



New Zealand Guitar Music • 3

WAITEMATA REVERIE

Music by Bruce Paine

Gunter Herbig

Waitematā Reverie: New Zealand Guitar Music • 3

Music by Bruce Paine (b. 1963)

The guitar music of Bruce Paine expresses a unique sensibility, responding to his New Zealand environment with a brilliant impressionism, opening up a world of the imagination in a manner both original and deeply satisfying. Behind each composition is a hinterland of associations, producing a range of musical images reminiscent of Debussy and Ravel in their intensity. Bruce Paine's works are clearly the product of a very individual creative intelligence but his close identification with his country's culture and history endows his art with a special significance.

Sea Suite, written in 2007 and one of Bruce Paine's earliest guitar compositions, was originally released on his album of original works, *Lateral Lines*. The composer had been asked by the eminent photographer, Colin Gans, to write a piece for a digital slideshow presentation of underwater images. This proved to be an excellent catalyst for ideas that would form a new work entitled *Sea Life*.

The first movement of *Sea Suite* is a tone poem beginning with the diver in his boat, preparing to dive backwards into the sea. After a momentary surge of bubbles the diver is soon swimming about and sees a variety of fish. Here dissonant chords represent a large shark while surging arpeggios depict the sight of a massive school of fish moving as a single entity. The final bars express the return to the surface and to daylight.

Sea Life became the inspiration for three more pieces. The first of these, *The Whale and the Octopus*, focuses on contrasting images of a great lumbering mammal of the sea and the octopus hypnotically unfurling itself suspended in the water.

Dance of the Walrus provides a light-hearted element to the suite and further contrast to the music. (In films about the inhabitants of the sea walrus often seem to dance.)

Shark Dream and Reprise is a further poetic image, though it is not known if sharks spend time either sleeping or dreaming. Sharks are said to be able to shut down one half of their brains while the other half remains alert so it is not proved if such creatures can truly find restful sleep. The composition rounds off the suite with a

musical representation of the dream, followed by a recapitulation of earlier material that safely returns the listener to the surface.

Waitematā Reverie, written in 2017, is a substantial single movement work inspired by the composer's memories and experiences of Auckland's Waitematā Harbour with its sparkling water and sheltered beaches. The work is also a tribute to New Zealand's men and women who left their country by steamship in the war years of the 20th century. Further inspiration came from the New Zealand folk song *Rangitoto Farewell*, by Stan H. Wood, who served overseas in the First World War:

*As the blood-red sun is sinking,
O'er the distant tree-clad hill,
Waitematā's evening splendour
Gives my saddened heart a thrill.
Rangitoto, grim and hazy,
Weaves a wild and mystic spell,
And I softly say, as we sail away,
'Rangitoto farewell.'*

The set of four pieces inspired by Māori folk song was specially written for this recording. The composer's intention was to create impressions of authentic Māori music rather than providing arrangements of Māori songs influenced by Western music. However, Bruce Paine decided in the end to 'turn back to the popular songs' and evolve 'into original inventions inspired by the original songs'.

Hine e Hine is an arrangement of the lullaby with a structural adjustment from the original format. The song was composed by Fanny Rose Howie (1868–1916), a versatile contralto singer whose stage name was Te Rangī Pai ('The Beautiful Spirit'). In December 1900 she went to England where she studied with the baritone Charles Stanley and also gave many concerts. Returning to New Zealand in 1905 she became famous in 1907 for her composition *Hine e Hine*.

The verse of the lullaby can be paraphrased as follows:

*You are weeping,
Little girl – darling girl,
You are weary,
Little girl – darling girl,
Be sad no longer
In your father's heart
Is love for you,
Little girl – darling girl*

Tama Ngākau Mārie, a traditional Māori hymn, is often sung at funerals, and became the chosen anthem of soldiers of the 28th (Māori) Battalion when they buried their dead on the battlefields of North Africa and Italy. The words of the hymn express a prayer to the Son of Peace, the Son of God, to show compassion and forgive sins, and for the departed to be led into Paradise, overcoming darkness.

'Tarakihī' can be translated as 'Song of the Cicada'. This traditional song was made world famous when sung by Kiri Te Kanawa. The lyrics include cicada noises as the singer listens to the 'cry of this flying creature, the cicada in the middle of the night', the original imitative words for the sound of the insect being 'Tara-ra-ta-kita kita'. (On this recording the song of the cicada involves a buzzing sound created by the performer with the aid of a hair clip on the strings!)

Pōkarekare Ana, a love song written at the start of the First World War, expresses eternal love for an absent girl, love that will never change but will be moistened forever by the lover's tears.

In January, 2018, the composer spent a week with Yvonne Blatti, mother of one of the organisers of the Oakura Taranaki Classical Guitar Festival. Here he found inspiration for a new work in a set of wind chimes hanging by the back door of the house where he was staying. Bruce Paine decided to try to tune the guitar as close as possible to the same notes.

The composer has written an introduction to *Oakura Chimes*:

'The opening section of the piece is intended to give an impression of the chimes gently moving in the breeze. This evolves into melodic material occasionally interspersed with wind chime arpeggios (natural harmonics). Overall the

piece is meant to depict the peaceful Oakura garden setting which included rabbits, quails, and other bird life.

While with Yvonne I learned of her affection for defenceless animals and disgust at the way many are treated, such as poisoning and the destruction of habitats, etc. She does her best to care for those that frequent her garden and neighbouring fields. She also pointed out new monarch butterflies flexing their wings and preparing to fly and how she was careful to protect the chrysalises so that they would have the best chance to fully develop.

In the music I have arpeggios in harmonics that slowly ascend then later descend to represent a butterfly opening and closing its wings. This evolves into the butterfly's first flight represented by rapid arpeggios. After the flight there is a recapitulation of the opening melodic material and a transition to material similar to the "chimes-esque" introduction.'

The notes by Rex Button in the published score of *Seringapatam* explain that this work is a musical tribute to the town Seringapatam in the Mandya district of the Indian state of Karnataka, a place of religious, cultural, and historic significance.

Bruce Paine composed the music inspired by the iconic 1863 house known as Alberton, in Auckland, constructed with a mixture of Scottish and Indian architectural styles. The name of *Seringapatam* was chosen as it was believed to be the birthplace of the founder of Alberton, Allan Kerr Taylor, born in 1932, the son of Lieutenant Colonel William Taylor of the 39th Madras Native Infantry.

The composer wished to acknowledge the Scottish heritage of the Kerr Taylor family and with this in mind used the traditional song *The Bluebells of Scotland*, transforming it with the use of glissandi to imitate the tonal nuances and techniques of bending notes on the sitar so characteristic of Indian music.

Graham Wade

Grateful acknowledgements are due in the writing of these notes to Bruce Paine's kind provision of explanatory notes to his compositions.

Gunter Herbig



Photo: Jayn Verkerk

Gunter Herbig was born in Brazil and grew up in Portugal and Germany. Influenced by such different cultures and aesthetic languages, he has developed a highly personal, charismatic, and expressive style of playing and performance, which sets him well apart from his contemporaries. The balance of Brazilian sensuousness, Portuguese intense passion and German intellect and finesse are the hallmark of his playing. His performance and interpretation philosophy centres on the personal and subjective approach to music as a direct way to create an even triangle between the composer, the performer, and the audience, and creates a sense of musical adventure and exploration on stage. His dynamic and expressive sense of adventure has made him an audience favourite on the concert platform wherever he goes, and has garnered universal praise from critics in the international music world. In his distinguished teaching career, Gunter Herbig led the guitar departments at The University of Auckland for over 20 years, and was head of chamber music at the New Zealand School of Music in Wellington.

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Classical guitar music has flourished in New Zealand in recent years, and Bruce Paine, among the country's leading composers for the instrument, is one of the most imaginative and original. This album charts the course of his writing from one of his earliest pieces, the poetic, witty tone poem *Sea Suite*, to the recent and substantial *Waitematā Reverie*. Drawing on an impressionistic palette Paine conjures up chime arpeggios as well as the natural world in *Oakura Chimes*. The four settings of Māori folk songs were arranged expressly for this album.



Bruce
PAINE
(b. 1963)



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	Sea Suite (2007)	13:54
1	Sea Life	4:28
2	The Whale and the Octopus	4:06
3	Dance of the Walrus	1:54
4	Shark Dream and Reprise	3:26
5	Waitematā Reverie (2017)	11:49
	Four Māori Folk Songs (arr. Bruce Paine, 2018)*	18:35
6	Hine e Hine (Princess Te Rangi Pai [Fanny Rose Howie], 1868–1916)	3:54
7	Tama Ngākau Mārie Invention (Trad.)	5:42
8	Tarakihi Invention (Trad.)	4:02
9	Improvisation on Pōkarekare Ana (Trad.)	4:54
10	Oakura Chimes (2018)*	10:11
11	Seringapatam (2009)	4:34

***WORLD PREMIERE RECORDING**

Gunter Herbig, Guitar

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Produced, engineered and edited by Dick Le Fort • Co-producer: Gunter Herbig
Guitar: Michael Wichmann, Hamburg, Germany, 1995 • Strings: Savarez Alliance, France
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