

CHAMBER MUSIC SERIES

21 X 21



A NOTE FROM ADAM CHAMBER MUSIC FESTIVAL

Artistic Directors, Helene Pohl (MNZM) and Gillian Ansell (MNZM)

“The *Chamber Music Series* is an artful balance of the familiar and the out of the ordinary. We’ve come up with five very different experiences: 21 intimate and exploratory art songs in *21 x 21*; in *Hine-pū-te-hue*, two quintets for string quartet and taonga pūoro are paired with a Romantic piano quintet by a groundbreaking American woman; the Enescu Octet in *Chamber Music Spectacular*; music from around the globe celebrating nature and emotion in *Voice of the Whale*; solace in a troubled world with *Bach by Candlelight*.

In this breath-taking series, we’ve paired world premieres with rarely heard works - the Amy Beach Quintet and the Bacewicz *Violin Sonata* - and the more familiar, such as the beloved Bach *Chaconne*, juxtaposed with other masterworks to enhance the emotional impact of each programme.

We hope that you enjoy these musical experiences, wherever you are in the world.”

Ko tā te *Chamber Music Series*, he kimi i te kauwhanga, ko ngā momo pūoro e mōhiotia ana ki tētehi taha, ko ngā momo rerekē katoa ki tērā atu. Nā reira, kua whakaritehia e mātou ētehi kaupapa whai wheako i roto i ngā whakaaturanga e rima, ko ngā waiata ipoipo whakamātau tangi hou o 21 x 21; He tōwhā whakatangi aho me ētehi taonga pūoro Māori, e haere ngātahi ana mē tētehi tōrima whakatangi piano nā tētehi wahine Amerikana i roto o *Hine-pū-te-hue*; He whakaaturanga kounga rawa atu ko te Enescu Octet tērā i roto i te *Chamber Music Spectacular*; Ko te whakaaturanga o *Voice of the Whale*, He kohinga waiata mō te aroha nui ki te taiao me ngā kare ā roto; Ka kimi i te rongō i tēnei ao hara nei me te whakaaturanga o *Bach by Candlelight*.

Performers

Musicians:

Jenny Wollerman – Soprano
Jian Liu – Piano

Poets:

Arapera Blank
Dinah Hawken
Elizabeth Smither
Fiona Farrell
Jeni Curtis
Jo Randerson
Katherine Mansfield
Lauris Edmond
Michele Leggott
Miriam Gemmell
Nina Mingya Powles
Panni Palásti
Peggy Dunstan
Rhian Gallagher
Roma Potiki
Sarah Broom
Tusiata Avia

Composers:

Aiono Manu Fa’aea
Celeste Oram
Claire Cowan
Deborah Wai Kapohe
Eve de Castro-Robinson
Gemma Peacocke
Gillian Whitehead
Glenda Keam (arranger)
Helen Bowater
Helen Fisher
Janet Jennings
Jenny McLeod
Josie Burdon
Leila Adu-Gilmore
Leonie Holmes
Louise Webster
Maria Grenfell
Mere Boynton
Miriam Young
Rosa Elliott
Salina Fisher
Tabea Squire

Available to digitally stream from
Friday 11 March – Sunday 3 April 2022

Thanks to:



ARTS COUNCIL OF NEW ZEALAND | TOHĀ OTĀROA

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**AOTEAROA
NEW ZEALAND
FESTIVAL OF
THE ARTS**

PROGRAMME NOTE

From curator and performer Jenny Wollerman

“This project initially came about as an application concept for a Victoria University of Wellington grant in 2020, although the concept for something like it had been in my mind for some years. That September I formed an idea – to commission 21 female composers to write a song then perform, record, and publish them.

Why 21? Because the songs would be written in 2021, and firmly based in 21st century Aotearoa New Zealand. A song recital programme of 21 songs seemed a good length too. By profiling the work of 21 female composers and poets from Aotearoa New Zealand, this project would strengthen and diversify the musical canon and bring forth a fresh new set of works relevant to this time we live in. The unique experience of here and now comes through in the diverse selection of texts and music, just as I hoped for.

This project has developed and been brought to life through a complex network of support and mahi from so many. There is not enough space here to thank you all, but I would like to mention in particular my colleagues Jian Liu and Michael Norris, behind the scenes kaiwhakahaere Adele Chan and Pamela Wright, Gillian Ansell and Helene Pohl, Mere Boynton, Donald Maurice who prodded me to apply for the grant and the FHSS grant committee who approved it, and above all, all of the brilliant composers and poets who so willingly agreed to contribute their works to the project.

As well as the Festival's 21 x 21 concert and recordings, the songs will soon be available as an audio CD album from Atoll and as individual scores and a full printed collection published by Wai-te-ata Music Press.”

Nā te kaiarataki, kaiwaiata, nā Jenny Wollerman

“Tōna tikanga ka noho tēnei mahi hei pepa whakauru māku mō ngā pūtea tautoko a Te Whare Wānanga o Wikipōria i te tau 2020. I roa kē taku whakaaro ki tēnā, heoi anō nō te Hepetema o tērā tau i toko ake i roto i a au te whakaaro kia whai kaitito wahine, kia 21 rawa, ā, me whakahī, whakaari anō rātou i ā rātou titonga.

He aha i 21 ai? Nā te mea hoki, ko te rautau 21, ka rua ko te tau 2021 te tau e titoa ai ā rātou waiata. Ka mutu, pai tonu te roanga o te kohinga 21.

Mā te whakaatu i ēnei pūkenga wāhine, ka nui noa atu te mana o te wahine i roto i tēnei ao, te ao toi, otirā he mea tōtō mai i ngā whakaaturanga hou e hāngai ana ki ēnei wā. Te wheako ahurei o inamata nei, he mea kanorau, koinā tāku i wawata ai”.

SONG LIST

‘Āio’

by Mere Boynton, arranged by Glenda Keam, words by the composer.

‘When I First Asked For My Whakapapa’
by Josie Burdon, words Miriama Gemmell.

‘Of Trees and Hope’
by Rosa Elliott, words Dinah Hawken.

‘Because of the child’
by Gillian Whitehead, words Fiona Farrell.

‘My Sister’s Country’
by Claire Cowan, words Rhian Ghallagher.

‘Ala Mai Moana’
by Aiono Manu Fa’aea, words by the composer.

[interval]

‘Kia hora te marino’
by Deborah Wai Kapohe, arranged by Glenda Keam, words in original form associated with Ngāti Maniapoto/Ngāti Rereahu, King Country/Maniapoto.

‘If I could land’
by Salina Fisher, words Sarah Broom.

‘The power of moss’
by Celeste Oram, words Jo Randerson.

‘Nā Kui ki a Tama: Te Pūroto Kōpua / Big Sis to Little Bro: The Deep Dark Pool (I, II, III, IV)’
by Jenny McLeod, words by the composer.

[interval]

‘Talking of Goldfish’
by Janet Jennings, words Jeni Curtis.

‘Wild Light’
by Leonie Holmes, words Michele Leggott.

‘Night Train to Anyang’
by Gemma Peacocke, words Nina Mingya Powles.

‘Out in the Garden’
by Helen Bowater, words Katherine Mansfield.

‘O Little One’
by Helen Fisher, words Lauris Edmond.

‘Massacre’
by Leila Adu-Gilmore, words Tusiata Avia.

[interval]

‘Riven’
by Eve de Castro-Robinson, words Roma Potiki.

‘With you – without you’
by Miriama Young, words Panni Palásti.

‘Inhabiting every sounding sea’
by Louise Webster, words Peggy Dunstan.

‘He Wawata kia Māhorahora’
by Tabea Squire, words Arapera Blank.

‘Listening to The Goldberg Variations’
by Maria Grenfell, words Elizabeth Smither.

LYRICS AND PROGRAMME NOTES

CONCERT SECTION ONE

Mere Boynton – *Āio*

Music and words by Mere Boynton

As Māori we see the world through a dual lens: the feminine and the masculine, dark and light, sacred and profane. Right at this moment in our world the masculine is dominant and the feminine has become enslaved and silenced. This imbalance has been manifested in our selfish consumption and destruction of Papatūānuku. *Āio* is a karanga a call out to the universe to return the divine feminine to wāhine, to woman and to Papatūānuku, Earth mother and therefore bring balance and peace to our world.

Āio - Peace

Āio

Āio

Hokia mai te ira atua, te ira wāhine

Papatūānuku

Papatūānuku

Hokia mai te mana wāhine, te mana a hine

Peace

Return to me the life essence of my ancestors and feminine

Earth mother, Gaia

Return to me the sacred feminine, the divine feminine

Josie Burdon – *When I First Asked For My Whakapapa*

Poem by Miriama Gemmell

When I First Asked For My Whakapapa

When I first asked for my whakapapa
I heard four names,
four corner posts for a whare,
irish seaman,
scotch gambler,
german whaler,
and an english captain,
four white men for the foundations
of Who I am
carving their last names to our tuakiri
when ours were insufficient.

next I heard a list of names
lilting like bird song
Tamatea-ariki-nui
Rongokako
Tamatea-pōkai-whenua
to his son and his son and his son

we'll never know if some of the fathers
were mothers
needing to clarify ia or ia
came with the corner posts

auē
taukiri ē!
I call on my tīpuna wahine
where did you plant your waewae?
which names were yours
that I might call on you to protect my mauri
my wairua
which stumbles at the clip-on edges
of his son and his son and his son

hidden names
forgotten mothers
manaakitia mai
kōrero mai
teach me to be
humble
to have heard
proud
to be heard
māia and manawaroa
matapihi tūroa against the rain
manawanui
with or without the grace of their god

Rosa Elliott – *Of Trees and Hope*

Poem by Dinah Hawken

The century-old tree bears many rings of wisdom. Painted with simple melancholic lines, *Of Trees and Hope* presents the lessons one may learn from such a tree as expressed by poet Dinah Hawken. A knowledge of the tree's patient waiting and slow strengthening are particularly appropriate for times in which we too find ourselves 'bound to the earth' and grappling with the grief of a pandemic. Hidden in the bare-boned harmonies is a tinge of hope.

Of Trees and Hope

It is to do with trees:
being amongst trees.

It is to do with tree ferns:
mamaku, ponga, whekī.
Shelter under here
is so easily understood.

You can see that trees
know how it is
to be bound
into the earth
and how it is to rise defiantly
into the sky.

It is to do with death:
the great slip in the valley:
when there is nothing left
but to postpone all travel
and wait
in the low gut of the gully
for water, wind and seeds.

It is to do with waiting.
Shall we wait with the trees,
shall we wait with,
for, and under trees
since of all creatures
they know the most
about waiting, and waiting
and slowly strengthening,
is the great thing
in grief, we can do?

It is always bleak
at the beginning
but trees are calm
about nothing
which they believe
will give rise to something
flickering and swaying
as they are: so lucid
is their knowledge of green.

Gillian Whitehead – *Because of the child*

Poem by Fiona Farrell

Fiona Farrell wrote the poem *Because of the child* for me to set, and for it to be sung at a meeting outside the Dunedin museum to launch Sir Alan Mark's 'Wise response' movement, which proposes that government parties work together to address our overwhelming climate change issues. Note: the 'blue hats' on the houses refer to the tarpaulins that covered many houses after the Christchurch earthquakes.

Because of the child

Because of the child who holds a
dead bee
and because of the angle of a road
at twilight,
and the moon over a close-shaven
hill

And because that tree shrugs,
Bare arms raised with a bird on
each finger

And because of that coffee van
that coffee van with its bald tyre,
its bald tyre and its small choir of
sparrows, sparrows, sparrows

The child, the road at twilight, the
moon, the tree, the coffee van
and all the houses in their blue
hats and the babies,
the babies who keep squeezing in
between bare bones

And all those mouths popping,
popping one word then another,
one word then another,
one word then another,
one word then another

The child, the road at twilight, the
moon,
the tree, the coffee van, the houses,
the babies,
all those mouths

Oh, let us lift our faces
as if there were someone speaking to
us in the small rain
telling us it's time to lay aside our toys

Come in.
Be still.
Be calm.
Be quiet.
Be very still.

Claire Cowan – *My Sister's Country*

Poem by Rhian Gallagher

The pureness and innocence of Rhian's words spoke to me when I first read this poem. I found when trying to set the words to music, I kept coming back to the simplest of chord progressions. To me it feels like a hymn or a ritual; a place of comfort to cradle the weight of the small but heavy words - and lift them up off the page into song.

My Sister's Country

Your first cry broke,
barely touching earth
you turned back through the veil
and were gone.

No other girl but you
out before me, almost
weightless, you would not have burdened
an angel's wings.

Sister, what could I be
but an outlaw
against your legacy:
petals unbruised, relentless purity.

You'd scaled to a place
higher than the high country.
I had the crazy dance of a body,
my bones were not ether.

– Rhian Gallagher, *Shift* (Auckland University Press, 2011)

Aiono Manu Fa'aea – *Ala Mai Moana*

Words and music by Aiono Manu Fa'aea

The inspiration for this piece is a call to action for Moana to rise up and claim her place in the world by looking at Moana in multiple ways; one as the ocean, two as the people of the ocean and three as a personal conversation between parent and child to remind them of the legacy that parents want them to continue. The gift that parents can give their children who are seen as 'ololoa or kololoa (gifts) include passing on knowledge and stories, hopes and dreams of the family for their young.

Ala mai Moana – Arise Moana

Gagana Samoa

Ala mai Moana
Manatua au galuega
Ala mai Moana
Sauni loa lau malaga

Ala mai Moana
Ua valaau mai lugā
Ala mai Moana
O oe e malu ai aiga

'Aua e te fa'atamala
Fa'amalosi pea
E sousou le vasa
E lē o iloa so ta taeao
Ae tatou tumau
Le Atua i lo ta va

Ala mai Moana
Sailimalo i mea uma
Ala mai Moana
Sauni loa lau malaga
Ala mai, lau malaga
E tasi lava oe Moana

English translation

Arise Moana
Remember your work
Arise Moana
Prepare your journey

Arise Moana
The call from above
Arise Moana
You shelter the family

Do not be careless
Continue to be strong
The waters are treacherous
We do not know our tomorrow
But we remain steadfast
With God between us

Arise Moana
Seek victory in all things
Arise Moana
Prepare your journey
Arise, your journey
There is only one you Moana

The piano accompaniment emulates the waves of the ocean and its rhythmic drive, although in contrast to the melody line sung by the soprano, is meant to complement the buoyant nature of the lyrics. The text of the song is written in Gagana Samoa (Samoan language) and pays tribute to the heritage language of the composer; a language not often associated with Western art music.

In the creation of this original work specifically for this project, the lyrics inspired the melody. In traditional Samoan culture, words matter greatly as encapsulated in one of our proverbial expressions: 'e pala ma'a, ae e lē pala upu' - stones decay, however words do not.

LYRICS AND PROGRAMME NOTES

CONCERT SECTION TWO

Deborah Wai Kapohe – *Kia Hora Te Marino*

Poem text set to music by Deborah Wai Kapohe, arranged by Glenda Keam

This poem is associated in its original form with Ngāti Maniapoto/Ngāti Rereahu, of the King Country/ Maniapoto region. It is now used widely in shorter forms such as this one, which can be found on the Playcentre website as a Karakia Tīmatanga (Opening Incantation).

Kia hora te marino

Kia hora te marino
Kia whakapapa pounamu te moana
Hei huarahi mā tātou i te rangi nei
Aroha atu
Aroha mai
Tātou i ā tātou katoa
Hui ē!
Tāiki e!

*May peace be widespread
may the sea be smooth as greenstone
A pathway for us all this day
Love given, love given back
To everyone, for everyone
May we be bound together!*

Salina Fisher – *If I could land*

Poem by Sarah Broom

if I could land

as lightly as those birds
floating down to the mudflats
their shapes dark against the sky
and the silver floor of the sea
open to them again

if I could settle
like they do, sharp feet cool
in the wet sand, beak
busy preening, feeding,
exclaiming their belonging

under cover of darkness
the soul fingers its own restlessness

and the night is a stray feather
blown into moonlight, a small heart
pounding,

the sting of salt on a wounded, scaly leg,
the cry of the first to rise
the cry of the last to land

and the one cry that does not ease
but folds the darkness into itself
and bears it till morning

– Sarah Broom, *Gleam* (published posthumously by Auckland University Press, 2013)

Celeste Oram – *The Power of Moss*

Poem by Jo Randerson

An excerpt from Jo Randerson's live research performance for *Secret Art Powers* (her upcoming book) at Lit Crawl 2021 encapsulates the feminist philosophy of continuance that underscores her poem 'AND' in this song.

Right now, it's not the power of the sword we need but the power of moss the oldest surviving plant EVER it's not tall, it doesn't thrust up above everything else It doesn't define itself well, there's no shiny grand statement it just quietly and softly persists and is known in every continent.

This song is dedicated to Carmel Carroll and Ronnie Karadjov, the two flame-haired women who taught me how to sing.

AND

although the
plants grew
for many days
they never got
any bigger but
only seemed to
be just
managing to
stay alive.

– Jo Randerson, *The Spit Children* (Victoria University Press, 2000)

Jenny McLeod – *Nā Kui ki a Tama: Te Pūroto Kōpua*

Words and music by
Jenny McLeod

Nā Kui ki a Tama: Te Pūroto Kōpua - Big Sis to Little Bro: The Deep Dark Pool

Little Brother is living alone overseas and feeling awfully low. Big Sister sings a series of rallying messages in support, to lift his spirits and restore some hope, as well as a smile. (I) The worst darkness always passes, hang in there. (II) The mirror is harsh, but still we love you, don't we? (III) Make a plan, your 'firm river bank beside the deep dark pool', walk the dog, get outside, take a 'sniff of what you're missing' (deep breaths). (IV) Ah, the gladness of dogs! the relief of unconditional love, the 'sweet salt swallow of thankfulness'.

TE PŪROTO KŌPUA – THE DEEP DARK POOL

– pūtoi-iti waiata – a mini song cycle
Kupu and pūoro – words and music:
Jenny McLeod (2021)

I.
Kei te pai, e te tamaiti
hōmai te ringa.

Te āhua nei
he mutungakore
te pō tangotango tino kino, e.
Ko te kawē rawa atu
te huatau āmua
ka pēnā tonu ake tōu ora.

Kaua e whakapono,
kei te hē kē rā,
ana, he teka anō,
tē meka kau.

Tāwhati atu ai ngā mea katoa.
Muri i te tino hōhonu o te pō
ka haramai tonu ai ko te haeata, e-i-e.

*Kia mau te pono,
ka hipa te katoa:
ko te kupu a te iwi,
kia mau nei rā!*

I.
It's okay, little bro
take my hand.
The worst darkness
seems it will never end.
Hardest to bear the thought
that from now on
your life is going to be
nothing but this.

Don't believe it,
this is wrong,
indeed a lie,
simply not true.

All things pass.
The deepest dark
still heralds the dawn, e-i-e.

*Hold fast to the truth,
everything passes:
word of the people,
hold fast!*

II.
Pakeke te ata,
ka romi tonu mai
ka whakaitia mātou
kanohi ki te kanohi
i ō mātou ake hē,
i ngā pāhewahewa hanga aroha

i aua takarepa katoa
ka tatanga nui ake
kua mōhio noatia
e ētahi atu kei te tātata
e kite ariari ake ana i a mātou, e.

Otirā, kāore he tangata e paruhi
me pēhea kē atu
pēhea taea te tupu?
e ako tonu ai?

Māu anō
koe ake e muru,
rite tonu ki te nuinga
o ōu hoa-whanaunga, e.

Ā, arohaina tonuina ana koe, nē?

II.
Harsh is the mirror,
overwhelming
humiliating
face to face
with our own mistakes,
the pitiful self-deceptions

all those imperfections
so much more easily
recognised
by others close by
who see us more clearly

But nobody's perfect
otherwise
how could we grow?
how would we ever learn?

You will indeed
forgive yourself,
just as most of us have
who know you.

And still we love you, don't we?

III.

Kei te pai nā, e tōtahi ana
ki ro haumūmūtanga
(kia ngā ōu manawa)
Mahia he kaupapa,
purutia māmā, purutia tonu hoki
ia rā, ia rā
hei tō taha mārō o te awa
i te taha o te pūroto kōpua

E ngoi ake mai i te moenga,
uea ake, kumea ki roto i te hīrere,
ā, tūtaki ki te mata whakaata nā
(ka menemene? kāore rānei, e)

Nui te mahara, waku niho
paraihetia ngā makawe,
he karaehe wai,
ruarua he apunga mea . . .

Whāngaia te kurī, tākarotia!
Ā, whakahaerea tino tonu nā,
Nui haere, āta hoki nā
hāuaua, hahana rānei.

E te kairapa i te ao mārāma
ka puta ki te whai ao
tīkina tētahi whakamono
o te aha koe e ngaro ana nā

He koa te āhua tūturu o te ao tūturu.
Māu anō koe hoki e koa
(pai ana, roa ana,
hōhonu ngā manawa)

Haere ki ngā wāhi kurī
- ki te mea pēnā e tūpono
ki Marēhia hirahira
(mahara anake: kia tūpato ki ngā
neke!)

he kakara rākau,
puāwai wāhi wera
kitā, papā, pekī, waiari pīpī
korotī, kati puku pī o ngā manu
- kete-kete, kete-kete, kete-kete,
kete-kete, kete-kete!

III.

It's okay, there alone
in the stillness
(deep breaths)

Make a plan
keep it simple, and keep it up
every day, every day
it will be your firm river bank
beside the deep dark pool

Crawl out of bed, drag yourself
force yourself into the shower
meet that face in the mirror
(smile? optional)

Serious attention,
brush teeth, hair
glass of water
a bite or two of something . . .

Feed the dog, play with her
take her for a walk - a real one,
long, plenty slow
rain or shine

Seeker of the world of light
get out into the day
get a sniff
of what you're missing

Nature by nature is happy.
You too will be happy again
(good long
deep breaths)

Go to the dog places
- if such a thing happens
in good old Malaysia
(just watch out for the snakes!)

smell of trees
tropical flowers
chirp chortle chuckle of birds . . .
(chatter-chatter-chatter...)

IV.

Mea pai rawa atu ko ngā kurī!
he māmā noa te mihi, te kōrero
(auātu nā ki ngā kaihākoro,
ka taea te mōhio ā muri ake nei)

E, te pārekareka o te kurī!
Ko te hari wātea, ko te oha
eā, ko te whakamāmā
o te aroha,
o te aroha taute kore

me te horonga reka, mātaimai
o te tino whakawhetai,
(o te tino whakawhetai), e-i-e.

IV.

Best are the dogs!
so easy to greet, to talk to
(never mind the owners
you can get to know them later)

Ah, the gladness of dogs!
untrammelled joy, generosity
ah, the relief
of love,
unconditional love

and the sweet salt swallow
of thankfulness,
(of thankfulness), e-i-e.

LYRICS AND PROGRAMME NOTES

CONCERT SECTION THREE

Janet Jennings – *Talking of Goldfish*

Poem by Jeni Curtis

This charming and whimsical poem by Jeni Curtis pops us gently into the watery worlds of fish. Are goldfish devoid of memory as they circle their bowls? Do flounder ponder the flatness of the earth from the flatness of their estuaries? Do salmon recollect which stream to follow? Do herrings in their flurried shoals share a single thought? Finally, the poet sinks into the sea of her own memory. The song is a synthesis of words and music. Individual words, phrases, and stanzas are painted musically as well as the overall mood and delicate structure of the poem. The composer hopes that the music will encourage listeners to immerse themselves in the worlds of the text.

Talking of goldfish

they say a goldfish remembers
nothing doomed to endless circles
of a bowl the waterweed waving
in a familiar kind of way
like a memory that lurks
just around the corner

who knows what a flounder
thinks of the flatness
of the estuary might lend
credence to the flatness of the earth
the rise and ebb of tides repetition
and cycles of comforting predictability

salmon too are given
to recollection how to read
the signs of the shingled river mouth
which stream to follow the instinctual
leap of faith over slick glazed rocks
light catching water in sudden radiance

herrings bow to Jung a collective
unconscious in flurried shoals
too numerous to count the silver circling
of a single thought not caught
in the individual moment but
a massed dream of blue and darkness

and I remember you moments
like droplets that gather into water
gush and rush into streams
into lakes a sea of memory
in which I swim I sing I drown

bring back your boat your net
and catch me

– Jeni Curtis, *Poetry New Zealand Yearbook 2020*
(Massey University Press)

Leonie Holmes – *Wild Light*

Poem by Michele Leggott

Wild Light

this is the spring
of the world of light
te puna i te ao marama
diffused refracted irradient
wild light
sitting there looking at me
making me remember
walking through the world
travelling light
because our hearts
those crazy old caloyers
have gone on ahead
with all the stories on a string
all the stories in the world
waiting to happen
again
light swings between us
luminous and dispersive
anguish no anguish
I won't be back this way again
but the world of light
throws its salts into the sky
one more time
foam dew clouds lightning
and on this arm
of the harbouring planet
we look up and agree to live
in perpetual commotion
a new moon and just below it
the evening star

OMAPERE, 25 JANUARY 2004

– Michele Leggott, *Milk & Honey* (Auckland University Press, 2005)

Gemma Peacocke – *Night train to Anyang*

Poem by Nina Mingya Powles

Night train to Anyang

light changes as we cross into neon clouds
voices flicker through the moving dark
like dream murmurs moving through the body

red and silver 汉字 glow from building tops
floating words I can't read rising into bluest air
they say there are mountains here but I can't see them

there are only dream mountains high above the cloudline
I come from a place full of mountains and volcanoes
I often say when people ask about home

when I shut my eyes I see a ring of flames
and volcanoes erupting somewhere far away
when I open my eyes snow is falling like ash

– Nina Mingya Powles, *Magnolia* 木蘭 (Seraph Press, 2020)

Helen Bowater – *Out in the Garden*

Poem by Katherine Mansfield

The 1917 poem may well allude to the garden surrounding Chesney Wold, Karori, where Mansfield's family lived from 1893–98, and reflect the nostalgia she felt for these happiest times of her childhood. Her brother Leslie's death during a grenade training drill in October, 1915, profoundly affected her and inspired writings drawn from her childhood experience such as the short stories *See-saw* (1917) and *Prelude* (1915–18) – the latter based on the family's move to Karori.

I also lived in this area as a child and immediately responded to the intensity, simplicity, implied mystery and sense of exultation on a swing anchored by a towering tree, see-sawing over hedges and flower-beds in 'the windy, swinging dark.'

Out in the Garden

Out in the garden,
Out in the windy, swinging dark,
Under the trees and over the flower-beds,
Over the grass and under the hedge border,
Someone is sweeping, sweeping,
Some old gardener.
Out in the windy, swinging dark,
Someone is secretly putting in order,
Someone is creeping, creeping.

Helen Fisher – *O Little One*

Poem by Lauris Edmond

Lauris Edmond's poignant lyrics bring to life the April 1843 story of an intimate relationship between a compassionate woman, Sarah Ironside, with a baby in her care, the daughter of murder victim Rangihaua Kuika, who was a niece of Te Rauparaha. This was a time of increasing tension between some Māori and settlers which led to the June 1843 Wairau Affray, New Zealand's first Land War. Earlier, Sarah's husband, Samuel Ironside, had been persuading the victim's family and friends to put their faith in the new justice system, which had been established for all New Zealanders after the Treaty of Waitangi signing. But he and they were shocked when Rangihaua's murderer, a Pākehā called Dick Cook was tried and discharged, this verdict being justified because "It was only a Māori girl".

Originally from the music drama *Taku Wana* (1998/2002) the composing process for *O Little One* (2021) began in 1993: a journey of kōrero and whanaungatanga, with Maui John and Hilary Mitchell (historians), Rangimoana Taylor (Artistic Director), Lauris Edmond (poet) Linden Loader (mezzo soprano), kuia and kaumatua of Whakatū Marae, and finally in 2021, with Jenny Wollerman (soprano) and Jian Liu (piano) as part of 21 x 21.

O Little One

O little one who lies alone
in the cradle of the world,
O breaking heart
O tender limbs
so young, so slight to hold.

Lula-lula-lula-bye
Lula-lula-lula-bye.

You are my care, my cry, my Christ
my comfort and my grail.
Yet in the roar
of a larger war
my small crusade will fail.

Your loneliness I take as mine
your hunger as my need
but a frontier's
a careless place
and our voices go unheard.

Lula-lula-lula-bye
Lula-lula-lula-bye.

– Lauris Edmond, *Taku Wana*

Leila Adu-Gilmore – Massacre

Poem by Tusiata Avia

There is a pristine colonial manicured garden city filled with a radical underbelly of musicians, artists, and activists; this is Christchurch. I grew up in a place where I encountered racist experiences from being a little girl being called the 'N' word at school and countless other microaggressions that I thought were normal and that made me feel like I did not belong; this place is also Christchurch. These competing notions of this place I called home shaped how I view the world today. I'm proud of this community and the interconnectedness that people showed each other during and after the 2011 earthquake, yet these two Christchurches still exist and lead to the events that inspired this piece.

When I was asked by Jenny Wollerman to work with a New Zealand female poet, I thought of Tusiata Avia who I'd met years before in New York. When I saw her poem *Massacre* I immediately knew that this was a song I could write: it resonated on so many levels. When the Christchurch massacre happened, I'd just started teaching at NYU. I heard a Muslim leader on the news say that the public could support the community by going to mosque in solidarity, and I'd never been to one. I went to the NYU mosque and saw the community—everyone mourning, a girl in tears because she felt so scared that people were coming to attack them. They asked me to speak on behalf of faculty, and as someone from Christchurch, along with interfaith leaders, a Christian priest, a Muslim imam and Jewish rabbi. The feeling of togetherness was palpable. When I saw this poem, I knew that I needed to make this a piece of music as a remembrance. This is not an easy poem or piece, but it's real. The massacre really happened and we must never forget that ignorance can take violent forms, and that we must be vigilant in our daily quest for peace.

The piece begins with the 'Thursday 14 March' section, with dreamy birdlike piano to lower driving chords becoming blurred, with an abstract vocal style including microtones influenced by Māori *waiata*. In the next selected section 'Sunday 17 March,' I demonstrate the opposites and irony of the poem as I move through different textures from vocals and piano that edges towards schmaltzy and romantic juxtaposed with brutalist Russian Ustvolskayan style piano. The piece developed into arpeggios reminiscent of Schubert's *Wintereisse* but laced with Arabic scales.

Massacre

Thursday 14 March

When I arrive in Auckland and Hine learns that I have moved back
to Christchurch
she asks me if I know it is a bad place
it is built on a swamp
many bad things have been done to Māori there

Yes, I tell her and remember standing, six years old
in the hallway, the swamp spirits rising up through the floor.
Walking to school through them
sitting beside them on the bus.

Friday 15 March

The white spirits rise up from the swamp and many bad things happen
the white spirits rise up from the swamp and kill those who kneel

and pray
and stand
and walk and run
and punch the windows out with their bare hands
and drag themselves through the glass
and stumble and fall
and find the body of a boy
and close his eyes
and take his cellphone from his hand
and tell his mother screaming through it
that her son is dead
and then they stand again
and run and run and run and run.

We, white men who have carved ourselves into statues
and guard
the four avenues, rise
we, Queen Victoria – made of stone – who stares into the air
past every kind of massacre, rise
we, far right, we rise
we, skinheads, we rise
we, the white supreme, we rise

we are white ghosts and we rise up out of the swamp.
You cry and shake as if the earthquake is coming
but we are not here for you.

We are here for the 3-year-old Muslim boy
for the 71-year-old Muslim man
for the 45-year-old Muslim man
and his 16-year-old son
for the 44-year-old Muslim woman
the 65-year-old grandmother
the 14-year-old Muslim boy
the 25-year-old Muslim woman.
We are here for 101 Muslims
we are not here for you.

You can lock down your schools and your buildings
and your pain can come and go
but we don't care, we have not come here for you.

We will not chase you through Hagley Park
we are here on holy day Friday for Al Noor Mosque
we will not chase you through Eastgate Mall
we are here on holy day Friday for Linwood Masjid.

We are only killing the people you have been calling the
terrorists
and today, we look like 'Fortnight'.

Sunday 17 March

I watch Jacinda at Al Noor
she is in a black and gold hijab
she says many things but she has her hand over her heart
she keeps it there.

The spirits have sunk back out of sight
you are watching that 'individual' from Australia
you are saying to me: He isn't us.

But I grew up with him
he was Eddie the skinhead in my science class
everybody knew him
he had a Māori girlfriend for a while
and wore a Nazi trenchcoat which you told me was cool.

Remember, you grew up with him
he was Danny, not in your class
because he was younger than you
but you watched him walk through the playground
with his bootboy boots and his swastikas.

It was Christchurch – and all the other places –
back when you were young
and it was cool and it was the fashion
it was the fashion and you and I were into it.

Friday 22 March

In Auckland I sit at the vigil
the women of Ngāti Whātua call to the sacred land
across Tāmaki Makaurau
the women call to the martyrs, to the broken-hearted

the women do the grieving for us
the women remind us of Parihaka and Ruatoki
the murdered and their murderers.

The women say
that they have been fighting since Captain Cook landed
and after they grieve, they will fight.

A white man who could be scary in another place
hands me a sign and I take it.
It says 'NZ was founded on White Supremacist Violence'.
He looks into my eyes, I nod and hoist it to my shoulder.

I watch a white woman weep and tell me it is hard to be
white
I read a poet say he feels the shame
of talking about how he feels.

A white poet can only talk about how he feels
I can only talk about how I feel
I can only weep like the white woman
and write you this poem that will not end

– Tusiata Avia, *Ko Aotearoa Tātou: We Are New Zealand: An Anthology*
(Otago University Press, 2020)

Eve de Castro-Robinson – Riven

Poem by Roma Potiki

I was immediately struck by Roma Potiki's powerful words and strong, stark images – dark, impassioned, spiky and percussive – and begging to be coaxed into sound. The song should be delivered as a kind of ritual; intense, urgent, yet contained and still. The piano part has an uncompromising quality, with a palpable intensity. Much of its material is percussive, either on the body of the instrument, or a few prepared notes.

This song is dedicated to the memory of my husband Ken, who died in 2021.

Riven

I am dead, dead
gone, gone –

as insubstantial as a cloth of mist up from the river
I drift towards rafts of bones
needles, eyes-of-needles.

The chills of night overtake me
and I hear no sound
except the small interruption, for a second,
of the river's clack as I slip from the bank
numbed. All about me water,
I am riven, dispersed.

An émigré,
I pass
becoming a continuous lilting note
swaying, swaying,
as I enter the sparking mountain.

My tongue splits
and I have the loudest of voices
beyond this everydayness.

Fire-rocks crack my back and hips,
in my open mouth, cinders
from the volcano.

Hot trees fall
and smiling
I receive each flame.

Past the tears of fathers, of mothers,
freed
to stare into the light
all about me,

I am riven, dispersed.

– Roma Potiki (2002), *Contemporary NZ Poets in Performance*
(Auckland University Press, 2007)

Miriama Young – *With you – without you*

Poem by Panni Palásti

Inspired by musical evocations inherent in the poem, I sought to capture the ebb of the tide, and the rhythms of music and metronome both incessant and gone 'haywire', as symbols for the heart both pulsating and yearning. My thanks to Panni Palásti for generously creating and sharing this poem.

With you - without you

When I was with you, I could breathe
with the offhand ease of the sea breeze
that freshens by noon every day
and festoons the bay
with rolling folds of whitecaps.

Not like now.
Without you, the rhythm of bed and work
broken and jumbled to hell,
I cannot tell any longer what matters.
All plans lie in tatters,
and the old metronome gone haywire
with fitful swings
signals a dire
arrhythmia.

– Panni Palásti, *Taxi! Taxi!* (Maitai River Press, 2008)

Louise Webster –

Inhabiting every sounding sea

Poem by Peggy Dunstan

For this song I wanted words and music that spoke to the strong and enduring relationships among women. I found '... and her ashes scattered upon the waters', a poem by Peggy Dunstan in which she writes with such vivid and compelling imagery of the continuing bonds between two women, even after the death of one.

The music I have written is shaped by Peggy's words – in turn strong, brittle, sharp, dissonant, tender, translucent, fragile, yearning, and above all, enduring.

Inhabiting every sounding sea

(...and her ashes scattered upon the waters)

I think of you
inhabiting every sounding sea.
Talking in the voice of fishes
and hollow echoing shell.
You remain,
your song in every breeze that stirs
like the cloud
like the bright and variable air
you could never possibly be still.
One day
when ice moves in again -
birds falling brittle on the wing
or from stark trees,
when sound splinters broken
glass
against the throat -
when oceans freeze.
I will stride the cracked green
mirror
of that awful sea
and looking down,
find not the reflection of myself,
but you,
laughing up at me.

– Peggy Dunstan, *Private Gardens: an anthology of New Zealand women poets* (Caveman Press, 1977)

Tabea Squire –
He Wawata kia Māhorahora: Freedom
Poem in Te Reo and English by Arapera
Blank

He Wawata kia Māhorahora - Freedom

Me ka taea
Ka noho kē au
ki rō rākau
Me he manu!

Nā! Ko ngā rau
hei ruru hau
hei marumaru.
Ka painene, kia māhana.

Kia mākona
ka tipī
ki te rangi.
Nōku hoki te āo!

Me ka taea,
e kore ahau e kōpiri!
Ka māhorahora
ki te awhi
i aku kaingākau.

If I could
I would live instead
In trees –
Like a bird!

Imagine! The leaves
would give shelter,
shade. For warmth
I'd rise into the sun.

When I'm replete
I'll soar. For
I have
the world!

If I could
I'd never be bound!
I'd be free
to care for
those who need me.

Arapera Blank

– *For Someone I Love* (Anton Blank Ltd, 2015)
nga kokako huataratara: the plumes of the kokako (Waiata Ko, 1995)

Maria Grenfell –
Listening to The Goldberg Variations
Poem by Elizabeth Smither

Looking for a text to set for Jenny Wollerman's epic *21 x 21* project, I came across a beautiful poem titled *Listening to The Goldberg Variations* by New Zealand poet Elizabeth Smither. Rhapsodic and musical in its use of language, it paints a dreamy and imaginative picture of two people escaping a "disagreeable dinner party" and finding a piano, where the gentleman plays Bach's *Goldberg Variations*. It seemed an opportunity to use some snippets of Bach amidst the rest of the musical setting.

Listening to The Goldberg Variations

A dream of piano playing: I would rise
from a long disagreeable dinner party
where some had been insulted, some ignored
(I was of the ignored, the cheek turned aside
the gaze downward, the heart raw)
when someone opposite, a gentleman in tails
would whisper low or pass a note
Do you like hearing the piano played?

Quietly we rose and slipped through the door
until, several doors dividing, where
the air grew quiet and sounds faded
stood a venerable piano with a candle sconce

at which the gentleman seated himself
with (first smile of the night) a flick of tails
a shooting of cuffs, a conspiratorial look
and began to play *The Goldberg Variations*.

On the polished floor I sat in my evening dress
slipped off my sandals and my elbow gloves
rested my head against a piano leg
and let all varieties of grief and love

flow into resolution and a method
for is not life of stairs composed
of climbing melody and deep repose
and this minute by minute's easing

as the white hands with their little hairs
on second knuckles rose and tried
to slip between the keys until
a smile, about the time of *Quodlibet*

accrued. In the distance chairs were held
and scraped back and napkins tossed down.
'Who cares they've gone?' some brute said
as the last notes brought their solace like a plate
and the gentleman in tails got up and snuffed
out the candle between a third finger and a thumb.
I rose too, stiff and resolved, and walked
through the door that opened on the street.

– Elizabeth Smither, New Zealand Electronic Poetry Centre

PERFORMERS

Jian Liu

An internationally celebrated concert pianist, chamber musician, and educator, Dr. Jian Liu has performed and taught throughout Europe, Asia, and North America. His artistry has taken him to some of the world's most prestigious concert halls, including Carnegie Hall and Lincoln Center. His performances have been broadcast by various TV and radio stations including KPHO public radio (USA), CCTV (China), Suisse Romande Radio (Switzerland), Krakow Radio (Poland), Kan Radio (Israel) and Radio New Zealand. Having premiered and recorded many New Zealand compositions, Dr. Liu is also a champion for New Zealand music. In 2021, his *New Zealand Piano Works* publication project was awarded a Creative New Zealand Arts Grant. Dr. Liu is currently the Programme Director of Classical Performance and Head of Piano Studies at New Zealand School of Music Te Kōkī.



Jenny Wollerman

Senior Lecturer in Classical Voice at the New Zealand School of Music, Dr. Jenny Wollerman is one of New Zealand's best-known sopranos. A soloist with all major arts organisations in New Zealand, her Australian performances have included Lutoslawski's *Chantefleurs et Chantefables* with Tasmanian Symphony and Ravel's *Shéhérazade* song cycle with the West Australian and Adelaide Symphony orchestras.



Noted for her expressive interpretations of new works, she has premiered numerous compositions. In 2014 she was soloist for Anthony Ritchie's *Stations: Symphony No. 4* with the Christchurch Symphony, which was nominated for MusicWeb International's 'Recording of the Year'. Other recent performances include Villa-Lobos's *Bachianas Brasileiras No. 5* at Adam Chamber Music Festival, *Secrets of Sea and Space* with New Zealand String Quartet for the 2020 Aotearoa New Zealand Festival of the Arts, *Fragments from Wozzeck* with Auckland Philharmonia, Ritchie's *Gallipoli to the Somme*, Ross Harris's *The Floating Bride*, and Jenny McLeod's opera *Hohepa*.

POETS

Arapera Blank

Arapera Blank (Arapera Hineira Kaa Blank), Ngāti Porou, Ngāti Kahungunu, Rongowhakaata, Te Aitanga a Māhaki, (1932 - 2002) was born in Rangitukia on the East Coast and studied at Wellington Teachers' College and the University of Auckland. She was one of a small group of Māori authors writing in English during the 1950s, and one of New Zealand's first bilingual poets, commenting: "I enjoy words that sparkle, whether they be in Māori, my mother tongue, or English. What a privilege it is to inherit and to appreciate a language, and to enjoy another equally".

Dinah Hawken

Dinah Hawken was born in Hawera in 1943 and now lives in Paekakariki. Her first book won the Commonwealth Poetry Prize for 'best first-time published poet' in 1987 and her ninth collection *Sea-light* was published by Te Herenga Waka University Press in 2021. It was long-listed for the Ockham New Zealand Book Awards.

Elizabeth Smither

Elizabeth Smither's latest publication is a collection of short stories, *The Piano Girls* (Quentin Wilson, 2021). The title story is about three sisters who honour their mother's memory each year with a musical recital for which they practise in secret and try to outperform one another. An avid follower of RNZ Concert she loves to write while listening to classical music.

Fiona Farrell

Fiona Farrell's poetry has been widely anthologised in New Zealand and overseas. She has published four collections and in 2020, Otago University Press published her selected poems, *Nouns, verbs etc.*, reviewed by Paula Green, editor of Poetry Shelf, as 'a glorious book, a poetry treasure house.' Fiona Farrell has also published award winning novels, non-fiction and plays. She has appeared at numerous festivals and been a recipient of the Mansfield Fellowship to Menton, the 2007 Prime Minister's Award for Literary Achievement and, in 2012, the ONZM for Services to Literature.

Jeni Curtis

Jeni Curtis is a Christchurch/Ōtautahi writer who has had short stories and poetry published in various publications including *takahē*, JAAM, *Landfall*, *Atlanta Review*, *The London Grip*, the *Shot Glass Journal* and the *Poetry NZ Yearbook 2020*, in which this poem ("talking of goldfish") was published. Her poem "come autumn" was shortlisted for the Pushcart award in 2020 and she was co-winner of the Heritage New Zealand Poetry award in 2021. She was Chair of the Takahē Collective Trust and Co-editor of Poetry from 2017-2021.

Jo Randerson

Writer and theatre-maker Jo Randerson is the Founder and Artistic Director of Barbarian Productions. Jo was born in Auckland and moved to Wellington in 1977. Author of several books of poetry, play texts and short stories, she was awarded the Bruce Mason Award in 1997 for her first play *Fold*. Her published work includes *The Knot* (1998), *The Keys to Hell* (2004), *Through the Door* (2009), the short story collection *Tales from the Netherworld* (2012), and *The Spit Children* (2000), a play adaptation which premiered at Antwerp's largest youth theatre HETPALEIS in May 2014.

Katherine Mansfield

While Katherine Mansfield may have imagined her work would not be 'fashionable' for long, she now holds an international reputation as an author, and is regarded as 'a central figure in British modernism' (NZHistory.govt.nz). Known particularly for her influence on the short story, a form she is regarded as having revolutionised through stories such as 'The Garden Party', 'Bliss', 'Miss Brill', and 'At the Bay', Wellington-born Mansfield also wrote poetry. A collection of her poems, including 'Out in the Garden', was published in the year of her death aged just 34, in 1923.

Lauris Edmond

Lauris Edmond was born in Dannevirke in 1924 and died in 2000. She wrote poetry throughout her life, but only decided to publish her first collection, *In Middle Air*, in 1975, at the age of 51. According to *The Dictionary of New Zealand Biography*, she is 'recognised as one of the best New Zealand poets of the late twentieth century, a compelling voice for women, an exquisite poet of the epiphanic moment, and a writer who left Wellington some of its most distinctive verbal evocations.'

Michele Leggott

Michele Leggott was the New Zealand Poet Laureate 2007-2009 and received the Prime Minister's Award for Literary Achievement in Poetry in 2013. Recent collections include *Vanishing Points* (2017) and *Mezzaluna: Selected Poems* (2020). In 2017 she was elected a Fellow of the Royal Society of New Zealand.

Miriama Gemmell

Miriama Gemmell (Ngāti Pāhauwera, Ngāti Rakaipaaka, Ngāti Kahungunu) has poetry published in *Te Whē*, *Sweet Mammalian*, *Wasafiri Magazine*, *Atua Wahine* and other places. She says when she's collected enough mulberries she hopes to evolve into a wahine toa.

Nina Mingya Powles

Nina Mingya Powles is a writer, poet and maker from Aotearoa, currently living in London. Her poetry collection *Magnolia* 木蘭 (2020) was a finalist in the Ockham Book Awards and the Forward Prize. She is also the author of several zines and pamphlets, as well as a food memoir, *Tiny Moons* (2020) and a collection of essays, *Small Bodies of Water* (2021).

Panni Palásti

Panni Palásti was born in Budapest, Hungary, and educated there. She entered the United States as a refugee after the defeat of the Hungarian revolution in 1956 and worked as a journalist in California before sailing with her husband and son to New Zealand in 1973. She now resides in Nelson. Her works have been published in Hungary, the United States and New Zealand and include *Budapest Girl: an immigrant confronts the past*, and poetry collections *A Tongue Is Not for Lashing*, and *Taxi! Taxi!*

Peggy Dunstan

Peggy Dunstan (1920-2010) was born in Christchurch. She began writing poetry as an adult, and initially sent her work to publishers under the name Patrick Duggan, as she thought editors would be more likely to select submissions written by a man. She then worked actively to encourage other female poets by setting up writing workshops. Poetry collections include *Patterns on Glass* (1968) and *A Particular Deep* (1974). Her verse for children includes *Sunflowers and Sandcastles* (1977), *In and Out the Windows* (1979) and *Behind the Stars* (1986).

Rhian Gallagher

Rhian Gallagher's first poetry collection *Salt Water Creek* (Enitharmon Press, 2003) was shortlisted for the Forward Prize for First Collection. In 2008 she received the Janet Frame Literary Trust Award. Her second poetry collection *Shift* (Auckland University Press 2011, Enitharmon Press, UK, 2012) won the 2012 New Zealand Post Book Award for Poetry. Rhian was the Robert Burns Fellow in 2018. Her most recent poetry collection *Far-Flung* was published by Auckland University Press in 2020.

Roma Potiki

Roma Potiki was born in Lower Hutt, of Te Rarawa, Te Aupouri, and Ngāti Rangitīhi descent. Her first collection of poetry, *Stones in Her Mouth*, was published in 1992. Other collections include *Roma Potiki* (1995), *Shaking the Tree* (1998), and *Oriori: A Māori Child is Born: From Conception to Birth* (1999). As well as writing poetry, she is a playwright, visual artist, curator, actor and director.

Sarah Broom

Sarah Broom (1972 - 2013) was born in Dunedin and educated in New Zealand before moving to England for post-graduate study at Leeds and Oxford. A poet and scholar, Broom's book *Contemporary British and Irish Poetry: An Introduction* was published in 2006, followed by two books of poetry, *Tigers at Awhitu* (2010) and the posthumous collection *Gleam* (2013). The Sarah Broom Poetry Prize was established in 2014 in her memory.

Tusiata Avia

Tusiata Avia is an internationally acclaimed poet, and performer. She has published four collections of poetry and four children's books. Her play *Wild Dogs Under My Skirt* had its off-Broadway debut in NYC, where it took out the 2019 Fringe Encore Series Outstanding Production of the Year.

Most recently, Tusiata was awarded a Member of the New Zealand Order of Merit for services to poetry and the arts. Her most recent book, *The Savage Coloniser Book* won the 2021 Mary and Peter Biggs award for Best Book of Poetry at the Ockham NZ Book Awards

COMPOSERS

Aiono Manu Fa'aea

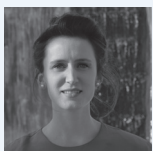
Aiono Manu Fa'aea is of Samoan descent. She studied Musicology, Social Anthropology majoring in Ethnomusicology, TESSOL and Education at the University of Auckland. Her postgraduate research posited that culture is a gift for Pacific students that naturally manifests into their musical talent for composition, analysis and performance.



Aiono was an ethnomusicologist for the 2020 film *The Legend of Baron To'a*, directed by Kiel McNaughton, music by Mahuia Bridgman-Cooper. She is currently helping to bring Samoan fāgogo (bedtime stories, ancient tales and lullabies) to Samoan communities through a project with Lagi-Maama Academy and Consultancy and Creative New Zealand.

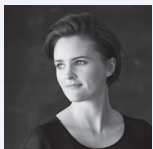
Celeste Oram

Celeste Oram is a composer and musician who grew up in Tāmaki-Makaurau. Her work often grows from close collaborative partnerships, and from critical engagement with historical materials. Recent and current projects include a dance-theatre work with choreographer Bobbi Jene Smith, a live radio play with the Berlin-based Ensemble Adapter, a violin concerto and other chamber pieces with violinist Keir GoGwilt, and a chamber opera with Rob Thorne. Celeste studied composition at the University of Auckland and the University of California San Diego, and currently lives in Queens, New York.



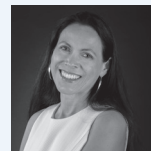
Claire Cowan

Claire Cowan is a leading composer working across concert and soundtrack worlds in New Zealand. Classically trained as a cellist, she has pursued a varied career of performance and composition. Her screen soundtracks have won awards at the Apra Silver Scrolls and the NZ TV Awards. She has collaborated with BENEE, The Phoenix Foundation, Marlon Williams, Dave Dobbyn, Leisure and Anika Moa. Recently she recorded her score for the Royal New Zealand Ballet's *Hansel and Gretel* with the NZSO, and in 2020 was commissioned to write a collection of new scores for the NZSO's Storytime Project, pairing iconic NZ books with narrators and new music. In 2021 she won Classical Artist of the Year at the Aotearoa Music Awards. She is currently composing her second full length ballet for RNZB - *Cinderella*.



Deborah Wai Kapohe

Born in Southland, New Zealand, Deborah has performed in operas, musical theatre, contemporary Māori music, arts festivals, proms, concerts, recitals, self-accompanied guitar and voice recitals and special events throughout New Zealand and Australia, as well as in the UK, China, Hong Kong, Rarotonga, Papua New Guinea and South Africa.



Eve de Castro-Robinson

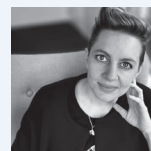
Composer Eve de Castro-Robinson is commissioned and performed by a wide variety of orchestras, ensembles, vocalists, and instrumentalists in NZ and internationally. She has recently retired as Associate Professor in Composition from the University of Auckland after 25 years, and now works as a freelance composer, music consultant and writer. She has many works on CD including three solo albums with Atoll, and two on the Rattle label. In 2018, she won Best Classical Artist at the Vodafone NZ Music Awards for her Rattle album *The Gristle of Knuckles* and she is twice winner of both the SOUNZ Contemporary Award and the Philip Neill Prize.



She has directed several new music ensembles, and is Co-Chair | Toihau Tuarua of the Board of SOUNZ Centre for New Zealand Music.

Gemma Peacocke

Gemma Peacocke is an Aotearoa New Zealand-born, Brooklyn-based composer. She has a particular interest in cross-art form and multimedia projects. Her first album, *Waves & Lines*, which sets poems by Afghan women, was released on New Amsterdam in March 2019. Gemma is co-founder of the Kinds of Kings composer collective which is focussed on amplifying and advocating for under-heard voices in classical music. Gemma has been commissioned by the Auckland Philharmonic, Rochester Philharmonic, Third Coast Percussion, PUBLIQuartet, Bang on a Can, Rubiks Collective, Stroma, and Alarm Will Sound.



Gillian Whitehead

Born in Aotearoa, Gillian Whitehead (DNZM, MNZM), of Ngai Terangi descent, has lived and worked as a composer in Europe and Sydney, where she taught at the Sydney Conservatorium during the 1980s before returning to Aotearoa to resume her career as a free-lance composer. Her music, written for orchestral, vocal, choral, chamber, operatic and solo forces, sometimes involves taonga pūoro, te reo Māori or directed improvisation. In 2018 she became an icon of the Arts Foundation of New Zealand.



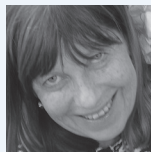
Glenda Keam

Glenda Keam has many roles in music, including composer, arranger, analyst, author, editor, lecturer, performer and festival director. She is the President of the International Society for Contemporary Music (ISCM) – elected in 2019 – and is also an Adjunct Associate Professor at the University of Canterbury, where she was Head of Music from 2013-2020. For this project, Glenda was delighted to collaborate with two of the composers, co-creating versions of their waiata for voice and piano.



Helen Bowater

Helen Bowater graduated BMus (Hons) in music history and ethnomusicology from Victoria University of Wellington in 1982. She studied composition with Jack Body and electroacoustic music with Ross Harris. She has performed in various choirs and ensembles as a singer, pianist and violinist, also in the Victoria University Gamelan Padhang Moncar and in bands 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, Creative New Zealand Jack C. Richards Composer-in-Residence at the New Zealand School of Music, Victoria University of Wellington 2008-9 and awarded an Otago University, Wallace artist residency at the Pah Homestead, 2016.

Helen Fisher

Helen Fisher is of Celtic ancestry and spent her childhood years in Māpua, within the rohe of Te Tau Ihu o te Waka. Her heritage, Māori culture, the New Zealand environment, social issues, her children and grandchildren have inspired a range of compositions. 1980 was a significant year in her ongoing bicultural journey when she was welcomed into Ngāti Pōneke Young Māori Club.



Studying Music at Victoria University led to her first composition, *Te Tangi A Te Matui* (1986) which established the process of working closely with kuia and kaumātua who generously mentor the composing and performance process. Helen's other compositions include the musical drama *Taku Wana and Tētē Kura*.

Photo credit: Jo Dibble

Janet Jennings

A graduate of the Universities of Waikato and Auckland, Dr Janet Jennings' works are regularly performed in New Zealand and overseas. She writes for a wide range of instrumental forces and specialises in setting texts (particularly New Zealand poetry) to music. Her works have been recorded by Radio NZ, SOUNZ Resound, and Atoll Records, toured by Chamber Music New Zealand, supported by Creative New Zealand and are broadcast regularly on Radio NZ Concert. Janet's recent music projects include the recording and release by Atoll Records of three albums of music performed by leading New Zealand musicians: *Play-Pen* – chamber music for flute, bassoon, voice, and piano (2019); *Voices of Women* (2020); and *Voices of Men* (2021). Her opera, *Flowing Water*, (libretto Witi Ihimaera) has been recorded for release later this year.



Jenny McLeod

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| E, ngā mana, e raurangatira mā nō ngā hau e whā e, ngā tēina-tuākana e, ngā kaiwaiata pukumahi e, wērā katoa e kaingākau I te toi whakaari Turou Hawaiki! Ko Aotearoa te whenua Ko Tararua Ngā Pae te maunga Ko Tai-o-Rehua te moana Ko Jenny McLeod tōku ingoa | To the powers and the respected from the four corners of the world to the youngest and their elders and the hard-working singers and to all those who treasure the performing arts Blessings on you! New Zealand is my country My mountain the Tararua Range My ocean is the Tasman Sea My name is Jenny McLeod |
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Josie Burdon

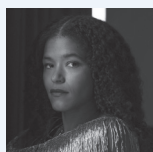
Ko Taranaki te mouna te rū nei taku ngākau. Ko Whaitara te awa e mahea ana nei aku māharahara. Nō ngā whēnua o Ngāti Maru ahau. Ēngari, i whānau mai ai au ki Te Tau Ihu o te Waka a Māui. Ko Burdon rātou ko Williams, ko Pue, ko Gibbons ōku whānau. Ināianei e noho ana au ki Waipūreku, ki Te Matau a Māui i te taha o tōku whaiāipō me ō māua tama.



Josie composed through College and University (at Victoria University of Wellington). She now teaches Music at Tamatea High School in Napier and has a great time helping rangatahi to find their voice and express themselves through creative arts.

Leila Adu-Gilmore

Composer-performer Leila Adu has firmly carved her name into the space where electropop, avant-classical and singer-songwriter meet. Hailing from New Zealand, Britain and Ghana, Leila has performed her original piano songs and improvisations alongside international artists at festivals and venues in the United Kingdom, mainland Europe, the United States, Russia, Ghana and Asia. She has released five acclaimed albums, including two for Italian National Radio and *Dark Joan* (recorded by Steve Albini); and has performed on BBC's World Service, as well as performing in Luscious Jackson on 'Late Night with David Letterman.' She was awarded the Charles Ives Fellowship from the American Academy of Arts and Letters in 2022.

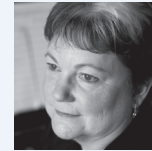


She has composed for Bang on a Can, the London Sinfonietta, the Crossing, the Brentano String Quartet, Mivos String Quartet, So Percussion, Gamelan Padhang Moncar, Orchestra Wellington, as well as performing and having compositions performed at Ojai Music Festival, and Magdalena Opera. She received BMus from Victoria University of Wellington, and her doctorate in music composition at Princeton University, and is currently an assistant professor in the music technology programme at Steinhardt, New York University.

Photo credit: Rodrigo Vazquez

Leonie Holmes

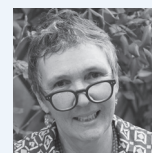
Leonie Holmes is an Auckland based composer, writing for orchestra, chamber, choral, vocal and solo instrument. Recent works have been commissioned and performed by the New Zealand Symphony Orchestra, BBC singers, The Kings Singers, Voices New Zealand Chamber Choir, Auckland Philharmonia, Aventa Ensemble Canada, Zephyr Wind Quintet, NZ Trio, Toronto Children's Choir, Auckland Chamber Orchestra, Estrella Quartet, and the Jade String Quartet. Her orchestral music has been released on the Atoll CD *Solstice*, with the New Zealand Symphony Orchestra conducted by Marc Taddei. A further CD of chamber music titled *when expectation ends* was released in 2017.



She has written many works for school and community groups and is a speaker, adjudicator and teacher within the New Zealand music community.

Louise Webster

Louise Webster has a dual career in music and medicine, working as a composer and as a child psychiatrist and paediatrician at Starship Children's Hospital. She is also pianist in Kotuku chamber ensemble, and violinist with St Matthews Chamber Orchestra.



Louise completed an MMus Composition with first class honours in 2012 and a DMus Composition in 2019 at the University of Auckland. Her prizes and awards include the 2012 CANZ Trust Fund Award.

Louise has written works for a range of ensembles including solo instrument, chamber ensembles, voice, and orchestra. Her works have been performed by the New Zealand String Quartet, Karlheinz Company, 175 East, Stroma, the Auckland Philharmonia Orchestra, Adam Chamber Music Festival, St Matthews Chamber Orchestra, and have been recorded by the New Zealand Symphony Orchestra.

Maria Grenfell

The music of composer Maria Grenfell has been described as "expansive, effusive and energetic", "magic," and "refreshingly groovy". Her work is influenced by poetic, literary and visual sources, and non-Western music and literature. Her orchestral and chamber music has been commissioned, performed or recorded around the world, and she regularly mentors emerging composers. In 2013 she was Visiting Professor at Stephen F. Austin State University in Nacogdoches, Texas, and in 2019 she was Kerr Composer in Residence at Oberlin Conservatory. Maria is an Associate Professor at the University of Tasmania Conservatorium of Music in Hobart, Tasmania, Australia.



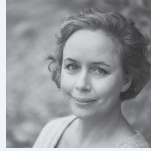
Mere Boynton

Mere is of Te Aitanga Mahaki, Ngāti Oneone and Tuhoe descent. Born and raised in te Tairāwhiti, Mere is well known as a singer and actor. She blends her classical singing voice with te reo Māori to create her own unique style. Mere has collaborated with and performed works by many composers including Gareth Farr, Paul Booth, Gillian Whitehead, Jonathan Besser, Jack Body and Eve de Castro-Robinson.



Miriama Young

Miriama Young is a New Zealand composer, sound artist and educator based at the University of Melbourne Conservatorium of Music. Miriama graduated with Bachelors degrees from Victoria University of Wellington, and with a Fulbright pursued a PhD at Princeton. Her work seamlessly combines technology, soundscape, interactivity, field recordings, sound art with live voice and acoustic instruments to produce unique sound worlds. Her music is commissioned by ensembles from Norway to New Zealand, including Sydney Symphony, Scottish Opera, and Syzygy Ensemble; and her latest album was released on ABC Music (Australia) in 2022.



Rosa Elliott

Rosa Elliott is a young Christchurch-based composer who is currently completing her MMus in composition at the University of Auckland.



Rosa is a passionate about music that speaks of and to the New Zealand identity. Her works frequently explore historical, social, and environmental issues pertinent to the New Zealand audience.

Rosa was recently given the opportunity to explore these ideas collaboratively with other singers and writers in NZ Opera's recent *Voices of Aotearoa 6:24 Initiative*. With a particular passion for choral music, Rosa has also been fortunate to have her works performed by several choirs including the New Zealand Secondary Students' Choir, New Zealand Youth Choir, Bowling Green State University Women's Choir and Voices New Zealand.

Salina Fisher

Salina Fisher is an award-winning New Zealand composer based in Wellington. Her music has been commissioned by ensembles including New Zealand Symphony Orchestra, International Contemporary Ensemble, Marmen Quartet, New Zealand String Quartet, NZTrio; and performed internationally including at Walt Disney Concert Hall, The Kennedy Center, and Pierre Boulez Saal Berlin. She is a graduate of Manhattan School of Music, New York, and New Zealand School of Music – Te Kōkī, Victoria University of Wellington, where she was Composer-in-Residence in 2019-2020, and is currently Teaching Fellow in Composition.



Tabea Squire

Tabea Squire began formal lessons on the violin at the age of six, and started regularly composing from the age of fourteen. She completed her BMus with Honours in Performance Violin at the New Zealand School of Music at Victoria University of Wellington in 2012.



Tabea has had works commissioned by the New Zealand String Quartet, the Manawatu Sin-fonia, the Wellington Chamber Orchestra in conjunction with the Recorders and Early Music Union, the IRMT branch of Wellington, the New Zealand String Quartet in conjunction with the Forbidden City Chamber Orchestra of Beijing, Toru Trio, and NZTrio. She has had works performed in New Zealand, Australia, Canada, China, Europe, and Britain.