

THE WORLD PREMIERE OF THIS PERFORMANCE WAS AT AUCKLAND ARTS FESTIVAL 2023

# FORCE OF NATURE

MUSIC CELEBRATING 100 YEARS OF FOREST & BIRD

5.30PM • MONDAY 23 OCTOBER 2023 • NCMA • WHAKATŪ NELSON

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Tūi on flax, Dominic Scott

Waimakariri River, Neil Silverwood

Toroa Antipodean albatross, John Oates

*Entoloma hochstetteri*, Noah Siegel

Te Henga Walkway, Malcolm Sercombe

*Alost harmony (huia)*, Hannah Shand

Extinct South Island kōkako, Auckland Museum

North Island kōkako, John Parker Maddox

Kākāpō, Jake Osborne

Toroa Northern royal albatross, Glenn Turner

Tohorā Blue whale - Taranaki Bight, Oregon State University

Tuna longfin eel, Bryce McQuillan

Pekepeka long-tailed bat, Kerry Weston

The city spread, Jamesthomas5, Unsplash

### NZTrio Manager

Jessica Duirs

### NZTrio Assistant Manager

Bridget Lynd

### CEO, PACT

Jenni Murphy-Scanlon

Performing Arts Community Trust (PACT)

Force of Nature is supported by PACT, formed in 2016 to promote the composition, performance, recording, and appreciation of contemporary NZ performing arts.



Te Reo o te Taiao | Forest & Bird

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We rely on your support through membership subscriptions, donations and bequests to be a voice for nature

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### MUSIC COMPOSED BY

Salina Fisher

Janet Jennings

Andrew Perkins

Peter Scholes

Patrick Shepherd

Rob Thorne

Miriama Young

& introducing Alex Alford

### FEATURING

NZTrio

Bridget Douglas

Peter Scholes

Rob Thorne

Yoshiko Tsurata



NELSON ARTS FESTIVAL

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Forest & Bird  
TE REO O TE TAIAO | Gifting Nature a Voice





# FORCE OF NATURE

Te Aumangea o te Ao Turoa

This programme of new music celebrates the centennial of Te Reo o te Taiao | Forest & Bird, a conservation charity that has been protecting New Zealand's wild places and wildlife since 1923. More than 100,000 members, donors, and volunteers work to restore nature in many ways, including through national advocacy, legal action, hands-on conservation projects, youth and children's conservation clubs, and educational outreach.

To mark Forest & Bird's 100th birthday and highlight current conservation concerns, New Zealand composers and performers have collaborated to create original music inspired by the force of nature. Together, these works reflect our country's unique flora and fauna, its ancient forests, wild rivers, and vast oceans. Through the language of music, they bring nature alive while highlighting its fragility and the many threats it faces.

The overall message is one of hope, with one of the works a reflection on kaitiaki or guardianship, based on the composer's experience volunteering as a child at a Forest & Bird conservation project. As its founder Captain "Val" Sanderson once said: "Give Nature a chance and she will repair the damage." By working together, it is possible to restore nature in Aotearoa and leave a legacy for future generations to enjoy.

Each composer's music represents a region or district of New Zealand. Performers:

Andrew Perkins:	Otago Ōtākou	Bridget Douglas	Flute/Piccolo/Alto Flute
Miriama Young:	Nelson Whakatū	Peter Scholes	Bb Clarinet/Eb Clarinet Bass Clarinet
Peter Scholes:	Auckland Tāmaki Makaurau	Rob Thorne	Taonga Pūoro
Patrick Shepherd:	Canterbury Waitaha	Amalia Hall (NZTrio)	Violin
Salina Fisher:	Wellington Te Whanganui-a-Tara	Ashley Brown (NZTrio)	Cello
Alexander Alford:	Auckland Tāmaki Makaurau	Somi Kim (NZTrio)	Piano
Rob Thorne:	Wellington Te Whanganui-a-Tara	Yoshiko Tsuruta	Percussion
Janet Jennings:	Waikato		

## PROGRAMME

### Opening (1) Te Manawa o Raukatauri

Work for solo pūtōrino. Composer & performer: Rob Thorne (Ngāti Tumutumu)

Atua Hine Raukatauri loves her flute so much that she becomes a case moth so she can live out her days inside her instrument, a pūtōrino. Her playing is the most beautiful music in all of the forest and the magic of her song is irresistible. Away in the distance Tāne Pēpepe hears her waiata and falls in love with her immediately. He must find her, and follows the sound. They meet, and Raukatauri too, falls in love. She lays her eggs in the bottom of her case, lying down to nurse her babies, and surrendering her own life that they can become strong and healthy. Pēpepe is heartbroken that they cannot be together, and cries out in a song of deep sadness as he leaves to die of grief, alone.

### (2) Place of Echo Pūaringamotu – Miriama Young

Rob Thorne – taonga pūoro, Amalia Hall – violin, Ashley Brown – cello, Somi Kim – piano

In a certain part of Pūaringamotu, the last remnant swamp kahikatea forest in Ōtautahi Christchurch, it is said that local iwi would put an ear to the ground to hear across vast distances. If we listen intently, maybe we can still hear the echo of extinct birds? This piece recreates an imaginary forest of song based on imitative bird calls in taonga pūoro and piano trio. You will hear the apocryphal song of the huia – a sacred bird driven to extinction in the early twentieth century. Also, the sound of a lone kōkako, now thought extinct in the South Island (a remnant can be heard in their North

Island cousin's call). Through the middle section of the piece, piano and porōiti capture the low, stunted mating call of the critically endangered kākāpō. To attract a mate, kākāpō dig a large bowl in the ground which acts as a resonant gourd for their low voices to carry over long distances. What happens when just one lone bachelor remains, and the call goes unanswered? Thanks to Rob Thorne for his inspirational taonga pūoro gifts.

### (3) He Awa Whiria (Braided River) – Patrick Shepherd

Amalia Hall – violin, Ashley Brown – cello, Somi Kim – piano

He awa whiria (Braided River) reflects the organic growth of a braided river as it constantly forms, reforms and morphs during its journey. As it flows down from the Southern Alps, the Waimakariri is typical of a braided river in that the small sedimentary particles are picked up, moved and deposited along the fluctuating route, thus changing the depth and often shape of the actual river bed. This process is mirrored in the music as motifs are carried forward across the evolving narrative as well as retrofitted into previous sections so that the internal resonances become seamless. The framework is simple with five sections in a through-composed single movement form, all following stages of the river – source, current, sanctuary, torrent and mouth.

### (4) Toroa (Albatross) – Salina Fisher

Amalia Hall – violin, Rob Thorne – taonga pūoro

The toroa (Antipodean albatross) is New Zealand's most critically endangered seabird. These majestic birds make their journey from the sub-Antarctic Antipodes Islands over the Pacific Ocean, and sadly many never return. As warming sea-surface temperatures make their prey scarce, they are having to forage further north and come into contact with commercial fishing vessels. In recent years, more than half of the female population on Antipodes Island has disappeared at sea, needlessly caught and killed on longline hooks. This piece for taonga pūoro and violin explores the intertwining of two voices, reflecting the toroa's lifelong commitment to its breeding partner. It incorporates sounds of the toroa itself through its bone (kōauau toroa), as well as sounds of the ocean through the voices of shells: pūtātara (conch with wooden mouthpiece) and karanga karoro (cockle).

### (5) Widowmaker (The Falling) – Peter Scholes

Bridget Douglas – flute, Peter Scholes – clarinet, Amalia Hall – violin, Rob Thorne – taonga pūoro, Ashley Brown – cello, Somi Kim – piano, Yoshiko Tsuruta – percussion

It is a still night in the forest and I hear the sound of falling twigs, leaves, berries as part of the self-sustaining cycle of death, decay and growth. I explore this process from the perspective of the forest floor from initial collisions, build-up of litter, insect activity and through chemical processes which then nourish new life. Our soils are deteriorating due to erosion and intensive farming. The burning of forests and tussock grasslands, the introduction of pests, the draining of wetlands, and loss of habitat through development are just some of the major factors that have contributed to more than 50 extinctions.

## INTERVAL

### (6) Kaitiaki (Guardians) – Alexander Alford

Bridget Douglas – alto flute

This piece for solo flute, played as the audience awaits the second part of the concert, acknowledges the hardworking Forest & Bird volunteers. Both of Alex's parents were involved in Forest & Bird's Ark in the Park project. Helping look after Auckland's Waitākere Ranges was a normal part of his childhood, which included adventures such as rat baiting, replenishing stoat trap lines, and a great deal of sliding in mud! In Māori tradition, taniwha are considered kaitiaki [guardians] of people, places, and resources, and are often a significant part of the natural environment. Kaiwhare is the Taniwha of Tāmaki Makaurau's west coast, whose domain lies approximately between Muriwai and the Manukau Harbour; Taramainuku guards the waters south of the Manukau Harbour entrance; Te Mokoroa ranges from the upper Waitemata harbour through the Waitākere Ranges. Alex won the Forest & Bird scholarship for an emerging composer to be included in this project.

### (7) Ngā Manu o te Ngahere (Birds of the Forest) – Andrew Perkins

Bridget Douglas – flute, Peter Scholes – clarinet, Ashley Brown – cello

This piece captures the resonant quality of New Zealand's native bush and forest. The opening musical motives, developed throughout the composition, are based on the small note-group that comprises the range of the kōauau. A secondary set of longer motives are inspired by bird songs that can be heard in the forests around Dunedin, including kiwi, kākāpō, tūi, korimako (bellbird), takahē, pango pango (blackbird), and ruu (morepork).

### (8) Te Toroa me te Tohorā – Rob Thorne

Amalia Hall – violin, Rob Thorne – taonga pūoro, Ashley Brown – cello,

Far from land, two solitary friends – albatross and whale – meet to dance and play. Ko te aroha e kōitūi nei i a tātou.

Koia te wāhi o waenganui.

Ko te hau i raro i te pari hau o te toroa.

Ko te moana e kau nei te tohorā

Koia te huarahi me te whiko

Koia ko te ūmatanga, koia hoki ko te mutunga o te haerenga.

It is love that connects us all.

It is the space between.

The wind under the wing of the albatross.

The ocean in which the whale swims.

It is the pathway and it is the walking.

It is the beginning and it is the journey's end.

### (9) Urban Lives: Longfin Eels and Long-Tailed Bats – Janet Jennings

Bridget Douglas – flutes/piccolo, Peter Scholes – Bb Clarinet/Eb Clarinet/Bass Clarinet, Amalia Hall – violin, Ashley Brown – cello, Somi Kim – piano, Yoshiko Tsuruta – percussion.

This piece focuses on tuna longfin eels and pekapeka long-tailed bats, two endemic species only found in New Zealand. They share our urban environments, although we may be unaware of them. Hamilton City is home to populations of both longfin eels and long-tailed bats. Longfin eels can live for 80 years. Tuna are not rare, but very large adults, which are most likely to be fertile females, have become scarce. Habitat loss, commercial fishing and pollution have had a significant impact on eel numbers and average size.

Pekapeka were the surprise winners of Forest & Bird's 2021 Bird of the Year competition. These heroic little creatures are critically endangered, threatened by habitat loss, predation, and introduced mammals and wasps. The music depicts the noise and relentless pace of our own lives before heading into the water where we find our longfin eels, and then into the air at dusk for our long-tailed bats.