



**New  
Zealand  
Festival**

OF THE ARTS

21 Feb – 15 Mar 2020  
Pōneke | Wellington

# Chosen and Beloved

CURATED BY **LEMI PONIFASIO**

Created by **Lemi Ponifasio** for the opening of the New Zealand Festival of the Arts 2020

Performed by **MAU Wāhine**, **New Zealand Symphony Orchestra** and **Racha Rizk**

Henryk Gorecki's Symphony No. 3, *Symphony of Sorrowful Songs*

Conducted by **Kristjan Järvi**

rnzb

ROYAL NEW ZEALAND BALLET

ARTISTIC DIRECTOR: PATRICIA BARKER

Touring nationally  
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CHOREOGRAPHY BY:

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ALICE TOPP

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# Chosen and Beloved

## A message from the Creative Director

Nau mai haere mai ki Te Taurima o Aotearoa. In 2020, artists are taking over the New Zealand Festival of the Arts bringing more creative voices into the conversation. We invited internationally renowned artists Lemi Ponifasio, Laurie Anderson and Bret McKenzie to select a signature series of arts experiences for each week of the Festival. Meet our Guest Curators and the many artists who will join them, for a Festival of the Arts that celebrates honesty, bravery and splendour, and art that inspires conversation.

In a very special opening event, Lemi Ponifasio and his company MAU join the New Zealand Symphony Orchestra performing the hugely popular Symphony No. 3 by Henryk Górecki. Taking a moment to welcome, reflect and celebrate together as the 2020 Festival opens, the *Symphony of Sorrowful Songs* becomes a symbol for both Lemi's early career as a dancer as well as his reflection on Aotearoa after 15 March 2019, when our world changed forever.

### Marnie Karmelita

New Zealand Festival of the Arts

## A message from Stuff

The New Zealand Festival of the Arts is one of the most significant and anticipated cultural events in Wellington, and we are so excited it is finally here again. Stuff is proud to be associated with the Festival's opening night concert, a rare opportunity for Wellingtonians to hear Górecki's chart-topping symphony performed by our own NZSO, conducted by the pioneering Kristjan Järvi and brought together in a ceremonial evening by Lemi Ponifasio's MAU company. We hope you enjoy this stirring start to the Festival.

### Sinead Boucher

Stuff CEO

### Venue

Michael Fowler Centre

### Date

Fri 21 Feb, 7.30pm

### Duration

1hr 30mins

Event programmes supported by:

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Please make sure your mobile phone is turned off. Latecomers will only be seated during an appropriate break. Taking photographs and using a recording device at any Festival performance are strictly forbidden. Ticket holders consent to be filmed as part of the audience. The information in this programme is correct at the time of publication. The Festival reserves the right to alter, without notice, events, programmes and artists.

Tell us what you think of the show

[t](#) [f](#) [@](#) @NZFestivaloftheArts #NZFEST festival.nz

# Credits

## MAU Company

### Concept + Direction

Lemi Ponifasio

### Light

Helen Todd

### Motetea composed by

Ria Te Uira Paki

### Performers

#### MAU Wāhine

Rosie Te Rauawhea Belvie

Kasina Campbell

Terri Crawford

Rangipo Ihakara-Wallace

Anitopapa Kopua

Ria Te Uira Paki

Taiahotea Paki-Hill

Kahumako Rameka

### Management

Susana Lei'ataua

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## Featuring

**Conductor** Kristjan Järvi

**Soprano** Racha Rizk

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## NZSO

### Hamish McKeich

Principal Conductor

in Residence

### Edo de Waart

Conductor Laureate

### Pietari Inkinen

Honorary Conductor

### James Judd

Music Director Emeritus

### FIRST VIOLINS

#### Vesa-Matti Leppänen

Concertmaster

#### Donald Armstrong

Associate Concertmaster

#### Yuka Eguchi

Assistant Concertmaster

#### Jessica Odie\*

Guest Assistant

Concertmaster

#### Yury Gezentsvey

Principal

#### Emma Barron

Ursula Evans

Malavika Gopal

Pam Jiang

Haihong Liu

Anne Loeser

Alan Molina

Gregory Squire

Rebecca Struthers

Anna van der Zee

Beiyi Xue

Kristina Zelinska

### SECOND VIOLINS

#### Andrew Thomson

Section Principal

#### Amy Brookman

Associate Principal

#### Janet Armstrong

Assistant Sub-Principal

#### David Gilling

Sub-Principal Emeritus

#### Simeon Broom

Elsbeth Gray

Andrew Kasza

#### Dean Major

Simon Miller

Megan Molina

Elizabeth Patchett

Lucien Rizos

Katherine Rowe

### VIOLAS

#### Julia Joyce

Section Principal

#### Peter Barber

Assistant Sub-Principal

#### Lisa Boyes

Michael Cuncannon

Anna Debnam

Beatrix Francis

Jenaro Garita

Nicholas Hancox

Victoria Jaenecke

Lyndsay Mountfort

Belinda Veitch

### CELLOS

#### Andrew Joyce

Section Principal

#### Ken Ichinose

Associate Principal

### David Chickering

Section Principal Emeritus

### Brigid O'Meeghan

Assistant Sub-Principal

Emeritus

### Eleanor Carter

Robert Ibell

Sally Isaac

Annemarie Meijers

Rowan Prior

### BASSES

#### Joan Perarnau Garriga

Section Principal

#### Nicholas Sandle

Assistant Sub-Principal

Emeritus

#### Matthew Cave

Oleksandr Gunchenko

Alanna Jones

Malcolm Struthers

### HARP

#### Carolyn Mills

Section Principal

### FLUTES

#### Bridget Douglas

Section Principal

#### Kirstin Eade

Associate Principal

### PICCOLO

#### Ignacio de Nicolas

Principal

### OBOES

#### Robert Orr

Section Principal

### COR ANGLAIS

#### Michael Austin

Principal

### CLARINETS

#### Patrick Barry

Section Principal

#### Ellen Deverall

Associate Principal

### BASS CLARINET

#### Rachel Vernon

Principal

### BASSOONS

#### Robert Weeks

Section Principal

#### Vicky Crowell

Associate Principal

### CONTRABASSOON

#### David Angus

Principal

### HORNS

#### Samuel Jacobs

Section Principal

#### Ian Wildsmith

Associate Principal

#### David Moonan

Sub-Principal

### TRUMPETS

#### Michael Kirgan

Section Principal

#### Cheryl Hollinger

Associate Principal

#### Mark Carter

Sub-Principal

### TROMBONES

#### David Bremner

Section Principal

#### Matthew Allison

Associate Principal

### BASS TROMBONE

#### Shannon Pittaway

Principal

### TIMPANI

#### Laurence Reese

Section Principal

### PERCUSSION

#### Leonard Sakofsky

Section Principal

#### Thomas Guldborg

Associate Principal/

Assistant Timpani

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Thanks to Alistair Fraser and Radio New Zealand

# 2020 Guest Curator and Director's Note

“Chosen and Beloved” are words from the first line of Henryk Górecki’s *Symphony of Sorrowful Songs*. The *Chosen and Beloved* ceremony opens the 2020 New Zealand Festival of the Arts and signals our intention to stage, activate and foster our spirit of coming together – artists and scientists, government and business, young and old – with the community at large for the Festival.

During this time together we seek new insights; through listening, through beauty, through sharing our visions, and through discovering and offering our different points of view.

Together we strive to find clarity and to give form to the feelings we are experiencing on our increasingly fragmented and technologically saturated planet.

In the ceremony of *Chosen and Beloved*, we greet and embrace those who have gone before us, and prepare to welcome those who are about to join us.

We acknowledge the difficulties of the past, share our sufferings and hopes, and with deep empathy begin to construct together the world we wish for ourselves, and for the new generation.

– Lemi Ponifasio



## MAU Wāhine

In 2013 Lemi Ponifasio established MAU Wāhine as part of MAU to focus on the Māori woman’s worldview through art, including relationship with whānau, community, nature and the potency of female existence.

The work of MAU Wāhine has been presented internationally including at Festival d’Avignon and Festival de Marseille, France; Theatre Der Welt, Germany; Luminato Festival, Canada; for the opening of the Louvre in Abu Dhabi; at Tjibaou Culture Centre in Noumea, and at Carriageworks, Sydney.

MAU Wāhine projects include Mausina Ceremony in Parliament Grounds for the 125th anniversary of women’s suffrage (2018), *Standing In Time* – premiered St Polten Austria (2017); *Die Gabe Der Kinder* – premiered Hamburg Germany (2017), *Recompose* – premiered at Herrenhausen Hanover, Germany (2016); *Lagimoana* (2015) for the Venice Biennale 56th Visual Arts Exhibition; and *Stones in Her Mouth* which premiered in Los Angeles (2013).

# Kristjan Järvi

From conductor to producer, composer and arranger, Kristjan embraces everything with an indomitable spirit of fresh and creative entrepreneurship. He has “earned a reputation as one of the canniest, and most innovative, programmers on the classical scene” (*Reuters*). As a conductor, he directs the great classics from Wagner to Radiohead and is at home on the big international stages.

Kristjan defies musical orthodoxy and pursues his pioneering ideas and concepts with three bands and orchestras: Together with Gene Pritsker he co-founded the New York-based classical-hip-hop-jazz group Absolute Ensemble, members of which are appearing in the Festival’s *Glass/Richter/Järvi* concert. He is Founding Conductor and Music Director of the Baltic Sea Philharmonic and leader of the Sunbeam Production in-house band Nordic Pulse.



Image: Siiri Kumari, Sunbeam Productions

# Racha Rizk

Born in Damascus Syria, Racha Rizk began her education of Arabic classical music at the age of nine, studying and performing in Syria before graduating from the l’Ecole Normale de Musique of Paris with a Diplôme Supérieur de Concertiste.

Racha has a remarkable experience in baroque music, after numerous concerts and recitals in Syria and abroad, performing Handel’s *Messiah*, Vivaldi’s *Gloria*, Pergolese’s *Stabat Mater*, and collaborating with the baroque ensemble Contrasto Armonico.

After her exile in France due to the war in Syria, Racha is continuing her concerts in Europe with orchestras including the Syrian Expat Philharmonic Orchestra and ORNINA Orchestra, performing Syrian symphonic compositions in concert halls including the Berliner Konzerthaus, Bremen’s Die Glucke, Berlin Philharmonie and Athens Megaron.

Racha is a founding member of the first kids’ Arabic channel SpaceToon, with whom she collaborated for almost 20 years as a singer, songwriter and producer, with a huge number of young fans all over the Arab World.

Her 2017 album *Malak* was nominated for two Grammy awards.



# New Zealand Symphony Orchestra

Recognised as an outstanding orchestra of international stature, the NZSO's reputation for artistic excellence attracts many of the world's leading conductors and soloists each year.

Touring nationally, the NZSO performs a wide variety of music through Podium Series and Experience concerts at more than 28 different venues across New Zealand, performing to more than 100,000 people every year. Many more people enjoy the Orchestra's performances through RNZ Concert broadcasts, film soundtracks and recordings. The Orchestra is also proud to nurture New Zealand's best young musical talent as part of the NZSO Engage programmes and the NZSO National Youth Orchestra.

The New Zealand Symphony Orchestra is a long-standing partner of the New Zealand Festival of the Arts and is proud to open the 2020 Festival with performances of Górecki's *Symphony of Sorrowful Songs*, Max Richter's *Infra* and Philip Glass's *Águas da Amazônia* over two nights.

## Henryk Górecki

Born in Silesia, Poland in 1933, Henryk Górecki studied music in Rybnik and Katowice. His compositions first made their mark in the mid-1950s when he found himself at the forefront of the Polish avant-garde at the time of the post-Stalin cultural thaw. His early works show a clear development from the folk-influenced worlds of Szymanowski and Bartók to the modernist techniques of Webern and Boulez.

The simple yet monumental style for which Górecki is today renowned became fully established in the 1970s with such works as *Symphony No.2 Copernican* and the much lauded *Symphony No.3 Symphony of Sorrowful Songs*.

As a result of Poland's increasing political emancipation in the late 1980s, Górecki's music travelled more widely and attracted new performers and audiences in the West. This renewed interest led to the composition of three major string quartets commissioned for the Kronos Quartet and his works were performed by other leading orchestras including London Sinfonietta and Schoenberg Ensemble.

Górecki died in 2010 after a long period of illness. His *Symphony No.4 Tansman Episodes* (2006) was premiered by the London Philharmonic Orchestra in 2014.



# Symphony No. 3

## *Symphony of Sorrowful Songs*

Henryk Górecki's music was largely unknown outside Poland until the unprecedented commercial success of his Third Symphony, *Symphony of Sorrowful Songs*. The recording that rose to the top of the charts and went on to sell more than a million copies worldwide was performed by the London Sinfonietta and released by Elektra-Nonesuch in 1992, 15 years after it was first composed.

The symphony is in three movements with the libretto in the first movement taken from a 15th century Polish lament of the Holy Cross. The second and shortest movement uses the words scrawled on the wall of a Gestapo prison cell by 18 year old Helena Błażusiak, who was invoking the protection of the Virgin Mary. The third uses the text of a Silesian folk song which describes the pain of a mother searching for her lost son killed in an uprising.

## Song text and translation

### 1. *Lento, sostenuto tranquillo ma cantabile*

Synku miły i wybrany.  
Rozdziel z matką swoje rany;  
A wszakom cię, synku miły,  
w swem sercu nosiła.  
A także tobie wiernie służyła.  
Przemow k matce,  
bych się ucieszyła,  
Bo już jidziesz ode mnie,  
moja nadzieja miła.

### 2. *Lento e largo, tranquillissimo*

Mamo, nie płacz, nie.  
Niebios Przczysta Królowo.  
Ty zawsze wspieraj mnie.  
Zdrowaś Mario.

### First movement

My son, my chosen and beloved  
Share your wounds with your mother  
And because, dear son, I have always  
carried you in my heart,  
And always served you faithfully  
Speak to your mother, to make her happy,  
Although you are already leaving me, my  
cherished hope.

### Second movement

No, Mother, do not weep,  
Most chaste Queen of Heaven  
Support me always.  
Hail Mary.



### 3. Lento, cantabile semplice

Kajze mi sie podziół  
mój synocek miły?  
Pewnie go w powstaniu  
złe wrogi zabiły.

Wy niedobrzy ludzie,  
dlo Boga świętego  
cemuście zabili  
synocka mojego?

Zodnej jo podpory  
juz nie byda miała,  
choć bych moje  
stare ocy wyplakała.

Choćby z mych łez gorkich  
drugo Odra była,  
jesce by synocka  
mi nie ozywiła.

Lezy on tam w grobie,  
a jo nie wiem kandy,  
choc sie opytuja  
miedzy ludzmi wsandy.

Moze nieboroczek  
lezy kaj w dołtecku.  
a mógłby se lygac  
na swoim przypiecku.

Ej, ćwierkeycie mu tam,  
wy ptosecki boze,  
kiedy mamulicka  
znaleźć go nie moze.

A ty, boze kwiecie,  
kwitnijze w około,  
niech sie synockowi  
choć lezy wesoło.

### Third movement

Where has he gone  
My dearest son?  
Perhaps during the uprising  
The cruel enemy killed him

Ah, you bad people  
In the name of God, the most Holy,  
Tell me, why did you kill  
My son?

Never again  
Will I have his support  
Even if I cry  
My old eyes out

Were my bitter tears  
to create another River Oder  
They would not restore to life  
My son

He lies in his grave  
and I know not where  
Though I keep asking people  
Everywhere

Perhaps the poor child  
Lies in a rough ditch  
and instead he could have been  
lying in his warm bed

Oh, sing for him  
God's little song-birds  
Since his mother  
Cannot find him

And you, God's little flowers  
May you blossom all around  
So that my son  
May sleep happily

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– THE IRISH TIMES

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