James Judd

British-born conductor James Judd has amassed an extensive collection of recordings on the Naxos label, including an unprecedented number in partnership with the New Zealand Symphony Orchestra, where he is Music Director Emeritus. His previous directorships include Principal Guest Conductor of the Orchestre National de Lille in France and a groundbreaking fourteen years as Music Director of the Florida Philharmonic Orchestra. His acclaimed recordings in New Zealand included works by Copland, Bernstein, Vaughan Williams, Gershwin and many others, and he brought the orchestra to a new level of visibility and international renown through appearances abroad, including the New Zealand Orchestra’s first tour of the major concert halls of Europe, culminating with a début appearance at the BBC Proms and the Concertgebouw in August, 2005. A graduate of London’s Trinity College of Music, James Judd came to international attention as the Assistant Conductor of the Cleveland Orchestra, a post he accepted at the invitation of Lorin Maazel. Four years later, he returned to Europe after being appointed Associate Music Director of the European Community Youth Orchestra by Claudio Abbado, an ensemble with which he continues to serve as an honorary Artistic Director.

Photo © New Zealand Symphony Orchestra

Lyell CRESSWELL
The Voice Inside
Alas! How Swift • Cassandra’s Songs • Kaea

Madeleine Pierard, Mezzo-soprano • Vesa-Matti Leppänen, Violin
Michael Kirgan, Trumpet • David Bremner, Trombone
New Zealand Symphony Orchestra • James Judd
New Zealand Symphony Orchestra

The New Zealand Symphony Orchestra, founded in 1946, is the country’s leading professional orchestra. It has an establishment of ninety players and performs over a hundred concerts annually, touring within New Zealand and offering its main symphonic programmes in Auckland and Wellington. Tours abroad have included concerts for the Beijing Olympic Cultural Festival, and earlier appearances at the BBC Proms, Amsterdam’s Concertgebouw, and the Snape Maltings in England, and at the World Expo at Aichi in Japan. Pietari Inkinen was appointed Music Director from January 2008, succeeding James Judd, who held the position from 1999 to 2007 and is now Music Director Emeritus. Other conductors who have worked with the NZSO include Xian Zhang, Alexander Lazarev, Dmitry Sitkovetsky, David Atherton, Yan Pascal Tortelier and Edo de Waart. Soloists who have appeared with the orchestra recently include Lang Lang, Sa Chen, Lynn Harrell, Cho Liang Lin, Hilary Hahn, Vadim Repin, Yefim Bronfman, Simon O’Neill, Steven Isserlis, Jonathan Lemalu and Dame Kiri Te Kanawa. The NZSO has an extensive catalogue of CD recordings, mostly on the Naxos label. Over one million of these CDs have been sold internationally in the last decade and they have received critical acclaim. www.nzso.co.nz

Lyell Cresswell (b. 1944)

The Voice Inside • Alas! How Swift • Cassandra’s Songs • Kaea

The Voice Inside (2001), a concerto for violin, soprano and orchestra, was commissioned by the BBC and comprises settings of seven poems by Ron Butlin relating to the violin.

The various movements of the concerto explore different relationships between the two soloists and the orchestra. The soprano is mostly unaccompanied in the first movement, but as life is breathed into the violin it refuses to be hushed by the voice. The first scherzo is a game of tag and catch between the two soloists, with the orchestra acting as a referee. As befits a concerto, confrontation between violinist and orchestra begins the third movement. This grows into a three-way conflict once the soprano enters. The slow movement is an intense cantilena for the two soloists, with, for the most part, light orchestral accompaniment. In the second scherzo flashy violin writing alternates with orchestral outbursts and the soprano’s attempt to reel off the names of virtuoso violinists. The burlesque, with its reference to twelve equal tones, makes some misguided allusions to the Violin Concerto by Alban Berg, and the last movement is a desperate plea, simply asking to be heard. The movements are:

1. I. Invocation
   Hush – hush –
   Hush the strings –
   Hush the body –
   Still the bow to silence
   echoing the silence long before
   the strings, the body and the bow.
   Before the strings were laid in place,
   pegged and tied,
   stretched and tightened taut.
   Then arched above emptiness into the emptiness all
   around,
   that held the greater silence
   long before, the echo of the greatest silence
   ever.

2. II. Scherzo I
   Your voice / My voice
   Sound plaited with sound
   Silence layered upon silence
   criss-crossing, parting,
   sliding together
   to harmonise,
   to kiss.
   And O, those fugal lines
   of tag and catch,
   touch and snatch,
   tag and mass.
   Catch as catch can
   boy and girl, woman, man
   contrapuntal, asymptotic
   palindromic
   mirrorwise inversion
   canonic imitation
   Your theme or mine?
   Line for line
   into the bars
   and out.
   Your key or mine?
   – let’s intertwine.

3. III. Vigorous
   Not a woman’s voice – no:
   Hard and harshness
   Stride and strident
   Not a woman’s voice – no:

   Then touch – hush – touch – hush
   Touch … Stroke to sound – draw sound
   out of tightness, out of stillness, out of emptiness,
   giving shape to the emptiness that everything
   comes from and returns to. Giving scale
   to the emptiness. Giving voice, giving life.

   www.nzso.co.nz
Vesa-Matti Leppänen

Vesa-Matti Leppänen was born in Turku, Finland. He began violin lessons at the age of five and studied at the Sibelius Academy of Music in Helsinki before joining the Turku Philharmonic Orchestra, one of the oldest orchestras in Europe. At sixteen years of age, he won the National Violin Competition for young Finnish violinists and has been the Concertmaster of the New Zealand Symphony Orchestra since 2003.

Vesa-Matti Leppänen violin

David Bremner trombone

Michael Kirgan trumpet

Madeleine Pierard

New Zealand-born Soprano, Madeleine Pierard completed an MMus (Opera) at the Royal College of Music in London, studying with Lillian Watson. She has won many awards, notably the Les Azurales Ozone Opera Competition in France and the Singer’s Award at the Royal Overseas League Competition. She is also a New Generation Artist of the Arts Foundations of New Zealand and winner of the 2005 Lexus Song Quest. In 2008 she was named ‘What’s Hot’ by Opera Now Magazine for recent opera roles in London. These include Helena (A Midsummer Night’s Dream), Cherubino, Prince Charmant (Cendrillon), Thais, Composet (Ariadne auf Naxos) and Erisseia (Poroi) (at the RCM), Justice (The First Commandment) with the Classical Opera Company, Marzeline (Fidelio) with NBR New Zealand Opera and APO and Musetta (La Bohème) with Longborough Festival Opera. Madeleine Pierard has performed extensively on the concert platform throughout New Zealand and Britain, notably in Verdi’s Requiem, Haydn’s Creation and Handel’s Messiah, recitals with Dame Kiri Te Kanawa and pianists Simon Lepper and Stephen De Pledge, and as soloist on tour with the New Zealand Symphony Orchestra in China. She was a 2009/10 trainee at the National Opera Studio in London.

Madeleine Pierard

Slash, strike, cut, score.
Not pleading, not pleasing, not –
Wound to the heart.
Stab to the soul.
Scar, scrape, mark, march
Destroy, destroy, destroy.
Command and order.
Design and structure.
Pattern and plan.
Man – forming everything around him
Man – controlling everything around him:
light and darkness.

IV. Slow Movement
All sound has always held itself as absence
– in heart of strings, in hollowed body,
and unstrung bow – and as presence.
Soul as silence.

V. Scherzo II
Four strings, body and bow.
Locatelli, Corelli,
Paganini, Tartini,
Four strings, body and bow.
Guarnieri, Amati,
Stradivari, Viotti,
Vivaldi, Grapelli,
Spohr, Spivakovsky,

VI. Burlesque
Twelve equal tones dangling on a score,
if one of them should modulate
– would there be a melody
where none had been before?
Twelve equal tones dangling on a stave,
if all of them should modulate
– which one would we save?

Chaos comes but once a year,
creation’s always late
so choose the note you like to hear
– the rest will sublimate!

VII. Plea
Hear my voice, hear me listening
to the voice inside,
so deep, deep inside:
trembling, stirring – fear and hope,
awakening love, awakening hatred,
emerging – longing and desire.
Rising up from the core of the earth it feels,
from the furthest rim of the farthest star it feels,
from the darkest hour, the darkest night
the radiant sun at noon
– into my heart, into my lungs, my throat.
Revealing what I do not know.
Expressing what I dare not feel.
Saying what cannot keep silent.
– Ron Butlin

The inscription on the north face of a sundial in the garden of Inverleith Park, Edinburgh, reads ‘I number none but sunny hours’. On the south side it says, ‘So passes life. Alas! How swift’. [II. The music of Alias! How Swift is fast, with a constant speed of 138 beats per minute (or 2.3 beats per second). Around this constant, underlying tempo, however, the speed sometimes quickens and sometimes slows. Even the moments of relaxation are underpinned and, perhaps, ruffled by persistent movement. The impetus for the music comes from fast repeated notes on the solo trumpet (double-tonguing). This energy engulfs the whole orchestra. Alias! How Swift (2006) was commissioned by the New Zealand Symphony Orchestra.

Madeleine Pierard

New Zealand-born Soprano, Madeleine Pierard completed an MMus (Opera) at the Royal College of Music in London, studying with Lillian Watson. She has won many awards, notably the Les Azurales Ozone Opera Competition in France and the Singer’s Award at the Royal Overseas League Competition. She is also a New Generation Artist of the Arts Foundations of New Zealand and winner of the 2005 Lexus Song Quest. In 2008 she was named ‘What’s Hot’ by Opera Now Magazine for recent opera roles in London. These include Helena (A Midsummer Night’s Dream), Cherubino, Prince Charmant (Cendrillon), Thais, Composet (Ariadne auf Naxos) and Erisseia (Poroi) (at the RCM), Justice (The First Commandment) with the Classical Opera Company, Marzeline (Fidelio) with NBR New Zealand Opera and APO and Musetta (La Bohème) with Longborough Festival Opera. Madeleine Pierard has performed extensively on the concert platform throughout New Zealand and Britain, notably in Verdi’s Requiem, Haydn’s Creation and Handel’s Messiah, recitals with Dame Kiri Te Kanawa and pianists Simon Lepper and Stephen De Pledge, and as soloist on tour with the New Zealand Symphony Orchestra in China. She was a 2009/10 trainee at the National Opera Studio in London.

Vesa-Matti Leppänen was born in Turku, Finland. He began violin lessons at the age of five and studied at the Sibelius Academy of Music in Helsinki before joining the Turku Philharmonic Orchestra, one of the oldest orchestras in Europe. At sixteen years of age, he won the National Violin Competition for young Finnish violinists and has been the Concertmaster of the New Zealand Symphony Orchestra since 2003.

All photos on these two pages © Robert Catto / www.catto.co.nz all rights reserved

The music of Alias! How Swift is fast, with a constant speed of 138 beats per minute (or 2.3 beats per second). Around this constant, underlying tempo, however, the speed sometimes quickens and sometimes slows. Even the moments of relaxation are underpinned and, perhaps, ruffled by persistent movement. The impetus for the music comes from fast repeated notes on the solo trumpet (double-tonguing). This energy engulfs the whole orchestra. Alias! How Swift (2006) was commissioned by the New Zealand Symphony Orchestra.
Lyell Cresswell was born in Wellington, New Zealand. He studied in Wellington, Toronto, Aberdeen and Utrecht. From 1978-80 he was Music Organiser at Chapter Arts Centre, Cardiff; from 1980-82 Forman Fellow in Composition at Edinburgh University, and from 1982-85 Cramb Fellow in Composition at Glasgow University. Since then he has been a full-time composer based in Edinburgh. Lyell Cresswell’s music has been featured at many festivals around the world. The many awards he has received include a Scottish Arts Council Creative Scotland Award (2001); an honorary D.Mus from Victoria University of Wellington (2002), and the inaugural Elgar Bursary (2002).

Photo © Piero Casadei

Ron Butlin

With an international reputation as a prize-winning novelist, Ron Butlin is one of Scotland’s most acclaimed authors. Before taking up writing full-time he was, at various times, a pop lyricist, a barnacle scraper, a footman and a male model. He is the current Poet Laureate (Makar) for Edinburgh, the UNESCO City of Literature.

The Sound of My Voice was awarded the Prix Mille Pages 2004 and Prix Lucioles 2005, both for Best Foreign Novel. His several collections of short stories include No More Angels (2007). His fiction and poetry have been translated into over ten languages. He has collaborated with Lyell Cresswell on two operas: The Perfect Woman (commissioned by Scottish Opera) and Good Angel Bad Angel (commissioned by the Hebrides Ensemble).

Photo © Piero Casadei

All poems by Ron Butlin and Don Taylor’s translation of Euripides are used with kind permission.
Lyell Cresswell

Lyell Cresswell was born in Wellington, New Zealand. He studied in Wellington, Toronto, Aberdeen and Utrecht. From 1978-80 he was Music Organiser at Chapter Arts Centre, Cardiff; from 1980-82 Forman Fellow in Composition at Edinburgh University, and from 1982-85 Cramb Fellow in Composition at Glasgow University. Since then he has been a full-time composer based in Edinburgh. Lyell Cresswell’s music has been featured at many festivals around the world. The many awards he has received include a Scottish Arts Council Creative Scotland Award (2001); an honorary D.Mus from Victoria University of Wellington (2002), and the inaugural Elgar Bursary (2002).

Cassandra’s Songs (2003) are taken from a larger work, Shadows Without Sun, which explores issues of exile, identity and belonging. This work was supported through a Scottish Arts Council Creative Scotland Award and written for the Scottish Chamber Orchestra.

Cassandra’s Gifts

The King – A crown of iron and splintered bone.
The Queen – A robe of shattered blood.
My gifts for my royal masters.
To curse them. To call them to their time.
The rest, the undisclosed, is mine –
Slavery, exile and the blessings of the unseen.

Exile

Here and there
There and here
Beyond and between
There and then
Here and away
... and for always

Teach me, gods of song

Teach me, gods of song, some harsh lament
Dissonant with tears and howls,
Help me to sing Troy’s sorrows, invent
New sounds for my grief.

Kaea

(Kaea (1997) is in one continuous movement although traces of a four-movement form (fast; slow; scherzo and trio; fast finale) can be detected. It is as if these four movements are played simultaneously, taking various turns to come to the fore. In the slow introduction the piccolo plays a descending melodic line covering a limited pitch range. This material, in various guises, acts as a thread throughout the work and is used extensively at its core: the slow middle section. Kaea was commissioned by the Scottish Chamber Orchestra.

Cassandra’s Lament

What I see is what I say –
Five continents of sense becoming one.
My own, this sixth sense – my own alone.
Shadows without sun, their every touch contagion –
some chill, some burn. Only the stars are mine:
invisible as loss – or hope.

Ron Butlin

With an international reputation as a prize-winning novelist, Ron Butlin is one of Scotland’s most acclaimed authors. Before taking up writing full-time he was, at various times, a pop lyricist, a barnacle scraper, a footman and a male model. He is the current Poet Laureate (Makar) for Edinburgh, the UNESCO City of Literature. The Sound of My Voice was awarded the Prix Mille Pages 2004 and Prix Lucioles 2005, both for Best Foreign Novel. His several collections of short stories include No More Angels (2007). His fiction and poetry have been translated into over ten languages. He has collaborated with Lyell Cresswell on two operas: The Perfect Woman (commissioned by Scottish Opera) and Good Angel Bad Angel (commissioned by the Hebrides Ensemble).

Day and Night

By day my heart’s a language I cannot speak.
My house is exile. Here is my empty hand;
here is when I next draw breath.
By night we find stars set in our hair,
in our eyes, in our skin –
and cannot stop the darkness rushing in.

Teach me, gods of song

Teach me, gods of song, some harsh lament
Dissonant with tears and howls,
Help me to sing Troy’s sorrows, invent
New sounds for my grief.

Kaea

(Kaea (1997) is in one continuous movement although traces of a four-movement form (fast; slow; scherzo and trio; fast finale) can be detected. It is as if these four movements are played simultaneously, taking various turns to come to the fore. In the slow introduction the piccolo plays a descending melodic line covering a limited pitch range. This material, in various guises, acts as a thread throughout the work and is used extensively at its core: the slow middle section. Kaea was commissioned by the Scottish Chamber Orchestra.

Day and Night

By day my heart’s a language I cannot speak.
My house is exile. Here is my empty hand;
here is when I next draw breath.
By night we find stars set in our hair,
in our eyes, in our skin –
and cannot stop the darkness rushing in.

Exile

Here and there
There and here
Beyond and between
There and then
Here and away
... and for always

Ron Butlin

With an international reputation as a prize-winning novelist, Ron Butlin is one of Scotland’s most acclaimed authors. Before taking up writing full-time he was, at various times, a pop lyricist, a barnacle scraper, a footman and a male model. He is the current Poet Laureate (Makar) for Edinburgh, the UNESCO City of Literature. The Sound of My Voice was awarded the Prix Mille Pages 2004 and Prix Lucioles 2005, both for Best Foreign Novel. His several collections of short stories include No More Angels (2007). His fiction and poetry have been translated into over ten languages. He has collaborated with Lyell Cresswell on two operas: The Perfect Woman (commissioned by Scottish Opera) and Good Angel Bad Angel (commissioned by the Hebrides Ensemble).
Slash, strike, cut, score.
Not pleading, not pleasing, not –
Wound to the heart.
Stab to the soul.
Scar, scrape, mark, march
Destroy, destroy, destroy.
Command and order.
Design and structure.
Pattern and plan.
Man – forming everything around him
Man – controlling everything around him:
light and darkness.

IV. Slow Movement
All sound has always held itself as absence
– in heart of strings, in hollowed body,
and unstrung bow – and as presence.
Soul as silence.

V. Scherzo II
Four strings, body and bow.
Locatelli, Corelli,
Paganini, Tartini,
Stradivari, Viotti,
Vivaldi, Grapelli,
Spohr, Spivakovsky,

VI. Burlesque
Twelve equal tones dangling on a score,
if one of them should modulate
– would there be a melody
where none had been before?
Twelve equal tones dangling on a stave,
if all of them should modulate
– which one would we save?

Chaos comes but once a year,
creation’s always late
so choose the note you like to hear
– the rest will sublimate!

VII. Plea
Hear my voice, hear me listening
to the voice inside,
so deep, deep inside:
trembling, stirring – fear and hope,
awakening love, awakening hatred,
emerging – longing and desire.
Rising up from the core of the earth it feels,
from the furthest rim of the farthest star it feels,
from the darkest hour, the darkest night
the radiant sun at noon
– into my heart, into my lungs, my throat.
Revealing what I do not know.
Expressing what I dare not feel.
Saying what cannot keep silent.
– Ron Butlin

The inscription on the north face of a sundial in the garden of Inverleith Park, Edinburgh, reads ‘I number none but sunny hours’. On the south side it says, ‘So passes life. Alas! How swift’.

Alas! How Swift (2006) was commissioned by the New Zealand Symphony Orchestra.

Madeleine Pierard
New Zealand-born Soprano, Madeleine Pierard completed an MMus (Opera) at the Royal College of Music in London, studying with Lillian Watson. She has won many awards, notably the Les Azuriales Ozone Opera Competition in France and the Singer’s Award at the Royal Overseas League Competition. She is also a New Generation Artist of the Arts Foundations of New Zealand and winner of the 2005 Lexus Song Quest. In 2008 she was named ‘What’s Hot’ by Opera Now Magazine for recent opera roles in London. These include Helena (A Midsummer Night’s Dream), Cherubino, Prince Charmant (Cendrillon), Thais, Composet (Ariadne auf Naxos) and Erisseina (Poroi) (at the RCM), Justice (The First Commandment) with the Classical Opera Company, Marzeline (Fidelo) with NBR New Zealand Opera and APO and Musetta (La Bohème) with Longborough Festival Opera. Madeleine Pierard has performed extensively on the concert platform throughout New Zealand and Britain, notably in Verdi’s Requiem, Haydn’s Creation and Handel’s Messiah, recitals with Dame Kiri Te Kanawa and pianists Simon Lepper and Stephen De Pledge, and as soloist on tour with the New Zealand Symphony Orchestra in China. She was a 2009/10 trainee at the National Opera Studio in London.

Vesa-Matti Leppänen
Vesa-Matti Leppänen was born in Turku, Finland. He began violin lessons at the age of five and studied at the Sibelius Academy of Music in Helsinki before joining the Turku Philharmonic Orchestra, one of the oldest orchestras in Europe. At sixteen years of age, he won the National Violin Competition for young Finnish violinists and has been the Concertmaster of the New Zealand Symphony Orchestra since 2003.

All photos on these two pages © Robert Catto / www.catto.co.nz all rights reserved

8.570824 6
**New Zealand Symphony Orchestra**

The New Zealand Symphony Orchestra, founded in 1946, is the country’s leading professional orchestra. It has an establishment of ninety players and performs over a hundred concerts annually, touring within New Zealand and offering its main symphonic programmes in Auckland and Wellington. Tours abroad have included concerts for the Beijing Olympic Cultural Festival, and earlier appearances at the BBC Proms, Amsterdam’s Concertgebouw, and the Snape Maltings in England, and at the World Expo at Aichi in Japan. Pietari Inkinen was appointed Music Director from January 2008, succeeding James Judd, who held the position from 1999 to 2007 and is now Music Director Emeritus. Other conductors who have worked with the NZSO include Xian Zhang, Alexander Lazarev, Dmitry Sitkovetsky, David Atherton, Yan Pascal Tortelier and Edo de Waart. Soloists who have appeared with the orchestra recently include Lang Lang, Sa Chen, Lynn Harrell, Cho Liang Lin, Hilary Hahn, Vadim Repin, Yefim Bronfman, Simon O’Neill, Steven Isserlis, Jonathan Lemalu and Dame Kiri Te Kanawa. The NZSO has an extensive catalogue of CD recordings, mostly on the Naxos label. Over one million of these CDs have been sold internationally in the last decade and they have received critical acclaim.  

**www.nzso.co.nz**

---

**Lyell Cresswell (b. 1944)**

The Voice Inside • Alas! How Swift • Cassandra’s Songs • Kaea

The Voice Inside (2001), a concerto for violin, soprano and orchestra, was commissioned by the BBC and comprises settings of seven poems by Ron Butlin relating to the violin.

The various movements of the concerto explore different relationships between the two soloists and the orchestra. The soprano is mostly unaccompanied in the first movement, but as life is breathed into the violin it refuses to be hushed by the voice. The first scherzo is a game of tag and catch between the two soloists, with the orchestra acting as a referee. As befits a concerto, confrontation between violinist and orchestra begins the third movement. This grows into a three-way conflict once the soprano enters. The slow movement is an intense cantilena for the two soloists, with, for the most part, light orchestral accompaniment. In the second scherzo flashy violin writing alternates with orchestral outbursts and the soprano’s attempt to reel off the names of virtuoso violinists. The burlesque, with its reference to twelve equal tones, makes some misguided allusions to the Violin Concerto by Alban Berg, and the last movement is a desperate plea, simply asking to be heard. The movements are:

1. **I. Invocation**

   Hush – hush –
   Hush the strings –
   Hush the body –
   Still the bow to silence
   echoing the silence long before
   the strings, the body and the bow.
   Before the strings were laid in place,
   pegged and tied,
   stretched and tightened taut.
   Then arched above emptiness into the emptiness all around,
   that held the greater silence
   long before, the echo of the greatest silence ever.

2. **II. Scherzo I**

   Your voice / My voice
   Sound plated with sound
   Silence layered upon silence
   cross-crossing, parting,
   sliding together
   to harmonise,
   to kiss.
   And O, those fugal lines
   of tag and catch,
   touch and snatch,
   tag and mass.
   Catch as catch can
   boy and girl, woman, man
   contrapuntal, asymptotic
   palindromic
   mirrorwise inversion
   canonic imitation
   Your theme or mine?
   Line for line
   into the bars
   and out.
   Your key or mine?
   – let’s intertwine.

3. **III. Vigorous**

   Not a woman’s voice – no:
   Hard and harshness
   Stride and strident
   Not a woman’s voice – no:
   Then touch – hush – touch – hush
   Touch … Stroke to sound – draw sound
   out of tightness, out of stillness, out of emptiness,
   giving shape to the emptiness that everything comes from and returns to.
   Giving scale
   to the emptiness.
   Giving voice, giving life.
James Judd

British-born conductor James Judd has amassed an extensive collection of recordings on the Naxos label, including an unprecedented number in partnership with the New Zealand Symphony Orchestra, where he is Music Director Emeritus. His previous directorships include Principal Guest Conductor of the Orchestre National de Lille in France and a groundbreaking fourteen years as Music Director of the Florida Philharmonic Orchestra. His acclaimed recordings in New Zealand included works by Copland, Bernstein, Vaughan Williams, Gershwin and many others, and he brought the orchestra to a new level of visibility and international renown through appearances abroad, including the New Zealand Orchestra’s first tour of the major concert halls of Europe, culminating with a début appearance at the BBC Proms and the Concertgebouw in August, 2005. A graduate of London’s Trinity College of Music, James Judd came to international attention as the Assistant Conductor of the Cleveland Orchestra, a post he accepted at the invitation of Lorin Maazel. Four years later, he returned to Europe after being appointed Associate Music Director of the European Community Youth Orchestra by Claudio Abbado, an ensemble with which he continues to serve as an honorary Artistic Director.

Lyell CRESSWELL
The Voice Inside
Alas! How Swift • Cassandra’s Songs • Kaea

Madeleine Pierard, Mezzo-soprano • Vesa-Matti Leppänen, Violin
Michael Kirgan, Trumpet • David Bremner, Trombone

New Zealand Symphony Orchestra • James Judd
Also available:

- Douglas Lilburn: The Three Symphonies
  - 8.555862

- Peter Sculthorpe: Earth Cry Piano Concerto
  - 8.557382

- Douglas Lilburn: A Song of Islands
  - 8.557697

- John Antill: Corroboree
  - 8.570241
New Zealand-born Edinburgh-based Lyell Cresswell has composed works for orchestra, chamber ensemble, choir, voice and solo instruments which have been widely performed and broadcast. In The Voice Inside, he explores the ever-changing relationship between the soprano and violin soloists and the orchestra, while Cassandra’s Songs, which also set words by Scottish poet Ron Butlin, is concerned with exile, identity and belonging. Alas! How Swift embodies in musical terms the inescapable passing of Time. His Trombone Concerto takes its name Kaea from the Maori wooden war trumpet used to terrify enemies and raise alarms.

Lyell CRESSWELL
(b. 1944)

The Voice Inside
1. Invocation 24:23
2. II. Scherzo I 3:42
3. III. Vigorous 3:15
4. IV. Scherzo II 3:40
5. V. Scherzo II 4:53
6. VI. Burlesque 2:30
7. VII. Plea 2:21
8. Alas! How Swift 3:47
9. Cassandras Songs 11:11
10. No. 1 Cassandra’s Lament 3:52
11. No. 2 Day and Night 3:24
12. No. 3 Teach me, gods of song 1:34
13. No. 4 Cassandra’s Gifts 2:17
14. No. 5 Exile 3:02
15. Kaea 20:11

Madeleine Pierard, Mezzo-soprano 1–7, 9–13
Vesa-Matti Leppänen, Violin 1–7
Michael Kirgan, Trumpet 8
David Bremner, Trombone 14
New Zealand Symphony Orchestra
James Judd

Recorded at Wellington Town Hall, New Zealand, 16–17 August 2007.
Producer & Engineer: Tim Handley • Booklet notes: Lyell Cresswell • Tracks 1–7 & 14 published by Scottish Music Centre; tracks 8–13 unpublished, acquired via Scottish Music Centre
Cover photo © Joywang225 / Dreamstime.com