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SOUNZ news

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MADE IN NEW ZEALAND

May is New Zealand Music Month

In announcing funding recently for NZ bands to attend the Texas conference, South by Southwest, Judith Tizard, Associate Minister of Culture and Heritage commented, "As a small nation with a unique musical voice, it is vital for New Zealanders to use every opportunity to perform our music to a wider audience."

This belief has been supported by the government with special funding to music industry representatives for three major events over the last six months. A grant of \$345,000 for the "World Series" last November in Auckland enabled major international record producers to hear 31 bands during a week of showcases. Following on from MIDEM in January (see story pg 5), Trade NZ and the Music Industry Commission supported more bands to attend the Texas conference, South by Southwest in March, arguably the most important Artists & Repertoire market in the world.

The government has further recognised the importance of New Zealand music through a bill, currently before Parliament, which changes the NZSO from a State Owned Enterprise to a Crown Entity. The Bill includes in the functions and objectives of the orchestra: the encouragement of NZ composition; the presentation of a broad repertoire including NZ works and recent works; and a leadership role in developing a distinctively NZ cultural environment.

It seems there are many reasons for celebrating NZ music in May 2003 and amongst the opportunities to do this will be a special concert in Wellington. On May 28 the New Zealand Symphony Orchestra, conducted by Kenneth Young, will give a concert at the Town Hall called *Made in New Zealand*. It will feature works by **Douglas Lilburn, Kenneth Young, Ross Harris, David Hamilton, Jack Body and Gareth Farr**. *An Offering for Parihaka*, **David Hamilton's** moving work for strings and taonga puoru will be performed with soloist Richard Nunns, as a special tribute to **Hirini Melbourne**. The concert, presented in partnership with the Sir Edmund Hillary Trust, will also feature a video message from Sir Edmund on the eve of the 50th Anniversary of the ascent of Mount Everest.

Following the concert, SOUNZ will have its own celebration by co-hosting a launch of three or four new CDs of music by NZ composers.



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Composer and conductor Kenneth Young

Edwin Carr 1926 – 2003

Obituary by **David Farquhar**

Edwin (Ted) Carr's death on 27 March makes another addition to the slowly growing list of dead New Zealand composers. It also ends a happily settled period at the end of his life, where he had an ideal environment with warmth, beaches and swimming on Waiheke Island.

There had been much travel in his earlier life, both within NZ as a boy, and later over an eight-year period as a student in Europe: at the Guildhall School of Music in London with Benjamin Frankel, at the Conservatorio S. Cecilia in Rome with Geofredo Petrassi, and at the Munich Hochschule für Musik. Following this he became one of the earliest of our ex-patriate composers – first in England and later Australia, with visits back to NZ including two years as the Mozart Fellow at Otago University. He finally came back to New Zealand in the 1980s, settling first in Taupo ("...halfway between Auckland and Wellington..."), and then moving house – literally! – to Waiheke Island.

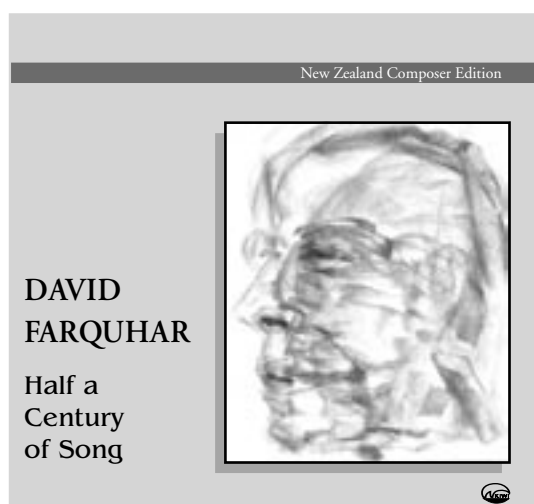
His musical roots were in his love of the French-Russian musical world from the late 19th Century onwards. This influence came early in his life and remained throughout it. German – Teutonic music and food were not to his taste! His long study with Benjamin Frankel was also an important influence; Frankel had been anti-serial in his composition and teaching in the early 1950s, but later adopted a personal version of serial technique. Ted followed him in this direction, particularly for his more serious music, while also writing lighter music in a more directly tonal idiom.

He regarded himself as a full-time professional composer, making the most of opportunities for commissions and performances. He lived simply, supplementing his income with part-time teaching, both composition and piano (he was an accomplished pianist), and with conducting jobs. His long list of compositions from 1950 to 2002 covers a very wide range: four symphonies, one violin concerto and three for piano, many shorter orchestral works, and very many works for piano solo and for two pianos. His skilful and colourful writing for orchestra and for piano forms an important part of his output, but he also wrote three operas: *Nastasya*, *Lord Saville's Crime*, and *The Maze of the Muses*, many songs for solo voices, choral music and songs for children. His chamber works include two string quartets, and music for a wide variety of wind instruments. In an interview with Joy Aberdein, he said he would like to be remembered “.. for all his music.”

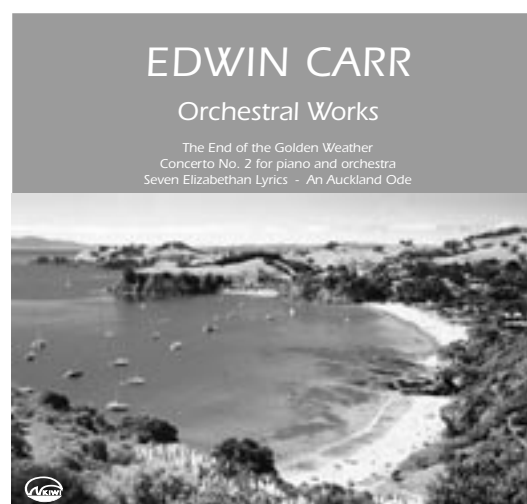
His autobiography, *A Life Set to Music*, published in 2001, is an extraordinary feat of memory, peopled with a vast cast of friends and colleagues, who will remember him in all sorts of ways for his enthusiasms (and dislikes...), and for his lifelong desire to communicate through his music.



New CD releases from Kiwi Pacific



Eight Blake Songs Peter Russell, baritone
Three Scots Ballads Barry Mora, baritone
Three Medieval Carols Pepe Becker, soprano
Writing on the Sand Pepe Becker, soprano
Three Cilla McQueen songs David Griffiths, baritone
Five Songs of E. E. Cummings David Griffiths, baritone
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Sonorities: You hit him he cry out
 Sonorities 2003 gets under way soon in Belfast, Ireland with an Antipodean nod in the festival's title to match the focus on Australasia this year. Festival chairperson Hilary Bracefield believes 'You hit him he cry out' – the title of Dan Poynton's award-winning CD on Rattle – is an "intriguing phrase" to cover the showcase of music from New Zealand and Australia.

The weeklong event (29 April – 5 May) includes a concert and lecture by Dan Poynton featuring NZ piano works, some from *You hit him he cry out* – pidgin English, by the way, for 'piano.' London-based contemporary ensemble Lontano presents two predominantly NZ programmes including music by **Dorothy Ker, James Gardner, Gillian Whitehead, Annea Lockwood, Jenny McLeod and Jeroen Speak.** Gareth Farr's *Naga Baba* features in a BBC Ulster Orchestra concert; the Queen's Consort is singing pieces by **Jenny McLeod, Richard Puanaki, Te Wehi Whanau and Gillian Whitehead;** **Eve de Castro Robinson's** *Marimbulations 1 and 4* are being played by

percussionist Neil Foster and two works by **Denis Smalley** will be heard in an electroacoustic concert.

The festival opens and closes with two New Zealand films: Michael Heath's *a small life* with music by **David Downes** and **Mahinarangi Tocker** and Christine Jeffs' *Rain*, scored by **Neil Finn.**



Denis Smalley

Hirini Melbourne 1950-2003

Dr **Hirini Melbourne** died of cancer, aged 53, on January 6, shortly after he was made an officer of the New Zealand Order of Merit for services to Maori language, music and culture. He and Richard Nunns worked closely together as leading exponents of traditional Maori instruments.

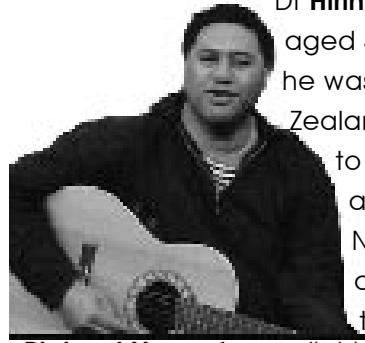


Photo: courtesy of Colleen Lenihan

Richard Nunns farewells his friend and colleague.

Tuhoe
Mou mou kai
Mou mou taonga
Mou mou tangata ki te Po.

Twenty-one days before his death, Hirini and I, together with Aroha Yates spent a week recording a sequel to our earlier album *Te Ku Te Whe*. Every day Hirini would arrive moving slowly, but with the fire of enthusiasm in his eyes. Every day, for two sometimes three hours, we quickly and efficiently put down the material and then sent Hirini home to rest. By Friday we had recorded enough music for the new album. Many people on hearing the account of this final recording session have remarked how 'moving and emotional' a time it must've been, but it wasn't like that for any of us. It was a matter of 'just doing the business' as usual – as Hirini and I had been doing for twenty years.

Hirini's achievements and legacy need hardly be recounted; his profound knowledge of te taha Maori, particularly Tuhoetanga, his fluency in te reo, manifested in his poetry and song lyrics, his innate musicality and musicianship, his scholarship, general and specific, all these attributes are well known and will be sadly missed. However for me, what I will miss more than anything will be not 'doing the business as usual.'

'The business' of course was much, much more than just performance. It was a whariki or weave of activities that involved Hirini, myself and Brian Flintoff in nearly a quarter of a century of research, travel, reconstruction, talk, performance, listening, writing and more talk. But the presentation/performances had a quality that I have not experienced before and I feel that I am unlikely to experience again. It was the ease with which Hirini and I worked together. Each performance was relaxed and often had a tranquil feel about it. We would discuss briefly beforehand what we might do but never rehearsed. Each performance seemed to conjure new elements out of our earlier material. It seemed to be a performance format that was blessed.

So Hirini, it is of course for all these things and many more that I miss you daily e hoa but none more than having the prospect of 'doing the business' with you ever again.

E moe
E moe
E moe e taku tuakana

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From the Kokako to Rasputin: NZSO–SOUNZ Rehearsed Readings

In January, six works by New Zealand composers were given rehearsed readings by the NZSO.

Peter Mechen reports.

On the face of it, the New Zealand Symphony Orchestra couldn't have commenced its year in a more appropriate manner – straight from its summer break into the heady atmosphere of rehearsed readings sessions for six new works by local composers! One could argue that the timing of these sessions was ill-conceived, that under such circumstances the musicians wouldn't possibly be able to attune themselves to the demands of playing and interpreting new music in a way that the works and their composers deserved. However, despite the holiday mood continuing to manifest itself here and there, a compensatory freshness of spirit and clear-eyed response on the part of the players could be discerned as the pieces unfolded.

Conductor Hamish McKeich set things going with Auckland-based **Thorsten Wollmann's** warmly evocative *Morning Chant of a Kokako*, a good choice with which to begin the sessions, as it seemed to appropriately encapsulate a re-awakening of orchestral sonorities and energies, along with realising the music's own specific and potent ambient depiction of an environment whose beauty and fragility our world can ill afford to lose. **Fritha Jameson's** *A Fan of Nelson Fare* then set evocative pictorial description alongside rumbustious human activity with music whose colour and exuberance I found wholly engaging, while wanting more of a sense of climax and release at the piece's end. **Dorothy Ker's** *The Third Dream* illustrated the composer's interest in musical ideas engendered by memory and dream processes. She employed orchestral sounds which ambitiously combined organic growth with an ebb and flow of ambient detail, packing an incredible amount of incident into the work's duration, but maintaining an enviable coherence throughout. No less ambitious was **Brigid Bisley's** *Illumination*, music which sought to depict different light manifestations and their interaction with human sensibilities. Throughout, I enjoyed the composer's ready mastery of orchestral colour and control of the piece's overall physical shape, though I admit to finding the conclusion puzzling, a final motoric, raucously-spiked outburst seeming to die without resolution.



Conductor Hamish McKeich (left) and Thorsten Wollmann discuss *Morning Chant of the Kokako*



Helen Bowater and Ross Harris relax after the Readings

the pieces were performed before audiences (a larger attendance on the second of the two days) and recorded by Concert FM for the composers' benefit.

Afterwards both NZSO Chief Executive Peter Walls and SOUNZ co-ordinator Pascale Parenteau expressed their pleasure at what had been achieved during the two days. Involvement of this kind with the home-grown mainstream of contemporary composition will hopefully be seen by the orchestral management as an additional and valuable string to the NZSO's bow – a living, on-going manifestation of music-making for our enjoyment and overall benefit.

For a full review visit <http://homepages.paradise.net.nz/petermec/>

On the second day Hamish McKeich's place at the orchestral helm was taken up by Kenneth Young for the two remaining works, the first being **Ross Harris'** colourful and evocative orchestral excerpts from his opera *Rasputin*, music whose energies and textures readily suggested the turmoil of Tsarist Russia's dying days. Lastly came **Helen Bowater's** *Rivers of Ocean*, a grandly-wrought naturalistic seascape whose veritable mosaic of sounds created interaction between a volatility of detail and an underlying elemental stasis, a relationship whose ebb and flow at once seemed to take little account of humankind on one level but provide a psychological metaphor for existence on another.

As with previous Rehearsed Readings, these were not true workshops, the schedule being too tightly conceived to allow much discussion between composer, conductor and players; but

NZSO–SOUNZ Readings November 2003

SOUNZ is now calling for submissions for the next NZSO-SOUNZ readings, scheduled to take place in November at the Michael Fowler Centre in Wellington. Interested composers are invited to request entry forms. Submissions cannot be accepted without a signed entry form.

The deadline for submissions of scores is:

5pm on July 31.

Successful composers will be notified by the end of August.

www.mch.govt.nz/awards/

A summary of residencies, study awards, fellowships, national and international competitions and general music awards for composers

Websites worth a visit

www.sonorities.org.uk

Sonorities, contemporary music festival with an Australasian focus
29 April–5 May 2003

www.cadence.natlib.govt.nz

A database of choral sets and orchestral parts held by NZ performing organisations

MIDEM 2003 – “huge success”

In January a delegation led by the NZ Music Industry Commission participated in Midem 2003 held over five days in Cannes, France. This year there were 8,620 participants from 92 countries and a record 4,002 companies represented. With assistance from TradeNZ 14 record labels from NZ were present. Executive Director of SOUNZ Scilla Askew joined the group and was able to offer support particularly to the labels Trust Records, Atoll CDs and Rattle Records which are working together to increase international sales.

While Ross Hendy (Trust) and Tim Gummer (Rattle) were busy with meetings, Scilla was able to answer a steady stream of enquiries from record companies, festivals, publishers and performers all curious to find out more about NZ music. It was particularly encouraging to realise that overwhelmingly their interest was in music by NZ composers rather than standard repertoire released in New Zealand. Ross Hendy spoke on behalf of Trust Records, Rattle Records and Atoll CDs after the event. “This trip to MIDEM has been a huge success for us. We have been able to finalise a new distribution deal for the UK, including European warehousing with Windsong International, who are the primary audio supplier to amazon.co.uk. We are actively negotiating distribution agreements with other territories including France, Germany, Japan and Canada. The hard work will begin when we return to NZ, but it’s vital that we keep this momentum going, and for the rest of the year our focus will be on advertising and promotion.”



Ross Hendy (Trust Records), Mikee Tucker (Loop Recordings Aot(ear)oa) and Tim Gummer (Rattle Records) at the NZ stand

As well as being a forum for business deals, MIDEM also offers industry seminars and workshops. Several were of interest to the NZ delegates: *Emerging Markets* and *The Role of the Media in the Promotion of New Music*. There was plenty of information to inform current strategies. For example, by 2006 China is likely to be the world’s largest market, worth something in the region of US\$60 billion, and events such as 2008 Olympics and 2010 World Trade Fair in Beijing will offer considerable opportunities to the music industry. From discussion about media issues it was clear that for “classical” music, live performance and the relationship between the performer and audience still lie at the heart of success. Panel members seemed to agree that the mass media is not an effective tool for marketing new music and that strategies such as networking amongst interested communities and bringing together the artists and the audiences, for example, through composer residencies were far more effective.

Two exceptional new releases...



ACD 403

Christopher Blake

The Islands

New Zealand Symphony Orchestra

includes: Echelles de Glace

The Furnace of Pihanga

& We all Fall Down



ACD 203

Helen Fisher

Taku Wana

&

The Wheel Turns

Wild Opera at the Taranaki Arts Festival

The Prodigal Child by **Michael Williams**, showcased at last year's Wild Opera, was premiered at the Taranaki Festival in a joint production with NBR New Zealand Opera. Between the showcase in May and the performances in early March 2003 **Michael Williams** worked closely with the NBR NZ Opera. He comments, "The workshopping process was hugely beneficial. The dramatic shape of the opera was exposed at a pre-rehearsal stage which enabled significant changes to be made in a reasonable time. This was possible only because of the creative team present at the workshop, including a dramaturg, the director, musical director, répétiteur and of course vocalists and orchestral musicians. It was very much a team effort, and I felt very comfortable being able to leave all the other ingredients that make up an opera (apart from composing) in the hands of a very professional and dedicated creative team."



Alex Reedijk, General Manager of NBR NZ Opera was also closely involved. "*The Prodigal Child* represents a wee milestone for NBR New Zealand Opera – firstly, it's been a long time since we have done a new NZ work and I do truly believe in trying to give a voice to NZ composers; secondly it marks the beginning of some lateral thinking on our part – in forming strategic arts partnerships between ourselves, fellow presenters like the Taranaki Festival and Creative NZ to try and make inevitably limited funding sources go further; thirdly, it was an involved musical and dramaturgical experience for all the creative participants including the composer, **Michael Williams**, that led to the refinement of the initial draft score and libretto to a point where it began to resonate as a stage performance; and fourthly, *The Prodigal Child* provided an opportunity for young singers to work alongside more established singers and an experienced creative team in shaping the performance."

The premiere was greeted by a full house which included the Prime Minister. Creative NZ's Chief Executive Elizabeth Kerr commented, "Creative NZ is delighted that such a positive result came so quickly from the Wild Opera process and our subsequent support of the development of *The Prodigal Child*. The production was impressive, receiving very good critical attention and the Taranaki Festival audience clearly enjoyed the opportunity to experience a new opera with a New Zealand setting."

Alex Reedijk summed up, "I have been greatly encouraged, not only by the quality of the performance of *The Prodigal Child*, but also by the subsequent interest expressed by other presenters including the Christchurch Arts Festival that should see this work go on to have a longer life." In the middle of 2003, Creative NZ will again bring together the Opera Reference Group, which devised the Wild Opera project, to discuss the project and future strategies.

A female first among NZ composers

Gillian Whitehead is to receive an honorary doctorate from Victoria University in Wellington this May. She is the first woman composer in New Zealand to be honoured in this way. Though her music studies began at Auckland University, she then completed an Honours degree in Music at Victoria University in 1964. **Gillian Whitehead** has kept in close touch with Victoria, among other things as frequent guest contributor to composition workshops and as an external examiner.

Her distinguished career as a composer includes twice winning the SOUNZ Contemporary Award, in 1999 with her opera *Outrageous Fortune* and in 2001 with her orchestral work *the improbable ordered dance*. She was made a Member of the NZ Order of Merit in 1999 and a year later, became one of the inaugural Artist Laureates of the NZ Arts Foundation. Her Maori heritage (Ngāi te Rangi and Tuhoë) and the New Zealand landscape are strong influences on her work.

Composers Workshops

**Thursdays 3.10pm,
Adam Concert Room**

Free Admission!

Highlights include...

1 May

Alejandro Eglesias-Rossi,
Eminent Argentinean composer,
commissioned by Radio NZ

15 May

Gillian Whitehead
Recipient of an Honorary
PhD from Victoria in 2003

5 June

Noel Saunders
2003 Mozart Fellow at the
University of Otago

For more information
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or email music@vuw.ac.nz



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o te Upoko o te Ika a Maui



AUCKLAND PHILHARMONIA

A View at the Top: 2002 SOUNZ Contemporary Award

John Psathas won the 2002 SOUNZ Contemporary Award for his work *View from Olympus*, a double concerto for piano, percussion and orchestra. The other two finalists were *Memories Apart* for chamber ensemble by **Chris Cree Brown** premiered by 175 East and **John Rimmer's** *Europa*, a concerto for brass band and orchestra which he wrote during his composer residency with the Auckland Philharmonia. "The jury had a difficult task naming three finalists from almost 30 submissions," commented Scilla Askew, Director of SOUNZ. "Since the award began in 1998, 13 different composers have been shortlisted and the award has attracted consistently outstanding entries. Last year was no exception."

View from Olympus was premiered at the Commonwealth Games Royal Gala concert in Manchester last July by Evelyn Glennie, Philip Smith and the Hallé Orchestra, conducted by Mark Elder. One review said, "It should have earned a gold medal for New Zealand," while another described it as an "exhilarating work" that was "fittingly the high spot" of the event. In naming this work the winner of SOUNZ Contemporary, the jury commented on its "terrific rhythmic drive and excitement, combined with a lovely eclectic mix of folk music and minimalism."



*John Rimmer, John Psathas and Chris Cree Brown
– the 2002 SOUNZ Contemporary Award finalists*

John Psathas was given the award – a trophy and a cheque for \$3,000 – at the APRA Silver Scroll Award ceremony last November. APRA was keen to have a live performance of the winning work which proved to be a major challenge in this case. Fortunately John had prepared a special encore for the soloists, a work for vibraphone and piano called *Fragment*. Lenny Sakofsky and David Guerin gave a fine (surprise) performance of this during the award ceremony.

In 2003 the APRA Silver Scroll and SOUNZ Contemporary will be awarded on Tuesday 28 October. This follows on immediately from (09)03 (see page 12) and it may be possible for many more composers than usual to come to the event. **Victoria Kelly**, the Music Director, has some exciting, new ideas for the ceremony. Entry forms will be sent out in July to all APRA members and they can also be requested from SOUNZ.

The deadline for receipt of entries will be earlier than usual:

Monday 1 September.

Eve de Castro-Robinson's *Other Echoes* has been chosen as a learning example for *Te Kete Ipurangi* – The Online Learning Centre (www.tki.org.nz) – to assist teachers with teaching the new Arts Curriculum. The piece was chosen as an illustration of how composers use birdsong.

The Korean branch of the Asian Composers' League has initiated two exchange concerts with New Zealand to be held in May. They will include works by **Chris Watson, Dylan Lardelli, John Rimmer** and **James Gardner**.

Amongst the presentations at the 'Show and Tell' for the NZ Festival 2004 were two operas and a dance work: *Quartet*, a comic chamber opera by **Anthony Ritchie** to a libretto by Stuart Hoar, about a possibly dysfunctional string quartet touring NZ; *Tu Tangata*, a major dramatic collaboration between Australian and NZ creators incorporating a libretto in Maori by Witi Ihimaera and music by **Richard Nunns**; and *Te Ao Marama* – a dance work choreographed by Tanemahuta Gray to music by **Gareth Farr**.

Slovenian-based **Neville Hall** won third prize in the Preseren Fund Competition 2002 for his composition *whispered by the perfumed breath of silence* for solo violin and 12 string instruments. This was the only prize to be given from 68 applications and was presented in a live television broadcast on Slovenia's Preseren Day, a public holiday celebrating culture.

New Zealand has two new ensembles dedicated to contemporary music: gateseven – a young Wellington-based group founded by **Dylan Lardelli** and **Ewan Clark**; and Okta – a Waikato-based ensemble under the artistic direction of **Martin Lodge** and **Michael Williams**. Gateseven plans to perform "a vibrant, fresh and accessible array of new and recent art music," with an emphasis on works by young NZ composers. Okta's first concert in May includes première performances of works by **Hirini Melbourne** and **Richard Nunns, Daniel Stabler, Ian Whalley** and **Rachael Morgan**, as well as music by **Jack Body** and **David Griffiths**.



Also recently established is the New Zealand Trio comprising Ashley Brown (cello), Sarah Watkins (piano) and Justine Cormack (violin). The New Zealand Trio is committed to commissioning works by NZ composers. Performances this year include music by **John Psathas, Victoria Kelly, Eve de Castro-Robinson, Gareth Farr** and **Maria Grenfell**.

Thorsten Wollman won the 2002 Phillip Neill Prize from the Otago University for *Fishes & Birds* for violin, clarinet and piano.

David Hamilton has been invited to Japan in October to be an adjudicator on the jury at the National Choral Competitions being held in Fukuoka.

The Song of Gaia by **Christopher Marshall** is to be performed in May at a concert by the Auckland Chamber Orchestra. It was one of the works featured in the NZSO–SOUNZ Readings last March.

Gillian Whitehead and **Richard Nunns** attended the International Festival of Women in Music in Seoul in early April with funding from Asia 2000. Nearly 70 works from 23 countries were presented, including Gillian's *Hine-Raukatauri* performed by Richard Nunns and Alexa Still. Gillian's country report focussed on the success of the NZ Composing Women's Festivals.

Jack Body was a featured composer in March at one of the USA's most important new music festivals, "Other Minds." He was part of a distinguished line-up of musicians including China's first avant-garde composer, Ge Gan-Ru,



Jack Body with Executive Director of *Other Minds*, Charles Amirkhanian

Evelyn Glennie and 80-year-old American composer Ned Rorem. Jack Body found the performances of his music, the meeting of new friends and renewing of old friendships a "thrill and pleasure." Last year **Annea Lockwood** was the first NZ composer to be invited to the prestigious event.

Philip Dadson made a short tour of the States last December, performing in the *line space line* new and improvised music series in Los Angeles and then at Colorado College where he also gave a workshop with invented instruments. An Artists to Antarctica Fellowship saw him in the polar south in mid-January documenting material for a new work.

In May, **Juliet Palmer** worked on Music Toronto's "Composing for a Change" programme with participants who each created a short piece for Canada's renowned Gryphon Trio. Next year, Juliet will compose a work for the trio, with "open studio" sessions for the public to observe the creative process.

Ian Whalley has accepted an invitation to referee the IX Brazilian Symposium on Computer Music in early August. Last year he refereed the International Computer Music Association Conference in Sweden and the 11th International Symposium on Electronic Arts in Japan.

The Nederlands Blazers Ensemble has commissioned **John Psathas** to create a programme around the theme of 2,500 years of Greek Music for the ensemble's famous Paradiso concert series in Amsterdam. The programme will combine arrangements of Greek folk music with new music by **John Psathas**, Manos Achalinotopoulos (Greece) and Christos Hatzis (Canada). He has received funding from Creative NZ for the project.



The NZSO is to record a second CD of works by **Gareth Farr** for Trust Records in May. Included will be *Ruaumoko* and a new version of *Te Papa*. Trust Records is also involved in two other projects: a new CD of chamber works by **John Psathas**, including *Piano Quintet*, and a CD celebrating the 25th anniversary of the Tower NZ Youth Choir.

Australian-based **Bruce Crossman** has been appointed to the part-time position of Lecturer in Composition at the School of Contemporary Arts – Music, at the University of Western Sydney. For six months, he was also composer-in-residence at the Illawarra Grammar School.

Creative New Zealand's funding round announced in October included a number of grants involving composers: the Nevine String Quartet is commissioning a major work from **Anthony Ritchie**; Rattle Records will release an album and DVD by **Hirini Melbourne** and **Richard Nunns**; and Resonate are commissioning a work for clarinet and percussion from **James Gardner**. Other grants awarded were for **Jordan Reyne** to create and release new experimental music; the Auckland Chamber Orchestra for eight performances and a CD of music by **Anthony Ritchie**; **Campbell Kneale** for a Birchville Cat Motel European tour; Simon Price to produce a moving image based installation with music by **Michael Norris**; and Miriam Harris for an animated short film with music by **Juliet Palmer**.

Three composers have now been featured on the TVNZ arts programme Mercury Lane: **John Psathas** and **Chris Cree Brown** in 2002 and earlier this month, **Jack Body**.

In January, **Lyell Cresswell** had the world premiere of his new concerto *Of Smoke and Bickering Flame*. That month, the UK's Guardian lamented the lack of new British music being performed in the forthcoming season. Cresswell's composition for chamber orchestra is one of just eight new works in roughly 500 to be played by Britain's symphony orchestras in the next six months. The Daily Telegraph described the piece as "full of gamesmanship and impish delights," while the Herald said it displayed Cresswell's "pungent command of instrumental colour and technique," receiving an "exuberantly mercurial send-off" from the Scottish Chamber Orchestra.

Over the next few months **Gary Daverne** is conducting performances of more than half a dozen of his works in Boston, Melbourne and Hof, Germany and on 19 May will conduct the premiere of *Gallipoli – A Rhapsody for Trumpet and Orchestra* commissioned by the Symphony Orchestra of Bursa, Turkey.

At Stroma's first Auckland concert, **James Gardner** was presented with the CANZ Trust Fund Award in honour of his compositional achievements. His work *Fetish Effigies* was included in the programme, as well as **Gillian Whitehead's** *Manutaki*. Due to the indisposition of Patrick Barry, 175 East's clarinetist Gretchen Dunsmore stepped in at 24 hours notice to play these demanding works.

Creative NZ has announced two major development opportunities for choreographers: a \$65,000 fellowship and a pilot \$15,000 residency. The Fellowship will allow a senior choreographer to undertake creative and professional development work over a year and the residency will fund a mid-career choreographer for an 8 week placement with a host organization or institution. At present Creative NZ offers no equivalent opportunities to composers.

Philip Brownlee's string quartet *Written on the Wind and Running Water* and **Chris Watson's** *Pivotal Orbits* will be played at the Asian Composers League Festival and Conference this September in Tokyo. In the Young Composers' Competition, **Dylan Lardelli** is the NZ representative with *Four Fragments* for large ensemble.

Bryan James reviewing Concert FM's New Year's Day programme in the Otago Daily Times noted: "This year Concert FM told listeners they could also vote for their favourite NZ work. Some interesting answers emerged, with the top five being *Ring Round the Moon* (**Farquhar**); *From the Depths Sound the Great Sea Gongs* (**Farr**); *Sings Harry* (**Lilburn**); *Abhisheka* (**Psathas**); and *Three Transcriptions* (**Body**). I look for the day when one of them heads the list, [of all-time favourites] and I hope I live long enough to see it for it could be a long wait."

We offer hearty congratulations to SOUNZ's "older cousin" Playmarket, which celebrates its 30th birthday in 2003. From humble beginnings this national playwrights' agency and script development service continues to grow and is a key independent arts organization leading the development and promotion of NZ plays both here and overseas.

Happy birthday also to *Alleluia Aotearoa*, New Zealand's book of 163 hymns and songs for all churches that was compiled by the New Zealand Hymnbook Trust ten years ago in 1993.



Dorothy Buchanan

Soprano Judy Bellingham gave a presentation entitled 'The NZ environment and its effect on NZ song' during her sabbatical at Longy College in Boston. She featured operas by **Gillian Whitehead**, **Dorothy Buchanan** and vocal music by other composers including **David Hamilton** and **Eve de Castro-Robinson**.

Tribute was paid to **Lyell Cresswell** at a special function in his honour in Edinburgh last October led by Parliament's Speaker, Rt Hon Jonathan Hunt. A delegation of NZ politicians met Lyell and discussed the work he had done in Edinburgh and in Europe to promote the work of NZ composers. As well as acknowledging Lyell's own musical achievements, Mr Hunt said he'd "worked tirelessly to promote the work of other NZ composers." The function was hosted by the British Foreign and Commonwealth Office in association with Scottish External Relations.

New Tunes for the Tuis

Finalists for the NZ Music Awards have been announced. They include the Naxos recording *Douglas Lilburn: The Three Symphonies* (Naxos 8.555862) which reached No. 4 on the British classical chart last year. The other finalists are a CD of Beethoven's *Op.59 String Quartets* recorded by the NZ String Quartet for Atoll (ACD 402) and the live recording of Verdi's *Simon Boccanegra* from the 2000 International Festival released by Trust (MMT 2045/6).

Although the classical award is a regular celebration at the RIANZ Music Awards, this year four new awards have been announced as well as a number of changes to voting procedures. Spokesperson Mark Ashbridge says, "These changes are a first step in a fresh direction. New Zealand music constantly evolves and it is important that the national awards reflect this evolution as the annual 'best of' in the profession." The new awards are: best Urban, Dance, Roots, Pacific Island albums and highest selling single and highest selling album.

The Recording Industry Association of New Zealand says the changes have been made to, "better promote the vibrant diversity of the current music scene across a broad range of categories." SOUNZ has been assisting RIANZ with raising the profile of the classical awards.

Douglas Lilburn Prize 2003

– have your say!



Lucy Mulgan



Craig Utting



Anthony Young



Michael Norris

This year, NZSO audiences and Concert FM listeners have another chance to vote in the Douglas Lilburn Prize 2003, formerly known as the Music 2000 Prize. Four works by **Lucy Mulgan**, **Craig Utting**, **Anthony Young** and **Michael Norris** were selected from thirty-one submissions judged by a panel of both Concert FM and NZSO music staff (including the NZSO's Music Director, James Judd). The panel and orchestra also vote on the pieces, scheduled for performances and broadcasts from June-October (see below). All four pieces are broadcast again in November (10-14). The winner receives \$10,000 plus a commission from the NZSO.

The works are: *Cape Reinga* by **Lucy Mulgan** (26 June, Hamilton; 27 June, Auckland; 4 July, Wellington); *Cirrus* by **Craig Utting** (11 July, Wellington; 24 July, Hawkes Bay; 25 July, Auckland); *Mamaku* by **Anthony Young** (9 August, Wellington; 23 August, Auckland); *Rays of the Sun*, *Shards of the Moon* by **Michael Norris** (11 October, Wellington; 23 October, Hawkes Bay; 24 October, Auckland.)

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SOUNZ Trustees and Staff News

New Chair of Trustees

At the end of 2003 the Trustees of the Centre welcomed Catherine Gibbs as the new Chair. Catherine has a strong background in music education and currently works as a manager for the Educational Operations team at Multi Serve Education Trust which offers a range of services to schools throughout NZ and internationally. Upon her appointment Catherine said, "I'm delighted by the opportunities this new role brings and excited by the challenges that lie ahead for the Centre for NZ Music. It is a good time to share our unique voices with the rest of the world, and ensuring access to the work of our NZ composers is a high priority."



Catherine Gibbs

Catherine's first contact with the Centre was as a teacher and Music Adviser in Wellington. She has lectured in music education at the University of Waikato and, for The Correspondence School she created and developed multi-media resources for the new arts curriculum. In 2000, Catherine was appointed to the Ministry of Education. She was responsible for implementing *The Arts in New Zealand Curriculum* in schools, the development and publication of resources to support the new curriculum, and for driving forward an arts education strategy for teachers and schools. Beyond her professional work, Catherine has always maintained an active interest in the performing arts through private music tuition, choral singing, and serving on several trusts including the NZSME Board and the WCC Artsplash Trust.

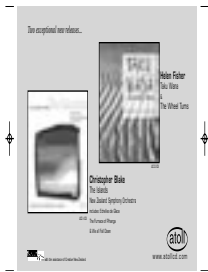
Gary Hawke, the retiring chair of the Trustees has agreed to serve as Deputy Chair which means that his valuable and thoughtful contributions will continue to influence our operations

Birthday Celebrations

David Farquhar celebrated his 75th birthday on 5 April. As well as attending the final performance by the NZSO of his *Symphony No. 3 Remembered Songs* in Wellington he was saluted by audience and orchestra with an impromptu rendition of *Happy Birthday*. A concert at Victoria University later that week featured a number of his chamber and vocal works including premiere performances of *Suite for solo cello* Robert Ibell (cello); *Spirituals in Black and White* Margaret Nielsen (piano); and *Three for Two* Sophie Gilbert (clarinet), Mathew Mann (guitar). At a reception afterwards a score of *Black White and Coloured* from Waiteata Music Press and a new CD of orchestral works from Kiwi Pacific were launched. Concert FM featured him in conversation with Christine Argyle as Composer of the Week.

New Staff

Emma Carlé has recently joined the Centre's staff. She assists with the business management of the office and will deputise for Information Services Executive, Pascale Parenteau, during her maternity leave in the second half of 2003. Emma has a BMus (Hons.) in composition and a BA in criminology from Victoria University. She has recently returned from a year's travel in Europe and Asia.



(09)03 Contemporary Music Festival 25-27 October 2003

The (09)03 Contemporary Music Festival, to be held over Labour Weekend in Auckland, will bring together composers and musicians from around the country and further afield to present a series of challenging concerts, improvisation events, workshops and seminars. It has been planned out of a strong desire to build bridges between artificially separated musical genres and will be a rare

opportunity to hear recent NZ and international works as well as 'classics' of the post-war years which have rarely, if ever, been performed in NZ.

While programming is still coming together, here is a glimpse of events being planned by curator, **Glenda Keam**.

- Stroma and 175 East will come together to perform a number of large-scale works
- members of leading Australian ensemble, Elision, will be giving their first NZ performances
- virtuosic violinist Mark Menzies returns from the States to take part in several concerts
- Richard Barrett, described as "Britain's most radical and innovative composer of the present" will visit NZ for the first time
- leading NZ performers and composers are likely to include **Jeff Henderson, John Psathas, Joost Langeveld, Fiona Macdonald, David Downes, Victoria Kelly, Ashley Brown, Lenny Sakofsky** and more.

SOUNZ, with CANZ support, will be organising seminars featuring composers talking about their working lives and creative concerns. We will also host John Davis, the manager of the Australian Music Centre who will participate in a seminar on the increasing complexities of music dissemination. While not all the funding for (09)03 has been confirmed, there has been a satisfying response so far: APRA, CANZ, the Australia Council and the British Council have pledged support and Concert FM will record the excitement.

In order to encourage maximum participation, the Festival has been planned alongside other related events: concerts by the NZSO on Friday and Saturday night will include **Michael Norris'** entry in the Douglas Lilburn Prize 2003, *Rays of the Sun, Shards of the Moon*, and Messiaen's *Turangalila* and on Tuesday 28 October the APRA Silver Scroll and SOUNZ Contemporary Awards will be presented.

Making International Air Waves

International broadcasts of music by NZ composers seem to be growing. Here are some that have been reported:

- **Juliet Palmer** presented programmes on Toronto University's station, CIUT-FM featuring music by **Annea Lockwood** and **Gillian Whitehead**.

- Lontano's concert from the South Bank last November featuring works by **James Gardner, Dorothy Ker** and **Jeroen Speak** was broadcast on BBC Radio 3 and on a webcast.

- Resonance FM in London played works by **Miriama Young** and **Dan Beban** in *Unknown Country*.

- **Nigel Keay's** Radio France commission *Tango Suite* has had over 10 broadcasts
- Vincent Plush

- played **Jack Body's** *Pulse* on ABC's Classic

FM giving rise to enquiries about where to obtain the CD.

- Classic FM also interviewed **Bruce Crossman** and played several of his works in a programme about composers resident in Wollongong.

- **Philip Dadson's** *Doors Of Revelation 2002* premiered in September on The Listening Room, also on ABC's Classic FM.

- early this month, Klaus Winkler of Bavarian Radio, Munich presented *Composers in New Zealand*, two hour-long programmes of music and interviews from about 10 composers and comments from SOUNZ' Scilla Askew.



Miriama Young

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2002

13 October **Leonie Holmes** *A Tedious Brief Scene: Bottom's Dance*; Karlheinz Company; School of Music, University of Auckland.

19 October **Christopher Marshall** *Pastorale*; Mary Logan Hastings (soprano), University Men's Chorus of Indiana Pennsylvania, IUP instrumentalists cond. Jim Dearing; Gorell Recital Hall, Indiana, USA.

20 October **Dylan Lardelli** *From Grey*; Wellington Youth Orchestra cond. Marc Taddei; Wellington Town Hall.

25 October **Jack Body** *Carmen Dances*; NZSO cond. James Judd, Slava Grigoryan (guitar); Michael Fowler Centre, Wellington.

4 November **Michael Norris** *Scintilla*; Stroma cond. Hamish McKeich; Marama Hall, Dunedin.

9 November **David Hamilton** *Monday's Troll*; Gretchen Dunsmore (bass clarinet), Christchurch Symphony, Christchurch City Choir, cond. Marc Taddei; Christchurch Town Hall.

16 November **John Rimmer** *Kakapo Return*; Ensemble Philharmonia; Auckland City Art Gallery Theatre.

16 November **Glenda Keam** *4x4*; Ensemble lead by Mark Menzies (violin); Disney Music Hall, CalArts, Valencia, California, USA.

16 November **James Gardner** *burr*; Jim Sullivan (bass clarinet), Mark Menzies (violin); Disney Music Hall, CalArts, Valencia, California

28 November **Jeroen Speak** *Tarantelle*; Arne Deforce (cello); Huddersfield Music Festival, UK.

1 December **William Green** *Beware...*; Viva Voce, cond. John Rosser; Auckland Town Hall Concert Chamber.

5 December **Juliet Palmer** *flotsam & jetsam*; film (Nick de Pencier), movement (Bill James), Nicole Bellamy (piano), Vilma Vitols (mezzo), Susan Macpherson (dancer); Artword Theatre, Toronto, Canada.

5 December **Juliet Palmer** *Cypress*; Robert Stevenson (clarinet), Peter Pavlovsky (double bass); Artword Theatre, Toronto, Canada.

6 December **Michael Norris** *Zonam Solvere* Ensemble Multifoon and Aurelia Saxofoon; Kwartet, Utrecht, The Netherlands.

2003

8 January **Ross Harris** *Bremner Aria*; David Bremner (trombone), National Youth Brass Band of New Zealand cond. Nigel Weeks; Lower Hutt Town Hall

8 January **John Psathas** arr. **Aaron Lloyd** *Te Papa Fanfare*; National Youth Brass Band of New Zealand cond. Nigel Weeks; Lower Hutt Town Hall.

21 January **John Elmsly** *From the Dancing Light*; Auckland Philharmonia cond. Timothy Sexton; St Cuthbert's College, Auckland.

23 January **Ross Harris** *Chaconne*; Atar Arad (viola), Piers Lane (piano); Nelson School of Music.

28 February **Gareth Farr** *Anniversary Antics*; NZSO Chamber Orchestra dir. Donald Armstrong; Adam Concert Room, Victoria University of Wellington.

5 March **Eve de Castro-Robinson** *Len's Dances*; Auckland Philharmonia cond. Miguel Harth-Bedoya; Auckland Town Hall

7 March **Jack Body** *Three Sentimental Songs* for piano and percussion trio; The Other Minds Ensemble; Palace of Fine Arts Theatre, San Francisco, USA.

13 March **Lissa Meridan** *Blast!*; Auckland Philharmonia cond. Miguel Harth-Bedoya; Auckland Town Hall.

20 March **Nigel Keay** *the dancer leads the procession*; Jeffrey Grice (piano); La Halle Saint Pierre, musée de la ville de Paris, France.

31 March **John Psathas** *Fragment* Kostas Theodorakos (vibraphone), Stavros Kollias (piano); Auditorium of the French Institute, Athens

6 April **Chris Watson** *Nacelle*; Gretchen Dunsmore (clarinet), 175 East; Great Hall, Christchurch Arts Centre.

6 April **Gareth Farr** *Tawhirimatea*; National Youth Brass Band of New Zealand cond. Nigel Weeks; Auckland Town Hall.

12 April **Gareth Farr** *Taheke*; Heidi Krutzen (harp), Lorna McGee (flute);

St Mark's Trinity, Vancouver, Canada.

18 April **David Griffiths** *The Servant*; Musica Sacra cond. Indra Hughes; Holy Sepulchre, Auckland.

1 May **Dorothy Buchanan** *It Began with a Pony* – a comic opera; Jeremy Commons (libretto), Jamie Frater, Nicola Hooper, Christopher Leach, Sarah Wood (soloists), Julie Sperring (piano), Jacqueline Coats (director); The Wellesley, Wellington

30 May **Christopher Marshall** *Tihei Mauri Ora!* Washington Camerata cond. Frank Albinder, William Wright (clarinet); Kennedy Center, Washington DC, USA.

14 June **Chris Cree Brown** *Icescape*; Christchurch Symphony cond. Marc Taddei; Christchurch Town Hall.

2 July **Christopher Marshall** *L'homme armé: variations for wind ensemble*; Guildhall Symphonic Wind Ensemble dir. Peter Gane; World Association of Symphonic Bands and Ensembles 11th Conference; Jönköping, Sweden.

3 July **John Rimmer** *Transcend, concerto for orchestra*; Auckland Philharmonia cond. Miguel Harth-Bedoya; Auckland Town Hall.

9 July **Martin Lodge** *Ritual*; Carrie Koffman (saxophone); Tim Deighton (viola); World Saxophone Congress XIII, School of Music, University of Minnesota, Minneapolis, USA.

10 July **Gillian Whitehead** *Quintet*; Southern Cross Soloists; Regent on Broadway, Palmerston North

17 July **Gillian Whitehead** *Alice*; Helen Medlyn (mezzo), Auckland Philharmonia cond. Miguel Harth-Bedoya; Auckland Town Hall.

5 September **Ross Harris** *...as though there were no God..*; Southern Sinfonia cond. Werner Andreas Albert; Dunedin Town Hall.

1 October **Jack Body** *Saetas*; New Zealand String Quartet, Edith Salzmann (cello); Glenroy Auditorium, Dunedin



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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

Astonishing Sense Music by **Susan Frykberg** for tape and voice/ piano/ violin with tape; earsay ES98003.

Brass Aotearoa including *Bremner Aria* by **Ross Harris**, *Waipiro* and *Tawhirimatea* by **Gareth Farr**; Trust MMT 2049.

Edwin Carr: *Orchestral Works* including *Seven Elizabethan Lyrics*, *Piano Concerto No. 2*, *End of the Golden Weather* and *Auckland Ode*; Kiwi Pacific CD SLD-111.

Elena including *He Tango mo Elena* by **Gareth Farr** and *Once Were Warriors* by M. Grindlay and M McNabb arr. **Peter Scholes**; Te Mangai Paho/Jayrem CDJAY 382.

Half a Century of Song **David Farquhar's** *Eight Blake Songs*, *Three Scots Ballads*, *Three Medieval Carols*, *Writing on the Sand*, *Three Cilla McQueen Songs* and *Five Songs of E.E. Cummings*; Kiwi Pacific CD SLD 112.

Maori He Toa Takatini, *Kataraina Pipi* (vocals), NZ National Youth Choir cond. Karen Grylls, Richard Nunns (koauau) and Taranaki Cultural Group; CD Manu 2007

Maori Merchant of Venice Film score by **Clive Cockburn** with additional music by **Hirini Melbourne**; NZSO cond. Kenneth Young; Maorimusic.com

New Zealand Sonic Art III – Te Hau Kuri by **Hirini Melbourne/Richard Nunns**, *Soft Dawn Over Whispering Island* by **John Elmsly**, *Contrasts* by **Kit Powell**, *Zitherum Voice* by **Phil Dadson**, *Kasumi* by **Ian Whalley**, *The Void* by **Norm Skipp**, *Aeolian Harp Sounds* by **Chris Cree Brown**, *Rake* by **Chris Knox**, *Subconscious* by **William Harsono** and *Aquarelle* by **Michael Norris**; University of Waikato UWMD 1202.



New Zealand Piano Quartet includes *Three Pieces for Piano Quartet* by **Alfred Hill**; Hill Records 001.

New Zealand Music for Creative Dance II 14 tracks of NZ music including *Creatures* by **David Downes**, *Virgo* by **Edwin Carr** and *Muriranga-whenua* by **Helen Fisher**; compiled by Jenny Cossey.



Nga Pihhi 3 Teaching resource for Te Reo Maori; music by **Radha Sahar** (nee **Wardrop**); UCA 46-2

Niu Tireni CD Rom of photographs by Paul Thompson with music by **Jonathan Besser** and **Nigel Gavin**; idiom studio.

Pohutukawa Carols The Schola Sacra Choir, Wanganui cond. Mark Leicester presents **Jenny McLeod's** *Sun Festival Carols* and

other NZ carols by **Douglas Mews**, **Vincent James**, **Jonathan Berkahn** and **Alan Cruise-Johnston**; Schola Sacra Choir.

Songs of the Morning Songs by **G.S.Doorly** from the 1902 Antarctic voyage of the 'Morning'; Roger Wilson (baritone), the 'Morning Glories,' with Grant Tilly, Peter Vere-Jones (narrators); Reardon.

Taku Wana **Helen Fisher**: *Taku Wana* and *The Wheel Turns*. Richard Nunns (taonga puoro), April-Marie Noho, Lesley Graham, Linden Loader (singers), Dan Poynton (piano), Kirsten Eade, Karen Batten (flutes), Nevine String Quartet, Lauris Edmund, Wi Kuki Kaa (words); Atoll ACD 203.

X incl. *Chaos of Delight* by **Eve de Castro-Robinson** and **John Rimmer's** *Hauturu*; Ros Dunlop (clarinets); Great White Noise GWN 004.

BOOKS

Canzona 2001 The CANZ Yearbook ed. **Michael Norris**; CANZ.



NZ Music Services Directory (11th Edition, 2003) ed. Lena Days; Stella Night Productions

Asian Composers in the 20th Century including contributions from G. Warren Drake, **Gillian Whitehead** and **John Elmsly**; JFC Publication

SCORES

Gary Daverne *Tom Stone meets Mozart* a short musical for children; Viscount Productions

Katherine Dienes *Dies est Laetitiae* for SS choir with optional side drum or tambourine; Intrada

Muziekuitgave

Gareth Farr *Little Sea Gongs* for percussion quartet; Promethean Editions PE079

David Farquhar *Black, White & Coloured*, a series of 23 piano pieces; Waiteata

David Hamilton *Night Songs* a song cycle for baritone and piano; DH Vocal Music; *A Peace Prayer* for SSA, cello and piano; DH Vocal Music

Ross Harris *Music for Solo Cello*; Promethean Editions PE040

Fritha Jameson *A Fan of Nelson Fare* for orchestra; Montbretia Press; *Three studies for piano*; Montbretia Press

Philip Norman *The Dress-Up Box* arr. of forty songs by **Felicity Williams** for children's television series; Papageno Productions

Larry Pruden *Volume 1 – Music for Solo Piano*; Promethean Editions PEP01

John Psathas *Fragment for vibraphone & piano*; Promethean Editions PE076

John Ritchie *The Snow Goose* for flute and orchestra; Promethean Editions PME01; *The Snow Goose* for flute and piano; Promethean Editions PME02

John Wells *Fourth Suite* for an organ tuned in meantone; new music/New Zealand.



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COMPETITIONS

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

Nancy Van de Vate – International Composition Prize for Opera: For opera or music theatre. Eligibility: women composers. Duration: More than 15 mins. More info: Vienna Masterworks, Margaretenstrasse 125/15, A-1050 Vienna, Austria; email: vmm@chello.at **Deadline: 1 August, 2003.**

Russolo Competition 2003: For electronic music. Eligibility: up to age 35. Duration: maximum 15 mins. More info: Fondazione "Russolo – Pratella", Via Bagaini, 6, 21100 Varese, Italy, ph +39-0332-237-245, fax +39-0332280331; www.radioart.sk/proj/russolo/ or email: michele.biasutti@unipd.it **Deadline: 30 August, 2003.**

Pierre Schaeffer – 4th International Competition of Computer Music Composition: for tape or tape and instruments. Eligibility: any age/nationality. Duration: maximum 10 mins. More info: www.suonovirtuale.com or email: r.santoboni@mclink.it **Deadline: 31 August 2003.**

NZSSC Choral Composition Award: For choir. Eligibility: NZ secondary students. Duration: 2-5 mins. Prizes: \$1,000 and \$500. Info: Lois Coplon, ph (04) 476-6557, fax +31-20-6386208; email: nzssc@xtra.co.nz or contact SOUNZ **Deadline: 31 August 2003.**

5th Henry Dutilleux 2003 – International Composition Competition: For solo piano or concerto composition for soloist and instrumental ensemble. Duration: 8-12 mins. More info: Eric Boucher ph +33-2-47634343, fax +33-247634300; www.metaboles.com or email: concours.dutilleux@wanadoo.fr **Deadline: 31 August, 2003.**

Valentino Bucchi Prize 2003: For A) voices or soloist instruments and orchestra B) chamber music C) solo instrument D) 2 instruments E) chorus/chorus and instruments F) ad libitum. Eligibility: for categories A, B, C and E born after 31 Dec 1961, category D after 31 Dec 1976, category F; no age limit. More info: Segreteria del Premio Valentino Bucchi Prize Year 2003, Composition Fondazione Valentino Bucchi, Via U. Peruzzi, 20, 00139 Rome, Italy email: premio.bucchi@agora.it **Deadline: 10 October, 2003.**

Calls for scores

quartett22: any style for 2 clarinets and 2 saxophones. Selected scores will be performed by the newly-founded quartett22 throughout Austria. Works including live electronics or tape are welcome. More info: Petra Stump and Heinz-Peter Linshalm, Neubaugurtel 39/23, A-1150 Vienna, Austria, ph/fax +43-1-9475050; e mail stump-linshalm@chello.at **No deadline**

3rd International Forum for Young Composers: Works for the Ensemble Aleph (5 to 8 musicians). Age limit: 40 Duration: 7 mins. More info: Hélène Jarry, 21 rue Fructidor Fr - 71100 Chalons-sur-Saône ph/fax +33.385.935.820 email agent.double@wanadoo.fr or visit http://perso.wanadoo.fr/aleph **Deadline: 31 December, 2003**

North/South Consonance: for solo instrument or mixed chamber ensembles up to 15 performers. Works with voice, percussion and/or electronic means are acceptable. Eligibility: any age, citizenship. P.O. Box 698 – Cathedral Station New York, NY 10025-0698, USA. More info: www.northsouthmusic.org/nsmain/call.asp or email: info@northsouthmusic.org **Deadline: June 1, 2003.**

Nelson Composers Workshop

This workshop (6-10 July 2003) is open to all composers not yet professionally established, including senior secondary, university and polytech students. Participants will have their work rehearsed and performed by professional performers. The performances will be recorded on CD for the composer. A tutor is assigned to each participant. The Nelson School of Music provides an excellent rehearsal and performance venue, and is in an ideal location for composers from around the country to meet to discuss and compare ideas about new music. The deadline for applications (postmarked) is:

Monday 12 May 2003.

For an application form, please contact:

Michael Norris michael.norris@xtra.co.nz (04) 803 3644

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Letters and News

SOUNZ News welcomes letters to the editor, news about our composers and events associated with New Zealand music. Please keep in touch with us, so that we can keep in touch with you.

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Other Donations: Institute of Registered Music Teachers (Timaru), Anonymous (3)



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The Centre for NZ Music acknowledges on-going funding from Creative New Zealand, the Australasian Performing Right Association and through Phonographic Performances NZ Ltd.

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 held at the Centre. 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

