

SOUNZ NEWS

*The Journal of the
Centre for New Zealand Music
Toi Te Pūoru*

SOUNZ NEWS is a publication of the Centre for New Zealand Music.

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NZ Composers Sweep the Floor!

From 18 – 20 August composers from all over New Zealand met in Wellington for seminars and concerts entitled Sonic Broom! (subtitled NZ Composers Sweep the Floor). Together with the Composers' Association, the Centre hosted two days of seminars in Wellington with generous support from APRA, RIANZ, the Community Trust of Wellington and (e)-vision.

This was an opportunity to discuss industry issues – recording and publishing; copyright and broadcasting; the promotion and distribution of NZ music. Representatives of APRA, RIANZ, NZ on Air, Concert FM, Music Industry Commission and SOUNZ all spoke about issues concerning composers – the new funding given to the contemporary popular NZ music through NZ on Air and the Music Industry Commission; problems of international distribution and copyright; the effects of new technology and so on. Six new CDs and a video were launched at the end of the first day. However it was the composers themselves speaking on the second day of the seminar which provided the most powerful testimony to the creative strength and diversity of our music.



David Downes speaking at Sonic Broom!

Photo: Leon De Lorenzo

Frederic Rzewski, visiting American pianist/composer concluded at the end of the sessions, "One thing that struck me was that like everything else in this country your composers are remarkably friendly ... I find it extraordinary that you talk to each other. It's something that doesn't happen in most European countries." Peter Mechen, a Wellington reviewer, noted, "Frederic Rzewski's remark succinctly put the NZ way of going about things in a global perspective, perhaps touching on a strength of ours whose open-cast way of working enables and encourages creative things to happen here using whatever resources are to hand." He went on to report, "In general the New Zealand composer, presented in generic form, came across over the weekend as a somewhat variegated species, but with a certain earthiness, and a willingness to communicate and illuminate as far as possible things about his/ her work. Ten composers were given the floor on Sunday (under the chairmanship of Martin Lodge) to talk about their lives and their work, and we were able to enjoy some entertaining and heartfelt dissertations from **Eve de Castro Robinson, Helen Fisher, Anthony Ritchie, Peter Scholes, Philip Norman, David Downes, Victoria Kelly, Edwin Carr, Philip Dadson and John Cousins.**"

Continued on Page 5

Cultural Recovery Package gives funding for arts infrastructure

On 18 May this year, Helen Clark announced the Government's cultural recovery package. In all, this amounted to \$86 million extra funding for the arts. For the music community the increase was delivered in various ways: \$3 million to the NZSO with an increase of \$1.4 million in its annual grant; an extra \$1.78 million to NZ on Air for commercial music; \$2 million for the establishment of a Music Industry Commission for pop music; and an extra \$20 million to Creative NZ, primarily aimed at shoring up an increasingly fragile infrastructure in the professional arts.

Commenting on the place of the arts in New Zealand, Associate Minister for Arts, Culture and Heritage, Judith Tizard said, "Our vision is for vibrant arts and cultural activities which all New Zealanders can enjoy, and through which a strong and confident cultural identity can emerge as well as a strong and vibrant creative industry sector that provides sustainable employment and economic growth." Peter Biggs, Chair of Creative New Zealand Council, commented, "This injection of funding into the cultural sector is a fantastic shot in the arm. The government is showing faith that the arts play a central role right through society." He also cautioned that, "While \$20 million is a significant sum, it wouldn't be enough for everyone to have everything."

The Centre receives increase

Amongst the music organisations recurrently funded by Creative NZ, grants were raised by an average of 27%. The Centre received its first increase in funding since its foundation in 1991 with an extra 33%, bringing the annual grant to \$140,000. Executive Director, Scilla Askew said, "We are very pleased that the Centre's work is being recognised through this increased funding. The opportunities for the promotion of NZ music both here and internationally continue to grow and the Centre's staff has struggled to keep up with the many demands made upon our services. For example, this year we have answered over 1300 enquiries which is a 10% increase on 1999. The increase in our funding will mean we can consolidate our current operations and will free some staff time to seek other funding for a range of exciting projects."

NZ Music Industry Commission

As part of its "cultural recovery package" the government granted \$2 million (inc. GST) to the Music Industry Commission, a newly founded body which is charged with promoting NZ popular music. The money will be spent over 5 years, with a maximum of \$400,000 being available in any one year. Although still very new, the Commission's Trustees have already toured the country seeking comment and opinion about the kind of projects and services such an organisation should offer.

One of the aims is to increase the size of the local industry which may in turn increase international exposure. Amongst the Trustees are artists Dave Dobbyn and Mahinrangi Tocker, as well as Terence O'Neill Joyce from RIANZ, Mike Chunn representing AMCOS (both also SOUNZ trustees), and six representatives from recording, broadcasting and education sectors. Some of the services they intend to implement include industry seminars, a resource centre, newsletter, website, mentor programme for young musicians and managers as well as promoting NZ Music Month. Recently appointed staff include two Executive Directors, Arthur Baysting, the NZ representative on the APRA board and Catherine Anderson who was until recently working for Flashtours.

The Music Industry Commission can be contacted at:
PO Box 37 386, Parnell, Auckland
Phone: (64 9) 309 5036

NZ on Air - Phase Four

Funding increase for NZ music on commercial radio

NZ on Air has also received extra funding for the promotion of New Zealand popular music. The current budget for getting more NZ music on TV and commercial radio is \$2.2 million. This will be increased to \$3.78 million providing many more incentives and opportunities to those making and broadcasting music on commercial radio.

The very successful Kiwi Hitdiscs project will continue and new projects will be initiated which will result in more music television, funding for the recording of 12 more albums per year and the international promotion of 4 albums, grants to at least 40 bands to record a single and songwriting workshops in co-operation with the Music Industry Commission.

Information about applying for funding can be requested from:
Brendan Smyth, Music Programme Manager
NZ on Air
P.O. Box 9744
Wellington
Phone: (64 4) 382 9524 Fax: (64 4) 382 9546
Email: brendan@nzonair.govt.nz

COMPETITION SUCCESSES

Music 2000 Prize - NZSO/Concert FM

At the presentation of the Music 2000 Prize, James Judd, Music Director of the NZSO commented, "It is very important that the NZ musical culture is fostered through the encouragement of NZ composers. The standard of the five finalists was a measure of the talent that is out there and we look forward to a great response next time." The winner of the Music 2000 Prize



was **Penelope Axtens** for her work *Part the Second*. Critic Michael Heath noted, "This work, though inspired by the sound textures of Lutoslawski, is a confident, marvellously structured and orchestrated piece that has time to breathe, and expand, and engage the senses." The competition was assessed by a combination of votes from audience and radio listeners and also a panel from the NZSO and Concert FM. Two further prizes were awarded – one from the orchestra players which also went to **Penelope Axtens** and a prize for the work receiving the greatest audience vote which went to **Christopher Marshall** for his work *Hikurangi Sunrise*.



Foreign Competitions

New Zealand Composer **Michael Norris** (also a finalist in the Music 2000 Prize) won a much acclaimed second prize in the Asian Composers' League Young Composers' Competition held as part of the ACL Asian Music Week in Yokohama, Japan during August. Past president of the Composers' Association of NZ and ACL Executive Member, **John Elmsly**, was present at the concert and noted, "This was one of the finest selections of music by young composers I have heard for many years, all performed with vibrant enthusiasm by the excellent Japanese musicians. There were entries from Vietnam, Israel, Taiwan, China/Hong Kong, Korea, New Zealand, Australia, Azerbaijan, Thailand, Japan, and the Philippines. All were impressive, reflecting the extraordinarily high standard of composition in the Asia-Pacific region."



Michael Norris holding the Certificate awarding him Second Prize

Christopher Marshall has won the Australian Royal College of Church Music's anthem competition with a work called *Blessed*. **David Hamilton** has been selected as one of two finalists in the International Composers' Competition for University Choirs and Orchestras in Bologna for his work, *Veni, Sancte Spiritus*.

School and Tertiary Competitions

SOUNZ supported the Chamber Music NZ School Chamber Music Contest Composition Prize for the first time this year. The unusual and outstanding result was that the winning performance group, the Westbrooke Quartet from Burnside High School also presented the winning composition, *String Quartet No. 2* by **Alwyn Westbrooke**, a Year 13 student. John Button reviewed the concert: "*String Quartet No. 2* is one of the most assured and accomplished pieces I have heard from a young composer. Beautifully written for his four string players, **Westbrooke** visits the German late romantic era of Zemlinsky, and even Alban Berg with astonishing poise. I can imagine the NZ String Quartet taking this work into its repertoire." As well as the \$500 prize, **Alwyn Westbrooke** has since been offered a commission by the NZ Symphony Orchestra for their 2001 season.



Governor General Sir Michael Hardie-Boyes presented the Composition Prize to Alwyn Westbrooke

The winners in the KBB Music/ 175 East High School Composition Competition were **Heather Short** and **Yixin Tan** (Year 11), **Sarah McCallum** and **Robin Toad** (Year 12) and **Ben Turua** and **Arief Nuradi** (Year 13). All six works will be performed by 175 East at their concert at Hopetoun Alpha in Auckland on November 12.

Sarah McAllum of Westlake Girls' High School in Auckland also won the composition section of the Big Sing! (formerly Secondary Schools' Choral Festival) with her work *Poem from War*. Adjudicator **Philip Norman** commented, "The score is well-coloured with dynamics and features lovely cross-rhythmic touches over simple modal harmonies [which produce] an atmospheric treatment of Wilfred Owen's text." **David Hamilton's** choir Opus from Epsom Girls' Grammar won the award for the best performance of a NZ composition with his new work *Holy Night* for choir and tape.

The winners of the Victoria University Composition Prizes were **Dylan Lardelli**, **Jonny Marks**, **Shen Na Lin**, **Leon de Lorenzo** and **David Sanders**.

IAMIC - Budapest, Hungary, June 16-21 2000

Music Information Centres in a Changing Society

With funding from the NZ National Commission for UNESCO and APRA, Executive Director of the Centre for New Zealand Music, Scilla Askew, was able to attend the International Association of Music Information Centres Conference held this year in Budapest, Hungary. The association (IAMIC), a member of the International Music Council of UNESCO, is a worldwide network of organisations promoting contemporary music. While each member operates under different cultural and funding conditions, each Centre is responsible for documenting and promoting the music of its own country or region. The annual conference is a valuable opportunity for exchange of information and ideas for directors and staff of Centres from around the world.

The 2000 Conference was the largest yet with 52 delegates from 35 musical organisations based in 31 countries and spread over five continents. The conference was superbly hosted by the Hungarian Music Information Centre and attended by countries as diverse as Australia, Croatia, Estonia, Iceland, Ireland, Israel, The Netherlands, Poland, Sweden, South Africa and the United States. Music Information Centres have a number of services and functions in common – they are open to the public and promote music through collections of scores and recordings, development of databases and catalogues of composers and their music and the initiation of special performance, publishing or education projects. In general they serve as a focus for information about the musical life of the country and co-operate internationally on issues of common concern.



Scilla Askew, Executive Director of SOUNZ in Budapest, Hungary

A regular session at each conference is given over to several members outlining recent projects. This is often very useful, not only in planning future strategies, but in saving others from making mistakes. In Budapest we heard about several projects – magazine publishing, website development and CD distribution. Another session presenting ideas on how different Centres promote different musical styles was of special interest given recent changes in New Zealand. It was inspiring to hear details of the wide range of projects that other Centres initiate – many of whom look after all genres from classical and folk to jazz, pop and electroacoustic. These included targeted retailing, attending trade fairs, producing promotional CDs and videos, working with radio broadcasters, mounting festivals and concerts and co-ordinating “cultural diplomacy” projects.

Meetings during the conference of information and technology staff members from each Centre who act as a liaison group, agreed to continue two projects already up and running: the IAMIC newsletter which is produced twice a year; and a promotional list of works, this year string quartets and next, works for percussion.

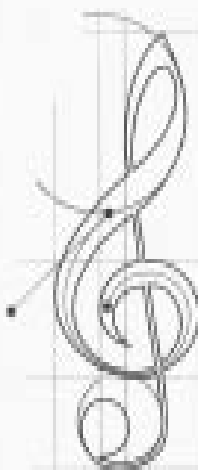
A full report of the conference, the IAMIC newsletter and the Annual List of works can be found on the website: www.iamic.ie

The Executive Director of SOUNZ was invited to become a member of the programming committee for the next conference which will be held in Norway in September 2001.

Following the conference she also visited Music Information Centres in Glasgow and London and met broadcasters, performers and composers in the UK.

To reflect the situation of the host country as it and many other Eastern European members move away from communist government, the main theme was, *Music Information Centres in a Changing Society*. The theme of change was also reflected in several sessions about database and web technology. Plans for international co-operation were considerably advanced and the opportunity for New Zealand to take advantage of these international networks for promotion and sales will be carefully followed up. In particular the possibility for the members of the association to create a joint database which would provide a “web portal” to contemporary music worldwide is a significant promotional opportunity.

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The reaction of other participants was enthusiastic – speaking of an “open heartedness and frankness” and describing “a perceptible feeling of collegiality”, “a watershed in composurely solidarity” ... that showed “the real range of musical personalities we have” and concluding that “the concept and its execution were superb.”

The catalyst for the seminars were three concerts held that weekend: the inaugural concert of Wellington contemporary music ensemble, Stroma, a recital by Frederic Rzewski and a concert from Auckland ensemble 175 East. These concerts featured 8 works by New Zealand composers together with many important works from other countries.

The Centre hopes that this event may be repeated every two or three years.



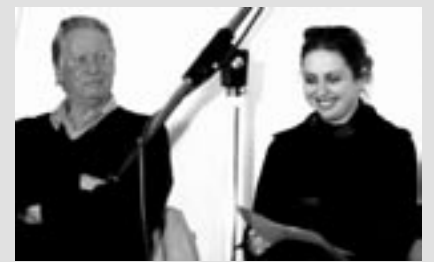
Arthur Baysting from the Music Industry Commission speaks at Sonic Broom! The industry panel, chaired by Elizabeth Kerr (left), comprised Scilla Askew (SOUNZ), Terence O'Neill-Joyce (RIANZ), Mike Chunn (APRA), Miles Rogers (Concert FM), Jeremy Winter (Creative NZ) and Brendan Smyth (NZ on Air).



Philip Norman and John Cousins



Helen Fisher, Anthony Ritchie, Eve de Castro Robinson & Naomi Singer



Edwin Carr and Victoria Kelly



Ross Hendy (Promethean Editions) with Keith Hill and Tim Gummer from Rattle Records



Frederic Rzewski

Photo: Leon De Lorenzo



Ross Harris and Mike Chunn

Photo: Leon De Lorenzo



Hon. Marian Hobbs, Minister for Broadcasting gave the closing address at Sonic Broom!

Peter Mechen's full review of the weekend can be found at <http://homepages.paradise.net.nz/petermec> Programmes from the event will be broadcast by Concert FM.

GILLIAN WHITEHEAD RECEIVES “ARTISTIC KNIGHTHOOD”



Gillian Whitehead with John Young at Sonic Broom!

The Arts Foundation of NZ has announced its first Laureate Awards. Five artists, including distinguished composer **Gillian Whitehead** received a \$30,000 grant in recognition of their artistic achievement. The other Laureates are Elizabeth Knox (writer), Briar Grace-Smith (playwright), Peter Peyrer (photographer) and Douglas Wright (choreographer).

A panel of experts, which included the Centre's Deputy Chair Elizabeth Kerr, chose the recipients as being established artists of exceptional ability with substantial work behind them and great potential ahead of them. All have achieved an international dimension in their work. Elizabeth Kerr told SOUNZ News that, "Gillian's award is due recognition for the outstanding contribution she has made not only through the composition of a large and acclaimed body of work, but also the generosity and care she shows to her colleagues and her contribution generally to the arts in New Zealand." Gillian is

President of the Composers'

Association of New Zealand and Composer in Residence

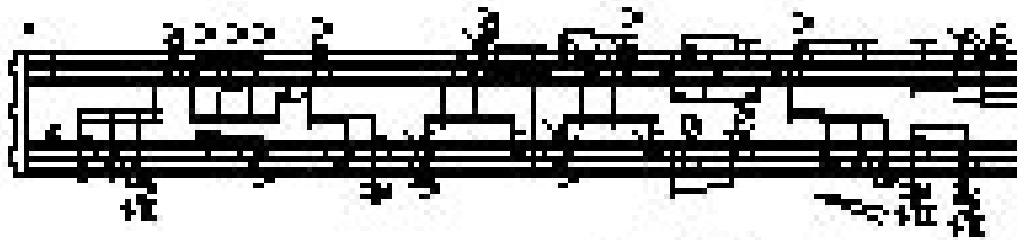
with the Auckland Philharmonia. She also won the SOUNZ

Contemporary Award in 1999 for her opera *Outrageous Fortune* and is a member of the Centre's Composers' Advisory Panel. Over the last year about half a dozen new works have received their premiere

NEW PIANO MUSIC

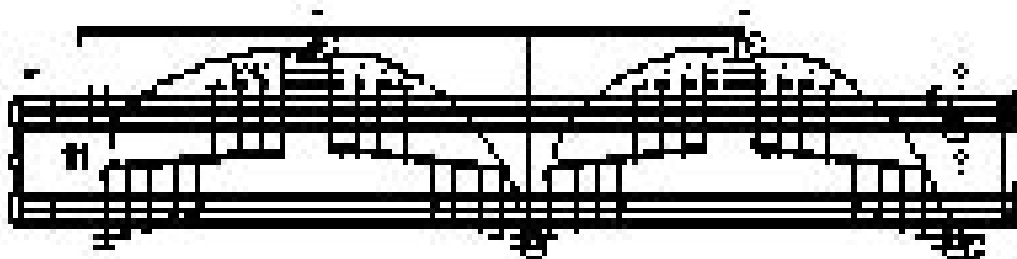
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JACK (MALCOLM) SPEIRS (1939-2000)



It was with great sadness that many colleagues, students and friends learned of the unexpected death of **Jack Speirs**, composer, conductor, musician and teacher. Associate Professor Speirs has been an inspirational lecturer and mentor to NZ music students since 1965 when he emigrated from England to lecture at Otago University. His compositions include orchestral, chamber and choral works, several having been published by Otago University Press – *Cantico del Sole*, *Three Poems of Janet Frame* and *Fioriture for orchestra*.

Most recently a *Mini-Suite for Piano* was commissioned and published by the Institute of Registered Music Teachers as part of their millennium celebrations. At the time of his death he was completing a symphony commissioned by the Dunedin Sinfonia, an orchestra with which he had had a long association as player, musical director, conductor and composer.

John Barker reviewed a 1989 Dunedin Sinfonia concert for *Music in New Zealand* which was conducted by **Jack Speirs** and also included the premiere of his *Night Music*, commissioned by the orchestra. "That the Sinfonia could give such a highly competent performance of this work is a measure of the skill and patience together with the imaginative programme planning over the past few years of **Jack Speirs** in his capacity of music director and resident conductor. It is his constant attention to detail at rehearsals and his faith in the orchestra's latent ability despite constant changes in personnel that can result in the high quality of ensemble playing evident at this concert."

Jack Speirs conducted a number of concerts for major performing organisations from the NZ Symphony Orchestra and Wellington Sinfonia to Dunedin's Schola Cantorum and Southern Consort, a Dunedin chamber choir which he founded in 1980. He taught many composers and conductors at Otago University including **Tecwyn Evans** and Michael Joel. Dr. Sue Court, current head of Otago University Music Department said, "He will be remembered with affection and respect as a musician and scholar of high exacting standards." In 1998 he received a Citation for Services to NZ Music from the Composers' Association of NZ.



COMPOSER IN RESIDENCE: 2001

The Dunedin Sinfonia seeks applications for its 2001 Composer in Residence. Duties for the successful composer will be to compose at least three orchestral compositions, and they are also expected to involve themselves with the Sinfonia's other projects. This position is open to established New Zealand-born or New Zealand-resident composers. The successful applicant will be required to live in Dunedin during the residency. No relocation expenses for out-of-town candidates can be offered.

**Applications for this position
close on 15 November 2000.**

For further information, please contact the Dunedin Sinfonia: ph (03) 477-5623.

Written enquiries and application should be posted to:

General Manager
Dunedin Sinfonia
PO Box 5571
Dunedin

GOOD VIEWS – websites worth a visit

Arts Foundations Artist Laureates
www.artistnz.telecom.co.nz

Amoris International - for oboists
(music, CDs reeds etc)
www.amoris.com

Worldwide internet music

www.music.indiana.edu/

resources

music.resources

International Database of Choral Music
www.musicanet.org

Award-winning internet magazine of the
American Music Center
www.newmusicbox.com

IAMIC,
The International Association of
Music Information Centres
www.iamic.ie



On November 2 **Douglas Lilburn**, New Zealand's most influential composer will celebrate his 85th birthday. Congratulations Douglas and many thanks for your music, untiring support for your colleagues and continuing inspiration to younger generations of composers.

Following the premier of **Maria Grenfell's** work *Stealing Tutunui* the Tasmanian Symphony Orchestra has programmed three performances of the work in their subscription series in 2001 and she has been commissioned by the Adelaide Symphony Orchestra (through Symphony Australia) to write a fanfare for their 2001 season.

Nigel Keay reports that his *String Quartet No. 2 (1995)* has now been played in 4 countries - NZ, Thailand, Japan and France. The most recent performance was given in May by the Quatuor de Capriccio in Caen.

Four NZ composers contributed to the 2000 International Computer Conference in Berlin. **Philip Brownlee's** *Mists and Voices* and **Michael Norris's** *Aquarelle* were presented in the festival concerts; **Ian Whalley** gave a workshop, *Cognition and Perception Issues in Computer Music* and **John Young** reported on activities at the Electroacoustic Music Studios at Victoria University.

Two NZ works are included in the programme of the Auckland Philharmonia's Summer Music School for orchestral musicians (18-23 January 2001) – *Drysdale Overture* by **Douglas Lilburn** and *Harbour Nocturne* by **Larry Pruden**.

Victoria Kelly's score for the film *Magik & Rose* was a finalist in the 2000 NZ Film Awards.

Victoria Kelly



Choreographer Merenia Gray has received funding from Te Waka Toi to commission **Gareth Farr** to write music for a dance work to be premiered at the 2002 International Festival. She is currently preparing a work, *Wild Civility*, which uses *Spike* by **John Psathas**.

Urban Taniwha, a musical work that brings together composer **Jeff Henderson** with Richard Nunns, Waimihi Hotere and American pianist Marilyn Crispell toured the country during October. This unusual meeting of cultures and styles was also filmed by US documentary maker Burrill Crohn. The work was originally premiered in the 1999 Wellington International Jazz Festival. A CD release is also planned.

The Auckland Chamber Orchestra's 2000 Series includes four NZ works – *Dances from Antarctica* by **Ivan Zagni**, *The Hanging Bulb* by **Anthony Ritchie**, *One More Time, Mr. Couperin* by **David Hamilton** and *Clockwerk* by **Maria Grenfell**.

Composer and pianist **Xenia Pestov** has recently left NZ to study with Philip Mead in London who is renowned for teaching contemporary techniques. Her final recitals in NZ included the premier of an undiscovered work by **Larry Pruden**, and also works by **Jack Body**, **Philip Brownlee**, **Ross Harris** and **Jack Speirs**.

In an unusual meeting of sport and art, **Gareth Farr** was chosen to be Wellington's 100th and final torch bearer in the Olympic flame's progress to Sydney. Apparently he "bounded up Civic Square's ramparts with a lightness of step that astounded onlookers" to light the community Olympic beacon!

Auckland clarinet trio Solaris (Donald Nicholl, Andrew Uren and Gretchen Dunsmore) gave a successful concert of works by NZ composers during the 2000 International Clarinet Conference in Oklahma, USA. They presented works by a number of NZ composers including **John Rimmer**, **Philip Brownlee**, **James Gardner**, **Lyell Cresswell**, **Juliet Palmer** and **Lisa Meridan-Skipp**. The concert was described as "a breath of fresh air". SOUNZ provided information booklets about NZ clarinet repertoire for the conference participants.

The Adam NZ Festival of Chamber Music in Nelson (January 24 – February 10 2001) features a number of NZ works: *Fleeting Visions* by **Christopher Marshall**, *Deserted Beach* by **Dorothy Freed**, songs by **Douglas Lilburn**, **David Farquhar**, **Dorothy Buchanan**, premieres of *Duo for violin and cello* by **Ross Harris** and *Snap* by **Juliet Palmer**; *Abhisheka* by **John Psathas**, *Three Transcriptions* by **Jack Body**, and piano works by **Philip Dadson**, **David Downes**, **Jack Body**, **John Psathas**, **Dan Poynton**, **Douglas Lilburn** and **Jonathan Crayford**.

Parihaka, an exhibition at Wellington City Art Gallery inspired by the 1881 invasion and destruction of the Taranaki Village, will be accompanied by a CD of works by NZ composers who have also been inspired by this tragic event in our history: **Tim Finn**, **David Hamilton** and **Anthony Ritchie**.

Percussion ensemble, Strike, will tour Europe in November, presenting concerts in London, Manchester and Paris where they have been invited to perform at the prestigious Journées de la Percussion. Their programme will consist of NZ works by **David Downes**, **Ross Harris**, **Don McGlashan**, **Miriama Young** and **Gareth Farr** as well as Pacific log drumming with **George Upu**.

John Young has had recent international successes: his electroacoustic work, *Liquid Sky*, commissioned by the Groupe de Recherches Musicales was premiered in Radio France's Multiphonies series at the Salle Olivier Messiaen, Paris where it was projected in concert with the 'acousmonium' - a controlled sound environment of 38 loud speakers; and two of his works were mentioned in the 2000 Bourges International Competition - *Liquid Sky* and *Allting Runt Omkring* which were composed at the EMS studio in Stockholm.



The International Viola Congress to be held in Wellington, NZ from 8–12 April 2001 will feature a number of NZ works including a *Viola Concerto* commissioned from **Nigel Keay**. It will be performed by the NZ Chamber Orchestra with French violist Franck Chevalier. Timothy Deighton, a NZ violist will be returning from USA to play **Anthony Watson's** *Sonata for solo viola* and **Anthony Ritchie's** *Viola Concerto* which he has just recorded for a CD. Delegates at the conference have also been invited to take part in a work by national carillonneur **Timothy Hurd** for carillon and violas and also the world premiere of a work for massed violas and exotic Asian instruments by **Jack Body**. Further information about the Congress can be found at www.homestead.com/ViolaNZ/Congress.html.

The Michael Hill International Violin Competition will make its debut at Queen's birthday weekend in 2001. Organised by the Auckland Philharmonia, the semi-finals will take place in Queenstown when each contestant will play a commissioned work by **Gillian Whitehead**, *Bright Silence*. The finals, a concerto performance will be held in Auckland.

A work by Australian composer, Colin Bright on a defining moment in New Zealand's history has recently been released on CD. *The Sinking of the Rainbow Warrior* is a joint production between the ABC, The Song Company, AustralYSIS and the Australian Music Centre. The 70 minute work, "is a dramatic and evocative sound play of spoken and sung words, music and sound effects, including original radio broadcasts."

The Auckland Philharmonia Composers' Workshop 2000 will take place on 27 and 28 November. 23 scores have been submitted by 14 composers. A selection will be performed at the workshop conducted by Marc Decio Taddei.

The Auckland Philharmonia will present a programme of mainly NZ music in their *Proms Down Under* on 24 and 25 November. This will include works by **David Hamilton** **Dorothea Franchi**, **Gareth Farr**, **Anthony Ritchie** and arrangements of Maori songs.

Leonie Holmes completed the second anonymous community commission when her choral work *Invocation* was premiered by South Auckland Choral Society conducted by Leonie Lawson on 26 August at a concert celebrating their 25th anniversary.

Two works for piano from *Little Peppers* by **Elissa Milne** have been included in the 2001 Trinity College piano publications. They are *Sunshower* (Grade 1) and *Lost* (Grade 2).

The annual Nelson Composers' Workshop organised by CANZ received a record number of applications. Music written by 28 young composers was performed during the 4 day workshop in July.

Recent overseas broadcasts of NZ music include *Music for Tristan*, a piano work by **Anthony Ritchie** which was broadcast on Radio Slovenija in September, and *Faultlines* an electroacoustic work by **David Downes** which was broadcast on Radio 3 of the BBC.

The NZSO has launched its 2001 season of concerts. Amongst the NZ works programmed are *Hinterland* by **Martin Lodge**, *Elysian Fields* by **David Hamilton**, *Little Symphony* by **Jenny McLeod**, a new piano concerto by **Edwin Carr**, *Concerto Balabile* and a fanfare from young Christchurch composer, **Alwyn Westbrooke**. A new work from **David Downes** will be premiered by the NZ Chamber Orchestra who will also perform **Anthony Watson's** *Prelude and Allegro for Strings*. The Wellington Sinfonia will play **Gareth Farr's** *Ruaumoko* in Napier as part of the NZSO season.

On August 3 Prof. (Sir) **Peter Platt** died in Sydney aged 76. He is best remembered in NZ for being professor of Music at the University of Otago from 1957 – 1975. He was a musicologist, teacher, composer, performer scholar, conductor and a popular mentor who will be remembered not only for his humility and humour but also his encouragement of the broadest possible range of musical interests amongst his students. He is credited with making the Music Department at the University of Otago a centre of musicianship and performance, as well as establishing the orchestra that has become the Dunedin Sinfonia. A month before his death he wrote a tribute for cello which was played at the funeral in Dunedin of his former colleague **Jack Speirs**. Amongst his students was **Sir William Southgate**, who counts him as, "the greatest influence on my musical education," and also many leading performers including Michael Houstoun and Richard Mapp. He served on the board of the Australian Music Centre for a number of years.

In a programme called *Many Waters* (Wellington September 20) soprano, composer and music director **Pepe Becker** presented a retrospective of her compositions culminating in a recent work, *Virgo* for vocal quartet performed by her vocal consort Baroque Voices.

Geoffrey de Lautour, a dedicated Wellington opera singer, teacher and composer who, over many years, helped to keep professional opera in NZ alive died on October 12. He had recently written a mass for his 50th wedding anniversary which would have been celebrated this month.

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Oleg Kotorovych**

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Edith Salzmann

cello

Diedre Irons

piano

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clarinet
bassoon
horn
double bass

**Dame Malvina Major
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(appointment pending)

voice

Visiting Canterbury
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(June/July) **Professor Siegfried Palm (Germany)**

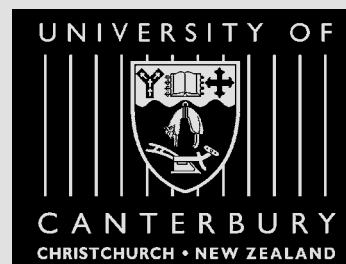
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Email: s.wallis@music.canterbury.ac.nz

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SOUNZ NEW

1999

30 October **Philip Brownlee** *Harakeke* for solo flute; Bridget Douglas; Amalgam at the Phoenix Theatre, Wellington

7 November **Patrick Shepherd** *Concerto for Flute and Orchestra*; Da Capo, Carol Hohausen (flute) cond. Mark Hodgkinson; Great Hall, Christchurch Arts Centre

1 December **Edwin Carr** *Three Pieces for Bassoon*; Ben Hoadley; French Library and Cultural Centre, Boston USA

2 December **Neville Hall** *silence rained down, quenching time's fire*; Slovene Philharmonia cond. Alan Francis; Cankarjev Dom, Ljubljana, Slovenia

2000

12 February **Christopher Blake** *Angel at Ahipara*; Mansfield Symphony Orchestra cond. Andrew Sewell; Richland Performing Arts, Ohio USA

16 February **Martin Lodge** *Pacific Rock* for solo viola; Timothy Deighton; Pennsylvania State University, USA

11 March **Philip Brownlee** *Synonta* for piano; Xenia Pestov; Amalgam at the City Gallery, Wellington

27 March **Michelle Scullion** *From Peaks to Plains*; school dance project with electronic score; Civic Square, Wellington

28 March **Rachel Clement** *Fracture* for mezzo-soprano, flute, piano and cello; Nahandove; St. Paul's Church, Wanganui

16 April **David Griffiths** *Answer me, O Lord*; Kapiti Chamber Choir cond. Peter Godfrey; St. Paul's Church, Paraparaumu

5 May **John Elmsly** *Gaudeamus Fanfare 2000* for brass and percussion; Auckland University School of Music cond. Elmsly; Auckland Town Hall

5 June **Gareth Farr** *Tirohia atu nei* for choir and percussion; combined choirs at Sing Aotearoa cond. Karen Grylls; Ohakune

11 June **Colin Gibson** *The Spirit Within* for choir; Bel Canto cond. Roy Tankersley; St. John's in the City, Wellington

18 June **Anthony Ritchie** *From Mountains to Sea*; Timaru Youth Orchestra

18 June **Anthony Ritchie** *Caroline Bay Suite* for piano; Institute of Registered Music Teachers (Timaru)

27 July **Edwin Carr** *El Tango*; Auckland Philharmonia cond. Harth-Bedoya; Auckland Town Hall

31 July **Peter Scholes** *The Tale of the Birdcatcher*; Class Act Opera; Chapel Downs School, Auckland

6 August **James Gardner** *some other plots of babel* for large chamber ensemble; 175 East; Hopetoun Alpha, Auckland

13 August **Maria Grenfell** *Poems of a Bright Moon*; Ethos - Karen Batten (flute), Moira Hurst (clarinet), Rachel Thomson (piano); Ilott Concert Chamber, Wellington

15 August **James Gardner** *Charge*; Jorge N. Postel Pavisic (oboe d'amore); IDRS conference, Buenos Aires. Argentina

18 August **Paul Booth** *Impossible Colour* for mixed chamber ensemble; Stroma; Ilott Concert Chamber, Wellington

20 August **Philip Dadson** *3 Short Films*; Dan Poynton (piano); Hopetoun Alpha, Auckland

28 September **David Hamilton** *Leukos*; Auckland Philharmonia cond. Rodolfo Fischer; Auckland Town Hall

30 September **Ross Carey** *Commentary on 'The Lugubrious Gondola'*; Dan Poynton (piano); Hunter Council Chamber, Wellington

30 September **Dan Poynton** *The Lugubrious Troubadour (Love from Afar)*; Dan Poynton (piano); Hunter Council Chamber, Wellington

30 September **Jonathan Crayford** *Snoring Waters*; Dan Poynton (piano); Hunter Council Chamber, Wellington

30 September **Jack Body** *14 Stations*; Dan Poynton (piano); Hunter Council Chamber, Wellington

6 October **John Drummond** *Bridge to Somewhere* - chamber opera for 3 singers and piano; Protago; Otago Festival, Fortune Theatre, Dunedin

8 October **Dorothy Buchanan** *In Position*; Frances Edmond (narrator), Coral Bognuda (cello); School of Music Theatre, University of Auckland

8 October **Ross Carey** *September*, song cycle for soprano and cello; Ana Goode (soprano), Fleur Young (cello); Otago Festival, Globe Theatre, Dunedin

8 October **Gillian Whitehead** *Autumn Leaves*, song cycle for soprano, piano and cello; Ana Goode (soprano), Joyce Whitehead (piano), Fleur Young (cello); Otago Festival, Globe Theatre, Dunedin

13 October **Anthony Ritchie** *The Trapeze Artists* - chamber opera for 3 singers and ensemble; Protago; Otago Festival, Fortune Theatre, Dunedin

15 October **Anthony Ritchie** *Southern Journeys*; Dunedin Sinfonia cond. Marc Taddei; Otago Festival, Dunedin Town Hall

26 October **Miriama Young** *Iron Tongues*; Strike Percussion; Wellington Town Hall

26 October **Gareth Farr** *Spook*; Strike Percussion; Wellington Town Hall

26 October **Ross Harris** *Ricochet*; Strike Percussion; Wellington Town Hall

28 October **Lyell Cresswell** *And Every Sparkle Shivering*; NZ String Quartet, Michael Houstoun (piano); Wellington Town Hall

12 November **Lisa Meridan-Skipp** *Fierce Angel*; 175 East; Hopetoun Alpha, Auckland

12 November **Noel Sanders** *Tailgater*; 175 East; Hopetoun Alpha, Auckland

2001

6 February **Ross Harris** *Duo for violin and cello (2000)*; Members of NZ String Quartet; Nelson School of Music

6 February **Juliet Palmer** *Snap for string quartet*; NZ String Quartet; Nelson School of Music

12 April **Nigel Keay** *Viola Concerto*; NZ Chamber Orchestra, Frank Chevalier (viola); Wellington Town Hall

31 May **Gillian Whitehead** *... the improbable ordered dance ...*; Auckland Philharmonia cond. Miguel Harth-Bedoya; Auckland Town Hall

July 19 **Juliet Palmer** *Canterbury*; Auckland Philharmonia cond. Miguel Harth-Bedoya; Aotea Centre, Auckland

NZ Music an Olympic Winner

Information Assistant, Pascale Parenteau, reports

On the 25th and 26th of September, the New Zealand Symphony Orchestra, conducted by its Music Director James Judd, gave two concerts at the Sydney Opera House as part of the Sydney 2000 Olympic Arts Festival. Of the symphony orchestras that performed at this festival only the NZSO played works by contemporary composers from the orchestra's own country. It was truly an historic moment and a great experience for me, as contract violinist to be playing and participating in these events.

On the 25th, the programme featured the *Te Papa Fanfare* (1997) by **John Psathas** followed by *Hikoi*, the newly commissioned percussion concerto by **Gareth Farr** performed by its dedicatee and commissioner, Evelyn Glennie. The second half of the concert, the Vaughan Williams *Sinfonia Antartica*, provided an evocative backdrop for the stunning film by Michael Single, Emmy-Award winning cameraman with Natural History New Zealand (and former double-bassist!). Sydney Morning Herald critic Roger Covell noted, "The major NZ creative novelty was *Hikoi*, an extended score for orchestra and solo percussionist by **Gareth Farr**, a young composer deservedly much in favour in his home country."



Tainui artists, Melanie Nepe and Tamati Tiananga backstage at the Sydney Opera House with Gareth Farr, Evelyn Glennie and NZSO Music Director, James Judd.

The second concert included Mozart and Mahler but also marked the premiere of the ground-breaking work, *Te Wairua o Te Whenua* (*The Spirit of the Land*) by **Gareth Farr**, a collaboration between Maori and Pakeha with the Tainui Artists and the NZSO working together as representatives of two equal cultures. That this was achieved successfully is a tribute to all involved but especially to Gareth whose juxtaposition of cultural and musical imperatives showed both flair and sensitivity. After their return from the Olympics, the NZSO toured six centres in New Zealand with *Te Wairua o Te Whenua* as the centrepiece of the programme.

New Arts Curriculum Launched

New SOUNZwrite guide on its way

In early September the government launched the new Arts Curriculum which will be phased into schools from the beginning of 2001. Five years in development, the new curriculum combines the disciplines of music, dance, drama and visual arts for the first time. Every student will receive education in all four disciplines up to Year 8. There is general enthusiasm for the new document, although some music educators have expressed concern about the training resources for teachers, particularly at primary level.

SOUNZ will launch, early in 2000, a SOUNZwrite resource for primary schools which will encourage and assist the study of New Zealand music from pre-school to Year 8. **Cheryl Camm** has once again been commissioned to prepare the guide. "The success of the nine SOUNZwrite guides Cheryl has prepared for senior secondary students and her current work in primary schools made her an obvious choice for the project." said Scilla Askew, Executive Director of SOUNZ.

The new listening-based resource will cover a broad range of music from "classical" to jazz, rock and Pacific and includes composers such as **David Farquhar**, **Lyell Cresswell**, **Eve de Castro Robinson** and **Hirini Melbourne**, groups such as Salmonella Dub, HLAH, Te Vaka, The Tahiwis as well as jazz composers **Judy Bailey** and **Lucy Mulgan**.

Scilla Askew commented, "We are confident that this resource for primary schools will be of great assistance to teachers, especially those who are not music specialists, and that the imaginative and practical resource being prepared by **Cheryl Camm** will make it easy for teachers to include New Zealand music in their classroom arts programmes."

STOP PRESS!! NZSO READINGS

In November 1998, SOUNZ in co-operation with the NZ Symphony Orchestra, presented rehearsed reading of nine works by NZ composers. Once again the NZ Symphony Orchestra has asked SOUNZ to gather scores for a similar event which is being planned for February 2001. It is likely that the chosen works will be:

- maximum 15 minutes duration
- legible scores with parts already prepared
- for a standard orchestra without soloists
- unperformed, unjustly neglected or only been performed once
- by NZ born or resident composers

Scores for consideration should be sent to:

SOUNZ PO Box 10042 Wellington

Please contact the Centre if you are interested in submitting a work so that we can forward full and specific details of the project.

Email: sounz@actrix.gen.nz or Phone: (64 4) 801 8602

JOHN PSATHAS IN ITALY

Carla van Zon, Director of the New Zealand International Festival of the Arts has recently returned from four months away seeing hundreds of shows around Europe in preparation for the 2002 Festival. During that time she sent back email "postcards" to friends and colleagues. She was one of the few New Zealanders who were able to be present at a remarkable premiere in Italy.

She reports...

"I was very proud to be in the right place at the right time for some very significant and exciting moments for New Zealand art. The first occurred in Bologna, Italy where I attended, along with thousands of Italians, a concert in Piazza Maggiore to mark the anniversary of the bombing of the railway station. It was a beautiful, warm night, the state orchestra and choir were on stage with American saxophone soloist Michael Brecker and the music they were playing was composed by one of our most well-known composers, **John Psathas**. I was so pleased and proud that I was able to be there. John's *Concerto for Saxophone and Orchestra*, especially commissioned for the evening, was glorious and the audience loved it. He got by far the biggest applause of the evening, in fact people were yelling and cheering like it was rock and roll. The concert was broadcast live on the radio throughout Italy and recorded by Italian TV. I hope that when I get home I can convince New Zealand broadcasting, both radio and television to present at least a part of this evening so that you can all share in this wonderful moment."

CONCERT FM MAGAZINE?

WHAT DO YOU

Concert FM is carrying out a feasibility study on the idea of commencing a monthly magazine including the following:

- **Concert FM's monthly programme listings**
- **Feature articles**
- **Nationwide concerts information**
- **CD reviews**
- **Interviews with musicians/composers**
- **Information about music/concert venues around NZ**
- **Other related arts events**

The magazine would be some 76 pages, semi-glossy, 10 issues per year, for a cost of \$5-7 per issue.

Concert FM is keen to hear, as soon as possible, whether individuals or companies would be likely to buy/subscribe to the magazine. In the case of companies, for say \$250 p.a. the company name would be included in each issue as a subscriber, receive free copies and a reduced advertising rate.

Responses as soon as possible to:

Kate Mead or Miles Rogers at Concert FM

Phone (04) 474 1726 or 474 1499

Fax (04) 474 1761 or 4741767

Email kmead@radionz.co.nz or mrogers@radionz.co.nz

Staff Changes at SOUNZ

In June we welcomed Pascale Parenteau to the staff of the Centre in the position of part-time Information Assistant. Originally from Canada, Pascale has been living in New Zealand for 8 years and is married to NZSO violinist David Gilling. Also a violinist and violin teacher, Pascale has played for the NZSO and Wellington Sinfonia. She has been involved with many organisations including the Institute of Registered Music Teachers and the String Teachers Association of NZ. She recently co-ordinated the School Chamber Music Contest for the Wellington district.

Also working at the Centre for a few hours each week is Chris O'Gorman, who very ably looks after our accounts (and those of a number of other arts organisations in Wellington.)



Pascale Parenteau

Elizabeth Kerr, Deputy Chair of the Centre's Trust has recently been appointed to the position of Chief Executive of Creative New Zealand. Currently Chief Executive of Historic Places Trust, Elizabeth is also retiring Chair of the Composing Women's Network and has been greatly involved in NZ music for most of her career. Elizabeth will be resigning from the Trust of which she has been a member since 1995 and will take up her position at the beginning of November. Hon Margaret Austin, Chair of the Centre's Trust said at a recent meeting, "Elizabeth's experience and wise counsel have been invaluable and it was her commitment that in large part led to the establishment of the Centre in 1991. Although we will miss her presence on the Trust, we are sure that her new position will be of wide benefit to the arts sector and the Trustees and staff of SOUNZ wish her every success."

Competition to continue

The New Zealand Symphony Orchestra and Concert FM have announced that they will be sponsoring another orchestral Music Prize, along the same lines as the Music 2000 Prize.

Assessment of the submitted scores and performances of the selected finalists will take place in 2003. Composers will be invited to submit works during 2002. Further information will be released as details are confirmed.

NEW BOOKS CDs and SCORES

CDs

Sing we Triumphant - NZ Secondary Students Choir 1989-2000; includes works by **David Hamilton, Christopher Marshall, Philip Norman, Douglas Mews** and **Roger Stevenson**; NZSSC

Mr Polly at the Potwell Inn - opera by **John Drummond** to libretto by Jeremy Commons, also contains excerpts from other John Drummond operas; Iain Fraser, Heather Hall, Brandon Pou and Alistair Watson (piano); Sirius Press 004

The End of the Golden Weather - play by Bruce Mason with incidental music by **Gareth Farr**; Peter Vere-Jones (actor), Ryan Reiss (clarinet); Te Papa Press Double CD 1/2

Sacred and Profane – compositions for voices by **Jack Body**. Includes *Invocation* (1998) and electroacoustic works; NZ Symphony Orchestra, Orpheus Choir and others; Portal 1004

Strike - NZ percussion music. Includes works by **Gareth Farr, Ross Harris, Miriama Young, Don McGlashan** and **David Downes**; Strike Percussion Ensemble; Trust MMT 2030

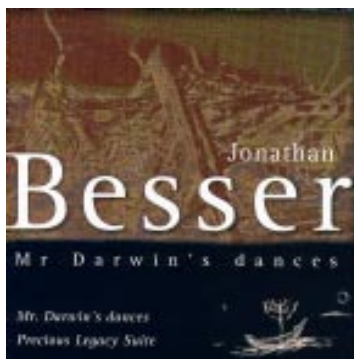
Elusive Dreams - Michael Houstoun (piano) plays works by **Douglas Lilburn, John Psathas, JackBody, Gareth Farr** and **Chris Blake** recorded live at the 1996 International Festival of the Arts; Trust MMT 2010

Other Echoes - the orchestral music of **Eve de Castro Robinson**. Includes *Pendulums of Blue, Triple Clarinet Concerto* and *Noah's Ark*; Auckland Philharmonia cond. Hopkins/ Braithwaite, NZSO cond. Bamert, Ensemble Philharmonia cond. Elmsly; Atoll ACD 300

Rafiloza and Friends Music for gamelan including collaborations with **Jack Body, Philip Brownlee, Michael Norris** and **Daniel Beban**; Portal 1003

Beat! International Gamelan Festival 1999 Includes works by **Gareth Farr, Michael Norris, Naomi Singer, Emma Carlé, Ross Carey** and **Megan Collins**; Gamelan Padhang Moncar, guest Gamelan Ensembles; Portal 1001/1002 Double CD

Mr. Darwin's Dances - music by **Jonathan Besser** including *Precious Legacy*; Miranda Adams (violin), Bridget Miles (flute), Ann Rodda (cello), Jonathan Besser (piano), Nigel Gavin (guitars, Percussion, Peter Scott (double bass), Yogi (accordion, Nanette Fortoer (drums); Atoll ACD 200



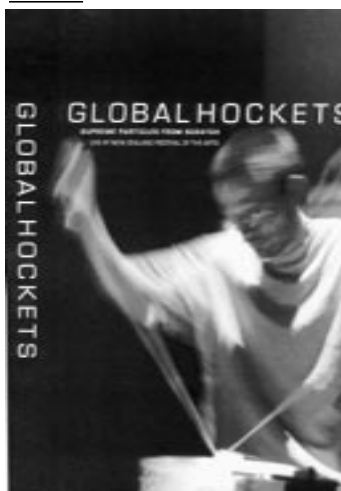
Most CDs, scores & books can be bought from SOUNZ
www.sounz.org.nz



Wells plays Wells: organ music from Aotearoa New Zealand Vol. 2. Five works by **John Wells** including *Organ Concerto*; John Wells (organ); Ribbonwood RCD100

Fanfares for a New Millennium – fanfares for orchestra by **Chris Blake, Eve de Castro Robinson, John Rimmer, Juliet Palmer, John Psathas, Lisa Meridan-Skipp, John Elmsly, Dorothy Buchanan, Chris Cree Brown, Philip Dadson** and **David Hamilton**; Auckland Philharmonia, various conductors; Atoll ACD 100

Video



Global Hockets From Scratch and *Supreme Particles* live at the NZ International Festival of the Arts 1998; Scratch Records

Scores

Broadhurst, Phil and Key, John (eds) *Kiwi Real Book 2 - a celebration of NZ Jazz*; over 100 NZ jazz compositions including works by Bluespeak, New Loungehead, Sustenance, Blue Train and Strange Fruit.

Farr, Gareth *Wairoua* for clarinet (A) and piano - score and part; Promethean Editions PE021

Psathas, John *Abhisheka* for string quartet; score and parts available separately; Promethean Editions; PE028

Gardner, James *Charge* for oboe; Amoris International

Books

Day, Patrick *Voice and Vision - a history of broadcasting in NZ (Vol.2)*; Auckland University Press

Clauson, Lorna *Sweet Singing in the choir – a history of the South Auckland Choral Society and music-making in South Auckland 1930–2000*; South Auckland Choral Society

Simpson, Adrienne *Capital Opera – Wellington's Opera Company 1982-99*; National Opera of Wellington

COMPETITIONS

Berliner Künstlerprogramm (Artists-in-Berlin Programme) Grants for one year's work in Berlin comprising living costs, travel, insurances. **Deadline: January 1 2001.** About 15-20 grants each year to artists to live and work in Berlin with the aim exchanging cultural experiences and issues. Information: Deutscher Akademischer Austauschdienst, Berliner Künstlerprogramm, Jägerstrasse, 23, 11017, Berlin, Germany

International Gaudeamus Composition Competition 2001 Works less than 3 years old for a) orchestra and b) chamber works (up to 16 instruments and may include electronics.) Age Limit: 30 years. Entry Fee: 50 NLG for each work. **Deadline: January 31 2001** Prizes: performances in Gaudeamus Music Week, recording, commission, 10,000NLG Information: info@gauddemus.nl or www.gauddemus.nl

International Composing Competition - Biennale Neue Musik Hannover 2001. Work addressing religious issue for Hilliard Ensemble (Counter-tenor, 2 tenors, bass) Prizes: DM25,000; Age Limit: 40; **Deadline: 15 March 2001** Information: mail@biennale-hannover.de or www.biennale-hannover.de

Fifth International Grieg Memorial Competition for Composers Work for violin and piano. Dur: 8-12mins. No age limit. Prizes: NOK10,000, NOK 5,000 and performance. **Deadline 1 February 2001** Information: Oslo Grieg Society, Gaustadveien 4 B, N-0372 Oslo, Norway. Email: per@griegselskapet.org

International Clarinet Association Composition Competition New work for clarinet quintet (cl, 2 vlms, vla, cello) or clarinet trio (cl, any wind instrument, piano). Minimum dur: 7 mins. No age limit. Prizes: US\$2,000 plus performance. **Deadline: 15 April 2001.** Information: Prof. M. Gingras, Chair, IA Composition Competition, Dept. of Music, Miami University, Oxford, OH 45056, USA. Email: gingram@muohio.edu

XIIth International Competition for Female Composers. Work: sextet for wind instruments (plus optional percussion) written after 1996. Prizes: 10,000DM, 7,000DM. Duration: 20 mins max. **Deadline: 31 July 2001.** Information: Dr. Juliane Huber, Richard-Wagner St. 54, 68165 Mannheim, Germany Fax: 049 621 407354 or Ursula Pawlak Email: upawlak@aol.com

*The Centre holds full details for many competitions.
Please contact us for further information*

Brussels International Competition for Composers. Work for violin and symphony orchestra (2222; 2110; 3 perc., harp, celeste, strings). Dur: 10 mins. To be used in the Queen Elisabeth Violin Competition. Prize: BEF30,000 plus performance. Age Limit: 40 years. **Deadline: 31 December 2000.** Information: Secretariat of QE International Music Competition of Belgium, 20 rue de Laines, B-1000 Brussels, Belgium. Email: info@concours-reine-elisabeth.be

Elisabeth-Schneider Prize 2001 Chamber work for 3-15 performers (instruments stipulated). No max duration. Prizes: 26,000DM in total plus performance. **Deadline: 31 March 2001.** Information: elisabeth-schneider-preis-2001@ensemble-aventure.de

22nd Irino Prize for Chamber Music Works performed between 1/1/99 and 31/12/00 for not more than six players. Duration: 15 mins (max). Age Limit: 40 years. Prize: 200,000 yen **Deadline: 30 April 2001** Information: Irino Prize Foundation, c/- Japan Music Life Seminar, Yoshiro Irino institute of Music, 5-22-2 Matsubara, Setagaya-ku, Tokyo 156-0043, Japan Email: jml-irinopz@nyc.odn.ne.jp

Britten-On-The-Bay Composition Competition Work for trombone (with or without piano). Duration: 25 mins (max). Entry Fee US\$25. **Deadline: 31 December 2000.** Information: Email: musinskus@aol.com

Calls for Scores

Works for cello and drums (played simultaneously) required. Email: eliasoundrecords@netscape.net or www.elliouthumbertokavee.com

Hyperion Ensemble Seeks works for piano, flute, clarinet, sax (SATB), keyboard, soprano, violin and percussion or combination of these for 2001 season. Scores and tapes preferred. Information: enricomassa@hotmail.com

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Donations have been received from a number of individuals and organisations. We extend our thanks for this invaluable support. If you would like to find out how to support the Centre's work and receive special benefits, then please fill out the form below or contact us directly.



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A receipt will be sent for all donations received.

Letters and News

SOUNZ News welcomes letters to the editor, news of premières of New Zealand works, news about our composers and events associated with New Zealand music.

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Library Membership

The Centre for New Zealand Music Library is available to anyone who wishes to make use of the growing resource that we have here in Wellington. For an annual fee, library members are able to borrow (for up to two months) scores and recordings of the works that we hold. Special conditions do of course apply as we must protect the copyright interests of both the composers and the Centre. Our website contains listings of all the materials in the Library.

An Application Form for Membership is printed below, so that you can join the Library now.

We welcome your feedback and suggestions regarding the Library operations.

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