

VIOLIN
Amalia Hall

CELLO
Ashley Brown

PIANO
Somi Kim

nztrio

Composing Competition 2021: AudioVisualise

Winners' Concert

Friday 6 May 2022 / 6.30pm
The University of Auckland
School of Music Theatre

Haere mai and welcome to the 2021 Winners' Concert of NZTrio's 4th biennial tertiary Composing Competition: *AudioVisualise*. The brief this year was for applicants to create a new work inspired by a New Zealand artist or specific artwork that 'speaks' to them as a composer. Once again we have been heartened by the enthusiastic response by all levels of tertiary composing students and lecturers from up and down the country.

The overall standard and variety of voices within the entries was impressive, and it is very clear that there is a tangible connection between the visual and the aural, communicated creatively through each composer's distinct musical language. Fifteen scores were selected to progress to the second stage, for which we held online workshops with the University of Auckland, Victoria University of Wellington and the

University of Canterbury. The works were presented and discussed, and feedback was offered, at which point the candidates had the opportunity to tweak and adjust their works before final submission. In collaboration with New Zealand composer Alex Taylor, we selected the six winning works that you will hear this evening.

For us, this competition is a way of having meaningful interaction with some amazingly talented students early in their careers and simultaneously offering Aotearoa's best emerging composers invaluable exposure to a professional ensemble. As proud supporters of New Zealand music, we look forward to watching the careers of tonight's winners (and indeed, all those who submitted works) truly blossom and flourish.

Amalia, Ashley & Somi

Jessie Leov

University of Auckland
convergence

Inspired by an artwork by Nelson artist Lee Woodman from his 2014 exhibition *Meditations on Hundertwasser*, this piece looks beyond the radiant nature of the artwork, drawing out a stuttering, bubbling texture found beneath the surface. *convergence* explores the idea of an endless attempt at convergence: unknown forces travelling in infinite motion relentlessly fighting to converge, forcefully rebounding off the empty space between them while never penetrating it.

Ben Daley

University of Auckland
Ocean's turning

This piece was inspired by Jim Tannock's artwork 'I would have protected you'. The grainy picture of an extensive landscape initially drew me to the piece. Bits of branch debris scattered in the foreground, looming mountains in the background, and a vast ocean crashing against the shoreline are the elements of what make up my piece 'Ocean's turning'. With such a broad picture, my piece explores a variety of moods, energy and harmonic ideas.

Scarlett Peckham

Victoria University of Wellington
Black Paintings

This piece was inspired by both a philosophical concept — namely Kant's 'transcendental idealism' — and a New Zealand artist, Ralph Hotere, who's paintings for me reflect this concept beautifully. Admittedly, I am not a formerly trained philosopher nor a visual artist, so the ultimate conceptual framework of the piece was very much a personal projection of these ideas into the score. I envisage a place beyond human experience, yet necessary to the formation of human experience. The steady quaver rhythm of the piano part throughout the piece is the backdrop of this space—the 'black' in Hotere's Black Paintings—tranquil, inevitable, yet continuously moving forwards, uninterrupted. The violin and cello parts paint lines of colour of the backdrop, introducing content to the space—tension, release, consonance, dissonance.

The second movement is in contrast to the first. The continuity is broken, and furious energy bounds to the forefront—a representation of the messy and chaotic nature of human consciousness. The ferocity doesn't stay for long, and soon gives way to playfulness, intrigue, and even personal struggle. If the first movement was about a space filled with potential energy, the second movement represents the release of that energy into the world through human experience.

— Interval —

Ewan Collins

University of Auckland
The Other Half

The Other Half is based upon the work of the same name by Fiona Clark, a collection of photographs and prints that covers Clark's injuries and recovery over the course of 22 years from 'a serious motor vehicle accident'.

This piece takes inspiration from the frantic, personal, and traumatic identity of Clark's work. It is divided into two starkly contrasting halves, the *incident* and the *recovery*.

Referential sounds from hospitals, emergency vehicles, destruction, and clocks are used to place the Trio within the setting of the narrative and reinforce the intensity of grief and trauma. All the while, the Trio maintains a sense of humanity, which relies upon—but lives separate to—the cold and industrial sounds of machinery and medical equipment.

Rosa Elliott

University of Auckland
Small Holes in the Silence

Commissioned in 1979, Ralph Hotere's three-panel artwork, *Rain*, is the product of his creative friendship with the acclaimed poet, Hone Tuwhare. Utilising Tuwhare's poem of the same title, Hotere utilises both text and shape to express the intimate metaphors of the natural phenomenon.

Small Holes in the Silence seeks to extend this cross-disciplinary relationship, drawing upon both works by Hotere and Tuwhare. The work is inspired by Hotere's juxtaposition of straight, measured lines with organic drips of paint that follow the structure and emotion of the poetry. Similarly, *Small Holes in the Silence* is marked with persistent strokes, fluid lines, and Tuwhare's dispersed text.

Thomas Bedgood

University of Canterbury
The Golden Tinted

The Golden Tinted is inspired by the late New Zealand artist Bill Hammond and his distinctly individual style of iconographic bird art. Developed after working with DOC and the Navy in the sub-Antarctic islands during the 1990s, Bill's strikingly ritualistic art was inspired by many personal interests, including music, anthropology, and environmental awareness. I was particularly drawn to Bill Hammond's work by the interplay of colour and detail: great washes of greens and blues are set against gorgeously painted items in lush colours, finely detailed penwork, and threads of metallic tone interacting together in quirky and intricately populated scapes.

Programme notes are the composers' own words.

The 2021 NZTrio Composing Competition is generously supported by the Freemasons Foundation. We're also hugely grateful to all the music schools' staff from the Universities of Auckland, Waikato, Wellington, Canterbury and Otago for their generosity of support, advice and enthusiasm, without which the competition would not have been this successful.

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