

Chamber Music
New Zealand
- 60 years -

Kaleidoscopes Concert Season 2010

The Song Company

PERFORM *Sweet Dreams*



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Welcome



Thank you for joining us for this concert.

The Song Company is renowned for their brilliant performances and innovative programming. Their voices are their instruments, and their musical conversations encompass the essence of chamber music.

Their programmes 'The Seasons' and 'Sweet Dreams' take us on a journey of discovery through time and to different corners of the world. Some music will be familiar and some is new, including a specially commissioned work from iconic Kiwi composer Jack Body.

This national tour is sponsored by our valued arts partner Springload Web Design. We love working with their team and thank them for their ongoing support and inspiration.

Now, sit back and enjoy!

Euan Murdoch
Chief Executive
Chamber Music New Zealand



At Springload Web Design we have a genuine passion for the arts, and enjoy working with the NZ International Arts Festival, the Fringe Festival and the Wellington Jazz Festival among others.

Springload is particularly proud to continue our long and fruitful association with Chamber Music New Zealand. This season, we're thrilled to bring you The Song Company's 'The Seasons and Sweet Dreams' tour.

Springload wishes The Song Company an enjoyable tour throughout New Zealand, and we very much look forward to enjoying the Wellington performance.

Carl Steward
Director
Springload Web Design



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Sweet Dreams

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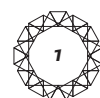
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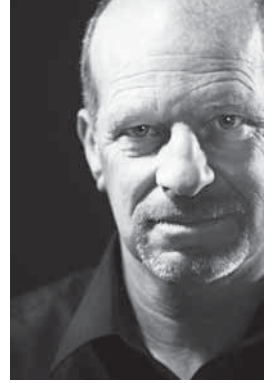
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& Michael Steer**

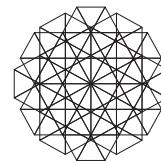


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INTIMATE, INTENSE + IN CONCERT



The Song Company

<i>Roland Peelman</i>	<i>Director</i>
<i>Anna Fraser</i>	<i>Soprano</i>
<i>Louise Prickett</i>	<i>Soprano</i>
<i>Lanneke Wallace-Wells</i>	<i>Mezzo</i>
<i>Richard Black</i>	<i>Tenor</i>
<i>Mark Donnelly</i>	<i>Baritone</i>
<i>Clive Birch</i>	<i>Bass</i>

As the leading vocal ensemble in Australia, the six members of The Song Company and their director Roland Peelman embrace music from all continents and eras, from mediaeval to contemporary, from high-art to low-brow. The Company is regularly involved in innovative collaborations, including performances with Chinese musicians on traditional instruments, with didgeridoo player William Barton, and with dance company Force Majeure. Variety in programming is also obvious from the group's numerous recordings, which range from a 12th century mystery play to Christmas carols and iconic Australian songs, including four versions of *Waltzing Matilda*.

The Song Company has been touring regularly since its formation in 1984, performing across Australia at major and regional arts festivals, and has also toured to North America and performed at European music events such as the Regensburg, Dresden, Flanders and Dubrovnik Festivals.

Through their MODART program, developed in conjunction with the Australian Music Centre and ABC Classic FM, The Song Company has worked with emerging composers to develop new works. In addition to commissions from established composers such as Andrew Schulz, Anne Boyd and Ross Edwards, The Song Company has worked with fellow ensembles the Australian Chamber Orchestra, Flederman and the Australia Ensemble to create new musical performances.

Education is a particular focus of the group, which delivers music programmes to school children around Australia. In 2008, the Company's week-long residency in Wairarapa schools led to an enthusiastically received community concert, and marked Chamber Music New Zealand's re-entry into music education.

"We really are a small vocal ensemble, as opposed to a choir. There is a fundamental difference between the two. There's a certain anonymity about a row of sopranos or tenors in a choir that's not at all the case for us. Each of the six singers in The Song Company has an individual voice and projects something of themselves to the audience, but together they make up a self-contained and complete unit."

Roland Peelman

Nights of fantasy and pain: five English madrigals

London, around 1600

As we know from English history in the 16th century, peace and concord was in very short supply, hence the choice of an extract from Psalm 133 for the start of this concert. Set by **William Byrd**, a Catholic working in an increasingly repressive Protestant regime, *Behold how good a thing it is* pointedly eschews the Roman motet-style, using English vernacular and a distinctly secular madrigalistic manner, proving once again how easily music can bridge any political or aesthetic divide.

John Wilbye, born in Suffolk and the lucky recipient of good and steady patronage throughout his life, produced two books of 64 madrigals that represent the classic phase of the English madrigal. With supreme refinement of text and music, his madrigals exude the musical chiaroscuro one can find in Latour's paintings or Shakespeare's sonnets. The frequent parallel lines in *Draw on, sweet night* reflect a subtle play of shadows between reality and imagination, the world we see and the world we think we can see.

Thomas Vautour's oeuvre is small yet his single madrigal volume merits him a worthy place amongst the last generation

Behold how good a thing it is **William Byrd (ca 1540-1623)**

From 'Songs of Sundrie Natures', 1589; text from Psalm 133

Behold how good a thing it is,
For brethren to agree
When men amongst them do no strife,
But peace and concord see,
Full like unto the precious balm
From Aaron's head that fell,
And did descend upon his beard,
His garment skirts until.

And as the pleasant morning dew
The Mountains doth relieve:
So God will bless where concord is,
And life eternal give.

Draw on, sweet night **John Wilbye (1574-1638)**

From 'The second Set of Madrigales ...
apt both for Voyals and Voyces', 1609

Draw on, sweet night, friend unto those cares
That do arise from painful melancholy.
My life so ill through want of comfort fares,
That unto thee I consecrate it wholly.
Sweet night, draw on my griefs when they be told

To shades and darkness find some ease from paining,
And while thou all in silence dost enfold,
I then shall have best time for my complaining.

of English madrigalists. The word 'sweet' is chosen to describe the Suffolk owl and for many this encapsulates the very essence of much English music.

Some of the fanciest madrigals ever written stem from an Englishman with an extraordinary talent as well as a severe drinking problem: **Thomas Weelkes**. Working from Chichester and Winchester, Weelkes' contributions to the English madrigal are never less-than-inventive. In *Thule, the period of cosmography* the wonders of the world are embraced in the most idiosyncratic way, turning the principle of standard madrigalisms (literal word-painting in music) up to a level unheard of. Two gigantic metaphors involve the most ingenuous counterpoint, bizarre harmonic shifts and colourful use of the English language to paint the extremes of the poet's own heart. The little trio from Weelkes' last published volume, *Ha ha, the world doth pass* was written at a time when his public behaviour was becoming the cause of much scandal and indignation, and he was "noted and famed for a common drunkard and notorious swearer and blasphemous".

Ha Ha! This world doth pass **Thomas Weelkes (1576-1623)**

From 'Ayres & Phantasticke Spirites for three voices', 1603

Ha ha ha, this world doth pass
most merrily I'll be sworn,
for many an honest Indian Ass
goes for a unicorn.

*Fara diddle diddle dyno,
This is idle idle fyno.*

Tygh, tygh, tygh O sweet delight,
He tickles this age that can,
Call Tuliae's Ape a marmasyte,
And Ledae's goose a swan.

*Far diddle diddle dyno,
This is idle idle fyno.*

So, so, so, fine English days,
For false play is in no reproach,
For he that doth the coachman praise,
May safely use the coach.

*Far diddle diddle dyno,
This is idle idle fyno.*

► William Hogarth
 'A Chorus of Singers',
 December 1732



Sweet Suffolk owl
Thomas Vautour (ca 1580-1620)

From 'The first set being Songs of Divers Ayres and Natures',
 1619-20

Sweet Suffolk owl, so trimly dight
 With feathers like a lady bright,
 Thou singst alone sitting by night,
 Te whit, te whoo.
 Thy note that forth so freely rolls,
 With shrill command the mouse controls,
 And sings a dirge for dying souls,
 Te whit, te whoo.

Thule, the period of cosmography
Thomas Weelkes (1576-1623)

From 'Madrigals of 6 parts, apt for the Viols and Voices', 1600

Thule, the period of cosmography,
 Doth vaunt of Hecla, whose sulphureous fire
 Doth melt the frozen Clime, and thaw the Sky,
 Trinacrian Aetnae's flames ascend not higher;
*These things seem wondrous, yet more wondrous I,
 Whose heart with fear doth freeze, with love doth fry.*
 The Andalusian merchant, that returns,
 Laden with Cochineal and China dishes,
 Reports in Spain how strangely Fogo burns,
 Amidst an ocean full of flying fishes;
*These things seem wondrous, yet more wondrous I,
 Whose heart with fear doth freeze, with love doth fry.*

Nights of Eros: five madrigals by Claudio Monteverdi (1567-1643)

Mantua, around 1600

Much has been written about the fundamental changes that took place in music around 1600 and about the pivotal role **Claudio Monteverdi** seems to have had in this process. While he was certainly not the first or only innovator of his time, he did provoke some of the strongest reactions of approval and disapproval. The most violent attack on his early but daring madrigals came from the cleric Giovan Maria Artusi who in 1600 and 1603 published two parts of a pamphlet pompously entitled *L'artusi ovvero Delle imperfezioni della moderna musica* [Artusi or about the imperfections of modern music].

Written with a pen dipped in the poison of inquisition and directed squarely at Monteverdi, the two volumes present Father Artusi as the supreme guardian of all musical decency. He simply could not see the point of extended dissonances that aimed to increase dramatic tension.

Monteverdi's response arrived in the historic preface to his 1605 publication of the Fifth Book of Madrigals, proudly announcing the *seconda prattica*. In this 'second practice', instrumental bass parts make a written entrance and - most importantly - "words are the mistress of the harmony" and not the other way around.

In this hyper-sensitive environment of the court in Mantua, Monteverdi wrote six books of madrigals and two operas, *Orfeo* and *Arianna*, that would put him on the map. Published in Venice, the madrigals are rhetorical (*Sfogava con le stelle*), overtly erotic (*Si, ch'io vorrei morire*), or just silly (*Oime, se tanto amate*). But again and again the composer manages to find moments of aching beauty, nowhere more so than in *Zefiro torna*, a classic Petrarch sonnet transformed into an arresting little scene through the juxtaposition of idyllic dance rhythms and those harshly drawn-out suspensions that so ruffled Father Artusi's feathers.

Sfogava con le stelle

from 'Il Quarto Libro dei Madrigali a 5 voci', 1603

Sfogava con le stelle
 Un inferno d'amore
 Sotto notturno ciel
 Il suo dolore,
 E dicea fisso in loro:
 "O imagini belle
 De l'idol mio ch'adoro,
 Sí com'a me mostrate
 Mentre cosí splendete
 La sua rara beltate,
 Cosí mostraste a lei
 I vivi ardori miei;
 La faresti col vostr'aureo sembiante
 Pietosa sí come me fate amante."

Under the night sky
 a patient of love
 addressed his grief
 to the stars,
 and fixing his gaze on them he said:
 "O beautiful visions
 of the idol whom I adore,
 Yes, such as you reveal to me
 in all your splendour
 the image of her rare beauty,
 in such a way reveal to her
 the image of my passions;
 Yes, in your golden semblance
 make her merciful as you make me amorous."

Sí, ch'io vorrei morire

from 'Il Quarto Libro dei Madrigali a 5 voci', 1603

Sí, ch'io vorrei morire, chio vorrei morire,
 ora ch'io bacio, amore,
 la bella bocca del mio amato core.
 Ahi, cara e dolce lingua,
 Datemi tanto umore,
 Che di dolcezza in questo sen m'estingua!
 Ahi, vita mia, a questo bianco seno
 Deh, stringetemi fin ch'io venga meno!
 Ahi bocca, ahi baci, ashi lingua, i torn'a dire:
 "Sí, ch'io vorrei morire, chio vorrei morire."

Yes, I wish to die, I wish to die,
 now that I kiss, my love,
 the beautiful mouth of the sweetheart I love.
 Alas, dear and sweet tongue,
 you give me so much joy,
 that with sweetness it smothers me inside!
 Alas, my life, to this white bosom,
 come, hold me tight till I may stop coming!
 Oh mouth, oh kisses, oh tongue, I turn to say:
 "Yes, I wish to die, I wish to die."

Zefiro torna

from 'Il Sesto Libro dei Madrigali a 5 voci', 1614

Zefiro torna e'l bel tempo rimena
 E I fiori e l'herbe sua dolce famiglia
 E garir progne e piagner filomena
 E primavera candida e vermiglia
 Ridono i prati e'l ciel si rasserena
 Giove s'allegra di mirar sua figlia
 L'aria e l'acqua e la terra è d'amor piena
 Ogn'animal d'amar si racconsiglia
 Ma per me lasso tornano i piu gravi sospiri
 Che dal cor profondo tragge
 Quella ch'al ciel se ne porto le chiavi
 E cantar augelletti e fiorir piagge
 E'n bella donna honesti atti soavi
 Sono un deserto e fer'aspre e selvaggie.
 (Petrarca)

Oimè, se tanto amate

from 'Il Quarto Libro dei Madrigali a 5 voci', 1603

Oimè, oimè se tanto amate
 di sentir dir "oimè", deh perché fate
 chi dice "oimè" morire?
 S'io moro, un sol potrete
 Languido e doloroso "oimè" sentire;
 Ma se, cor mio, volete
 che vita abbia da voi, e voi da me,
 avrete mill'e mille dolci "oimè".

Amorosa pupilletta

from Scherzi Musicali, 1607

Amorosa pupilletta,
 Che saetta sì soave al cor mi scocchi,
 Perché tocchi tanti sguardi co'tuoi dardi,
 Perché pungi, oimè tant'occhi?
 Tu sai pur ch'i colpi tuoi far non puoi
 Folgorando in cor già mai,
 Come fai quand'Amore
 Nel mio core ti lusinga i dolci rai.
 Mira, mira come langue nel tuo sangue
 Lo mio cor soavemente,
 Come sente sul languire,
 Sul morire, consolarsi la mia mente!
 Vedi, vedi'l tuo brunetto nel mio petto
 Come dolce il cor m'accende,
 Come fende puro puro col suo scuro
 Quell'orror che l'alma offende!
 Volgi pur ogni tuo dardo nel mio sguardo:
 Vibra pur a mio ristoro
 Que'rai d'oro; ch'i tra tanti falsi amanti
 Sol per te languisco e moro.

Zephyr returns and brings back fair weather
 As well as his sweetest family, the flowers and grass,
 And swallows' chatter and nightingales' lament
 And Spring, bright and vermilion.
 The meadows laugh and the sky opens up
 Jupiter amuses himself admiring his daughter
 Air, water and earth are full of love
 All animals agree to live in harmony
 But for wretched me, the deepest sighs
 That from the bottom of my heart are drawn
 By her who took its keys to heaven.
 And while little birds sing and flowers bloom
 In a beautiful woman's honest and sweet deeds
 There are a desert and vicious savage beasts.

Oh my, oh my, if you love so much
 hearing me say "oh my", then why do you
 make me die, saying 'oh my'?

If I die, you will be able to hear
 one single languid and painful "oh my".

But, my sweetheart, if you want
 to draw life from me, and I from you,
 you will have thousands of sweet "oh my".

Amourous apple of my eye,
 who shoots an arrow so sweet into my heart,
 why do you touch so many glances with your darts,
 and do you touch, oh my, so many eyes?

You know all too well that you can't make your blows
 fulminate in my heart ever.
 What do you do when Cupid
 plays with sweet rays in my heart?

Look, look how sweetly in your blood
 my heart languishes,
 how my mind knows to find solace
 for the languishing and the dying!

Look, look at your dark hair in my soul,
 how sweetly my heart is set aflame,
 how purely through the dark mass it cuts through
 that horror which hurts my soul!

Thrust your darts then into my eye:
 send them so that I may heal,
 those golden rays; for amongst so many false lovers,
 I languish and I die solely for you.

A night in Siena Horatio Vecchi (1550-1605)

from 'Le Veglie di Siena ovvero i varii humori della musica moderna', 1604

'The evening entertainment in Siena or the various humours of modern music' is the complete title of Vecchi's last major collection, dedicated to Christian IV, King of Denmark. The 'various humours' mainly refer to the catalogue of fourteen serious moods, which Vecchi chooses to represent in the second half of the *Veglie*. The first half is a different kind of catalogue, a set of facetious humours or 'imitation-games' framed by the idea of a chosen king who calls on the various participants to carry out specific musical tasks. Every game is first proposed, then executed and favourably criticised. These imitations draw on the comic genre of the three-part Venetian song of the time, the *giustiniana*.

Prima proposta

Hor che la veggghia è numeros'assai
E ch'illustre corona è qui adunata
Darem principio homai
A notte si bramata
Che ben vegg'io
Ch'ogniun'ha gran desio
Che si propong'un gioco
D'intorn'a questo foco
Ecco potrem noi fare
Quello del contrafare
Su vi destate tutti a quest'invito
Date principio voi Signor Stordito
Contrafat'un Siciliano d'Amor insano
O l'è galante O l'è gentile e dilettevole
Pien di ridicoli e solazzevole
Ch'a nominarlo solo
Desta s'il gaudio in noi
Si part'il duolo.

Imitatione del Siciliano

Tuttu lo tiempu
Tuttu lu iornu
Tuttu lu cuori
Tuttu lo tiempu lu iornu lu chiatu
Lu cor'hau spisu
Con l'amurusa mea
Ch'amuri è un truffariellu
Pizzichariellu
Ch'a chise chill'a chill'autru da martiellu
Lu era picchiusu spissu mi fa changiri
Ma dicere lu voglio a la mamma
Tra na nai

The nocturnal gathering that the word *Veglie* implies needs further explanation. After the subjugation of Siena by the Duke of Florence, Cosimo de Medici, literary societies were seen as potential gatherings of revolutionaries. As a result, the *Intronati* of Siena, one of Italy's oldest and most distinguished academies, was forced underground between 1568 and 1603. Their secret soirees took the form of intellectual contests, debates on the art of love and, as testified by the first half of Vecchi's work, a 16th century form of musical theatre sports.

First proposal

Now that we have the numbers
and that the illustrious crown is gathered here
let us first and foremost honour
the much-yearned-for night
as I can well see
that everyone has great desire
to propose a game
around this fire.
Look, why don't we play
that game of mimicry?
So, wake up all of you to this invitation!
you give the first one, Mr Stordito:
mimic a Sicilian madly in love.
Let him be galant or gentle or amusing,
ridiculous and pitiful.
The sheer thought of it
makes us smile
and dispels our grief.

Imitation of the Sicilian

Every momentee
Every dayee
Every heartee
Every momentee, dayee or nightee
My heartee is beatee
for my sweetheartee.
Love is a trufflee
a pinchee gamee
that goes in and out of painee
it was a little hopeee it made me changee
But I want to tellee my mammee
Tran a nai...

Applauso overo chiaciera della veglia

O che solazz'ò che piacer si sente
Affè che dice buono
Da quel ch'io sono
Non più rumore
Che si provi degli altr'il lor valore.

Seconda proposta

E voi Signora Laura
Che si v'aggrada
De la villa la dolc'aura
Imitate una rozza villanella
Che quand'al ball ova s'en va cantando fa la la la
La si vagheggia
Il piè leggiere pel quel sentiero
Si pavoneggia il sen'e il viso come Narciso.

Imitatione della Villanella

Villanella son io ma bella
Son da bene ma poverella
Ahime
Io mi chiamo la Brunettina
Fa la la li lun fa
Che l'amore morire mi fa
Fa la la li lun fa
E chi martel non ha
Che cos'è Amor non sa
Ahime

Applauso

O che sciolta favella
O l'è vag'ò l'è bella
Io vi prometto
Sopr'il mio petto
Che gratia tal scoprite
A l gest'ai dett'al viso
Che si può dir c'havesti
Donna quando nascesti
Gratie di Paradiso.

Terza proposta

Non ha'l miglio di voi questa corona
O signor Frastagliato
Per finger un Tedesco Italianato
O questa sarà bell'e a tutti grato.

Applause or chatter of the gathering

Oh what pity or pleasure we feel
Doesn't he say it well!
I can do that too!
No more noise!
Let the others prove their worth!

Second proposal

And you, Mrs Laura,
if you wouldn't mind
with the sweet air of the countryside
imitate a simple country girl
who on her way to the dance sings fa la la...
Imagine her
with light step on that path
showing off her bosom and face like Narcissus.

Imitation of the country girl

A country lass I am - yet pretty
I am good yet poor
Alas!
My name is little Brunette
Fa la la li lun fa
Love makes me die
Fa la la li lun fa
And who has no suffering
doesn't know what love is
Alas!

Applause

Oh what a great story!
Isn't it great, isn't it beautiful!
I swear to you,
on my head,
that you put such grace
into the gestures, the words and the face
that one can say that you received
from birth, dear Lady,
grace from Paradise.

Terza proposta

This crown is not the better of you
Oh Mr Frastagliato
to pretend to be an Italianate German.
Oh this will be nice and pleasing to all!

Imitatione del Tedesco

Mi star pone compagne io
Mi star pone tatauache io
Mi mazzare pone calin e'l fie del vacche io
Se foster sin glorie
Antar a l'austerie
Far trin in in.... ch'io
Beffere tutte le fine
Che star in quel cantine
Brindes brindes io io centisguot
Io io io.

Applauso

Facciam gli tutti honore
Questo è pur il bell'humore.

Quarta proposta

Voi Signor Sodo
Uno Spagnuol fingete
Con gentillezz'e modo
O quest une diletta
Più che i linguaggi altrui
Si dolce alletta.

Imitatione de Spagnuolo

Nos semos Amores
Y vamos buscandos Amores
Che nes la Damas che chitta mi alm'e mi Corazonas
Ah senora non tam dolor y passion
Por galardon de la fè
Ch'a occupado mi corazzon.

Applauso

Sta muy lindo galano y gentil
Si segnor, si segnor
Si por vyda delo Imperador.

Imitation of the German

Me steh in good companionship, ja!
Me steh in good German company, ja!
whether on the nice street or on the cow ally, ja!
If there was no glory
in going to the pub
to do trin trin...
I would drink all the wines
to be found in that watering hole!
Cheers, cheers, ja ja! a hundredfold
Ja, ja, ja!!

Applause

Let us pay full respects.
This is truly great humour!

Fourth proposal

You, Mr Sodo,
pretend to be a Spaniard
with the gentlest manner,
or with just one delight,
more than the other languages,
delight us sweetly!

Imitation of the Spaniard

We are ready for Love
and go looking for love
the ladies arouse my heart and soul.
Oh lady, not that much pain or passion
for the courtship needs to dance by Jove
in order to fill my heart.

Applause

You are very handsome, gallant and genteel!
Yes Sir, yes Sir!
To the life of the Emperor!

INTERVAL

Maranoa Lullaby

Peter Sculthorpe (b. 1929)

During the 1930s a number of indigenous Australian melodies were collected by Dr HC Lethbridge in the Maranoa district, Queensland. They were published in Melbourne by Allan & Co in 1937 with a piano accompaniment by Arthur S Loam. It is through this widely distributed version that Peter Sculthorpe first came in contact with these songs. Maintaining a special

mumma warrunno
murra wathunno
mumma warrunno
murra wathunno
ween jina ween jina
buki yaka buki yaka

fondness for the Maranoa melody in particular, he used it in his string quartets as well as in other work. This arrangement is drawn from a larger choral work *Lullaby* written in 2003 for the Dartington International Summer School, in Devon, UK. The Maranoa lullaby is combined with another melody from the original Lethbridge collection.

Five Lullabies**Jack Body (b. 1944)**

Wellington, 1989; written for Peter Godfrey upon his retirement

interspersed with

Three Dreams And A Nightmare**Jack Body (b. 1944)**

Wellington, 2010; commissioned by

Chamber Music New Zealand for The Song Company

Jack Body's **Five Lullabies** are some of his most frequently performed works, and singers around the world have found inspiration, solace and calm in these deceptively simple but strangely beautiful pieces. Their sound world draws on various non-specific folk idioms and chant traditions from Asia, and the composer refers to the music of some Chinese minority cultures where the so-called dissonant interval of the 2nd is treated as consonant. There also is a distinct parallel with the vocal work of the Dutch composer Ton de Leeuw and Canadian Claude Vivier, both of whom fell under the spell of Balinese music around the same.

However ancient these lullabies sound, the music is very deliberately 'composed' or mapped out. Every pitch or syllable derives from the composer's imagination. The invented languages may sound a little like African (I), Turkish (II), Latin (III), Pacific (IV) or Spanish (V) but apart from the word 'Calumbaya' (borrowed from the name of a Filipino friend's barrio), the words have no direct meaning. This practice is usually described as *glossolalia* and connected with the ancient practise of 'speaking in tongues', a holy state of rapture - or an act of madness, according to one's point of view. Recent tests on people singing in tongues demonstrated dramatically decreased activity in the frontal lobes of the brain, the areas normally associated with control of the self. During meditation, however, the same areas of the brain will record an increased level of activity. Interestingly, Body's Five Lullabies sit somewhere

Lullaby I**Dream I: Flying****Lullaby II****Dream II: Brain worm****Lullaby III****Dream III: Erotique****Lullaby IV****Nightmare****Lullaby V**

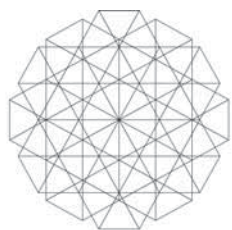
between the meditative and the mad, and between intimate prayer and extroverted incantation. Devoid of any trace of sentimentality, repeated melodic cells in the female voices have a lulling, even sensuous impact whereas the searing qualities of the male 'lullabies' (II and IV) recall the bonding calls of a tribal past.

Twenty-seven years later, for the occasion of Chamber Music New Zealand's 60th anniversary, and to satisfy Song Company's long held desire for a new work, the composer completed four vocal pieces that can be used as a complement as well as contrast to the existing Lullabies. These **Three Dreams And A Nightmare** use six voices as well as some percussion and are driven by rhythm, harmony, changing colour, even histrionics. In the new pieces there is no hint of 'language' but only free vocal sounds inspired by different states of dreaming: extensive portamento and weightless glissando in 'Flying', the casual to grating exorcising of a persistent tune that has lost its words in 'Brain worm', the overt innuendo of 'Erotique', and the panic-stricken vocalisations of 'Nightmare'. Yet for all the contrast in expression and style - static poise in the Lullabies versus personal wanderings in the Dreams - both sets of pieces tap into layers of our subconscious that only music can access. Jack Body touches upon the very essence of our musical experience: that which cannot be explained in words but stirs the depths of our soul.

Israeli Lullaby**Anonymous**

Often sung as a lullaby, there is no consensus on the origins of this song. It exists in triple as well as duple time and in the Jewish traditions it is linked to 'Hashivenu', the prayer sung in

synagogue as the ark is closed after the Torah service. The words come from Lamentations 5, verse 21: "Turn us to You, O God, and we shall return, Renew our days as of old".



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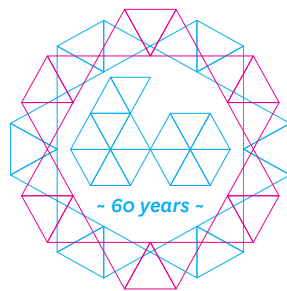
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