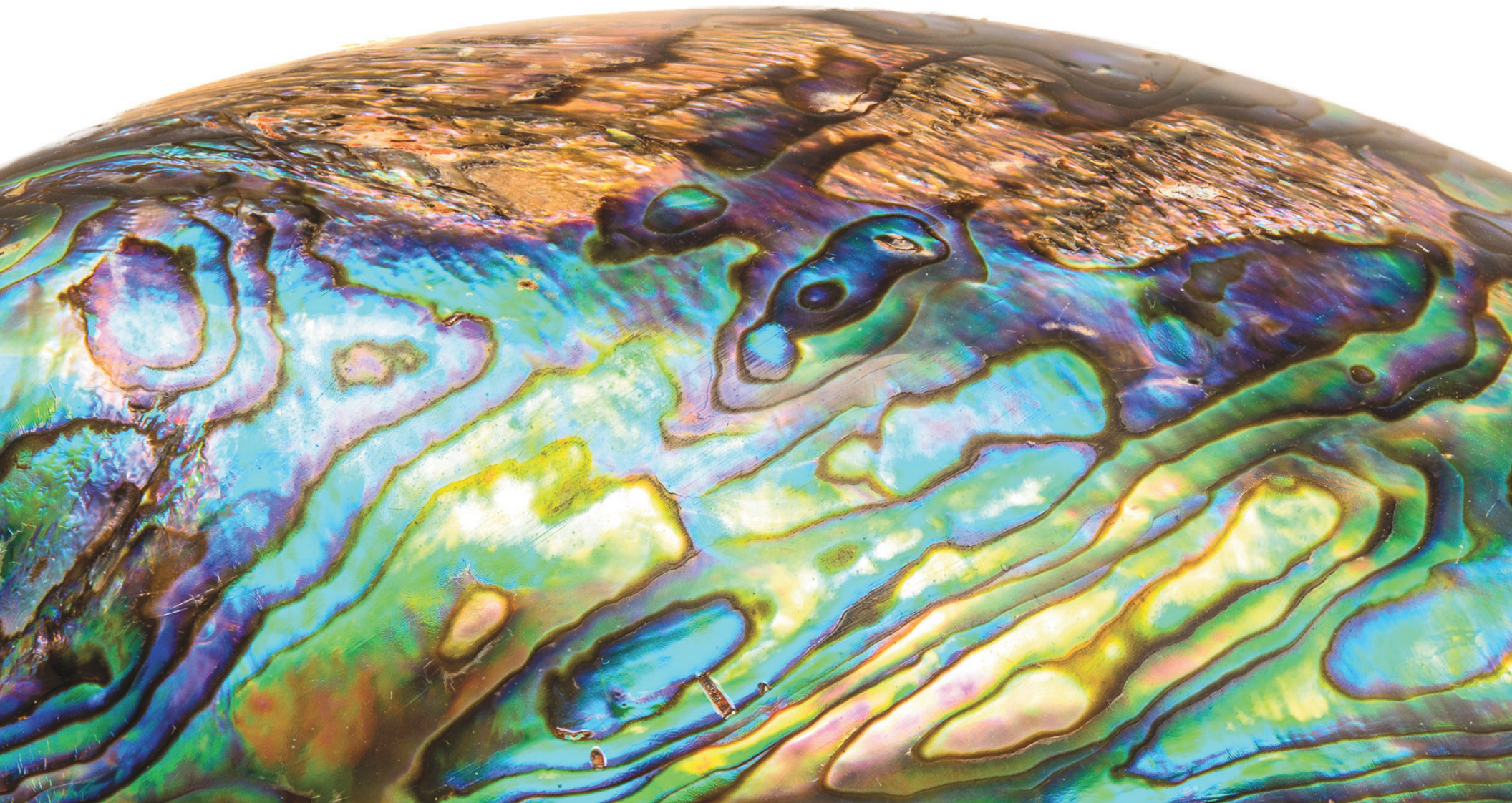


The NAXOS logo is located in the top left corner. It consists of the word "NAXOS" in a white, serif font, centered within a blue square. Above the text are three horizontal lines, and below it are three vertical lines, creating a stylized architectural or classical motif.

**Music from New Zealand
for Two Guitars**

BODY • PSATHAS • RITCHIE

Jane Curry • Owen Moriarty



Music from New Zealand for Two Guitars

Jack Body · Marek Pasieczny · John Psathas · Anthony Ritchie

John Psathas: Muisca (2017)

John Psathas (b. 1966) is one of New Zealand's most performed composers. In 2004 he achieved the largest audience for New Zealand-composed music when millions heard his fanfares and other music at the opening and closing ceremonies of the Summer Olympic Games in Athens. This high-profile work was recognised in New Zealand's New Year Honours by his appointment as an Officer of the New Zealand Order of Merit. Additionally, his *Piano Concerto* was awarded the SOUNZ Contemporary Award for excellence in composition.

The son of Greek immigrant parents, Psathas grew up in Taumarunui and Napier. He studied composition and piano at Victoria University of Wellington and later with composer Jacqueline Fontyn in Belgium. Since returning to New Zealand, he has lectured at Victoria University, where he was appointed professor of composition, and he continues to fulfil a busy schedule of commissions. Psathas' relationship with the percussionist Evelyn Glennie has been a fruitful one for them both. Her performing repertoire includes *Matre's Dance*, *Drum Dances*, *Spike*, *Happy Tachyons* and the double concerto for piano and percussion, *View from Olympus*.

His music has been described as 'difficult to define', with the harmony and improvisational feel of jazz, the compelling rhythmic drive of rock music and the sustained repetitive textures of minimalism. But these influences combine and intermingle with something more intangible. This indefinable quality is what makes his one of the most original voices in the arena of contemporary classical music in New Zealand.

Muisca, commissioned by Jane Curry through Creative New Zealand, is John Psathas' second work for classical guitar. The title refers to the Chibcha-speaking people that formed the Muisca Confederation of the central highlands of present-day Colombia's Eastern Range. They were encountered by the Spanish Empire in 1537, at the time of the conquest.

The opening movement *Soledad* is named after the Spanish word for solitude, which the composer has defined as 'a different experience from loneliness; solitude can be empowering, and energising'. The layered contrapuntal

soundscape of this opening movement presents several different strands of conversation at the same time – from a murmured bass, an ostinato middle voice through to the most outspoken melody in the treble. It is rhythmically compact and driving, through to the middle section of chords, with their asymmetric rhythms, punctuated by percussive and harmonic flourishes.

Chia, the most introspective of the three movements, is a title derived from the mythology of Colombia, before the European settlement, and is the name of the goddess Chia; 'the one who is like the moon'.

Energetic tempi and driving rhythms feature strongly in the closing movement, *El Dorado*, which translates as 'the gilded one', referring to the name of a Muisca tribal chief who covered himself with gold dust and, as an initiation rite, dived into Lake Guatavita. Later, El Dorado became the name of the legendary 'lost city of gold'.

Marek Pasieczny: Pökarekare Ana (2016)

Pökarekare Ana was arranged on this release by Marek Pasieczny (b. 1980), the distinguished academic, composer and guitarist, who has performed and lectured worldwide. He studied at the Royal Conservatoire of Scotland, the Karol Lipiński Academy of Music, Wrocław, and the University of Surrey, and has appeared at many international festivals. Pasieczny has composed for and collaborated with musicians such as Pat Metheny, Odair and Clarice Assad, David Russell, Roland Dyens, Pavel Steidl, Ana Vidović and Krzysztof Pelech.

Pökarekare Ana, a traditional New Zealand Māori love song, originated in the early 20th century. Paraire Tomoana brought the song into copyright in 1917, and published the text in 1921. He described the song as being popularised by Māori soldiers preparing to enter the fighting in Europe. One translation of the opening lyrics is as follows:

'The waters of Waiapu are troubled,
But when you cross over, my girl, they will be calm.
My girl, please return to me,
I could die of love for you.'

Jack Body: African Strings (1990)

Jack Body (1944–2015) studied at the University of Auckland, in Cologne and at the Institute of Sonology at Utrecht University. From 1976 to 1977 he was a guest lecturer at the Akademi Musik Indonesia, Yogyakarta, and from 1980 to 2010 he lectured at the School of Music at Victoria University of Wellington, now called the New Zealand School of Music. His music covers most genres, including solo and chamber music, orchestral music, musical theatre, music for dance and film and electroacoustic music. A fascination with the music and cultures of Asia was also a strong influence on his music. He provided an introduction to *African Strings*:

'I am fascinated by the process of transforming a heard music into musical notation. Inevitably, no matter how determined the attempt, the resulting symbolic music can never be a facsimile of the original. It is, rather, a distortion, a transformation, as can be demonstrated if the music is 're-performed' from the written notation: certain qualities of the original can become enhanced or exaggerated, while others may be completely lost. The process of working through from sound to symbol and back again can give a very satisfying sense of having experienced the music 'from the inside out.'

African Strings for two guitars is sourced from recordings of the Madagascan valiha tube zither (the second and third movements), and the West African kora harp. The valiha is one of the most characteristic instruments of Madagascar. In its original form it was a bamboo tube zither, the 'strings' of which were longitudinal incisions cut into the skin of the bamboo. The presence of such instruments in Malaysia, Indonesia, and the Philippines is one of the keys in the cultural link between Madagascar and South East Asia. The kora harp of 21

strings is played by the *griots* – praise singers and chroniclers – of Gambia, Senegal, Mali, and Guinea-Bissau to accompany their singing. In this transcription the vocal line has been integrated into the instrumental texture.

Anthony Ritchie: Pas de Deux, Op. 51a (1992)

Anthony Ritchie (b. 1960) studied composition at the University of Canterbury, New Zealand, the Liszt Ferenc Academy of Music, Hungary, and completed a PhD on the music of Bartók. He was a Mozart Fellow at the University of Otago from 1988 to 1989, and composer-in-residence with the Dunedin Symphony Orchestra from 1993 to 1994. He is currently professor of music at the University of Otago. His guitar output reaches back to his work *Rhapsody*, written for Suzanne Court in 1988, and includes the popular short solo *Melancholia* (1991), as well as a *Guitar Concerto* (1999), commissioned by Matthew Marshall. His most recent addition to the repertoire is *Autumn Moods* for guitar and cello (2017).

Pas de Deux was commissioned by and written for Matthew Marshall and Tony Donaldson, with financial assistance from Creative NZ and The Composers Foundation. There is also an arrangement for violin and guitar. A revised score for guitar duo was prepared for performances by Jane Curry and Marek Pasieczny in New Zealand and Australia, in 2016. The composer has written a programme note on the work:

'The piece is essentially abstract but was conceived as a sequence of dances involving two imaginary characters, who are lovers. The titles of each 'dance' gives clues as to the mood and images in the music, but beyond that listeners have to rely on their imagination and experiences to interpret the sounds.'

Graham Wade



Jane Curry

Born in the UK and now based in New Zealand, Jane balances concert engagements with the coordination of the classical guitar programme at Victoria University, Wellington New Zealand. Concerto engagements include performances with Orkiestra Ars Longa (Poland), the Salaya Chamber Orchestra (Thailand), the Arioso Ensemble (Malaysia), the Capital Concert Orchestra (Canberra) and with national orchestras throughout New Zealand. Chamber music collaborations include the New Zealand Guitar Quartet (NZGQ) and Archi d'Amore Zelanda. The NZGQ is one of the most active quartets in Australasia, with recent concerts at Peking University, Beihang University (Beijing), Pinacoteca University (Mexico), the NZGQ also featured at the Guitar Foundation of America Convention (Louisville, Kentucky). Archi D'Amore Zelanda, with Donald Maurice (viola d'amore), has performed in Malaysia, Thailand, Singapore, Poland and throughout New Zealand. Curry has recorded six albums including a disc of Vivaldi and Graupner concertos with Archi D'Amore Zelanda and Orkiestra Ars Longa (Poland). She completed a MMus and DMA with Professor Thomas Patterson (University of Arizona). Her teachers include Katya Skandera, Matthew Marshall, Gunter Herbig, Scott Tennant, David Russell and Sergio and Odair Assad, (Russell and Assad hold artist residencies at the University of Arizona). www.janecurryguitar.com

Photos: Debbie Rawson

Owen Moriarty

A sought after chamber musician, Moriarty regularly tours with Arts on Tour and Chamber Music New Zealand as a member of the New Zealand Guitar Quartet, Duo Tapas (violin and guitar) and the Wellington Guitar Duo. He has given concerto performances with the National Capital Orchestra (Canberra), the Nelson Symphony Orchestra, the Devonport Chamber Orchestra and the Dunedin Symphony. Owen has released five albums – a self-titled debut (double) album, *Da Chara* and *Incantation* (Duo Tapas), *The Storm* (Ode Records) and *The Passing of a Black Star* (Rattle Records) (New Zealand Guitar Quartet). He completed a MMus from Massey University (New Zealand) before continuing his studies at the University of Southern California (USA) with Jim Smith, Scott Tennant and Bill Kanengiser. During his time in the US he also studied with Brian Head, Martha Masters and Pepe Romero and participated in masterclasses with guitar luminaries Odair and Sergio Assad and GRAMMY®-winning guitarist David Russell. A prizewinner in competitions including the Rotorua Concerto Competition, the Gisborne International Music Competition, the ASTA/Green Competition (California), the Bangkok International Guitar Competition, and the Ivor Mairants Guitar Competition (London), Moriarty has performed throughout New Zealand, and in Australia, the US, Portugal, Mexico, Thailand, Spain, China, and the United Kingdom. www.owenmoriarty.com



Guitar works by New Zealand composers continue to display a richness of imagination and sense of colour that makes them intensely attractive to listeners. In 1990 Jack Body wrote *African Strings*, which transcribed music of the Madagascan valiha tube zither and West African kora harp to captivating effect. John Psathas' *Muisca* refers to the Chibcha-speaking people of what is now Colombia in music of conversational vitality and driving rhythm. Anthony Ritchie evokes lovers' dances in *Pas de Deux* and there is a beautiful arrangement of the famous traditional Māori love song *Pōkarekare Ana* (track 4).



Music from New Zealand for Two Guitars

John PSATHAS (b. 1966) Muisca (2017)*	14:31	Anthony RITCHIE (b. 1960) Pas de Deux, Op. 51a	17:17
1 I. Soledad ('Solitude')	4:13	8 I. Prelude	4:20
2 II. Chia	4:25	9 II. Au revoir ('Goodbye')	5:14
3 III. El Dorado ('The Gilded One')	5:48	10 III. Jeux ('Games')	2:45
Anonymous		11 IV. Waltz triste ('Sad Waltz')	3:09
4 Pōkarekare Ana (arr. Marek Pasieczny, b. 1980) (2016)*	3:50	12 V. Epilogue	1:43
Jack BODY (1944–2015) African Strings (1990)	16:40	* WORLD PREMIERE RECORDINGS	
5 I. Valiha I: Ramandriana	6:27	Jane Curry, Guitar	
6 II. Kora: Chedo	6:17	Owen Moriarty, Guitar	
7 III. Valiha II: Samy Fali	3:53	(Jane Curry plays Guitar I on all tracks except 4)	

Recorded: 4–5 November 2017 at The Lilburn Studios, Victoria University, Wellington, New Zealand
 Producer, engineer, editor and mixing: Dr David Lisik at the New Zealand School of Music, Victoria University, Wellington, New Zealand • Mastering: Dr Thomas Joyce, Rhombus Productions Limited, Wellington, New Zealand • Guitars: 2016 (Cedar top, played by Owen Moriarty) and 2017 (Spruce top, played by Jane Curry), both by Kim Lissarrague • Strings by Savarez • Sponsor credits: Victoria University, Wellington, New Zealand • Booklet notes: Graham Wade • Publishers: Promethean Editions **1**–**3**, Waiteata Music Press, Wellington, New Zealand **5**–**7**, SOUNZ Centre for New Zealand Music **8**–**12**, Currently unpublished **4** • Cover image: Paua shell © JTBOB888 / iStockphoto.com



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Playing Time
52:28



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