

SOUNZ NEWS

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

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Centre for New Zealand Music

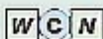
www.sounz.org.nz – Website relaunched

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At the beginning of October, SOUNZ launched its new website. The original site had been designed in 1997 and was one of the first arts organisation web sites in New Zealand. Improvements in web technology, an ever increasing database of composers, scores and recordings at the Centre and user demand made it necessary to improve the search functions of the site. The site now receives over 7,500 visits per month, about the same number that it received for the whole of the site's first year!

Designed by Composite Design, the site has a whole new look and feel. The SOUNZ fern logo has been incorporated with a new colour concept, and the different pages are now clearer and easier to navigate. On the front page there will be a regularly changing selection of news stories and recent releases of CDs and scores.

The searching functions of the site have also been completely rebuilt. It is now possible to search the entire SOUNZ database of composers, scores and recordings online, using a range of different search options. Visitors to the site are able to narrow their search to very specific criteria such as all the solo guitar music by a certain composer, or any composition using Chinese instruments. Another great advantage of this system is that all updating of the website is now done in-house, allowing a much faster turn-around of information such as composer biographies and selected works.

The Online Shop has been developed and is now more dynamic and easier to use. Like the database, the online catalogue of scores, books and CDs can be narrowed down to categories such as 'Experimental' or 'Maori Music'. Functionality to include 'soundbites' of pieces has been incorporated into the new site, and in the coming months we will be including samples from CDs and other recordings.

Douglas Lilburn 1915 – 2001

Jill Palmer, Music Librarian at the Turnbull Library, a colleague and friend of Lilburn over many years pays tribute...

With the passing of Douglas Lilburn on 6 June 2001, an era in New Zealand music ended. However, he has left for New Zealand composers and composition a magnificent and enduring legacy.

Douglas's early love for the landscape of this country, together with his gifts as a composer, combined to establish over the years a New Zealand voice in music. He achieved for music that which Allen Curnow, Rita Angus, Denis Glover and others did toward establishing a New Zealand tradition in their literary and artistic fields.

His rare sense of history, continuity and a long-range vision of what needed to be done for New Zealand music, set the stage for the extraordinary achievements that are evident today. With genuine interest in New Zealand composers and their works, he unselfishly participated in all aspects of the composition spectrum – from fighting for composer rights, teaching and mentoring young composers, establishing the Waiteata Music Press, and in 1984 establishing with the Alexander Turnbull Library Endowment Trust Board the Lilburn Trust to foster, promote and preserve this country's music.

Since 1984, when the Trust was established, over \$600,000 in grants have been given toward various New Zealand music projects, and earlier this year Douglas said that he was pleased with how the Trust functioned. Until his retirement in 1999 from the Trust's Music Advisory Committee, Douglas often lay awake at night pondering over precedents or how much in grants should be given. While generous, he felt that people should also be willing to help themselves. It gave him great pleasure to recommend unsolicited Lilburn Trust Awards for outstanding services to New

Zealand music. He also established with the universities, prizes for student composition and performance, insisting that the donor should remain anonymous, and he took a keen interest in the results of these competitions. These awards will now be known as the Lilburn Trust Student Composition Awards. The Trust is the beneficiary of the residue of his estate, including his copyrights – an additional superb gift to New Zealand music, which will enable even more progress.

From the early years of the Alexander Turnbull Library's Archive of New Zealand Music, established in 1974 at the suggestion of Douglas, he had deposited his original music scores, sound recordings and many of his papers – correspondence, writings, and some personal papers. He generously bequeathed these to the Library along with his piano and the rest of his collection which he kept in his home. There is a wealth of research material, including fascinating autobiographical notes, detailed diaries of his activities and thoughts over several years, much correspondence with friends, colleagues and family, as well as a fine collection of photographs. Revealed in his papers are some of his many kindnesses to individuals and his generosity to organisations and charities, which reflect his interests in the arts, the environment, civil rights, health and welfare. The newly acquired materials should be available to researchers in a few months.

Douglas's gifts to the Turnbull Library have been described as rivalling in generosity the original magnificent gift of Alexander Turnbull. He understood what a research library was, and as Honorary Curator of the Library's Archive of New Zealand Music, he took a keen and supportive interest in its development. He was deeply concerned by the threat to the identity of the Turnbull Library in plans for the National Library's restructuring and fought strongly against them. Fortunately, with the change of government in 1999, the threat to Turnbull lessened and the amendments to the National Library Act promised to provide protection to the Turnbull and its collections.

Douglas received many honours, including the Order of New Zealand (1988), yet remained unpretentious. Toward the end of his life, he felt sure that he had accomplished all he had wanted to, and he expressed the wish to remain in his home surrounded by its "jungle" which he had cultivated and loved. He did not want a public funeral, so on 29th July a memorial concert of his music *A Tribute to Douglas Lilburn* held in an overflowing St Andrews-on-the-Terrace church and hall, honoured him. Following the concert, a reception was held at the National Library, and fine tributes were paid to Douglas by Her Excellency The Governor-General, Dame Silvia Cartwright, and the Honourable Marian Hobbs, Minister Responsible for the National Library.

Since 1940 when Douglas returned to New Zealand from overseas study, much has happened to bring New Zealand music to the exciting place where it now is. He set the example, inspired and forged a path for others to follow, and instilled in the rising generation of composers a strong belief in the value and uniqueness of New Zealand music.

Our lives and music are the richer because of Douglas.



Photo used with the kind permission of the Alexander Turnbull Library, Wellington

SOUNZ Contemporary Award

During October, the finalists for the fourth SOUNZ Contemporary Award were announced:

Philip Brownlee: *Sinew/Synapse* for solo cello

Anthony Ritchie: *Piano Trio*

Gillian Whitehead: *the improbable ordered dance* for orchestra

The prize of \$3,000 and a trophy is given by APRA for a work displaying compositional excellence which has been premiered during the last year. The award is administered by SOUNZ.

Sinew/Synapse for solo cello was premiered by Robert Ibell at a Canterbury University lunchtime concert on 4th September 2001 and the work is dedicated to him. The composer says, "Sinew/Synapse is concerned with ideas of connection: the casual links between brain and body, score and sound, performance gesture and sonic result."

Piano Trio was commissioned by Chamber Music New Zealand with funding from Creative New Zealand for Trio Victoria who gave the premiere performance in Hamilton on September 4th 2001. Anthony Ritchie writes in his programme note, "During 2000 I came to the conclusion I needed a substantial break from composing, due to what might be termed creative 'burn out'. I also wanted time to reassess the direction I was heading with my music. Consequently the trio commission arrived at a time where I felt the urge to experiment and come up with something a little different."

The improbable ordered dance was premiered by the Auckland Philharmonia conducted by Miguel Harth-Bedoya on 31 May 2001. It was the major work resulting from Gillian Whitehead's residency at the Auckland Philharmonia during 2000. William Dart reviewed it in *The Listener*, describing it, "as rich in colours and associations... Whitehead sees the score as a rediscovery of the Auckland that she knew as a child. It opens mysteriously... Momentum gathers with cool woodwind chorales, brilliant birdsong and finally, a celebratory dance.... The result: a rapturous reception from a capacity Town Hall audience."

THE WINNER

The winner, **Gillian Whitehead's:** *the improbable ordered dance* was announced on 29 October during the 75th APRA Silver Scroll Awards in Auckland when the prize was presented to her by Kate Mead, a trustee of the Centre and Production Manager for Concert FM.

In selecting works the jury was particularly concerned that the range and variety of compositional styles amongst New Zealand composers cannot be reflected adequately in this one award and that, in particular, it was difficult to judge electroacoustic works alongside the instrumental and vocal entries. So in a departure from normal practice the jury decided to mention two works which were "highly commended." They are **Jordan Reyne's** *The Long Goodbye* an electro-acoustic work premiered at Valve in Wellington by Dr. Kevorkian and the *Suicide Machine* and **Gillian Whitehead's** *Bright Silence* for solo violin which was premiered in Queenstown and performed by all 18 semi-finalists in the Michael Hill International Violin Competition.



Philip Brownlee



Gillian Whitehead



Anthony Ritchie



Jordan Reyne



Websites worth a visit...

www.nzmusic.org.nz
NZ Music Industry Commission's website

www.miz.ch
Swiss Music Centre's website which has a database of music courses all over the world.

www.artscalendar.co.nz
The new Arts Calendar website, developed by the Morrison Trust – a comprehensive source of information about arts events throughout NZ.

CALLING FOR WILD OPERA PROPOSALS

Details are now available for the Wild Opera project with proposals due in by 30 November. Proposals need to include an outline of the opera and a sample of music – this can be from the proposed work or a representative sample of the composer's other work. Composers need to be New Zealanders and the submissions can be brand new ideas or existing works which have perhaps been written but not had much or any chance for performance, and which would fit well into this Showcase opportunity.

The five-member selection panel (Brian Castles-Onion, **James Gardner**, Richard Greager, Colin McColl and Lindy Hume) will then be choosing a maximum of 8 submissions whose creators will be given the opportunity to present their creative and musical ideas at a Showcase in May 2002. It is hoped that this one-day event will be attended by representatives from opera companies, arts festivals, venues, theatre companies and universities throughout New Zealand and beyond – people in a position to commission and produce NZ work, either alone or in partnership with others.

The ultimate goal of the project, which is funded as a special initiative through the Arts Board of Creative New Zealand, is to see more New Zealand opera (in all its possible interpretations) being performed and of course to encourage the development of this genre as a New Zealand artform. The Centre would like to thank all those who filled in questionnaires which provided valuable feedback about the future of opera in New Zealand. Jacqui Simpson, the co-ordinator of the project has been grateful too for the wise support and voluntary contributions of a reference group which was convened by Creative NZ: Jonathan Alver, Scilla Askew, **Jack Body**, Brian Castles-Onion, Richard Greager, Colin McColl, Stephen Matthews, Mike Mizrahi, Elizabeth Owens, Alex Reedijk, Donald Trott, **Gillian Whitehead** and Lloyd Williams. If you want to know more about any aspect of Wild Opera, or you would like to be sent proposal details, contact SOUNZ. November 30 is the closing date for submissions!

MANY HAPPY RETURNS!

John Ritchie

Roger Buckton, present Head of School of Music at Canterbury University reported for SOUNZ News that, "John Ritchie's 80th birthday on 29 September was celebrated by a special concert of his compositions presented by the School of Music staff and students with guest pianist, Margaret Nielsen and the Cecilian Singers conducted Nan Anderson. The concert concluded with a memorable first performance of *Happy Birthday* composed by his son Anthony especially for the occasion, and performed by myself on dudelsack with my Bohemian Ensemble and joyfully supported by the Cecilian Singers." Other works in the programme were *Intrada and Tarantella* for piano duet, *Sweet and Sour* for solo flute, four songs: *Prayer for Peace*, *Be thou O King*, *The Lamb* and *Prayer for Poverty*; *Three Caricatures for Piano*; *Praise*, a setting of Psalm 150, *O quam amabilis*, *Welcome Sir Christmas* and *Canary Wine* for choir. During the concert Dr Brian Pritchard delivered a Valediction honouring John Ritchie.

Peter Godfrey

On 3 April 2002 Peter Godfrey will also celebrate his 80th birthday. The NZ Choral Federation is organising a tribute concert on 7 April in Auckland honouring his contribution as a composer and a conductor both to musical life in NZ and NZ music.

Edwin Carr

Edwin Carr celebrated his 75th birthday on 10 August. To mark the event the NZSO programmed the premiere of his *Concerto Balabile* on 28 September with pianist, Richard Mapp and conductor Matthias Bamert.

Jenny McLeod, Gillian Whitehead, Helen Fisher

On 18 August, the Composing Women's Network celebrated the 60th birthdays of Jenny McLeod, Helen Fisher and Gillian Whitehead with a concert and celebration at Victoria University School of Music. The concert included, *Tone Clock Pieces* by Jenny McLeod, *Te Tangi a te Matui* by Helen Fisher and *Hine Raukatauri* by Gillian Whitehead.

“Calling all composers”



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secure in a controlled temperature
and humidity environment,
and provides research facilities.

For further information please contact

Jill Palmer
Music Librarian
Alexander Turnbull Library
PO Box 12-349, Wellington
Jill.Palmer@natlib.govt.nz

FESTIVALS – AT HOME ...

New Zealand Music at 2002 New Zealand Festival

22 February – 17 March 2002

TOWER Tribute to Douglas Lilburn

16 March 8pm
NZSO, NZSQ, Tower Voices NZ and Tower NZ Youth Choir with Jonathan Lemalu cond. Marc Taddei

Douglas Lilburn
Festival Overture,
and *Prodigal Country*

Lyell Cresswell
Concerto for Orchestra and String Quartet

Whitehead Portrait

14 March 6pm
NZSQ, Richard Nunns, Helen Medlyn, Bridget Douglas, Rachel Thomson
Includes Festival commission of a work for string quartet and taonga puoro.



1/4tet³

Includes NZ String Quartet playing
John Psathas
Abhisheka
Jack Body *Three Transcriptions*
Ross Harris *Ghost Dances*

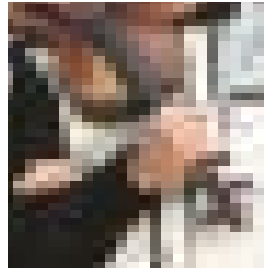


TOWER Voices NZ

14 March 8pm
conducted by Karen Grylls
Includes:
Five Landscapes by **David Griffiths**

Leah – Shakespeare

13 – 17 March
adapted by NZ Actors Company
Music by **Victoria Kelly**



The underwatermelon Man

7 – 11 March

Music by **Fane Flaws** and **Peter Dasant**

Inland

7 – 9 March
Douglas Wright, choreographer and director
Music by **Juliet Palmer**

Lilburn Portrait

2 March 3pm
NZSQ, Margaret Nielsen, Patrick Power, Matthew Marshall
String Quartet Piano Sonata (1949)
Sings Harry Of Time & Nostalgia

Mark Menzies, violin

3 March 11.30am



Norm Skipp *Scream*
Mark Menzies *Seven Small Sarabandes*



Velocities

12 March 8.30pm
Strike, Stroma, Mark Menzies (violin), Pedro Carneiro (marimba) cond. Hamish McKeich.
Works by **Don McGlashan, David Downes** (music video) and **John Psathas** (world premiere of work for marimba and ensemble).

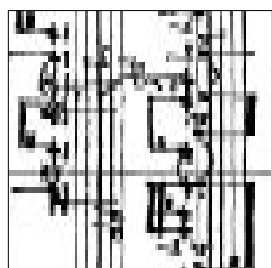
Festival Music in our own voice

16 February 9.30am
Jack Body presents a seminar on the NZ music in the Festival.



The World's Wife

–Carol Ann Duffy directed by Miranda Harcourt
22 Feb – 9 March
Music by **Don McGlashan** and **David Long**



Nederlands Blazers Ensemble
10 March 4pm
Winners of the Tower Young Composers Competition



... at the Dans Paleis

3 & 4 March 8.30pm
Bravura (featuring **Jonathan Besser**)

27 Feb & 6 March 8.30pm
Don McGlashan

AND AWAY...

new music new zealand

Ijsbreker, one of the Netherlands' most important contemporary music organisations is presenting a festival of new music from NZ featuring 6 concerts and an exhibition.

Jack Body in an introduction to the festival writes, "Abel Tasman discovered the islands of New Zealand in December 1642, named it after a province of the Old Country, but didn't consider the place attractive enough to raise a Dutch flag. New Zealand composers, on the other hand, discovered the Netherlands in the 1960s and found it very congenial, both for its Institute of Sonology and more widely, its lively contemporary music scene. New Music New Zealand celebrates some of these New Zealand –Netherlands connections. In the festival, emphasis is given to mid-career composers, who represent a cross-section of different responses to having been born on islands which, from a European perspective, must be regarded as among the most remote in the world. We New Zealand composers and performers feel honoured by this opportunity to present our music to Dutch audiences, and hope that our voices will be heard as being individual, but not so foreign as to be incomprehensible!"

Participation in Amsterdam of several of the musicians and composers is made possible through generous grants from Creative New Zealand and APRA.

The Events

23 November 7.30pm
Seminar and concert – Tone Clock. The Tone Clock Theory is introduced by its 'inventor' Peter Schat. Ross Harris then describes Jenny McLeod's extrapolation of the Tone Clock theory and its impact on NZ music, followed by a concert of compositions based on the Tone Clock system by Peter Schat, **Jenny McLeod**, Andre Douw and **Ross Harris**.



Jack Body has been an important guiding hand behind the festival

24 November 3.30pm
Dan Poynton (piano) Works by **Philip Dadson**, **Annea Lockwood**, **John Bayer**, **John Psathas** and **Jack Body**

24 November 8.30pm
Composer as Performer I
Works by **John Cousins**, **Philip Dadson** and **Dan Poynton**

25 November 3.30pm
New Zealand String Quartet with Richard Beauchamp (piano)
Works by **Ross Harris**, **John Psathas**, **Jack Body** and **Lyell Cresswell's** piano quintet *And every sparkle shivering*

25 November 8.30pm
Maarten Altena Ensemble – *Landscape*
Works by **Jack Body** (world premiere), **Alison Isadora**, **David Downes**, Yannis Kiriakides, Jan-Bas Bollen and **Douglas Lilburn**

26 November 8.30pm
Composer as Performer II
Works by **Ross Harris**, **Lyell Cresswell** and **Annea Lockwood**

During the Festival an exhibition of graphic scores curated by **Philip Dadson** and featuring works by him, **Lyell Cresswell**, **Mark Langford** will be on show in the Ijsbreker Cafe.

DVD of NZ Music

SOUNZ has been contracted by the NZ Music Industry Commission to work on the 'Composed Music' section of a DVD of NZ music. The DVD will be used to showcase our music at MIDEM, the world's largest music industry trade fair which takes place in Cannes every January. It will also be sent to schools with a resource for curriculum areas such as media studies and music.

In much the same way as video, DVD combines sound with images. Digital technology however allows the viewer to pick their own path through the material, following various links through the different sections in a similar way to internet surfing. The DVD will include all kinds of NZ music: Maori music, Pasifika, rock and pop, jazz, electronica and music by our composers.

Material for the DVD has been researched and collated by different special interest groups on behalf of the Commission. One of the immediate discoveries SOUNZ made when beginning research on this project was the lack of professionally filmed music by New Zealand composers. Dan Poynton, who co-ordinated the collection of material for SOUNZ spent many hours hunting for film, videos and interviews that might be suitable.

Morse Media has been contracted to build the DVD and although the choice and editing of the final content has yet to be done, it is likely to be an interesting and surprising mix which reflects a wide cross section of New Zealand music.

SOUNZ would like to thank all the composers who submitted material for the project.

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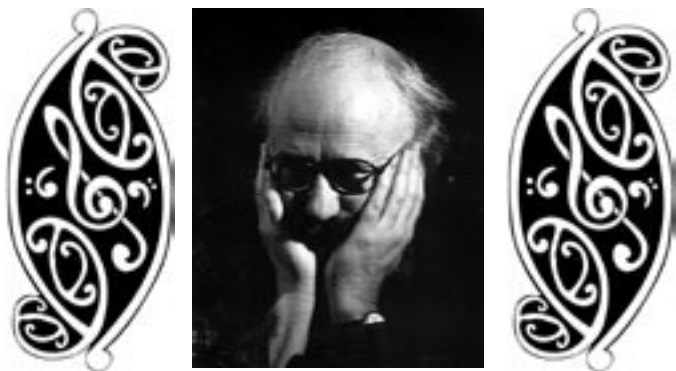
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new zealand new music 2001 Edinburgh 29 November – 5 December 2001



Lyell Cresswell is Artistic Director for New Zealand New Music 2001. His introductory note in the programme explains the idea behind the second festival.

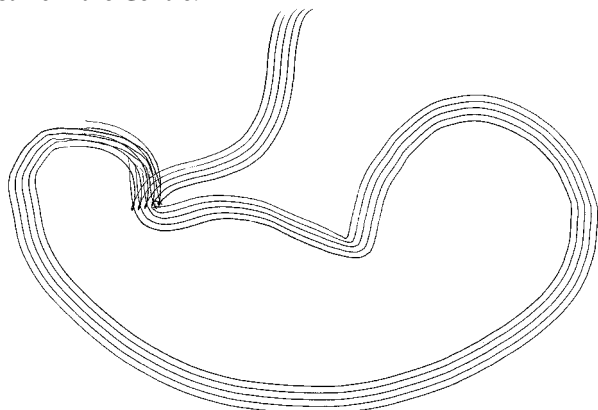
“The most feasible Method of making further discoveries in the South Sea is to enter it by way of New Zeland. (sic)

James Cook

Following its 1998 New Zealand New Music festival the Edinburgh Contemporary Arts Trust, ECAT, now offers a second glimpse of the diversity and vitality of New Zealand music. Building on the success of the 1998 festival, we intend to cultivate a sense of recognition and continuity. We are therefore looking to achieve a balance between the shedding of light on the music of those composers whose music was heard in 1998 and the introduction of new voices. The scope of this year's festival is broader. It involves some theatrical and visual aspects, and with the collaboration of Glasgow University the music will reach across the central belt of Scotland to Glasgow.

We have assembled an impressive array of musicians, and are very pleased to present two of the finest and most dedicated promoters and interpreters of New Zealand music abroad – the New Zealand String Quartet and the BBC Scottish Symphony Orchestra!”

The Festival is supported by ECAT, the British Council, Scottish Arts Council, Creative NZ and the BBC. SOUNZ is preparing a programme for the festival which will be both a promotion of NZ music, including articles by Alan Riach and Roger Smith, and a guide to the events in the Festival. It will be distributed free to concert-goers and copies for anyone interested will be available on request from the Centre.



From 6 Peace Mantras, a graphic score by Philip Dadson

The Events

Music in the Eye City of Edinburgh Music Library
An exhibition of graphic scores by **Mark Langford**, **Philip Dadson** and **Lyell Cresswell**.

29 November 7.45pm Greyfriars Kirk
NZ String Quartet with Richard Beauchamp (piano).
Works by **Ross Harris**, **Jack Body**, **John Psathas**, **Lyell Cresswell** and world premiere of *How Long Things Last* by Iain Matheson.

30 November 7.45pm Greyfriars Kirk
BBC Scottish Symphony Orchestra conductor Kenneth Young with the NZ String Quartet.
Works by **Jack Body**, **Ross Harris**, **Eve de Castro-Robinson**, **Lyell Cresswell** and world premiere of *River of Ocean* by **Helen Bowater** (commissioned by ECAT with subsidy from Creative NZ.)

1 December 1.10pm Greyfriars Kirk
Scottish Voices directed by Graham Hair with Charles Bell
Works by **Jack Body**, **Gillian Whitehead** and world premiere of *Sleep O Beloved* by **Ross Harris** (commissioned by ECAT with subsidy from Scottish Arts Council)

2 December 7.45pm Reid Concert Hall
Composer as Performer presented by **Jack Body**
Works by **Dan Poynton**, **Philip Dadson**, **John Cousins** and **Ross Harris**

4 December 1.10pm Reid Concert Hall
Stephen De Pledge, piano. Recital of works by **Ross Harris**, **John Psathas**, **Helen Bowater**, **John Rimmer** and **Gareth Farr**

4 December 5.15pm University of Edinburgh, Alison House.
Seminar with **Lyell Cresswell** and **Jack Body**

5 December 6.00pm St Mary's Music School
The Transcendental Piano – Dan Poynton, piano. Works by **John Psathas**, **Jack Body**, **Annea Lockwood**, **John Bayer** and **Dan Poynton**.

Additional event:

1 December 7.45pm Queen's Hall, Edinburgh
Scottish Chamber Orchestra conductor Joseph Swensen
Programme includes *Pumpkin Massacre* by **Lyell Cresswell**

North Atlantic South Pacific Festival Glasgow 29 November – 9 December 2001

As part of the North Atlantic South Pacific Festival celebrating the 550th anniversary of the University of Glasgow, a number of New Zealand works have been programmed.

29 November 1.10pm Concert Hall, University of Glasgow
NZ String Quartet with Richard Beauchamp (piano)
Works by **John Psathas** and **Lyell Cresswell**

3 December 7.30pm Concert Hall, University of Glasgow
Glasgow University Sound Diffusion Electroacoustic concert featuring works by **John Cousins**

6 December 1.10pm Concert Hall, University of Glasgow
Scottish Voices directed by Graham Hair
Works by **Jack Body**, **Gillian Whitehead** and **Ross Harris**

SOUNDZ

concise

Recent Film Festivals throughout the country featured the music of New Zealand composers. Gaylene Preston's documentary *Titless Wonders* used **Gillian Whitehead's** *The Journey of Mataka Moana* for solo cello with choreography by Jan Bolwell as a recurring theme in the film; and **Jonathan Besser** wrote incidental music for *Early Days Now*, a documentary about poet Allen Cunow filmed by Shirley Horrocks. Also included were two movements of **Douglas Lilburn's** *Landfall in Unknown Seas*.

John Croft, who is completing his PhD at Manchester University, won first prize in a section of the First International Jurgenson Competition of Young Composers, held in Moscow. His piece, *String Quartet* was performed in a concert on 13 June in the Rachmaninov Hall of the Moscow State Tchaikovsky Conservatoire by the ensemble Studiya Novoi Muzyki.

NZ flautist, Marya Martin who runs the Bridgeton Chamber Music Festival in New York has scheduled *Tangi Pohutu* by **Douglas Mews** in the programme .



Douglas Mews (1918–1993)

From Scratch performed their new work *Pacific Plate* at the Zeitfluss Festival in Salzburg, Austria in August. **Phil Dadson** then travelled to Korea to take up a residency to produce a new installation work and a solo sound performance at Re-Sonance international soundart festival in Seoul.

John Psathas travelled to Innsbruck, Austria for the performance of two of his works, *Percussion Concerto* and *Drum Dances* at the prestigious and extensive Klangspuren Schwaz Festival. Evelyn Glennie led the percussion soloists in the *Concerto* and the Tiroler Symphonieorchester was conducted by Georg Schmöhe. *Drum Dances*, in a new arrangement for six percussionists, was performed by the ensemble The Next Step.

Michael Norris has been awarded the Mozart Fellowship for 2002. Currently living in Dunedin, where he has held the Southern Sinfonia residency, Michael will stay on there for another year.

Rachel Clement has been commissioned by Canterbury Opera to write a children's opera based on the Margaret Mahy story, *Jam*. It will be premiered in 2002.

In June Creative New Zealand announced project grants to composers **Ross Harris, Chris Knox, Greg Malcolm, Victoria Kelly, Dean Roberts, Rachel Clement, John Rimmer** and the ensembles Stroma and 175 East to commission new works.

The Hairy Maclary stage show proved a success throughout the country, featuring the music of **Jan Bolton** and the choreography of Paul Jenden.



Jan Bolton

Christopher Marshall's *Hikurangi Sunrise*, which won the audience award in the Music 2000 Prize, has been programmed on Air New Zealand's inflight classical music channel. It featured on all flights during October after a company employee heard the piece on Marshall's website.

Alwyn Westbrooke has been awarded a Jerry Wise Young Performer's Scholarship. The Award which is supported by RIANZ, Creative NZ and the British Council, was presented by Hon. Judith Tizard at a reception at Parliament on 12 September.

Wild Civility, a fusion of dance, music, video and computer images, was performed at Te Whaea Theatre, Wellington to the music of **John Psathas, Michelle Scullion, From Scratch** and Marc Chesterman. The work was choreographed by Merenia Gray.

Neil Finn collaborated with philosopher/cartoonist Michael Leunig and the Australian Chamber Orchestra in a new work *Parables, Lullabies and Secrets*. Finn also performed with the orchestra in the piece which also featured the music of Brett Dean, Paul Healy and John Rogers.

Philip Norman's adaptation of *A Christmas Carol*, with new choreography by Russell Kerr, is being toured throughout NZ during October and November by the Royal NZ Ballet.

The Space, a venue for experimental music in Wellington, hosted Bomb the Space festival of electronic music in September. The festival featured local and visiting artists including Cloudboy, Jan Bas Bollen and **Alison Isadora**, The Rubbernecks and Omit in concerts of electroacoustic music, hip hop and live electronics.

Limbs Retrospective 2001 featured music by **Jack Body** and **Don McGlashan** as well as Kraftwerk and Talking Heads, choreographed by Douglas Wright and Mark Baldwin.

silence rained down quenching time's fire, a work for orchestra by **Neville Hall** was amongst the recommended works at the international Rostrum of Composers held in Paris in May 2001. As a result the work will be broadcast by radio stations all over the world. **Neville Hall** lives in Slovenia and his work was chosen by Radio Slovenia to go forward to the competition.

The New Zealand Sonic Art 2000 CD, produced by Ian Whalley at Waikato University, made the 'current picks list' of the Electronic Music Foundation in the USA. Details are online at: <http://www.cdemusic.org/currentpics.html>.

The National Flute Association (USA) pedagogy committee has put *Four Pooh Stories* by **Maria Grenfell** on a recommended repertoire list. The list will be given to all members of the association and should lead to many more performances and sales of the music.

Dan Poynton is currently touring internationally. He will be giving concerts and workshops in India, Germany, Switzerland, The Netherlands, Scotland and England. He is playing almost exclusively works by New Zealand composers (including his own) and will also be performing with German soprano, Sylvia Nopper. His tour is supported by funding from Creative New Zealand.

Two composers presented lectures at the NZ Association of Music Libraries conference in Auckland in October: **Glenda Keam** spoke about *Space, emptiness and connotations of landscape in recent New Zealand music*; and **Edwin Carr** presented a lecture, *A Life Set to Music*.



Glenda Keam

On November 9, the Auckland Philharmonia will celebrate its 21st birthday with a gala concert. This is an opportunity to celebrate many achievements, not least its commitment to NZ composers and their music. The concert will feature the premiere of *Cloud Fanfare* by 2002 Composer in Residence, **John Rimmer** and a new work by **Gillian Whitehead**.

Dance Suite for Saxophone Quartet by **Ross Harris** has been selected for the IAMIC Annual List of Works for 2002. This publication seeks to give international exposure to a group of works for a particular instrumentation. One work from each country will be included in the 2002 list which focuses on saxophone quartets. *Dance Suite* was recommended by Saxcess, at the request of the Centre.

Tower Voices NZ attended the first Asia Pacific Choral Symposium in Singapore during August. The Choir and SOUNZ worked together to ensure a comprehensive display of NZ choral music was available to delegates. Assistance was also given by **David Hamilton** who presented a seminar at the conference.

In The Big Sing, the secondary school choir contest, the Hutt City Cup for the best performance of a New Zealand work was won by Bel Canto from Burnside High School who performed *Hodie Christus Natus Est* by **Cheryl Camm**.

Concert FM featured emerging New Zealand composers as Composers of the Week in September. The week-long series of programmes, introduced by Peter Mechen, featured 14 composers. It is hoped that this might become a regular feature on Composer of the Week, giving a valuable opportunity to composers in the early stage of their careers.

Felicity Williams has established a choir for four year olds aimed at developing their musical ability. As director of the Christchurch group, Mozarts, she teaches the children songs by ear alongside activities to encourage reading and writing of musical notation.

In June and July, **Jan Bolton** presented workshops to teachers promoting the Centre's education resource *Ears Wide Open – Taringa Areare*. One of these was at Taonga, the ISME Pacific Rim Conference in Auckland. Her workshops were based around *Ironlung* by **David Downes**.

The 2001 Creative NZ Award for Bravery was won by Michael Hill Jeweller for its partnership with the Auckland Philharmonia, to present in the Michael Hill World Violin Competition in June. Chair of Creative NZ, Peter Biggs says the biennial violin competition promotes New Zealand on the international stage, supports NZ music, recognises excellence and expands performance opportunities for young violinists. **Gillian Whitehead's** work, *Bright Silence* was a test piece for all 18 semi-finalists and has since been published by Waiteata Press.



The wind and brass sections of the Auckland Philharmonia

NZSO Readings – October

**On October 2 and 3 SOUNZ, in association with the NZSO, presented 7 works by NZ composers
Report by Peter Mechen.**

It's a pleasure to report that, after the couple of years' limbo which followed the first NZSO/SOUNZ Rehearsed Readings in November 1998, these October readings were the second such event during 2001! Following on from the February 2001 event, the most recent NZSO/SOUNZ sessions featured seven pieces by local composers, works which provided further evidence of the wealth of unjustly neglected home-grown music for orchestra waiting to be performed. As with the music heard in February, the composers displayed considerable assurance and resource in writing for the orchestra using plenty of colour variation and tonal exploration in ways that would have interested and delighted the sensibilities of all but the most conservative listeners.

The composers and their works represented were, on the first day, **Nigel Keay**, with two movements (4 and 5) of his *Symphony 1996*, pieces which clearly enjoyed the orchestral colour-palette, and contrasted a strongly-etched rhythm with plenty of volatile detailing, followed then by **Leonie Holmes**, with the third movement of her *Solstice*, a dramatic work celebrating the return of "sunrise, warmth, light...." to a world in the grip of winter. Probably the most complex of the seven works was **Bruce Crossman's** *Sound Rituals*, styled by the composer as "a ritual musical celebration of Pacific culture", music whose panoply of detail represented a real challenge for conductor and orchestra. On the second day we heard **John Elmsly's** *Of Secrets, Echoes*, which impressed with its spacious and atmospheric ebb and flow; and afterwards **John Charles' Sunrise**, the title piece from the film *The Quiet Earth*, which generated a powerful and sombre atmosphere. **Maria Grenfell's** celebratory *Chorale Fanfare* provided an energetic and invigorating contrast, joyously evoking the spirit of the dance, while **Christopher Blake's** beautiful work for strings *Angel at Ahipara* explored mystical, ecstatic spiritual realms, inspired by the composer's visit to an isolated rural North Island cemetery.

Throughout, conductor Hamish McKeich and the orchestra patiently and skilfully worked at each piece's shape and detail, consulting with the composer where present, and delivering performances at the end of each day which delighted the small but enthusiastic audiences which came to hear the final readings (recorded, incidentally, by Concert FM for the composers' benefit, as with the February sessions). It will be interesting to see how soon any of these works "make it" onto the programmes or recording schedules of any of our orchestras – in the meantime, well-deserved congratulations are in order, to the NZSO and conductor, to SOUNZ, and, of course, to the composers!

A full review can be found on Peter's web page at <http://homepages.paradise.met.nz/petermec>



Bruce Crossman speaking to the orchestra about *Sound Rituals*



Leonie Holmes and Hamish McKeich discuss the scoring of *Solstice*

How are they doing?

Performances – the Centre knows about – of works performed at NZSO readings

November 1998 Readings

Juliet Palmer: *Parted Tongues* Recorded by Concert FM in a studio performance by the NZSO

David Hamilton: *Elysian Fields* Two performances programmed by NZSO during 2001 season

February 2001 Readings

Ross Harris: *Music for Jonny* Recorded by Concert FM and Universal Records with the NZSO for *Beauty Spot 2* CD; performed by Auckland Chamber Orchestra cond. Peter Scholes; programmed for New Zealand New Music, Edinburgh November 2001 to be performed by BBC Scottish Symphony Orchestra cond. Kenneth Young and recorded for BBC Radio 3.

Christopher Blake: *The Furnace of Pihanga* Programmed by Auckland Philharmonia in 2002 season

October 2002 Readings

Christopher Blake: *Angel at Ahipara* Three orchestras have approached the Centre about programming the work for future recording or performance.

SOUNDZ NEW

4 May **Eve de Castro-Robinson** *Flourish*; University Orchestra, Campus Cantoris, University Singers; Auckland Town Hall.

13 May **Lissa Meridan** *devil on a wire*; for live electronics and cello; Stroma (Rowan Prior); Massey University, Wellington

13 May **Ross Harris** *Contra-Music*; Stroma, Massey University, Wellington.

16 May **Eve de Castro Robinson** *These boots (are made for dancing)*; 175 East; Waikato University, Hamilton

16 May **Patrick Shepherd** *geis*; 175 East; Waikato University, Hamilton

20 May **Michael Norris** *Vitus*; 175 East; Hopetoun Alpha, Auckland

20 May **Jeroen Speak** *Epeisodos*; 175 East; Hopetoun Alpha, Auckland

20 May **James Gardner** *A Study for Voicing Doubts*; 175 East, Hopetoun Alpha, Auckland.

3 June **Gary Daverne** *A Musical Party*; combined festival Accordion Orchestra (80 players); Epsom Girls Grammar School, Auckland.

1 July **Martin Lodge** *Solo a due* for cello and mini-disc player; James Tennant, cello; Nelson Composers' Workshop

1 August **David Farquhar** *String Quartet No. 4*; Massey String Quartet; Massey University, Palmerston North.

4 August **Yvette Audain** *Earthbound Wings*; Auckland Wind Orchestra cond. Adrian Raven; Palmerston North.

9 August **Michael Norris** *Honk*; Saxcess; Victoria University, Wellington

9 August **Ross Harris** *Dance Suite for Saxophone Quartet*; Saxcess, Victoria University, Wellington

12 August **Michael Norris** *From the Lonely Margins of the Sea*; Southern Sinfonia cond. Michael Lloyd, Town Hall, Dunedin.

23 August **Dorothy Buchanan** *Late Song*; Ethos (Karen Batten, flute, Moria Hurst, clarinet and Rachel Thomson, piano); Lower Hutt Little Theatre.

25 August **Maria Grenfell** *Di Primavera*; David Malone (guitar) and Ben Smart (marimba); Tasmanian Conservatorium Recital Hall, Hobart, Australia

31 August **Patrick Shepherd** *Requiem* for choir, percussion ensemble, piano, harp and organ; Jubilate Singers cond. John Pattinson; Christ Church Cathedral, Christchurch.

4 September **Anthony Ritchie** *Piano Trio*; Trio Victoria; Waikato University, Hamilton

4 September **Philip Brownlee** *Sinew/Synapse* for solo cello; Robert Ibell, cello; Canterbury University.

19 September **Patrick Shepherd** *Cello Concerto*; Edith Salzmann, cello with Christchurch Youth Orchestra cond. Joanna Drimatis

19 Sept **Yvette Audain** *O'Jonathan's Concerto*; Nova Strings cond. Christine Archer, Jonathan Berkahn (descant recorder); Adam Concert Room, Victoria University, Wellington

14 October **Fritha Jameson** *Fanfare* for orchestra; Nelson Symphony Orchestra cond. Joann Drimatis, Nelson School of Music

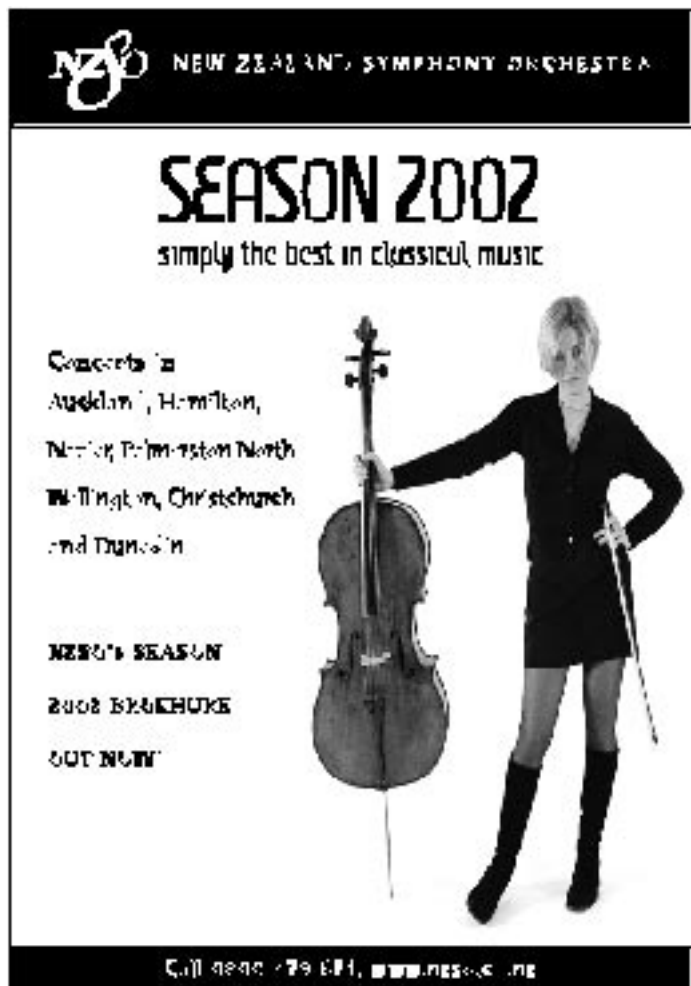
19 October **Ian McDonald** *Sanctuary of Spirits*; for orchestra; ensemble cond. Peter Coates; Southward's Theatre, Paraparamu as part of Kapiti Arts Festival

27 October **Alwyn Westbrooke** *Facets*; NZSO cond. James Judd; Michael Fowler Centre, Wellington.

6 November **Ewan Clark** *Gethsemane*; Wellington Youth Orchestra cond. Marc Taddei; Wellington Town Hall.

11 November **Chris Cree Brown** *Memories Apart*; 175 East; Hopetoun Alpha, Auckland.

25 November **Philip Norman** *Concerto for guitar and strings*; Massey Chamber Orchestra cond. Donald Maurice, Matthew Marshall, guitar; on the occasion of the re-opening of the old Museum Building as part of Massey University.



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A source of inspiration ...

An excerpt from the Dame Fiona Kidman Vintage Lecture presented by Sue McCauley at World Book Day Aotearoa celebrations on 12 October in Christchurch

“Artists – certainly writers – are as important to our society as social workers or teachers or policemen. They are probably more important than politicians and usually will be remembered longer. Yet the people in those professions are not made to feel indebted to the taxpayer who provides their considerable salaries. They do not have to queue humbly, and possibly fruitlessly, at a limited well of public funding. In fact, by my calculations, in the last financial year the running of Creative NZ cost approximately three quarters the amount of their total arts funding.

It doesn't make sense to me. None of it does. Who here has heard of Elspeth Gray? And who has heard of Maurice Gee? Patricia Grace? Elspeth Grey is a second violinist with the NZSO and as such would be earning in the region of \$50,000 a year. Every year. She is not expected to have a private source of income in order to continue being an artist. She does not need to deliver pamphlets or teach violin or work at the local dairy in order to bring her income up to survival level.

Writers – though we may be just as well known as Ian Fraser and just as good at what we do – don't want \$180,000 a year. All we want is a reliable income which allows us to continue in a profession in which we have reason to believe we have proved ourselves.

In Creative NZ's own budgeting advice a senior writer is believed to be worth \$36,000 a year. So are we or aren't we? A properly funded and functioning Authors Fund would not, of course, remove the need for grant funding to be available to emerging writers. Funding that is realistically related to financial survival during the writing time is the least that should be offered. There is also an urgent need for a taxation system that addresses the needs of writers – or at least ceases to penalise them. Twenty years ago I was embarrassed about applying for literary funding. It felt like asking the public to fund my personal and unfortunate obsession.

Twenty years ago I was an apprentice author and perhaps it wasn't unreasonable to feel that way. I am no longer embarrassed these days, I am disappointed, even angry at what I see happening. These days I tell my creative writing students don't do what I do, do what I say. If you want to write leave New Zealand, there are an increasing number of countries out there where you'll be given a much better deal. I hear myself, and wish I really had been the Philistine reporter that Allen Curnow took me for.

Rhubarb to you, my dear, he said

With cornflakes and cream,

Every glorious carefree day and night of your life.

Yeah, Allen. I wish.”

This excerpt is printed with permission from Sue McCauley and Booksellers New Zealand. The complete text can be found at www.booksellers.co.nz

School Contest Composition Winners CMNZ Chamber Music Contest

The winner of the Original Music Section of the 2001 Chamber Music New Zealand School Music Contest was **Timothy Donnell** of Auckland. His work *Finger Dance* was chosen from 13 entries by composition adjudicator **Maria Grenfell** and was performed at the Auckland Town Hall by the composer's group, Zephyr Machines. The prize is supported by SOUNZ, and a cheque for \$500 was presented to Timothy by the Hon. Judith Tizard.

The competition final featured nine groups, three of which performed New Zealand compositions: two by students entering the contest and also *Four Dances from Elektra* by **Edwin Carr**. Out of a total of 440 groups that took part, 33 performed music by New Zealand composers.



Timothy Donnell

The Big Sing

Claire Cowan of Macleans College, Auckland, won this year's New Zealand Choral Federation Secondary Schools' Choral Festival Composition Competition. Her work *Wild Things* for SSAATTBB choir was described by adjudicator **Anthony Ritchie** as, “a highly imaginative and interesting setting of a well-known poem.”

Artist Laureate 2001

During September, a new group of Arts Laureates was announced and honoured by the Arts Foundation of NZ. **Philip Dadson** reknowned as the anchor, inventor and creative genius behind *From Scratch*, and an intermedia artist with an international reputation, was one of those.



The Laureates are the most prestigious and substantial cross-discipline awards made by a private organisation in New Zealand. Each artist receives a grant of \$30,000 to further their careers and also a specially commissioned sculpture by Terry Stringer. Arts Foundation Chair, Richard Cathie noted, “They are artists who are outstanding in their artform ... having been exhibiting, working or performing for a significant number of years. We see the Laureate Awards as an investment in each artist's career – in their future and in New Zealand's future.”

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NEW

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7 January - 15 February 2002

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IAMIC Conference 2001 in Norway

In September Scilla Askew, the Centre's Executive Director attended the annual conference of the International Association of Music Information Centres which was held in Norway.

This meeting of Directors and staff of Information Centres is a valuable opportunity for exchange of information – both practical and philosophical – and assists SOUNZ with international projects and future planning. About 50 people from 25 countries attended.

Topics covered at this year's conference included further developments with the European MusicNavigator project which will eventually result in a web portal to contemporary music worldwide; quota in broadcasting; digitisation of library collections; trade fairs including MIDEM Classique; and using the web for the promotion of music. The latter included a practical and relevant presentation from Vicki Allpress, a New Zealander with extensive experience in marketing. We also had presentations about various projects (both successes and failures) being undertaken by members of the international network.

Included in the conference were some interesting cultural experiences, for example a tour of the Ringve Museum, a musical instrument museum, where we were greeted by a string quartet playing on reindeer antlers; and an evening with the Sami people.

Funding success for contemporary ensembles

In the recently announced project grants, Creative New Zealand have granted all the funding requested by 175 East for their 2002 season. This will mean seven concerts in Auckland, Wellington, Hamilton and Christchurch. In addition, 175 East was also granted funding to commission new works from Rachel Clement and Michael Norris.

Stroma too were granted substantial funding: \$16,000 towards staging two concerts of contemporary music and an \$8,000 grant to commission two new works for chamber ensemble.

Forthcoming concerts by the two ensembles:

175 East, 7.30pm November 11, Hopetoun Alpha, Auckland

Music includes *Memories Apart*, a new commission from

Chris Cree Brown, the world premiere of Olga Neuwirth's *Fondamenta II* and six prizewinning works from the 175E/KBB High School Composition Competition.

Stroma 8pm on November 17 at St Andrews, Wellington

X-Music, a programme of music by **Douglas Lilburn**, **Jack Speirs** and Xenakis.

You be the judge!

NZ music in the 2002 seasons of our orchestras

New Zealand Symphony Orchestra 2002 Season

Number of concerts: 49

Number of performances of separate works: 161

Number of NZ works: 3 Number of performances: 5

Commissions: Two (**Penny Axtens**: Music 2000 Prize commission; **Jack Body**: *Carmen Dances*)

Wellington Sinfonia

Number of concerts: 7

Number of NZ works: 1 Number of performances: 4

Commissions: One (**Kenneth Young**: new work)

Southern Sinfonia

(Full details not yet available)

Number of concerts: 5 – 6 subscription concerts; 3 toured concerts

Number of NZ works: 4+

Commissions: Four (including **Michael Norris**: Major work from Composer Residency; **Anthony Ritchie**: *Timeless Land*)

Christchurch Symphony Orchestra

(Details not available at present)

Auckland Philharmonia Royal & Sun Alliance Series 2002

Number of concerts: 15

Number of performances of separate works: 51

Number of NZ works: 3 Number of performances: 3

Commissions: Two (**John Rimmer**: *Concerto for Brass Band*; **Martin Lodge**: new work)

Chamber Music New Zealand Celebrity Season 2002

Number of concerts: 29

Number of performances of NZ works: Nil

Commissions (for associate tours): Two (**Anthony Ritchie**: *Blue Sonata*; **Jonathan Besser**: new work for Tango Virtuosi)

NEW CDs, SCORES and BOOKS Most CDs, scores and books listed can be bought from the SOUNZ website (www.sounz.org.nz) or directly from the Centre.

CDs

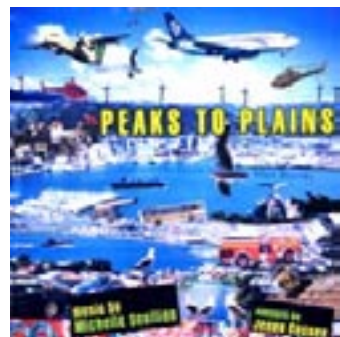
New Zealand Landscapes: Cresswell *Dancing on the Volcano*; *Lodge Hinterland*, **Harris** *Of Memory*, **Lilburn** *Drysdale Overture*, **Carr** *End of the Golden Weather*, **Bowater** *Magma*, **A. Ritchie** *Albatross in Flight*, **J. Ritchie** *Papanui Road Overture*; NZ Symphony Orchestra cond. Marc Taddei; Trust CD MMT 2037

Gareth Farr – works for chamber orchestra: *Nagababa*, *Duggan*, *Te parenga*, *Warriors from Pluto* and *Nga Tai Huri Huri*; NZ Chamber Orchestra; Trust CD MMT 2036

Lyell Cresswell: *Chamber Music – Whira, Atta, Anake, Acquerello and Variations on a Theme by Charles Ives*; Hebrides Ensemble; CD NMC D077

Rangirua; **Richard Nunns** (Taonga Puoro); Evan Parker (soprano and tenor saxophones); Leo Records CD LR 314

Pacific 3-2-1 Zero (Parts 1 & 2); From Scratch recorded live in June 1986; Atoll ACD 301



Peaks to Plains; electro-acoustic dance music by **Michelle Scullion** devised in collaboration with Jenny Cossey for a primary school creative dance project; Melectra Music CD.

sync/shed; featuring electroacoustic music from the Bomb the Space Festival by **Alison Isadora, Jeff Henderson, Daniel Beban, Leila Adu, Anthony Donaldson** and Jan Bas Bollen; Space CD001

The Treble Voice Choral Music of David Hamilton Volume 1; 15 works by **David Hamilton**; Opus (1997, 1999, 2000) cond. David Hamilton; dbhmusic CD

Douglas Lilburn: *Piano Music*; Margaret Nielsen (piano); Ode CD Manu 1511 (re-issue).

Sources/scènes; four electro-acoustic works by **Denis Smalley**; empreintes DIGITales CD IMED 0054

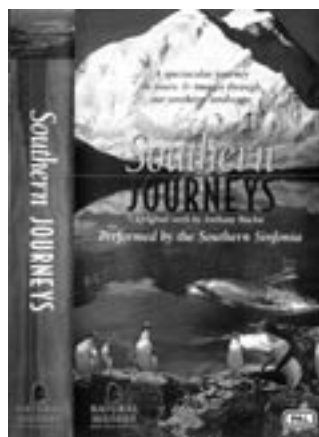
Beauty Spot 2 – includes *Music for Jonny* by **Ross Harris**; NZ Symphony Orchestra cond. James Judd; Universal CD 99072, Cassette 99072-4

Video

Anthony Ritchie: *Southern Journeys*; Southern Sinfonia cond. Marc Taddei to a film from Natural History NZ; Natural History New Zealand EN061

Books

Allan Thomas (ed.) *Music in New Zealand: A reader from the 1940s*; The Canterbury Series No.10; School of Music, University of Canterbury



Charles Royal, Ed. (with Puatangi) *Te Ara Puoro: Maori Musical*

Scores

Eric Biddington: *Patterns* for solo viola; Biddington

Eric Biddington: *Three Pieces* for solo viola; Biddington

Eric Biddington: *Moderato* for flute and piano; Biddington

Dorothy Buchanan: *Hine e hine* Two arrangements: for voice and piano, and SSA choir; Educational Music

Lyell Cresswell: *Belly of the Whale* for choir; Promethean Editions PE024

David Hamilton: *An Offering for Parihaka* for traditional Maori instruments and string orchestra; dbhmusic

David Hamilton: *Veni, Sancte Spiritus* for SSATB choir; dbhmusic

David Hamilton: *Four NZ Maori Songs* for TTBB choir; dbhmusic

David Hamilton: *Sibling Rivalry* for medium voice and piano; dbhmusic

David Hamilton: *Relatively Speaking* for 2-part treble voices and piano; dbhmusic

Chris Norton: *Sonatina for flute and piano*; Boosey and Hawkes

John Psathas: *Baw my Barne* for SSAATTBB choir; Promethean Editions PE059

John Rimmer: *Arioso-spiritoso* for flugelhorn and piano; Catena Press

John Rimmer: *Murmures II* for clarinet trio; Catena Press

Gillian Whitehead: *Bright Silence* for solo violin; Waiteata Press

Gillian Whitehead: *Taurangi* for flute and piano; Waiteata Press

Gillian Whitehead: *Requiem* for mezzo and soprano (computer-set); Waiteata Press

Gillian Whitehead: *Fantasia on Three Notes* for piano (computer-set); Waiteata Press

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COMPETITIONS

A list of composer opportunities, which is regularly updated, appears on the SOUNZ website. Full details of most of the competitions listed are available from the Centre.

International Gaudeamus Music Week 2002 September 2–8, 2002, Amsterdam. Deadline: January 31, 2002. For composers born after September 8, 1971. Categories: Orchestra, Chamber, Choir & Chamber Choir. Electroacoustic music, installations and other types of music are also encouraged. Info: www.gaudeamus.nl

ISCM World Music Days – Slovenia 2003 September 26–October 3, 2003. Deadline: March 31, 2002. Sound installation and electroacoustic composition based around the theme 'Light and Music', original ballet music and a Young Composer's Symphony Competition (for composers born after March 1, 1967). More info at: <http://www.wmd2003.s5.net/>

Kazimierz Serocki 8th International Composers' Competition Warsaw, Poland. Deadline: February 28, 2002. Works for Orchestra 15–25 minutes for 20–55 players. Only unpublished, unperformed works allowed. Email for info: iscm_pl@ddg.art.pl

The Polytech Choir 100th Anniversary Composition Competition Deadline: September 1, 2002. For composers born after September 1, 1967. Work for male choir or for male choir and maximum of three instruments (may include electronic tape.) Duration: 1 – 10 minutes. More info: <http://pk.tky.hut.fi/contest>

Tower Young Composers Competition Age Limit: 8 – 18; Original work which will be performed in NZ Festival 2002 by Nederlands Blazer Ensemble. Entry details: phone NZ Festival (04) 473 0149 or visit www.nzfestival.telecom.co.nz before November 30.

Icebreaker Composer's Competition 2002 Deadline: January 1, 2002. Composition for Icebreaker (12-piece uncondacted ensemble). Instrumentation: 2 flutes doubling panpipes, 2 sax doubling clarinets, 2 keyboards, accordion, 5 string electric violin, 5 string electric cello, percussion, electric guitar, electric bass. More info: james@icebreaker.org.uk or www.icebreaker.org.uk

Fringe Festival 2002 New Works Fund Deadline: November 12, 2001. Grants to artists to develop new works for the Fringe Festival 2002. For previous Festivals grants of up to \$2000 have been given. For more info and an application form contact Glenda, Wellington Fringe Festival, phone 04 495 8015, or email: welcome@fringe.org.nz

NZSO and Concert FM NZ Music Prize 2002 Registration deadline: May 1 2002. Score receipt: 1 August 2002. For work for orchestra 8–12 minutes by NZ composer. Prize: NZ\$10,000 performance, broadcast and commission. For full details email: info@nzso.co.nz

Calls for Scores

Mixed Quartet of: saxophone/bass clarinet/flute; trumpet/flugel horn/cornet; accordion; double bass/electric bass. Contact Kjell-Ake Andersson: kjellake.a@image.dk

ELECTRA quartet of violin, percussion, soprano and blockflute invites composers to submit works to be performed as part of their concerts and tours in The Netherlands and abroad. Any combination of these four instruments, with the use of theatrical or visual elements and other media. Deadline: January 2002. Email: monicag@compuserve.comss

Donations

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

We are particularly grateful to Phonographic Performances NZ Ltd. who, in co-operation with Radio New Zealand have arranged a substantial continuing grant.

Other grants towards specific projects have been received from: the NZ Music Industry Commission, the Arts Board of Creative New Zealand, the Composing Women's Network and the Lilburn Trust.

Give and Gift (\$200-\$499): Anonymous (1)

Win-Win (\$50-\$199): Diana Marsh and Francis Cooke; Jillian Bray; Anonymous (2)

Other Donations: Geoffrey Hinds; Leonie Holmes; Anonymous (7)

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 contact us.



Yes, I would like to make a donation to SOUNZ to assist New Zealand music projects



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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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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 scores and recordings 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.

I/We agree to comply with the regulations of the Library

Name

Title

Organisation

Address

Phone

Fax

Email

signed by

Name

Date

I enclose a cheque for \$30



\$60



\$75

