



THE UNIVERSITY OF  
**WAIKATO**  
*Te Whare Wānanga o Waikato*

Research Commons

<http://researchcommons.waikato.ac.nz/>

## Research Commons at the University of Waikato

### Copyright Statement:

The digital copy of this thesis is protected by the Copyright Act 1994 (New Zealand).

The thesis may be consulted by you, provided you comply with the provisions of the Act and the following conditions of use:

- Any use you make of these documents or images must be for research or private study purposes only, and you may not make them available to any other person.
- Authors control the copyright of their thesis. You will recognise the author's right to be identified as the author of the thesis, and due acknowledgement will be made to the author where appropriate.
- You will obtain the author's permission before publishing any material from the thesis.

# **Portfolio of Compositions**

A thesis

submitted in fulfilment

of the requirements for the degree of

**Master of Music in Composition**

at

**The University of Waikato**

by

**Ben Hoadley**



THE UNIVERSITY OF  
**WAIKATO**  
*Te Whare Wānanga o Waikato*

2016

**Ben Hoadey**  
**MMus Portfolio 2016**

**Abstract**

The music in this portfolio of original compositions is steeped in the Western tradition of tonal music. The pieces were written while also pursuing a professional career as a bassoonist touring internationally and performing a wide variety of western art music, from Renaissance to contemporary. I have responded to these influences consciously and unconsciously in my music. The overarching focus of this composition portfolio is to provide an answer to the question — to what extent do musical influences impact on the compositions of an international touring performer?

Underpinning the portfolio is the fact that the pieces were all written in New Zealand during periods of intense reflection and study. While I am constantly collecting ideas and inspiration for my music while travelling, I consolidate and realise these ideas only when I am home.

I identify with being a New Zealand composer, with cosmopolitan influences on my music, reflecting the global influences on New Zealand's culture and art.

Working closely with composers performing their music has also informed my composition. I mention Gillian Whitehead in particular, whose music I have performed widely.

The two outer pieces in the portfolio, *Huia* and *Manaia 4* are the most directly associated with New Zealand in their subject matter. Other pieces have foreign themes, from my nocturnal impressions of New York in *Night Music* to the Ancient Greece of *Ostrakon* to the West African poetry of *Four Songs*.

All of the pieces were written for professional musicians to perform, including the Auckland Philharmonia Orchestra and the Sydney Omega Ensemble. Having these outstanding performers in mind while writing, and interacting with these musicians during the composition process, has informed my writing.

## Acknowledgments

All of the staff of the University of Waikato Music Conservatorium have been welcoming and have provided much support and encouragement. I want to thank in particular Dr Michael Williams, the supervisor of this thesis. His patience, generosity and guidance throughout every part of the process has been invaluable and greatly appreciated. Dr Martin Lodge has also provided considerable encouragement and help.

To the marvellous performers who have realised my visions – Indra Hughes, Paul Meyer, Claire Scholes, Luca Manghi, David Kelly, Lara Hall, Nathaniel Smorti and Liam Wooding – without you this portfolio would not exist. Thank-you to David Rowden and Maria Raspopova of the Sydney Omega Ensemble for championing my music. Two of the pieces in this portfolio were commissioned by the Sydney Omega Ensemble.

I wish to make a special mention my fellow student, Phillippa Ulenberg, who was a reassuring and encouraging presence while writing this portfolio. Phillippa and I first met at workshops of taonga pūoro in Whakarewarewa. These wananga were a turning point in my musical and personal life.

To my parents, Steve and Wyn Hoadley, your constant and unconditional love, understanding and support has made this possible. This portfolio is dedicated to you.

## Contents

<u>Huia</u>	
Introduction and notes.....	1
Score.....	8
<u>Night Music</u>	
Introduction and notes.....	38
Score.....	41
<u>Ostrakon</u>	
Introduction and notes.....	54
Score.....	59
<u>Four Songs</u>	
Introduction and notes.....	75
Score.....	82
<u>Three Sketches for a Nocturne and Winter I Was</u>	
Introduction and notes.....	94
Score.....	99
<u>Manaia 4</u>	
Introduction and notes.....	110
Score.....	113
Appendix: notes on the attached CD recording.....	122

# Huia

For Organ and Symphony Orchestra

Ben Hoadley

**Instrumentation:**

3 flutes (3<sup>rd</sup> doubling piccolo)

2 oboes (2<sup>nd</sup> doubling cor anglais)

2 clarinets in B flat

2 bassoons

Contrabassoon

4 horns in F

2 trumpets in C

2 trombones

Bass trombone

Tuba

Timpani

Percussion, 2 players: clash cymbal, suspended symbal, triangle, bass drum

Harp

Organ

Strings

In 2012 the Auckland Philharmonia Orchestra invited composers to submit ideas for new works for organ and orchestra, written for the refurbished Auckland Town Hall Organ. I was one of six composers chosen who were partnered with six organists for the 2012/2013 Auckland Philharmonia Composer Workshop. Our compositions were workshopped at various stages of completion in three sessions in 2012 in the Town Hall by the organists with the Auckland Philharmonia Orchestra conducted by Hamish McKeich. Composers John Elmlsy and Jack Body provided mentorship during these sessions. The finished works, including *Huia*, were performed in their final versions in May 2013.

While composing *Huia*, I worked closely with Indra Hughes, the organist that I was paired with. This collaboration with Hughes was an intrinsic part of the compositional process, and his knowledge of the Auckland Town Hall Organ and his technical advice assisted me in realising the work.

The Auckland Town Hall organ has an extremely wide dynamic range, from the massive roar of the full organ, to the softest of *pianissimi*. With 77 sets of pipes over 5 manuals, it has a seemingly infinite array of potential timbres, and I believe it to be the acoustic instrument closest to the full orchestra in terms of its range of sounds. It was apparent from the beginning that the two main challenges of writing the work would be: 1) to not be overwhelmed by the tonal possibilities from both the orchestra and organ and 2) to create the right balance between the organ and the orchestra.

I was particularly interested in exploring the softer end of the organ's dynamic, and to highlight the juxtaposition and interplay of the orchestral woodwind instruments and the organ (itself being a woodwind of sorts). I purposely reserved the full organ and orchestra for a few climactic moments to give maximum effect.

The following is a passage detailing some of my thoughts for approaching the orchestration, excerpted from my proposal sent to the Auckland Philharmonia Orchestra before the workshops:

*“I have noticed that several composers writing for organ and orchestra often minimise the woodwind (for example: the Rheinberger concerto (strings plus horns only), the Dupré concerto (strings and brass only), Haydn’s several masses etc. (strings and brass only with bassoon doubling basses) on the grounds that woodwind can sound similar to organ flutes and softer reeds, and that is how they achieve differentiation in timbre between orchestra and organ. I do think that organ is the hardest instrument to pair with orchestra because of this aspect. However, as I have mentioned above there could be beautiful possibilities of interweaving. Rather than trying to avoid the organ “clashing” with the woodwind and brass I want to encourage this and create modern and unusual sounds that have never been heard before. The juxtaposition of an orchestral woodwind or brass that is blown with the breath, and an organ flute or reed stop blown with bellows, is fascinating to me”*

During the three workshops I was able to experiment with compositional ideas, including different timbres and fine tuning the balance of sonorities. The opportunity to hear the various results before committing to the final performance version was invaluable to the evolution of the piece and its final success.

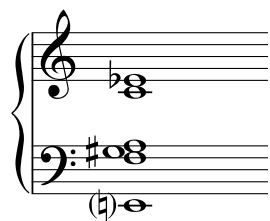
Another challenge I had while writing the work, and one that is unique to organ writing, was identification and indication on the score of organ registrations (the particular stops and combinations of them to be used). Because the piece was written for a specific organ and player, most of the registration was left to the player, Indra Hughes, to suggest. As we had access to the organ while I was writing the piece and while Hughes was learning it, he would play certain passages to me with different registrations that he suggested based on my description to him of the sound I wanted. I would then decide which to commit to, often with Hughes’s input based on what was easier to accomplish technically. Most of these registrations were handwritten notes on the score and I have decided not to include them in the final typeset version. I would like the piece to have the possibility to be performed on other instruments and not be limited to one specific

organ. While the piece is undoubtedly written with the Town Hall Organ in mind, it could potentially be played on a smaller organ. For this reason I have decided not to add specific registrations and pipe lengths as I believe they have to be approached personally by the player to each organ and performance situation. As a guide, I have indicated dynamics and, where necessary, the particular manual to be used (for example, the swell or great manuals, indicated in abbreviations as Sw. and Gt.) and sometimes an idea of the sound wanted (for example, the *reedy* in bar 22).

## Structure and analysis

The piece conjures up a day at Huia Bay, a beautiful location at the northern tip of the Manukau Harbour for which the piece is named. It is a tone poem with the organ having a concertante role, and is romantic in style and scope. I was influenced by late romantic French organ writing, and recognised the Town Hall Organ as being the ideal instrument to perform this repertoire. It is loosely structured in sonata form, with an *intermezzo* before the development section.

The first chord, describing the morning mist rising over Huia Bay, is a modal mixture constructed from a tonic triad with both major and minor thirds, with an added minor 7<sup>th</sup>. This is heard over a pedal note in the bass which is a semitone higher than this minor 7<sup>th</sup>. The chord, essentially a dominant 7<sup>th</sup> with both major and minor 3rds and 7ths is a feature of the work, reoccurring several times in different inversions in the piece. This chord is shown in Example 1.



Ex 1. Opening chord of *Huia*

This chord contrasts with the simple C major tonic chord in 1<sup>st</sup> inversion that follows, (created over the same pedal note) and accompanies the entrance of the organ in a solo role at bar 8. The sudden major tonality after the vague tonal centre of the beginning describes the first rays of sunrise bursting through the clouds.

Sequences of dominant 7<sup>th</sup> chords and mediant relationships are reoccurring themes during the work.

A short motif is frequently heard throughout the work. This motif is first stated by the woodwinds at Figure B, having previously been suggested in a longer variation of itself in the organ at bar 9. This motif is shown below in Example 2.



Ex 2. Reoccurring motif in *Huia*

The section between figures E and F is a slower *intermezzo*, featuring the 4 foot *concert flute* on the organ's solo manual, playing in canon with a solo (orchestral) trumpet, and later a clarinet. The melody is constructed from a series of ascending perfect 4ths. This section provides a moment of calm and reflection. The turbulent section between Figures F and H can be seen as the development section of the work, leading to the climax at Figure H. This is followed is a brief recapitulation of the opening material in reverse order. The piece closes with a coda suggesting the sunset, in its starting key of C major.

### **Version for solo organ:**

I had a further opportunity for collaboration with Indra Hughes later in 2013, this time to develop a version of *Huia* for solo organ at Hughes's request. He performed the solo version in a recital at the Auckland Town Hall in November 2013. A recording of this performance can be heard in the recording that accompanies this portfolio.

# Huia

**Molto moderato e flessibile** (♩ = c.63)

Clarinet 1 in B♭  
*p*

Clarinet 2 in B♭  
*p*

Bassoons 1 & 2  
*p*

Contrabassoon  
*mf* *pp*

Horns 1 & 2 in F  
*p*

Horns 3 & 4 in F  
*p*

Percussion 1 (clash cymbal, triangle)  
Clash Cymbal *pp* To Tri. *ppp*

Percussion 2 (bass drum, suspended cymbal)  
Bass Drum *pp* To S. Cym.

Harp  
*mp*

Organ  
Sw. *mf* *p*

Pedals  
*p*

**Molto moderato e flessibile** (♩ = c.63)

Violin I  
div. (sempre) *pp* *pp*

Violin II  
div. (sempre) *pp* *pp*

Viola  
div. (sempre) *mf* *mp espress.* unis.

Violoncello  
div. (sempre) *mf* *pp*

Double Bass  
div. (sempre) *mf* *pp*

Huia

8 Allargando 9

Cbsn. *p*

Hn. 1 & 2 *p*

Hn. 3 & 4 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1 & 2 *p*

B. Tbn. *p*

Tba. *p*

Timp. *p*

Hp.

Org. (freely) *Gt. mf*

Ped. *p*

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Db. *p*

9

Huia

13 **A tempo** **Tempo ad lib. (organ solo)**

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1

Tpt. 2

Tbn. 1 & 2

B. Tbn.

Tba.

Timp.

Org. *mf* quasi arpeggiando

Ped.

13 **A tempo** **Tempo ad lib. (organ solo)**

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

Db. *mf* pizz.

Huia

In tempo

18

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1 & 2  
Org.

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

cantabile, reedy



**A** Poco più mosso (♩ = c.69)

Cbsn.  
Tba.  
Timp.  
Org.  
Ped.

*pp*  
*pp*  
*p*  
*mf*  
*p*

**A** Poco più mosso (♩ = c.69)

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*p*  
*p*  
*p*

Huia

29

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 & 2

Cbsn. *p* *mp*

Hn. 3 & 4 *ppp*

B. Tbn. *mp*

Tba. *p* *mp*

Timp. *poco cresc.*

S. Cym. *pp* *cresc.*

Hp. *mf*

Org. Sw. Solo *f*

Ped.

Vln. I 29

Vln. II

Vla. *mp*

Vc. *mp*

Db. *mp*

Huia

33

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2  
To C. A.

Cl. 1

Cl. 2

Bsn. 1 & 2

Cbsn.

Hn. 3 & 4

B. Tbn.

Tba.

Timp.

S. Cym.

Hp.

Org.  
*f* *ff*

Vln. I  
*f* (pizz.)

Vln. II  
*f* (pizz.)

Vla.  
*f* (pizz.)

Vc.  
*f* (pizz.)

Db.  
*f* (pizz.)

Huia

molto rit. . . . . **B** Allegro moderato ♩ = c.84

36

Fl. 1  
Fl. 2  
Fl. 3  
Cl. 1  
Cl. 2  
Bsn. 1 & 2  
Hn. 1 & 2  
Hn. 3 & 4  
Tpt. 1  
Tpt. 2  
Tbn. 1 & 2  
B. Tbn.  
Timp.  
Hp.  
Org.  
Ped.

molto rit. . . . . **B** Allegro moderato ♩ = c.84

36

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

Huia

*poco rall.* . . . . . *Poco meno mosso* ♩ = c.72

40

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 To Picc. Piccolo To Fl. *mf*

Hn. 1 & 2 *p*

Hp. *f*

Org. *mp*

Ped.

Vln. I *mf* *mp espress.*

Vln. II *mf* *p dolce*

Vla. *mf* *p dolce*

Vc. *mf* *p dolce*

Db. *mf*

Huia

45 Cor Anglais To Ob.

C. A. *mp*

Bsn. 1 & 2 *mp*

Hn. 3 & 4 *pp*

Tpt. 1 *p*

Tpt. 2 *p*

Hp. *mp*

Org.

Vln. I *pp*

Vln. II

Vla. 2 desks *pp*

Vc. 2 desks *pp*

Db.

Detailed description of the musical score: The score is for page 16 of the piece 'Huia'. It features ten staves of music. The top staff is for Cor Anglais (C. A.), marked 'mp' and 'To Ob.'. The second staff is for Bsn. 1 & 2, also marked 'mp'. The third staff is for Hn. 3 & 4, marked 'pp'. The fourth and fifth staves are for Tpt. 1 and Tpt. 2, both marked 'p'. The sixth staff is for Hp. (Harp), marked 'mp'. The seventh staff is for Org. (Organ), with a complex melodic line in the right hand and a simpler line in the left hand. The eighth staff is for Vln. I, marked 'pp'. The ninth staff is for Vln. II. The tenth and eleventh staves are for Vla. (Viola) and Vc. (Violoncello), both marked 'pp' and '2 desks'. The twelfth staff is for Db. (Double Bass). The music is in 4/4 time and features various dynamic markings and performance instructions.

Huia

*Più mosso*

49

Org.

54

Fl. 1

Fl. 2

Picc.

Ob. 1

Oboe

Cl. 1

Cl. 2

Bsn. 1 & 2

Cbsn.

Org.

*p*

*p*

*p*

*p*

*p*

*p*

*ten.*



Huia

63

Fl. 1 *f* 7 *f* 3

Fl. 2 *f* 3

Fl. 3

Ob. 1 *mf* 3

Ob. 2

Cl. 1 *f* 6 3

Cl. 2 *f* 3

Bsn. 1 & 2

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score, titled 'Huia', contains measures 63 through 66. The score is arranged in a standard orchestral format. The woodwind section includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), and Bassoon 1 & 2 (Bsn. 1 & 2). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). An Organ (Org.) part is also present. The music is in 3/4 time and features a key signature of one sharp (F#). The woodwinds play melodic lines with various articulations, including slurs, accents, and triplets. The strings provide harmonic support with sustained notes and rhythmic patterns. The organ part features a complex, rhythmic accompaniment. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated throughout the score.



Huia

Meno mosso

72

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tba.

Timp.

Tri.

Hp.

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* 3 6

*mf* 3 6

*mf* 6

*mf* 6

*mf* 6

*mf* 6

*mf* 6

*p* *mf*

*pp* *mf*

To C. Cym.

*f* 13:8

*f* 13:8

15:12

15:12

To Fl.

Cor Anglais

*mf*

*p*

arco (tutti)

*f*

*f*

*f* arco

*f* arco

*mf*

*mp*

Huia

77 *poco rall.* . . . . . **E** Poco lento (ma non troppo) (♩ = c.69)

To Ob.

C. A.

Cl. 2

Cbsn.

Hn. 3 & 4

Tba.

Timp.

Org.

Ped.

77 *poco rall.* . . . . . **E** Poco lento (ma non troppo) (♩ = c.69)

Vln. I

Vln. II

Vla.

Vc.

Db.

Huia

83

Tpt. I

Solo

*mp*

Hp.

*mf*

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score, titled 'Huia', covers measures 83 to 87. The score is arranged in a vertical system with eight staves. The top staff is for Trumpet I (Tpt. I), which has a 'Solo' section starting at measure 83 with a mezzo-piano (*mp*) dynamic. The Horns (Hp.) enter at measure 85 with a mezzo-forte (*mf*) dynamic. The Organ (Org.) plays a melodic line in the right hand and a sustained accompaniment in the left hand. The Pedal (Ped.) part consists of a series of sustained notes. The string section (Vln. I, Vln. II, Vla., Vc., Db.) provides a harmonic foundation with sustained notes and some melodic movement in the violins and viola.

Huia

88

Cl. 1 *solo* *mf*

Bsn. 1 & 2 *soli* *p*

Tpt. 1 *mp*

Tbn. 1 & 2 1. *mp*

B. Tbn. *mp*

Timp. *ppp* *mp*

Hp. *mf*

Org.

Ped.

Vln. I 88

Vln. II

Vla.

Vc.

Db.



Huia

**F** Allegro moderato Tempo rubato (quasi cadenza)

Musical score for brass and woodwinds. The score includes parts for Horns 1 & 2, Horns 3 & 4, Trumpets 1 and 2, Trombones 1 & 2, Bass Trombone, and Tuba. The woodwinds section includes Organ and Pedal. The brass instruments play a rhythmic pattern of eighth notes with accents and slurs, marked with a forte (*f*) dynamic and a triplet of three notes. The Tuba part is marked with a piano (*p*) dynamic. The Organ and Pedal parts are mostly silent, with the Pedal part having a short melodic line marked *mf* in the second measure.

**F** Allegro moderato Tempo rubato (quasi cadenza)

Musical score for strings. The score includes parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The strings play a sustained harmonic pattern of eighth notes with accents and slurs, marked with a piano (*p*) dynamic. The Vc. and Db. parts have a note with a tremolo and half-order marking: "top desk: half trem., half ord."

Huia

**In tempo** **Tempo rubato (quasi cadenza)**

103

Fl. 1 *f* 3

Fl. 2 *f* 3

Flute *f*

Ob. 1 *f* 3

Oboe *f* To C. A.

Cl. 1 *f* 3

Cl. 2 *f* 3

Bsn. 1 & 2 *f*

Tbn. 1 & 2 *mp*

B. Tbn. *mp* *p*

Tba. *mp* *p*

S. Cym. Bass Drum *p*

Hp. *mf* *gliss.* *gliss.*

Org.

Ped. *f*

103 **In tempo** **Tempo rubato (quasi cadenza)**

Vln. I *p*

Vln. II *p*

Vla. *p* *p* top desk: half trem., half ord.

Vc. *sfp* *p* top desk: half trem., half ord.

Db. *sfp* *p* top desk: half trem., half ord.

Huia

In tempo

**G** Con moto

107

Fl. 1 *f* 3

Fl. 2 *f*

Fl. 3 *f* To Picc.

Ob. 1 *f*

Ob. 2 *f* Cor Anglais To Ob.

Cl. 1 *f* 3 *mf*

Cl. 2 *f* 3 *mf*

Bsn. 1 & 2 *f* *mf*

Cbsn. *mf*

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf* *p*

Tpt. 1 *mf* 3

Tpt. 2 *mf*

Tbn. 1 & 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *p*

C. Cym. *f*

B. D. *f* To S. Cym. Suspended Cymbal To B. D.

Org. *f* 6

Ped.

Vln. I *f*

Vln. II *f*

Vla. *mf* *sf*

Vc. *mf* ord.

Db. *mf* ord.

Huia

111 **Agitato**

Cbsn. *mf* *p*

Hn. 1 & 2 *f* *p*

Hn. 3 & 4 *f* *p*

Tpt. 1 *f* *p*

Tpt. 2 *f* *p*

Tbn. 1 & 2 *f* *p*

B. Tbn. *f* *p*

Tba. *f* *p*

Timp. *sfp* *p*

S. Cym. *mf* Bass Drum To S. Cym.

Org. *ff*

Ped.

Vln. I *mp* *f* *p*

Vln. II *mp* *f* *p*

Vla. *mp* *f* *p*

Vc. *f* *p*

Db. *f* *p*

Huia

**H** Allegro maestoso

Fl. 1 *ff* *ff* *f*

Fl. 2 *ff* *ff* *f*

Picc. Piccolo *ff* *ff* To Fl.

Ob. 1 *ff* *ff* *f*

Ob. 2 *ff* *ff* *f*

Cl. 1 *ff* *ff* *f*

Cl. 2 *ff* *ff* *f*

Bsn. 1 & 2 *ff* *ff* *f*

Cbsn. *ff* *ff* *f*

Hn. 1 & 2 *mf* *mf* *mf*

Hn. 3 & 4 *mf* *mf* *mf*

Tpt. 1 *mf* *mf* *mf*

Tpt. 2 *mf* *mf* *mf*

Tbn. 1 & 2 *mf* *mf* *mf*

B. Tbn. *mf* *mf* *mf*

Tba. *mf* *mf* *mf*

Timp. *f* *f* *f*

C. Cym. Clash Cymbals *f* *f* To Tri.

Hp. *ff* *ff* *ff*

Ped. *f* *f* *f*

Vln. I *ff* *ff* *f*

Vln. II *ff* *ff* *f*

Vla. *ff* *ff* *f*

Vc. *ff* *ff* *f*

Db. *ff* *ff* *f*



Huia

I Più calmo

125

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *mp*

Ob. 1

Ob. 2

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 & 2

Cbsn.

Hp. *mf* *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *mf* *p* desk 1

Vc. *mp* *p*

Db. *mp* *p*

*mp* *mp* *mp* *mp*

*mf* *mf* *mf* *mf*

*p* *p* *p* *p*

*mp* *mp* *mp* *mp*

*p* *p* *p* *p*

*mp* *mp* *mp* *mp*

*p* *p* *p* *p*

*mp* *mp* *mp* *mp*

*p* *p* *p* *p*

Huia

129

Fl. 1

Fl. 2

Fl. 3 To Picc.

Ob. 1

C. A. Cor Anglais To Ob. *mp*

Cl. 1

Cl. 2 *p*

Bsn. 1 & 2 *p* soli *mp* 3

Cbsn.

Hn. 1 & 2 *p*

Hn. 3 & 4 *p*

Org. *mp*

129

Vln. I *pp*

Vln. II *p* *pp*

Vla. tutti *pp*

Vc. *(p)* pizz. *p*

Db. pizz. *pp*



Huia

138 **A tempo**

**Bsn. 1 & 2**  
*p* *dim.*

**Hn. 1 & 2**  
*mp*

**Hn. 3 & 4**  
*mp*

**Tpt. 1**  
*mp*

**Tpt. 2**  
*p*

**Tbn. 1 & 2**  
*p*

**B. Tbn.**  
*p*

**Tba.**  
*p*

**Timp.**  
*p*

**Tri.**  
Clash Cymbals  
Suspended Cymbal  
*p* To Tri.

**S. Cym.**  
*p*

**Hp.**  
*f* *gliss.*

**Org.**

**Ped.**  
*(p)*

**Vln. I**  
138 **A tempo**  
*p* *arco* 3

**Vln. II**  
*p* *arco* 3

**Vla.**  
*mf* *arco*

**Vc.**  
*mf* *arco*

**Db.**  
*mf*

Huia

**K**

Fl. 1 *mf*

Fl. 2 *mf*

Picc. *mf*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 & 2 *p*

Cbsn. *p*

Hn. 1 & 2 *p*

Hn. 3 & 4 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1 & 2 *p*

B. Tbn. *p*

Tba. *p*

Timp. *pp*

Org. *mf* *ten.*

Ped. *mf*

**K**

Vln. I *p* half trem., half ord.

Vln. II *p* half trem., half ord.

Vla. *p*

Vc. *p*

Db. *p*

Huia

147 (8) rall. . . . .

Fl. 1 *p*

Fl. 2 *p*

Fl. 3

Ob. 1

Ob. 2

Cl. 1 *mp*

Cl. 2 *p*

Bsn. 1 & 2

Cbsn.

Timp. *pp*

S. Cym. Triangle *p*

Hp. *mp*

Org. *p*

Ped. *p*

Vln. I *ord.* *mp* *3* *3* *rall.* *p* *(pp)*

Vln. II *ord.* *mp* *3* *3* *p*

Vla. *mp*

Vc. *mp*

Db. *mp*

# Night Music

For clarinet in A, viola and piano

Ben Hoadley

*It is a hot and humid summer night in New York City, and I am walking through the streets in Greenwich Village at 2am. Intermittent traffic and car horns, faint music from nearby bars and voices wafting through the streets create a sonic backdrop to the lights from the street signs and the buildings above. These elements combine to create a chimerical atmosphere that suddenly reminds me of "A Midsummer Night's Dream". The nocturnal cityscape that I am part of could be a perfect contemporary urban setting for Shakespeare's play.*

The evening described above occurred many years ago, and sowed the seeds in my mind for the composition *Night Music*. A decade later I was invited to write a Trio for clarinet, viola and piano for French clarinettist Paul Meyer to perform on a tour of New South Wales with the Sydney Omega Ensemble. I immediately came back to that night in Greenwich Village and decided the trio combination to be an ideal sound world to realise the piece.

I was very fortunate that six further performances of *Night Music* were played on the tour within one week from the premier, in June 2014. I was travelling with the musicians and we were able to meet after the premier and each subsequent performance to iron out mistakes and discuss what could be improved. The piece went through a significant evolution during the tour before achieving its final version which is heard on the recording that accompanies this portfolio. Critical response from the musicians proved perceptive and insightful during this development. Paul Meyer's suggestion that the clarinet part was technically more appropriate for the A clarinet, instead of my initial scoring for B flat clarinet, led me to hear and appreciate the tonal differences between the two instruments, that I had never properly pondered even after years of playing next to clarinets in professional orchestras. I soon concluded that the slightly darker timbre of the A clarinet was more suited to the sound I had in mind for *Night Music*.

I found the clarinet and viola to be a fascinating and rewarding combination to write for, and discovered that despite their similar range, tonally they complement each other

perfectly. Initially, I deliberately made use of the extremes of register in the piano to compensate for the clarinet and viola's similar range in the middle of the piano. But I soon realised it wasn't necessary to do this because there was already a wide variety of colours and effects intrinsic in the instrumentation without having to compensate for any tonal shortfalls. The clarinet in the higher register naturally takes on a soprano role and I made use of the double stops in the viola to create a rich accompanying chordal texture in places. I also explored the unique sound of the clarinet and viola in unison.

Like *Huia*, *Night Music* is a tone poem, albeit with a very different inspiration. The piece has obvious French impressionistic influences. These come from the music of Debussy and Roussel which were strong influences on my writing in particular, and also impressionistic painting. I have tried to recreate pointillistic effects through sound in places during *Night Music*, for example at the opening of the piece and also the section between bars 115 and 117, where the clarinet and viola improvise on the same note.

Rhythmically, I set a rule that the whole piece was to be written in simple quadruple meter. The time signature remains in 4/4 throughout the piece.

The opening bars of *Night Music* are firmly in D major. However the interruption by the clarinet and viola of a melody based on descending tritones (starting in bar 9), over a tritone pedal note in the piano, disrupts the tonality and creates an uncertain tonal centre. The harmonic driver of the piece is the tension between major tonality and the reoccurring tritone. As the melodic fragments stated in the first few pages are woven together and expanded, the musical narrative becomes more cohesive. After a climactic moment, the ending is peaceful, with the rumbling noise of the city becoming calmer and fading away into the background. For this coda, which mirrors the opening in some ways, I chose D flat major, to me a darker key and more suited for this mood than the brighter D major of the opening.

*Night Music* received first place in the Lilburn Trust Student Composition Awards at the University of Waikato in 2015.

# Night Music

Ben Hoadley © 2015

**Molto moderato** ♩ = 66

Clarinet in A  
*pp* *molto legato*

Viola  
*pp*

Piano  
*pp*

2 Ped. →

3

Cl.  
*pp*

Vla.  
*pp*

Pno.  
*pp*

5

Cl.  
*pp*

Vla.  
*ord.*  
*p*

Pno.  
*ff* *pp*

Night Music

7 Più mosso ♩ = 84 Con moto.

Cl. *pizz.* *arco* *ff* *p*

Vla. *molto* *ff* *p*

Pno. Più mosso ♩ = 84 Con moto. *f*

12 // Con moto. *ff* *p*

Cl. // *ff* *p*

Vla. // *ff* *p*

Pno. *p* 6 6 // *ff* dense clusters (black and white notes) 8vb

15 *p* *mf*

Cl. *p* *mf*

Vla. (slow gliss) *mf cantabile*

Pno. *mf*

Night Music

20 **Poco più mosso**

Cl. *mp*

Vla. *mf*

Pno. *p* *mp*

24

Cl. *p*

Vla. *p*

Pno. *p*

27

Cl. *p*

Vla. *p* *mf cantabile*

Pno. *mf* *ff* *pp*

Night Music

31 **Tempo primo**

Cl. *pp*

Vla. *pp*

Pno. *pp*

2 *Red.* →

33

Cl.

Vla.

Pno.

35

Cl. *p*

Vla. *p*

Pno. *p*

8<sup>va</sup>

37 **Più mosso** ♩ = 88

Cl.

Vla.

Pno. *mp*

8<sup>va</sup>

*pp* ten.

*pp* ten.

*pp* ten.

Night Music

40 **Più mosso**

Cl. *mp*

Vla.

Pno. *mp*

44

Cl.

Vla.

Pno.

48 **Con moto**

Cl. *f*

Vla. *f*

Pno. *f*

*p*  
*tr*

Night Music

54

Cl. *f* *accel.*

Vla. *f* *accel.*

Pno. *f* *ff* *accel.*

57

Cl. *A tempo*

Vla. *mf* (gl.)

Pno. *A tempo* *mp sempre* *tr*

63

Cl. *mf*

Vla. *mf*

Pno. *tr*

Night Music

68

Cl. *f*

Vla. (gl.) *f*

Pno. (tr) *ff* *mp* tr

72

Cl. *p freely*

Vla. *mp*

Pno. (tr) tr

76

Cl.

Vla. *mp*

Pno. (tr) (R.H. decresc. only) tr

80

Cl. *pp*

Vla. *mp*

Pno. (tr)

Night Music

83

Cl. *p*

Vla. *mp*

Pno. *p* *pp*

R.H.

86

Cl. *mp*

Vla.

Pno. *mp*

88

Cl. *mp*

Vla. *mp*

Pno. *tr*

Night Music

90

Cl.

Vla.

Pno.

92

Cl.

Vla.

Pno.

*cresc.*

*tr*

94

Cl.

Vla.

Pno.

*molto cresc.*

*8va*

Night Music

96

Cl. *ff* *f* 5 7

Vla. *ff* pizz. (strum)

Pno. *f sec.*

(tight chromatic cluster)

98

Cl. *broadly*

Vla. *broadly* arco

Pno. *ff broadly*

101

Cl. *dim. molto*

Vla. *cresc. molto < ff*

Pno.

Night Music

105

Cl. *f*

Vla.

Pno. *ff* *veloce*  
(con ped.)

107

Cl. *dim. poco a poco* (senza rall.)

Vla. *dim. poco a poco*

Pno. (senza rall.)  
*dim. poco a poco*

109

Cl. *pp*

Vla.

Pno.

Night Music

111 **Lento**

Cl.

Vla.

Pno.

**Lento**

*mp* *pp*

(dense chromatic cluster)

**Tempo primo**

115

Cl. *ppp* *pp* 5

Vla. *ppp* *p*

Pno. **Tempo primo** *ppp* *pp* *p*

Random 'peeps' on same note - not too busy (4-5 each per bar) viola notes slightly longer

off exactly with clarinet

119

Cl. *p en dehors*

Vla.

Pno. *8va* 3 3 3 3

Night Music

123

Cl.

Vla.

Pno.

*pp*

127 **Slower**

Cl.

Vla.

Pno.

*p*

*mp*

**Slower**

(loco)

5

8<sup>va</sup>

131 **Con moto**

Cl.

Vla.

Pno.

*pp*

pizz. arco

**Con moto**

*p*

(soft ped.  
no sustain ped.)

# Ostrakon

For flute, oboe, clarinet in B flat, bassoon,  
alto saxophone and horn

Ben Hoadley

The title *Ostrakon* refers to a piece of pottery, usually broken off from a vase or other earthenware vessel and used in ancient Greece as a voting ballot. Each year the public could vote to make a decision to banish a disliked person. Citizens wrote the name of the person they wished to banish on the piece of pottery. Whoever suffered the most votes was exiled for a period of ten years. Example 1 is a photograph of an ostrakon.



Ex 1. Ostrakon of Cimon, an Athenian statesman

I had long wanted to write a piece with an ancient Greek theme, partly because of my fascination with the aulos, an important reed instrument in Ancient Greece. I have often imagined how this instrument would sound, perhaps something like a fusion of the modern saxophone, oboe and clarinet. So when I was asked to write a work for wind sextet, I was immediately drawn to this idea. The resulting work is a two-movement suite that was performed by the Sydney Omega Ensemble in Sydney and Wollongong in July and August 2013. Example 2 is a portrayal of the aulos.



Ex 2. Aulos: an ancient Greek reed instrument, often depicted in art and also discovered by archaeologists

My central preoccupation in this piece was on tone colour. I have used various combinations of the six wind instruments playing melodically in unison to experiment and to try to recreate the sound of the aulos as I imagined it. The aulos is often depicted as having a double pipe, as in the above illustration, and so sometimes I've varied the unisons slightly, either in pitch or rhythm, so that one instrument is slightly out of sync, giving the feeling of two voices from the same source. Examples of this are in the first movement, bar 80 between the flute, clarinet and saxophone, and in the second movement at bar between bar 15 and 17, between the oboe and saxophone which is illustrated in Example 3.

15 *Poco più mosso*

Ob. *mf* 3

Sax. *mp* 3

Ex 3. Bars 15-17 second movement, oboe and saxophone

In my notes on *Night Music*, I described the combination of clarinet, viola and piano as being a perfect match. By contrast, this is not always true of the wind quintet, despite the fact that it is a very well established chamber music genre. Differences in the natural articulation, dynamic ranges and intonation tendencies of the different instruments can present difficulties in achieving a homogenous ensemble. However it can be a very effective combination when managed correctly, and with experienced performers the discrepancies can be mitigated. These discrepancies can also be exploited by the composer to create particular effects, such as I have tried to do with my unison passages in *Ostrakon*. I want the idiosyncrasies of the different instruments to be highlighted and create a sound that is slightly eccentric.

The addition of the alto saxophone to the traditional wind quintet brings some unique tonal opportunities, but also more challenges. I was warned to be careful with my use of the alto saxophone because tonally it has the potential to dominate the other instruments. I kept this in mind when composing because I wanted to achieve equality among all six parts. The final result was a compromise. The saxophone has slightly more of a solo role than the other instruments, but it is as an obbligato rather than a concertante role.

In the first movement, a descending melodic motif in thirds is juxtaposed against a repeated note ostinato, reminiscent of a mosaic. The first movement follows a clear trajectory, building in intensity and texture until bar 62, where a repeated chromatic motif in the clarinet part leads to a short cadenza for the instrument. In bar 81 a melodic fragment is stated that will be heard again in the second movement. This is illustrated below in Example 4.

Ex 4. Melodic material from the end of movement one that is developed in movement two

The second movement of *Ostrakon* is twice as long as the first and is slower and more static. It uses as its primary melodic material in Example 4, which is restated and developed throughout the movement. It is heard in all the instruments in various combinations as I explored timbres. The modal mixture of this melody, which uses both major and minor 3rds and 7ths, creates an uncertain tonal centre, particularly after the clear minor tonality of the first movement. There is a feeling in this movement of loss or exile, and of fading into antiquity.

# Ostrakon I

Ben Hoadley © 2015

**Allegro ma non troppo**

Musical score for measures 1-5 of Ostrakon I. The score is in 3/4 time and includes parts for Flute, Oboe, Clarinet in Bb, Alto Saxophone, Horn in F, and Bassoon. The Oboe part features a continuous sixteenth-note pattern starting in measure 1, marked with a piano (*p*) dynamic. The Alto Saxophone and Bassoon parts have melodic lines starting in measure 3, marked with *p espress.* dynamics. The Flute, Clarinet in Bb, and Horn in F parts are silent throughout these measures.

Musical score for measures 6-9 of Ostrakon I. The score continues with parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Saxophone (Sax.), Horn (Hn.), and Bassoon (Bsn.). In measure 6, the Flute and Oboe parts begin with sixteenth-note patterns, with the Flute marked *p 5*. The Saxophone and Horn parts have melodic lines starting in measure 8, marked with *p espress.* dynamics. The Clarinet and Bassoon parts are silent throughout these measures.

Ostrakon

11

Fl. *p*

Ob. *p*

Cl.

Sax.

Hn.

Bsn.

Detailed description: This system covers measures 11 to 15. The Flute (Fl.) plays a continuous sixteenth-note pattern in measures 11-13, then rests in measure 14 and has a quarter rest in measure 15. The Oboe (Ob.) is silent until measure 14, where it begins a sixteenth-note pattern that continues through measure 15. The Clarinet (Cl.) is silent throughout. The Saxophone (Sax.) and Horn (Hn.) parts feature melodic lines with triplets in measures 12 and 13, and quarter notes in measures 14 and 15. The Bassoon (Bsn.) is silent throughout.

16

Fl. *p*

Ob. *p*

Cl. *p*

Sax. *p*

Hn.

Bsn. *p*

Detailed description: This system covers measures 16 to 20. The Flute (Fl.) has a quarter rest in measure 16, followed by a melodic phrase in measures 17-18. The Oboe (Ob.) plays a continuous sixteenth-note pattern. The Clarinet (Cl.) has a quarter rest in measure 16, followed by a melodic phrase in measures 17-18. The Saxophone (Sax.) and Bassoon (Bsn.) have melodic lines starting in measure 19. The Horn (Hn.) is silent throughout.

21

Fl. *p*

Ob. *p*

Cl. *p*

Sax. *p*

Hn. *p*

Bsn. *p*

Detailed description: This system covers measures 21 to 25. The Flute (Fl.) has a quarter rest in measure 21, followed by a melodic phrase in measures 22-23. The Oboe (Ob.) plays a continuous sixteenth-note pattern. The Clarinet (Cl.) has a quarter rest in measure 21, followed by a melodic phrase in measures 22-23. The Saxophone (Sax.) and Horn (Hn.) have melodic lines starting in measure 24. The Bassoon (Bsn.) has a melodic line starting in measure 24. The dynamic *mp* is indicated at the end of the system.



Ostrakon

41

Fl. *mp*

Ob. *mp*

Cl.

Sax. *p*

Hn. *p*

Bsn. *mp*

Measures 41-44: Flute and Oboe have rests. Clarinet plays a continuous eighth-note pattern. Saxophone has triplets and a quintuplet. Horn and Bassoon have rests.

45

Fl.

Ob.

Cl.

Sax.

Hn.

Bsn.

Measures 45-49: Flute and Oboe play melodic lines with slurs and accents. Clarinet continues eighth-note pattern. Saxophone has triplets. Horn and Bassoon have rests.

50

Fl.

Ob.

Cl.

Sax.

Hn. *p*

Bsn. *mp*

Measures 50-53: Flute and Oboe play melodic lines with slurs and accents. Clarinet continues eighth-note pattern. Saxophone has rests. Horn has a long note. Bassoon has a rhythmic pattern.

Ostrakon

53

Fl. Ob. Cl. Sax. Hn. Bsn.

53

54

55

4/4

Detailed description: This system contains measures 53, 54, and 55. The Flute part has rests in measures 53 and 54, followed by a quarter note in measure 55. The Oboe, Clarinet, and Saxophone parts have rests in measures 53 and 54, followed by eighth-note patterns in measure 55. The Horn part has a quarter note in measure 53, rests in 54 and 55. The Bassoon part has a continuous eighth-note pattern throughout. The time signature is 4/4.

56

Fl. Ob. Cl. Sax. Hn. Bsn.

56

57

58

4/4 3/4 9/16

*f*

Detailed description: This system contains measures 56, 57, and 58. Measures 56 and 57 are in 4/4 time, and measure 58 is in 9/16 time. The Flute part has rests in 56 and 57, then sixteenth-note patterns in 58. The Oboe and Clarinet parts have sixteenth-note patterns in 56 and 57, then eighth-note patterns in 58. The Saxophone part has rests in 56 and 57, then a quarter note in 58. The Horn part has rests in 56 and 57, then a quarter note in 58. The Bassoon part has a continuous eighth-note pattern in 56 and 57, then rests in 58. Dynamics include *f* and *mf*. Fingerings like 5, 6, and 4 are indicated.

59

Fl. Ob. Cl. Sax. Hn. Bsn.

59

60

61

3/4

*mf*

*mf sempre*

Detailed description: This system contains measures 59, 60, and 61. Measures 59 and 60 are in 4/4 time, and measure 61 is in 3/4 time. The Flute part has quarter-note patterns in 59 and 60, then eighth-note patterns in 61. The Oboe part has sixteenth-note patterns in 59 and 60, then rests in 61. The Clarinet part has eighth-note patterns in 59 and 60, then quarter-note patterns in 61. The Saxophone part has quarter-note patterns in 59 and 60, then eighth-note patterns in 61. The Horn part has quarter-note patterns in 59 and 60, then rests in 61. The Bassoon part has quarter-note patterns in 59 and 60, then rests in 61. Dynamics include *mf* and *mf sempre*.

Ostrakon

64

Fl. Ob. Cl. Sax. Hn. Bsn.

*p*

Detailed description: This system covers measures 64 to 66. The Flute (Fl.) plays a continuous eighth-note pattern. The Clarinet (Cl.) and Saxophone (Sax.) play eighth-note chords. The Horn (Hn.) and Bassoon (Bsn.) are silent until measure 66, where the Horn plays a single note marked *p* (piano).

67 **Poco più moderato**

Fl. Ob. Cl. Sax. Hn. Bsn.

*mp*

Detailed description: This system covers measures 67 to 71. The tempo is marked **Poco più moderato**. The Flute (Fl.) and Horn (Hn.) play half notes. The Clarinet (Cl.) plays eighth-note chords. The Saxophone (Sax.) plays a melodic line starting in measure 69, marked *mp* (mezzo-piano).

72

Fl. Ob. Cl. Sax. Hn. Bsn.

*mp* *f* *mf* *p*

Detailed description: This system covers measures 72 to 75. The Flute (Fl.) plays a melodic line marked *mp*. The Clarinet (Cl.) plays a complex sixteenth-note passage marked *f* (forte). The Saxophone (Sax.) plays a melodic line marked *mf* (mezzo-forte). The Horn (Hn.) and Bassoon (Bsn.) play half notes, with the Horn marked *p* (piano) in measure 75.

Ostrakon

**poco rall.**

**Meno mosso**

77

Fl.  
Ob.  
Cl.  
Sax.  
Hn.  
Bsn.

81

**Tempo primo**

Fl.  
Ob.  
Cl.  
Sax.  
Hn.  
Bsn.

85

Fl.  
Ob.  
Cl.  
Sax.  
Hn.  
Bsn.

Ostrakon

# II

**Moderato**

Flute *mp*

Oboe *mp*

Clarinet in Bb *mp*

Alto Saxophone *sfz*

Horn in F *mfp*

Bassoon *mfp*

5

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Sax. *sfz* *p*

Hn. *mf* *p*

Bsn. *mf* *p*

Ostrakon

9

Fl. *mp*

Ob. *p*

Cl. *mp espr. 6 6*

Sax. *espr. 6 6*

Hn. *mp*

Bsn.

12 // Poco più mosso

Fl.

Ob. *mf 3 3 3*

Cl. *mp 3 3 3*

Sax. *mp 3 3 3 3 3 3*

Hn. *mp*

Bsn. *mp*

17

Fl. *mp 3 3 3 3*

Ob. *tr* *mp 3 3 3 3*

Cl. *mp*

Sax.

Hn.

Bsn. *mp*

Ostrakon

20 **poco accel.**

Fl. - Flute  
Ob. - Oboe  
Cl. - Clarinet  
Sax. - Saxophone  
Hn. - Horn  
Bsn. - Bassoon

Measures 20-21. Flute and Oboe play sixteenth-note patterns with slurs and fingering (5). Clarinet plays eighth-note patterns with slurs and fingering (3, 6). Saxophone, Horn, and Bassoon play sustained notes.

22 **Con moto**

Fl. - Flute  
Ob. - Oboe  
Cl. - Clarinet  
Sax. - Saxophone  
Hn. - Horn  
Bsn. - Bassoon

Measures 22-24. Flute and Oboe play sixteenth-note patterns with slurs and fingering (5). Clarinet plays eighth-note patterns with slurs and fingering (5). Saxophone, Horn, and Bassoon play sustained notes with some melodic movement.

25 **poco rall.** **Moderato**

Fl. - Flute  
Ob. - Oboe  
Cl. - Clarinet  
Sax. - Saxophone  
Hn. - Horn  
Bsn. - Bassoon

Measures 25-27. Flute and Oboe play sixteenth-note patterns with slurs and fingering (3, 6). Clarinet plays eighth-note patterns with slurs and fingering (3). Saxophone, Horn, and Bassoon play sustained notes.

Ostrakon

28

Fl. *p*

Ob.

Cl. *p*

Sax. *p*

Hn. *p*

Bsn. *p*

31

Fl. *ff*

Ob. *(p)*

Cl. *(p)*

Sax. *(p)*

Hn. *(p)*

Bsn. *(p)*

34

Fl.

Ob. *pp*

Cl. *pp*

Sax. *pp*

Hn. *pp*

Bsn. *pp*

Ostrakon

37 **Poco meno mosso**

Fl. *mf*

Ob. *p* *f*

Cl. *mp*

Sax. *mp*

Hn. *p*

Bsn. *p*

41

Fl. *pp*

Ob.

Cl. *f* *pp*

Sax. *f* *pp*

Hn.

Bsn. *mp*

44

Fl. *f*

Ob. *f*

Cl. *f*

Sax. *f*

Hn. *f*

Bsn. *f*

Ostrakon

48

Fl. *f*

Ob. *f*

Cl. *f*

Sax. *f*

Hn. *f*

Bsn. *f*

Maestoso con moto

53

Fl. *f*

Ob. *f*

Cl. *f*

Sax. *f*

Hn. *f*

Bsn. *f*

57

Fl. *mp*

Ob. *mf*

Cl. *mp*

Sax. *mf*

Hn. *mf*

Bsn. *mp*

Ostrakon

61

Fl. *f*

Ob. *f*

Cl. *f*

Sax. *f*

Hn. *f*

Bsn. *f*

65

Fl. *p* *mf*

Ob. *p* *pp*

Cl. *p* *mf* *p*

Sax. *ff* *mp* *molto* *quasi cadenza* *pp*

Hn. *ff* *pp*

Bsn. *ff* *tr* *pp*



Ostrakon

82

rall. molto moderato

Fl. *p* misterioso

Ob.

Cl. *pp*

Sax. *pp*

Hn. (stopped) *p* (ord.) *pp*

Bsn. *pp* misterioso

86

Fl. 3

Ob.

Cl.

Sax.

Hn.

Bsn. 3

# Four Songs

For mezzo-soprano and piano

Ben Hoadley

The four poems that form this song cycle have their origins in traditional oral poetry of West and Central Africa.

Three of the poems, *Three Friends*, *Lament* and *Death*, are taken from the book *African Poems – an Anthology of Traditional African Poems*, compiled and translated by Ulli Beier [Cambridge University Press, 1966].

The fourth poem, *The Little Bird*, is a folk song from Gabon translated by Rolf Italiaander, from the collection *Poems from Black Africa* [Indiana University Press, 1963].

Ulli Beier writes in the introduction to his collection:

*“All of the poems are of course translations, and the rhythms of African songs are often too complex for English to render them properly. Many African languages are tonal languages and the rhythms and sound patterns based on these tonal languages simply have no equivalent in any European language.*

*One of the most important elements of poetry, however, does survive translation relatively well: the imagery. The originality of the metaphors and images in these poems is a source of constant delight.”*

I have never heard these poems in their original language. They may have originally been sung. While I have heard and enjoyed West African traditional music, it is a vast area of huge depth and range, and my knowledge doesn't extend past a surface familiarity with several styles. In my settings of these poems, it is the imagery that Beier presents that I have responded to. My musical ideas are based on my reaction to and inspiration from what Beier's translations evoked and suggested to me. I haven't tried to recreate their original sound world or evoke African languages or music in any way; the settings are my own interpretation of the translations.

## 1. Three Friends

I had three friends  
One asked me to sleep on the ground  
One asked me to sleep on the mat  
One asked me to sleep on his breast  
I saw myself carried on a river  
I saw the king of the river and the king of the sun  
There in that country I saw palm trees  
So laden with fruit  
That the trees bent under the fruit  
And the fruit killed it

YORUBA

### Notes:

This poem is from the Yoruba tribe of present-day Nigeria and Benin. The river is a metaphor for death. My score is impressionistic and the accompaniment has a rippling feel, suggesting the river.

## 2. Lament

Your death has taken me by surprise  
What were your wares  
That they sold out so quickly?  
When I meet my father, he'll hardly recognise me  
He'll find me carrying all I've got  
A torn old sleeping mat and a horde of flies  
The night is fast approaching  
Somewhere a child is crying out for its mother

AKAN

### Notes:

The Akan tribe is from Ghana and adjacent parts of the Ivory Coast.

A slow melody, reminiscent of a low flute and evoking pathos, is interwoven between the recitative-like vocal line. A delicate ostinato of three two-note chords, high in the piano, adds punctuation.

### 3. The Little Bird

Early one morning I got up  
To pick oranges in the garden  
And I saw this  
I saw the rising Sun  
And the little bird  
Singing his morning song  
The little bird cried "cui, cui, cui"  
"Please leave my little ones in their nest"  
And I said this:  
First I cried "cui, cui, cui"  
And then I said:  
"Don't be afraid, I am your friend"  
And what was asked I did.  
Since that day, the little bird is my friend  
And his song gives me great pleasure.  
And that is my story.

FOLK SONG FROM GABON

**Notes:**

I originally composed *The Little Bird* as a separate work, for flute, voice and piano. Subsequently I arranged it for voice and piano and inserted it into the song-cycle to create a light-hearted moment in the cycle, and so that the transition from the *Lament* to the final song of the cycle would not feel abrupt. This song has the role of a scherzo movement in a symphony or sonata. It is the only song in the cycle not concerned with the subject of death. The fast motives in the right hand of the piano were originally written for flute and are obviously bird-like. The song has an improvised, recitative-like character.

#### 4. Death

There is no needle without piercing point  
There is no razor without trenchant blade  
Death comes in many forms  
With our feet we walk the goat's earth  
With our hands we touch God's sky  
One day in the heat of noon  
I will be carried shoulder high  
Through the town of the dead  
Don't bury me under the forest trees  
I fear their thorns  
Don't bury me under the forest trees  
I fear the dripping water  
Bury me under the great shade trees in the market  
I want to feel the dancers' feet  
I want to hear the beating of the drums

KUBA

#### Notes:

The Kuba Kingdom was a pre-colonial kingdom in Central Africa.

I have used harmonic and rhythmic jazz elements in this song. Some of the rhythms suggest drums. The poet describes impending death as an ongoing conscious state of being by using verbs usually reserved for living senses: "I want to *feel* the dancers feet.... I want to *hear* the beating of the drums".

# Four Songs

## I. Three Friends

Yoruba

Ben Hoadley © 2015

**Moderato, quasi recit.**  
*mf*

Mezzo-soprano

I had three friends One asked me mat One asked me ground One asked me to sleep on his  
to sleep on the to sleep on the

**Moderato, quasi recit.**  
*mf*

Piano

chromatic cluster

5 **Moderato assai**

M-S.

breast

**Moderato assai**  
*mp*

Pno.

7 *mp*

M-S.

I saw my-self car-ried on a ri - ver I saw my-self car-ried on a

Pno.

Four Songs

10

M-S. *ri - 6 - ver*

Pno.

12

M-S. *I saw the king of the ri - ver*

Pno.

14

M-S. *poco cresc.* *I saw the king of the ri-ver and the king of the sun*

Pno. *poco cresc.* *poco allarg.*

Four Songs

16 *mf*

M-S. *mf*

There in that coun-try I saw palm trees so la-den with

Pno. *mf*

18

M-S. *mf*

fruit That the trees bent un-der the fruit

Pno. *mf*

*poco dim.*

Ped.

20

M-S. *mf*

And the fruit— killed it

Pno. *mf*

## II. Lament

Akan

Ben Hoadley

**Poco lento, con tenerezza**

Mezzo-soprano

Piano

*pp molto dolce*

*p legatissimo, canto (ma dolce)*

4

M-S.

Pno.

7

M-S.

Pno.

*p*

Your death has taken me by surprise

(wait for singer)

Four Songs

10 *mp molto dolce*

M-S. *mp molto dolce*

What were your wares \_\_\_\_\_ That they sold out so quick-ly?

Pno.

13 **Poco più mosso**

M-S. **Poco più mosso**

When I meet my fa - - ther, \_\_\_\_\_

Pno. **Poco più mosso**

15 *mf* **sprechstimme** (*mf*)


M-S. *mf* **sprechstimme** (*mf*)

he'll hard-ly re-cog-nize me: He'll find me car-ry-ing all I've got A

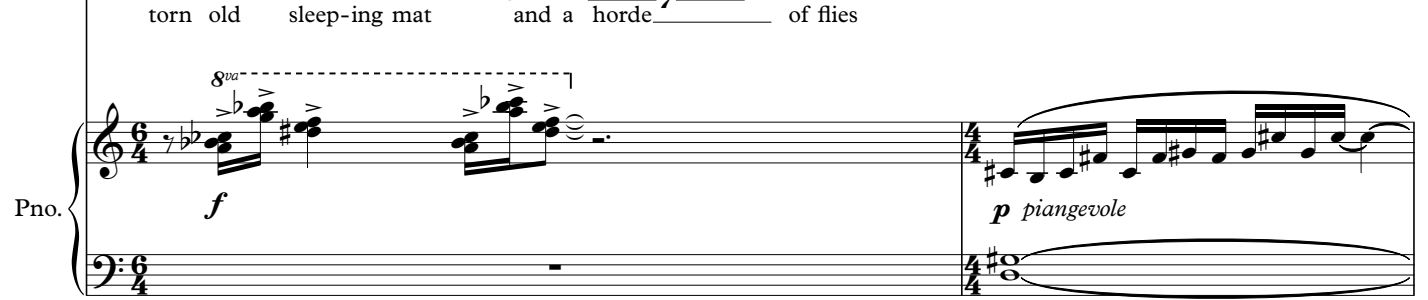
Pno. *rfz*

Four Songs

17

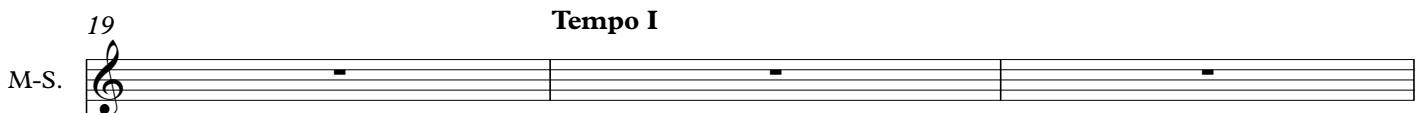
M-S. 

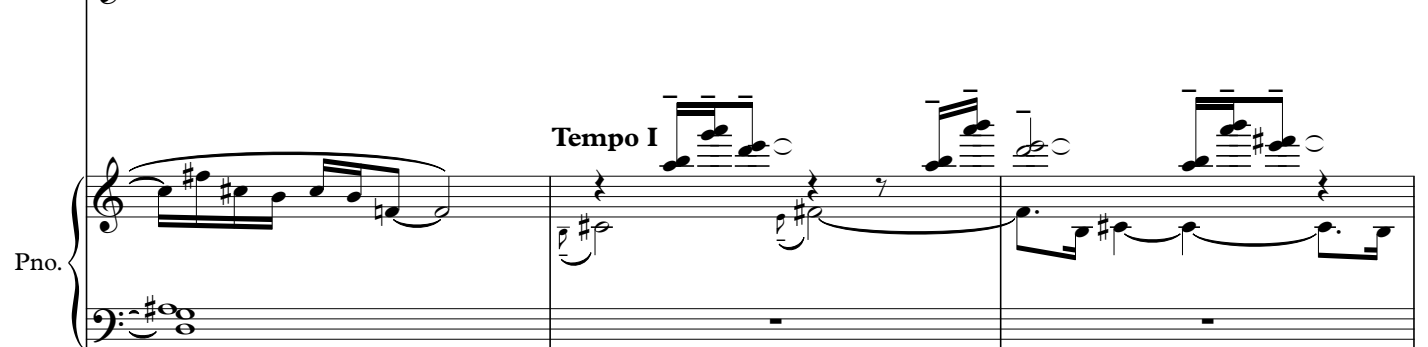
torn old sleep-ing mat and a horde of flies

Pno. 

*f* *p piangevole*

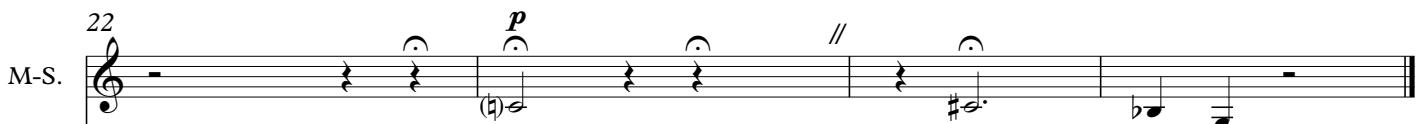
19

M-S. 

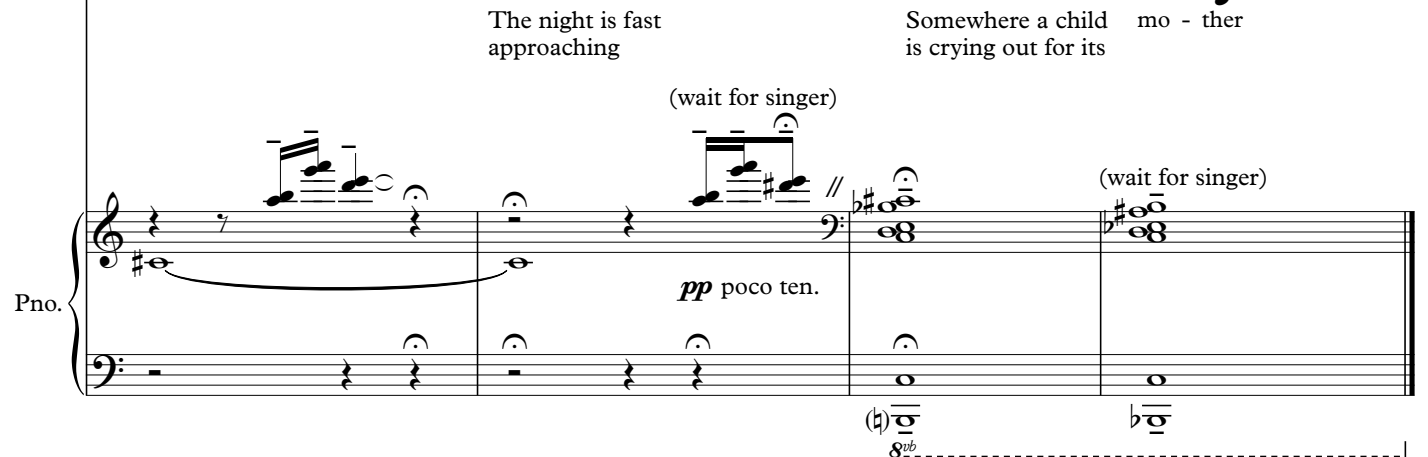
Pno. 

**Tempo I**

22

M-S. 

The night is fast approaching Somewhere a child mo - ther is crying out for its

Pno. 

*pp poco ten.* *p*

(wait for singer) (wait for singer)

8<sup>va</sup>

### III. The Little Bird

Folk Song - Gabon

Ben Hoadley

**Andantino**  
*mp*

Mezzo-soprano

Ear-ly one mor-ning I got up to pick o-ran-ges in the gar-den.

Piano

3

M-S.

And I saw this. I saw the ri-sing sun and the lit-tle bird

Pno.

7

M-S.

sin-ging his mor-ning song.

Pno.

*cantabile*

Four Songs

10

M-S. *And I heard this.*

Pno.

8<sup>va</sup>

12

M-S. *The lit-tle bird cried "Cui*

Pno. *rapido* *f* *mf*

14

M-S. *cui cui! Please leave my lit-tle ones in their nest. Cui cui cui!" And I said this:*

Pno.

(quasi recit) *mp*

16

M-S. *First I cried "Cui cui cui!" And then I said this. "Don't be a-fraid*

Pno. *mp* *tr*

Four Songs

19

M-S. *I am your friend." And what was asked I did.*

Pno. *tr* *tr* *7* *8<sup>va</sup>* *8<sup>va</sup>* *8<sup>vb</sup>*

21

M-S. *Since that day— the lit-tle bird is my friend and his song gives me great plea - sure.*

Pno. *mf* *tr*

23

M-S. *And that is my sto-ry.*

Pno. *(tr)* *cantabile* *3*

25

M-S.

Pno. *mf* *3* *5* *3* *5* *Ped.* *8<sup>vb</sup>*

# IV. Death

Kuba

Ben Hoadley

**Moderato, quasi recit.** **Lento**

*mf* (◡) (◡)

Mezzo-soprano

There is no needle without pier-cing point. There is no tren-chant blade razor without Death comes

**Moderato, quasi recit.** **Lento**

Piano

*mf* *mp*

chromatic clusters

4 **Allegro moderato** *mf* 3

M-S. 9 15

in ma-ny forms. With our feet

**Allegro moderato**

Pno. *mf* molto marcato

6 ten. 6

7 3 3 3

M-S. 15 4 3 4

we walk the goat's earth With our hands we touch God's sky

Pno. 15 4 3 4

Four Songs

10

M-S. *3* *3* *3*

One day\_ in the heat of noon I will be car-ried shoul - der high through the

Pno. *poco pesante*

14

M-S. *4* *7* *3*

town of the dead

Pno. *f pesante*

16

M-S. *f* *3* *3* *3*

Don't bu-ry me\_ un-der the for-est trees I fear their thorns

Pno. *f*

18

M-S. *3* *3* *3*

Don't bu - ry me un - der the for - est trees

Pno. *f*


Four Songs

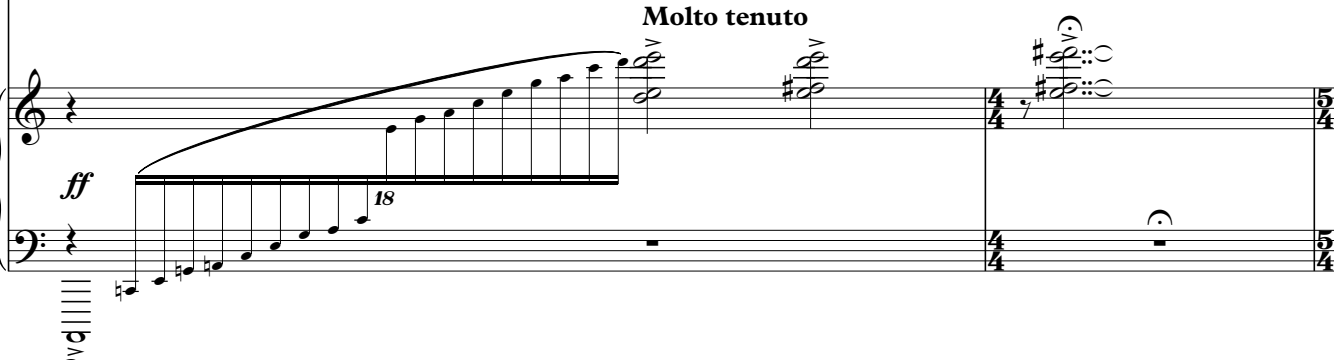
19

M-S.  I fear the drip - ping wa - ter

Pno. 

20

M-S.  Bu-ry me un-der the great shade trees in the

Pno. 

*Molto tenuto*  
*tutti forza*

*Molto tenuto*

*ff*

18

20

22

M-S.  mar - ket I want to feel the dan - cers feet

Pno. 

*Vivo, poco accel. a fine*

*mf*

23

M-S.  I want to hear the beat - ing of the drums

Pno. 

*fff*

8<sup>vb</sup>

3

# **Three Sketches for a Nocturne and Winter I Was**

For alto flute, piano and spoken voice

Ben Hoadley

*Three Sketches for a Nocturne* and *Winter I Was* are miniatures with the alto flute as a common element. They were written independently to each other and premiered as separate pieces by flautist Luca Manghi. The initial idea to combine the two pieces came from Manghi, who wanted to perform them both in the same concert. We decided to programme them one after the other without a break and found the result to work so well that they seemed like they were always meant to be played together. I've kept them as two individual pieces because they can still be performed separately. But I think of them as being partnered now and belonging alongside each other.

### **Three Sketches for a Nocturne**

*Three Sketches for a Nocturne* is exactly what its title suggests. The *Nocturne* was a larger single-movement piece for flute and piano, and the *Three Sketches* were my initial ideas for it. Melodic and rhythmic fragments are stated in the *Three Sketches* that were further developed in the larger piece. However, after composing *Three Sketches*, I discovered that it started to take on a life of its own. It became a piece in its own right as I grew increasingly disillusioned with the *Nocturne* and subsequently discarded it. After consideration of both pieces by Luca Manghi, it was the *Three Sketches* that he preferred. He has since played it frequently and has recorded it for CD on the Atoll label. It is perhaps the brevity of the *Three Sketches*, and their conciseness and economy of material, that has made them more successful than the *Nocturne*, which in the end I felt was too long. The fragmented ideas and motifs in the *Three Sketches* can be interpreted as fleeting memories and thoughts that are gone before they can be fully grasped. Each movement has its own mood or flavour but they are small tastes rather than meals. One listener has described them as an "enigma".

*Three Sketches for a Nocturne* correspond to three short movements.

### Movement 1: risoluto

While not quite an argument between the alto flute and the piano, it's certainly an intense discussion. Repeated staccato semiquavers in the alto flute are interrupted by crashing chords in the piano based on a tritone. The piano then responds to the flute's semiquavers, echoing them. After a further interruption by the piano, the alto flute begins a chromatic melody which the piano repeats in canon. Further outbursts from the piano and alto flute follow, and the alto flute has the last word. The tonal centre is uncertain and insecure and the mood is tense.

Unusually and worth mentioning, is that the musical ideas in this movement first came into my head while I was looking at the collection of severed gold miners' fingers in the Waihi Museum.

### Movement 2: crotchet = c.112, quasi cadenza

This bi-tonal movement opens with the piano playing jazz style riffs in E flat minor. These are interrupted by *quasi improvisando* cadenzas from the alto flute, based on the interval of a major seventh in D. The piano enters again and is again interrupted, this time by a malicious hiss by the alto flute. The two instruments play together, each in their respective keys, with the alto flute seeming to improvise over the piano riffs. The *cantabile* last phrase in the alto flute leads directly into the third movement.

### Movement 3: slowly

The left hand of the piano improvises on a tritone. In bar 52 the notes move to a perfect fifth and from then until the end, the tonality is the most secure of the whole piece. The alto flute enters with a plaintive melody exploiting the haunting timbre of this instrument. After a delicate four-bar interlude, the piano plays a harmonised recapitulation of the opening melody, accompanied by subtle air noises issued by the alto flute. Slow syncopated rhythmic fragments take shape out of the improvised bass of this section.

## Performance note

I have used some common extended techniques for the alto flute: pitch dropping, glissandi and air noises. Air noises -- created by blowing across the mouthpiece without creating a pitch -- are described in the score by the particular effect that I want: “low hissing sound” and “s sound”.

There is an element of improvisation in the piano part in the 3rd movement, where pitches are written in brackets and the pianist is left to improvise rhythmically on these pitches within given time frames, indicated on the score directly above by unpitched notes in brackets. This notational device is shown in Example 1 below.

The image shows a musical score for piano, specifically bars 49 and 50 of 'Three Sketches for a Nocturne'. The score is in 4/4 time and marked 'pp ad lib.'. The right hand has whole rests. The left hand has a melodic line with unpitched notes in brackets above it. Bar 49 has a bracketed note [ | 0 | ] above the first note. Bar 50 has bracketed notes [ 0 ] above the first and third notes. Arrows indicate the continuation of the melodic line.

Ex 1. *Three Sketches for a Nocturne*, bars 49 and 50

## Winter I Was

The rhythmic motif at the end of *Three Sketches for a Nocturne* leads naturally and seamlessly to the beginning of *Winter I Was*. The spoken words can be read by the pianist or by a narrator, already sitting on the stage during the *Three Sketches*, to minimise disturbance between the two pieces because they should be performed without any gap when played in sequence.

Written by well-known Wellington-based art curator, poet and artist Gregory O'Brien, the poem *Winter I Was* is from his collection of poems by the same title [Victoria University Press, 1999]. It was given to me by Gregory O'Brien after I asked him for some poetry that I could possibly set to music, with the note "*[Winter I Was] suggests some sort of music to me*".

The poem is subtitled *in memory, Morton Feldman and John Cage* and was written in New York City after hearing of the death of John Cage. The pianist mentioned in the poem is Marianne Schroeder, who made various recordings of Cage and Feldman on the Hat Hut label.

*Winter I Was* was written in one day and the compositional process was instinctive and personal. On initially reading the poem, to me the music that Greg O'Brien suggested was not part of the words themselves, but rather a countermelody that was a response to and interpretation of the words. Therefore I left the words spoken and added the alto flute as a counterpoint to the poem.

# Three Sketches for a Nocturne

## 1.

Ben Hoadley © 2015

**Risoluto** ♩ = c. 96

Alto flute

*f marcato e un poco pesante*

Piano

Measures 1-3. The Alto flute part consists of a steady eighth-note pattern in 4/4 time, followed by a quarter rest and a quarter note in 2/4 time. The Piano part has rests in 4/4 and 2/4, then chords in 4/4 and 5/4.

4

*mf*

Measures 4-5. The Alto flute part continues with eighth notes and a quarter note, followed by a quarter rest and a quarter note. The Piano part has rests in 4/4 and 4/4.

6

*f*

Measures 6-7. The Alto flute part has eighth notes and a quarter note, followed by a quarter rest and a quarter note. The Piano part has rests in 4/4 and 4/4.

Three Sketches for a Nocturne

8

Musical score for measures 8-10. Treble clef has a melodic line with eighth notes and accents. Bass clef has a similar line with a half rest in the first measure.

11

Musical score for measures 11-13. Treble clef has a melodic line with eighth notes and accents. Bass clef has a line with chords and accents. Dynamics include *p* and *f*.

14

Musical score for measures 14-16. Treble clef has a melodic line with eighth notes and accents. Bass clef has a line with chords and accents. Dynamics include *cresc.* and *p*.

17

low hiss

Musical score for measures 17-19. Treble clef has a melodic line with eighth notes and accents. Bass clef has a line with chords and accents. Dynamics include *p*.

low cluster

*p*

Three Sketches for a Nocturne

20

Musical score for measures 20-21. The right hand features sixteenth-note runs with sixteenth rests, marked with '6' and '3' fingerings. The left hand has a similar pattern with a '3' fingering. The system ends with a fermata and a 'V' marking.

22

Musical score for measures 22-23. Measure 22 is in 7/8 time, and measure 23 is in 4/4 time. The right hand has a melodic line with a fermata and a 'V' marking. The left hand has a bass line with a fermata and a 'V' marking.

24

Musical score for measures 24-25. Measure 24 is in 4/4 time, and measure 25 is in 4/4 time. The right hand has a melodic line with a fermata and a 'V' marking. The left hand has a bass line with a fermata and a 'V' marking.

26

*p* gradually drop pitch to end

Musical score for measures 26-27. Measure 26 is in 4/4 time, and measure 27 is in 4/4 time. The right hand has a melodic line with a fermata and a 'V' marking. The left hand has a bass line with a fermata and a 'V' marking.

segue

Three Sketches for a Nocturne

2.

28  $\text{♩} = \text{c. } 112$

quasi cadenza

*(mf)*

5

30 **A tempo**

*mp*

31 quasi cadenza

5

32 **A tempo**

*mp*

Three Sketches for a Nocturne

34 **Slow** low hissing sound **A tempo**

*f* *mf* *mp* (loco)

36 (gl.)

*ff* *ff* *ff*

38 quasi cadenza 5 5

*mp* 5 5

40 *f* *mp* accel. e cresc. 5 5

*f* *mp* accel. e cresc. 5 5

Three Sketches for a Nocturne

41

*ff*

*f*

43

*decresc. poco a poco al fine*

45

5

47

**Molto meno mosso** *ten.*

*mp*

*Segue.* *segue*

Three Sketches for a Nocturne

3.

49 Slowly

Musical score for measures 49-50. The piece is in 4/2 time and marked "Slowly". The right hand (RH) has whole rests. The left hand (LH) plays a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped in pairs with slurs and arrows pointing to the right. Dynamics include *pp* and *ad lib.*. There are performance markings: [||o||] in the first measure, and [o] in the second and third measures.

51

Musical score for measures 51-52. The right hand (RH) has whole rests. The left hand (LH) plays a triplet of eighth notes: G2, A2, B2, followed by a pair of eighth notes: C3, D3. Dynamics include *p* and *ad lib.*. Performance markings include "hold until \*" with a fermata over the first measure, and *p semplice* in the second measure. There are also markings [o] and [o] in the second measure.

53

Musical score for measures 53-55. The right hand (RH) plays a sequence of notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The notes are grouped in pairs with slurs and arrows pointing to the right. The left hand (LH) has whole rests. A sharp sign (#) is placed below the staff in the third measure.

56

Musical score for measures 56-58. The right hand (RH) plays a sequence of notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The notes are grouped in pairs with slurs and arrows pointing to the right. The left hand (LH) has whole rests. A triplet of eighth notes is marked with a "3" above the notes in the third measure.

Three Sketches for a Nocturne

59

Musical score for measures 59-60. The right hand (RH) features a melodic line with a five-fingered chord (marked '5') and a final note marked with an asterisk (\*). The left hand (LH) plays a triplet accompaniment. A long horizontal arrow is drawn below the LH staff, pointing from the beginning of measure 59 to the end of measure 60.

61 **Poco meno mosso**

Musical score for measures 61-62. The tempo is marked **Poco meno mosso**. The RH part begins with a *p teneramente* dynamic. The LH part features a *p teneramente* dynamic and includes a bass clef with a C-clef sign.

63

Musical score for measures 63-64. The RH part starts with a *pp* dynamic and includes a *ppp molto tenuto* dynamic marking. The LH part starts with a *pp* dynamic and includes a *p dolce assai* dynamic marking. A long horizontal arrow is drawn above the RH staff, pointing from the beginning of measure 63 to the end of measure 64.

Three Sketches for a Nocturne

65 "s" sound

*p-mp cresc. e decresc. ad lib.*

soft pedal to end

67

*dolce*

(this rhythmic pattern to grow organically out of the preceding)

69

*mordendo al fine*

71

107

# Winter I Was

*in memory, Morton Feldman and John Cage*

words: Gregory O'Brien  
music: Ben Hoadley © 2015

**Freely** (♩ = 54)

Alto Flute

Spoken Voice

Winter I was clear articulate among the notes the piano could still muster

76

With Morton gone and now John moving

79

inland, in memory the hours lengthening

81

**A tempo**

gone the way of talk

What I mean is the hand remembers


84

where the hand went the flooded field remembers who crossed it, trees around

\* Dotted vertical lines indicate that the instrumentalist and speaker should start together at that point

Winter I Was


86



the property falling in and out of line, and she took me to the bridge and what I mean is a

Musical notation for measures 86-87. Measure 86 contains a rhythmic pattern of eighth notes with stems pointing up and down. Measure 87 continues this pattern with some chromaticism and a final note marked with a circled 'x'.


88



fine distinct thing

Musical notation for measures 88-91. Measure 88 has a similar rhythmic pattern to the previous system. Measures 89-91 feature a melodic line with slurs and some chromatic movement.

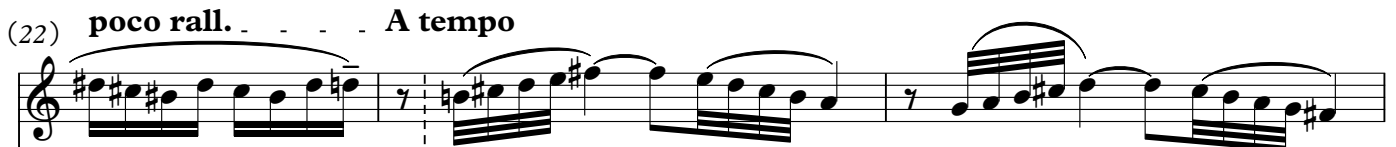
92



(freely)

Musical notation for measures 92-95. Measures 92-95 consist of a continuous eighth-note pattern with slurs, marked as 'freely'.

(22) poco rall. . . . A tempo



her hands a thick fog through which I cannot see her hands at the piano

Musical notation for measures 22-25. Measure 22 is marked 'poco rall.' and measure 25 is marked 'A tempo'. The notation includes slurs and a dynamic marking of piano.

25 (wait for speaker to finish)



All we have lost

Musical notation for measures 25-27. Measure 25 is marked '(wait for speaker to finish)'. The notation includes rests and a dynamic marking of piano.

28



and the above.

Musical notation for measures 28-31. Measure 28 is marked with a vertical dashed line. The notation includes rests and a dynamic marking of piano.

# **Manaia 4**

For bass clarinet and bassoon

Ben Hoadley

*Manaia 4* is the fourth and last of a series of works for wind instruments.

This series was inspired after by attending *Hue*, an exhibition of paintings by Auckland artist Natalie Couch, in 2007.

Māori mythology, magic and the power of creation all play roles in Natalie's work. I was particularly drawn to the paintings featuring moths and other flying creatures. One element that all of the *Manaia* series have in common is their use of motifs that suggest the fluttering and swarming movements of moths and butterflies.

This is apparent in the opening of the piece, where the bassoon and bass clarinet play rapid chromatic runs in their high registers. To create an improvisatory feel to these runs I have used a notational device for this passage similar to that already seen in the third movement of *Three Sketches for a Nocturne*. A motif is written with desired pitches and rhythms followed by an arrow. Players are left to repeat these figures within a given time frame indicated by an unpitched note in brackets above. An example of this is shown in the first bar of Example 1.

At several points during the opening section the two instruments join together in unison on notes at the end of a phrase, sometimes preceded by an appoggiatura a whole tone below. The effect of this appoggiatura, seen below in the bassoon part in the second bar of Example 1, is reminiscent of traditional Māori music, and my use of it in the *Manaia* series was influenced by attending workshops of *taonga pūoro* and hearing and playing these instruments at the time that I was writing the *Manaia* series. In the context of this piece it suggests the moths briefly resting after the fluttering.

The image shows a musical score for two instruments: Bass Clarinet (B. Cl.) and Bassoon (Bsn.). The B. Cl. part starts with a 5-measure rest, indicated by a bracket and the number 5. The Bsn. part begins with a chromatic run of eighth notes. Above the Bsn. part, there is a bracketed unpitched note [o] with an arrow pointing to the right, indicating a time frame for the improvisation. The notation is in 2/4 time and features a key signature of one flat.

Ex 1. *Manaia 4*, page one

The opening semitone runs do not suggest any tonal centre. Tonality begins to be established with the emergence of a major 3<sup>rd</sup> in bar 13.

New thematic material is introduced and developed in bar 29 with both instruments playing a motif based on repeated intervals of a descending major second.

The piece then takes on a highly rhapsodic form, with more new themes being introduced, several of them taken from previous pieces in the *Manaia* series. Near the end of a long cadenza of virtuosic arabesques for the bassoon the clarinet enters on a soft pedal note that becomes increasingly raucous, mutating into a multiphonic and then a glissando to the top of the instrument's register. This wave of sound leads into the emotional climax of the piece between bars 72 and 82.

The final section of the piece, from bar 83 to the end, is faster, rhythmically taut and less abstract than what has preceded. While the first section to bar 83 reflects the natural and supernatural worlds, the final section introduces a human element in its figurative rhythms and dance-like nature.

I wrote *Manaia 4* to perform with virtuoso bass clarinetist Andrew Uren. The writing is technically challenging for both instruments. I am indebted to Andrew for his enthusiasm for the work, and for performing it with his customary flair and technical skill. Andrew and I performed *Manaia 4* at the 2013 Nelson Composers Workshop. The piece has subsequently been performed in Auckland at concerts organised by Eve de Castro-Robinson and Chamber Music NZ, and recorded for Radio New Zealand Concert. I was invited to perform the piece earlier in 2013 at the International Double Reed Society Convention in Redlands, California, and the recording that accompanies this portfolio is from that performance, played by Los Angeles-based clarinetist Peter Nevin.

# Manaia (IV)

to Tony Seymour

Non-transposing Score

(Bass Clarinet sounding 1 octave lower)

Ben Hoadley © 2015

ca. ♩ = 64

Bass Clarinet (B $\flat$ )

Bassoon

B. Cl.

Bsn.

B. Cl.

Bsn.

B. Cl.

Bsn.

B. Cl.

Bsn.

Manaia (IV)

21

B. Cl.

Bsn.

*(p)*

Musical score for measures 21-24. The B. Cl. part is in treble clef, 4/4 time. The Bsn. part is in bass clef, 4/4 time. Both parts feature eighth-note patterns with slurs and accents. Dynamics include *(p)* and articulation marks like *[d.]*.

25

B. Cl.

Bsn.

*mf*

Musical score for measures 25-28. The B. Cl. part is in treble clef, 4/4 time. The Bsn. part is in bass clef, 4/4 time. Time signatures change to 2/4 and 3/4. Dynamics include *mf* and a double bar line at the end of measure 28.

29

B. Cl.

Bsn.

*p*

Musical score for measures 29-31. The B. Cl. part is in treble clef, 4/4 time. The Bsn. part is in bass clef, 4/4 time. Time signatures change to 3/4. Dynamics include *p*.

32

B. Cl.

Bsn.

Musical score for measures 32-34. The B. Cl. part is in treble clef, 3/4 time. The Bsn. part is in bass clef, 3/4 time. Time signatures change to 4/4 and 3/4. Includes articulation marks like *(h)*.

35

slightly broader

B. Cl.

Bsn.

*mf*

Musical score for measures 35-38. The B. Cl. part is in treble clef, 3/4 time. The Bsn. part is in bass clef, 3/4 time. Time signatures change to 5/8, 3/4, and 4/4. Dynamics include *mf* and articulation marks like *(h)* and *3*.

Manaia (IV)

39 slower

B. Cl. *p* *p* *p* *p*

Bsn. *p*

43

B. Cl. *p*

Bsn.

48

B. Cl. *p*

Bsn. *pp* *calando*

53 più mosso

B. Cl. *pp* *ff* *ff*

Bsn. *ff*

57

B. Cl. *mf*

Bsn. *mf*

Manaia (IV)

59

B. Cl.

Bsn.

*ff*

*ff*

61

B. Cl.

Bsn.

*pp*

*pp*

slower

64

B. Cl.

Bsn.

*freely*

8<sup>va</sup> ad lib.

68

B. Cl.

Bsn.

*(mf)*

quasi cadenza

Bsn.

*tr*

Bsn.

*tr*

5

Bsn.

*tr*

3

5

Manaia (IV)

(69)

Bsn. *f*

Bsn. *f*

Bsn. *ff* <sup>3</sup>

B. Cl. *from nothing, gradually take over*

Bsn. *mp* *ppp*

B. Cl. *gradually establish coarse harmonic*

Bsn. *(mp)* *(molto)*

B. Cl. *(gliss.)* *ff*

Bsn. *fff* *ff*

Manaia (IV)

(grace note on the beat)

72

B. Cl.

Bsn.

76

B. Cl.

Bsn.

*fff*

[d.]

[d.]

*tutta forza*

*fff*

*tutta forza*

79

B. Cl.

Bsn.

83 ca. ♩ = 160 (long)

B. Cl.

Bsn.

*p*

*p*

88

B. Cl.

Bsn.

*mp*

*mp*

Manaia (IV)

93

B. Cl.

Bsn.

97

B. Cl.

Bsn.

101

B. Cl.

Bsn.

105

B. Cl.

Bsn.

108

B. Cl.

Bsn.

110

B. Cl.

Bsn.

Manaia (IV)  $\text{♩} = \text{♩}$

112

B. Cl.

Bsn.

6 6

115

B. Cl.

Bsn.

*cresc. poco a poco*

*cresc. poco a poco*

120

B. Cl.

Bsn.

125

B. Cl.

Bsn.

*molto cresc.*

*molto cresc.*

*ff*

*ff*

129

B. Cl.

Bsn.

Manaia (IV)

134

B. Cl. *loud multiphonic* *ord.*

Bsn. *loud multiphonic, vocalise* *ord.*

*ff* *f*

139

B. Cl. *ff*

Bsn. *ff*

144

B. Cl. *fff*

Bsn. *fff*

148

B. Cl. *mf* *ff* *molto allarg.*

Bsn. *mf* *ff* *molto allarg.*

**A tempo**

151 *loud multiphonic, shout* *ord.*

B. Cl. *fff*

Bsn. *loud multiphonic, shout* *ord.*

*fff*

**Appendix: Notes about the attached recording of the compositions included in the portfolio**

Track 1: Huia

Performed by Indra Hughes (organ) with the Auckland Philharmonia Orchestra conducted by Hamish McKeich; Auckland Town Hall, 23 May 2013.

Recorded by and used with permission, Radio NZ Concert.

Track 2: Huia – version for solo organ

Performed by Indra Hughes at the Auckland Town Hall, 3 November 2013.

Track 3: Night Music

Performed by Nathaniel Smorti (clarinet), Lara Hall (viola) and Liam Wooding (piano); Lilburn Student Composition Awards, University of Waikato, Gallagher Concert Chamber, 2 October 2015.

Track 4: Ostrakon

Performed by the Sydney Omega Ensemble – Lisa Osmialowski (flute), Matthew Bubb (oboe), David Rowden (saxophone), Ben Hoadley (bassoon), Nicholas Rusoniello (saxophone) and Michael Dixon (horn); Sydney Opera House, Utzon Room, 4 August 2013. Recorded by and used with permission, Fine Music 102.5, Sydney.

Tracks 5 - 8: Four Songs

5. Three Friends
6. Lament
7. The Little Bird
8. Death

Performed by Claire Scholes (mezzo-soprano) and Ben Hoadley (piano).  
Recorded at the University of Auckland, Music Theatre, May 2015.

Track 9: Three Sketches for a Nocturne and Winter I Was

Performed by Luca Manghi (alto flute), David Kelly (piano) and Martin Lodge (voice); OKTA, University of Waikato, Gallagher Concert Chamber, 9 May 2014.

Track 10: Manaia 4

Performed by Peter Nevin (bass clarinet) and Ben Hoadley (bassoon); International Double Reed Society Conference, University of Redlands, California, June 28, 2013.