

Clarion: MUSIC BY Eve de Castro-Robinson

16 MARCH 7.00PM

SPIEGELTENT from Four Points
by Sheraton Auckland, Aotea Square

Composer

Eve de Castro-Robinson

Trumpet/Pūtātara

Bede Williams

Auckland Chamber Orchestra
conducted by Peter Scholes

Repertoire

1. peal

Performed by Mere Boynton (vocals)
and Eric Renick (percussion)

2. Chaos of Delight IV

Performed by Luca Manghi (piccolo, flute)
and Ben Hoadley (bassoon)

3. Stumbling Trains

Performed by Ashley Brown (cello)

4. hau

Performed by Mere Boynton (vocals, crystal glass)

5. Clarion

Performed by Bede Williams (trumpet, pūtātara)
*Commissioned with an award from the
APRA AMCOS Art Music Fund*

Artist Statement

Our planet is calling to us – it's burning, flooding, melting, freezing, losing insects and animal species in a mass extinction and much more – we must respond. I have been contemplating the importance of listening to, and learning from, indigenous peoples and their knowledge when thinking about overcoming the climate crisis. It's western processes of capitalism, colonisation and industrialisation that have caused this catastrophe, while destroying indigenous cultures. As a composer, my hope is that the urgency of my new work *Clarion* – and the intense calling, ringing voices of the other works – will resonate with listeners as a call to arms. — Eve de Castro-Robinson

This performance is exclusive to Auckland Arts Festival and follows the world premiere at the University of St Andrews in Scotland.

Lyrics/Notes

peal

*The text is taken from 'In Memoriam
(Ring out, wild bells)' by Lord Alfred Tennyson*

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells...

Ring in the love of truth and right,
Ring in the common love of good.
Ring out old shapes of foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

Ring in the valiant man and free,
Ring out, wild bells...

hau

The Māori word *hau* has a variety of meanings, including wind and breath.

The names intoned are some of the gods of Māori mythology: Tangaroa (god of the sea), Tūmataunga (god of war), Rongomātāne (god of peace), Rūaumoko (god of storms), Tāwhirimātea (god of weather), and Hine-nui-te-pō (goddess of death).



EVE DE CASTRO-ROBINSON
Composer

Eve de Castro-Robinson has been commissioned and performed by a wide variety of performers, including the BBC Scottish Symphony Orchestra, New Zealand Symphony Orchestra, the Auckland Philharmonia (with whom she was Composer-in-Residence in 1991), Chamber Music New Zealand, the New Zealand String Quartet, NZ Trio, Aventa Ensemble (Canada), the Nash Ensemble of London, and many soloists including Alexander Ivashkin, Nicholas Isherwood and Jane Manning. Her output ranges from large orchestral to vocal, chamber and virtuoso solo works that are performed in New Zealand and internationally.

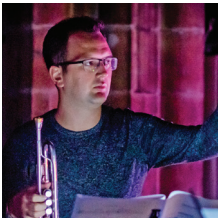
Eve has two solo albums on the Rattle Record label, of which her *The Gristle of Knuckles* featuring reimaginings of nine of her works by leading New Zealand jazz, classical and pop performers, and won her the 2018 Vodafone NZ Music Awards Best Classical Artist. She has three solo CDs on the Atoll label: *Releasing the angel* (2011), five orchestral works recorded by the New Zealand Symphony Orchestra; *Other echoes* (2001), works for orchestra; and *Chaos of Delight* (1998), chamber works by various performers. In 2015 a collaborative LP/photobook with Harvey Bengé, *I stayed a minute*, was published by Rattle and her major piano work *a zigzagged gaze* was released on a Rattle CD featuring pianist Henry Wong Doe in 2016. There are works on many other CDs and many of her scores are published by Waiteata Press, Wellington.

In 1986 Pierre Boulez conducted her *Interpolations* for orchestra in open rehearsal in Wellington. Her *Triple Clarinet Concerto* was the 1992 New Zealand entry in the International Rostrum of Composers, Paris, and she is twice winner of the SOUNZ Contemporary Award (for *Chaos of Delight III* in 1998 and *These arms to hold you in* 2007) and a finalist in 2006. She is also twice winner of the Philip Neill Memorial Prize in Music from the University of Otago.

Eve was the first person to graduate DMus in Composition from the University of Auckland in 1991 and recently retired as Associate-Professor in Composition to devote herself to freelance life. She was director of the University's Karlheinz Company contemporary music ensemble, co-founder of CadeNZa new music ensemble, and in 2015 launched performing arts group hearsay with fellow composer Alex Taylor.

Eve is Deputy Chair | Toihau Tuarua of the SOUNZ Board of Trustees and past Chair | Toihau of its Composer Advisory Panel. She has been Secretary of the Composers' Association of New Zealand, Convenor of the Nelson Composers' Workshop, and awarded the CANZ Trust Fund Award. She has been selected for residencies at the Atlantic Centre for the Arts, Florida; at the Banff Centre, Canada; and Brisons Veor, Cornwall. Eve has often been an adjudicator, speaker, writer, reviewer and broadcaster on musical topics, and in 2018 was invited to deliver The Lilburn Lecture, under the auspices of the National Library.

In 2004 she was awarded a 'de Castro-Robinson Portrait' concert in the NZ International Festival of the Arts in Wellington. 2006 saw a special 50th birthday concert mounted in her honour by the Karlheinz Company, University of Auckland. In 2009 the Auckland Chamber Orchestra staged a de Castro-Robinson portrait concert, *A Resonance of Emerald*, and 2016 saw hearsay present EVE60, a 60th birthday variety concert. Her *LEN LYE the opera*, a 90-minute five-act multi-media chamber opera, to a libretto by Roger Horrocks, ran a sold-out season at the Maidment Theatre, Auckland in September 2012, and in 2014 the NZSO commissioned *The glittering hosts of heaven*, a major work for seven soloists and orchestra.



BEDE WILLIAMS
Trumpet & Pūtātara

New Zealand-born trumpeter and conductor Bede Williams trained as an ABRSM International Scholar at the Royal Conservatoire of Scotland and at numerous international conducting masterclasses. He is a virtuosic, multifaceted musician and is widely known for his work in new music. He is currently Head of Instrumental Studies at the University of St Andrews where he teaches a wide range of courses, coaches chamber music and conducts the St Andrews Chamber Orchestra and New Music Ensemble. He combines this post with regular performances as a trumpet soloist and chamber musician on period and modern instruments, as well as working as a conductor with professional, youth and amateur orchestras, choirs and bands.

Following early musical training in brass bands, Bede was for a time both principal trumpet of the National Youth Orchestra and principal cornet of the National Youth Brass Band of New Zealand. Performing as a soloist at age 17 with the Auckland Philharmonia and winning the Philip Jones Memorial Prize at the 2005 Royal Over-Seas League Competition, Bede has subsequently appeared as a soloist throughout New Zealand and the United Kingdom, with performances broadcast on BBC radio and television, STV, RNZ Concert and Schweizer Radio. Most recently he gave the world premiere of *Oracle*, a trumpet concerto by Jeremy Thurlow with musicians of the Scottish Chamber Orchestra. In 2015 he released *Crystallize*, an album for trumpet and electronics, and recently created and performed new work with composer Andrew Hill for L-Acoustics L-ISA Hyperreal Sound technology. From 2004–2018 he performed as a founding member of Alba Brass, premiering many new works for brass quintet and appearing at concerts and festivals in the United Kingdom, as well as in North America, Europe, and the Middle East. In 2017 Alba Brass released *Fair Peched*, which was widely broadcast and nominated for album of the year. In 2019 he was invited by John Wallace to become a playing member of his world-renowned brass ensemble The Wallace Collection.

In 2012 Bede founded the St Andrews Brass Festival, which in 2017 was relaunched as Fringe of Gold, an international festival for wind, brass and percussion. From 2019 to 2025 he will direct a philanthropically funded project called STAMP (St Andrews Music Participation), which will introduce hundreds of children to playing brass instruments through collaborative working with partners from the formal and informal sectors. Since 2012 he has been Music Director of the St Andrews New Music Ensemble and New Music Week in which he regularly works with many leading international composers and performers. Notable projects include the premiere of Thea Musgrave's chamber opera *Three Women*, composer portrait concerts with James MacMillan, Paul Mealor and Sally Beamish, and performances at Steve Reich's Glasgow Minimal Festival. His PhD from the University of St Andrews investigated interpretation and conducting, and he has presented this research at the Royal College of Music, Norwegian Academy of Music, the Universities of Oxford and Cambridge, as well as publishing in academic and popular publications. He has contributed towards many inter and transdisciplinary projects with both scientists and artists, and has broad research interests in collaborative approaches to the creation, performance and reception of new music. Bede is also a highly regarded trumpet and conducting teacher, with many former students going on to study at conservatoires and successfully audition for national and regional youth orchestras. From 2007–2017 he worked at St Mary's Music School in Edinburgh, and has also previously taught for Sistema Scotland and the Royal Conservatoire of Scotland Juniors.

Bede is a Fellow of the Higher Education Academy and the Associated Board of the Royal Schools of Music.



PETER SCHOLES
Conductor

Peter Scholes' early 2016 release on DECCA features his arrangements and conducting of the legendary album *Wish You Were Here* by PINK FLOYD.

He was composer and conductor for the New Zealand feature films *Desperate Remedies* by Peter Wells and Stuart Main, and the short film *Hinekaro goes on a Picnic and Blows Up Another Obelisk* by Christine Parker, based on the story by Keri Hulme. He also conducted the soundtrack to *Heavenly Creatures*. Film score composition includes *The Tattooist*; *Memory and Desire* by Niki Caro, based on the story by Peter Wells and recorded by the NZSO; and *Fifty Ways of Saying Fabulous*.

He has had works commissioned by the NZSO, the Royal New Zealand Ballet, Auckland Philharmonia Orchestra, Saint Matthew's Chamber Orchestra, CadeNZa, Chamber Music New Zealand, the Auckland Wind Quintet, Patrick Power, Gareth Farr, Amanda Hollins and Richard Mapp and for Radio New Zealand drama productions. His composition *Islands II* represented New Zealand in the 1993 UNESCO International Rostrum of Composers.

He was Founder (1999) and is currently Musical Director of the Auckland Chamber Orchestra. He studied conducting with Juan Matteucci and has conducted all the professional New Zealand Orchestras as well as the London Philharmonic Orchestra, the London Symphony Orchestra, the London Orion Orchestra and the Prague Symphony Orchestra. His experience in conducting ranges from the traditional repertoire through to contemporary compositions with forays into unique projects such as combining Cook Island drummers with the symphony orchestra and multi-media orchestral performances.

He was musical director of the Auckland Sinfonietta, a position he held from 1996–1999.

He has extensive experience in the area of education with the Auckland Philharmonia in pioneering new styles of young person's concerts to capacity houses at the Aotea Centre. He also conducted the *Lakeside* operatic spectacles in Rotorua with the Auckland Philharmonia and a similar event with the Wellington Sinfonia.

He was conductor for the ENZSO and ENZSO2 recording and subsequent tours.

His specialist instrument is the clarinet which he studied with George Hopkins, Alan Hacker and Thea King, and with Ken Wilson at the Auckland Conservatorium, now the University of Auckland School of Music. His interpretations received international acclaim when he was prize winner in the 1987 International Gaudeamus Interpreters Competition held in Rotterdam. From 1980 to 1993 he was principal clarinet with the Auckland Philharmonia Orchestra and clarinet tutor at the School of Music and has been in groups such as Red Mole, Auckland Chamber Music Players, From Scratch, Digorie, The Auckland Wind Quintet and Avant Garage. He has appeared as soloist with all the New Zealand orchestras including the New Zealand Symphony Orchestra and many concerto performances with the Auckland Philharmonia Orchestra. He has given recitals for Chamber Music New Zealand and was guest artist with the New Zealand String Quartet in quintets by Mozart, Weber and Brahms. He is a frequent soloist with the Auckland Chamber Orchestra.

Peter has lectured in clarinet, electronic music, conducting and chamber music at University of Auckland and Waikato University.