

For Your Diary

WEDNESDAY 12th August 1pm **Lunchtime Recital Series – Gao Ping**

The noted Chinese composer and pianist, now based in New Zealand, in a recital of his own music alongside that of Ravel and Shostakovich.

Gallagher Concert Chamber, WEL Academy of Performing Arts – Entry by donation

WEDNESDAY 19th August 1pm **Lunchtime Recital Series – Student Performers**

Students of the Music Department present a programme of music to surprise....and delight!

Gallagher Concert Chamber, WEL Academy of Performing Arts – Entry by donation

THURSDAY 20th-SATURDAY 22nd August 8pm **OPERA**

Mary Muller – The Secret Suffragette

Matinee Saturday 22 August 2pm

A new opera from composer David Griffiths and librettist Lynn John. If you saw *Three Franks* and *The White Lady* you won't want to miss this heart-warming story of love, political intrigue, courage and determination. Based on the story of Mary Muller, the great New Zealand advocate for women's rights in the late 19th century; a simple life in Blenheim reveals more than one could possibly imagine.

Presented by the voice students and orchestra of the Music Department.

Directed by John Davies with musical direction by James Tennant.

Gallagher Concert Chamber, WEL Academy of Performing Arts

Adults \$30, Seniors \$20, Students/Children \$10

Tickets available from www.ticketdirect.co.nz or phone 0800 383 5200

Special Thanks To

ADMINISTRATIVE SUPPORT – Kim Johnson

TECHNICAL SUPPORT – Katie Reichmuth

Staff of the Music Department and the Academy of Performing Arts

PATRON - Dame Gillian Whitehead NZOM, Arts Laureate 2000

ARTISTIC DIRECTORS - Martin Lodge and Michael Williams

WEBSITE - www.waikato.ac.nz/wfass/subjects/music/okta.shtml

NEXT OKTA CONCERT - Friday 25th September 2009

Music @ WAIKATO: New Zealand's No.1 Music Department
Ranked first in the 2006 Government TEC PBRF exercise

The logo for 'Okta' features a stylized white infinity symbol on a red background, followed by the word 'okta' in a white, lowercase, serif font.

presents

Ensemble Selisih

from Freiburg, Germany

performing works by

Dieter Mack, Chang-soon Ryu,
Dylan Lardelli, Slamet A. Sjukur,
Michael Norris, Gillian Whitehead
and Robin Toan

Sunday 9 August 2009 at 2.30pm

Gallagher Concert Chamber, WEL Energy Trust Academy of Performing Arts

Arts & Social Sciences

Te Kura Kete Aronui



THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

Programme

Twitter for flute, two saxophones and piano (2009) Robin Toan (1981)

"Twitter" portrays the sounds of birds that I heard in Western Park, Freemans Bay while running my dog. In this heightened reality you can hear a plethora of birds, ranging from small chirpy sparrows and mynahs to larger more sonorous pigeons and magpies. Often the exuberant character of my dog slips in as well while he chases after the birds. Throughout the piece I have used chromatic melodies and added note chords to depict the diverse pitches made by birds and syncopated rhythms to reflect the erratic nature of bird song.

The first movement has a bouncy feel to it. There is a reoccurring motif played by the soprano saxophone that is present much of the way throughout the movement. The added note chords and syncopated rhythms give off a jazzy vibe towards the end. I imagine the birds to be having a good time despite being teased by my Yorkshire terrier.

I have titled the second movement 'the last birds at dusk'. The movement opens with birds twittering which is characterized by flutter tonguing and sustained notes. Out of this comes a languid melody played by the saxophone. As time progresses the melody is passed around the instruments and the supporting notes grow into chords. The movement ends as the birds roost.

An active and insistent character saturates the final movement. The birds are darting around in all directions fighting over crumbs left by school kids at lunchtime and my buoyant companion is never out of the action chasing after them as they take flight. The movement is dominated by florid runs by the entire ensemble and syncopated rhythms that provide an unsteady platform for the pandemonium (Robin Toan).

Selisih for alto and baritone saxophone (2003) Dieter Mack (1954)

"Selisih" (Indonesian: "discussion, argument") is the second piece of a series of duets that use situations of dialogue between two persons as a starting point. The music should have a certain "talking" character, although there is no conventional text or content at all. In "Selisih", the main issue is on respective relations between each other. These relations were transformed and stylized on a musical level, where they then became completely independent. On the basis of various situations and positions a further elaboration took place that is equally valuable and functional on that abstract musical level.

Taurangi for flute and piano (2000) Gillian Whitehead (1941)

Gillian Whitehead wrote this piece in the shadows of both, the East Timor crisis and the death of her good friend and mentor of many years, the musicologist and historian John Mansfield Thomson. These events modified both the original formal ideas and details of the piece. Williams' "A Dictionary of the Maori Language" gives four meanings for "Taurangi": "unsettled, changing or changeable"; "incomplete, unsatisfied, unfulfilled"; "to grieve for"; and "wanderer". "Taurangi" was commissioned by the New Zealand International Festival of the Arts, during which it received its first performance in March 2000 by Bridget Douglas and Rachel Thomson. The piece is dedicated to the memory of John Mansfield Thomson.

(based on notes taken from the title page of the score from Gillian Whitehead)

Quartet for flute, two saxophones and piano (2007) Chang-soon Ryu (1983)

This composition does not refer to a special theme. I only tried to observe and to analyze my inner music, my inner imagination. This led me to a unison. But all those characters continuously changed. Though the sounds seemed to be static, they always remain in a lively movement. In other words, the music vacillates between stasis and movement. Both are functioning at the same time or combined with each other. The first part is mainly an elaboration of static sounds while in the second the more flexible ones dominate. In the end both principles always penetrate each other (Chang-soon Ryu).

Interval

Two Bells Dylan Lardelli (1979)
for piccolo, alto saxophone, baritone saxophone and piano (2009)

"Two Bells" is the second piece I have written inspired by Noh. The Japanese classical musical drama Noh with its austere gestures and unusual delineation of time has provided me with the initial inspiration for this piece. Upon preparation for a Noh drama the performers never rehearse together. Each musician and actor prepares their individual part alone. This enables the eventual performance to not be controlled by a single performer but alternatively by the interactions of the whole ensemble. The representation of time in a Noh production frequently is non-linear with plot alternating between numerous different time frames (Dylan Lardelli).

BADB for flute and piano (2005) Michael Norris (1973)

Badb was one of three war-goddesses of an Irish legend. She variously assumed the guises of a beautiful woman, an old hag, and a carrion crow. Her manifestation in the latter form, appearing before a battle in anticipation of the carnage, was an omen of death. There are three distinct types of material in this piece, portraying the three personalities of *Badb*: the sinuous, seductive sing-flute of the opening, which represents the "femme fatale"; the shrieks and battle cries of the old hag, which were said to arouse fear and dread in the living; and finally the hideous crow, pecking at the flesh of the slain. Much of the piano's harmonic structure is derived from chords representing the crow in Olivier Messiaen's "Catalogue d' Oiseaux", and the notes B, A and D feature prominently through the piece. This piece was written for and dedicated to Bridget Anne Douglas (B-A-D) and Rachel Thomson, both legends in their own rights. Notes taken from title page of the score from Michael Norris.

Trio III for flute, alto saxophone and piano (2005) Dieter Mack (1954)

"Trio III" belongs to a series of shorter chamber music pieces (duets and trios) where individual styles of playing as well as a high degree of melting together play equally important roles. In "Trio III" the idiomatic approach towards the alto-saxophone is dominating, though it is not treated as a solo with accompaniment. Concerto-like elements play no important role in this music. The piano is treated more like a percussion instrument, although there are some marked exceptions. The preparation of the piano must be done in such a way that muted, bell-like sounds may be heard. Care must be taken in the piano preparation that it be easily installed and uninstalled as quickly as possible.

The Composers

Robin Toan graduated from the University of Auckland with a Bachelor of Music degree in composition and performance clarinet in 2004. In 2005 she achieved first class honors in composition studying under John Elmsly and Eve de Castro-Robinson. She has a Master of Music degree with distinction under the supervision of John Psathas at the New Zealand School of Music/Victoria University of Wellington. In 2007 Robin traveled to Europe to further her studies in composition with the support of the Edwin Carr Foundation Scholarship and the inaugural NZ Australasian Performing Rights Association Professional Development Award. She had tuition with Nicola LeFanu, Roger Marsh, Dieter Mack and Dorothy Ker. With the assistance of the NZ/France Friendship Fund Robin travelled to Paris to attend rehearsals and the premiere of a new work, "Dans la Nuit", for string orchestra in 2006. She has received awards in composition competitions both in New Zealand and internationally and been a resident composer on two occasions.

Dieter Mack was born in 1954 in Speyer. After some experiences in experimental rock music and jazz he studied composition (Klaus Huber, Brian Ferneyhough), music theory and piano at the music university Freiburg from 1975 – 1980. At the same time he was assistant at the Experimental Studio of the Heinrich-Strobel-Foundation, from which he additionally received a scholarship in 1981. In 1980 he began to teach at the Universities of Music Freiburg, Trossingen and Basel/Switzerland. From 1986 to 2003 he was professor for music theory in Freiburg and since 2003 he took a position teaching composition at the University of Music Lübeck, where he is also currently vice-president. Since 1980 he is a member of the ensemble Exvoco. In 1978 he started his ethnomusicological residencies in Bali/Indonesia and in 1982 he founded his own Balinese ensemble "Anggur Jaya". From 1992 to 1995 he was guest professor at UPI Bandung and following that he became a consultant for a research project at the same institution with the support of the Ford Foundation. As a composer he is internationally known with his chamber music and his love for percussion instruments (see: www.dieter-mack.de).

Gillian Whitehead was born in 1941 in Hamilton/New Zealand and studied at the University of Auckland from 1959 until 1962 and from 1962 to 1964 at the Victoria University/Wellington. After that she continued her studies in Australia with Peter Sculthorpe, before she went to Peter Maxwell Davies in England (1967). With the support of various scholarships she was able to continue to live in England as a free-lance composer, and in 1981 she returned to Sydney where she taught composition until 1996. Currently she lives again as a free-lancer in Australia and New Zealand. Her oeuvre encompasses almost all genres. Her musical language is hard to categorize. One finds a huge diversity of juxtaposed stylistic elements because of her free associative way to deal with these elements. Far away from any stylistic dogmatism Whitehead's work is signified by a thorough occupation with Maori culture. Many titles of her compositions as well as the use of original native instruments are proof of that.

Chang-soon Ryu was born in 1983 in Anyang/South Korea. He studied piano with H. Seo as well as music theory with G. Park in Anyang. He also learned traditional Korean folk music with K. Cho in Seoul, and since 2008 he is an active composer and analyst, working with traditional Korean musicians. In 2002 he came to Germany and received piano lessons with Oleg Krimer in Bonn. He has been studying composition with Dieter Mack at the University of Music Lübeck since 2003.

Dylan Lardelli was born in 1979 in Wellington and he studied guitar and composition at the local School of Music of Victoria University. Three years in a row he won the composition prize of Victoria University, and in the last years he increasingly became also well-known as an outstanding guitar player for contemporary music. Beside various solo-recitals, Lardelli collaborates with all important ensembles for new music in New Zealand. In 2003 he represented New Zealand at the Asian Composers League Conference, and in the same year he became composer-in-residence at the Auckland Philharmonic Orchestra. His works are published by Waiteata Press

Michael Norris was born in 1973 in Dunedin and studied composition in Wellington with Jack Body and John Young. A postgraduate study in electro acoustic composition led him to Douglas Smalley in London. Various "residencies" during the last years brought him again back to Dunedin and the University of Otago. Currently he is teaching composition at the School of Music, Victoria University in Wellington. In his generation Norris is one of the most important composers from New Zealand who has also received attention in Europe. Numerous prizes and commissions for various instrumentations prove that. Norris was also co-founder of the leading ensemble for new music in New Zealand "Stroma".

The Ensemble Selisih



"Selisih" is an Indonesian term meaning dialogue or argument. When in 2004, Daniela Wahler and Markus Rombach premiered the saxophone duet "Selisih", a work dedicated to them, they began to consider the title becoming the conceptual program of their further musical activities. A short while later, Elizabeth Farrell (flute) and Mathias Trapp (piano) joined and extended the ensemble. The young musicians from Freiburg worked together in experimenting with and extending the sound possibilities of their instruments in various directions and in an ongoing search for new ideas and constellations. The ensemble is committed to performing and commissioning new works and working with emerging composers to realise new sound worlds for this unusual combination of instruments. In 2007 "Ensemble Selisih" premiered works in Germany and Cambodia (at the opening of the "4th International Music Festival Phnom Penh") from Dieter Mack, Nathalie F.Y. Herres, and Chang-soon Ryu, supported by the Goethe Institute. The quite unique combination of a flute, two saxophone players (with different instruments of the sax family) and piano offers a great variety of possibilities in form of duos, trios and also quartet (www.ensemble-selisih.de).

Elizabeth Farrell, flute, was born in Auckland, New Zealand in 1980 where she began her flute studies at the age of 10. After finishing her school studies she attended Auckland University where she studied with Professor Uwe Grodd gaining her Bachelor of Honours in 2002, graduating with First Class Honours. In New Zealand she was a member of the New Zealand National Youth Orchestra and the Auckland Chamber Orchestra and played with the Auckland University Karlheinz Ensemble for New Music. She was a prize winner in the major music competitions in New Zealand, including 4th Prize at the "Gisbourne International Music Competition".

In 2003 she came to Germany to study with Professor Robert Aitken at the University of Music, Freiburg. She was the recipient of several scholarships from New Zealand which enabled her to study in Germany. She completed her studies in Freiburg with excellence in 2005 and went on to begin a second postgraduate study at the "Centre for Orchestral Studies" in Dortmund with Professor Gunhild Ott. From 2007 she played with the "Südwestdeutsche Philharmonie" in Konstanz and currently she is playing with the Philharmonic orchestra in Kiel. Besides her work with Ensemble Selisih" she also performs with "Chronophonie", a new music ensemble in Freiburg and the flute ensemble "Flautomobil". She also has a great interest in Renaissance Music and is a member of "Schola Stralsundensis"

Daniela Wahler was born in 1979 in Bad Kissingen/Germany. After attending the "Berufsfachschule für Musik" Dinkelsbühl, she studied saxophone at the Musikhochschule Freiburg with Prof. Jürgen Demmler, and conducting with Prof. Klaus Hövelmann as her second major from 2000 until 2004. From 2003 to 2005 she received a scholarship from the "Studienstiftung des deutschen Volkes".

After her excellent diploma Daniela Wahler continued her graduate studies at the "Conservatoire National de la Région" with Prof. Philippe Braquart in Montpellier/ France and finished with the first prize in chamber music. Since her return to Germany she is active in various music organisations in Southern Germany as lecturer and organiser. Besides teaching the saxophone and conducting different orchestras and chamber music ensembles, she is active in many different ensembles, for example in the well-known saxophone quartet "Saxofourte" and various orchestras throughout Europe.

Markus Rombach was born in 1968 in Bonndorf/Germany. He studied music from 1989 until 1992 at the Pädagogische Hochschule in Freiburg. From 1992 until 1993 he was a scholarship student at the Stetson University at DeLand/Florida in the USA with Jim Bishop (saxophone) and Paul Langston (composition). He continued his Music studies at the Musikhochschule in Freiburg with Prof. Jürgen Demmler (saxophone) and Prof. Ekkehard Kiem (music theory as second major) from 1994 until 2001. He has studied with Jean-Marie Londeix, Claude Delangle and Philippe Geiss. Mr. Rombach is teaching music theory and ear training at the Universities of Music in Karlsruhe and Freiburg. He also teaches saxophone and plays in different groups and orchestras in Europe.

Mathias Trapp studied from 1986 to 1991 at the Musikhochschule in Freiburg with Prof. Karl Betz. He continued his graduate studies in Freiburg with a masters degree with Karl Betz and Prof. Tibor Szász. In 1993/1994 he was an exchange student at the Eastman School of Music in Rochester/NY, where he studied with Fernando Laires. He often performs throughout Europe and the United States. Performances include recitals at the first international Liszt Festival in Bechyne, Czechoslovakia, the "Berliner Festspiele" and a piano concert on the world exhibition in Lisboa in 1998, that is recorded and published with BMG records. He has worked as an artist for the following radio stations and labels: SWR, DRS, S3, Rochester classic radio, BMG RCA Classics and Albany Records. He teaches piano at the University of Music Freiburg, Germany since 1997 and since 1991 at the music school "Nördlicher Breisgau" in Denzlingen.