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*The Journal of the
Centre for New Zealand Music
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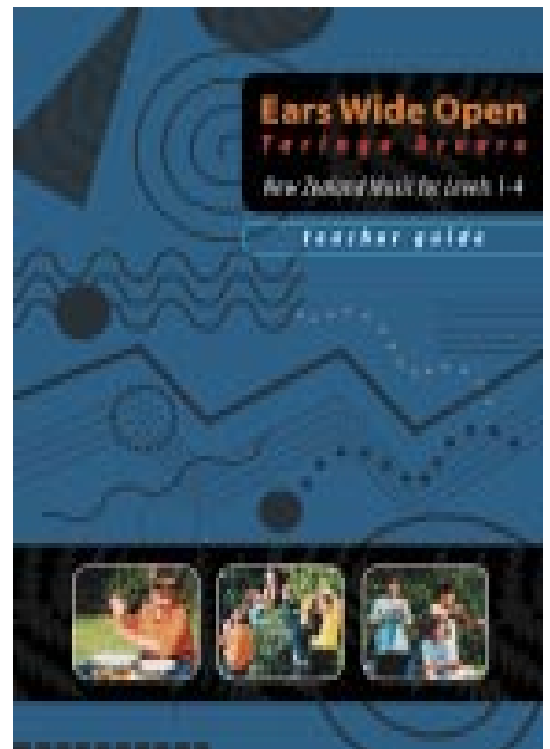
Ears Wide Open – Taringa Areare

New SOUNZ Education Resource for Levels 1–4

SOUNZ is in the final stages of producing a guide to New Zealand music for Years 1-8 which will support the music discipline in the new arts curriculum from Levels 1–4. Called *Ears Wide Open Taringa Areare*, the resource will be available to schools at the end of May.

Cheryl Camm, composer and educator, has written material for 23 works ranging across many styles, composers and performers. The resource consists of a Teacher Guide, Student Activity Book, a book of scores for performance and study and a CD. It has many activities which link to other arts disciplines – drama, dance and visual arts – and also to other areas of the curriculum. The initial approach to each work is usually through listening and included are about a dozen listening activities that can be used with any music on the CD. This leads on to many activities which include composing and performing, and each piece of music is supported by information about the composers and their music. For example, teachers will be able to teach pitch with *Charge* by **James Gardner**, texture with *Clouds over Pirongia* by **John Rimmer**, foreground and background music with *Sextet* by **Lyell Cresswell** or score-reading with *Other Echoes* by **Eve de Castro Robinson**, and then follow that up with learning about the music of Tokelau through the Te Vaka Jigsaw or learn about how a guitar is played with Split Enz.

Cheryl Camm comments, "Children's ears are wide open to music which can sometimes seem complex or difficult to adult listeners. This guide approaches the music in an enthusiastic and structured manner in order to support the new listening experiences included. I hope this resource will help all who use it to appreciate that New Zealand music is challenging, vital and full of aural delights."



Elizabeth Kerr, who until recently was Chair of the Centre's Education Committee has written the Foreword to the resource. Now Chief Executive of Creative New Zealand, Elizabeth is also the author of *Our Music*, a similar resource which has been popular in primary schools for nearly 15 years. She comments, "The value of an imaginative artistic education cannot be underestimated. This resource offers a great opportunity to contribute to the future artistic wealth of New Zealand and I am sure it will be invaluable to teachers as they begin to teach the new curriculum."

WILD OPERA

At the end of 2000 Creative New Zealand invited a group of people with a strong interest in and knowledge of producing opera to meet and discuss how New Zealand opera could be produced both within the existing companies and through other means. This had come out of a two-fold concern on the part of Creative New Zealand that while they were receiving applications for the commissioning and production of new works, the expense of many of these projects meant that only occasionally could they be funded; and given the level of investment required, any new works must have the best possible chance of receiving an ongoing life in 'the repertoire' through repeat seasons, touring, other companies' productions and so on.

The reference group convened by Creative NZ comprised managers of opera companies, individuals with an artistic and research background in opera as well as composers **Jack Body** and **Gillian Whitehead**. The first meeting was held at SOUNZ in Wellington. A follow-up meeting took place in Wanganui in February and as a result, SOUNZ, as a neutral facilitator, was asked to write up a proposal on behalf of the group for consideration by Creative New Zealand in the hope that some funding could be allocated under their Future Strengths Arts Development strategy. This has been positively received and SOUNZ will, as a result, manage a project which is likely to take the form of an initial call for proposals and a following "show and tell" where between five and eight opera proposals are selected to receive some funding to develop and present the ideas to potential producers, funders and other partners. The aim is to identify projects that will have excellent artistic standards and the potential to engage an audience; to gain the 'ownership' of producers and presenters in the selection process; and through workshoping and artistic collaboration develop enduring new New Zealand opera productions. It is hoped that this process will minimise the risk for producers who, for example could share the same production in different regions. The call for submissions will include both existing operas and new works.

Anyone particularly interested in submitting a proposal or receiving further information about Wild Opera should contact SOUNZ.



A scene from *Bitter Calm* by Christopher Blake, one of the two New Zealand operas to receive its premier at the New Zealand Festival.

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Eve de Castro Robinson
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SOUNZ Contemporary

Ross Harris won the 2000 SOUNZ Contemporary Award for his work *To the Memory of I. S. Totska* for soprano and chamber ensemble. This moving work was written in reaction to the BBC series, *The Nazis – a lesson in history* and was inspired by the story of I. S. Totska, a victim of the holocaust who died in Ravensbrück concentration camp during World War II.

Hon. Judith Tizard, Associate Minister for Arts and Culture, presented a cheque for \$3,000 and a special trophy to **Ross Harris** at the APRA Silver Scroll Award in Auckland in November. The other two finalists, selected from entries by more than 30 composers, were *Of Whirlwind Underground*, a work for chamber ensemble by **Lyell Cresswell** which was commissioned by 175 East and *Symphony No. 2 – the Widening Gyre* by **Anthony Ritchie**, premiered at the New Zealand Festival 2000 by the Auckland Philharmonia. Dr. Sue Court, one of the judges of the 2000 Award commented, "I really enjoyed listening to so much good new music in one hit. It fills me with pride to know that so much comes from our tiny country with little resources."



The SOUNZ Contemporary Award 2000 Finalists – Lyell Cresswell, Ross Harris and Anthony Ritchie
The SOUNZ Contemporary Award is a project of both APRA and SOUNZ which aims to highlight and reward the creative achievements of New Zealand composers in the same way that the Montana Book Awards and the Visa Gold Art Awards do for other artistic disciplines. Funded by APRA and administered by SOUNZ, the award is given to a work premiered during the last year, which in the opinion of the jury has displayed exceptional quality and inspiration. The inaugural award in 1998 was won by **Eve de Castro-Robinson** for her choral work *Chaos of Delight III* and the 1999 Award was won by **Gillian Whitehead** for her opera *Outrageous Fortune*.

Entry forms for the 2001 Award will be sent to all APRA members in July. The Centre welcomes suggestions from SOUNZ News readers of new works which they believe should be entered for this award. Email: info@sounz.org.nz

Recent International Successes

Tower NZ Youth Choir

The Tower New Zealand Youth Choir have just completed a tour of the United States performing in California and Texas and as special guests at the American Choral Directors' Association convention in San Antonio. This meeting is the largest choral conference in the world attracting about 6,000 choir directors.

The choir performed many New Zealand works on the tour including *Carol to St Stephen* by **Jack Body**, *Blessing of the Three* by **Sam Piper**, *Naseby* by **Anna Griffiths**, *Sing to the Lord a New Song* by **David Griffiths**, *Salve Regina* by **David Childs**, *Minoi, Minoi* by **Christopher Marshall**, *Ka waiata ki a Maria* by **Richard Puanaki**, *Haere Mai Nga Iwi* by **Te Wehi Whanau**, *A Sound came from Heaven* by **Douglas Mews**, and *Caliban's Song* by **David Hamilton**.

The Centre provided material about New Zealand music to Chris Adams, a member of the choir who distributed information to interested people they met along the way. The choir received standing ovations in all its concerts and reported that the New Zealand music was particularly well-received by audiences.

NZ String Quartet

During its European tour at the end of 2000 the New Zealand String Quartet received rave reviews for its German performances, and **Jack Body's** *Three Transcriptions* were particularly well-received. Critics noted:

"A contemporary New Zealand composer, **Jack Body**, was then presented, and wrested the audience from the romantic indulgences of Dvorak. Three Transcriptions based on folk music from China, Madagascar and Bulgaria, which were played with the most phenomenal technical tricks and climaxed in a wild dance in 7/16 time, were a breathtaking testimony to the qualities of the players and their unerringly secure ensemble playing."

Claudia Valder-Knechtges in Koelner Stadt-Anzeiger, Cologne, 21 November 2000

"The quartet from abroad enticed breathtaking sounds from their instruments in *Three Transcriptions*, a contemporary piece by the New Zealander **Jack Body**." Helga Hermanns in Erkelenzer Volkszeitung, Hueckelhoven, 17 November 2000

"These transcriptions of dances ... were full of playfulness and amusing surprises. For each of the pieces the instruments performed an amazing variety of sounds."

Dieter Wolf in Kolnische Rundschau, Frechen, 21 November 2000

VIOLA ODYSSEY – NEW ZEALAND MUSIC STARS

New Zealand music took centre stage early in April at the 29th International Viola Congress hosted by Massey University. The Congress, held in the southern hemisphere for the first time, was attended by more than 200 string players from around the world. With previous congresses held in either Europe or America, the Congress has now become a fully international event. Organiser Dr Donald Maurice, a lecturer at Massey University of Wellington's Conservatorium of Music was keen to ensure New Zealand music was a focus of this year's event. In total, sixteen pieces by fourteen New Zealand composers were performed including a number of premiers. Maori music also played a central role with a Powhiri and demonstration of traditional instruments by **Richard Nunns** and **Hirini Melbourne** on the opening day. A CD of New Zealand works was released as a tribute to composer and violist **Jack Spiers** who died last year.

The New Zealand composers represented at the Congress ranged from one of our earliest composers, **Alfred Hill**, to emerging composers such as **Sheridan Gray** and **Fritha Jameson**. **Jack Body's** piece *After Bach* was commissioned by the Congress and proved to be a highlight. In the composition featuring an ensemble of massed violas, four viola soloists and gamelan orchestra, the fragmented pieces of a Bach solo viola sonata could be heard amongst the rich texture of interwoven parts.

Three viola concertos by **Alfred Hill**, **Nigel Keay** and **Anthony Ritchie** were performed by the Wellington Chamber Orchestra. **Keay** returned from Paris for the world premiere of his *Concerto* at the Congress. "The concerto was written while living in buildings dating back to the 14th century, with cobble-stoned streets in picturesque Caen, the capital of Lower Normandy," says Keay. Other New Zealand works included **Eric Biddington's** *Three pieces for solo viola* and *Recitative*, **Sheridan Gray's** *Two pieces for solo viola*, **Timothy Hurd's** *Notasonata*, **Fritha Jameson's** *to fly* and *Oblique* for two violas, **Lilburn's** *Two Songs* for baritone and viola, **Martin Lodge's** *Pacific Rock*, **Malcom Mawhinney's** *From Marama's Hold*, **John Rimmer's** *Mahurangi*, **Craig Utting's** *Collages* and **Anthony Watson's** *Sonata for solo viola*.

The Centre had a trade stand and distributed a booklet to all delegates giving background information about many of the works performed and other works for viola by New Zealand composers. The booklet is available on request from the Centre.



Staff member, Pascale Parenteau looked after the Centre's stand at the Viola Congress

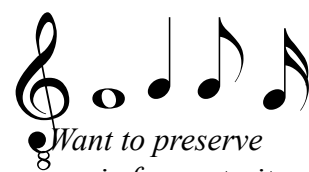
PHILIP NEILL MEMORIAL PRIZE IN MUSIC

The Prize is awarded annually for excellence in Original Composition and in 2001 is valued at \$1500. The competition is open to all past and present students of the universities of New Zealand.

The topic for 2001 is a composition for any combination of instruments (minimum 3, maximum 5) chosen from the following list of instruments taught in the Music Department of the University of Otago: violin, cello, piano, harpsichord / fortepiano, flute, oboe, clarinet. Electroacoustics may be used if desired. The composition should be of 7 to 10 minutes duration.

The prize regulations may be obtained from
The Manager, Student Administration,
University of Otago, P.O. Box 56, Dunedin.

Applications close on 1 July 2001.



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NZ Music for Creative Dance

New Zealand Music for Creative Dance is a compilation album of New Zealand music that is suitable for creative dance classes in schools. The idea for the album came from Jenny Cossey, a freelance dance educator based in Wellington and was completed with Creative NZ funding assistance. In choosing the tracks Cossey, with the help of resources in the SOUNZ Library, listened to a wide range of New Zealand music. She looked for pieces that displayed a variety of music styles, were lyric free and, because she wanted to include entire pieces, were not too long. What she ended up with must be one of New Zealand's most eclectic and interesting music compilations. The haunting *Te Po* performed on traditional Maori instruments by **Richard Nunns** and **Hirini Melbourne** is set alongside *Imbal Imbalan*, a hocketing gamelan piece by **Megan Collins**. *Do the Eel* by Plan Nine-er **Neill Duncan** and the Six Volts is a quirky, slippery and unpredictable ska tune while *Other Echoes* by **Eve de Castro-Robinson** symbolises the inexorable march of the century with its 100 tolling bells and representation of the extinct huia by a violin.



Jenny Cossey and Philip Tremewan, director of DANZ at the launch of the CD which was held at SOUNZ.

The CD accompanies *Creative Dance in New Zealand Primary Schools*, a handbook for teachers created for use by primary and intermediate students in the new arts curriculum. While the CD is to be used specifically for dance, Cossey was careful to ensure that each track could be used in a variety of ways. She did not assign particular dances to particular tracks, instead offering up the music and allowing the teachers and students to use each track in their own way. Cossey says that this compilation, created by a dance educator for use in creative dance activities is a first for New Zealand dance and music. With composers and performers including **Jonathan Besser**, **David Farquhar**, **Don McGlashan**, **Phil Dadson**, **David Anthony Clark**, and **Te Vaka**, the CD is bound to have kids headspinning on the floor and moonwalking up the walls. Cossey says that the project would not have been a success without the generosity and help of all the composers and record companies involved in the project.

The CD is available from SOUNZ and costs \$22.50.

Rehearsed Readings – NZ music for orchestra

The New Zealand Symphony Orchestra in association with SOUNZ presented six works by NZ composers on February 12 and 13 2001

A report by Peter Mechen

'Don't count it – just feel it!' calls out conductor Kenneth Young to the strings of the NZSO at one point during rehearsals for **John Psathas'** piece *Seikilos*. This was one of six works by different composers 'workshopped' during two days of Rehearsed Readings sessions, an event organised in conjunction with SOUNZ. The NZSO last participated in a similar exercise in November 1998, when the works of nine composers were rehearsed; so this present occasion was eagerly awaited by all concerned. One could use Young's above-quoted words to sum up the intentions of the sessions – music liberated from numbered catalogues of scores ('unperformed, unjustly neglected orperformed (only) once' read SOUNZ's description of the chosen works) and "sounded", breathed into life by the musicians.

As well as the **Psathas** work, there was, on the first day, **Ross Harris's** deeply-felt *Music for Jonny*, composed in memory of the composer's youthful nephew who had suddenly died, and **Michael Williams's** *Synaesthesia*, a piece exploring the idea of music which engenders both similar and contrasting ideas, within a narrative framework. **Psathas'** *Seikilos*, a virtuoso orchestral work, was inspired by the Greek words 'Hosen Zes' (while you live), an inscription on an ancient Mediterranean grave. Then, on the second day came **Christopher Blake's** *The Furnace of Pihanga*, music inspired by the Maori legend of conflict and contest between the central North Island mountains, **Bryony Jagger's** richly-conceived and warmly-scored depiction of a journey from darkness to light, *A New Day Dawns*, and finally the first movement (*Manifesto*) from **John Rimmer's** unaccountably neglected *Symphony 1968*, a piece whose relatively restrained scoring and closely-argued melodic subtleties set it apart somewhat from its fellows at the sessions.

At the end of the second day, SOUNZ director Scilla Askew reported a general air of satisfaction with the event's achievements from all concerned: composers, orchestral musicians and observers. While public attendance during the rehearsals was poor, the actual finished readings prompted a sudden influx of interested parties, which added atmosphere to the occasion. Conductor **Ken Young** impressed with his meticulous and good-humoured rehearsal method, enabling the essential characteristics of each piece to be realised, doing sufficient justice to detail while preserving each piece's overall sweep and coherence. Hopefully, the 'good vibrations' which emanated from the event will encourage those who decide upon such things to move to make it a more regular occurrence.



Principal cello of the NZSO, David Chickering, discusses scoring details with Christopher Blake.



Composers Ross Harris, John Rimmer and John Bayer with Principal horn player Edward Allen.



Players of the NZSO conducted by Kenneth Young performing John Rimmer's *Manifesto*.



Composer Bryony Jagger and conductor Kenneth Young discuss her score for *A New Day Dawns*

New Zealand Music Prize 2002

At the Rehearsed Readings in February, the New Zealand Symphony Orchestra and Concert FM launched the second New Zealand Music Prize. After plenty of advice concerning the slim deadline for last year's event, the organisers have now given composers over a year to submit their entry forms and scores. Entrants must register by 1 May 2002, and scores must arrive no later than 1 August 2002. The competition is open to composers who are New Zealand citizens or currently resident in New Zealand. The prize money has been increased and it is hoped that over time this will become a major event in the orchestra's activities. Works chosen by the jury to compete for the prizes will be scheduled for performance and broadcast during 2003, following which the winners will be announced.

Entries should be works for symphony orchestra between 8 and 12 minutes in duration. The winning entry will receive \$10,000 and a commission from the NZSO. The other finalists will each receive \$1,000. In addition, the winner of the orchestra prize will receive \$1,000 and the winner of the audience prize \$1,000. Application forms are now available for the 2002 NZSO and Concert FM New Zealand Music Prize from the NZSO.

Email the NZSO for more information: info@nzso.co.nz

Call for scores NZSO Readings October 2001

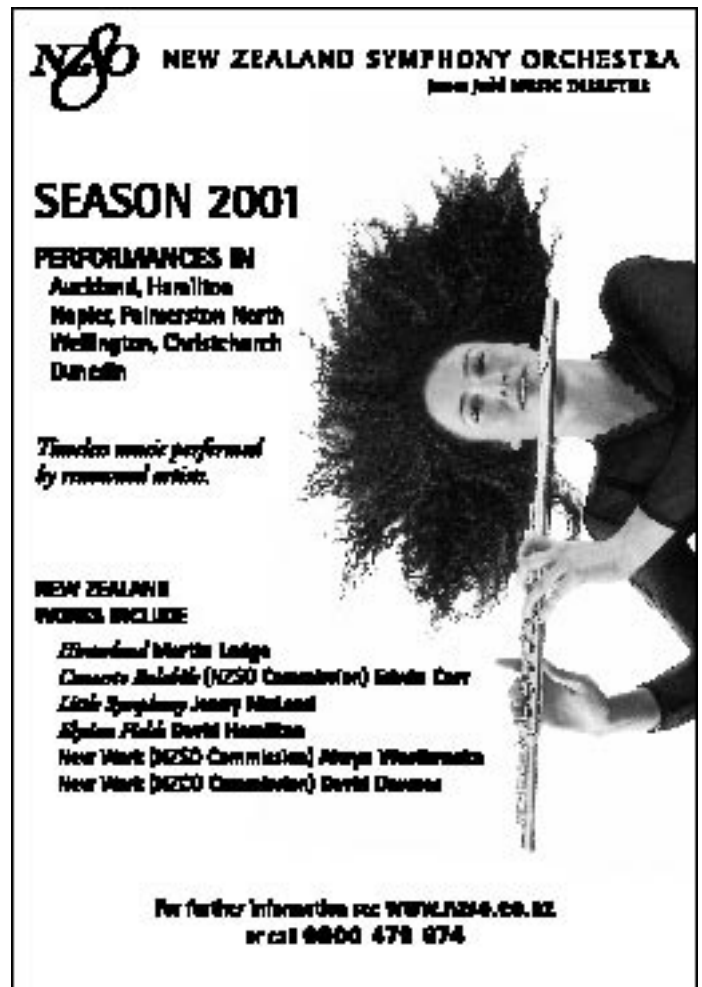
Following the success of the NZSO readings in February, the orchestra has expressed a wish to make the Rehearsed Readings a regular event. SOUNZ will gather scores and administer the selection process and other aspects of the project. The next readings are planned for October 2 and 3 2001. Once again, it is likely that the chosen works will be:

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

SOUNZ will send out information to composers in June. It is likely that the deadline for entries will be in early August. Please contact the Centre if you are interested in submitting a work so that we can ensure that you receive full details of the project.

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Advertisements for the School of Music at Canterbury University

Ian Whalley – producer of the *New Zealand Sonic Art 2000* CD – will travel to Meiji University (Tokyo) in April as Visiting Fellow. He will deliver lectures and continue his research into non-linear interactive music systems.

Lyell Cresswell has won a leading award from the Scottish Arts Council. Cresswell was one of 14 artists to receive £25,000 each to work on a major project. Cresswell will create a music theatre piece exploring ideas of exile and identity.

Creative New Zealand project grants awarded at the end of 2000 included a number to composers: **Philip Norman** to write a work for male voice choir, **Phil Dadson** to compose a work reflecting New Zealand and the Pacific, **Margaret Ogilvie** towards a 60-minute piano score to accompany a silent film and **Jonathan Crayford** to write a jazz/classical cross-over piece for Dan Poynton.

David Watson returned from New York in February and March, performing concerts and organising the alt.music Festival at Art Space in Auckland and the Adam Art Gallery in Wellington. The festival gave audiences a rare chance to see well-known overseas experimental performers from Finland, Japan, the Netherlands, Australia and Germany. Watson said: "These are wonderful artists who are genuinely ground breaking and never stop exploring."

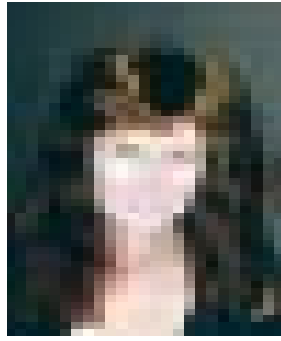
Strike, winners of the 2001 New Zealand Music Awards – Classical Album of the Year, gave two concerts of New Zealand music at the Wellington Opera House in March. The show, drawing on theatre and dance, saw them team up with choreographer Wendy Wallace and theatre adviser Philippa Campbell and was received with great critical acclaim.

David Hamilton has won first place in a competition for new choral music organised by the University of Bologna in Italy. His setting of *Veni Sancte Spiritus* was placed first in the category for unaccompanied choral works ahead of twenty other entries. The contest sought new works suitable for performance by university choirs, and the winning work will be published in Italy.

Michael Norris has been appointed Composer in Residence for 2001 with the Dunedin Sinfonia. **Gillian Whitehead** remains in residence with the Auckland Philharmonia and the Mozart Fellow at Otago University is **Alison Isadora**. **Mahinarangi Tocker** will take up a residency at Christchurch's Arts Centre in June.

Concert FM has recently changed the format of its programmes. New music features in *Brave New World* each day at 6pm and on Mondays the programme is devoted to the music of NZ composers.

The Wellington Fringe Festival 2001 got off to a bang(er) with *Meatworks: The Guts and the G(l)ory* from sonic arts collective Amalgam. *Meatworks* involved composers, actors, narrators, erotic dancers, lighting, puppetry, musicians and lots of meat. The show won the Fringe award for best music. Composer and performer **Michelle Scullion** was also involved in Fringe award winning shows: *Po@rt.nz – The Art of Poetry* which won an award for best poetry and *Body Cartography* for best outside performance. Michelle wrote the music, both live and electronic for *Po@rt* and collaborated with musician Shona Holborrow for *Body Cartography*.



Michelle Scullion

This year's Nelson Composers Workshop will be held on 1–5 July at the Nelson School of Music with another impressive line-up of tutors and performers. Deadlines for applications close on Friday May 4. More information is available by contacting:

Phil Brownlee (philip.brownlee@vuw.ac.nz)

or Leonie Holmes l_holmes@ihug.co.nz), or online at:

www.waikato.ac.nz/humanities/music/news/workshop.shtml

After a successful tenure at Victoria University **John Young** has moved to England where he has taken up a lectureship at De Montfort University. He travelled to Florida in March for the Tenth Annual Florida Electroacoustic Music Festival where he presented a concert of New Zealand electroacoustic music which featured his composition *Liquid Sky*, *Ancestral Voices* by **John Rimmer**, *Twitter Tourniquet* by **Lisa Meridan-Skipp**, *Herakles* by **Daniel Beban**, *Under Erebus* by **Chris Cree Brown**, *Chimaera* by **Michael Norris** and *Mists and Voices* by **Philip Brownlee**. **Lisa Meridan-Skipp** has replaced **John Young** on the staff at Victoria University.

The Composers Association of New Zealand now has its own website: www.canz.net.nz

Juliet Palmer is writing a 20 minute work for violinist Mark Menzies. Called *Muster* it will be scored for vocalising violinist with CD and the starting point is, in the words of the composer, "the commonplace yet eccentric world of sheepdog trials."



Juliet Palmer and Mark Menzies

The January edition of German music magazine, *Klassik Heute* included an article about **Douglas Lilburn** in a regular feature about composers whose music deserves to be better known. A discography was included in the article and his music, described as being 'like wild honey', was programmed on Bavarian Radio.

Chamber Music New Zealand has commissioned two works for its 2001 season: a piano trio by **Anthony Ritchie** will be performed by Trio Victoria in Nelson, Palmerston North and Invercargill in September; and the other commission, a percussion work by **John Psathas** for the Safri Duo the premiere of which has been postponed after the duo had to cancel their tour.

The Christchurch Sesquicentennial Music Festival in March featured *Concertino for Clarinet and Strings* and *Papanui Road* by **John Ritchie**, *Friendship Haiku* by **Philip Norman** and *Dance* by **Kenneth Young**.

The Auckland Festival which will have its first season in 2003 was launched in March with excerpts from *Baxter* by Mike Mizrahi and **Gareth Farr**. The Auckland Philharmonia, a choir, soloists and actors performed in Aotea Square which became a flooded lagoon for the occasion.

Aue!, a work for wind orchestra by **Christopher Marshall** will receive further performances in London and Boston after its April premiere in Manchester. It was commissioned by a consortium from the World Association of Symphonic Bands consisting of 62 commissioners. The work will be published in the UK and USA.

Richard Nunns was awarded the KBB CANZ Citation for Services to New Zealand Music for 2001. The award recognised his work towards the resurgence of traditional Maori instrument making and performance over 25 years. He is currently writing a book about the music and his work. The 2001 recipient of the CANZ Trust Fund Award was **Rachel Clement**.

Bruce Crossman has recently completed a Doctor of Creative Arts in composition from University of Wollongong. He represented New Zealand at Asian Music Week 2000 in Japan where his work *Sound Rituals* was performed by the Kanagawa Philharmonic Orchestra conducted by Kazufumi Yamashita.

Margaret Lion and Simone Madden-Gray presented a concert of New Zealand music for flute and piano at Morley College, London on Waitangi Day, February 6. Included in the programme were works by **Eve de Castro-Robinson**, **Jenny McLeod**, **Helen Fisher** and a premiere, *Move into Note* by **Lucy Mulgan**.

The New Zealand Festival Show and Tell, which gives a number of artists from all art forms the opportunity to develop their 'project' or 'good idea' from an initial written proposal to something more substantial included four original music projects: *Carmen*, *Carmen*, an orchestral song cycle by **Jack Body**; *Wheel of Fire*, an opera based on Shakespeare's *King Lear* by **Ross Harris**; an open-air large scale music drama about the life of James K. Baxter, devised by Mike Mizrahi with music by **Gareth Farr**, and a musical by **Philip Bentley** and **Roger Buchanan** called *Cleopatra*.

Maria Grenfell's *A Feather of Blue*, a piano trio commissioned last year by Justine Cormack receives its Australian premiere in Hobart in April by Esperance Trio. Maria is completing a fanfare for the Adelaide Symphony Orchestra to be premiered in June. Her works *Ceol na Fidhle*, *Di Primavera*, *Stealing Tutunui* and *Poems of a Bright Moon* will all receive further performances in Australia this year, the latter by the Australia Ensemble.

Deborah Wai Kapohe (soprano) and Dan Poynton (piano) presented a concert of works by NZ composers at Te Papa in November. The concert included the premiere of *Roimata* by **Dan Poynton** as well as songs by **Jack Body**, **John Wells**, **Dorothy Freed**, **Douglas Lilburn**, **Dorothy Buchanan**, **David Farquhar** and **Anthony Ritchie**. They are planning a CD of the concert.

Lucy Mulgan will have a new song cycle premiered by the Hilliard Ensemble in London. The cycle called *The Third Place* is scored for tenor and string quartet. She is also coordinating a project with French and German partners exploring realtime performances for saxophone, graphics and interactive computer which will premiere in Berlin in June.

Marc Taddei, conductor of the Wellington Youth Orchestra is programming three works which he workshopped in last year's Auckland Philharmonia Composers' Workshop. They are *City* by **Victoria Simonsen**, *Crashdive* by **Aaron Lloyd** and *Gethsemane* by **Ewan Clark**. Marc comments, "I think all three works are marvellous and are fully deserving of public performance and critical review."



Sir William Southgate

Leonie Holmes won the 2000 Philip Neill Memorial Prize with *A tedious brief scene: Bottom's Dance* for mixed chamber ensemble.

Two of New Zealand's foremost composers celebrate their 60th birthdays this year – **Gillian Whitehead** on 23 April and **Sir William Southgate** on 4 August. Many Happy Returns!

New Zealand Music Festivals in Amsterdam and Edinburgh

In November a group of New Zealand composers will travel to Holland to present a festival of New Zealand music, sponsored by and performed at the New Music venue in Amsterdam. Curated by **Jack Body** and **Alison Isadora** (a resident of Amsterdam for many years), New Music New Zealand which runs from November 23–26 will feature these two composers along with **Annea Lockwood**, **Ross Harris**, **Lyell Cresswell**, **Philip Dadson** and **John Cousins** presenting and performing their own works. Pianist Dan Poynton will also be in Amsterdam playing new piano pieces by New Zealand composers including *Smell o' the Boards* by Korean-based composer **John Bayer**, and the New Zealand String Quartet will perform works by **Ross Harris**, **Jack Body**, **John Psathas** and **Lyell Cresswell**. Pianist Richard Beauchamp, bass clarinet virtuoso and new music specialist Harry Sparnaay, and the Dutch group Maarten Altena Ensemble will also perform.

In Amsterdam **Ross Harris** will present *The Tone Clock*, a seminar describing the impact of Tone Clock theory on New Zealand music. The seminar will be introduced by Dutch Composer Peter Schat who first developed Tone Clock theory, and followed by a concert of Tone Clock pieces including **Jenny McLeod**, Andre Douw, Schat and **Ross Harris**. Alongside the music at the festival **Phil Dadson** will curate an exhibition of graphic scores by himself, **Lyell Cresswell** and **Mark Langford**.

New Music New Zealand is a rare event for both the composers and the European audience, providing an exciting opportunity to promote all New Zealand composers and their music to an overseas audience. The second Festival of New Zealand Music in Edinburgh will follow the Amsterdam event. Organised by **Lyell Cresswell**, the Edinburgh festival will feature New Zealand music in five concerts. Performers include BBC Scottish Symphony conducted by **Kenneth Young** (including a new work by **Helen Bowater** commissioned for the Festival) the New Zealand String Quartet, a vocal ensemble under the direction of Graham Hare from Glasgow University, pianist Stephen de Pledge and electroacoustic music presented by John Cousins. SOUNZ will be providing a souvenir programme which will be available free to all concert-goers in the Festival.

WELLINGTON SINFONIA 2001



The Clown's Birthday Peter Scholes
Musical story by Margaret Mahy
Conductor Peter Scholes,
Narrator Lloyd Scott, Clown Fergus Aitken
Deirdre Tarrant Dance Theatre
Performances for schools in
Wellington, Masterton, Palmerston North
18, 20, 21 June

Overture: La Scala di Seta Rossini
Concerto for Flute & Harp Mozart
Symphony No 3 Eroica Beethoven
Conductor James Sedares
Soloists Bridget Douglas & Carolyn Mills
Performances in Wellington, Masterton, Nelson, Blenheim
6, 7, 14, 15 July

Le Corsaire Berlioz
Ruamoko Gareth Farr
Symphony No 4 Tchaikovsky
Conductor James Sedares
Performances in Wellington, Napier, Palmerston North
14, 15, 16 September

Composers join

New Zealand Order of Merit

Two of New Zealand's most distinguished composers **Jack Body** and **Dorothy Buchanan** were honoured in the New Years' Honours. Both composers have become Officers of the New Zealand Order of Merit.

Dorothy Buchanan, deputy chair of the Centre's Board of Trustees received her award for services to music, while **Jack Body** was honoured for his services to music and photography. Both composers are recognised for their commitment to New Zealand music through educational work, organising events and generous support of their colleagues.



Dorothy Buchanan



Jack Body

SOUNZ NEW

1 September **Maria Grenfell** *Time Transfixed*
Barry Cockcroft (sop sax), Adam Pinto (piano); Sydney Conservatorium of Music

9 September **Fritha Jameson** *Three Studies for Piano*
Dr James Gibson (piano); Great Hall, The Arts Centre, Christchurch

28 October **Anthony Ritchie** *Ahau*; Christchurch City Choir and The Waka Pounamu Cultural Group cond. Brian Law; Christchurch Town Hall

3 November **Ross Carey** *Meditation on B.A.C.H.*; Ross Carey (piano); Marama Hall, University of Otago

5 November **Rachel Clement** *Scoria*;
Gretchen Dunsmore (cl), Andrew Uren (bass cl), Mark La Roche (timp), Joanna Drimatis (vln), Katherine Hebley (vlc); Great Hall, Christchurch

Rachel Clement



12 November **Gary Daverne** *Ghosts of Alberton*; Auckland Symphony Orchestra cond. Gary Daverne; Bruce Mason Centre, Auckland

3 December **Gary Wilby** *My Way, Summer Samba, Trumpet Rhapsody, Stan* (arrangements); Wellington Chamber Orchestra cond. Wilby; Sacred Heart Cathedral, Wellington

2001

13 January **Michael Williams** *Love Never Dies (Aroha mate kore rawa)*; National Singing School, Napier.

6 February **Lucy Mulgan** *Move into Note*; Simone Madden-Gray (flute), Margaret Lion (piano); Morley College, London

25 March **John Bayer** *Asana* for chamber ensemble of nine players; Stroma; Ilott Concert Chamber Wellington

25 March **Rachel Clement** *Knitting Dust* for chamber octet; Stroma; Ilott Concert Chamber Wellington

1 April **Paul Booth** *To Touch* (for tenor trombone, cymbal and tam-tam); Karlheinz Company; Music Theatre, University of Auckland

1 April **Eve de Castro-Robinson** *Whisper* (for snare drum); Karlheinz Company; Music Theatre, University of Auckland

1 April **John Elmsly** *Rekottos* (for trombone and electronic sounds); Karlheinz Company; Music Theatre, University of Auckland

7 April **Christopher Marshall** *Aue*; Chethams Wind Orchestra cond. John Dickinson; Royal Northern College of Music, Manchester, UK

9 April **Christopher Marshall** *Elegy*; Greg McGarity (viola); XXIXth International Viola Congress, Wellington

9 April **Nigel Keay** *Viola Concerto*; New Zealand Chamber Orchestra, Franck Chevalier (viola) cond. Marc Taddei; XXIXth International Viola Congress, Wellington

11 April **James Instone** *Te Ati Awa*, New Zealand Secondary Schools Orchestra, Christchurch



Nigel Keay

New Zealand Music Week 13 – 18 May 2001

Hosted by the College of Design Fine Arts and Music, Massey University, Wellington

A week-long festival celebrating NZ creative genius in action

	<u>Lunchtime Series 12:10–1pm</u>	<u>Seminar Series 5 – 6pm</u>	<u>Evening Series 7:30pm</u>
	Wellington Conservatorium of Music Concert Hall – Entrance C, Block 1 Wallace Street, Mt Cook Admission free (except Mon 14 May)	Wellington Conservatorium of Music Concert Hall – Entrance C, Block 1 Wallace Street, Mt Cook Admission \$5 Door sales only	Former National Museum Building Theatre - Buckle Street Entrance Admission \$14 students / \$18 Tickets through Ticket: (04) 394 3040
Sun 13 May	11am Associated Event: Wellington Piano and Instrumental Group Concert – NZ Music performed by young musicians. Admission \$3/\$2	3pm Associated Event: Roslyn Dunlop (Australia) gives a clarinet/ bass clarinet masterclass. Admission \$5	STROMA <i>The cutting edge of chamber music.</i> Including premiere performances of works by Chris Wilson & John Rimmer
Mon 14 May	Roslyn Dunlop Visiting Australian clarinetist performs works by NZ and Australian composers for clarinet and electronics Admission \$5 – door sales only	Matthew Marshall NZ Guitar Music	STRIKE <i>Percussion in fiction.</i> NZ Percussion music as performed on the award-winning CD
Tues 15 May	Jazz students Conservatorium students play original compositions	John Psathas Own Works	Chamber Classics <i>Music to sip wine by.</i> Massey faculty and friends with guest artists Success perform works by Pruden, Harris et al
Wed 16 May	Classical students Conservatorium students play NZ chamber music	Margaret Nielsen The music of Douglas Lilburn	Kiwi Jazz Through the viewfinder. Jazz originals by Kirsten MacKenzie and c.j.bob – inventive musicians having a great time on stage
Thurs 17 May	Massey Big Band NZ Big Band music, led by Rodger Fox	Allan Thomas Music in NZ 1939 - 1949	Dan Poynton <i>The Transcendental Piano.</i> Works by Body, Bayer, Crayford and Poynton
Fri 18 May	Nick van Dijk New Jazz originals	Laurence Jenkins Pianist Richard Farrell	Mahinarangi Tocker <i>Poetry & Melody.</i> Originals by a sublime singer/songwriter with guest appearance by composer David Downes

New Staff for SOUNZ



One of the consequences of increased funding for SOUNZ is the appointment of a staff member whose responsibilities include administering the website and designing and updating promotional material distributed by the Centre. In

February we welcomed Daniel Beban to the staff. Dan is working at the Centre part-time while he completes his Masters degree in Ethnomusicology at Victoria University. He has wide musical tastes and interests: he is a composer, member of Amalgam and a jazz guitarist. Dan also works one day a week for Creative New Zealand.

Trustees farewelled and welcomed

At their meeting in November 2000 the Trustees farewelled Hon. Margaret Austin, the Chair of three years standing, Hon. Margaret Austin. During that time the Centre has been very privileged to have Margaret's support, particularly as her experience and expertise are in demand from many groups and organisations. She was appointed Chancellor of Lincoln University during 2000 and her duties there meant that it became increasingly difficult to continue her commitment to SOUNZ. Her place has been taken by former Deputy Chair, Professor Gary Hawke who has been a Trustee since 1997. As an enthusiastic concert-goer and experienced policy strategist and adviser, his talents are an ideal combination for his new position.



Gary Hawke, new Chair of the Centre's Trust.

In March the Trustees welcomed a new member to the Board – Kate Mead, Production Manager of Concert FM. Kate's enthusiasm and knowledge of music, particularly with regard to broadcasting and international promotion will be a great asset to the Centre.



For New Zealand music month in May, the country's radio stations and music are planning

times and events.

of May 11–18 is set aside for radio

stations to focus on New Zealand music.

National Radio will play 100% local music

content including recordings made at the

Helen

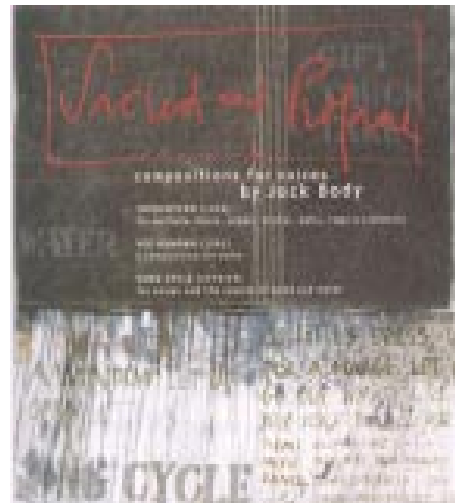
Young Studio by Neil Young, Che

and Fur Patrol.

Concert FM will feature music by **David Farquhar, Eve de Castro-Robinson, Nigel Keay, Ross Harris, John Rimmer and Ivan Zagni** in *Brave New World*; *Young New Zealand* (Sundays at 8.00pm) will feature The Big Sing (Secondary Schools' Choral Festival National Finale) and the NZ Youth Jazz Orchestra; and *Music Alive* will feature 175 East and Dan Poynton.

The Radio Committee of the Music Industry Commission has been working with industry groups: the brief is – 100% of the population of New Zealand must know it is New Zealand Music Month and at least 50% should do something about it. Plans include towns being plastered with bright red posters; promos of NZ artists being delivered free of charge to all radio stations and included on NZ On Air Kiwi Hit Disc #47; and a competition will reward the station that submits the most impressive array of pro-

New Release



Sacred and Profane
compositions for voices by

Jack Body

Invocation (1998), *Vox Humana* (1991)

Song Cycle (1975/99)

Portal Music – PORTAL CD 1004

NEW CDs, SCORES and BOOKS

CDs

New Zealand Sonic Art 2000 – A CD compilation of recent works by NZ electroacoustic composers featuring **John Young, John Elmsly, Michael Norris, Miriama Young, Chris Cree Brown, John Rimmer, Matthew Suttor, Lisa Meridan-Skipp** and **Dugal McKinnon**.



Jack Body calls it "... an ear-tingling, brain scrambling taste of the current state of New Zealand electroacoustic composition..." (Music in New Zealand, No 38); University of Waikato; UWMD1200

Southern Melodies: The Chamber Music of Eric Biddington Includes *Threnody, Three Pieces for Solo Viola, Sonatina for Oboe and Piano*, and more. Atoll ACD900.

Pulse Works by **Jack Body** based on transcription. Includes *Melodies for Orchestra, Three Transcriptions, African Strings, Campur Sari* and *Pulse* together with original field recordings; Kronos Quartet, Auckland Philharmonia and others; Double CD Rattle Records RATD009

Jack Spiers 1939-2000 A Tribute Features *Stillscape* by **John Elmsly**, *Concerto for Viola* by **Michael Vidulich** and *In Memorium* by **Peter Platt**; Massey Chamber Orchestra with Donald Maurice; Massey CD.

Pacific Solo scordatura violin music by **Chris Prosser**. Double CD Kauri Music KMCD 001/2

Flight Solo Works for scordatura violin and Indian tanpura by **Chris Prosser**, written and recorded in Wellington between 1985 and 1988. Kauri Music KMCD003.

Ave Maria Works for women's choir to celebrate the Virgin Mary. Includes settings by **Douglas Mews, David Childs** and **Katherine Dienes**; The Cecilian Singers cond. Nan Anderson. Treehouse T0017

Tell My People – 25 years of the Festival Singers Includes choral music by **Felicia Edgecombe, Guy Jansen, Colin Gibson, Rosemary Russell**, and **Jenny McLeod**. FPCD2007

Songs of Inspiration Waiata Taonga ma te Hinengaro Vocal and musical arrangements written and conducted by Rim D. Paul; National Maori Choir Te Roopu Waiata Maori o Aotearoa; South Pacific Records SPR107CD

The Lover's Ghost Works for vocal ensemble including composers **Jack Body, Ronald Tremain, Maria Grenfell, Ondine Godtshalk, David Hamilton** and **Richard Madden**; Sings Harry Vocal

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

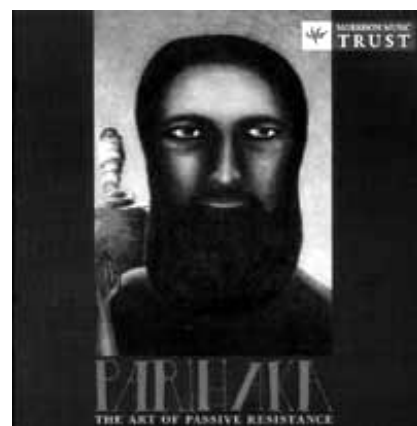
Ensemble; Cube CD

Beauty Spot A collection of listeners' favourites from Concert FM including *Waipoua* by **Gareth Farr**; NZSO cond. Sedares; Universal 3998782.

Burnt Orange Ex-Primitive Art/Six Volts percussionist Anthony Donaldson with two Christchurch based musicians Danny Wilson (sax) and Jay Renaut (bass); recorded live at the Wunderbar in Lyttleton; ECR 001

Chamber Music New Zealand School Music Contest National Final 2000; includes winning work: *String Quartet No. 2* by **Alwyn Westbrooke**. CMNZ CD 2000

Parihaka: The Art of Passive Resistance A companion CD to the recent Parihaka exhibition at Wellington's City Gallery. Music and spoken word by a variety of New Zealand composers and poets. Includes works by **David Hamilton, Anthony Ritchie** and **William Dart**; NZSO, The Song Company and others. Trust MMT2033



Scores

Murray, John, Ed. *Faith Forever Singing: New Zealand Hymns and Songs for a New Day* Also available is a CD of 27 pieces from the book sung by Wellington Choirs. New Zealand Hymnbook Trust
Psathas, John *Calenture* for electric guitar and two pianos; Prometheus Editions PE004

Biddington, Eric *Moderato for Flute and Piano*, Biddington

Biddington, Eric *Three pieces for solo viola*, Biddington

Biddington, Eric *Patterns for solo viola*, Biddington

Jameson, Fritha *To Fly* for solo viola; Montbretia Press

Jameson, Fritha *Oblique* for two violas; Montbretia Press

Mahwhinney, Malcolm *From Marama's Hold* for two violas; Montbretia Press

Ritchie, Anthony *Viola Concerto* (piano reduction and part); Bell-bird Publications

Books

A Practical Copyright Guide; AMCOS and APRA Editin No. 1 June 2000. The Centre has a number of these booklets which are a guides to use of print music in New Zealand available for composers, teachers and performers. Please send a C4 (large) SAE.

COMPETITIONS

International Composition Prize - Luxembourg 2002. Composers of any age or nationality may submit works for the ensemble Luxembourg Sinfonietta (17-22 instruments - specified). Duration up to 15 minutes. No entry fee. Compositions must not have been performed previously. Prizes: 1st 3000Euro, 2nd 2000Euro, 3rd 1000Euro. All winning works recorded and published on CD. Deadline 1 December 2001. Further information from: lgnm@lgnm.lu

Toru Takemitsu Composition Award. Open to composers under the age of 35, for unpublished and unperformed compositions for orchestra (not concerto style). Instrumentation: 3333; 4331; 2hrp; 2 kbd; 4 prc. Duration: 10-20 minutes. Prize: Yen 3,000,000. Deadline: 28 September 2001. Further information from toccf@po.infosphere.or.jp or www.ntprintec.co.jp/toccf

"2 Agosto" International Composing Competition. Open to composers under the age of 41. Works for accordion/bandoneon and orchestra. Duration: 10 minutes max. Instrumentation max: 3222; 4331; 2 prc; optional electric bass. Prizes: 1st 5000Euro, 2nd 2500Euro, 3rd 1500Euro. Deadline 19 May 2001. Further information from intcomp2@yahoo.com or www.concorso2agosto.it

2001 Hultgren Solo Cello Works Biennial. Works for solo cello or cello with electroacoustics. Judging is based on idiomatic craft, forward-looking conception, and innovative cello writing. Entry fee US\$7. Prizes: US\$1000/\$1000/\$500. Deadline 15 May 2001. Further information from the cellist Craig Hultgren hultgren@mindspring.com

Fourth International Competition for New Chamber Operas Orpheus 2001-2002. Open to composers under 35 years on 31/12/01. Instrumentation: no more than 4 voices with the possibility of a chamber choir; chamber group of no more than 15 instrumentalists (electronic instruments and equipment are permitted). Prizes: Performance at Theatre Caio Melisso in Spoleto and LIRE10,000,000 / EURO5,160. Deadline: 31 December 2001. Information: www.caribusiness.it/lirico/pag8.htm

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(sounz@actrix.gen.nz) * overseas postage extra

Competition of Composition 4th COMPETITION "PREMIO CITTÀ DI PESCARA 2001" Composers born after 31/12/65. Two categories: work for piano; work for chamber ensemble (keyboard, 1-3 guitars, 1-3 melodic instruments and Orff instr. ad lib.). Duration: 10 mins maximum, original, never published or publicly performed, didactic and for students of the first three years of music study. Prizes: Six monetary prizes and editorial contracts with the CHIOLA MUSIC PRESS. Deadline: November 15th 2001. Enrolment costs 50.000 Lit. Information: www.kamerton.com/kamerton/comengl2001.htm

AUCKLAND PHILHARMONIA FRIENDS Young Composers' Competition 2001 Secondary School composers for orchestral work. Duration: 4 minutes maximum on a theme of War and Peace. Prize: \$500 and performance. Seminar on writing for orchestra with Gillian Whitehead on June 29 for all interested composers. Deadline for competition entries: 15 October. Full details: jure@akl-phil.co.nz

Composer Residencies

AUCKLAND PHILHARMONIA 2002 COMPOSER IN RESIDENCE Orchestral composers are invited to apply for this 1 year position (extendable to 2 years) beginning 1 October 2001. Please fax or email for an application and details to: Orchestra Manager 09 630 9687 or jure@akl-phil.co.nz Closing date: 20 May 2001.

Calls for Scores and Recordings

North/South Consonance Ensemble is requesting compositions to be featured during the 2001-02 season. Solo instruments or chamber ensembles up to fifteen performers, including voice and/or electronics are eligible. Scores and a CD recording of the work (if available) should be submitted by June 2001. A non-refundable registration fee of US\$25 per composition must accompany all submissions. Send submissions to: North/South Consonance Inc, PO Box 698 - Cathedral Station, New York, NY 10025-0698, USA. Further information: www.nsmusic.com

Mixed chamber music with guitar is sought for inclusion on the **Guitar Plus International** website database. Visit the site at www.guitarplus.org

The producers of **Zero Hour**, a new Radio Active (www.radioactive.co.nz) show of experimental music are looking for recordings by New Zealand composers/musicians for the programme. Recordings (CD, cassette, mini-disc, LP) and a brief bio and programme note should be sent to: Zero Hour, c/- Daniel Beban, 9 Manley Terrace, Newtown, Wellington. NB! SSAE should be enclosed if you want the recordings returned.

MAIL ORDER CATALOGUE We can send you our listing of reference books, scores and recordings which contains more than 1,000 items.
New Zealand music at competitive prices.
Pay by cheque, cash, credit card.

Donations

Donations have been received from a number of individuals and organisations.

We extend our thanks for this invaluable support.

Heart and Soul (\$500 or more): Recording Industry Association of New Zealand

Give and Gift (\$200-\$499): Christopher Blake, R.G. Carew, David Hamilton, Wellington Chamber Music Society

Win-Win (\$50-\$199): Jack Body, Jeremy Commons, Ronald Dellow, Michael Houstoun, Margaret Lion, Barbara Nicholls, New Zealand Association of Teachers of Singing, Anonymous (1)

Other Donations: Michael Draffin, Peter Godfrey, William Green, Jenny and Laughton Patrick, Ray Twomey, Anonymous (8)

If you would like to find out how to support the Centre's work and receive special benefits, then please contact us.



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.

So please keep in touch with us, so that we can keep in touch with you.

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SOUNZ New Zealand

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The Centre for NZ Music acknowledges the on-going funding commitment of Creative New Zealand and the Australasian Performing Right Association.

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.

Application for Membership of the Centre for NZ Music Library

I/We wish to apply for membership of the Library of the Centre for New Zealand Music.

I/We acknowledge that the purpose of the Library is to provide copies of scores and recordings to individuals/organisations with a genuine interest in performing, recording or broadcasting works by New Zealand composers.

Works borrowed from the Library are for the purpose of private study only. I/We agree that scores or recordings will not be copied or disseminated in any manner.

Recordings are not available for scholastic purposes in public without the individual or institution having first gained the permission of the composer.

The Centre does not involve itself with rights. If the borrower wishes to use the work in performance or any other public setting, it is the borrower's responsibility to secure the appropriate rights.

The items are on loan for a period of two months from the date of issue. Cassette tapes may incur a dubbing cost of \$2.00 per tape.

Failure to return items will invoke a charge and a temporary suspension of borrowing rights.

Information about our library holdings can be obtained by application to the Centre or visiting our website.

Membership of the Library is \$30 (individual); \$60 (small organisation eg. school or choir); \$75 (large organisation eg. tertiary institution, orchestra) and is renewable annually (GST inclusive). Please ask for clarification if unsure.

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