

TE AHUREI
TOI O TĀMAKI

AUCKLAND
ARTS FESTIVAL



Force of Nature:
Celebrating 100 years of Forest & Bird

Concert Chamber, Auckland Town Hall

17 March 2023



Force of Nature

Te Aumangea o te Ao Turoa

This programme of new music celebrates the centennial of **Te Reo o te Taiao | Forest & Bird**, a conservation charity that has been protecting New Zealand's wild places and wildlife since 1923. More than 100,000 members, donors and volunteers work to restore nature in many ways, including through national advocacy, legal action, hands-on conservation projects, youth and children's conservation clubs, and educational outreach.

To mark Forest & Bird's 100th birthday and highlight current conservation concerns, New Zealand composers and performers have collaborated to create original music inspired by the force of nature. Together, these works reflect our country's unique flora and fauna, its ancient forests, wild rivers, and vast oceans. Through the language of music, they bring nature alive while highlighting its fragility and the many threats it faces.

The overall message is one of hope, with one of the works a reflection on kaitiaki or guardianship, based on the composer's experience volunteering as a child at a Forest & Bird conservation project. As its founder Captain 'Val' Sanderson once said: "Give Nature a chance and she will repair the damage." By working together, it is possible to restore nature in Aotearoa and leave a legacy for future generations to enjoy.

**Each composer's music represents
a region or district of New Zealand:**

Andrew Perkins
Ōtākou – Otago

Miriama Young
Whakatū – Nelson

Peter Scholes
Tāmaki Makaurau – Auckland

Patrick Shepherd
Waitaha – Canterbury

Salina Fisher
Te Whanganui-a-Tara – Wellington

Alexander Alford
Tāmaki Makaurau – Auckland

Rob Thorne
Te Whanganui-a-Tara – Wellington

Janet Jennings
Waikato

1hr 30mins inc interval

World Premiere: 17 March 2023,
Concert Chamber, Auckland Town Hall,
Tāmaki Makaurau

IMAGE (front cover): Angus McBryde

SUPPORTED BY

PERFORMERS

Flute / Piccolo / Alto Flute
Kathryn Moorhead

Bb Clarinet / Eb Clarinet / Bass Clarinet
Peter Scholes

Taonga Puoro
Rob Thorne

Violin
Amalia Hall (NZTrio)

Cello
Ashley Brown (NZTrio)

Piano
Somi Kim (NZTrio)

Percussion
Yoshiko Tsuruta

Recording of 'Kaitiaki'

Alto Flute
Alexa Still

Lighting Design
David Eversfield, OpticShock Ltd

Imagery Graphic Design
Mark Curtis, Matt Black Creative

Opening (1) Te Manawa o Raukatauri

Work for solo pūtōrino.

*Composer and performer:
Rob Thorne (Ngāti
Tumutumu)*

Atua Hine Raukatauri loves her flute so much that she becomes a case a moth so she can live out her days inside her instrument, a pūtōrino. Her playing is the most beautiful music in all of the forest and the magic of her song is irresistible. Away in the distance Tāne Pēpepe hears her waiata and falls in love with her immediately. He must find her, and follows the sound. They meet, and Raukatauri too, falls in love. She lays her eggs in the bottom of her case, lying down to nurse her babies, and surrendering her own life that they can become strong and healthy. Pēpepe is heartbroken that they cannot be together, and cries out in a song of deep sadness as he leaves to die of grief, alone.

(2) Ngā Manu o te Ngahere (Birds of the Forest) – Andrew Perkins

*Kathryn Moorhead – flute,
Peter Scholes – clarinet,
Ashley Brown – cello*

This piece captures the resonant quality of New Zealand's native bush and forest. The opening musical motives, developed throughout the composition, are based on the small note-group that comprises the range of the kōauau. A secondary set of longer motives are inspired by bird songs that can be heard in the forests around Dunedin, including kiwi, kākāpō, tūī, korimako (bellbird), takahē, pango pango (blackbird), and ruru (morepork).

(3) He Awa Whiria (Braided River) – Patrick Shepherd

*Amalia Hall – violin,
Ashley Brown – cello,
Somi Kim – piano*

He awa whiria (Braided River) reflects the organic growth of a braided river as it constantly forms, reforms and morphs during its journey. As it flows down from the Southern Alps, the Waimakariri is typical of a braided river in that the small sedimentary particles are picked up, moved and deposited along the fluctuating route, thus changing the depth and often shape of the actual river bed. This process is mirrored in the music as motifs are carried forward across the evolving narrative as well as retrofitted into previous sections so that the internal resonances become seamless. The framework is simple with five sections in a through-composed single movement form, all following stages of the river – source, current, sanctuary, torrent and mouth.

(4) Toroa (Albatross) – Salina Fisher

*Amalia Hall – violin,
Rob Thorne – taonga puoro*

The toroa (Antipodean albatross) is New Zealand's most critically endangered seabird. These majestic birds make their journey from the sub-Antarctic Antipodes Islands over the Pacific Ocean, and sadly many never return. As warming sea-surface temperatures make their prey scarce, they are having to forage further north and come into contact with commercial fishing vessels. In recent years, more than half of the female population on Antipodes Island has disappeared at sea, needlessly caught and killed on longline hooks.

This piece for taonga puoro and violin explores the intertwining of two voices, reflecting the toroa's lifelong commitment to its breeding partner. It incorporates sounds of the toroa itself through its bone (kōauau toroa), as well as sounds of the ocean through the voices of shells: pūtātara (conch with wooden mouthpiece) and karanga karoro (cockle).

(5) Widowmaker (The Falling) – Peter Scholes

*Kathryn Moorhead – flute,
Peter Scholes – clarinet,
Amalia Hall – violin,
Rob Thorne – taonga puoro,
Ashley Brown – cello,
Somi Kim – piano,
Yoshiko Tsuruta – percussion*

It is a still night in the forest and I hear the sound of falling twigs, leaves, berries as part of the self-sustaining cycle of death, decay and growth. I explore this process from the perspective of the forest floor from initial collisions, build-up of litter, insect activity and through chemical processes which then nourish new life. Our soils are deteriorating due to erosion and intensive farming. The burning of forests and tussock grasslands, the introduction of pests, the draining of wetlands, and loss of habitat through development are just some of the major factors that have contributed to more than 50 extinctions.

INTERVAL

*At end of Interval,
as audience seated –*

(6) Kaitiaki (Guardians) – Alexander Alford

*Alexa Still – alto flute
(recorded)*

This piece for solo flute, played as the audience awaits the second part of the concert, acknowledges the hardworking Forest & Bird volunteers. Both of Alex Alford's parents were involved in Forest & Bird's Ark in the Park project. Helping look after Auckland's Waitākere Ranges was a normal part of his childhood, which included adventures such as rat baiting, replenishing stoat trap lines, and a great deal of sliding in mud! In Māori tradition, taniwha are considered kaitiaki [guardians] of people, places, and resources, and are often a significant part of the natural environment. Kaiwhare is the Taniwha of Tamaki Makaurau's west coast, whose domain lies approximately between Muriwai and the Manukau Harbour; Taramainuku guards the waters south of the Manukau Harbour entrance; Te Mokoroa ranges from the upper Waitematā harbour through the Waitākere Ranges. Alford won the Forest & Bird scholarship for an emerging composer to be included in this project. His piece was recorded in Europe by Alexa Still especially for the album and premiere.

(7) Place of Echo Pūteringamotu – Miriam Young

*Rob Thorne – taonga puoro,
Amalia Hall – violin,
Ashley Brown – cello,
Somi Kim – piano*

In a certain part of Pūteringamotu, the last remnant swamp kahikatea forest in Ōtautahi Christchurch, it is said that local iwi would put an ear to the ground to hear across vast distances. If we listen intently, maybe we can still hear the echo of extinct birds? This piece recreates an imaginary forest of song based on imitative bird calls in taonga puoro and piano trio. You will hear the apocryphal song of the huia – a sacred bird driven to extinction in the early twentieth century. Also, the sound of a lone kōkako, now thought extinct in the South Island (a remnant can be heard in their North Island cousin's call). Through the middle section of the piece, piano and porotiti capture the low, stunted mating call of the critically endangered kākāpō. To attract a mate, kākāpō dig a large bowl in the ground which acts as a resonant gourd for their low voices to carry over long distances. What happens when just one lone bachelor remains, and the call goes unanswered? Thanks to Rob Thorne for his inspirational taonga puoro gifts.

(8) Te Toroa me te Tohorā – Rob Thorne

*Amalia Hall – violin,
Rob Thorne – taonga puoro,
Ashley Brown – cello*

Far from land, two solitary friends – albatross and whale – meet to dance and play: Ko te aroha e kōtuitui nei i a tātou.

Koia te wāhi o waenganui.

Ko te hau i raro i te parihau o te toroa.

Ko te moana e kau nei te tohorā

Koia te huarahi me te whīkoi

Koia ko te tīmatanga, koia hoki ko te mutunga o te haerenga.

It is love that connects us all.

It is the space between.

The wind under the wing of the albatross.

The ocean in which the whale swims.

It is the pathway and it is the walking.

It is the beginning and it is the journey's end.

(9) Urban Lives: Longfin Eels and Long-Tailed Bats – Janet Jennings

*Kathryn Moorhead – flutes/
piccolo, Peter Scholes – Bb
Clarinet/Eb Clarinet/Bass
Clarinet, Amalia Hall – violin,
Ashley Brown – cello,
Somi Kim – piano,
Yoshiko Tsuruta – percussion*

This piece focuses on tuna longfin eels and pekapeka long-tailed bats, two endemic species only found in New Zealand. They share our urban environments, although we may be unaware of them. Hamilton City is home to populations of both longfin eels and long-tailed bats. Longfin eels can live for 80 years. Tuna are not rare, but very large adults, which are most likely to be fertile females, have become scarce. Habitat loss, commercial fishing and pollution have had a significant impact on eel numbers and average size.

Pekapeka were the surprise winners of Forest & Bird's 2021 Bird of the Year competition. These heroic little creatures are critically endangered, threatened by habitat loss, predation, and introduced mammals and wasps. The music depicts the noise and relentless pace of our own lives before heading into the water where we find our longfin eels, and then into the air at dusk for our long-tailed bats.

**ALEXANDER ALFORD**

Composer

Alexander Alford is a composer, teacher, and recording and filming engineer based in Tāmaki Makaurau. Alford's works have been played by the Auckland Philharmonia Orchestra, ACE Brass, and a number of community ensembles in Aotearoa including the national youth concert band, New Zealand Youth Symphonic Winds. Alford conducts and plays wind and brass instruments in a number of community ensembles around Auckland. Born and raised in the Waitākere Ranges in western Tāmaki Makaurau, Alford was involved in Forest & Bird's Ark in the Park project from a young age, and took part in the predator baiting and trapping programme throughout his childhood.

**SALINA FISHER**

Composer

Salina Fisher is an award-winning New Zealand composer based in Wellington. Her music has been commissioned by ensembles including the New Zealand Symphony Orchestra, International Contemporary Ensemble, Marmen Quartet, New Zealand String Quartet, NZTrio. She won the SOUNZ Contemporary Award for Rainphase (2016) and Tōrino – echoes on pūtōrino improvisations by Rob Thorne (2017), and has received awards from Fulbright, The Arts Foundation, Creative New Zealand and CANZ. She is a graduate of Manhattan School of Music, New York, and New Zealand School of Music – Te Kōki, Victoria University of Wellington, where she is currently Teaching Fellow in Composition.

**JANET JENNINGS**

Composer

Janet Jennings writes for wide range of forces including instrumental ensembles (chamber and orchestral music), voices (solo and choral music), and for stage (opera and dance). Her works have been performed nationally and internationally, recorded by Radio NZ, SOUNZ Resound and by Atoll Records, toured for Chamber Music New Zealand, and are broadcast regularly on RNZ Concert. Atoll Records has released four albums of her chamber music: *Play-Pen* (2019); *Voices of Women* (2020); *Voices of Men* (2021); and *The Earth Child* (2023), an album featuring two of Jennings' song cycles and Fauré's *La Chanson d'Ève*, performed by soprano Natasha Te Rupe-Wilson and pianist Somi Kim. A double album of Jennings' opera, *Flowing Water* (libretto: Witi Ihimaera and Tom Roa), was released in 2022.



KATHRYN MOORHEAD

Composer

Kathryn Moorhead is currently based in Adelaide, South Australia. She was the Associate Principal Flautist of the Auckland Philharmonia Orchestra for over 15 years. Moorhead has performed with the Adelaide, Melbourne, Queensland, Tasmanian and Netherlands Symphony Orchestras; the Hong Kong and Malaysian Philharmonic Orchestras; the Adelaide Chamber Orchestra and Orchestra Victoria. Her passion for chamber music has seen her perform at International Arts Festivals in Melbourne, Auckland, Brisbane, Aberdeen and London.



ANDREW PERKINS

Composer

Andrew Perkins is a graduate of the University of Auckland and the Conservatoire of Music, Melbourne University. He was Music Director and Cantor of the Auckland Catholic Schola for 13 years, specialising in the performance of early music and composed numerous psalm settings and motets for the ensemble. Major works include *Christchurch Vespers*, first performed by Rita Paczian and Bach Musica in Auckland (2012); *The Radish and the Shoe* for narrator and orchestra, recorded by the NZSO in 2014; *Concerto Grosso* for flute, harpsichord and strings, premiered in 2016 by the Auckland Chamber Orchestra; and *Three Spanish Songs*, recorded by Sally-Anne Russell with the NZSO.



PETER SCHOLES

Composer / Clarinet

Peter Scholes is a clarinetist, musical director, conductor and composer. From 1980–93 Scholes was principal clarinet with the Auckland Philharmonia Orchestra and clarinet tutor at the School of Music, and has been in groups such as Red Mole, Auckland Chamber Music Players, From Scratch, Digorie, The Auckland Wind Quintet and Avant Garage. He has appeared as soloist with all the New Zealand orchestras including the New Zealand Symphony Orchestra and many concerto performances with the Auckland Philharmonia Orchestra. Scholes has had works commissioned by the NZSO, the Royal New Zealand Ballet, Auckland Philharmonia Orchestra, Saint Matthew's Chamber Orchestra, CadeNZa, Chamber Music New Zealand, the Auckland Wind Quintet, and for Radio New Zealand drama productions. His composition *Islands II* represented New Zealand in the 1993 UNESCO International Rostrum of Composers.



PATRICK SHEPHERD

Composer

Composer, conductor, performer and teacher, Patrick Shepherd's works have been performed in the UK, USA, Germany, Russia, South Korea, China and Australia as well as regular performances and broadcasts in New Zealand. A graduate of Manchester, London and Canterbury universities, Patrick is currently a senior lecturer at the University of Canterbury. His works have been performed by many ensembles worldwide, including the Berlin Chamber Orchestra (Germany), Kuzbass Symphony Orchestra (Russia), Duo Stump Linshalm (Germany), Choir of Christ's College, Oxford (UK) and Aoraki Duo (Australia), as well as in New Zealand by the New Zealand Symphony Orchestra, New Zealand String Quartet, Christchurch Symphony Orchestra, and 175 East.

Shepherd is an Honorary Antarctic Arts Fellow, having travelled to Antarctica in 2004 and 2016, and much of his current creative work is related to that trip, including painting and poetry as well as music.



ALEXA STILL

Alto Flute

Alexa Still is known internationally primarily through her 20+ recordings that have garnered unanimous praise: "impeccable in technique and taste, seductive in phrasing" (*Stevenson Classical CD Guide*). "Still plays... so convincingly I cannot separate her from the music" (*American Record Guide*), "whatever she plays sounds musical in every turn of the phrase" (*Gramophone*). Still got her doctorate in New York (SUNY Stony Brook), won competitions including the New York Flute Club Young Artist Competition, and East and West Artists Competition, and then at age 23, went back home as principal flute of the New Zealand Symphony Orchestra. Since 2011, she has been at the Oberlin Conservatory, Ohio.



ROB THORNE

Composer / Taonga Puoro

Composer, performer and anthropologist Rob Thorne (Ngāti Tumutumu) has composed and performed for festivals in Berlin, Athens, London, Torino, Milan, Melbourne, Tasmania, Texas, Finland and Poland, as well as festivals and performances throughout New Zealand. He has collaborated with several high-profile artists and ensembles including Elisabeth Schimana (Austrian sonic pioneer), Greek pianist Tania Giannouli (in Ludwigshafen and Köln), the New Zealand String Quartet, Keir GoGwilt and Glen Downie, Salina Fisher, and percussionist Hannah Newman with whom he premièred *IHi*. Thorne has travelled throughout New Zealand to research museum collections, teach and lecture, present as keynote, demonstrate, collaborate, and perform. His Post Graduate Diploma research became a museum exhibition, *Kōauau: The Music Within*, which successfully toured New Zealand regionally for five years and awoke many to the natural ease with which taonga puoro can be made and played.



A respected ambassador of new compositional works, NZTrio – currently Amalia Hall, Ashley Brown and Somi Kim – has championed over 75 new commissions to date (more than 2/3 from New Zealand composers) and showcases these around the country and overseas. NZTrio has established educational and mentorship programmes that reach out to young musicians and composers, and regularly collaborates with other artists and arts organisations on projects spanning contemporary music, visual art, Pacific dance, contemporary dance and other genres. Critical acclaim includes a Tui for Best Classical Artist at the 2017 Vodafone New Zealand Music Awards, and two citation awards: the KBB Music/CANZ citation (2012) and the Lilburn Trust Citation (2017) – both for outstanding services to New Zealand Music.

AMALIA HALL

Violin

Amalia Hall displays versatility as a frequent soloist, Concertmaster of Orchestra Wellington, and violinist of NZTrio. Since her solo debut aged nine, Hall's career has extended internationally, having won the top prize at five international competitions, plus numerous laureate prizes including Joseph Joachim International Competition and International Tchaikovsky Competition for Young Musicians. A graduate of the Curtis Institute of Music, she has recorded for BIS, Bridge and Atoll Records.

ASHLEY BROWN

Cello

Founder of NZTrio and passionate advocate for New Zealand music, Ashley Brown is in demand as a soloist, chamber musician, orchestral principal and recording artist. His teachers, Ivashkin (Canterbury), Parisot (Yale) and Pleeth (London) led him to international competition success, while his natural curiosity led to a Doctorate exploring collaboration between composer and performer and further, to collaborative projects spanning the spectrum of genres.

SOMI KIM

Piano

South Korean-born New Zealand pianist Somi Kim is one of New Zealand's most sought after pianists. A winner of the Royal Over-Seas League Accompanist Prize and the Gerald Moore Award, Kim's solo appearances include concerti with the Auckland Philharmonia Orchestra and the Christchurch Symphony Orchestra. Kim is a graduate of the University of Auckland and the Royal Academy of Music (UK). She was recently awarded the Associate of the Royal Academy of Music (ARAM) to recognise her contribution to music.

NZTrio Manager

Jessica Duirs

NZTrio Assistant Manager

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YOSHIKO TSURUTA

Percussion

Japanese-born percussionist Yoshiko Tsuruta is one of the very few dedicated "marimbists" in New Zealand. She has performed and toured with various artists throughout the country, including for Chamber Music New Zealand. Her repertoire includes new music from various composers and her own arrangements, with which she explores the expressive possibilities of the marimba beyond the stereotype as a percussion instrument. As a soloist, Tsuruta has performed various marimba concertos. She world-premiered Gareth Farr's concerto in 2018, and in 2021 she recorded John Psathas' marimba concerto with Orchestra Wellington. Yoshiko has won several prizes, including the New Zealand National Concerto Competition. She is a graduate of the NZSM in Wellington and the Anton Bruckner Privatuniversität in Linz, Austria, where she completed her Master's Degree (1st Class) in percussion performance.

IMAGE (NZTrio, left-to-right):
Somi Kim, Amalia Hall and
Ashley Brown, by Jennifer Raoult



MIRIAMA YOUNG

Composer

Miriama Young is a New Zealand composer, sound artist and educator based at the University of Melbourne Conservatorium of Music. Young graduated from Victoria University of Wellington, then gained a PhD at Princeton on a Fulbright Scholarship. Her music is grounded by themes of ecology and loss in the Anthropocene. Commissioned by ensembles from Norway to New Zealand, her music has been premiered by Sydney Symphony (Australia), Scottish Opera (UK), So Percussion (USA), and Syzygy Ensemble (Australia), and her latest album is released on ABC Music (Australia).

IMAGE CREDITS

(Visual Design for Performance)

Tui on flax
Dominic Scott

Waimakariri River
Neil Silverwood

Antipodean Albatross
John Oates

Entoloma hochstetten
Noah Siegel

Te Henga Walkway
Malcolm Sercombe

A lost harmony (huia)
Hannah Shand

Extinct South Island kokako
Auckland Museum

North Island kokako
John Parker Maddox

Kakapo
Jake Osborne

Northern Royal Albatross
Glenn Turner

Blue Whale – Taranaki Bight
Oregon State University

Tuna longfin eel
Bryce McQuillan

Pekepeka long tailed bat
Kerry Weston

The city spread
Jamesthomas5, Unsplash



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