



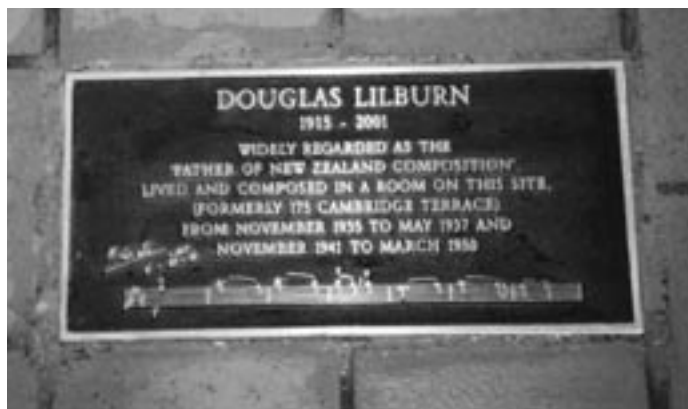
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Lilburn: The Legacy Continues ...

There are few people active in NZ music who have not felt the influence of **Douglas Lilburn** and while it would be characteristic for him to be unenthusiastic about the 'fuss' being made of him posthumously, there is nevertheless a desire amongst New Zealanders to remember, celebrate and continue his influence – a true mark of his importance to our cultural history.

June 6 is the third anniversary of Lilburn's death and will be marked by record company Atoll's launch of his pioneering electroacoustic music on CD (3 CDs and a DVD containing video/film footage and 24-channel works) and that evening Concert FM will re-broadcast *Douglas—the landscape of a NZ composer*, the illuminating series about his life and work heard through the memories of friends and colleagues. Produced by Roger Smith and Gareth Watkins, this series will also be released on CD. The launch is planned to coincide with the broadcast of the 10th and final episode in early August. SOUNZ is managing this project and is grateful for funding assistance from the Willi Fels Trust and the Lilburn Trust.



A plaque was laid in Christchurch in early March, marking the place where Lilburn once lived in Cambridge Terrace, now the Victoria Park entrance to the Christchurch Town Hall. The City Council arranged this tribute with the assistance of **Philip Norman** who commented at the ceremony, "It is a fantastic coincidence that the country's premier composer lived and worked on the site of our premier concert venue. I hope this knowledge, about to be set in concrete, adds a dimension of historical interest for concert goers here. I hope it may also serve to inspire other composers, to raise their own eyes to the mountains and like **Douglas Lilburn**, 'learn the trick of standing

upright here'." The City Council is now considering renaming the main auditorium at the Town Hall, the Douglas Lilburn Auditorium.

The NZSO's *Made in New Zealand* concert on the eve of NZ Music Month (April 30) was in many respects also a celebration of **Lilburn**: his *Birthday Offering* was performed in recognition of the 60th birthdays of two of the most important composers of the following generation – **Jack Body** and **Lyell Cresswell** (whose works also featured in the concert); the winner of the Lilburn Prize, NZ's major competition for orchestral composition was announced (see page 5); and following the concert **David Farquhar**, one of Lilburn's close colleagues celebrated the launch of a CD of his three symphonies recorded for Trust CDs by the NZSO conducted by **Kenneth Young**.

In the meantime, international recognition of Lilburn's music continues to grow. A recent review in the USA of a concert conducted by Andrew Sewell noted, "In a time when interest in classical music seems to be waning, and the Wichita Symphony seems to be searching for a magic ingredient to keep audiences interested, music by Lilburn seems to be just the ticket. You don't hear his music every day.... This is music that is worth hearing again."

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NZ Music Month - what's happening?

There are events including NZ music all over the country this May. **Jenny Thomas'**

September's Scars will be performed at various venues as part of the Chamber Music NZ season, *Once Were Warriors* will be touring, *A night to remember* will feature new music by **Gareth Farr** in an evening of transgender dance and gamelan, five composers will have their works read by the NZSO in the NZSO-SOUNZ Readings, two new operas, *Impersonating Maurice* and *Marriage a la Mode*, by **John Drummond** will be performed in Wellington, the Auckland Philharmonia's *Multicultural New Zealand* concert for school students will celebrate the many cultures alive and well in NZ music, **Douglas Lilburn's** *Wind Quintet* will be performed at the Auckland University School of Music and his *Drysdale Overture* will be performed by the Southern Sinfonia at the Dunedin Town Hall. Concert FM's NZ music week is the last week of May and check out the b-net radio stations who always get into the spirit of NZ music month. Keep in touch with NZ music month events through the SOUNZ website: www.sounz.org.nz or at www.nzmusicmonth.co.nz

What SOUNZ is up to...

Aside from the NZSO-SOUNZ Readings, the Centre will have displays in both the Auckland and Wellington Central libraries and will be sending SOUNZ posters to secondary school music departments, encouraging teachers to contact SOUNZ for information about NZ music.

INAUGURAL RESIDENT ANNOUNCED



James Gardner, composer and director of contemporary music ensemble 175 East, will be the first Creative New Zealand – Victoria University Composer in Residence. Starting in July, James will spend a year in Wellington where he will be able to take part in university activities and write works for some of the many professional performing organisations based in Wellington. Creative NZ Chief Executive Elizabeth Kerr welcomed the establishment of the new Residency, “We believe residencies provide an artist with the opportunity to take time out to allow their creative abilities to flourish. It is often a chance for them to take artistic risks or pursue new directions in their work.”

The Residency differs in that it offers a wide variety of artistic choices. Each applicant submits a proposal outlining how they wish to work with the performing groups involved. Head of the School of Music, Euan Murdoch, said the Residency was sorely needed in the capital. “As the home of the NZ Symphony Orchestra, the Wellington Sinfonia, the NZ String Quartet and groups such as Stroma, Saxcess and Strike, the capital is, musically speaking, the nation's most dynamic city and there are lots of outlets for musicians. But for composers, the creative opportunities are far more limited compared to other art forms.”

James, who is planning to work in the electronic studios at Victoria and write works for the NZ String Quartet and Stroma, is excited about the opportunity. “I congratulate Creative NZ and Victoria University on their foresight in creating this overdue and invaluable residency, not least for the sake of my successors.”

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NEW ZEALAND MUSIC FOR ORCHESTRA ...

NZSO–SOUNZ Readings

Rehearsed Readings of six works by New Zealand composers

Anthony Young *Arrival in Opoutere* Dylan Lardelli *From Grey*

Chris Watson *Aufsatz* Jonathan Besser *The 12*

Thorsten Wollmann *The Sound* Nigel Keay *Diversions 1&2*

NZSO conducted by Hamish McKeich and Kenneth Young

12 & 13 November 2003, Michael Fowler Centre, Wellington

Report by Peter Mechen

If our local composers continue to annotate both the geographical and historical maps of Aotearoa as frequently as they've done over the last few years, it'll soon be possible for music-listeners to travel the length and breadth of the land via their ears, provided, of course, the music gets the live performances and recordings it needs to reach as many of those same ears as possible.

The series of NZSO–SOUNZ Rehearsed Readings have given a number of such compositions a welcome hearing, the most recent being presented by the NZSO in November 2003. As well as these attractive and colourful works – **Anthony Young's** eponymous *Arrival in Opoutere*, and **Thorsten Wollmann's** *The Sound* (inspired by Fiordland's Doubtful Sound) – the orchestra played several other pieces of a more abstract nature, each making its own uniquely rewarding impression. **Dylan Lardelli's** *From Grey* explored a spectrum of string-and-harp sonorities to atmospheric effect, while **Chris Watson's** *Aufsatz* (Essay), also for strings, paid compelling homage to a Mahlerian spirit of musical regeneration in its handling of melodies and structures. **Jonathan Besser's** boldly-conceived *The 12* impressed also with its mastery of orchestral colour, its myriad details deftly placed amid the broad brush-strokes of the whole. Finally, **Nigel Keay's** *Diversions 1 & 2* for strings and wind presented a Janus-like face whose opposite aspects contrasted the wit and energy of one piece against a more serious and impassioned impulse throughout the other.

Hamish McKeich took the orchestra through the first day of the sessions, and Kenneth Young the second. The orchestra took all of the variables within its stride, the demands required by each work and the means employed by each conductor to achieve those demands. At the end of each day's sessions the featured works were performed and recorded by Concert FM – although sparsely attended by the public, the sessions gave heartening notice of the continued strength and variety of creative impulse among this country's composers.



Conductor Hamish McKeich and composer Dylan Lardelli



The composers. Clockwise from left: Thorsten Wollmann, Jonathan Besser, Anthony Young, Dylan Lardelli and Chris Watson.



Conductor Hamish McKeich, NZSO cellists Alan Chisholm and David Chickering and composer Chris Watson during the rehearsal of *Aufsatz*.

photos by Emma Carle

NZSO–SOUNZ Readings 2004

Support the composers with works in this year's Readings on 3 & 4 May at the Wellington Town Hall. Composers **Christopher Blake**, **Ross Harris**, **Chris Marshall**, **Leonie Holmes** and **Chris Gendall** will have their works read by the NZSO, conducted by Hamish McKeich. The Readings are open to the public and entry is FREE. Please contact SOUNZ for a rehearsal schedule.

...and 2005!

The first Readings in 2005 are scheduled for 24 & 25 February in the Michael Fowler Centre, Wellington. The deadline for score submission is 5 pm on September 10, 2004 and successful composers will be notified by the beginning of October. Submission forms and other details will be available from SOUNZ in early June.

Kei Kona te Ha me te Wairua



Gillian Whitehead reports on the recent wānanga in Rotorua

For a week in late March, a wānanga celebrating traditional Maori and Scottish music and instruments was held on the Te Papaouuru marae at Ohinemutu, on the shore of Lake Rotorua. Organised by a committee headed by Ngawara Gordon

of the Hei Tiki Gallery, the main focus of Kei kona te Ha me te Wairua, (which translates as “there the breath with the spirit”) was the making and playing of taonga pūoro, with workshops run throughout the week by Brian Flintoff, **Richard Nunns**, James Webster, Hinewirangi Morgan, Warren Warbrick, Horomona Horo, and Rob Thorne. With such an array of talent, enthusiasm and skills were rapidly passed on to the participants. It was heartening to hear how, over the course of the week, the hoots and honks of the first days evolved to controlled musical line, and to see the developing fascination with details of craftsmanship.

By organisation or by happenstance, there were a number of international guests. The American Indian flute player, Carlos Nakai, spoke and performed eloquently on the first evening, and Alexa Still and the eminent Canadian bassoonist, George Zukerman, performed and gave masterclasses. John Purser, from Skye, presented his illuminating findings as an archaeological musicologist looking into the pre-history of Scottish and Celtic music, which would have related to pre-European Māori music in its central role in society.

It was inspired to bring Scottish music into the equation, particularly as nearly all the Māori present had Celtic forbears somewhere in their whakapapa, and Bob McNeill and Brendyn Montgomery in particular impressed with their repertoire for flutes, pipes, guitar, bouzouki and voice.

Highlights included a visit to Mokoia Island, where the sounds of taonga pūoro conspired with tieke (saddlebacks) and tui, and an improvised dawn chorus to greet the sun by perhaps 50 players on top of Mt Tarawera, moving from the high karanga manu through to the pu kaea combining with Celtic Bronze Age horns and back again to birdsong. Watch for it on Maori Television!

I was there for performances of my *Hine Raukatauri* by Richard and Alexa, and for the first performance by George Zukerman, Richard and Aroha Yates-Smith (waiata) of *Hine Te Kakara*, based on the story of the wahine tupuna for whom Ohinemutu was named, and which, performed in Tamatekapua, the wharenuī close to the location of the story, was for the four of us a memorable occasion.

But above all, this wānanga was truly a meeting place of breath and spirit, a place of new beginnings and new friendships, and particularly heartening because, with the passing of **Hirini Melbourne**, who was constantly in mind throughout the week, there are a number of committed talented performers emerging with determination to carry the traditions of research, making and playing on into the future.



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What's new on the SOUNZ Website?

Let the Fern Guide You...

Brand spanking new on the SOUNZ website is a page dedicated to school music teachers. SOUNZ has many education resources and material for teachers – all well and good if they can find it! The new education page will make life easier by taking them directly to the



material that will be of use. An animated fern designed by year 10 student Francis Griffiths-Keam, guides viewers around the page which features news of interest to schools, a downloadable NZ music quiz,

links to relevant education sites, SOUNZ library membership information and a spotlight item, much like on the homepage. Improvements to the new page will be ongoing and SOUNZ welcomes ideas, especially from teachers. Coming soon will be downloadable repertoire lists for the Big Sing and CMNZ chamber music contest. (www.sounz.org.nz/education.php).

Sound Bites

“Digitisation” is the buzz word around the international music information centres at the moment. Canada, Lithuania, the USA and the UK already have scores online, while other Centres are preparing digital files in readiness. For SOUNZ it's a little way off, but in the meantime adding sound-bites to the site is an achievable goal. It is a lengthy process gaining permission from composers and recording companies, but the benefits are obvious.

Peter Crowe (1932–2004)



Peter Crowe, ethnomusicologist, composer, teacher and writer died peacefully in Auckland on 21 April 2004. His best known work, *Bali Hai: Five Songs of the New Hebrides* for string orchestra has received regular performances over many years and was released by Kiwi Pacific.

His *Passacaglia* for flute and piano (1956) is also believed to be the first piece of twelve-tone music written by a NZ composer. Internationally it is his work as an ethnomusicologist which brought him recognition – his specialty being Melanesian music. He returned to New Zealand in 1998 after living for many years in France. Peter Crowe will also be remembered with respect and affection for his strong, and sometimes eccentric, views about music in New Zealand.

Websites worth a visit...

www.spm.org.uk – the playground section is especially fun!

www.fuel4arts.com – especially the SAUCE link, with its 'hot tips' for effective arts promotion.

Reason to Celebrate!

Following the *Velocities II* concert in the New Zealand International Arts Festival, was a party to celebrate the NZ music included – works by 17 composers from all over NZ. Several overseas Festival Directors attended the party and were extremely enthusiastic about the NZ works and performers they had heard and expressed interest in working with SOUNZ in the future to include music by NZ composers in their festivals.

Despite reservations expressed by some critics prior to the Festival, reviews of the events with NZ music included were very favourable.

Stop Press!

Douglas Lilburn prize winner announced

At last the wait is over for the finalists in the Douglas Lilburn Prize, NZ's major orchestral composition competition. **Michael Norris** was named as the winner on April 30 at the NZSO's *Made in NZ concert*. There were four works in the final, from which Norris' *Rays of the Sun, Shards of the Moon* was chosen. The other finalists were **Anthony Young, Craig Utting** and **Lucy Mulgan**. While the composers had a lengthy wait for the announcement (the competition ran in 2003), it couldn't have been made in a more appropriate arena. Norris' prize includes a commission for the NZSO, which audiences can look forward to in a future season.



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The Composers Association of NZ celebrates its 30th birthday this year. CANZ president Anthony Ritchie shares a little of the association's history...

The first meeting of CANZ took place on March 9th 1974 at Victoria University. Needless to say, the formation of CANZ did not happen over night. As far back as 1947 a Guild of NZ Composers was established, designed to help give composers more recognition in their own country. When the Guild wound up in 1956 a further organisation called the APRA Music Committee was established, later to be known as the Composers' Foundation. It included **Douglas Lilburn** and **Ashley Heenan** who lobbied hard for composers' interests – it was they who funded **David Farquhar's** attendance at an Australian Composer Conference in Canberra. On his return, Farquhar spearheaded the move to form an association of composers in NZ – to be known simply as CANZ.

Among the first issues to be tackled by CANZ were the establishment of a national archive of composers' manuscripts, and the matter of fees and contracts for composers. CANZ members were already active in helping to organise and run new music events: the same day as CANZ's inaugural meeting, the first sonic circus was held, co-ordinated by **Jack Body**.

This was the first of seven or eight sonic circuses held over a period of 13 years, devoted exclusively to performances of NZ music.

CANZ was active in establishing the Composer-in-Schools scheme, begun in 1976 with **Dorothy Buchanan** as its first composer. This scheme has continued to play an important role in encouraging young talent into composing. CANZ also had a hand in the creation of SOUNZ. As far back as 1978 Dorothy Freed wrote an article in *Canzona* about the Australia Music Centre, and urged support for a NZ equivalent. It took 13 long years before the NZ Music Centre (as it was known then) was finally established.

With the Composer-in-Schools scheme being axed by the National Government in the early 1980s (but restored under Labour in 1986) CANZ set about founding the Nelson Composers' Workshop, which was first held in 1982. This workshop, funded by CANZ with help from various sponsors and Creative NZ, grew in size and stature over the years and is now an established focal-point of the NZ composition calendar. CANZ has also helped to organize other one-off events such as Extravacanza (1994), Sonic Broom (2000), the (09)03 Festival, the Korean composers' exchange (2004), and so on. CANZ has also promoted NZ music through membership of international groups such as the Asian Composers' League and the International Society for Contemporary Music.

CANZ has continued its political role as well, and has lobbied over issues such as Arts Council funding, composer residencies, more air time for NZ music on radio, more performances of NZ music by performing groups, and so on. Most recently CANZ made a submission towards the NZSO bill, encouraging the promotion of this country's music by our leading orchestra.

CANZ's public face is *Canzona*. Up until 1991 *Canzona* was produced three or four times a year, but the job of editing it has always been a voluntary task, and this became an untenable burden. Therefore, the decision was made to turn it into a yearbook. As well as being an interesting read, the *Canzona* provides important documentation of NZ composition. 1991 also saw the beginning

of *Canzonetta*, the bi-monthly newsletter to members with information about events, concerts, composers, competitions, and a whole host of other things. *Canzonetta* is an essential lifeline for the serious composer. More recently CANZ has created a website (www.canz.net.nz) as another way of communicating with its members.

Finally, CANZ recognizes service to NZ composition with two awards each year: the Citation for Services to NZ music, which has gone to established figures such as **Lilburn, Farquhar, Pruden** and so on, as well as performers and music administrators; and the CANZ Trust Fund Award, for emerging composition talent.

I still remember my first CANZ meeting, in Wellington, 1981. As a student this was an exciting opportunity to meet major figures in NZ music such as **Douglas Lilburn** and **Larry Pruden**. There was a real sense of community among the composers there, and a genuine sense of purpose in furthering the cause of new music. If

"...networks of people with a common interest, who realise that they don't have to feel isolated, despite being a composer."

CANZ is to survive being 30-something, then 40-something, it will have to keep fostering excitement and enthusiasm for new music, and also encourage a sense of community among composers. Events such as Nelson or (09)03 not only bring about the exchange of ideas and sharing of music; they create networks of people with a common interest,

who realise that they don't have to feel isolated, despite being a composer. When people ask me if CANZ is really worth joining I like to emphasise this aspect of networking, which, in the end, may be more valuable than articles, information, and commission fees.

Anthony Ritchie acknowledges Judith May, who wrote a brief history of CANZ for the ExtravaCANZa in 1994.

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AMCOZ UPDATE Rhiannon Cook, from the Australian Music Centre reports:

Australian composer Jane Stanley will visit New Zealand in February next year for an orchestral reading of a piece she is currently writing for the NZSO-SOUNZ Readings.

Stanley has been selected as the Australian participant in this project after participating in a similar collaboration between the Australian Music Centre and Symphony Australia: the 24th Australian Composer's Orchestral Forum, in 2003.



Australian composer Jane Stanley

Stanley, who is presently enrolled in a PhD (composition) at Sydney University under the supervision of Anne Boyd, has also studied with Ross Edwards, Peter Sculthorpe and Ian Shanahan.

As one of our promising young composers, Stanley's work has been performed by many of Australia's leading ensembles including Halcyon, Continuum Sax, the Sydney Mandolins, Coruscations and the Spring Ensemble. Stanley was joint winner of the 1997 2MBS-FM Young Composers Award and in 2001 she was a participant in New Voices, a programme administered by Symphony Australia, for which she composed *Splintered Rose*. She is currently spending a semester in Boston as a Visiting Fellow at Harvard University.

Last year she was one of six composers chosen to participate in the first year of ACOF's two-year program. In 2003, the first year of the cycle, the selected composers were invited to write 5-minute works for the Tasmanian Symphony Orchestra. Over the year, the composers were provided with the opportunity to consult with experienced orchestral composers, orchestral musicians, artistic administrators, music editors and the conductor, Kenneth Young, as part of the composition process.

The pieces were then workshopped by the Orchestra in December last year. In an experience that wasn't always comfortable, the Orchestra gave honest feedback to the composers on their first impressions; providing the composers with the opportunity and impetus to rethink their composition process.

Three of the six composers, Andrián Pertout, David Chisholm and Alicia Grant, were selected to return for the second year of ACOF's cycle where they will be asked to compose a longer piece for the same orchestra, and Jane Stanley was invited to take part in the NZSO-SOUNZ Readings.

As well as giving composers a rare opportunity to develop their craft, the Australian Composers' Orchestral Forum is an invaluable lesson in meeting deadlines and making contacts. The program gives composers the opportunity to develop networks with performers, administrators and other composers. In the second half of the two-year cycle these opportunities will broaden, as a Malaysian and a New Zealand composer are invited to participate.

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Two London based NZ composers have had their works chosen by an international jury to be a part of the 2004 ISCM World Music Days in Switzerland from 3–12 November. **Jeroen Speak's** work *Arabesques* and **Dorothy Ker's** *The Structure of Memory* were chosen for the festival which this year has the theme "Trans-it".

Music by NZ composers played an important part in the Janet Frame memorial in Dunedin. **Gillian Whitehead** composed two short songs using Janet Frame's poetry especially for the occasion, which were performed by Ana Good and Joyce Whitehead. Bronwyn Judge danced *The-Room-Two-Inches-Behind-the-Eyes* to choreography by Shona McTavish and music by **Anthony Ritchie** and a recording of **Jack Speirs'** *Three Songs of Janet Frame* performed by Stroma was played at the end of the service.



Of the top ten CDs for 2003 listed in the *NZ Listener*, five were discs of music by New Zealand composers. Of **David Farquhar's** *Half a Century of Song* it was said "...you won't find a more finely wrought songwriter in the country...", and of **Christopher Blake's** *Symphony – The Islands*, "...one of the greatest symphonic landscapes since **Lilburn's** *Symphony No. 2.*" **Edwin Carr's** *Orchestral Works*, **John Ritchie's** *Aquarius* and **John Psathas' Fragments** were also highly recommended.

Three composers were nominated for the Constance Scott Kircaldie Award for outstanding Composer of Original Music at the 2003 Chapman Tripp Awards: **Gareth Farr** for music to the play *Vula*, **Gillian Whitehead** for *Potiki's Memory of Stone* and **Sebastian Morgan-Lynch** for *In Flame*. The judges were Wellington theatre critics, including John Smythe of NBR and Harry Ricketts of NZ Listener who chose **Gareth Farr** as the winner.

Composers **Jack Body**, **David Downes**, **Anthony Ritchie** and **David Long** were given the opportunity to talk about their Art and Belief at the lunchtime talkfest as part of the New Zealand International Arts Festival, held at Te Papa on March 16th. Each of the composers had works in the Festival. The seminar was chaired by Scilla Askew.

A group of young Auckland composers calling themselves *The Committee* presented their first concert recently, called *The Cacoethes Experiments No.1: Confabulations*. Featuring works by **Ben Cragg**, **Kim Maree**, **Simon Redfern**, **Peter Willis**, **Claire Cowan**, **Sam Holloway** and **James Hamlin**, they believe that this is the first complete concert of works by young composers that has been heard in Auckland for some years.



Love Off The Shelf, the comic musical by **Philip Norman**, written in 1984 was revived at the Fortune Theatre in Dunedin in March this year to mark the 30th anniversary of the Theatre. The work was chosen because it is the 'play' that had sold the most tickets in the Theatre's 30 year history.

A striking new banner will be accompanying the SOUNZ team at concerts, trade fairs and other events around the country. The banner includes the new vision for SOUNZ, 'Created in New Zealand, heard around the world! A poster size version of the banner will be sent out to schools as part of the Centre's NZ Music Month promotion activities. The photo of ferns was taken by the Centre's Marketing and Promotion Co-ordinator, **Emma Carlé**.



SOUNZfine Volume 5 was sent to broadcasters around the world in April. The disc, funded by The Composing Womens Network of New Zealand Wahine Kaititio Herea O Aotearoa and APRA features works by NZ women composers; **Dorothy Buchanan**, **Juliet Palmer**, **Annea Lockwood**, **Alison Isadora**, **Helen Bowater**, **Lissa Meridian**, **Gillian Whitehead**, **Rachel Clement**, **Leonie Holmes**, **Emma Carlé** and **Yvette Audain**. The disc will no doubt continue the success of the previous four discs which through overseas broadcasts have achieved greater awareness of NZ composers around the world. A feature series about NZ composers and their music is to air in Portugal in July this year as a result of the project.

The New Zealand Trio will be performing **Jenny Thomas'** *September's Scars* (appropriately) during their September tour of NZ. The programme features music written by composers in their youth. The work won Thomas the SOUNZ Composition Award at the 2002 Chamber Music New Zealand School Music Contest and was performed by the Eroica Trio in their tour of NZ in 2003.

There were several shows of NZ music in the 2004 Fringe Festival in Wellington. **Jeff Henderson** composed music for a show at the City Gallery cinema *Turbulent Flux* which combined live music, film and performance, *Mixtures* was a lunchtime concert of NZ organ music and *Force Equals Mass Times Acceleration* featured music by Wellington composers in a concert of music for brass quintet.

The Australasian Computer Music Association is holding its 12th annual conference at the School of Music, Victoria University from 1–3 July. *Ghost in the Machine*, as the conference has been named, will present recent research, creative practice and developing trends in performance practice of electronic music, both within the studio and broader live performance contexts. The conference is being convened by composer and Head of the electronic music studios at Victoria University, **Lissa Meridan**.



Wellington organist Richard Apperley has presented two concerts of music solely by NZ composers this year. *Mixtures* included music for organ and other instruments – namely Javanese gamelan – and amongst other works featured *Love poem* by **Jack Body** and a collaboration between **Emma Carlé** and **Wayan Yudane**, *gam.org*. The second concert of works for solo organ, featured the premiere of a work commissioned by Apperley, *Dedica* by **Tecwyn Evans**, which is dedicated to the late **Jack Speirs**.

Jeroen Speak has been awarded the Fellowship of British Visiting Arts to work in Taiwan during 2004. He was nominated for consideration by both the Society for the Promotion of New Music and the British Arts Council and will be resident at the Taipei Artist Village which is specifically for the use of artists committed to the advancement and research of contemporary aesthetics.

In January this year, Australian based NZ composer **Elissa Milne** was signed to music publishing company Faber, who are reissuing the complete series of her *Little Peppers* albums. The five volumes include many new pieces especially written for the reissue and the pieces will now be graded more effectively. Three of the *Little Peppers* pieces are included in the Trinity College London piano syllabus, and five are included in the AMEB piano syllabus.

NZ pianist Stephen De Pledge premiered three *Landscape Preludes* which he commissioned from NZ composers in a recital at the Wigmore Hall in January. The three works: *this liquid drift of light* by **Eve de Castro-Robinson**, *Arapatiki* by **Gillian Whitehead** and *Goodnight Kiwi* by **Victoria Kelly** were also heard by NZ audiences during De Pledge's tour with Chamber Music New Zealand in April. The first three preludes were commissioned with funding from Creative NZ and as a result of his concerts in NZ, De Pledge was approached by a further five potential commissioners. He intends to commission another nine preludes, making a set of twelve 3–5 minute works. The project aims to take New Zealand music to the widest possible audience and to add to the core repertoire of solo piano music. The first three have been recorded by Concert FM, and during 2004 De Pledge will give further performances in New York, Vienna, and the UK.

Contemporary music ensemble 175 East celebrate their 5th anniversary this year and are marking the occasion with a call for microscores as they did in their first year, 1999. The microscores from 1999 had several performances and four of those written by women composers were included on the latest SOUNZfine CD.



The 24th Asian Composers League is holding its Conference and Festival in Israel this year and Wellington composer **Chris Gendall** will be the NZ representative who will attend along with composers from 11 other member countries. His work *Sweet Nothing* is scored for clarinet, violin, cello and piano.



photo: Gareth Watkins

SOUNZ supports both the Big Sing and Chamber Music New Zealand composition contests, which will this year be judged by **Anthony Ritchie** and **Rachel Clement** (respectively). A record 524 groups entered the newly named Chamber Music NZ Chamber Music Contest this year, with many groups playing works by New Zealand composers.

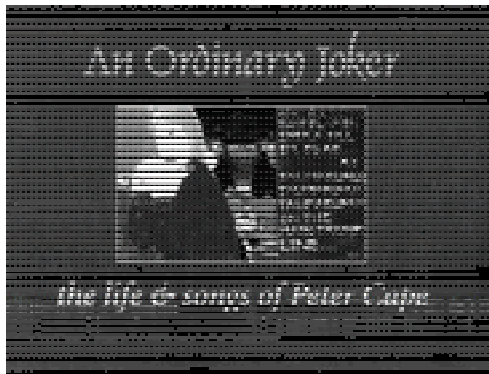
Twelve NZ composers benefitted from the Creative NZ project funding announced in October 2003. **David Hamilton**, **Tecwyn Evans**, **John Rimmer**, **Eve de Castro-Robinson**, **Gillian Whitehead**, **Victoria Brown (née Kelly)**, **Jim Gardner**, **Rachel Clement**, **Michael Norris**, **Jack Body**, **Gareth Farr** and **Philip Norman** all received commissions. Promethean Editions will publish works by **Larry Pruden** and the record labels Atoll, Rattle and Trust were given grants to record NZ music.

On Waitangi Day, the Southern Sinfonia premiered *Timeless Land*, new orchestral music composed by **Anthony Ritchie**, with texts by Brian Turner and Owen Marshall together with Grahame Sydney's paintings and specially compiled film by Natural History NZ. **Ritchie's** work was the centrepiece in the concert of all NZ music which also featured soprano soloist Deborah Wai Kapohe, **Eve de Castro-Robinson's** *Other Echoes* and **Lilburn's** *Symphony No. 2* conducted by **Kenneth Young**. The full house of 2,300 people gave a standing ovation to the new work.

The 2004 CANZ Awards have been announced. Wellington composer, **Chris Watson**, will receive the CANZ Trust Fund Award and the Citation for Services to NZ Music will be awarded to Scilla Askew, the Executive Director of SOUNZ.

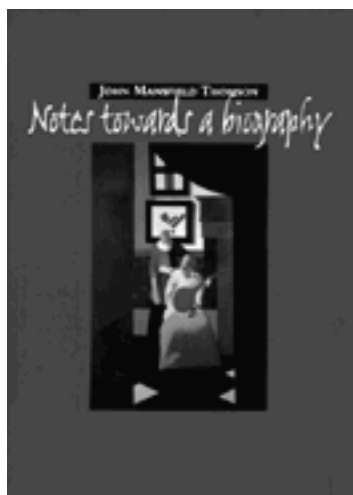
Philip Norman who is currently writing a biography of **Douglas Lilburn** is the first recipient of the Friends of the Turnbull Library Research Grant (\$5,000) given to assist the completion of his research and allow him access to the latest Lilburn papers deposited in the Library. He will also be giving a talk about **Lilburn's** life and work on 24 June.

Percussion ensemble STRIKE performed at APAM (Australian Performing Arts Market) in February this year. **David Downes' Painting with Breath** was included in the performance which otherwise included compositions by members of STRIKE.



Outstanding contributions to NZ music

Peter Cape wrote classic Kiwi songs such as *Taumarunui (on the Main Trunk Line)*, *Down the Hall on Saturday Night* - and many more that deserve to be widely known and sung. Here for the first time are all his words and music, plus a brief, deftly written autobiography. Includes CD ~ \$59.95



This book of tributes to **John Mansfield Thomson** also includes some of his autobiographical writing. It's a vivid record of the life and work of this extraordinary musicologist; an important addition to musical scholarship in New Zealand and beyond. ~ \$39.95

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MIDEM:

how other countries support niche markets

In January, the Centre's Executive Director, Scilla Askew attended MIDEM, the world's largest music industry trade fair held in Cannes, France. The modest NZ stand, hosted by the NZ Music Industry Commission and subsidised by NZ Trade and Enterprise, offers a 'hands-on' opportunity for record companies and other organisations to make valuable business deals and contacts. It is also a great way to get a sense of international trends with groups from nearly 100 countries in one building.

Scilla attended with some specific aims in mind: to research co-operative models for the marketing and distribution of recorded music; and to discover other government's initiatives for increasing exports and opening up new territories for recorded music.

The advantages of co-operative marketing are obvious – all relate, in the main, to economies of scale in all aspects of the business. The main reason for co-operation (rather than amalgamation) in the music industry, seems to be a desire to preserve the unique artistic personality of each company, which can often be their main point of difference in a crowded market. However this can also create resourcing problems particularly where marketing and distribution are concerned. Some companies have solved this by keeping distinct labels within an "umbrella" company. A number of European 'classical' companies following this model have reported



increased sales (in some cases over 20% during the last year) in a market that is generally thought to be very depressed.

In recognition of the dominance of a few commercial companies, other organisations are developing on-line distribution as a way of delivering music to very specific interest groups. Both these strategies could work in

New Zealand given some investment and a spirit of co-operation within the industry. Many governments have strategies which help their local industries (in all styles of music) increase their sales. Most of these are aimed at raising awareness and range from supporting high profile appearances at trade fairs (eg the Quebec, Swiss, Norwegian, Finnish, Caribbean and Dutch stands at Midem were many times bigger than the NZ stand), to buying up 100's of copies of new releases and distributing them to libraries, radio stations and performers.

Beside the imperative of increasing exports, there is generally an inherent belief behind this support, that successful creative industries are important to defining each country and providing a balance between the local and the global. To this end, a project funded by the European Union, to set up a 'music office' in New York, aims to give contemporary classical music from a number of European countries a higher profile in the United States.

From the research at MIDEM it was apparent that in NZ, we need to recognise our unique position – geographically, culturally and creatively – and that focussed, long-term strategies will be required to achieve stronger markets for our music. These may include co-operative marketing, online distribution, support for international touring and composer exchanges, regular participation in international trade fairs and festivals, as well as a lateral approach to discovering market and career opportunities for our talented composers.

Composer Workshops

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Discusses his recent works

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SOUNZ Contemporary Award

Gillian Whitehead won the SOUNZ Contemporary Award in 2003 for her work *Alice*, her third win since the award was established six years ago.



photo: Emma Carle

The work, a monodrama for mezzo-soprano and orchestra is based on the life of Alice Adcock, great-aunt of poet Fleur Adcock and was written during Whitehead's composer residency with the Auckland Philharmonia (2000-2001). *Alice* was her second major work during that time and was premiered to an enthusiastic audience and critical acclaim by mezzo-soprano Helen Medlyn with the Auckland Philharmonia conducted by Miguel Harth-Bedoya. The jury agreed that two of the work's winning attributes were its "brilliant instrumentation" and an "immediate effect with the audience".

The SOUNZ Contemporary Award (trophy and \$3000 prize) – supported by APRA and administered by SOUNZ – is given every year for a composition of excellence premiered in the last year.

SOUNZ – staff and trustees

Welcome and farewell

Two new trustees have recently joined the Centre's board: **Te Ahukaramū Charles Royal** and **Philip Dadson**. Phil will be chairing the Composers' Advisory Panel and Charles will not only bring his knowledge and expertise with Maori music to the Board, but also his extensive research, project management and marketing skills. After seven years service including four years as Chair of the Trustees, Professor Gary Hawke has retired from the Board. His contribution has been extraordinarily valuable over that time, and he must hold the all-time record for concert attendance! Catherine Gibbs, his successor as Chair, commented in her farewell, "I know that the Trustees and all the staff have looked on you as a 'linchpin' in the Centre's operations during your time on the Board. Your wise counsel and guidance have helped to strengthen the Centre so that we can look to our future development with some confidence."

A bientôt



Pascale Parenteau, who has been the Centre's Information Services Executive, for nearly four years, leaves in early May to take up the position of Co-ordinator of the NZSO National Youth Orchestra. Pascale's enthusiasm and hard work have helped the Centre to deliver consistently excellent service and information to the hundreds of people who contact us each year. She will be missed greatly by all those who regularly use our services and also by the staff and Trustees. We wish her the very best of luck in her new role and intend to stay in close contact.

End of an era

Later this year we will see the end of an important phase in the Centre's history when **David Farquhar**, the only remaining inaugural member of the Board, steps down. Even before the Centre began, as a board member of the Composers' Foundation of NZ, David had been active in lobbying for the establishment of the Centre. In 1991, he was appointed by the QEII Arts Council to chair the inaugural Composers' Advisory Panel, a position he held for 6 years, before becoming a Trustee of the Centre in 1997. It seems fitting that this year, after nearly 13 years of service to the Centre, David was also honoured by being made a Companion of the New Zealand Order of Merit. He received the honour just a few days before celebrating his 76th birthday on April 5.



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PHILIP NEILL MEMORIAL PRIZE IN MUSIC

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The topic for 2004 is a work for piano and percussion

Percussion should include standard orchestral percussion including keyboard instruments such as marimba, vibraphone, glockenspiel and xylophone. There must be no more than two players for the percussion part.

The work must be not less than 7 minutes and not more than 20 minutes in duration.

The prize regulations may be obtained from the Manager,
Student Administration, University of Otago
PO Box 56, Dunedin

Applications close with the University on 1 July 2004

2003

9 October **Juliet Palmer** *Buzzard*; Orchestre Metropolitain du Grand Montreal, cond. Yannick Nezet-Seguin; Montreal, Canada.

5 November **Juliet Palmer** *Mindmeat*; Danny Tunick (percussion), Kathy Supové (piano); The Cutting Room, New York City, USA.

12 December **Lyell Cresswell** *Shadows Without Sun*; Scottish Chamber Orchestra cond. Garry Walker, Catherine Wyn-Rogers (mezzo-soprano), Ian McDiarmid (narrator); Academy Concert Hall, RSAMD, Glasgow, UK.

2004

16 January **Juliet Palmer** *Swerve*; Windsor Symphony; Capitol Theatre, Windsor Canadian Music Festival, Canada.

25 January **Philip Dadson** *Stone Water Air Ice*; radiophonic work; Revolutions Per Minute; National Radio, Radio NZ.

18 February **William Harsono** *In dir ist Freude* by J.S. Bach arr. for gamelan and organ; Gamelan Padhang Moncar, Richard Apperley (organ); Cathedral of St. Paul, Wellington.

6 February **Anthony Ritchie** *Timeless Land*; text and narration by Brian Turner and Owen Marshall, Deborah Wai Kapohe (soprano), Southern Sinfonia cond. Kenneth Young; Dunedin Town Hall.

17 February **Juliet Palmer** *Foundry*; Continuum Contemporary Music; The Music Gallery, Toronto, Canada.

24 February **Jonathan Besser** *Ringin' in the Watches* sound installation; Museum of Wellington City and Sea.

27 February **Gareth Farr** *Monkey*; Capital E National Theatre for Children, Wellington.

5 March **Eve de Castro-Robinson** *Len Songs*; Helen Medlyn (mezzo-soprano), Dan Poynton (piano), Patrick Barry (clarinet/ bass clarinet), Douglas Beilman (violin); Ilott Theatre, Wellington.

5 March **Eve de Castro-Robinson** *Ring True*; Dan Poynton (piano); Ilott Theatre, Wellington.

9 March **David Downes** *Generation*; multi media work; Wellington Town Hall.

13 March **David Hamilton** *Rain Songs*; Tower NZ Youth Choir; St. Mary of the Angels, Wellington.

13 March **Sir William Southgate** *Piano Quartet*; NZ Piano Quartet; Ilott Theatre, Wellington.

16 March **Anthony Ritchie** *Quartet*; Kate Lineham, Linden Loader, Brendon Mercer and Jason Barry-Smith (soloists), Nevine String Quartet; Soundings Theatre, Te Papa, Wellington.

20 March **Christopher Marshall** *U Trau* for SSAATB choir and two wind ensembles; AMIS International Honor Band dir. Dr. Jerry Luckhardt; The Pilgrim's Church, Leiden, The Netherlands.

20 March **Jack Body** and **Wayan Yudane** *Paradise Regained*; Emma Sayers (piano), Yudane (Gangsa); Ilott Theatre, Wellington.

25 March **Gillian Whitehead** *Hine Te Kakara*; George Zuckerman (bassoon), Richard Nunns (taonga pūoru), Aroha Yates-Smith (voice); Te Papa iouru Marae, Ohinemutu, Rotorua.

26 March **James Gardner** *given what we gather takes place*; Gretchen Dunsmore (clarinets), Mark La Roche (percussion); The Great Hall, Arts Centre, Christchurch.

1 April **Lucy Mulgan** *Lines, Dots and Squiggles*; Ethos; War Memorial Hall, Wanganui.

2 April **Ross Harris** *At the Edge of Silence*; Stroma; Nelson School of Music.

4 April **Dylan Lardelli** *Paulownia*; Stroma, Yi Ji-Young (gayageum); Council Chamber, Victoria University, Wellington.

16 April **John Psathas** *Piano Concerto*; Stephen Gosling (piano), NZSO cond. James Judd; Wellington Town Hall.

21 April **John Psathas** *Zeibekiko*; Nederlands Blazers Ensemble; Concertgebouw, Amsterdam, The Netherlands.

6 May **John Drummond** *Marriage a la Mode* and *Impersonating Maurice*; two operas with libretto by Jeremy Commons; Sirius Opera; The Wellesley, Wellington.

June 7 **Jack Body** *Palaran: Songs of Love and War*; Atlas ensemble, Budi Putra; Tropen Theatre, Amsterdam, The Netherlands.

8 June **Ken Young** *new commission*; Talisker Trio and Stephanie Green; The Woolshed, Te Awamutu.

24 June **Anthony Young** *The Farewell*; Auckland Philharmonia cond. Miguel Harth-Bodya; Auckland Town Hall.

29 July **Dylan Lardelli** *These Dark Hands*; Auckland Philharmonia cond. Marco Zuccarini; Auckland Town Hall.

26 August **Kenneth Young** *Piano Concerto*; Michael Houston (piano), Auckland Philharmonia; Auckland Town Hall.




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NGC Wellington Sinfonia reserves the right to change programme and artists.

BOOKS

Mervyn McLean *To Tatau Waka: In search of Maori Music 1958 - 1979* (book and CD); Auckland University Press.

Te Ara Pūoro Volume 3 Journal and DVD in te reo Māori featuring addresses given by **Dr. Hirini Melbourne**, **Te Ahukaramū Charles Royal** and others at Te Haka a Tānerore, National Conference on Haka in 2001; Toi Māori Aotearoa (available from June).

Allan Thomas *Music Is Where You Find It: Music in the town of Hawera, 1946. An Historical Ethnography* (book and CD); Music Books New Zealand.

SCORES

Maisey Rika's *Maori Songbook: an anthology of Maori Love Songs* songs recorded by Maisey Rika and St. Josephs Maori Girls' College; KSP.



Barry Anderson *A Book of Dreams* album of works for piano solo; The Keys Press.

Jack Body *African Strings*, for two guitars; Waiteata Press.

Edwin Carr *Seven Medieval Lyrics*, for SATB chorus and orchestra; Blanchard Press.

Edwin Carr *Seven Waiheke lyrics*, for SATB choir and piano duet; Blanchard Press.

Edwin Carr *Five fragments from the Song of Solomon*, for female voice and piano; Blanchard Press.

Edwin Carr *Seven Elizabethan Lyrics*, for SATB chorus and piano; Blanchard Press.

Stuart Douglas *Chanticleer* carol for SATB a cappella; *Flowers* for a capella SSAA voices; *Funny Bones* for a capella SATB; *Sigh No More Ladies* for female voices and piano; *Sticky Ends* for a capella SATB voices; Douglas.

Philip Brownlee *Sinew / Synapse*, for solo cello; Waiteata Press.

Ewan Clark *Soliloquy*, for solo cello; Waiteata Press.

David Farquhar *Black, White and Coloured* for piano; Waiteata Press.

Susan Frykberg *Virgin Mother* plainchant for unison voices; Frykberg

Chris Gendall *Dita*, for percussion solo; Waiteata Press.

Dylan Lardelli *Eidolon*, for solo cello; Waiteata Press.

Jenny McLeod *Epithalamia*, for baritone and piano; Waiteata Press.

Michael Norris *Honk!*, for saxophone quartet; Waiteata Press.

Michael Norris *In Tempo di Guerra* and *In Tempo di Tristezza*, for piano; Waiteata Press.

Anthony and John Ritchie *Caricatures* a compilation of piano music; Bellbird Press.

Chris Watson *Vers Libre*, for guitar, flute and clarinet; Waiteata Press.

CDs

David Farquhar: *Three Symphonies*; NZSO cond. **Kenneth Young**; Trust MMT2060.

2 Islands; Music by **Jonathan Besser** (piano) and **Chris Prosser** (violin); Kiwi Pacific CD SLD114.

Big Sing 2003 – National Finale; includes works by **Jenny Thomas**, **Ross Harris** and **Hirini Melbourne**; various secondary school choirs; NZCF.

CDs cont.

Danceabout; collaboration between **Jonathan Besser** and **Jenny Cossey**; dance and music education resource; various artists; Cossey.

Douglas Lilburn: *Complete Electroacoustic Works*; Atoll ACD 404 (available from June).

Flute Concertos and Chamber Music; seven works by **Eric Biddington** including two flute concertos; members of Christchurch Symphony Orchestra cond. Joanna Drimatis with Anthony Ferner (flute), various artists; EWB 001.



Jean – the ballet; music by **Jonathan Besser**; Auckland Philharmonia cond. **Sir William Southgate**; Royal NZ Ballet.

Peter Pan; ballet music by **Philip Norman**; NGC Wellington Sinfonia cond. **Kenneth Young**; Royal NZ Ballet

Waiteata Collection of New Zealand Music Volume V Composer Portrait: Jenny McLeod; includes *Tone Clock Pieces*, *Epithalamia* and *For Seven*; Jeffrey Grice (piano), Diedre Irons (piano) Stroma, Craig Beardsworth (baritone) Bruce Greenfield (piano); Waiteata WTA 005.

Waiteata Collection of New Zealand Music Volume VI Composer Portrait: Jack Body; includes *Four Stables*, *Little Elegies*, *Love Sonnets of Michelangelo* and *Five Lullabies*; NZSO cond. **Kenneth Young**, **Dan Poynton** (piano), Linden Loader (mezzo), Karen Heathcote (soprano), Gao Ping (piano), NZ String Quartet, Tudor Consort; Waiteata WTA 006.

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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.

Queen Marie Jose International Prize: Open to all composers. New works for vocal ensemble (8–16 parts) and instruments (1–5 players). Prize: performance, broadcast and up to 15,000 Swiss francs. More info: email prix@reinemariejose.ch or visit www.reinemariejose.ch **Deadline: 31 May, 2004.**

III Luigi Nono prize: Works for string quartet and electronics. Duration: 8–15 minutes. Prize: 500 euros. More info: email ppzeta@tiscalinet.it or visit www.musicalibera.it **Deadline: 31 May, 2004.**

International Competition for Contemporary Music for Children and young people: Duration: 7–10 minutes, for 2 to 5 players. Prizes: E1500, E1000 and a special prize of E500 for a composer under 20 years. More info: email m.hueber@dtkv-sachsen.de **Deadline: 1 June, 2004.**

Barlow Endowment for Music Composition: This competition is open to all composers and offers a prize of US\$11,000. The ensemble for this year is a cappella choir and works should be between 9 and 12 minutes in duration. More info: visit <http://barlow.byu.edu> **Deadline: 1 June, 2004.**

Foundation Orchestra Association 2nd annual International Composition competition: Open to all composers. Either original composition with multi-cultural theme or arrangement of an ethnic or cultural selection. Prize: performance, broadcast, US\$1000. More info: email gbuchanan@aefosc.org or visit www.foundationorchestra.org **Deadline: 1 August, 2004.**

“...a Camillo Togni” International Composition Competition: Open to all composers. Prize: E5000, published work. Duration: 5–12 minutes, for 3–10 players (instrumentation specified). More info: email info@dedaloensemble.it or visit www.dedaloensemble.it **Deadline: 16 June, 2004.**

Philip Neill Memorial Prize in Music: This competition is open to all past and present students of Universities in New Zealand. The competition topic for this year is a composition for Piano and Percussion and the work must be between 7 and 20 minutes in duration. The prize is \$1500. Send entries to: The Manager, Student Administration, University of Otago, PO Box 56 Dunedin. **Deadline: 1 July, 2004.**

New Zealand Association of Organists Composition Awards: 2004-2005 The aim is to increase awareness and interest in organ music, performance and composition. Works should be in an accessible style. The winning composition(s) will be performed at the 2005 congress in Wellington. \$1000 will be distributed at the adjudicators discretion. More info: visit www.organz.org.nz **Deadline: Friday 4 February 2005**

Nelson Composers Workshop 4–8 July

Open to all composers not yet professionally established. Participants will have their work rehearsed and performed by professional performers. The deadline for applications is 3 May. Visit www.canz.net.nz for more information.

Call for Proposals:

Anonymous Community Commission

Through the generosity of an anonymous benefactor, SOUNZ is able to make up to \$1,500 available for a free-lance NZ composer to create a work for a community group. The aim is to bring professional contemporary music to the attention of the community.

Deadline for proposals: June 30 2004.

Completion date (inc performance): March 31 2005.

For further information and guidelines contact: info@sounz.org.nz
Previous recipients: Jonathan Besser, Helen Bowater, Leonie Holmes, Steve Gallagher and Jeff Henderson.

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): Christopher Blake, David Hamilton, Professor Gary Hawke, New Zealand Society for Music Education, Wellington Chamber Music Society, Anonymous (2)

Win-Win (\$50-\$199): Hon. Margaret Austin, Jack Body, Margaret Buchanan, Ronald Dellow, Michael Draffin, Dr. Karen Grylls, Professor Les Holborow, Institute of Registered Music Teachers (Christchurch), New Zealand Association of Teachers of Singing; Arnold and Rita Solomons, Anonymous (6)

Others Donations: Canterbury Philharmonia, Professor Peter Godfrey, Warner Haldane, Clive Lamdin, Penelope Lawrence, Marist College, Anonymous (1)

Project Funding: Christchurch Secondary School Music Association, New Zealand Community Trust, Australian High Commission, NZ Trade and Enterprise, Willi Fels Trust, Composers' Association of New Zealand, Lilburn Trust.



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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