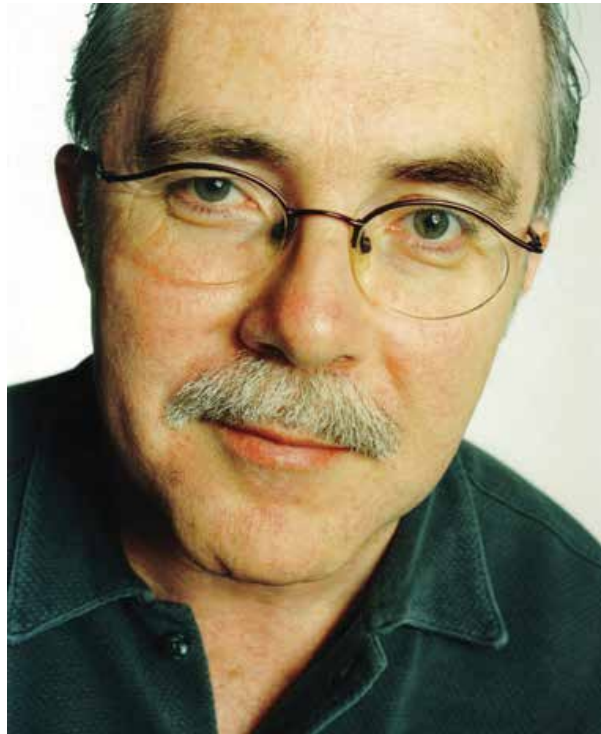
The piece was suggested by the line 'phrases shifting tectonically' from one of New Zealand composer John Cousins' electro-acoustic works. The title also refers to notions of error and weakness. The work was not conceived programmatically, although suggestions of an earthquake and its attendant features are perhaps audible.

Fault was written in 2004 and has been performed in workshops by the Auckland



Philharmonia Orchestra (2004) and the New Zealand Symphony Orchestra (2005).

Composer and writer **Samuel Holloway** (b.1981) studied at The University of Auckland where he was awarded major prizes and graduated Master of Music in 2006. His musical work has been performed and workshopped by prominent artists and ensembles including the New Zealand Trio, 175 East, the Auckland Philharmonia Orchestra and the New Zealand Symphony Orchestra, and broadcast on Concert FM. In 2006 he was awarded the CANZ Trust Fund Award, and this year he will represent New Zealand at the ACL/ISCM Festival in Hong Kong.



9 Gerard Brophy
(Australia)

Republic of Dreams

The Republic of Dreams was something of a pivotal piece for me. In this instance, my compositional ambitions and energies were focussed on the incorporation of non-Western elements and influences into my music as well as on the use of repetition and a sense of rhythmic 'harmony'. Furthermore it was a rather nice opportunity for two of my favourite instruments, the harp and the *darabuka* to share the limelight in their *concertante* roles.

After an increasingly musical adolescence, **Gerard Brophy** began his studies in the classical guitar at the age of 22. In the late seventies he worked with Brazilian guitarist Turibio Santos and the Argentine composer Mauricio Kagel before he entered the NSW State Conservatorium of Music to study composition.

He has been commissioned and performed by some of the world's leading ensembles - the St.Louis, Melbourne, Queensland, Tasmanian, West Australian and Sydney Symphony Orchestras, the Malaysian Philharmonic Orchestra, the BBC Philharmonic and Symphony Orchestras, the NZ Symphony Orchestra, the Residentie Orkest, Icebreaker, Nash

Ensemble, Nieuw Ensemble, Slagwerkgroep Den Haag, ANUMADUTCHI, Synergy Percussion, Het Trio, Ensemble Modern, Chicago Pro Musica, Bang on a Can, ChamberMade Opera, the ASKO Ensemble, Ensemble l'Itineraire, Duo Contemporain, Topology and 2E2M to name some of them. His music appears on over 30 CDs and is regularly broadcast in Europe, Japan, United States and Australia. Over the years he has developed an express interest in collaborating with artists from other disciplines and now he is particularly active in the areas of dance and theatre.

He has also been involved in exciting collaborations with musicians from other cultures, among them the great Senegalese master drummers, the N'Diaye Rose family, *timbila* virtuoso Venancio Mbande from Mozambique and Balinese gamelan musicians. Recent performance highlights include a hugely successful season of his ballet *Yo Yai Pakebi, Man Mai Yapobi* choreographed by Regina van Berkel and performed by the Residentie Orkest and the Nederlands Dans Theater, the score/sound design for the Queensland Theatre Company's production of *Oedipus the King* and national and international tours of his theatre-work *Phobia* by ChamberMade Opera. Among his current and upcoming performances are the Australian premiere of his guitar concerto *Concerto in Blue* performed by Craig Ogden and the West Australian Symphony Orchestra and the premiere of his new ballet *Wind Around My Heart* for the GoteborgsOperan,

choreographed by Regina van Berkel, which opens in March 2007.

He is currently working on *Cities of God* for the Sydney Symphony Orchestra and the Sydney Philharmonic Choir and *Samsara* for Synergy, Taiko, the *shakuhachi* virtuoso Riley Lee and the Melbourne Symphony Orchestra.



Kenneth Young is one of New Zealand's leading conductors. He has established himself as a passionate and skilled interpreter of the Romantic and 20th-Century repertoire, and twenty years of practical orchestral playing have given him a specialised rapport with his colleagues. Himself a composer, he has a particular interest in post-Romantic repertoire, and he has received recognition for his recordings of New Zealand orchestral music.



Genevieve Lang has held the position of Guest Principal Harp with the Tasmanian Symphony Orchestra for 6 years. She also maintains a hectic freelance career in Sydney, performing regularly with the Sydney Symphony Orchestra and Australian Opera and Ballet Orchestra, and runs a private teaching studio. With a primary focus on orchestral work, Genevieve also performs contemporary chamber music Halcyon in Sydney, and with Virtuosi Tasmania. She has featured in numerous recordings for ABC Classics and has appeared in recital in several direct broadcasts for ABC FM.



Arnold Marinissen, extensively performs repertoire for solo percussion. In 2005, former Frank Zappa-drummer Terry Bozzio and Arnold Marinissen collaborated as artists in residence at the Dutch Traces of Rhythm Festival. Recently he did a series of duo concerts with the Canadian soprano Barbara Hannigan. He has performed numerous recitals in Australia, New Zealand, Singapore and Volgograd (Russia), and was jury member and performer at the Tromp Biennial in Eindhoven, where he worked with Evelyn Glennie, Trilok Gurtu and Peter Sadlo. As a guest artist with the 2007 Asia Pacific Festival Arnold participated in five separate concerts within the festival.



The **New Zealand Symphony Orchestra**, founded in 1946, is the country's leading professional orchestra. It has an establishment of 90 players and performs over 100 concerts annually. Touring within New Zealand looms large in the Orchestra's activities. All its main symphonic programmes are presented in Auckland and Wellington, and as well as this, the Orchestra visits some 25 New Zealand towns and cities annually. The NZSO has an extensive catalogue of CD recordings. Over one million of these CDs have been sold internationally in the last decade and they have received critical acclaim.



Recorded 7 and 8 February 2007 in the Lower Hutt Town Hall, Wellington, New Zealand

Producer | Wayne Laird
Engineer | Paul McGlashan

Gerald Brophy's *Republic of Dreams* was recorded live on 13 February 2007 by RadioNZ in the Michael Fowler Centre

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Conductor Kenneth Young, Arnold Marinissen and Geraldine Lang taking a bow at the recording of Gerald Brophy's *Republic of Dreams*

