

Return Address: PO Box 10 042, Wellington

SOUNZ news

The Journal of the Centre for New Zealand Music • Toi Te Puoru

ISSN 1171-9370

[09] BRAND SPANKING NEW! 03 Contemporary Music Festival 25-27 October 2003

“Come and hear the unheard, the overlooked, the stunning and the brand spanking new!” This is how **Glenda Keam**, curator, describes (09)03, the Labour Weekend festival which brings together a stimulating mix of musicians and composers from New Zealand and abroad for concerts, improv sessions and seminars in more than 15 separate events.



Contemporary music ensemble, Stroma

The festival can boast many firsts. These include: Stroma and 175 East coming together to become 571 Moa Tasters so they can perform large-scale works by three NZ composers – **John Rimmer**, **John Croft** and **Dylan Lardelli** – along with works by festival guests, Richard Barrett (UK) and Liza Lim (Australia) and topped off with pieces by giants of the modern music scene, Brian Ferneyhough and Edgard Varèse. Members of Elision, Australia’s leading contemporary ensemble, will give their first ever performances in New Zealand. Elektrakinos, a late night event with **Jordan Reyne**, **Jonny Marks**, **Michael Norris**, **Tom Callwood** and others will celebrate a range of electronic and sampled music with live performers. Stroma will give the world premiere of **Philip Brownlee’s** *Sparks...among the Geysers* along with works by **Helen Bowater** and **Victoria Kelly**. Michael Hurst and Norm Skipp will present a poetry-music-live audio processed “happening,” which as **Glenda Keam** says, “is such a new art form it hasn’t got a name yet!” There’s a full and very impressive list of other highlights on the (09)03 website.

Such festivals are fairly rare in New Zealand. The Centre often receives requests from visitors or overseas groups for a list of the contemporary music festivals in NZ – we are one of the few countries in the world where the answer is, “we have none”. So with (09)03 (and indeed, the recurrence of Bomb the Space), there may be the glimmerings of a more positive answer in future.

“For audiences to embrace new music there must be opportunities for them to experience it. The feast of NZ music at (09)03 will be enriched by being heard alongside significant international music and musicians. This will be an opportunity to explore NZ’s burgeoning musical scene in an international context. I would urge everyone with an interest in new artistic or musical experiences to grab a ticket now!” commented Scilla Askew, Executive Director of SOUNZ.



175 East in rehearsal at Hopetoun Alpha, Auckland

For more information, ticket prices and special deals for schools, visit the website: www.0903.org.nz or contact the organisers at: information@0903.co.nz

And what will the Centre for NZ Music’s contribution be? See Page 2.

CONTENTS

(09)03 Festival	1-2
Trans-Tasman Exchange	3
CMNZ celebrates local flavours	3
<i>A Measure of Culture</i>	3
NZ Music – NZ Festivals	4
Wild Opera – what next?	5
Masterclass!	5
SOUNZ Contemporary	5
SOUNZ <i>fine</i> – Volume 5	7
NZSO and NZ Music	7
Community Commission	10
On the World Stage	10
Dio’s Leading Ladies	10
AMCOZ update	11
Hooked on NZ Music	11
REGULAR FEATURES	
SOUNZ concise	8-9
Trustees and staff news	11
SOUNZ New: premieres	13
New CDs, scores and books	15
Competitions, Donations	15
Websites worth a visit	15
Library membership	16

SOUNZ SEMINARS AT (09)03

In 2000, the Centre, with urging from **Jack Body** and the assistance of CANZ, presented Sonic Broom! – seminars for composers and industry leaders. Feedback from the event was overwhelmingly positive. **William Dart**, editor of *Music in New Zealand* commented, "The speeches of the composers impressed me so much that I'm determined to print them all. Some were documents of historical importance, I think." **Martin Lodge**, who chaired the composer sessions last time was astonished. "I have to say I've never known a gathering of composers like that where there was such open-heartedness and frankness, but also such a perceptible feeling of collegiality, including between people who have major differences of outlook."

UPFRONT COMPOSERS TALK ABOUT THEIR LIVES

4–6pm Saturday 25 October

Dorothy Winstone Centre

Auckland Girls' Grammar School

So for the second time SOUNZ, with support from CANZ, has invited a group of composers, chaired by **Eve de Castro-Robinson**, to speak about their working lives and to discuss issues which affect all composers. Amongst the composers who will speak are **John Rimmer**, **Gillian Whitehead**, **Jeff Henderson**, **Chris Cree Brown**, **Chris Watson**, **Jordan Reyne** and, as a special guest, leading Australian composer, **Liza Lim**.

MUSIC ON THE WEB: MONSTER OR MARVEL?

10–12noon Sunday 26 October

Dorothy Winstone Centre

Auckland Girls' Grammar School

The web offers many new opportunities for music dissemination through publishing, audio, performance and the free exchange of information. Some of these developments seem to provide miraculous solutions to problems we have grappled with for a long time. However, sometimes it can seem that anarchy reigns and that the risks are great. Chaired by **Martin Lodge**, an expert panel explains how the internet is changing the

dissemination of music. Issues under discussion include:

- How can composers, performers and the music industry get the best out of the web while protecting everyone's rights?
- What opportunities does web technology offer to NZ composers and musicians in particular?
- Where will the traditional methods of dissemination fit in a digitised world?
- What new developments in web technology should we be preparing for?

Guest speakers will be:

John Davis, manager of the Australian Music Centre, who will introduce several projects for digitising and disseminating scores; **Roger Flury** from the National Library and current secretary-general of the International Association of Music Libraries who has worked closely on web projects such as Cadence and Discovery, and is developing new ideas for making music information available on the web; **Alan Kemp**, Manager of KBB Music which has been in the business of selling instruments and music since 1888 and always supportive of NZ music and musicians; **Vicki Smith** and **Douglas Bagnall** innovative web designers and programmers who, with a Smash Palace grant, are creating a web-based venue for "cyberformance," a development which may offer exciting creative opportunities for composers; and **Anthony Healey** from APRA who will talk about the protection of digital rights.

Other events in (09)03 where SOUNZ will give a hand are the launch of the new CD from Lontano of works by NZ women composers (see page 14 for details) and the realisation of **Jeff Henderson's** improvisation project through the anonymous Community Commission (see page 10).



John Davis

Cadence



a free online catalogue of choral sets and orchestral parts held by New Zealand choirs, orchestras and libraries

www.cadence.natlib.govt.nz



Frank J Denton 1869-1963. The Paramount Orchestra of Wanganui. [ca 1930]. Alexander Turnbull Library

For more information about Cadence phone +64 4 474 3017

or email musichire@natlib.govt.nz

Farr Afield – the First Trans-Tasman Exchange

After 18 months of preparation, the first leg of the Trans-Tasman Composer Exchange began on September 26 when Gareth Farr left for Sydney and Kuala Lumpur to work with leading Australian vocal ensemble, The Song Company, on several new projects.

- This initiative developed by SOUNZ and the Australian Music Centre aims to
- promote the music of Australia and New Zealand to a wider audience
 - enrich collegial and artistic contact between Australian and New Zealand musicians
 - provide professional opportunities for Australian and NZ composers
 - involve performing organisations in the creation of new work; and
 - encourage the performance of existing works

Gareth's exchange covers a wide range of activities: he is currently spending five weeks working with The Song Company firstly in Malaysia where they are collaborating with Malaysian composers and gamelan on project called *Lagu*, then he returns to Sydney where he will begin work on a movement of *Via Crucis*, a composition to be premiered next Easter by The Song Company, where each station of the cross has music written by a different composer.



Photo: Gareth Watkins

Gareth Farr

During his time in Sydney Gareth will also write a short work for ModArt, a Song Company project which is designed to workshop and showcase emerging Australian composers. Gareth will take part in these workshops and also speak about NZ music and be involved in other promotional activities such as radio interviews and concerts. The Australian Music Centre together with The Song Company are undertaking hosting duties and have put together an inspiring and hospitable programme which should enable Gareth to meet many Australian composers and musicians during his time in Sydney.

Funding for the project has been received from Creative NZ, APRA, the Australian High Commission and Asia 2000 and we are grateful for generous assistance from **Gillian Whitehead**. Plans for a reciprocal visit by an Australian composer are still under discussion.

CMNZ celebrates local colour

New Zealand compositions are a strong component in next year's Chamber Music New Zealand Celebrity Season, with a NZ work featured in 27 out of 47 concerts.

Ross Harris is writing a piece commissioned by CMNZ for the contemporary ensemble Stroma, to be premiered in May on their first Celebrity Season tour. In July, Australia's Duo Sol will present two programmes, one featuring *Split the Lark* by **Eve de Castro-Robinson**, and the other *Rhapsody* by **Anthony Ritchie**.



Maria Grenfell

"Chamber Music New Zealand is committed not only to commissioning new works from New Zealand composers, but increasing performance opportunities for existing chamber works," says General Manager Brian Budd. "It is a great thrill for us that the 2004 Celebrity Season puts New Zealand music on the world stage, providing audiences around the country with the opportunity to hear these wonderful works."

Another international ensemble to include a New Zealand work is the Vienna Piano Trio which tours in October. The trio will play **Maria Grenfell's** *A Feather of Blue* in both of its programmes.



Photo: Paul Henderson Kelly

Leading Australian vocal ensemble, The Song Company

It's official – audiences want NZ music

The Ministry of Culture and Heritage together with Statistics New Zealand released in July *A Measure of Culture*, a major cultural expenditure survey giving comprehensive data including the impressive statistic that over the last year 93% of New Zealanders attended a cultural event.

Among questions asked of more than 300,000 people who attended "classical" concerts in the last 12 months was their attitude to the programming of NZ music. Widely believed to be the most conservative audience in the arts, 57% were very interested or somewhat interested in hearing more "classical music composed by New Zealanders."

Of those giving a positive answer the majority were under the age of 44, which could lead to the conclusion that if our major performing organizations are keen to attract a younger audience, programming more NZ music might help.

Full details of the survey, which provides valuable information for many people working in the arts, can be found on the Ministries' websites: www.mch.govt.nz or www.stats.govt.nz

NZ Music – NZ Festivals

The 2004 NZ Festival programme, the 10th festival, will be announced this month. At the head of the list of NZ music highlights is a chamber opera, *Quartet*, by **Anthony Ritchie** with a libretto by Stuart Hoar, which has been commissioned by the Festival. It follows the progress of a dysfunctional string quartet which begins a NZ tour on the West Coast and ends it in a climactic finale at the Festival in Wellington. Four singers and four musicians are on stage, and each singer's character corresponds to a musician. "Having the actual string quartet on stage plays an important part in creating the atmosphere I wanted. It is a beautifully balanced medium capable of many varied colours," explains **Anthony Ritchie**. "For instance, the Greymouth rain is depicted with delicate plucking of the strings and it provides a musical background for the singers." The manically depressed Russian cellist sings:

*This is Greymouth in Summer
And I am feeling depressed
This is Greymouth in Summer
Like Russia at its Soviet best.*



Highlights include two more Composer Portraits amongst the 11 chamber music concerts and **Dan Adams** with Verona presenting a brand new show, *Geographical Cure*. Full details will be on the website (www.nzfestival.telecom.co.nz) and in print at the end of October.

Regional Festivals

The regional festival circuit has been developing strongly in recent years and it is encouraging to see that many NZ groups and composers are being heard in repeat performances around the country. The Nelson Festival in September presented **Jonathan Besser** with *Bravura* and there was also a performance of **Jeff Henderson's** *Urban Taniwha*. The Tauranga Festival (30 October – 9 November) includes performances by 175 East, **Dan Poynton**, **Mahinarangi Tocker** with **David Downes**, and Verona's hit show, *Storm*. With performances by Stroma, Saxcess and Gateseven in the recent Wellington Cathedral Festival of Music and Arts and the third Bomb the Space presenting "an awesome selection of musical mayhem" from some of NZ's best improvisers and experimental musicians, the opportunities for premieres and second performances of NZ music are growing.

The Auckland Festival, AK03, featured several NZ works: **Gareth Farr's** *Stone and Ice* written for the combined forces of the NZSO and Auckland Philharmonia; **Phil Dadson's** *Vocal Acrobats*, a performance of **Lilburn's** *Overture Aotearoa* by the NZSO and **John Psathas' Three Island Songs** in a concert given by the NZ Trio. *The Prodigal Child* by **Michael Williams** also received its third season of performances, (see also pg 5).

With the development by festivals of the "Show and Tell" process, and the Performing Arts Network of NZ continuing to hold annual showcases, the opportunities for a wide variety of music to be programmed by festival directors around NZ will continue to improve.

SMOKEFREE ARTS AND THE NEW ZEALAND INTERNATIONAL ARTS FESTIVAL 2004 INVITE YOU TO EXPERIENCE SOME OF THE MOST INSPIRING PERFORMING ARTS THAT THE WORLD HAS TO OFFER...

SMOKEFREE FESTIVAL **FREE ARTISTS CARD**

THE CARD - AVAILABLE ONLY TO PROFESSIONAL PERFORMING ARTISTS, TECHNICIANS AND ARTS ADMINISTRATORS - OFFERS UP TO 50% DISCOUNT ON TICKETS TO SELECTED NEW ZEALAND INTERNATIONAL ARTS FESTIVAL EVENTS. IF YOU'RE A PROFESSIONAL PERFORMING ARTIST (MUSICIAN, ACTOR OR DANCER) OR INVOLVED FULL TIME IN THE PERFORMING ARTS IN A TECHNICAL OR ADMINISTRATIVE CAPACITY, YOU MAY BE ELIGIBLE TO APPLY.

CHECK OUT THE FESTIVAL WEBSITE FROM THE 31ST OCTOBER 2003
WWW.NZFESTIVAL.TELECOM.CO.NZ

27 FEBRUARY - 21 MARCH
WWW.NZFESTIVAL.TELECOM.CO.NZ



smokefree Arts

WILD OPERA – what happens next?

Michael Williams' *The Prodigal Child* had its second season at the Christchurch Festival in July. Members of the Opera Reference Group, who had originally conceived the idea of Wild Opera, met in Christchurch and took the opportunity to attend Michael's opera and discuss the future of the project. His opera was one of seven proposals presented at the Wild Opera Show and Tell in May 2002 and from there it was taken through a development process by NBR NZ Opera which led to its premier season at the Taranaki Festival in March.

It was generally agreed that the development and programming of Michael's opera had provided a successful model for new work to be produced in the future, and that if presenters are able to identify outstanding new works early in their development, then better financial and artistic support is likely to be forthcoming.

Discussions about how this might happen are continuing and could result, for example, in collaborations with tertiary institutions and the theatre sector or presentations at arts markets such as the NZ Festival 'Show and Tell'. However a process similar to Wild Opera where proposals are invited and juried through a neutral facilitator, such as SOUNZ, is also a possibility. Rose Campbell, Music Adviser at Creative New Zealand commented, "The message for composers and librettists is that they can apply to Creative NZ for project funding and that they are welcome to talk to me before they apply to discuss possible pathways for the work."

In the meantime Auckland Festival audiences have had the chance to see and hear *The Prodigal Child* and more performances are planned for next year's Fuel Festival in Hamilton. Furthermore, **Eve de Castro-Robinson** and Roger Horrocks have received a Creative NZ project grant to develop their opera about the life of NZ artist, Len Lye, one of the other works presented at Wild Opera last year.

MASTERCLASS! – PLUGGING INTO THE PROFESSIONAL ARTS



Philip Flood

From November 10–26, a series of public seminars and workshops around the country, hosted by Fulbright New Zealand and the British Council and sponsored by Montana Wines, will stimulate debate about arts education and in particular how the professional performing arts can deliver relevant education programmes to schools.

Two international guests will bring their perspective: Jannas Zelesky, a leading American dance educator, and British

composer Philip Flood. Jannas Zelesky is president of Together in Dance and has been at the forefront of the dance education movement in the United States for more than 30 years. Philip is involved in a range of educational and collaborative projects, is a director of the Society for the Promotion of New Music and Education and Community Officer for the Spitalfields Festival in London. He is currently completing research on arts education for the Arts Council of England.

For further information about the events in the 2003 Masterclass series which will be held in Auckland, Wellington, Christchurch and Dunedin, please contact SOUNZ or DANZ (info@danzt.org.nz)

SOUNZ Contemporary 2003 – From Ice to Alice



Photo: Duncan Shaw-Brown

Chris Cree Brown



Craig Utting



Gillian Whitehead

Orchestral works dominate the field this year in the SOUNZ Contemporary Award. The 2003 finalists are *Icescape* for orchestra by **Chris Cree Brown**, *Cirrus* for orchestra by **Craig Utting** and *Alice* – a monodrama for soprano and orchestra by **Gillian Whitehead**.

Ross Harris' *Chaconne* for solo viola was also given a special commendation by the jury.

The three top entries were premiered in recent months by three different NZ orchestras: the Christchurch Symphony played *Icescape* in June; *Cirrus*, as one of the Douglas Lilburn Prize entries, was part of New Zealand Symphony Orchestra concerts in July; while the same month saw the Auckland Philharmonia performing *Alice* with Helen Medlyn as soloist.

"The music must connect and take the listener on a compelling journey," was the comment of one judge on the four-member jury. SOUNZ Executive Director Scilla Askew says, "There were a number of exceptional works among this year's submissions which we hope will receive many more performances, even though they were not finalists."

New award for contemporary Maori music

Mahinarangi Tocker, a member of the Centre's Composers' Advisory Panel, is one of the finalists in the new APRA Maioha Award which is given for excellence in contemporary Maori music. The name "Maioha" means "a spontaneous composition which reflects a very deep emotional outpouring."



Mahinarangi Tocker

The winners of the SOUNZ Contemporary Award and the new APRA Maioha Award will be announced on Tuesday 28 October in the Auckland Town Hall at the APRA Silver Scroll Awards, for which musical director **Victoria Kelly** is promising a stunning night of music-making.

You can hear the world from Wellington

It makes you think.

Study composition at Victoria and you will get the opportunity to rub shoulders with some of the world's leading composers, all from the comfort of Wellington. Because our lecturers and tutors are among them.

You will be presented with unique opportunities to write for the New Zealand String Quartet, Victoria University Orchestra and our prestigious Composers' Competition. You will be submerged into a supportive learning environment promoting artistic freedom and the exploration of many mediums and art forms.

Victoria boasts state-of-the-art electroacoustic studios, weekly workshops, fieldtrips as well as a new retro-analogue ensemble Electrolalia.

If this is music to your ears contact us for more information:

Phone 04 463 5369, email music@vuw.ac.nz
or visit our website www.vuw.ac.nz/music

Victoria

UNIVERSITY OF WELLINGTON

*Te Whare Wānanga
o te Ūpoko o te Ika a Māui*



SCHOOL OF
MUSIC 

Tracks for the fifth CD in the SOUNZ*fine* series have now been selected and the CD should be on its way to broadcasters in NZ and around the world by the end of the year. The selection panel auditioned a large number of recordings – commercially released, Concert FM and private recordings – listening for both musical excitement and recording quality. They found it a tough challenge to pare down their selection to 75 minutes of music covering the full spectrum of composition by NZ women.

The chosen works are: *Peace Fanfare* by **Dorothy Buchanan**, *Egg & Tongue* by **Juliet Palmer**, *The Angle of Repose* by **Annea Lockwood**, *Namaste* by **Alison Isadora**, *River of Ocean* by **Helen Bowater**, *Twitter Tourniquet* by **Lissa Meridan**, *Tom's Serenade for Ann Morris* by **Gillian Whitehead**, and four 175 East microscores, *Blip* by **Rachel Clement**, *Is there anybody in there?* by **Leonie Holmes**, *6 fives are 30* by **Emma Carlé** and *Yippee!* by **Yvette Audain**. Performers include the BBC Scottish Symphony Orchestra and Auckland Philharmonia, as well as many leading NZ musicians.

The CD is funded by the NZ Composing Women's Network. With the kind permission of Elizabeth Thomson, her beautiful artwork of horoeka leaves, cast in bronze and appropriately titled *Sonic Sisters*, will appear on the cover of the CD booklet.



Greetings to leading New Zealand musicians and composers

The Alexander Turnbull Library's Archive of New Zealand Music is interested in preserving and making available for research your creative works and memorabilia. They are an important part of New Zealand's musical heritage.

For further information, please contact
The Music Librarian
Alexander Turnbull Library
PO Box 12-349, Wellington
atl@natlib.govt.nz

The NZ Symphony Orchestra and NZ Music – a bright future?

NZSO–SOUNZ Readings

Six works have been selected for NZSO-SOUNZ Readings to be held in the Michael Fowler Centre in Wellington on November 12 and 13. The works are: *Aufsatz* by **Chris Watson**, *The 12* by **Jonathan Besser**, *From Grey* by **Dylan Lardelli**, *The Sound* by **Thorsten Wollmann**, *Arrival in Opoutere* by **Anthony Young** and *Diversions 1 and 2* by **Nigel Keay**. The sessions will be conducted by Hamish McKeich and Kenneth Young, and are open to the public. Further readings have been scheduled for May and November 2004. Please contact the Centre if you would like to receive an invitation and timetable for the November 2003 readings or more information about future sessions.

NZSO in 2004

The NZSO was the first major performing organisation to announce its 2004 season this year. Disappointment at the few NZ works has been expressed in some media, although the three works included will be eagerly anticipated. Two commissions will be performed in Auckland and Wellington: **John Psathas' Piano Concerto**, his first, with Stephen Gosling as soloist, and *Labyrinth* by **Ross Harris**, a concerto for tuba and orchestra. A third commission from **John Elmsly**, a concerto for flute and orchestra will be given five performances in South Island towns during the Mainland tour in October. The Harris and Elmsly commissions are part of a new series of short pieces featuring some of the star players in the NZSO. In May, a second *Made in New Zealand* concert in Wellington will feature works by largely local composers – **Douglas Lilburn**, **Lyell Cresswell**, **Jack Body** and **Michael Norris**. For the first time in some years the NZSO National Youth Orchestra has programmed a local work – **Lilburn's Suite for Orchestra**.

NZSO Bill

NZSO policies relating to matters such as commissioning and programming are appendices to the annual business plan, and as such are internal and confidential. However, CEO Peter Walls assures SOUNZ News that the NZSO, "is enthusiastically committed to encouraging and promoting New Zealand composition."

Currently before Parliament is a Bill which will prescribe in legislation the principal objectives and functions of the orchestra and also change its status from a State Owned Enterprise to a Crown Entity. In May a number of organisations, including SOUNZ, made oral and written submissions to the Government Administration Select Committee. As a result a number of changes have been recommended including the strengthening of one of the principal objectives, which now reads "to promote and encourage New Zealand musical composition and composers." The Committee commented, "We support those submitters who sought amendment of the principal objectives of the Orchestra to provide for a stronger commitment to NZ symphonic music and composers. ... It is intended that the details of how the Orchestra is to promote NZ music will be dealt with through its strategic and business planning and Statement of Intent." Other recommended changes include the appointment of a board member with "an awareness of artistic matters," and a requirement that the orchestra report on its artistic outcomes against its Statement of Intent as well as the normal financial outcomes. This was requested by a number of submitters in order to provide more clarity in the orchestra's accountability.

The bill is now on its way to a second reading.

SOUNZ concise



Dorothea Franchi, one of New Zealand's pioneering composers, died in August aged 83. She had a distinguished career as both harpist and composer. After graduating with a BMus in 1939, she spent nine years building the music department at Epsom Girls' Grammar before studying in London at the Royal College of Music where she won the Lionel Tertis Prize for her *Viola Rhapsody*. Returning to New Zealand, she became pianist and musical director at the New Zealand Ballet under Paul Gnat where she wrote *Pastimes* and *Do Wack-A-Do* for the company. She has also been an inspiring teacher to many other composers including **Glenda Keam** and **Craig Utting**. **Dorothea Franchi** considered her 1949 *Four Pioneer Portraits* to be her finest work: "It expresses New Zealand, my New Zealandness and says something for women."

Dorothea Franchi

Radio New Zealand producers Roger Smith and Gareth Watkins have received funding to make a documentary series exploring New Zealand composers and composing. The documentary's title, *Ik(s)land[s]*, is a word coined by an Australian composer from the Dutch for 'I'. It refers to the notion of islands within islands.

In August, **Jonathan Besser** and Bravura completed a composition out-reach programme in collaboration with The Edge culminating in a final concert where the band played and recorded the students' compositions.

Chris Cree Brown has been awarded the University of Canterbury's first Doctor of Music (MusD) which he will receive at the university's December graduation ceremony.

Maria Grenfell's *Ceol na Fidhle* for violin and percussion has been programmed in the Los Angeles Philharmonic's Green Umbrella series in the new Disney Hall, Los Angeles (new home of the LA Philharmonic). It will be heard in April next year in a concert given by the University of Southern California's Contemporary Music Ensemble.



Congratulations to contemporary music ensemble the Karlheinz Company who celebrated their 25th anniversary last month with a concert of new New Zealand

music including works by **John Elmsly**, **Eve de Castro-Robinson**, **Thorsten Wollmann** and **Leonie Holmes**.

NZ's foremost hymn writer, Shirley Murray, published her third book of hymns in May. *Faith Makes the Song* contains 50 hymns, including 16 tunes by **Jenny McLeod**, **Colin Gibson**, **Jillian Bray**, **Peter Godfrey** and **Nigel Eastgate**. Her *When Mountains Rise to Open Skies*, set to music by **Vernon Griffiths** in 1990, was part of London's Westminster Abbey Anzac commemoration service in April. **Ross Harris' Bremner Aria** was also among works played at the abbey on ANZAC day by the National Youth Brass Band of New Zealand.

SOUNZ is now stocking choral music from USA publishers Santa Barbara Music Publishing and Treble Clef Music Press including works by **David N. Childs**, **Katherine Dienes**, **Annea Lockwood**, **Anthony Ritchie** and **Felicity Williams**.

The Hutt City Trophy for best performance of a NZ composition in the Big Sing competition was won this year by Burnside High School's Bel Canto with *Sleep O Beloved* by **Ross Harris**.

Composers who received grants in the Creative NZ funding round announced in May included **Anthony Ritchie** to produce a CD of his 24 *Preludes* for piano; **Phil Dadson** for workshops and performances in Sydney and a CD of recent original instruments. Grants also went to the New Zealand Trio to commission a piano trio from **Michael Norris**; the Ogen Trio to record and produce a CD of works by New Zealand composers; and the Wellington Chamber Music Society to commission a piece for the NZ String Quartet from **John Psathas**. Te Ara-1 Trust received funding to compose twenty waiata for a new stage production.

In June, **Phil Dadson** toured Europe and Japan giving workshops and collaborative performances including one in Prague with Lemi Ponifasio & MAU Dance. His piece *Obliquely to a Circular Mirror* was featured on ABC Classic FM's The Listening Room following his March visit to Sydney.

Duo Solaris played a selection of NZ music at ClarinetFest 2003 in Salt Lake City, USA in July. Donald Nicholls (clarinet) and Andrew Millar (piano) performed *Three New Years Preludes* by **Ross Carey**, *Jinglejangle / centre splangle / jinglejangle-out* by **Rachel Clement**, *Sonatina* by **Douglas Lilburn** and **Donald Nicholls'** own *Ngarunui* for two clarinets and piano. The International Clarinet Association's annual conference is attended by clarinet players and teachers from around the world.

11 works were recently featured in the Auckland Philharmonia Composers' Reading Workshop. They were *ccyckhoppys* by **Daniel Stabler**, *Gondwana* by **Thorsten Wollmann**, *Elegy* by **Chris Adams**, *White Cat* by **Kathryn Lauder**, *Two chorales for Stgs Stgs* by **Thomas Liggett**, *A Message to Han Cho* by **Jodi Szu-Ying Chen**, *Scoria* by **Rachel Clement**, *Avituo* by **John Middleton**, *Sonata for Small Orchestra* by **Bob Gillett**, *Five Step Symphony (Mvmt 5)* by **Noel Sanders** and *Claw the Sky* by **Paul Booth**.



Thorsten Wollmann

A Message to Han Cho by **Jodi Szu-Ying Chen**, *Scoria* by **Rachel Clement**, *Avituo* by **John Middleton**, *Sonata for Small Orchestra* by **Bob Gillett**, *Five Step Symphony (Mvmt 5)* by **Noel Sanders** and *Claw the Sky* by **Paul Booth**.

A book of tributes to eminent NZ music historian John Mansfield Thomson is to be launched in November at Victoria University's Hunter Building by poet and lifelong friend Alistair Campbell. Edited by Margaret Clark with Jim Collinge and **Martin Lodge**, *John Mansfield Thomson: notes towards a biography* is a collaborative effort and has some previously unpublished autobiographical material of John's, including pieces salvaged from his computer hard-drive after his death in 1999.



William A. Buck from Upper Moutere, Nelson was the winner of this year's NZ Association of Organists Composition Competition. His winning entry *Candlelighting* was performed by Martin Setchell in the NZAO organ recital during their congress in Christchurch in June. Second prize went to **Maurice Faulknor** for *Variations on an Original Chant in E minor*, while **Louis Shaw** won third prize with *Blue Passacaglia*.

There has been recent change for two experimental music venues. Wellington's The Space has moved premises and become Happy, celebrating with its annual Bomb the Space Festival in September. Meanwhile The Temple, one of Auckland's mainstays for young songwriters, musicians, poets and comedians, has closed down. Lamenting its demise, singer/song-writer **Mahinarangi Tocker** commented that it was, "A good eye opener for people with varied tastes in sounds."

Indonesian pianist Ananda Sukarlan will be giving a concert in Bali in the presence of Australian Prime Minister John Howard on October 12 in commemoration of the terrorist attack there a year ago. The programme includes *Jangan Lupa* by **Gareth Farr**, *In tempo di guerra, in tempo di tristezza* by **Michael Norris** and *Paradise Regained* by **Jack Body** and Wayan Yudane. It will be broadcast throughout Indonesia and performed again later that week in Medan and Surabaya. Ananda performed a similar programme this year in New Zealand and Norway which also included *Medicine Bundle No 1: Flower Echoes of Spring, Sun and Mountainside* by **Ross Carey**. That programme will be played in Madrid and broadcast live by Spanish National Radio (RNE) next April.

New Zealand's first Harp Festival will take place this February under the auspices of Massey University Conservatorium of Music and the Harp Society of New Zealand. Christchurch Symphony harpist Helen Webby will be among the guest performers and plans to perform music by her former teacher **Dorothea Franchi**. The three day festival will include a workshop on composing for the harp. SOUNZ will be providing NZ music for harp.

Richard Nunns performed at the Sonic Synergies, Creative Cultures conference held in July in Adelaide. Sonic Synergies is an interdisciplinary gathering for researchers, scholars, practitioners and students interested in the general themes of identity, music, technology, community and the synergies between them.

Next year, the Tower NZ Youth Choir celebrates 25 years of music-making. Watch out for a new CD, marking the anniversary, of music they've sung over the years, including pieces by **Wehi Whanau**, **David Chilcott**, **Anna Griffiths** and **David Childs**.

This month a plaque honouring **Douglas Lilburn** will be laid in Christchurch. In his earlier days, Lilburn rented a room on the site of what is now the Christchurch Town Hall. *Landfall in Unknown Seas* and many of his other best-known works were composed there. The Christchurch City Council has agreed to set a plaque on the exact site of his room – immediately outside the Victoria Park entrance to the Town Hall complex. The inscription of the plaque is to read "Douglas Lilburn 1915-2001, widely regarded as 'the father of New Zealand composition' lived and composed in a room on this site (formerly 175 Cambridge Terrace) from November 1935 to May 1937 and November 1941 to March 1950."

John Rimmer has won this year's Philip Neill Prize with *Bowed Insights*, a single movement work for string quartet. *Bowed Insights* was written in 1993 and given its most recent performance by Ensemble Philharmonia in a concert last November.

David Hamilton's *Piece in Celebration – Puke Ariki* won the New Plymouth Orchestra's Composition Competition and was played at the opening of Taranaki's new museum, the Puke Ariki Centre. Though ceremonial noise provided a less than ideal environment for the premiere, acoustic amends were made later when the work opened a New Plymouth Orchestra concert in September.

Dylan Lardelli and **Anthony Young** start their six month term this month as Composers in Residence with the Auckland Philharmonia. The orchestra, in recognizing the talent of these two young composers, has asked they serve their terms concurrently. As part of the joint residency they will each provide a 10 minute composition for full symphony orchestra which will be heard in the Auckland Philharmonia's 2004 Premier Series.

Jenny McLeod's *Meditation on Psalm 134* is the commissioned test piece for the second Kapiti Coast National Piano Competition, taking place this December. All semi-finalists will play the piece, which celebrates not only Kapiti, but the piano and the composer's faith. Earlier this year, semi-finalists in the Michael Hill International Violin Competition in Queenstown played *The Dance of the Sibyl* by **John Rimmer**. Fourth to sixth place-getters then played the work at the Honourable Awards Recital in Auckland.



Jenny McLeod

Photo: Gareth Watkins

Ross Harris and **John Cousins** are both retiring from their university positions at the end of the year to devote more time to composing.

Dunedin composers have established a collective, inspired by **Anthony Ritchie's** call in a recent *Music in NZ* article for composers to get together and support each other in their variety and diversity. The group covers a breadth from film to hymn to experimental composition and includes **Susan Frykberg**, **Catherine Szu-Yin Hsiung**, **Anthony Ritchie**, **Lachlan McKenzie**, **Noel Sanders**, **Alan Starrett**, **Marian Poole** and **Gillian Whitehead**.

Daniel Monteath from Verdon College, Invercargill has won first prize (\$1,000) in this year's NZSSC Choral Composition Competition with *Heart of the Mountain* which the adjudicator, **David Hamilton**, described as having "freshness and vitality." *Takapuna Beach* by **Robin Toan**, a student of the University of Auckland took second place (\$500).

On October 3 the NZSO under the direction of James Judd gave the opening concert at Asia Orchestra Week in Osaka, Japan. **Douglas Lilburn's** *Aotearoa Overture* was included in the programme.

Motormouth and the Community Commission



Each year, through the generosity of an anonymous benefactor, SOUNZ is able to award a small commission to a composer for a project called the Community Commission.

The aim is to bring together community groups or musicians with a professional composer to create a new work.

To date, recipients of the Commission have been **Jonathan Besser**, **Leonie Holmes**, **Helen Bowater** and in 2002 it was **Steve Gallagher**. The project he worked on has resulted in a new play, *Motormouth* which was premiered at Capital E's National Theatre for Children on September 20. Steve's music uses sounds abstracted from material he had gathered in workshops with schoolchildren who were asked to talk about their grandparents. The workshops became the inspiration for Bevan Linkhorn's play which is directed by Jacqueline Coats.

The 2003 Community Commission was awarded to **Jeff Henderson** who will work with Auckland students to present an improvised instrumental performance during (09)03.

If you are interested in finding out more about the commission or offering a project for 2004, please contact SOUNZ.

<p>UNIVERSITY OF CANTERBURY</p> <p>SCHOOL OF MUSIC</p>	
<p>offers an exciting range of courses at the graduate and postgraduate levels in</p> <p>composition digital music ethnomusicology music history and research musicianship music education</p> <p>and</p> <p>performance</p>	<p>Handbook available from the Administrator</p> <p>Tel: (03) 364 2183 Fax: (03) 364 2728</p> <p>Email: susan.wallis@canterbury.ac.nz</p> <p>Internet: www.music.canterbury.ac.nz/</p> <p>Summer Courses 2003/4</p> <p>Digital Music (MUSI 136) 17 Nov - 19 Dec 5 Jan - 13 Feb</p> <p>Introduction to Materials of Music (MUSI 117) 5 Jan - 13 Feb</p> <p>Introducing Music (MUSI 123) 5 Jan - 13 Feb</p>
<p>voice piano violin viola cello double bass</p>	<p>flute/piccolo oboe clarinet bassoon horn organ</p>

ON THE WORLD STAGE

John Rimmer's *Kakapo Reborn* – selected from 400 works world-wide – was performed at the World Music Days in Slovenia in September. This performance heralded New Zealand's return to this forum after 40 years. *Kakapo Reborn* for bass clarinet, bass trombone, cello and double bass was heard in one of 30 concerts making up this major international music festival presented for the past 80 years by the International Society for Contemporary Music.

Also in September, **Dylan Lardelli** won the Young Composers' Competition at the Asian Composers' League Conference and Festival in Tokyo with his work *Four Fragments for Chamber Ensemble* which can be heard in the 571 Moa Tasters' concert at (09)03 on Sunday 26 October.

In May, **Dion Workman** won the Max Brand Prize 2003, an Austrian award only recently opened up to international competitors. The prize is for innovative developments of electronic and related music "within the context of technological change." Dion won the award ahead of over 200 submissions for his work *Ching*, which builds from the one-second sample of another award-winning piece by Ching-Chiang Liu.

Dio's leading ladies

2003 has been a bumper year for composition at Auckland's Diocesan School for Girls...

Last month saw New York's Eroica Trio perform *September Scars* by **Jenny Thomas** (year 12) as part of their NZ tour.



The Eroica Trio with Jenny Thomas from Diocesan School for Girls in Auckland.

In the 2003 Chamber Music NZ School Music Contest, fellow Diocesan pupil **Claire Filer** (year

13) won the composition prize with *Physics*. This prize, supported by SOUNZ, was awarded last year to **Jenny Thomas** who this year – on the Big Sing front – won the NZCF Choral Composition Award, also supported by SOUNZ, with *Soliloquy*.

But that's not all! Seven out of nine entries from the same school were highly commended in the Auckland Philharmonia's Young Composer Workshop, with **Sasha White** (year 10) winning the top award. Meanwhile in the 175 East/KBB Competition, first and second prizes in the year 13 category went to Diocesan girls – **Sophie Williams** for *Big Pong in the Pukekohe Onion Patch* and **Haeme Park** for *Anticipation* – while the top year 11 awards were won by fellow students **Helena-Grace Treadwell** for *Tambourin* and **Natalie Mitchell-Lowe** for *If the Suit Fits – Steal It*.

The school's Head of Music David Gordon says, "Our programme from year 7 onwards has a strong composition focus, including a gifted and talented programme for years 8-10. **Kathryn Lauder**, one of our staff, is a recent composition graduate and has been a major factor in our composition programme. We are delighted with these results and plan to continue to promote composition."

Kathryn Lauder's own piece *White Cat* featured recently in the Auckland Philharmonia's Composers' Reading Workshop (see pg 8).

AMCOZ UPDATE

This is the first in a regular exchange of news between SOUNZ and the Australian Music Centre.

Judith Foster, Music Resources Manager at AMC reports.



Composers Peter Sculthorpe, Robert Hughes, Richard Meale and Nigel Butterley at the Awards ceremony

On Saturday 16 August the creators and performers of new Australian music were recognised when APRA and the Australian Music Centre presented the 2003 Classical Music Awards at Sydney's Conservatorium of Music. Hosted

by composer and broadcaster Andrew Ford, the Awards celebrated outstanding achievements of the past year by individuals and organisations who have contributed to the Australian classical music industry.

Eleven national awards, judged by a panel of leading composers, performers, musicologists, educators and critics, were presented, including three Work of the Year Awards for Best Orchestral (Richard Meale), Instrumental (David Pye) and Vocal/Choral (Nigel Butterley) works premiered or released on recording in 2002. Composer Richard Meale also won the award for Best Composition for *Three Miró Pieces*, while the award for Best Performance went to oboist Diana Doherty for her premiere of Ross Edwards' *Concerto for Oboe and Orchestra*. The annual Awards ceremony singled out Move Records' Martin Wright for the Long-Term Contribution to Australian Music Award, and composer Robert Hughes for the prestigious Distinguished Services to Australian Music Award. Awards were also given to individuals and organisations that have made a substantial contribution to the advancement, or presentation of, Australian music.

The outstanding field of national winners reflects the rich

SOUNZ – STAFF AND TRUSTEES

Te Puoho Katene, the only founding member of the SOUNZ board still serving, has recently stepped down. His steadfastness since the Centre's beginning has been of great and lasting value to the organisation, and it was with deep regret that the trustees accepted his resignation, fully understanding that his health was not allowing him to contribute in the way he would wish. **Martin Lodge** has also resigned after two terms. Chairperson of SOUNZ, Catherine Gibbs, thanked Martin for his six years service saying, "It is clear that your contribution, both as Chair of the Composers' Advisory Panel and an advocate on their behalf at board meetings has been an invaluable contribution to the Centre's continuing success."

Congratulations!

In July Pascale Parenteau, the Centre's Information Services Executive gave birth to Dominique Marcel, a healthy baby boy – the biggest non-musical adventure ever for her and her husband David Gilling! Pascale will return to the Centre in 2004 after taking maternity leave. At the end of October we farewell Marketing and Promotion Co-ordinator, Margaret Ogilvie, who has been offered a full-time position at Concert FM. After nearly two years at the Centre in a part-time position, we are sure the new appointment will be an interesting new challenge.

Hooked on New Zealand Music

Starting its second season soon, as part of the Royal New Zealand Ballet's 50th anniversary year, is an all-New Zealand production of *Peter Pan* with music by **Philip Norman**. His 100 minute score for full orchestra will be heard around the country during 30 performances in ten different centres.

Peter Pan caps off a bumper year of NZ music for theatre and dance. Here's just a slice of the action: a nationwide tour of *Penguin: Life on the Edge*, a children's theatre piece devised by Peter Wilson with music by **Gareth Farr**; Christchurch and Wellington seasons of Briar Grace-Smith's play *Potiki's Memory of Stone* with music by **Gillian Whitehead**; scenes from **Maria Grenfell's** *The Fall of the House of Usher* based on the Edgar Allan Poe short story premiered by Hobart's IHOS Music Theatre Laboratory; a five month Footnote Dance company tour of Moana Nepia's *Inside Edge* including music by **Phil Dadson**; Amalgam's presentation of *Simia ex Machina* at Wellington's new venue Happy (The Space reincarnated) with music by **Philip Brownlee, Jonny Marks and David Sanders**; a season with the Auckland Chamber Orchestra of *The Clown's Birthday* by children's author Margaret Mahy, set to music by **Peter Scholes**; and **Noel Coward's** *Private Lives* scored by **Steve Gallagher** for a season at Wellington's Downstage. Finally, a limited issue on CD of **Jonathan Besser's** music to the ballet *Jean*, performed by the Free Radicals with the Auckland Philharmonia under William Southgate, has recently become available through the Royal NZ Ballet website.



Graphic: Royal NZ Ballet

PLAYS UP A STORM
THE NEW ZEALAND SYMPHONY ORCHESTRA

THE 2004 SEASON
WWW.NZSO.CO.NZ

concerts in Auckland, Hamilton, Tauranga, Gisborne, Tapanui, Whakarewa, New Plymouth, Hastings, Napier, Palmerston North, Marlborough, Wellington, Christchurch, Timaru, Dunedin, Nelson, Newport, Gore, Invercargill, Queenstown, Dunedin & Invercargill.

The 2004 SEASON brochure is out now! Telephone 0800 478 834, or see www.nzso.co.nz.

Logos for sponsors: GPC, ONE, and others.

Bartók's Viola Concerto

Restoration by Csaba Erdélyi

17 *pochiss. rall.* ♩ = 92

THE NEW CRITICAL restoration of Bela Bartók's *Viola Concerto* made by the Hungarian violist Csaba Erdélyi represents a major contribution to Bartók scholarship, and has revived international interest in an important work by one of the greatest composers of the twentieth century.

At the time of Bartók's death in 1945, the *Viola Concerto* only existed in the form of a complete rough draft, and this was reconstructed and orchestrated by Tibor Serly and William Primrose (the work's dedicatee) and published in 1950 by Boosey & Hawkes. For many years this was considered to be the definitive version of Bartók's last work. Recent research has shown that this edition contains many differences and additions to Bartók's original draft, and it is these which Erdélyi has aimed to correct and restore in his own performing edition.

Erdélyi spent many years researching this and other of Bartók's works, comparing first drafts, rehearsal copies, and Bartók's choices of instrumentation before embarking on his own orchestration of the concerto. He has sought the advice of the renowned Bartók scholars Antokoletz and Somfai, as well as the leading Hungarian composers Kurtág and Eötvös, and the score has been tried out and refined through many rehearsals and performances in several educational institutions.

The newly restored *Viola Concerto* was given its world premiere at the 24th International Viola Congress in Wellington, New Zealand, in April 2001 by Csaba Erdélyi with the New Zealand Symphony Orchestra conducted by Marc Taddei.

Promethean Editions has published the score in piano reduction – the study score will be released later in 2003 – and the new edition is available for sale direct from Promethean Editions via the Internet and from retailers in Australia and New Zealand.

10 April **Dylan Lardelli** *First Ice*; Dylan Lardelli (guitar); Adam Concert Room, Victoria University of Wellington

12 April **Gareth Farr** *Tangaroa*; Andy Harnsberger (marimba); Preston Hall, Radford, Virginia, USA.

18 April **David Griffiths** *The Servant*; Musica Sacra dir. Indra Hughes; Church of the Holy Sepulchre, Auckland.

26 April **Christopher Marshall** *Dona Nobis Pacem*; The Indiana University of Pennsylvania Chorale dir. Prof. Jim Dearing; Calvary Presbyterian Church, Indiana, PA, USA.

1 May **Jack Body** *Fanfare for Bert*; Auckland Philharmonia cond. Werner Andreas Albert; Auckland Town Hall.

7 May **Chris Watson** *Don't Mess With Texas*; Tim Cummings (text), Madeleine Pierard (soprano), Gateseven dir. Ewan Clark; St. Andrews on the Terrace, Wellington.

7 May **Chris Gendall** *Bop*; Blair Sinclair (trombone), Gateseven dir. Ewan Clark; St. Andrews on the Terrace, Wellington.

28 May **Ross Harris** *Rasputin* (orchestral excerpts); New Zealand Symphony Orchestra cond. Kenneth Young; Town Hall, Wellington.

12 June **Jonathan Besser** *Falling in Love*; Auckland Philharmonia cond. Miguel Harth-Bedoya; Auckland Town Hall.

15 June **Bruce Crossman** *B-Bop*; Roslyn Dunlop (clarinet), Julia Ryder (cello) and David Miller (piano); Side-On Cafe, Sydney, Australia.

19 June **Helen Bowater** *Urwachst*; Auckland Philharmonia cond. Stephen Smith; Aotea Centre, Auckland.

4 July **Phil Dadson** *Echo-Loop* (video installation); Performance Space, New South Wales, Australia.

10 July **John Psathas** *Mal Occhio*; The Auranova Quartet; Palazzo Stella, Crespellano, Bologna, Italy.

12 July **Chris Gendall** *Visionnaire*; Orpheus Choir of Wellington cond. Andrew Cantrill; Wellington Cathedral of St Paul.

24 July **Matthew Crawford** *A Place to Lose and Find Yourself*; Auckland Philharmonia cond. Fabio Mechetti; Aotea Centre, Auckland.

2 August **Jack Body** *In the Curve of Song*; Stroma, Madeleine Pierard (voice); St Andrews on the Terrace, Wellington.

15 August **Martin Lodge** *Toru*; Richard Nunns (taonga puoru), Peter Scholes (clarinet), James Tennant (cello); Gallagher Concert Chamber, University of Waikato, Hamilton.

15 August **Daniel Stabler** *Piano Trio*; Katherine Austin (piano), William Hanfling (violin), James Tennant (cello); Gallagher Concert Chamber, University of Waikato, Hamilton.

20 August **David Farquhar** *String Quartet No. 2*; Massey University String Quartet; Old Main Building, Massey University, Palmerston North.

20 August **William Southgate** *Piano Quartet*; New Zealand Piano Quartet; Old Main Building, Massey University, Palmerston North.

3 September **Emma Carlé/Wayan Yudane** *gam.org*; Richard Apperley (organ), Gamelan Padhang Moncar dir. Budi Putra; St Andrews on the Terrace, Wellington

4 September **Ivan Zagni** *Mokehu*; Auckland Philharmonia cond. Miguel Harth-Bedoya; Auckland Town Hall.

11 September **Dorothy Buchanan** *The Ghosts of Denniston*; Auckland Philharmonia cond. Marco Zuccarini; Auckland Town Hall.

12 September **Jack Body** *Love Poem*; Sarvat Shaida (speaker), Shahram Rezaie (speaker/singer), Wayne Waapu (male soprano), Richard Apperley (organ), students of Victoria University; Wellington Cathedral of St Paul.

13 September **David Griffiths** *Rikoriko*; Opus Chamber Orchestra cond. Rita Paczian; WEL Academy of Performing Arts, Hamilton.

20 September **Gareth Farr** *Stone and Ice*; NZSO and Auckland Philharmonia cond. James Judd; Auckland Town Hall.

21 September **Michael Vinten** *Three Pictures*; Margaret Christensen (poems), Cantoris, Wellington Chamber Orchestra cond. Michael Vinten; St Andrews on the Terrace, Wellington.



Photo: Gareth Watkins

Philip Norman

7 October **Philip Norman** *Ravenous Uncles (and Many Thin Greedy Aunts)*; Margaret Mahy (poems), Combined Christchurch Schools Music Festival Choirs cond. Robert Aburn; Christchurch Town Hall.

7 October **Anthony Ritchie** *Quartet*; Nevine Quartet; Kuboso Memorial Museum, Osaka, Japan.

16 October **Alison Isadora** *re: integrales*; Maarten Altena Ensemble cond. Otto Tausk; De Rode Hoed, Amsterdam, The Netherlands.

20 October **Leonie Holmes** *For Young Nick*; Wellington Youth Orchestra cond. Marc Taddei; Wellington Town Hall.

4 December **James Gardner** *Distant reading of last resorts*; Andrew Sparling (clarinet), Ensemble Exposé; Warehouse, London, UK.

Music Technology

For all your music software, hardware and peripherals, CD and tape duplication, and professional support

Visit this website for details and prices:

www.musitech.co.nz

MusiTech Ltd 20 Poplar Rd

Whangaparaoa 1463

Email: john@musitech.co.nz

Phn: 021 643 177 Fax: 09 4242 879

Special announcement!
Sibelius 3 now available
Full details on website

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

Audible: New Frontiers new works by six audio artists for Radio NZ broadcast and simultaneous gallery installation at The Physics Room, Christchurch. Includes *7 airports: solos, duets, chorus* by **Phil Dadson** ('Philharmonic'); Physics Room/National Radio.

Beyond Reason improvised works by **Jeff Henderson** (alto saxophone), **Tom Callwood** (acoustic bass) and **Mark Sanders** (drums); Open Music Envelope OME001.

Fragments chamber music by **John Psathas** including *Happy Tachyons*, *Jettatura*, *Matre's Dance*, *Piano Quintet* and *Fragment* (two versions); Stephen Gosling (piano), Jeremy Fitzsimons (percussion), New Zealand String Quartet; Trust MMT2047.

The Islands orchestral works by **Christopher Blake** including *Symphony – The Islands*, *We All Fall Down*, *Echelles de Glace*, *The Furnace of Pihanga*; NZSO cond. Lucas Vis, Marc Taddei, Philip Walsh; Atoll ACD 403.

Len Lye: The Sound of Tangible Motion high-fidelity recordings of Len Lye's kinetic sculptures; Atoll ACD 103.



New Zealand Women Composers works by **Dorothy Ker**, **Gillian Whitehead**, **Annea Lockwood** and **Jenny McLeod**; Lontano dir. Odaline de la Martinez; Lorelt LNT 116.

Owen Moriarty: solo & ensemble guitar includes works by **Mike Hogan** and **Peter Leask**; CD Manu 5003/04.

Saxcess 10th Anniversary includes **Gareth Farr's** *Goa Lawah (Bat Cave)*, **Ross Harris' Dance Suite for Saxophones** and **Robert Burch's Capriccio**; Saxcess.

Te hekenga-a-rangi CD and DVD featuring **Hirini Melbourne** and **Richard Nunns** (taonga puoru and voices), Aroha Yates-Smith (voice); Rattle RAT-DV010.

Te Hekenga-a-rangi
hirini melbourne & richard nunns
with aroha yates-smith

Te Hekenga-a-rangi, the last album from the Hirini Melbourne and Richard Nunns partnership, features new instruments, new techniques, and the introduction of the female voice. Plus importantly, unique video featuring performance, interviews, and demonstrations of the instruments.

www.rattle.co.nz **RATTLE**

CD with DVD
RAT-DV010

Books

Margaret Clark (ed.) with Jim Collinge and Martin Lodge *John Mansfield Thomson: notes towards a biography*; Steele Roberts.

Reupena Ngata and Alan Armstrong *Maori Action Songs* Words and music, action and instructions; Reed.

Jennifer Shennan *A Time to Dance: the Royal New Zealand Ballet at 50*; Royal New Zealand Ballet.



Scores

Eric Biddington Prelude and Romanza for horn and piano; Eric Biddington.

Jack Body *Pulse* (orchestral study score); Promethean PME03.

David Farquhar *String Quartet No. 2*; Promethean PME06.

Gareth Farr *Spook* for marimba (score & parts); Promethean PME063 (Dec 2003);

Gareth Farr *Tangaroa* for marimba (score & parts); Promethean PME064 (Dec 2003);

Gareth Farr *Tuatara* for percussion and piano (score & parts); Promethean PME037 (Dec 2003).

David Hamilton *A New Commandment* for unaccompanied mixed voice choir with soprano and baritone soloists; SATB unaccompanied DBH Music;

David Hamilton *Laudamus Hodie!* for unison choir (or soloist), SSA choir and orchestra; DBH Music;

David Hamilton *Whisper to me* for SSA, 2 violins, percussion and strings; DBH Music.

John Psathas *View from Olympus* (orchestral study score); Promethean Editions PE073.

John Ritchie *Suite No. 1 for String Orchestra*; Promethean PME04;

John Ritchie *Aquarius: Suite No. 2 for String Orchestra*; Promethean PME05.

"Unequalled opportunities lie in wait for you. The Conservatorium of Music gives you your best chance to go as far as your talent, intelligence and courage can take you."



THE CONSERVATORIUM OF MUSIC

WELLINGTON PALMERSTON NORTH AUCKLAND

Bachelor of Music

Jazz or Classical Performance, Composition, Ethnomusicology, History and Analysis

Bachelor of Arts (Music)

Bachelor of Music (Honours)

Master of Music

Master of Music Therapy

Postgraduate Diploma in Music Teaching

Foundation Certificate in Jazz

Private Box 756, Wellington
Telephone +64-4-801-2794 Ext. 6914
Fax +64-4-801-2683, music@massey.ac.nz



Massey University

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.

Frederic Mompou International Award 2003: Compositions for clarinet, violin, cello, and piano. Age limit: not over 35 yrs on 31 December 2003. Duration: 12-20 mins. More info: email jmb@jmbarcelona.com or visit www.jmbarcelona.com **Deadline: 30 December, 2003.**

25th Irino Prize for Orchestra 2004: Unperformed composition for standard symphony orchestra or for chamber orchestra between 13 to 30 players. Eligibility: Any nationality, aged less than 40 yrs on June 23, 2004. Duration: 10-20 mins. Prize: Japanese Yen 500,000 plus 150,000 for parts preparation. More info: Mrs. Reiko Takahaski Irino. President, c/o JML Seminar, Yoshiro Irino Institute of Music, 5-22-2 Matsubara, Setagaya-ku, Tokyo 156-0043, Japan, e-mail jml-irinopz@nyc.odn.ne.jp **Deadline: 30 April, 2004.**

Franz Liszt International Competition for Composers: works for piano solo or piano in chamber combinations with other instruments or voice. Entry fee: Euro 70. Prizes: Euro 2000, 1000, 500. More info: ABAC - Sezione Musicale "Franz Liszt" Piazza Pericle Fazzini 8, 63013 - Grottammare (AP), Italy or email info@premioliszt.it **Deadline: 10 March, 2004.**

Ivan Spassov 3rd composers competition: Competition in two categories: A: instrumental chamber multi-movement work (Sonata, Partita, Suite, etc.) B: Cantata-oratorio. Eligibility: any age and nationality. Duration: max. 30 mins. Prizes: Euro 350, 250, 150. More info: e-mail spassov@mail.com; www.ivanspassov.hot.bg **Deadline: 31 October, 2004.**

Eighth International Music Theater Workshop: Applications to participate are invited from artists and presenters working in opera and music theater. Submissions must include recordings (video VHS NTC/PAL or DVD). One of the presented works will win the Wolf-Ebermann-Award for Music Theater. More info: Annette Doffin, ITI Germany, P.O. Box 41 11 28, D-12121 Berlin. email annette@iti-germany.de **Deadline: 1 June 2004.**

Molinari Quartet's Second International Competition for Composition: original work for string quartet. Eligibility: any nationality, aged 40 years old or less as of April 1 2004. Duration: max. 20 mins. Best compositions played in concert during quartet's Vingtième et plus series in Montreal, 2005. Winning compositions recorded on CD by ATMA Classique. Prizes: CAN \$3000, \$2000, \$1000. Registration fee: CAN \$25. More info: Molinari Quartet, P.O. Box 56536, Montreal, Quebec, Canada H1W 3Z3 email qm@quartuormolinari.qc.ca **Deadline: April 1 2004.**

International Composition Prize Luxembourg 2004: Compositions for the Luxembourg Sinfonietta. Eligibility: Any nationality or age. Duration: 10-15 mins. Prizes: Euro 3000, 2000, 1000. More info: email info@luxembourg-sinfonietta.lu or visit www.luxembourg-sinfonietta.lu **Deadline: 15 January, 2004.**

Call for scores

Piece of the Year Competition, 2004: Call for scores from the London Chamber Group for a work technically accessible to amateur players, contemporary in style. No financial prize. More info: email ataylor@argonet.co.uk **Deadline: 31 January, 2004.**

Websites worth a visit

www.sounddesign.unimelb.edu.au/site/about.html

Australian site dedicated to researching and publishing original works and the discourse relating to sound design in public space

www.abc.net.au/arts/adlib/

an interactive guide to the wild, the weird and the vernacular in Australian music

Donations

Over the last six months donations have been received from a number of individuals and organisations. We extend our thanks for this invaluable support.

Give and Gift (\$200-\$499): Diana Marsh and Francis Cooke, John Rimmer

Win-Win (\$50-\$199): Institute of Registered Music Teachers (Wellington); Institute of Registered Music Teachers (Christchurch), Margaret Nielsen, Anonymous (2)

Others Donations: Anonymous (4)

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



Name _____

Address _____

I enclose a cheque for \$ _____

Please debit my Visa/ Mastercard \$ _____

Card No. _____ Expiry date _____

SPECIAL BENEFITS FOR DONORS

- Become a *Win-Win* donor (\$50-\$199) and receive 10% discount on purchases from SOUNZ for a year.
- Become a *Give and Gift* donor (\$200-\$499) and choose a free CD from our retail stock.
- Become a *Heart and Soul* donor (\$500 or more) and receive a free CD and a SOUNZ album of NZ music.

I wish my donation to be acknowledged anonymous

I do NOT wish to be on the SOUNZ Mailing List

POST TO: Centre for New Zealand Music Trust
PO Box 10042, Wellington, NZ

The Centre for New Zealand Music is a charitable trust and has been granted donee status by the Department of Inland

Revenue. All donations of \$5 or more are tax deductible.

A receipt will be sent for all donations received.

Letters and News

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

Email: scilla@sounz.org.nz
Fax: 64 4 801 8604

SOUNZ

has photocopying
and spiral binding facilities
which are available
for your use
at extremely reasonable rates.

From 6c per copy
A4, B4 and A3

SOUNZ New Zealand

Toi Te Pūoru

Centre for New Zealand Music
PO Box 10 042, Wellington
New Zealand
Street address: 39 Cambridge Terrace
Phone: (64 4) 801 8602
Fax: (64 4) 801 8604
Email: info@sounz.org.nz
Website: www.sounz.org.nz

Staff

Executive Director – Scilla Askew
Information Services – Emma Carlé
Marketing & Promotions – Margaret Ogilvie

Trust members
Catherine Gibbs *Chair*
Gary Hawke *Deputy Chair*
Vicki Allpress
Mike Chunn
Merryn Dunmill
David Farquhar
Te Puoho Katene
Kate Mead
Terence O'Neill-Joyce
Composers' Advisory Panel
Martin Lodge *Chair*
Chris Archer
Penelope Axtens
Fritha Jameson
Victoria Kelly
Richard Nunns
Mahinarangi Tocker



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
Payable to: Centre for New Zealand Music