



CHAMBER MUSIC SERIES

# HINE-PŪ-TE-HUE

## 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

Helene Pohl – Violin  
Monique Lapins – Violin  
Gillian Ansell – Viola  
Rolf Gjelsten – Cello  
Ariana Tikao - Taonga Pūoro  
Bob Bickerton - Taonga Pūoro  
Diedre Irons – Piano

## Programme

Philip Brownlee and Ariana Tikao  
Manaaki (World Premiere)

Gillian Whitehead Hine-pū-te-hue

Amy Beach Piano Quintet, Op. 67

- Adagio - allegro moderato
- Adagio espressivo
- Allegro agitato

Available to digitally stream  
from Friday 18 March –  
Sunday 3 April 2022

Thanks to:

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THE ARTS**

## PROGRAMME NOTE

This concert celebrates the fusion of taonga pūoro, and string quartet, marking the 20th anniversary of the first ever composition that combines these instruments by Dame Gillian Whitehead.

Premiering prior to her seminal work and also commissioned by the Festival is a new piece for the same instrumentation by Philip Brownlee and Ariana Tikao. *Manaaki* takes inspiration

from the pōwhiri process, the ritual of encounter that typically happens on marae.

The final piece rediscovers the neglected genius of American composer Amy Beach, a prodigy and groundbreaking musician. Her hyper-Romantic piano quintet is full of lush textures, lyrical writing and a range of expressive moods.

## PERFORMERS



### NZSQ

Celebrating its 35th season in 2022, the New Zealand String Quartet (NZSQ) has an established international reputation for its insightful interpretations, compelling communication and dynamic performing style. The Quartet have an extensive, critically acclaimed discography, and have proudly championed New Zealand music since its inception, premiering over 150 New Zealand works, alongside collaborations with all the leading taonga pūoro players of the country, beginning with the late Richard Nunns.

Devoted teachers as well as performers, all members of the NZSQ teach at the New Zealand School of Music – Te Kōkī where the NZSQ is Quartet-in-Residence, as well as running the Adam Chamber Music School in Nelson and the NZSM Queen's Birthday Chamber Music Weekend in Wellington for up-and-coming chamber musicians.

### Bob Bickerton

Bob Bickerton began his journey in to Te Ao O Taonga Pūoro in 1988 when he invited Richard Nunns to present wānanga at the Nelson School of Music.

Learning from the master and following encouragement from Hirini Melbourne, he presented the taonga to hundreds of thousands of students around schools in Aotearoa over a period of 25 years.

He has recorded and performed with Richard Nunns, Aroha Yates-Smith, Ariana Tikao in such projects as North South with Glenn Colquhoun, the Ngā Hau Ngākau touring exhibition and numerous film scores. He made many of the instruments played in this recording.



### Diedre Irons

#### Piano

Diedre Irons spent her early life in Canada. She graduated from the prestigious Curtis Institute of Music and spent several years in the USA teaching and touring as a soloist and chamber music player before moving to New Zealand in 1977 where she quickly became established as one of the country's most celebrated and sought-after musicians. In 1989 she was awarded an MBE and in 2011 an ONZM for services to music, and in 2007 received the degree Doctor of Music (*honoris causa*) from Brandon University in Manitoba, Canada. She taught at the University of Canterbury from 1992-2003 and at the New Zealand School of Music from 2003-2012.



## NOTE FROM THE COMPOSERS ON MANAAKI

“Manaaki is a key concept within te ao Māori and means ‘to support, take care of, give hospitality to, protect, show respect, and generosity for others’. This piece takes inspiration from the pōwhiri process, the ritual of encounter that typically happens on marae, where mana whenua welcome in the manuhiri. This should uphold the mana of the home and people as well as acknowledge and enhance the mana of the people entering.

It starts with the shifting of energy through the use of the pūrerehua, which indicates something is about to start. Then the kaikaranga start to call and weave their voices together, with pūtōrino and strings shooting up into the heavens and then coming back down to earth. This is followed by an invocation of tangi, bringing in the voices of our ancestors. The next section represents the voices of the kaikōrero, a robust musical discussion among the male voices of the ensemble.

The piece then moves into the hongī, a sharing of our sacred breath, which symbolises peace, and a chance to reflect on the process and transition before a more improvisational ending that indicates a release and celebration that the ceremony has been completed. Through experiencing this ritual and understanding the principle of manaakitanga, we are reminded of how we should treat each other, in a way that enhances each other’s mana through dialogue and respect.”

Mauri ora, nā Ariana and Phil.

*Manaaki* was originally commissioned by Aotearoa New Zealand Festival of the Arts.

“Ko te manaaki tētehi kupu Māori e kōrero ana mō te tiaki, mō te atawhai i te tangata, mō te whāngai i te manuhiri, mō te whakaatu i te oha. E whai whakaawetanga ana tēnei whakaaturanga i te kawa o te pōwhiri, te kawa o te tūtakitanga tangata e whakahaerehia ana i runga i ō tātou marae, te wāhi e pōwhiritia ana te manuhiri e te mana o te whenua. He kawa tēnei e hāpai tika ai te mana o te manuhiri, me te mana o te hau kāinga.

Ka timata ki te tangi o te pū hei whakataki i te wairua o te pōwhiri, koina te tohu e timata ana te pōwhiri. Katahi ka tukuna e te kaikaranga tāna karanga, ka tuituia ngā ao, he pūtōrino hei taunaki haere, katahi ka rangona ngā hotuhotu me ngā auē ā ngā ruruhi, he karanga nō rātou ki ngā mātua i te pō. Ko te wahanga whai atu i tēnā ko te whaikōrero, he whakawhitinga kōrero rangatira, nā te rangatira ki te rangatira.

Ka mutu te kawa ki te hongī, ko te hononga tērā o tēnā hā tangata ki tēnā hā tangata, he tohu nō te mounġāronġo, otirā he wā ki te āta whakatau i a koe anō. He mea tohutohu anō i a tātou kia pēwhea tā tātou kawē i a tātou, mā te manaakitanga, te whanaungatanga me te whakaaro nui.”

Mauri ora, Ariana and Phil.

He mea tonō a *Manaaki* e Te Taurima Toi o Aotearoa.

## COMPOSERS

### Philip Brownlee

Philip Brownlee (Te Ātiawa, Ngāti Mutunga, Ngāti Toa Rangatira) is a composer and sound artist based in Wellington. He also works as a sound designer and sound engineer, in a wide range of environments. He has worked with many of New Zealand’s leading contemporary music performers, including Stroma, 175 East, Bridget Douglas, and Xenia Pestova. In 2015, guided by Richard Nunns, he collaborated with Ariana Tikao to create *Ko te tātai whetū*, a concerto for Taonga Pūoro and orchestra, commissioned by the Christchurch Symphony orchestra.



### Ariana Tikao

#### Also performing in *Manaaki*

Ariana is a singer, composer, and leading player of taonga pūoro, who was awarded as a 2020 Arts Laureate by the Arts Foundation of New Zealand. Her work explores her Kāi Tahu identity, mana wahine and often draws upon ancestral kōrero.

Ariana regularly works with Alistair Fraser, Ruby Solly, Mahina Kai, Bob Bickerton and others, collaborating and sharing knowledge through wānanga. Her music has featured in television, film, theatre, dance, and in online media. She is also a published writer and poet.



## NOTE FROM THE COMPOSER ON HINE-PŪ-TE-HUE

*Hine-pū-te-hue* was commissioned by the Aotearoa New Zealand Festival of the Arts in 2002, with financial support from Creative New Zealand, for the New Zealand String Quartet and Richard Nunns.

*Hine-pū-te-hue* is the Māori Goddess of peace: Goddesses, or wahine atua, are acknowledged by many iwi, but are not recognised by others, however, there is enough fragmentary knowledge of them expressed in moteatea and elsewhere to suggest their influence in pre-European times may have been on a par with that of the gods who are still influential today.

One of the attributes of *Hine-pū-te-hue* is the gourd, or hue, and there is a connection with stringed instruments in that both are made of plant material, with the sound being emitted through a sound hole.

Consequently, several of the taonga pūoro, or Māori instruments, are made of gourds – the poi awhiowhio, which opens the piece, is swung around the head, the large hue puru hau is blown across the open neck, there are gourd rattles and the koauau ponga ihu (a nose flute) which closes the piece is also a small gourd. Two other kinds of instruments, frequently made from gourds, are also used – the nguru (one made of a whale's tooth, the other of maire wood), and the ororuarangi.

The kū is the only stringed instrument recorded in pre-European times, and is played like a jaw's harp, using the mouth as a resonating chamber, and is used because of its connection to both the string and the bow of a stringed instrument.

Other taonga pūoro used in this piece are the pūtatarā (conch shell trumpet), used for announcements and signalling, the pū kāea (war trumpet), the pūmotomoto (a very quiet wooden instrument associated with birth), the pūpū harakeke (flax snail) and tumutumu (tapped resonant stone, bone or wood).

The idea of ororuarangi, which can be translated as spirit voice, or as double-stopping in a different context, has had some influence on the piece as in the parallel movement of the strings.

*Hine-pū-te-hue* was first performed at the Aotearoa New Zealand Festival of the Arts by NZSQ and Richard Nunns in 2002.

## COMPOSER

### 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.

