

ACKNOWLEDGEMENTS

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Programme design and administrative support: Kim Johnson

SPECIAL THANKS TO:

The Performers: Music programme staff, research associates, students and graduates
Contributing Composers: Michael Williams, Peter McKinnon, Janet Jennings, Rachael Morgan, Jeremy Mayall



Patron: Gillian Whitehead NZOM, Arts Laureate 2000
Artistic Directors: Martin Lodge and Michael Williams

Okta is the specialist contemporary music ensemble of the University of Waikato Music Programme. It was founded in 2001 by composers Martin Lodge and Michael Williams, with the inaugural concert taking place in May 2002. Okta's home is the Gallagher Concert Chamber in the WEL Academy of Performing Arts.

Okta takes its name from an old transliteration of the Greek word for eight. In traditional numerology, the number seven signifies completeness, including the four elements plus the three spiritual essences. Number eight – Okta - consequently signifies a new beginning but also an embracing of the past.

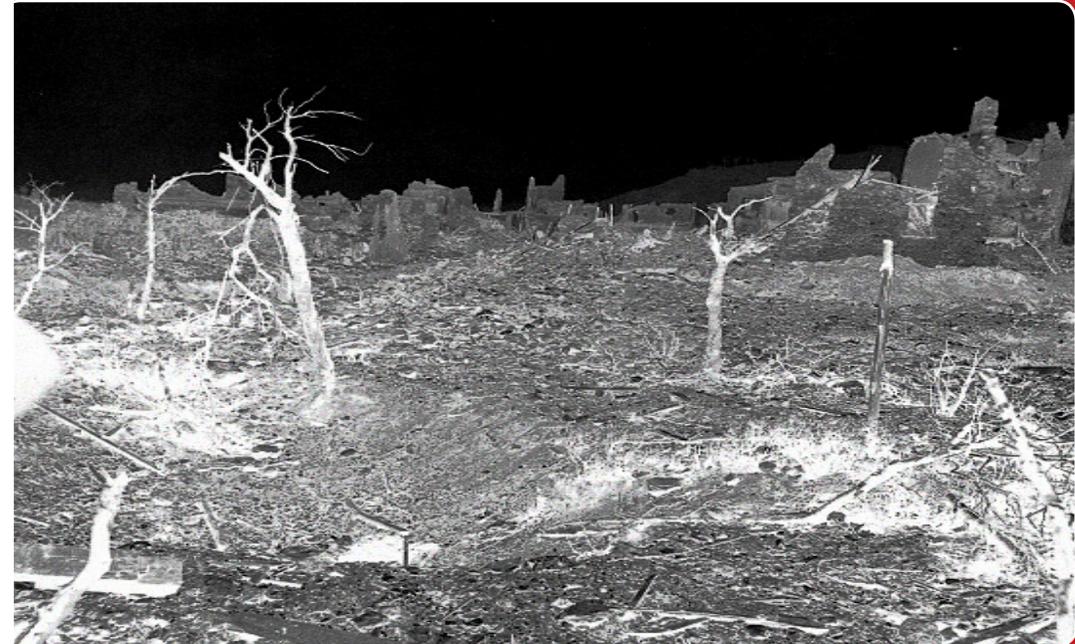
Okta presents a wide spectrum of artistic styles and approaches in its concert events and its programming deliberately encompasses divergent aesthetic positions. Repertoire performed ranges from established twentieth century classics to very recent work, with a special emphasis on the inclusion of multimedia pieces and work involving computer technology.



Music at Waikato: New Zealand's No.1 Tertiary Music Education Provider
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presents



MISCELA INNOVATRICE - INNOVATIVE BLEND

Friday 10th September 2010
7.30pm
Gallagher Concert Chamber
WEL Academy of Performing Arts

Arts & Social Sciences
Te Kura Kete Aronui



PROGRAMME

The Juniper Passion

Michael Williams

Tarryn Viggiano - flute
Felicity Hanlon - oboe
Jeremy Mayall - tympani
Lara Hall - violin 1
Sebastian Lowe - viola
Julia Booth - soprano
Michael Petrus - tenor
David Griffiths - baritone

Ying-Te Liu - clarinet
Rupert D'Cruze - trombone
Katherine Austin - piano
Emily Campbell - violin 2
James Tennant - cello
Chase Douglas - tenor
Jarvis Dams - baritone

4 short extracts from the forthcoming multimedia work:

- Prologue from the opening sequence
- Adaptation of a section of Dante's Inferno
- Joe relates his death
- Soldiers relate their experiences on the battlefield

Passing Images for clarinet, viola and cello

Peter McKinnon

Ying-Ti - clarinet, Lara Hall - viola, James Tenant - cello.

Originally the trio was conceived as a completely aleatoric work but for ease of performance it has been altered to make it more conventional. The inspiration for the piece came from studying compositions by Lutoslawski and Cage. Composed of seven short movements, some of which join together while others have a break between them. The performers have some degree of flexibility in the performance of the piece, working together and listening to each other to create a unique soundscape.

lithe turning, black azure for three celli

Rachael Morgan

James Tennant, Sarah Lee, Tamsin Kreymborg - celli

*Lithe turning of water,
sinews of Poseidon,
Black azure and hyaline,
glass wave over Tyro,
Close cover, unstillness,
bright welter of wave-cords,
Then quiet water,*

from *The Cantos*, Ezra Pound

Vingt Regards sur l'Enfant Jesus

Olivier Messiaen (1908-1992)

Katherine Austin - piano

XI. Premiere Communion de la Vierge - XIII. Noël

The *Twenty Contemplations on the Infant Jesus* were written in 1944. A devout Catholic whose faith and mysticism powerfully influenced his composition, Messiaen writes of the *Vingt Regards*; "More than in all my preceding works I have looked here for a language of mystical love, to be varied, powerful and tender, sometimes brutal, responding to multicoloured commands". The 'Theme of God' appears throughout a number of the Contemplations and is heard in the left hand from the start of, and during, the *Premiere Communion de la Vierge*. Messiaen mentions, further, employing everything from birdsong and bells to rhythmic canons and polymodalities.

Premiere Communion – The First Communion of the virgin – a picture where the Virgin is shown kneeling, a luminous halo around her womb. Eyes closed, she adores the fruit hidden within her. It is the first and most important of all communions. "Après l'Annonciation, Marie adore Jésus en elle...mon Dieu, mon fils, mon Magnificat! -mon amour sans bruit de paroles". "After the Annunciation, Mary adores Jesus within her – my God, my son, my Magnificat! -my love without the noise of words". The 'Theme of God' permeates the work, with 'stalactites' and birdsong hanging in the air around it, then, unprepared, comes the "Magnificat – breathless enthusiasm". This canticle of joy and praise builds leading to the culmination where the "Battements du Coeur de l'Enfant" – the heartbeats of the infant – are heard in the repeated low F's at the bass of the piano.

Noël celebrates the birth of Christ. Written under the title of the work: "Carillon – the bells of Christmas say with us the sweet names of Jesus, Mary, Joseph"; the universe resounds and in the centre of the cataclysmic cacophony one may hear Mary with her infant, quietly rocking, holding him close to her heart.

A Bird, a Fruit and a Beast: Tribute to D.H. Lawrence

Janet Jennings

Ying Te Liu - clarinet
Martin Griffiths - cello
Janet Jennings - narrator

Kathryn Orbell - flute
Rachael Griffiths-Hughes - harpsichord

I. Humming Bird

II. Peach

III. Bat

These three poems by D. H. Lawrence were first published in his great 1923 collection, *Birds, Beast and Flowers*. The challenge for me, the composer, was to capture the strongly individual voice of the poet and the subtle nuances of each text through music that is appropriately expressive for each instrument. The harpsichord, for example, is intended to be expressive in its own right – not used as a quaint alternative for music that could be played equally effectively on a piano. The recorder parts were intended to exploit the tonal qualities of different recorders – treble, voice flute, and soprano. It is ironic that in this first performance of the pieces the recorder player was unable to perform, and has been replaced at short notice by a clarinetist and flautist! I am very grateful to the players for attempting music that was not composed for their instruments.

sssSTEAMmmm

Jeremy Mayall and Richard Nunns

Steam. Breath. Mist. Vapour. Power. Passion. Heat. Escape. Release.

An exploration of breath in nature and in performance.
A guided improvisation featuring field recordings of local steam.