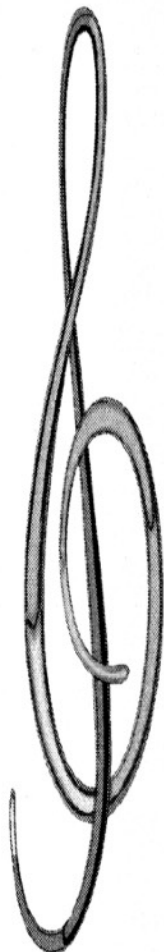


Christopher's Classics - Series XXVIX 2024

# Darroch/ DeHart Duo



Hannah Darroch (flute), Justin DeHart (percussion)

*Performing:* Works for flute and  
percussion

Presented by  
**Sunday Classics Inc**

**Elizabeth Ball Trust**



**The Piano**

 **Chamber Music**  
New Zealand

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Thursday, September 12th, 2024, 7:00 PM

**The Piano**, 156 Armagh St, Christchurch

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*The busiest lives deserve beautiful music.*

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# Programme

**Lou Harrison (1917-2003)** – *First Concerto for Flute and Percussion*

**Tōru Takemitsu (1930-1996)** – *Toward the Sea*

**Celeste Oram (b. 1990)** – *Notes on the Nocturne Tradition*

**Gareth Farr (b. 1968)** – *Kembang Suling: Three Musical Snapshots of Asia*

*Interval*

**Helen Fisher (b. 1942)** – *Te Tangi a te Matui*

**David Lang (b. 1957)** – *lend/lease*

**Daniel Corral (b. 1981)** – *Heptomino*

**Amy Williams (b. 1969)** – *Cineshape 1*

**Andy Akiho (b. 1979)** – *Karakurenai*

## Programme Notes

**Lou Harrison *First Concerto for Flute and Percussion* (1939)**

- I. *Earnest, fresh, and fastish*
- II. *Slow and poignant*
- III. *Strong, swinging, and fastish*

This concerto dates from 1939; only four years after the composer graduated from High School in San Francisco. The work is dedicated to Harrison's mentor, American composer and pianist Henry Cowell, who also played one of the percussion lines at the premiere in 1941. The work uses a unique set of creative parameters – each performer plays in a different time signature, only three melodic intervals are used throughout, and the performers are given full creative control over the phrasing and dynamics.

## **Tōru Takemitsu *Toward the Sea* (1981)**

Tōru Takemitsu is known as a composer who united traditional Japanese music and Western modernism. Greenpeace commissioned *Toward the Sea* for a Save the Whales campaign, and Takemitsu went on to write three separate versions during the 1980s, pairing the alto flute first with guitar (the version later arranged for marimba), harp and string orchestra, and harp without the orchestra.

The movement titles refer to Herman Melville's novel *Moby Dick*, and Takemitsu said "the music is a homage to the sea, and a sketch for the sea of tonality." He even spells out "sea" in German musical notation as the main theme: Eb (Es)-E-A. Listeners will hear Takemitsu's use of modern techniques that allow the alto flute to emulate the sounds of the Japanese shakuhachi flute.

## **Celeste Oram *Notes on the Nocturne Tradition* (2023)**

"Alison Glenn's poetry chapbook *The Bird Collector* (2021) has entranced me since I first read it; I find the world it conjures to be thoroughly musical, and I've been looking for the right opportunity to create a musical response to it. The invitation to compose a solo percussion piece for Justin meant a chance to engage his considerable virtuosity in that medium: not only his technical skill, but also the compelling expression he brings to mallet percussion. To draw on these unique strengths, I was curious to create a piece for Justin in which the unriddling of complex technical demands would (hopefully) yield a distinctive and unusual kind of expressivity." – Celeste Oram

## **Gareth Farr *Kembang Suling: Three Musical Snapshots of Asia* (1996)**

Recognised as one of Aotearoa's most versatile and successful contemporary composers, Gareth Farr is heavily influenced by his extensive study of Western and non-Western percussion. This work *Kembang Suling* from 1995 has very much been established as a popular standard of the repertoire internationally.

I. On the magical island of Bali, flowing gamelan melodies intertwine with the sound of the suling (Balinese bamboo flute) to form rich colourful tapestries.

II. The haunting sounds of the Japanese shakuhachi flute float out over the warm echoes of the rolling landscape.

III. Complex rhythms and South Indian scales set the two instruments off in a race to see who can outplay the other.

## **Helen Fisher *Te Tangi a te Matui* (1986)**

*Te Tangi a te Matui* was written in 1986, when Wellington-based composer Helen Fisher was studying te reo Māori at Te Kuratini, Wellington Polytechnic. The piece opens with a karakia that was given to her by her language teacher, Teariki Mei QSM (Ngāti Ruapani, Ngāi Tūhoe), which Fisher set to music. The flutist sings the waiata, and later there are moments where the voice and flute completely merge as one. The flute part is in places reminiscent of the small *kōauau* flute, hinting at its breathy timbre, microtonal scale, and the playing method of bending between notes. Fisher says that the work was also inspired by birdsong, and the memory of her mother's singing – the work is dedicated to her.

## **David Lang *lend/lease* (2008)**

The Pulitzer Prize-winning composer David Lang has been described by *The New Yorker* as a composer who has "solidified his standing as an American master." He describes himself as someone who embodies the restless spirit of invention.

*lend/lease* was commissioned by the London Sinfonietta for their birthday celebration, and Lang took inspiration from the cooperation between the UK and USA during World War II, namely the 'Lend - Lease' programme for Americans who wanted to help the war effort. It is uniquely written for piccolo and woodblocks.

## **Daniel Corral *Heptomino* (2009)**

Filipino-American composer and performer Daniel Corral is based in Los Angeles and is known for writing works that use unique instrumentation and microtonality. A heptomino is a polygon made of seven equal-sized squares connected edge-to-edge - in this piece, the flutist chooses any seven consecutive quarter tones on the flute, while the percussionist plays seven resonant metal objects. It was written for Erin Barnes and Tara Boyle and premiered in California in 2010.

## **Amy Williams *Cineshape 1* (2003 rev. 2009)**

Amy Williams is an American composer, pianist, and a professor at the University of Pittsburgh - The New York Times has described her work as "witty and light on its feet, curious and playful, and never self-serious, even when the sounds are intense."

*Cineshape* was an innovative collaboration between Williams and video artist Aaron Henderson, where Williams wrote five original works for between one and seven performers, based on five different films (*Chunhyang*, *Time Code*, *Lives of Others*, *Run Lola Run* and *Rope*), and Henderson created five new short films inspired by the original films and compositions. The complete 65-minute *Cineshape* series was premiered in 2016. This *Cineshape I* scored for alto flute, bass drum, and crotales was written in 2003 and revised in 2009.

## **Andy Akiho *Karakurenai* (2007)**

American composer Andy Akiho spent his twenties playing steel pan by ear in Trinidad and New York City, shaping his career as a performer and composer whose works have since been nominated for Grammy Awards and reached the finals of the Pulitzer Prize.

"*Karakurenai* (Japanese for 'foreign crimson') was originally written for solo prepared steel pan during a visit to Rochester, New York in 2007 as part of the *Synesthesia Suite*; however, this piece can be performed on any combination of instruments and can include elements of improvisation if the performer desires." - Andy Akiho.

## **Hannah Darroch, flute**

Hannah Darroch has been described as “a musician comfortable both in the ancient and the modern...a master of musical communication.” She has been Principal Flute of the CSO since 2020, also teaching flute at the University of Canterbury’s School of Music.

Her genre-crossing career has included concerto appearances at the International Conference on Mixed Music Pedagogy in Montreal, an improvisation clinic at the 2020 Jazz Education Network conference in New Orleans, a residency with the International Contemporary Ensemble at the Banff Centre for Arts and Creativity, and a CMNZ tour with Canadian guitarist Steve Cowan. She was recently awarded a grant from Creative NZ to commission and record four new works for flute and piano by NZ women composers.

Hannah can be heard on a number of NZSO recordings including the soundtrack to *The Hobbit*. She also features on Frank Ticheli’s Pulitzer Prize-nominated work *Songs of Love and Life* recorded in the United States, and on *Les Oiseaux*, an album by French indie-pop band Les Passagers.

She has a Doctor of Music from McGill University, a Master of Music from the University of Colorado Boulder, and is a graduate of the Global Leaders Institute – an MBA programme in Arts Innovation.

## **Justin DeHart, percussion**

From Sacramento, California, Justin DeHart is a GRAMMY-nominated performer of contemporary musical styles from classical to pop, and from world to electronic. He was a member of Los Angeles Percussion Quartet (LAPQ) 2009-2022 and his musical resume includes performances with the New Zealand Symphony Orchestra, LA Phil New Music Group, I.C.E., red fish blue fish, and pop legends Stewart Copeland and Cheap Trick. Justin was awarded a Fulbright Scholarship for percussion studies in India and his talents have been featured at concerts around the globe.

Justin appears on over 100 solo, chamber and contemporary releases on MCA, Sony, Mode, Innova, Sono Luminus, Albany, New World, HatHut, Rattle, Populist, Bridge, Sub Pop, and Skunk Records. Justin was a finalist for Te Kaipuoro Inamata Toa | Best Classical Artist Aotearoa Music Award for his solo album, *Landfall: New Zealand Percussion Volume 1*, released on Rattle records in 2021.

Justin holds a B.M. degree from CSU Sacramento, a M.F.A. from the California Institute of the Arts, and a D.M.A. from UC San Diego. An Associate Professor of Music at the University of Canterbury, Justin is a YAMAHA Performing Artist and an endorser of Black Swamp Percussion, REMO, Sabian, and Innovative Percussion Inc.

Christopher's Classics Next Concert:

# Liam Wooding & Jeremy Garside



performing **Debussy, Britten, Messiaen** and **Bridge**

**Thursday 3rd October** 2024, 7:00 PM

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**\$42** (students **\$17**) by credit card/EFTPOS.

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#### **Acknowledgements:**

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