



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

ISSN 1171-9370

# NZ Music at the Click of a Mouse

- Search >
- View >
- Score
- Listen >
- Recording
- Purchase >
- Score

In August the government released a draft digital strategy. Like many countries, New Zealand is responding to the opportunities brought about by new technologies by planning to bring content and connection to all New Zealanders. What could such innovations mean for New Zealand music?

Over the next couple of years, SOUNZ will be developing a project to digitise its collection of scores and recordings so that they can be perused and purchased on the website. During the last 10 years, the way in which composers write their music has changed radically. Currently, about 75% of the 4,000 scores lodged at SOUNZ are hand-written, but now many composers are working with computer programmes, which allow them to provide digital copies of their works.

For New Zealand, one of the most isolated countries in the world with limited access to international publishing, the advantages of digitisation are particularly clear. However, in order to put the SOUNZ collection on-line nearly all the scores will need to be scanned, (around 60,000 pages), permissions gained, and proper security measures for the protection of copyright implemented. The project will take time, money and research.

Already, music information centres are taking up the opportunity to bring music of many diverse kinds to home computers and therefore reach musicians all over the world in a very direct way. Some centres already provide digitised scores and recordings,



An excerpt from Christopher Marshall's *Elegy for viola*, one of the few digitised scores currently held in the SOUNZ Library

among them Britain [www.bmic.co.uk/collection](http://www.bmic.co.uk/collection) and Canada [www.musiccentre.ca/home.cfm](http://www.musiccentre.ca/home.cfm). So far this has been a success: the Canadian Centre has reported a 34% increase in sales and services since they launched digital scores and recordings on their site earlier this year.

As a first step, SOUNZ will be taking part in the National Digital Forum, hosted in early November by the National Archive. This is an opportunity to present new digital projects to those most involved with making the richness of our cultural life available on the web. Roger Flury, Team Leader, Music Services at the National Library will be presenting MusicNZ, a proposal for an inclusive, collaborative, evolving online encyclopaedia of New Zealand's musical life – past, present and future. Scilla Askew, Executive Director of SOUNZ will explain the benefits and opportunities that this will offer to her organisation and how the digital presentation of SOUNZ's collection of scores and recordings will enrich the MusicNZ project.

In the years to come, projects such as MusicNZ and the digitisation of the SOUNZ collection could make a major contribution to the enjoyment and understanding of New Zealand's musical life.

## CONTENTS

Music Digitisation	1
Trans-Tasman Exchange	2
NZSO-SOUNZ Readings	3
NZ Music on the Big Screen	4
Deaths in the Family	5
SOUNZ Contemporary	5
Lilburn 10-CD Set Launch	6
Community Commission	6
AMCOZ Update	7
SOUNZfine Project	10
SOUNZ Out and About	11
Arts Summit – Indonesia	12

## REGULAR FEATURES

SOUNZ concise	8-9
Trustees and staff news	12
SOUNZ New: premieres	13
New CDs, scores and books	14
Competitions, Donations	15
Library membership	16

# Trans-Tasman Composer Exchange



In November the Christchurch Symphony will host Australian composer James Ledger, in the second Trans-Tasman Composer Exchange, a project facilitated by the Australian Music Centre together with SOUNZ and funded by the Australia Council, APRA and Creative New Zealand.

James has a growing reputation as an orchestral composer. He holds a 'composer attachment' with the Adelaide Symphony Orchestra for whom he has written two works: *Orion*, a 20 minute work that is a musical response to the conditions encountered by international solo yachtsman Tony Bullimore; and *Peeling* which was performed in St. Peters Cathedral, Adelaide and includes the peeling of the cathedral's bells.

In addition to concert music, James has composed soundtracks for several short films and documentaries for the ABC, SBS and independent film-makers. He has also composed incidental music for Perth's Black Swan Theatre Company.

Recent projects include *Fall From Grace* commissioned for the West Australian Symphony Orchestra's 75<sup>th</sup> anniversary in 2003 and subsequently choreographed for the West Australian Ballet; and a chamber work *Mean Ol' World*, from a blues tune, which was performed by the Stellar Collective, a group of the Adelaide Symphony Orchestra's finest players. His orchestral work *Habits of Creatures* won the 2004 3MBS FM National Award and he has been commissioned to write works in 2005 for the Sydney Symphony and West Australian Symphony Orchestras.

During his time in Christchurch James will be working with the orchestra players in preparation for a new work which will be premiered next year, his work *Loop of Secrets* will be in a concert on 13 November, and he will also take up opportunities to have some of his chamber music performed. Orchestra members and staff, including Gretchen Dunsmore and **Rachel Clement** will be hosting James. At the end of October, Wellington composers had the opportunity to meet James at the SOUNZ offices and he attended an NZSO concert.

The Trans-Tasman Composer Exchange aims to promote the music of Australia and New Zealand to a wider audience and to enrich collegial and artistic contact between Australian and New Zealand composers and musicians. Funding for a New Zealand composer to take up an exchange to Australia in 2005 has recently been confirmed by Creative New Zealand.

## Help support the supporters!

Early in 2005 SOUNZ will launch a new membership scheme.

Members will be those people:

- who *think* that the music composed by New Zealanders deserves to be heard here and around the world
- who *feel* that Kiwi composers should be supported and encouraged.
- who *want* SOUNZ to get on with the job!

SOUNZ is proud of being the most comprehensive and accessible source of information about New Zealand composers and their compositions. The new membership format will ensure that we maintain appropriate services for our and offer them exciting new opportunities.

More information about this evolutionary development will be available shortly...

...



# 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](http://www.musitech.co.nz)**

**MusiTech Ltd 20 Poplar Rd**

**Whangaparaoa 1463**

**Email: [john@musitech.co.nz](mailto:john@musitech.co.nz)**

**Phn: 021 643 177 Fax: 09 4242 879**

**NZ's most experienced *Sibelius* software  
supplier and supporter**

# Playing up a storm at the NZSO–SOUNZ Readings



## Wellington Town Hall 3&4 May, 2004

**Chris Blake:** *Night Journey to Pawarenga* **Ross Harris:** *As though there were no God* **Chris Marshall:** *Te Rerenga*  
**Leonie Holmes:** *Fronde* **Chris Gendall:** *Moto Perpetuo*  
The New Zealand Symphony Orchestra  
Conductor: Hamish McKeich

Report by Peter Mechen

The NZSO–SOUNZ Readings are gradually accumulating an impressive history – outlined in the programme, which included a list of compositions played in sessions since 1998. The list underlines the importance of this event and its continuance for all concerned – composers, musicians and music administrators. Significantly, a goodly number of these works have gone on to receive further performances; and one hopes that more recordings will soon follow the Atoll disc (ACD 403) of **Chris Blake's** music which includes *The Furnace of Pihanga* (presented in the February 2001 Readings).

**Chris Blake** has been a regular contributor to the music in these sessions, his latest being a work for strings, *Night Journey to Pawarenga*. Like two of his previous pieces played in the Readings this one is inspired by a specific place, a small church in Northland named after the Archangel Gabriel. Atmospheric and often impassioned, the music follows a specific programme based on an Islamic legend of the Prophet Muhammed and his guidance to Paradise by the Archangel. The latter then descends to Pawarenga to establish a church in his own name. The writing for strings has a burnished intensity recalling Tippett's *Corelli Variations*, but with longer, more epic lines, challenging to attempt but rewarding to bring off. Another composer whose work has occasionally featured in these Readings is **Ross Harris**, his contribution this time being a colourful and exciting piece for full orchestra whose title *As if there were no God* comes from a hymn in the Scottish Psalter of 1615. Brilliantly scored, the work sets tranquility against volatile anarchy, concluding with a wondrously hushed statement of the hymn tune representing an amalgam of resignation and hope threading through the world's violence and cynicism.

**Chris Marshall's** lovely *Te Rerenga* is a meditation on the dramatic landscape of Cape Reinga, and its mythological significance as the Departing Place of the Dead. The music characterises the departing spirit as a bellbird's song, using its intervals and phrasings as the basis for the piece's material, a long-breathed hymn-like chorale underpinning a wealth of atmospheric and pictorial detail. Just as evocative is **Leonie Holmes' Fronde**, which recaptures a memory from the composer's childhood of the shadowy ambience of the native bush, painted in dark, rich hues and alive with both playful and disturbing possibilities. Finally, **Chris Gendall's** pervasive *Moto Perpetuo* spreads its infectious rhythmic energy throughout the whole of the orchestra, working towards a feverish and unbridled pitch, with exhilarating results.

A welcome addition to the programme was an open discussion at the conclusion of the Readings chaired by NZSO Chief Executive Peter Walls and SOUNZ Director Scilla Askew, attended by composers, orchestra representatives and interested members of the public. At the heart of the discussion was the question of the value of the Readings – to composers, musicians and people involved with New Zealand music. There could be no doubt that everybody felt that these sessions were of inestimable worth to all concerned, and that their continuance would form an integral part of the relationship between composers and musicians in this country.



The orchestra and audience during the final read-throughs in the Wellington Town Hall.

### NZSO–SOUNZ Readings 15 & 16 February 2005

Works chosen for the next Readings are *Pivotal Orbits* by **Chris Watson**, *Confluence* by **Dorothy Buchanan**, *Unfinished...* by **David Farquhar**, 1st movement from *Symphony No. 1* by **Jeremy Mayall** and *Drifting Tracer* by special Australian guest composer, Jane Stanley. Contact SOUNZ for more details: [info@sounz.org.nz](mailto:info@sounz.org.nz).

# NZ Music on the Big Screen

The filming of *The Lord of the Rings* has been one of the largest international arts events to involve New Zealand. Many of our musicians performed on the soundtrack and while the majority of the music was composed by Howard Shore, Plan 9, a Wellington collective comprising **Janet Roddick**, **David Donaldson** and **Steve Roche**, prepared much of the “cultural music” for the trilogy.

Many opportunities to showcase our artistic wares have arisen through *The Lord of the Rings*, and now it is the turn of our composers. Earlier this year, SOUNZ assisted NZ Trade and Enterprise to collate information about composers who already have experience or a strong interest in this field. Together with other representatives from the music industry, a plan was devised to bring international experts to NZ to identify ways in which our composers can create more opportunities to write music for film.

Through the efforts of NZ Trade and Enterprise and Investment NZ guests from the USA and Australia visited at the end of October to share their expertise. They were Rebecca Morellato who is Director of Film Music Production for 20<sup>th</sup> Century Fox where she oversees the music production needs of all the feature films; Renee Travis, a co-owner of Media Creature Music who specialises in licensing songs for movies; Frankie Pine a music supervisor who has worked on small and large-budget films such as *Santa Clause II* and *Traffic*; and composer, Lisa Gerrard, best-known in New Zealand for the score for *Whale Rider*. These visitors were joined by Chris Gough from Mana Music, who provides music supervision services to the film and television industry here in New Zealand.

Composers, artists and screen producers were invited to attend seminars in Auckland and Wellington with these experts, giving an opportunity, say NZ Trade and Enterprise, “to introduce our guests to New Zealand capabilities and to demonstrate the unique differences as well as the breadth and depth of New Zealand musical talent and works.” It is hoped that this initial contact will have a positive outcome by helping to open up new opportunities for composers of film music.



Film soundtracks by NZ composers **Peter Scholes** and **John Charles** available on CD from SOUNZ.

## Participate in Master Classes at the Nelson School of Music

Monday 24 Jan 2005, 4 PM, Oboe/Woodwind - **Robert Inglis** - Oboist and teacher at Columbia University and Sarah Lawrence College

Tuesday 1 Feb 2005, 4 PM, Viola - **Nobuko Imai** - Violist and professor at Conservatories in Amsterdam and Geneva.

Friday 4 Feb 2005, 4 PM, Violin/Viola - **Timothy Deighton** - Violinist and Associate Professor of Viola at Penn State University

Sunday 6 Feb 2005, 10 AM, Cello - **Christoph Richter** - Cellist and professor of Music at Folkwang-Hochschule in Essen

For more information about the Festival and concerts visit [www.music.org.nz](http://www.music.org.nz) or contact Karen Matthews 03 545 9327 or [adam.musicfestival@xtra.co.nz](mailto:adam.musicfestival@xtra.co.nz)

## Deaths in 'the family'

Ashley Heenan (1925 – 2004)

**Ashley Heenan** holds a special place in the Centre for New Zealand Music's history, as a founding board member and a long time advocate for the establishment of a music information centre in New Zealand. He was also founding director of the Schola Musica, a post he held for 24 years, and director of the National Youth Orchestra during some of that time. He devoted much of his life to enhancing the status of New Zealand composers and to performing and recording their music. He was himself a composer of great talent, with a particular interest in Maori and Polynesian music. Of note is his orchestral score for James K. Baxter's radio play *Jack Winter's Dream*, which premiered at the 1988 International Festival of the Arts in Wellington. He also had a special interest in the New Zealand National Anthem, *God Defend New Zealand* about which he had a book published this year. He was awarded an OBE in 1984. See the *New Books* page for details of Ashley Heenan's book, 'A History of the National Anthem'.

Ron Dellow (1924 - 2004)

Choirmaster, composer, organist, harpsichordist, teacher and administrator **Ron Dellow** died in Auckland at the end of April. He will be best remembered for having tirelessly run the Cambridge Music School for 21 years, one of the most important events in the development of several generations of composers and performers. His services to music were recognised in 1980, when he was presented with an MBE. He is survived by his wife Jean, a son and three daughters. **John Elmsly** wrote a microscore *Microlament* in memory of the composer which was performed by 175 East earlier in the year.

## SOUNZ Contemporary Award

And the winner is... John Psathas.

This is a year that will no doubt go down in history for **John Psathas**. On top of achieving the largest audience ever for NZ music (of any genre) with his music for the Olympic Games opening ceremony AND winning a Tui for best classical album of the year with his CD *Fragments* (Trust MMT2047), Psathas also won the SOUNZ Contemporary Award at the APRA Silver Scrolls Ceremony, held in Wellington for the first time on 26 October.



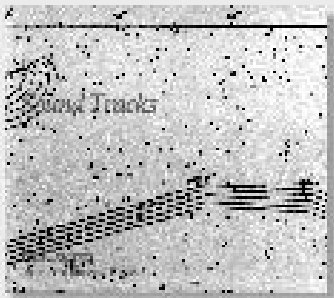
There were an unprecedented four finalists for the SOUNZ Contemporary Award this year. The standard of entries so high, the judges simply couldn't narrow them down to three. The other finalists were **John Cousins** for his multimedia work *Say*, **Ross Harris** for *At the Edge of Silence* and **Michael Norris** for the work that won him the Douglas Lilburn Prize, *Rays of the Sun, Shards of the Moon*.

In the end it was **Psathas'** *Piano Concerto* that was singled out. The judges saying that it was "a beautiful work, sparkling, individual and fresh." The concerto was premiered by New York based pianist Stephen Gosling, with the NZSO at the Wellington Town Hall in April this year.

Available from Sounz



[www.atollcd.com](http://www.atollcd.com)



ATD 104

**Phil Dadson**  
Soundtracks

Solo Improvisations

"...droning strings, shimmering textures and infinitely elastic sliding tones are shaped into a primordial soundscape."  
John Kennedy, Dominion Post.



ALD 404

**Douglas Lilburn**  
Complete electro-acoustic works

3 CDs & DVD

"Here is a cultural treasure with the power to speak to those who stir to Lilburn's Aotearoa overture and yet quite possibly communicate with followers of SJD, Phelps & Munro or Sola Rosa. A rare achievement." W.Dart, NZ Herald.



ARD 504

**Antony Ritchie**  
Piano Preludes

PERFORMED BY

SHARON VOGAN

Premier Recording  
Due October

## Lilburn Radio Series Launched on CD



*Douglas Lilburn: The Landscape of a New Zealand Composer*, the 10-CD series about the life and music of Douglas Lilburn was launched at The Film Archive in Wellington on 7 September. Around 70 guests attended the launch. Radio New Zealand Chief Executive, Peter Cavanagh spoke and the Reverend John Murray, one of Douglas' closest friends, officially launched the CD set.

The Film Archive's collection was able to be utilised on the occasion, with the screening of three films with scores by Lilburn – *Journey for Three*, *Rhythm and Movement* and *Hokianga...Backblock Medical Service*. These films were also screened twice in the following weeks for the public to view.

Originally a 10-part radio series produced for Radio New Zealand by Roger Smith and Gareth Watkins, the CD release was managed by SOUNZ. Funding for this project, a significant addition to the documentation of New Zealand's musical history, was received from the Willi Fels Memorial Trust, the Stout Trust and the Lilburn Trust.

## SOUNZ Community Commission Recipient Announced



Christchurch based composer **Rachel Clement** has been awarded the SOUNZ Community Commission to write an anthem for the new Festival of Colour in Wanaka next year.

**Clement** intends to use the title poem from Otago poet laureate, Brian Turner's latest book, *Taking Off* as text for the anthem and the work will be performed by the Central

Otago Regional Choir together with members of the Central Otago Regional Orchestra.

Renamed this year, the SOUNZ Community Commission, is funded by an anonymous international donor and gives community groups the opportunity to work closely with a professional composer. Through her work as National Secondary Schools Arts Co-ordinator for music, **Clement** understands the benefits of projects which bring music to smaller communities in New Zealand. For this reason, she says the chance to write music for a community group is "very close to my heart".

**Clement** has also been working for the Christchurch Symphony, but was recently awarded the Mozart Fellowship which will see her based in Dunedin next year.

Michael Hill  
International Violin Competition 2005  
NEW ZEALAND  
with the Auckland Philharmonia

First Prize: NZ\$40,000 • NAXOS CD recording  
• New Zealand concert tour (2006)

3 - 11 June 2005 Semi-finalists will be flown by  
Qantas to Queenstown. Finals will be held in Auckland with  
the Auckland Philharmonia

Closing date for registration 1 December 2004

For more information [www.aucklandphil.co.nz](http://www.aucklandphil.co.nz)

ANZ Michael Hill Auckland Philharmonia Qantas RADO Auckland Philharmonia Auckland Philharmonia

# AMCOZ Update by Rhiannon Cook

A Report on recent activities from the Australian Music Centre

## 30<sup>th</sup> Birthday

In August, the Australian Music Centre celebrated 30 years of promoting the performance and understanding of music created by Australians. To mark this event we have collaborated with Synergy Percussion, who also celebrate their 30<sup>th</sup> birthday this year, in producing a DVD of Australian percussion works. The DVD includes interviews with the performers as well as footage from performances and an improvisation using pre-recorded music. The DVD went on sale in mid-October.



## Concert for Bali

In July, pianist Ananda Sukarlan visited Australia to perform a collection of pieces written by composers from around the world in memory of the victims of the Bali bombing. "It is like building a monument", Sukarlan says, "but this is a musical monument".

The concert series includes works by Scottish, Danish, Spanish, New Zealand, American and Indonesian composers, as well as works by Australian composers Betty Beath, Barry Conyngham, Andrew Ford and Peter Sculthorpe. Beath and Conyngham attended the Sydney concert, along with New Zealand composer **Ross Carey**, whose piece for piano and percussion *Medicine Bundle No. 1* opened the second half of the concert.

The concert was recorded by ABC Classic FM and was broadcast on 12 October 2004, the second anniversary of the bombings.

## Awards

The annual APRA – Australian Music Centre Classical Music Awards pay tribute to those individuals and organisations that



Richard Meale and Miriam Hyde

have made a significant contribution to music created by Australians. Composers Gordon Kerry, Richard Charlton and Gerard Brophy won the Works of the Year Awards for orchestral, instrumental and vocal/choral works respectively, while Andrew Ford received Best Composition for his song-cycle *Learning to Howl*. Miriam Hyde won the Award for Distinguished Services to Australian Music. Hyde, at the age of 91, has made a lifetime's contribution to Australian music as a

performer, composer, teacher and examiner – raising the status of composers, especially women composers, in Australia.

Broadcast live to air on ABC Classic FM for the first time this year, the presentation of Awards was interspersed with performances by some of Australia's leading musicians.

## Keys Competition

The 2003 National Keys Competition won the Classical Music Award for advancing Australian music in education. This year, John Davis, General Manager of the Australian Music Centre, was the presenter at the finals of the competition, held in Brisbane in October. The Keys Competition aims to highlight and promote emerging and established Australian composers, and all performances must be of works written by Australians. Initially for piano music only, the competition has expanded this year to include keyboard and vocal music.



## St Cecilia Music Examinations New Zealand

St Cecilia Diplomas available in Performance, Teaching, Composition and Research

Assessed by two Examiners  
Competitively Priced  
Available in any centre in New Zealand  
Innovative and Modern

Call Now For More Information  
0800 151661  
[www.stcecilia.co.nz](http://www.stcecilia.co.nz)

## Music Degrees for Composers & Songwriters @ Otago

COMPOSITION  
SONGWRITING  
MUSIC TECHNOLOGY

check out  
our papers  
& degrees  
on:

Composers Richard Meale  
and miriam Hyde

[www.otago.ac.nz/music](http://www.otago.ac.nz/music)



# SOUNZ concise

In June, the HRL Morrison Trust presented 3 concerts of new music entitled *Livewires* at the Illot Theatre in Wellington, which included many works by NZ composers. **Dan Poynton** performed piano music by **Lilburn** - his *Piano Sonata* (1949), and *Piano Sonata* (1939), Natalia Lomeiko and Sarah Watkins performed **John Ritchie's** *Arioso* and the New Zealand String Quartet and Michael Houstoun performed **John Psathas' Piano Quintet**, **Gareth Farr's** *Mondo Rondo* and **Jack Body's** *Three Transcriptions*.



The Ahi Trio

Two groups in the New Zealand Community Trust Chamber Music Contest performed works by NZ composers. The Ahi Trio played *Ahi* by **Gareth Farr** and Tacet, who were placed second in the competition performed *Beneath the Veil of Silence* by **Neville Hall**.

Many groups playing in the regional contests also played music by NZ composers. Three new operas have been staged this year. *The Woman from Moab*, by **David Griffiths** had a season at the WEL Academy of Performing Arts at the University of Waikato in August, conducted by James Tennant, with lighting and set design by Michael Knapp. *Through a Window* by **Anthony Young** was performed at the Music Theatre, University of Auckland. *The God Boy*, an adaption of the novel by Ian Cross with music by **Anthony Ritchie** was performed in Dunedin, as part of the Otago Festival.

Three Auckland orchestras have programmed music by NZ composers in family concerts this year. The Manukau City Symphony Orchestra performed **Dorothy Buchanan's** *The Ghosts of Deniston*, the Auckland Philharmonia performed music by **Kathryn Lauder** and **Philip Norman** and in November, the Auckland Symphony Orchestra are playing **Gary Daverne's** *Fanfare and Procession*.

**Ross Harris** has been named Composer in Residence with the Auckland Philharmonia for 2005. He will write a 20 minute work to be premiered by the orchestra in 2005 an additional shorter work and will also contribute to pre-concert talks and educational outreach.

Wellington organist Richard Apperley has arranged the publication of two volumes of NZ organ music by Fagus Music in the UK. The pieces included in the first album will be, **Craig Utting's** *Prelude*, **Tecwyn Evans' Geräuschvoll**, **Ronald Dellow's** *Joie de Vivre*, **Andrew Perkins' Chants Montage**, **Douglas Lilburn's** *Prelude and Fugue* and **David Griffiths' Variations for Organ**. Once published, the albums will be available from SOUNZ.

**Gareth Farr** has been commissioned to write a new work for the Wellington Town Hall centenary celebrations. A 20 minute percussion concerto will be performed by soloists from Strike and the orchestra at two free concerts in January 2005.

Five NZ composers will have works performed during the Adam NZ Festival of Chamber Music, (20 January to 5 February 2005) in Nelson. Three of the works will be world premieres: *Blood-red Roses* by **Ross Harris**, commissioned by the festival, **Dylan Lardelli's** *To My Winter* for solo oboe and a 'nest of pieces' titled *The Ultimate Minimalist Yet Richly Postmodern Rhymed Piano Piece (et al)* by **Philip Norman**. **Craig Utting's** *String Sonnet for chamber orchestra*, **Eve de Castro-Robinson's** *Commemoration* for solo cello, **Lyell Cresswell's** *Lacrimae* for solo cello and **Martin Lodge's** *Pacific Rock* for solo viola have also been programmed. The composers will also give free pre-concert talks about their works. Visit [www.music.org.nz](http://www.music.org.nz) or for a brochure write to [adam.musicfestival@xtra.co.nz](mailto:adam.musicfestival@xtra.co.nz).

Several NZ music resources were sent out free to schools this year. *Sweet II*, a NZ pop music learning guide, produced by the NZ Music Industry Commission and two resources by Learning Media. *Give It a Whirl*, an adaption of the TV series, which received major funding from the Ministry of Education and the other, a CD of songs by the late **Hirini Melbourne**, *He Waiata ma te katoa* (Songs for everyone).

Singer / songwriter **Charlotte Yates** has been invited by Toi Maori Aotearoa to produce a compilation of music set to poems by Hone Tuwhare. The album will be in the same vein as *Baxter*, the very successful compilation of songs to poetry by James K. Baxter, which Yates produced in 2000. Artists invited to take part will include Mahinargangi Tocker, Whirimako Black, Dean Hapeta and Hinemoana Baker.

**David Downes'** entirely digital work *Generation*, premiered at the New Zealand International Arts Festival in February and has since appeared in the NZ International Film Festival and festivals in Australia, Canada, Spain, Germany, Portugal and the UK.



**David Hamilton, Ross Harris, Philip Browlee, John Psathas, Jeff Henderson, Gareth Farr, Christopher Marshall, Ross Carey and Gillian Whitehead** all received commissions in Creative NZ's February funding round. Several other performing organisations have received funding to commission as yet undisclosed composers.

Six composers have had their vocal works selected for the 2005 Trinity College Singing Syllabus; **Suzanne Court, Anthony Ritchie, David Hamilton, Judith Exley, Dorothy Freed, Douglas Lilburn** and **Ross Harris**. SOUNZ will be the distributors for this music and examples of each score can be viewed on the SOUNZ website.

Contemporary music ensemble 175 East celebrate their 5<sup>th</sup> anniversary this year and marked the occasion with a call for microscores as they did previously in 1999. They received around 60 scores this time around, with a number of them already having been premièred.



There is plenty of NZ music to be heard in the NZSO's 2005 season. The orchestra has commissioned concertos from **Chris Cree-Brown**, **Dylan Lardelli**, **Michael Williams**, **John Elmsly** and **Eve de Castro-Robinson**. 2005 will also see performances of **John Rimmer's** *Vulcan*, **Maria Grenfell's** flute concerto *Maui tikitiki a Taranga*, **Larry Pruden's** *Harbour Nocturne*, **Ross Harris' Music for Jonny** and a new symphony commissioned from **Kenneth Young**. **Michael Norris'** winning work in the Douglas Lilburn Prize *Rays of the Sun, Shards of the Moon* will also be heard again.



In honour of **Lyell Cresswell's** 60<sup>th</sup> birthday, the BBC Scottish Symphony are performing works by him at a free concert at Greyfriars Kirk in Edinburgh on 9 November. The works being performed are *Kaea*, *The Rev. Norman McLeod's Dance*, from

*Shadows without Sun* and *Of Smoke and Bickering Flame*. **Jack Body** also turned 60 this year and a concert, including a new work by **Jenny McLeod** to celebrate this milestone will be held at Victoria University in November.

Both the Tower NZ Youth Choir and the NZ Secondary Schools Choir travelled overseas this year. The Youth Choir toured to Eastern Europe where they performed works by **Jack Body**, **David Farquhar**, **David Hamilton**, **Douglas Mews** and **Ngapo Wehi**. Their performance of *Okarito* by choir member **Anna Griffiths** won the prize for best performance of an unpublished work at the 43rd International Choir Competition in Glorizia, Italy. The NZSSC toured Canada, where they performed works by **David Childs**, **David Hamilton** and **Craig Utting**.

Matthew Marshall will be giving a guitar recital at the Purcell Room in London early next year, playing works by **Michael Hogan**, **Douglas Lilburn**, **Kenneth Young** and **Peter Leask**.

The next AP-SOM Composer Workshops will be held 28 and 29 October. Works to be included are **Stephen Matthews' Gold Cirrus**, **Jeremy Mayall's In the Beginning**, **Rachael Morgan's Armannai** **Christopher Marshall's Ataata**, **Andari Anggamulia's Les Images**, **Andrew Buchanan-Smart's Symphony No. 14**, **Frank Bunger's Reflections on an Empty Space** and **Samuel Holloway's Fault**. This is the first year composers have had the opportunity to re-write their works before being recorded by Concert FM.

NZ record labels Atoll, Rattle and Trust (ART) will have their discs distributed by Codaex UK Ltd. First on the distribution list are **John Psathas' Fragments**, **Christopher Blake's The Islands** and *Te Hekenga-a-rangi*, music performed on taonga puoro by **Richard Nunns** and **Hirini Melbourne**. The three record companies have been working together to establish overseas marketing and distribution since 2002 and for this initiative, received funding from Creative New Zealand and support from the NZ Music Industry Commission and NZ Trade and Enterprise.

SOUNZ supports composition prizes in the NZ Community Trust Chamber Music Contest (Chamber Music NZ) and the Big Sing Contest (NZ Choral Federation). The winner of the SOUNZ Composition prize for Chamber Music, judged by **Rachel Clement**, was Karlo Marjetic of Wellington for his work *Zemljotres*. The NZCF Choral Composition Award, judged by **Anthony Ritchie** was won by Thomas Woodfield, a year 11 student at Christ's College for his work, *Kyrie*.

The Montana Wellington International Jazz Festival included performances by ex-Wellington composer and performer **Leila Adu** (now based in Melbourne) and Auckland based sound artist **Philip Dadson**. **Adu** presented new songs arranged for violin, cello, piano and saxophone. **Dadson** performed both solo and group improvisations.

**Jordan Reyne** was awarded a residency through the DOC and Creative New Zealand 'Wild Creations' scheme. The residency open to any artist, is available in a number of specified locations and a proposal must explain why the particular area was chosen. Reyne, originally from Karamea on the West Coast of the South Island, wished to return to her roots and says she will create music based on the relationships that New Zealanders of different cultural backgrounds have with the land.



In recognition of his outstanding contribution to NZ music, **Ken Young** has been given a Lilburn Trust Award. His contributions to NZ music are numerous: as a performer, composer and conductor. He has conducted both of the NZSO's Made in NZ concerts, a large number of CDs of NZ music and also many of the NZSO-SOUNZ Readings which encourage new works and promote existing works by NZ composers. The announcement was made at the April 30 launch of **David Farquhar's Three Symphonies** CD.

Several NZ composers wrote film scores which were included in the Telecom New Zealand International Film Festivals: **Steve Gallagher** for *Murmurs*, **Marc Chesterman** for *Kaikohe Demolition*, **Jonathan Besser** for *Marti: A passionate eye*; and *Touching the Void* included sound work by Wellington electronica musician **Bevan Smith**.

The first two performances of a series of works by **Christopher Marshall** commissioned by an international consortium of 27 choirs, took place recently. *And I Saw the River* was performed by the Multinational Chamber Choir of Vienna and *As I Walked Along The Street* was performed by The Orlando Singers in Greymouth.

**Jillian Bray** has had several of her piano pieces included in the Grades 3-8 examinations for St Cecilia, an Australian examinations board recently established in New Zealand. It is expected that more music by NZ composers will appear in future years' grade books.

# SOUNZfine: NZ Music Internationally

NZ Music continues to gain international attention – and not just in the pop music world. Recent successes, such as **John Psathas'** music for the Olympic Games Opening Ceremony, a concert of **Gillian Whitehead's** music at Arts Summit in Indonesia, **Richard Nunns'** tours in North Korea and China, enthusiastic reviews for **Jack Body's** music in Amsterdam, Washington and Buenos Aires are just a few examples of the impact music from New Zealand is making. The SOUNZfine promotional CDs distributed to broadcasters around the world continue to help this cause.



There are now five volumes in the SOUNZfine series – generously funded through NZonAir, APRA and the NZ Composing Women's Network. Since the first disc was produced in 1996, the promotional CDs have been sent to hundreds of broadcasters worldwide, and have resulted in broadcasts in more than 20 countries. This year BBC Radio Scotland presented a special feature on NZ music and radio stations in Germany and Portugal have made entire series featuring music by NZ composers, largely from the material they have on the SOUNZfine discs. SOUNZ has further assisted by providing background and research materials for the presenters.

The feedback has been positive and satisfying. Broadcasters have especially noted and appreciate the fresh voice of NZ composers. Birger Gisthuisen of West German Radio commented,

*“It was highly interesting to take a glance at the music scenery of New Zealand and I found many brilliant composers. Many of them succeeded in also finding their own musical impression of the landscape and the culture, which is surrounding them. It was really breathtaking.”*

In the day to day work at SOUNZ we notice an increasing number of enquiries from other countries – some who have discovered our website, others who have heard NZ music on the radio or had contact with our performers and composers. Ranging from choirs in Canada eager to perform music they heard during the NZ Secondary Students Choir tour, examination boards in Australia and the UK interested in finding New Zealand music for their curriculums, and film fans in Germany keen to get hold of soundtracks by **John Charles**, the enquiries are usually very specific and enthusiastic. In turn this has led to an increase in the sales of scores and CDs, including nearly 1,500 unpublished scores sold under the SOUNZ Licence system in the last nine months.

As part of a strategy to increase the international exposure of NZ music, the SOUNZfine series has been an important factor. As yet it is unclear whether the series will continue. Over recent years NZonAir have, with astounding success concentrated their funding in increasing airplay on commercial radio. However their Statement of Intent for 2005 suggests that they will be broadening their focus to include new strategies for international broadcasts. Together with the recommendations in Creating Heat, the recently released report by the Music Industry Export Development Group, it is possible that in the next couple of years, projects which promote New Zealand internationally and increase foreign earnings will be given support.

SOUNZfine is one way in which SOUNZ can continue to raise the awareness of NZ composers and help to find international markets for our music, thus sustaining opportunities for development and income.

## Auckland Youth Choir Inc

Invites applications for the position of

### Conductor/Director of Music

Starting January 2005

This is a part time position, covering rehearsals every week and a number of concerts through the year. The successful applicant will be an enthusiastic and talented conductor, have a musical qualification at tertiary level, and experience in leading choral groups. Demonstrated experience with teenage and young adult groups will be a significant advantage.

The Choir has a Committee which is responsible for finance, administration, and recruiting, allowing the Director of Music to focus on development of the musical quality of the Choir. The Choir is financially stable, and is offering reasonable remuneration for musical services. A talented and qualified Assistant Director of Music is in place, who carries out the accompanist duties and is able to assist with tuition of choristers. A draft program is already in place for 2005, but the successful applicant will be expected to have early input to this programme.

To learn more about the Auckland Youth Choir, please view our website at [www.ayc.org.nz](http://www.ayc.org.nz). To contact the choir regarding this position or to make application, telephone Auckland 626-5084, or send email to [admin@ayc.org.nz](mailto:admin@ayc.org.nz). References will be required.

# SOUNZ Out and About Just a few of the places SOUNZ has been this year...



The SOUNZ stand

At the end of August, SOUNZ shared a trade stand with Creative New Zealand at the Music Expo held at the Sky City Convention Centre in Auckland. While the emphasis was on trade of hifi and industry standard sound gear, the Expo drew in musicians with all sorts of backgrounds and interests and it was a rare opportunity for our Auckland friends to see SOUNZ wares usually only visible on our website or through our library service. It was also great for SOUNZ to meet representatives from other related organisations, APRA, RIANZ, NZ on Air, the Music Industry Commission and Independent Music NZ.

SOUNZ ran a competition throughout the weekend, asking entrants to name five composers living in Auckland and to name the composer who had composed music for the Olympic Games Opening Ceremony which was that same weekend. The responses made it clear the questions were not so straight-forward as first anticipated!!



Catherine Gibbs, chair of the SOUNZ trustees drawing the winner of the SOUNZ \$150 Voucher.



Te Huaki Puanaki from Christchurch, a performer at Pao! Pao! Pao!

Marketing and Promotion co-ordinator Emma Carlé, attended Pao! Pao! Pao!, a festival of Maori Music held at Waikato University at Queens Birthday Weekend. The Festival, in its third year showcased musicians in a huge variety of styles, from taonga puoro to hip hop. Panel discussions about issues faced by Maori musicians also took place and it was interesting to note that while there are differences in musical style and networks, the issues faced by musicians singing in te reo Maori are similar to those for NZ composers. Both are less visible and struggle to be heard in the current musical landscape, have difficulties with defining the music they create and establishing markets for their music.

In July, SOUNZ had trade stands at both the New Zealand Association of Teachers of Singing (NEWZATS) conference in Palmerston North and the Australian Computer Music Conference, held at Victoria University. There was huge interest in music by NZ composers conveyed at both events.



The conference venue.

In October, the Centre's Executive Director Scilla Askew attended the International Association of Music Information Centres (IAMIC) Conference in Warsaw, Poland. Significant issues facing music information centres were discussed, including digitisation, the promotion of contemporary music through media and festivals, copyright and publishing on the web, and strategies for the broadcast of new music. The conference coincided with the Warsaw Autumn Festival, one of the largest contemporary music festivals in Europe, which has been running for 50 years. It attracts top artists and large local and international audiences with many concerts sold out.



Stebbing Recording Centre Ltd  
108 - 114 Jervois Road, Herne Bay, Auckland  
Email: [sales@stebbing.co.nz](mailto:sales@stebbing.co.nz) <http://www.stebbing.co.nz>  
Ph: (09) 376 2426 Fax: (09) 378 1537

Services:

**RECORDING STUDIOS**

(Main studio accommodates up to 60 musicians)

**VIDEO / AUDIO POST PRODUCTION**

**CD MASTERING & DVD AUTHORIZING**

**TV & RADIO COMMERCIALS - SOUND EFFECTS & MUSIC LIBRARY**

Replication of:

**CD AUDIO • CD-ROM • CDR • DVD • AUDIO & VIDEO CASSTTES**

All in-house manufacturing with the latest technology

# Stebbing Recording Centre Ltd

## Arts Summit IV – Indonesia

In September two New Zealand composers were guests at Arts Summit IV, a major arts festival in Jakarta, Indonesia.

With funding from Creative New Zealand, **Gillian Whitehead** had been working for some months to prepare new works and bring together an ensemble of NZ performers for a 90 minute showcase of her music during the Festival. While some last minute revisions of the programme were required, her group Tohonohono (meaning 'to bring together, to weave, join or support') were in the end able to travel, despite the recent terrorist attacks in the area. Travelling with **Whitehead** were Ramonda Taleni (soprano), **Dan Poynton** (piano), **Richard Nunns** (taonga puoro) and Ingrid Culliford (flute).

**Jack Body** was a guest speaker at the Arts Summit, which he attended immediately after his appearance at the 36th International Encuentros Festival in Buenos Aires, Argentina, where four of his works were programmed.

## SOUNZ – staff and trustees



### New Staff

**Lachlan McKenzie** joins the staff as Information Services Co-ordinator, replacing Pascale Parenteau who left in May to work for the NZSO National Youth Orchestra. Lachlan has a MusB (Hons.) in composition from the University of Otago and between his time there and starting his new job, he travelled through Europe, the USA and Mexico.



Stephen Gibbs joins the SOUNZ team on contract as Development Fundraising Co-ordinator. Stephen has moved to Wellington from Hawkes Bay where he was Chief Journalist for the Havelock North Village Press. Amongst his many other talents, he is a cellist and more oddly, he worked as financial controller for the catering team at the Sydney Olympics waterpolo venue!



### New Board Member

**Gillian Whitehead** joins the Board of Trustees, replacing **David Farquhar** who retired earlier this year. The knowledge she brings as a distinguished composer, Arts Foundation Laureate and past President of CANZ will be an important asset to the Board.



# BRING ON 2005



## CELEBRITY SEASON ARTISTS

New Zealand String Quartet

Piers Lane

Shanghai Quartet

Dean-Emmerson-Dean

Petersen Quartet

Flight

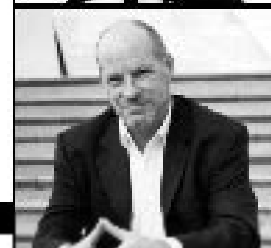
Tichman-Bieler-Kliegel Piano Trio

## EXTRA CONCERTS

Kronos Quartet • Michael Houston

If you are not a current subscriber but would like to receive a copy of next year's brochure

phone 0800 CONCERT (266 2378)



For more information, visit  
[www.chambermusic.co.nz](http://www.chambermusic.co.nz)



creative  
music  
new zealand

See also the SOUNZ Concise pages for news of premières.

14 May **Chris Watson** *Shift* (for flute and piano); Okta; Gallagher Concert Chamber, Waikato University, Hamilton.

14 May **Stephen Matthews** *Placing the Feather*; Okta; Gallagher Concert Chamber, Waikato University.

14 May **Nigel Keay** *Tango Suite* (for piano); Okta; Gallagher Concert Chamber, Waikato University.

13 May **Alison Isadora** *6 and a half Hours*; Richard Huber (text and direction), Joe Schlesinger (counter-tenor), Anne la Berge (flute), Felicity Provan (trumpet), Jan Willem van der Ham (bassoon / saxophone), Pieter Smithuysen (double bass), Marcel Andriessen (percussion), Steven Heather (percussion and electronics), Jan-Bas Bollen (live video / sounds); Frascati Theatre, Amsterdam, The Netherlands.

24 May **Thomas Liggett** *Two Chorales for String Orchestra*; Wellington Youth Orchestra cond. Marc Taddei; Wellington Town Hall.

3 June **John Rimmer** *Thermal Labyrinths*; Dalewool Brass Band; Auckland Town Hall.

6 June **Martin Lodge** *Plenum*; Christopher Hainsworth (organ); St. Peters Cathedral, Hamilton.

8 June **Chris Adams** *Star Spangled Banner*; Praesto String Quartet; The Arthouse, Christchurch.

10 June **Douglas Lilburn** *6 Short Pieces (1962-3)*; Dan Poynton (piano); Illot Theatre, Wellington.

10 June **Douglas Lilburn** *Untitled Piece (1981)*; Dan Poynton (piano); Illot Theatre, Wellington.

10 June **Douglas Lilburn** *No. 2 of Seven Short Pieces (1965-6)*; Dan Poynton (piano); Illot Theatre, Wellington.

10 June **Douglas Lilburn** *Sonata for Piano in A minor (1939)*; Dan Poynton (piano); Illot Theatre, Wellington.

12 June **Rachel Clement** *txt msgs*; 175 East – Ingrid Culliford (flute), Gretchen Dunsmore (clarinet); The Southern Ballet Theatre, The Arts Centre, Christchurch.

12 June **Dorothy Ker** *le kaléidoscope de l'obscurité*; 175 East cond. James Gardner; The Southern Ballet Theatre, The Arts Centre, Christchurch.

12 June **Dylan Lardelli** *bas*; 175 East cond. James Gardner; The Southern Ballet Theatre, The Arts Centre, Christchurch.

18 June **Sebastian Morgan-Lynch** *Feet First*; incidental music; Footnote Dance Company; The Opera House, Wellington.

19 June **Rodney Morgan** *Sinfonia Nova*; Nova Strings cond. Christine Archer; Sacred Heart Cathedral, Wellington.

25 June **Anna Griffiths** *Okarito tuhituhia October*; Tower NZ Youth Choir, cond. Karen Grylls; St Florian, Slovenska Bistrica, Slovenia.

29 June **Michael Burns** *2 Aotearoa Sketches*; Michael Burns (bassoon) and Leight Harold (piano); Music Auditorium, Monash University, Melbourne.

29 June **Gillian Whitehead** *Nga Ha O Nehera*; Ben Hoadley (bassoon); Music Auditorium, Monash University, Melbourne.

2 July **Michael Parsons** *Skitter*; electro-acoustic; Adam Concert Room, Victoria University, Wellington.

6 July **Tecwyn Evans** *A Hymn to the Virgin*; Leeds Girls' High School Choir; St. Marks Venice, Italy.



Alison Isadora

10 July **John Croft** *Murmure secrez... avernales eaux*; Stroma; St Andrews on the Terrace, Wellington.

10 July **Alison Isadora** *The Little Baby Jesus and the Bee*; Stroma; St. Andrews on the Terrace, Wellington.

11 July **Warwick Robinson** *Protracted Instance*; Auckland Youth Orchestra, cond. Antun Poljanich; Te Kuiti Civic Theatre, Te Kuiti.

24 July **Michael Norris** *Inflexion*; Arnold Marinissen (percussion); Marama Hall; University of Otago, Dunedin.

1 August **Chris Gendall** *Moto Perpetuo*; Wellington Youth Orchestra, cond. Marc Taddei; Wellington Town Hall.

6 August **Steve Gallagher** *Up for Grabs*; incidental music; Downstage Theatre, Wellington.

7 August **Philip Dadson** *Polar Projects*; installation; Dunedin Public Art Gallery.

8 August **Jack Body** *Tribute to the Blues*; The Amici Ensemble; Waikanae Memorial Hall, Waikanae.

8 August **Kenneth Young** *Vignette*; Talisker Trio; Chanel Arts Centre, Motueka.

18 August **Lachlan McKenzie** *Flute Quintet*; Kirsten Bevan (flute), Jenny Banks, Alex Vaatstra (violins), Alan Starret (viola); Marama Hall, University of Otago, Dunedin.

21 August **James Dunlop** *From Fear Awaits Release*; Tudor Consort; Sacred Heart Cathedral, Wellington.

21 August **Rachel Morgan** *Crucifixus*; Tudor Consort; Sacred Heart Cathedral, Wellington.

21 August **Antonia Barnett-McIntosh** *Sanctus* (African traditional); Tudor Consort; Sacred Heart Cathedral, Wellington.

21 August **Jack Body** *Pange Lingua Gloriosi*; Tudor Consort; Sacred Heart Cathedral, Wellington.

21 August **Jack Body** *O Mensch, bewein' dein Sünde gross*; Tudor Consort; Sacred Heart Cathedral, Wellington.

22 August **Michael Norris** *Dirty Pixels*; New Zealand Trio, Music Theatre, School of Music, Auckland University.

22 August **Peter Scholes** *The Golden Harp*; Auckland Chamber Orchestra; Auckland Town Hall.

22 August **Noel Sanders** *Some Five Nets* (selections only); Marama Chamber Orchestra, cond. Anthony Ritchie; Marama Hall, University of Otago, Dunedin.

2 June **Peter Adams** *When Day Turns to Dusk*; Marama Chamber Orchestra, cond. Peter Adams; Marama Hall, University of Otago, Dunedin.

4 September **Steve Gallagher** *This Lime Tree Bower*; incidental music; Circa Studio.

7 September **Gareth Farr** *Pericles*; incidental music to Shakespeare's play; Te Whaea, Wellington.

26 September **Brigid Bisley** *In Memoriam*; Stroma, Richard Nunns (taonga puoro), Pepe Becker, Fiona Ferrens, Mahinarangi Tocker, Catherine Bisley (voices); St. Andrews on the Terrace, Wellington.

26 September **Philip Brownlee** *Te Hao o Tawhirimatea*, Stroma; Bridget Douglas (flute), Richard Nunns (taonga puoro); St. Andrews on the Terrace, Wellington.

26 September **Lyell Cresswell** *Con Fuoco*; Stroma; St. Andrews on the Terrace, Wellington.

27 September **Kathryn Lauder** *White Cat*; Auckland Philharmonia cond. Marc Taddei; Auckland Town Hall.

1 October **Anthony Ritchie** *The God Boy*; Jeremy Commons (libretto), Robert Tucker, Benjamin Kidd, Judy Bellingham, Geoffrey Hughes, Penelope Muir and Geoknil Biner (soloists), Southern Sinfonia cond. Holly Mathieson; Otago Festival, Mayfair Theatre, Dunedin.

2 October **Claire Cowan** *Here at this quiet limit of the world*; Auckland Youth Orchestra, cond. Antun Poljanich; Civic Theatre, Rotorua.

3 October **Chris Adams** *Elegy for a World Obsessed with Violence*; Wellington Youth Orchestra cond. Marc Taddei; Wellington Town Hall.

8 October **Gillian Whitehead** *Taiohi taiao*; Tower Voices New Zealand, cond. Karen Grylls; Otago Festival, Glenroy Auditorium, Dunedin.

8 October **Anthony Ritchie** *The Widow's Songs* Tower Voices New Zealand cond. Karen Grylls; Otago Festival, Glenroy Auditorium, Dunedin.

21 October **Nigel Keay** *Serenade for Strings*; Ensemble Polymnia, cond. Sarah Bisley; Eglise St. Julien-le-Pauvre, Paris, France.



Jack Body

Photo: Gareth Watkins

## NEW CDs, SCORES and BOOKS

CDs, scores and books listed can be bought from the SOUNZ website ([www.sounz.org.nz](http://www.sounz.org.nz)) or directly from the Centre.

### BOOKS

A.T. Ngata and Pei te Hurihuri Jones *Nga Moteatea*; Auckland University Press.

*Te Ara Puoro III*; Toi Maori Aotearoa.

Ashley Heenan *A History of the National Anthem*; University of Canterbury.



### SCORES

**Hugh Dixon** *A Little Lovely Dream* for mezzo soprano and piano; Wirripang, Australia.

**Hugh Dixon** *Australiana* for chamber octet; Wirripang, Australia.

**Hugh Dixon** *Dream Odyssey* for horn quartet; Wirripang, Australia.

**Hugh Dixon** *The Enchanted Garden* for string orchestra or flute, violin, viola and cello; Wirripang, Australia.

**Hugh Dixon** *Mosaic* for Wind Octet; Wirripang, Australia.

**Hugh Dixon** *My True-Love Hath My Heart* for soprano and piano; Wirripang, Australia.

**Hugh Dixon** *Raga Rewa* for flute, violin, cello and tabla; Wirripang, Australia.

**Hugh Dixon** *Songs of Mystic Jade*, song cycle for soprano and piano; Wirripang, Australia.

**Hugh Dixon** *To the Moon and Tears* for horn, soprano and tenor ; Wirripang, Australia.

**David Farquhar** *Symphony No. 3* for orchestra; Waiteata Music Press.

**David Hamilton** *Softly the Night is Sleeping* for SAB choir and piano; DH Choral Music.

**David Hamilton** *No Room at the Inn* for soprano and piano; DH Choral Music.

**Douglas Lilburn** *A Christmas Offering 1944* selected works for solo piano; Waiteata Music Press.

**Douglas Lilburn** *Preludes and More* selected works for solo piano; Waiteata Music Press.

**Douglas Lilburn** *Musical Offerings*; selected works for solo piano; Waiteata Music Press.

**Douglas Lilburn** *Crotchety at 51*; selected works for solo piano; Waiteata Music Press.

**Douglas Lilburn** *Introduction and Allegro*; for string orchestra; Waiteata Music Press.

**Douglas Lilburn** *Concert Overture in D* for string orchestra; Waiteata M.P.

**Anthony Ritchie** *String Quartet No. 2*; Bellbird Publications.

**Anthony Ritchie** *String Caroline Bay Suite* for piano; Bellbird Publications.

**David Sanders** *Clandestine Marriage* for string quartet; Waiteata Music Press.

**John Wells** *Gloria Tonga* for SATB choir and piano; New Music NZ.

### CDs

**Antony Ritchie**: *Piano Preludes*; Sharon Vogan (piano); Atoll ACD 504.

**Douglas Lilburn**: *Complete Electroacoustic Music*; A 3-CD and DVD set including film footage of Lilburn; Atoll ACD 404.

**Douglas Lilburn**: *Complete Piano Music Vol I*; **Dan Poynton** (piano); Trust MMT 2053

**Douglas Lilburn**: *The Landscape of a New Zealand Composer*; 10-CD set of the radio series; SOUNZ / Radio New Zealand.

*Gaude / Rejoice*; includes works by **Anna Griffiths**, **David Childs** and the **Wehi Whanau**; Tower NZ Youth Choir cond. Karen Grylls; Trust MMT 2048.

*Sound Tracks*; improvisations by **Philip Dadson**; Atoll ACD 104.

*Viola Brass & Winds*; includes *Chap Chap* by **David Farquhar**; Peter Langgartner (viola), Voestalpine Blasorchester cond. Walter Weinzierl; BO 2003.

*Waiteata Collection of New Zealand Music Volume VII: Emerging Composers*; includes works by **Dylan Lardelli**, **Chris Watson**, **Jeroen Speak**, **Michael Norris**, **Ewan Clark**, **Chris Gendall** and **Philip Brownlee**; Waiteata WTA 007.

*Wild Music*; includes works by **Christopher Marshall** and **Douglas Lilburn**; NZSO cond. Hamish McKeich; Trust MMT 2059.

## 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](mailto:atl@natlib.govt.nz)

"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](mailto: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:** Open to composers under the age of 35. New works for brass quintet: 2 trumpet, 1 horn, 1 trombone and 1 tuba. Prize: 5,500 euros, performance and publishing of the winning score. More info: email [jmbarcelona.com](mailto:jmbarcelona.com) or visit [www.barcelona.com](http://www.barcelona.com). **Deadline: December 31, 2004.**

**International Composition Prize Luxemburg 2005:** Open to all composers. A work for at least 7 musicians from the Luxembourg Sinfonietta. Duration 8 to 12 minutes. Prize: performance and CD release. More info: email [info@luxembourg-sinfonietta.lu](mailto:info@luxembourg-sinfonietta.lu) or visit [www.luxembourg-sinfonietta.lu](http://www.luxembourg-sinfonietta.lu). **Deadline: January 15.**

**Edwin Carr Foundation Scholarships:** New ongoing opportunity for NZ composers resident in NZ or overseas to study overseas. One or two scholarships are likely to be granted each year. Proposals should be submitted to Creative New Zealand's project funding round in February each year. More info: Assistant Arts Advisor, Creative New Zealand, PO Box 3806, Wellington. Ph. (04) 473 0880. Fax: (04) 471 2865. More info: email [info@creativenz.govt.nz](mailto:info@creativenz.govt.nz) or visit [www.creativenz.govt.nz](http://www.creativenz.govt.nz). **Deadline: 25 February 2005.**

## NZSO NYO Composer-in-Residence 2005

New opportunity open to composers under the age of 25. Work for full orchestra. Duration: 5 minutes (max). Prize: most recent Sibelius music writing software and training. Includes residence with orchestra, performances and broadcast. More info: email [pascalp@nzso.co.nz](mailto:pascalp@nzso.co.nz) or visit [www.nzso.co.nz](http://www.nzso.co.nz). **Registration: 19 November. Deadline for submission: 1 March 2005.**

**Pacific Songwriting Competition:** Various categories open to all composers and songwriters (any nation). Prizes: total pool of \$25,000. An ipod will be given to the 500th and 1000th entrant. More info: [www.pacificsongwritingcompetition.com](http://www.pacificsongwritingcompetition.com). **Deadline: 31 March 2005.**

## Franz Schubert and the Music of Modern Times

Instrumentation: various specified chamber ensemble. Duration: up to 10 minutes. Substantial prize pool for 1st, 2nd and 3rd place getters in each category. More info: email [franz.schubert@kug.ac.at](mailto:franz.schubert@kug.ac.at) or visit [www.kug.ac.at/schubert/englisch](http://www.kug.ac.at/schubert/englisch) **Deadline: 1 June 2005.**

## Auckland Choral NZ Choral Composition Competition:

Open to NZ composers. To celebrate Auckland Choral's 150th anniversary. Instrumentation: maximum of SSAATTBB (a capella or with accompaniment). It must be previously unpublished and unperformed. Duration: 4-6 minutes. Prize: \$1500 plus \$250 if the choir chooses to perform the work. More info: email [ruth@aucklandchoral.com](mailto:ruth@aucklandchoral.com) **Deadline: 1 August 2005**

**The Douglas Lilburn Prize 2006:** Open to NZ citizens or composers residing in NZ. The work must be original. Prize: \$12,000 inclusive of a further commission from the NZSO and each finalist will receive \$1,000, a workshop and recording. The winning entry will be performed in a subscription concert during the 2006 season. **Registration: 1 May 2005.** More info: email [info@nzso.co.nz](mailto:info@nzso.co.nz) **Deadline: 1 July 2005.**

## Donations

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

Anne Ballinger, Jack Body, Helen Bowater, Peter Godfrey, Lesley Graham, William Green, David Hamilton, Geoffrey Hinds, Professor Les Holborow, Margo Knightbridge, Professor F.W. and Mrs J.M. Marshall, Julia Perry, Arnold and Reka Solomons, Marion Townend, Paul Wheeler, Mrs M. Wiart-Busck, Mark and Mary Williams, Anonymous (16)  
Hawkes Bay Society for Music Education, The Lion Foundation, The Sound Lounge, The Stout Trust, The Lilburn Trust, Wellington Society for Music Education. We are also grateful to the Musical Import Company for the donation of scores.



If you would like to find out how to support the Centre's work, please contact us. Email [info@sounz.org.nz](mailto:info@sounz.org.nz) or fill out the form below.



Return to:  
Centre for NZ Music  
PO Box 10042  
Wellington

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

I enclose a cheque for \$ \_\_\_\_\_

Please debit my Visa / Mastercard \$ \_\_\_\_\_

Card No. \_\_\_\_\_

Expiry date \_\_\_\_\_

Signed \_\_\_\_\_

For money transfers direct to the SOUNZ bank account, either by regular automatic payment or direct credit:

Account name: Centre for NZ Music Trust (SOUNZ)

Account #: 060501 0763866 00

Should you wish to leave a bequest to SOUNZ, please contact the Centre's Executive Director for more information.

*The Centre for New Zealand Music is a charitable trust and has been granted donee status by the Department of Inland Revenue.  
Donations of \$5 or more are tax deductible.  
A receipt will be sent for all donations received.*



Name \_\_\_\_\_

Address \_\_\_\_\_

Email: \_\_\_\_\_

I wish my donation to be acknowledged

I wish my donation to be anonymous

I would like to receive email updates from time to time.

## 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: [info@sounz.org.nz](mailto:info@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

## Centre for NZ Music Trust SOUNZ Toi Te Pūoru

Centre for New Zealand Music  
PO Box 10 042, Wellington  
New Zealand  
Street address: Level 1, 39 Cambridge Tce.  
Phone: (64 4) 801 8602  
Fax: (64 4) 801 8604  
Email: [info@sounz.org.nz](mailto:info@sounz.org.nz)  
Website: [www.sounz.org.nz](http://www.sounz.org.nz)

### Staff

Executive Director – Scilla Askew  
Development & Fundraising – Stephen Gibbs  
Information Services – Lachlan McKenzie  
Marketing & Promotions – Emma Carlé

### Trustees

Catherine Gibbs *Chair*  
Terence O'Neill-Joyce *Deputy Chair*  
Vicki Allpress  
Merryn Dunmill  
Anthony Healey  
Kate Mead  
Te Ahukaramu Charles Royal  
Gillian Whitehead

### Composers' Advisory Panel

Philip Dadson *Chair*  
Chris Archer  
Victoria Brown (Kelly)  
Jenny McLeod  
Richard Nunns  
Dan Poynton  
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 hold 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