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Lilburn's "jungle" to become first residence for NZ composers

A trust has been established to purchase **Douglas Lilburn's** house. It is well known that Lilburn had long considered setting up his house as a residence for New Zealand musicians, but at the time of his death nothing had been arranged to his satisfaction. And thus, seeing no alternative, the composer, in his will, instructed that the property be sold. The proceeds of the sale will be returned to the Lilburn Trust which he established at the Alexander Turnbull Library in 1984 to foster and promote New Zealand music.

The Lilburn Residence Trust believes that the unique cultural value of this property is such that it should not be allowed to pass into private hands. Les Holborow, the Trust's Chair commented, "We would like to see the house and garden preserved as a functioning monument to Lilburn's musical legacy, his extraordinary generosity and personal vision for our nation and its music." The Trust is currently raising funds to buy the three bedroom 1950's "magpie" house which was Lilburn's home for over 40 years. Situated in central Wellington and surrounded by a profusion of native bush, he referred to it as his "jungle".



Once purchased the house will be offered as accommodation for the New Zealand School of Music – Creative NZ Composer in Residence, making it the first such facility for New Zealand composers. It is envisaged that open days and seminars will allow some public access to the house and SOUNZ will be assisting the Trust with its administration.

Jack Body, also a trustee, explains: "The Lilburn Residence Trust views the preservation of the house at 22 Ascot Street and its use by other NZ musicians as a monument to Lilburn's life and work, not as a museum but as an ideal and practical extension of all that the composer stood for."

Gillian Whitehead to follow James Gardner

James Gardner, the inaugural Victoria University – Creative New Zealand Composer in Residence recently commented, "How wonderful it would be if the Composer-in-Residence really did have a residence!" And so it is hoped that the second recipient of the Residency, **Gillian Whitehead**, will be able to live in Lilburn's former home while undertaking, amongst other things, an opera project with filmmaker, Gaylene Preston.

The NZSM-CNZ Residency provides a stimulating environment for the resident composer, allowing them to interact with the NZ School of Music and music organisations based in Wellington while completing composition projects. Funding for a stipend was confirmed for a further three years thanks to the generosity of Dr. Jack Richards. Other funding is provided by Victoria University and it is hoped Creative New Zealand will again contribute as well.

James Gardner explains: "For a freelancer like myself, the stability afforded by a year of consistent income has had a liberating and energising effect on my own work, and the collaborations with performers, and indeed poets, into which I have entered will continue to bear fruit long after I have ceased to hold the position."

As one of New Zealand's most highly-regarded and prolific composers, **Gillian Whitehead** is a worthy recipient of the Residency. She has won the SOUNZ Contemporary Award three times, was an inaugural Arts Foundation Artist Laureate in 2000, Auckland Philharmonia Composer in Residence in 2000 and 2001 and was awarded an honorary doctorate from Victoria University in 2003. During the last year concerts of her music have been performed in Korea, Indonesia and most recently Rotorua.

In January, Scilla Askew, the Centre's

MIDEM 2005 and IAMIC 2007

Before MIDEM, the International Association of

Executive Director attended MIDEM in France for the third time. As well as looking for new opportunities with recording companies, broadcasters and festivals, she also attended seminars and helped 'host' the NZ stand, which is organised by the NZ Music Industry Commission. Along with the 11,000 people at the fair, there were 46 'country stands' and 1,500 companies representing labels, licensing, distribution, publishing, technology, and media. Fifteen NZ companies attended ranging from Ode Records to Nektar Films who had prepared a DVD of NZ music for the small, but distinctive, NZ stand.

Music Information Centres met in Nice. SOUNZ presented a successful bid to host IAMIC's annual conference in 2007. This five day event is to take place in Wellington, most probably during June 2007 and is likely to attract directors and staff from between 30 and 40 music centres around the world. Scilla commented, "The conference will be a major international event for SOUNZ. As yet, a theme has not been confirmed, but it is likely to offer an opportunity to showcase a substantial amount of New Zealand music."

New Zealand music important for NCEA

With funding from the Lion Foundation and Unison Trust, together with funding from a number of branches of NZSME, SOUNZ has been able to begin a substantial revision of the popular SOUNZwrite series of education guides for Years 11–13 to make them more suitable for use with NCEA (National Certificate of Educational Achievement).



The guides written between 1997 and 1999 by **Cheryl Camm** are widely used by teachers in more than half of New Zealand's high schools. For example, in NCEA Level 3 there are thirteen topics which students can choose to study. Recently collected statistics show that music by New Zealand composers is by far the most popular topic with nearly twice as many students opting for this compared with the second most popular topic, orchestral music. The survey also revealed that about 80% of the works for study of NZ Composers were supported by the SOUNZWrite guides.

We know that many students at all levels enjoy using the guides and that with the addition of assessment activities and schedules, updated resources and re-ordering of the material to fit more closely with the new curriculum, these valuable guides will

continue to be important resources in schools. Karen Carter, who is completing the work for SOUNZ says that her aim is, "... to take the original materials written by **Cheryl Camm** and adapt them for learning to enable flexibility and ease of assessment for NCEA."

The nine works in the current series will be published in three guides, one at each level.

Level 1

I hope I Never by **Tim Finn**, arr. Eddie Rayner
Pounamu by **Helen Fisher**
Childhood by **Jenny McLeod**

Level 2

Waiting for the Aeroplane by **John Psathas**
Rakiura by **David Hamilton**
Lullaby for Matthew by **Gillian Whitehead**

Level 3

The Hanging Bulb by **Anthony Ritchie**
Overture: Aotearoa by **Douglas Lilburn**
Three Sea Changes by **Douglas Lilburn**

The guides will be updated during 2005 with Level 1 being available in May. We anticipate that Level 2 will be ready in September and Level 3 ready in time for the beginning of the 2006 school year.

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World Premiere to launch MENZA

Musicians and music educators have been invited to take part in the world premiere performance of a commissioned work by **Maria Grenfell** celebrating the official launch of MENZA (Music Education New Zealand Aotearoa) in Wellington on Saturday 30 April.

Participants will rehearse the work in the afternoon under guest conductor, **Leonie Holmes**. The premiere will be given later that evening as part of the official launch ceremonies for the new educational organisation.

Following a two year process of consideration, consultation and planning, a newly focused organisation has emerged from the former NZ Society for Music Education. MENZA – Music Education New Zealand Aotearoa – aims to be comprehensive in serving the needs of music education in this country, ensuring that every level is well supported, enriched and empowered in a professional manner. The Board of MENZA has established a national office in Wellington and employed an administrator. MENZA has also created two new associated groups to further support music education. These are METANZ, Music Education Trust Aotearoa NZ, an independently funded trust focusing on music advocacy and NRCME, National Research Centre for Music Education, responsible for co-ordinating music research activities, based at Canterbury University.

You can find out more about MENZA, its aims, services and activities through www.menza.org.nz

February NZSO-SOUNZ Readings: Composer Quintet



Michael Fowler Centre, Wellington 15 & 16 February, 2005

Chris Watson: *Pivotal Orbits*

Jeremy Mayall: *In the Beginning*

Jane Stanley: *Drifting Tracer*

Dorothy Buchanan: *Confluence*

David Farquhar: *Unfinished...*

The New Zealand Symphony Orchestra

Conducted by: Hamish McKeich

Report from: Peter Mechen

The NZSO-SOUNZ Readings took on something of a trans-Tasman flavour during the February 2005 sessions, thanks to the presence of Australian composer, Jane Stanley, whose work *Drifting Tracer* was rehearsed and performed by the NZSO. Stanley's contribution to the sessions was an indication of the growing interchange between composers and organisations here and in Australia, with previous co-operative ventures involving New Zealanders **Chris Watson**, **Anthony Young** and **Gareth Farr**, and Australians **John Peterson** and **James Ledger**.

As well as featuring some Australian music, the sessions presented a fascinating variety of composing styles, from **Jeremy Mayall's** work for electronic turntable and orchestra to **David Farquhar's** unfinished symphonic fragment for orchestra. Such variation, though making great demands on the musicians and providing ample challenges for listeners, pointed towards something of the range and scope of compositional activity in this country for orchestra alone, and seemed in itself to vindicate the aims and objectives of the sessions.

First up was **Dorothy Buchanan's** *Confluence*, a work described by its composer as "a musical coming-together", which she elaborated as representing various life-connections in different

ways. A wealth of pictorial and rhythmic detail took the listener through realms of conflict and confidence, making for an attractive and compelling experience.

Chris Watson's *Pivotal Orbits* was an altogether tougher proposition – the piece certainly possessed the "fantastical tectonic restlessness and movement" indicated in a note by the composer. As one considered each unfolding episode the music's character moved from suggestiveness to confrontation with considerable volatility throughout.

On the second day we heard **Jane Stanley's** *Drifting Tracer*, a piece which belied its composer's very technical description – by turns earthy and rapidly-evolving, rhythmically exciting music whose sound-perspectives seemed almost archetypal in impact. No greater contrast could be imagined than with **Jeremy Mayall's** work *In the Beginning*, a movement from his *First Symphony*, which featured turntable sounds set against the orchestra. The fusion of timbres was arresting, though I felt the need for much more physical interaction and expressive confrontation in the music – something for its composer to further develop, perhaps? Finally we heard **David Farquhar's** *Unfinished...* described as "a symphonic fragment looking for a title and perhaps a completion". This was music with

warm blood flowing through its veins, balancing the known with the nebulous, and finishing with a questioning sigh, and silence....

The discussion forum at the end of the sessions was well-attended and fruitful – the feeling which came across was that these readings continue to be eminently worthwhile and benefit all of those who take part – on to November 2005!



SOUNZ is now receiving submissions from composers who wish to have their work considered for the 2005 November NZSO-SOUNZ Readings. See page 7 for details.

May: New Zealand



New Zealand Music Month turns five this May.

The Kiwi Music Action Group led the way in 2001, originally in an effort to encourage commercial radio

stations to increase the amount of Kiwi music being broadcast. Since then the idea has expanded to include all genres of music, and many more venues and performing organisations. Local content on NZ radio reached a record 25.47% in the third week of NZ Music Month last year. In the 'Classical Charts' too, most weeks there are more than five CDs including New Zealand music in the Top 20.

As radio continues to show an excellent commitment to NZ Music Month, an ever-growing number of cultural and commercial players come together to celebrate NZ music in May: from television broadcasters, retailers and fashion media to art galleries and libraries.

The National Library Gallery, for example, will host an exhibition to celebrate New Zealand contemporary art music. Opening on 22 April, *Mardi Gras: a celebration of New Zealand composition* will run until 3 July. The exhibition is named after **Edwin Carr's** overture *Mardi Gras*, first-prize winner at the 1950 Auckland City Festival. The original score of this work will be displayed in the exhibition, which includes items from some of the music collections acquired by the Alexander Turnbull Library, mainly over the past four years. Included will be a letter from an ecstatic **Douglas Lilburn** to pianist Peter Cooper, on his first hearing of a recording of the latter's performance of Lilburn's *Chaconne* for piano. Jill Palmer, Music Librarian of the Alexander Turnbull Library, will give a guided tours of the exhibition on 5th May .

A new radio series produced by Concert FM will, appropriately, commence broadcast during New Zealand Music Month. *He Ara Pūoro (A Pathway of Song)* is a series of audio portraits of taonga pūoro, traditional Maori instruments. The radio 'portraits' will be about eight minutes long and will be broadcast nation-wide on Concert FM on weekdays just after the news at midday and again at 5:00 pm starting on 23 May. *He Ara Pūoro* is a collaboration between **Richard Nunns** (pictured) and Radio New Zealand. Over the last 30 years Richard, Brian Flintoff and the late **Hirini Melbourne** traveled the length of New Zealand talking to elders



about traditional ways of Maori music making. Through expert craftsmanship and musicianship the trio gave breath to over 90 voices that hadn't been heard for generations, and dispelled the popular notion that there were few if any traditional Maori instruments. Over the last few months, Richard has recorded the first twenty features for *He Ara Pūoro* at the Karori Wildlife Sanctuary in Wellington. Each features Richard playing an instrument and then talking about its individual history and context,

giving an entry-point for listeners into the 30-year journey Richard, Brian and Hirini made. The series has been produced for Concert FM by Gareth Watkins, Roger Smith, and Hinemoana Baker.

(For those who would like to add a visual element to the sound of these special instruments, Brian Flintoff's beautiful book *Taonga Pūoro*, published late last year, would be a wonderful companion. You can find it at www.sounz.org.nz/shop.php)

This Music Month, the NZSO will once again present 'Made in New Zealand'. The programme represents a cross section of Kiwi composition – **John Rimmer's** fiery fanfare *Vulcan*, **Larry Pruden's** classic *Harbour Nocturne* and *Rays of the Sun*, **Shards of the Moon**, the 2004 Lilburn Prize winner by **Michael Norris**. NZSO Principal flautist, Bridget Douglas, will be the soloist in **Maria Grenfell's** concerto, *Maui tikitiki a Taranga* and **Kenneth Young** will conduct the world premiere of his *Symphony No. 3*.

Premieres abound in May. During the first weekend alone there will be five world premieres! On the eve of Music Month, 30 April, **Maria Grenfell's** new work will be used to launch MENZA in Wellington while the following day the NZ String Quartet premiere **John Psathas' Kartsigar** for the Wellington Chamber Music Society. At the Festival of Colour, Lake Wanaka, Michael Houston premieres **Kenneth Young's Five Pieces** as part of an all New Zealand programme. The other works are **Douglas Lilburn's Chaconne**, **Michael Norris' in tempo di guerra, in tempo di tristezza** and *Jettatura* by **John Psathas**. On the same day at the same Festival, **Rachel Clement's** 2004 SOUNZ Community Commission *Taking Off*, a work for choir and orchestra will be performed for the first time. Using a text by poet laureate

NEW ZEALAND SYMPHONY ORCHESTRA



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MICHAEL NORRIS *Rays of the Sun, Shards of the Moon*
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SOUNZ101

Music Month.....



Brian Turner, this work is an anthem for the Festival of Colour. Wanaka's own Hannah Curwood also has a premiere at the concert with a choral work called *The High Country*.

Other premieres include: The Pakuranga Choral Society with a new work called *Night Visions* by **David Hamilton** on 22 May in Auckland, and on May 29 **James Dunlop's** work for the NZ School of Music Orchestra, the result of his **Jenny McLeod** Award, will be premiered in Wellington.

Trust Records is planning the release of a keenly anticipated double CD in May. Bridget Douglas, principal flautist of the NZSO, and pianist Rachel Thomson have recorded a major survey of NZ flute music. The CD will include a number of pieces published by **SOUNZ** in the popular *Little Dancings* album, but which have not been available on CD before. Other works include **John Ritchie's** *The Snow Goose* and *Te Tangi a te Matui* by **Helen Fisher** (pictured) as well as pieces that have been newly commissioned for the recording from **Gareth Farr** and **Michael Norris**.



NZ Nusic Nonth moves offshore

Mal Occhio, by **John Psathas**, will receive its world premiere in Kansas City, USA, on May 5. The New Ear Contemporary Ensemble will perform the work for soprano saxophone, electric

guitar, percussion and piano.

TOWER Voices New Zealand will be in Germany taking part in the 9th International Chamber Choir Competition. The competition in Marktoberdorf is one of the most prestigious for chamber choirs worldwide. From 60 applicants just 14 choirs have been selected to take part. Among their 'ambassadorial' duties Tower Voices NZ will be performing works by New Zealand composers. Their competition and performance repertoire includes *Veni Sancte Spiritus* by **David Hamilton**, *Widow's Songs* by **Anthony Ritchie**, *Lie Deep* by **David Griffiths**, *A Sound Came from Heaven* by **Douglas Mews**, *Baw my Barne* by **John Psathas** and the **Wehi Whanau's** *I Te Timatanga*. TOWER Voices NZ leave on May 9th but will present a 'Farwell Concert' in Auckland at St Michael's, Remuera on May 8th.

NZ Organist and composer **John Wells** will be touring Europe in May, including his own *Third* and *Fourth Suites*, **Douglas Mews** *Gigue de Pan* and the **Douglas Lilburn** *Prelude and Fugue in G minor* in his touring repertoire.

It is a little known fact that the largest collection of New Zealand plants outside of this country is to be found in the Ed Landels New Zealand Garden of the Arboretum at the University of California, Santa Cruz, USA. May 15 has been declared New Zealand Day there in a collaboration between New Music Works and the Arboretum. They intend to celebrate the *Culture, Music, and Botanical Diversity of New Zealand* through a full programme of performances, exhibitions, and lectures.

Throughout the afternoon and evening visitors wandering in the NZ Garden will hear a sonic installation of New Zealand birdsong from Mount Bruce, *Glass Music* by **Douglas Lilburn** and *Aeolian Harp Sounds* by **Chris Cree Brown** among the plantings.

Richard Nunns will be informing visitors of the use of indigenous plants for medicine and food before joining the Arboretum Choir, New Music Works, Hera Black-Taute and Mareta Taute in a performance entitled *Encounters with Indigenous Aotearoa!*

The programme includes a karanga and waiata, a choral work *Waiata Maori* by **David Farquhar**, *Hine-pū-te-hue* by **Gillian Whitehead** for string quartet and taonga pūoro, *Te Hau o Tawhirimatea* by **Philip Brownlee** for flute and taonga pūoro, and *Waiata Wahine*



by **Jack Body** (pictured). Following a hangi and New Zealand wine, patrons can experience *Confronting Inscapes / Landscapes*, a concert of New Zealand electroacoustic music including *The Return* by **Douglas Lilburn**, *City Respirations* by **Matthew Lambourn**, *Mosaic (Water)* by **Ross Harris**, *Soundscape with Lake and River* by **Douglas Lilburn**, *Say*, by **John Cousins**, a finalist in the 2004 SOUNZ Contemporary Award, and *Generation*, David Downes' award-winning experimental film.

Many more events in Music Month can be found on the Events Calendar on www.sounz.org.nz, or at www.nzmusicmonth.co.nz.

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NZ music: programmed for success

A survey of the NZ works programmed in 2005 by our professional orchestras shows that more than 40 works by 25 composers, including 11 new works will be performed this year. Add to this the works being played by faculty, youth and community orchestras throughout the country, and the state of New Zealand orchestral music looks very healthy. For example, the NZ School of Music Orchestra has included **Douglas Lilburn's** *Drysdale Overture*, the Auckland University Orchestra has programmed *Seikilos* by **John Psathas**, the Waitakere City Orchestra will premiere works by **Brigid Bisley** and **Ross Carey** and, following inclusion in both the Auckland Philharmonia Composers' Workshop and the NZSO-SOUNZ Readings, **Jeremy Mayall's** *Symphony No. 1* will receive its premiere from the Wellington Youth Orchestra.

In 2005, the New Zealand Symphony Orchestra is continuing its growing commitment to New Zealand music with more works in the series of short concertos for orchestra members. Four new works are being premiered: *Forgotten Memories* by **Chris Cree Brown** for principal viola Vyvyan Yendoll, *Piercing the Vault* by **Michael Williams** for oboist Robert Orr; *Releasing the Angel* by **Eve de Castro-Robinson** for principal cello David Chickering and *Tumbu* by **Dylan Lardelli** for clarinetist Patrick Barry. **John Elmsly's** *Response* for flautist Bridget Douglas will receive further performances along with *At the Appointed Time* by **John Rimmer**, **David Farquhar's** *Ring Round the Moon* and *Music for Jonny* by **Ross Harris**. The latter two works together with **Douglas Lilburn's** *Symphony No. 3* and **Gareth Farr's** *Naga Baba* will also feature in the NZSO's tour of Japan and Europe in August. A further five works are programmed in the Made in NZ concert in May.

The Christchurch Symphony began the year with the first ever live broadcast of a concert to Antarctica which included the NZ premiere of **John Psathas' View from Olympus**. In August they will present a concert of New Zealand music including **Chris Cree Brown's** *Celestial Bodies*, *Dances with Len* by **Eve de Castro-Robinson** and **Anthony Ritchie's** *Timeless Land*, a project that was developed last year by the Southern Sinfonia in partnership with Natural History NZ. Works in other concerts include **John Psathas' Piano Concerto**, *Psalmody* by Sir **William Southgate** and **Gareth Farr's** *Triple Concerto* with the NZ Trio.

The Southern Sinfonia have programmed **Christopher Blake's** *Echelles de Glace*, **Larry Pruden's** *Harbour Nocturne* and **Douglas Lilburn's** *Symphony No 1*, while the Wellington Sinfonia began the year with two new works by **Gareth Farr**, *Concerto for Percussion and Orchestra* and *Wellington Anthem*, and in August

will perform **Anthony Ritchie's** *Flute Concerto* with Alexa Still as soloist.

The reputation of the Auckland Philharmonia for its support of New Zealand music is well-known. As Director of Operations John Ure points out, "We have always been keen to include New Zealand works, both

new and used, in as many of our programmes as possible. To that end you will find NZ works in Baby Proms right through to the premier concert series." Their education programmes offer opportunities for young composers and performers: **Gareth Farr's** *From the depths sound the great sea gongs* was performed by the Academy Orchestra at the 2005 Summer School; three workshop days for secondary school composers will culminate in the Trusts Secondary Composers' Competition Final in October; and workshops with the orchestra for emerging composers are a longstanding part of the AP's calendar. For younger audiences the programmes include works by **Edwin Carr**, **Philip Norman**, **Peter Scholes** and **Philip Sumner**. The main series include **Anthony Young's** *Concertino for Orchestra*, **Edwin Carr's** *End of the Golden Weather*, and *Night Journey to Pawarenga* by **Chris Blake**, a work that was read at the NZSO-SOUNZ Readings in 2004. In addition two works by 2005 composer in residence, **Ross Harris** will be premiered: *A NZ Legend* and *Symphony*. He is also writing a wind quintet and trombone quartet for the Ensemble Philharmonia.

Including a New Zealand work in an orchestral programme is rapidly becoming the norm, rather than the exception. In December 2004 a conference which attracted orchestras from around New Zealand was hosted by Whitecliffe College of Art and Design in Auckland. Discussion ranged across many pertinent topics including the programming of NZ music. SOUNZ was able to provide a sampler book listing many orchestral works suitable for community orchestras. Copies are available on request: info@sounz.org.nz or 04 801 8602. Another conference is being planned for late 2005 in Wellington.



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AMCOZ Update

from Danielle Carey

The Australian Music Centre reports on recent activities.

In February, The Song Company, (pictured), Australia's leading vocal ensemble, performed the premiere of **Gareth Farr's** *Les Murray Song Cycle*, at a performance at Government House in Sydney.

This concert was then recorded for radio broadcast on ABC Classic FM and Concert FM. The program also included works by Raffaele Marcellino and Katy Abbott. This performance was a result of the 2003 Trans-Tasman Composer Exchange, which is facilitated by the Australian Music Centre and SOUNZ.

Negotiations are currently taking place for the 2005 Trans-Tasman Composer Exchange. Later this year, the Christchurch Symphony, who hosted Australian composer James Ledger in 2004, will perform his new work.

While visiting Australia, **Gareth Farr** was involved with the 2005 ModArt composer development workshops. Thirteen emerging Australian composers, selected from applicants throughout the country, had the opportunity to workshop their compositions under the guidance of Farr and Roland Peelman, the Song Company's artistic director. Performances of these works will take place in September and will be recorded for radio broadcast on ABC Classic FM. This project, initiated by the Song Company and the AMC, is a fantastic opportunity for emerging Australian composers as it gives them access to musicians of international renown.



In March this year, we celebrated the launch of MusicAustralia, an online information service which provides access to collections of Australian music and related materials from leading cultural organisations throughout Australia. This new service was developed by the National Library of Australia and the National Film and Sound Archive, drawing on the collections of the Australian Music Centre and other state and national cultural institutions. Visit the website at: www.musicaustralia.org

The 2004 Paul Lowin Song Cycle Prize and the Paul Lowin Orchestral Prize were awarded to Andrew Ford, and Liza Lim, respectively. Ford won the award for his work *Learning to Howl*, while Lim won for her work *Ecstatic Architecture*, which was commissioned by the Los Angeles Philharmonic.

Gerard Brophy's *Concerto in Blue*, and Rosalind Page's *Fracture*, were both highly commended in the orchestral section. As Australia's richest prizes for composition (the former is AUD15,000, while the latter is AUD25,000), these prizes recognize excellence in composition and assist to promote Australian composers. The number of entries last year exceeded previous years significantly, which indicates the quality of composition in Australia.

Our annual awards ceremony will take place on 18th July and nominations are currently being processed. In conjunction with Australasian Performing Right Association (APRA), we will recognise and celebrate the achievements of composers, musicians, educators and administrators in the field of Australian music. Their outstanding commitment and passion towards promoting Australian music continues to shape our music community.

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SOUNZ seeks composers!

SOUNZ is currently accepting submissions for two of the projects that it runs annually.

NZSO – SOUNZ Readings : November 2005

The NZSO-SOUNZ Readings have taken place eight times since 1998. See page 3 for a review of the Readings held in February this year. These orchestral readings are a collaborative project between SOUNZ and the NZSO where selected NZ works are rehearsed and read by the NZSO. Concert FM provide a recording for the composer's own reference. The next session is scheduled for November 15 and 16, 2005. Completed application forms and score must arrive at SOUNZ by **5pm on Friday 17 June, 2005**. Composers can download 'pdf's of the application form and information from our website: www.sounz.org.nz/opportunity.php or alternatively, contact us at SOUNZ and we will send details.

SOUNZ Community Commission 2005

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 encourage interaction between community groups and professional composers. We are now accepting proposals from Community groups and New Zealand composers. The deadline for proposals is **June 30 2005**. The proposed commission, including performance, should be completed by March 31 2006. Previous recipients include **Helen Bowater** and the NZ Recorder Conference in Christchurch, **Leonie Holmes** and the South Auckland Choral Society, and **Steve Gallagher**, who collaborated with Capital E, National Theatre for Children. For further information and guidelines contact us at SOUNZ: info@sounz.org.nz, 04 801 8602, or PO Box 10 042, Wellington.

Dancing took a New Zealand rhythm around the country during the last couple of months. The Royal NZ Ballet took their *Tutus on Tour* with a programme which included *Si Supieras* with tango-inspired music from **Jonathon Besser** and *Verge* with music from **John Ritchie's** *Aquarius Suite No.2* for string orchestra. A Michael Parmenter retrospective called *Commotion* also toured the country featuring music by **David Downes**, **John Psathas** and **Anthony Watson**.

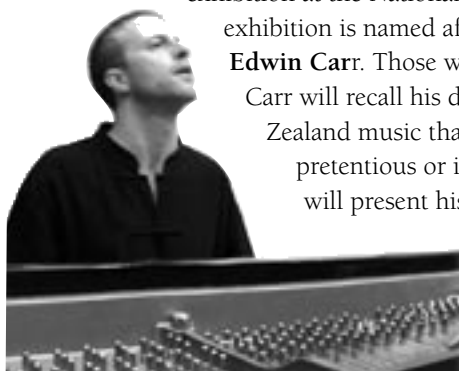


Gareth Farr (pictured) is composing for *Te Ao Marama*, a dance work being developed by Tanemahuta Gray which will be touring NZ later this year. Gareth has also been commissioned by the Royal NZ Ballet to write a major work based on a story by Witi Ihimaera. Called *The Wedding* it will be premiered in 2006.

After a year of outstanding achievements the 2005 New Year Honours list included **John Psathas**. He was appointed an Officer of the New Zealand Order of Merit (ONZM) in recognition of his services to music.

We can look forward to the result of the musical projects which were successful in attracting Creative New Zealand funding in the November 2004 round. Among the performer / composer partnerships are: Gretchen Dunsmore and Norm Skipp; The New Zealand Piano Quartet and Mike Nock, University of Miami Percussion Ensemble and Chris Gendall; New Zealand Trio and Gillian Whitehead; percussionist Pedro Caneiro and John Psathas; Saxcess and both Dorothy Buchanan and Dylan Lardelli; and the Woolston Brass and John Ritchie. 175 East have been supported in commissioning new work and performing; and Michael Norris will write for saxophone and chamber ensemble. Recordings to look forward to include Auckland Chamber Orchestra's performance of Ivan Zagni's music; David Long's *Cross Creek*; and Rattle Records are to release three of John Psathas' concertos – those for piano, percussion and saxophone.

Dan Poynton (pictured) will 'make a point' at the Mardis Gras exhibition at the National Library. The exhibition is named after a piece by the late **Edwin Carr**. Those who remember Ted Carr will recall his displeasure with New Zealand music that was 'intellectually pretentious or inaccessible'. Dan will present his personal selection



of 'accessible' NZ piano music at a lunchtime concert on 20 June.

Music by **Nigel Keay** featured in two fundraising concert in Paris early this year. The Paris Choral Society and Cathedral Choir raised money for the victims of the Boxing Day earthquake and tsunamis in South Asia in a concert which included Nigel's *Adagio for Strings*. His *String Quartet No.2* was also played in another Paris concert in January raising money for the War on Hunger Group of the OECD.

New Zealand's oldest and, by participation, largest music festival took place in Wellington in March. The 125th New Zealand Brass Band Festival involved 1200 musicians in 35 bands. **John Rimmer's** *Stellar Meditations* was commissioned as the test piece for the junior bands competition championships, and the Gothenberg Brass Band held workshops for composers in Auckland and Wellington.

In June, the 18 semifinalists in the 2005 Michael Hill International Violin Competition will converge on Queenstown. *Earth, Wind and Fire*, the piece commissioned from **David Farquhar** especially for the occasion, is among the works that they will play.

Titlipur, an artistic collaboration between NZ composer **Miriama Young** (pictured), choreographer Sara Baird and video artist Lee



Whittier, was installed at Gallery 138 in New York over March. Shown as a projected digital dance *Titlipur* is a meditation on nature, which explores the continuum between human and insect, and between dancer and music. In performance, harmonic resonances of bird song are subtly manipulated using timbral filters and in this way, the dancer composes in real time,

moving to the sounds created through their own movement.

The amalgamation of Massey Conservatorium and Victoria School of Music to become The New Zealand School of Music will proceed over this year. Euan Murdoch has been appointed interim Head of School for the NZSM and plans are being drawn up for a new campus in downtown Wellington.

Two newly created awards for composition graduates are associated with the newly formed NZSM Orchestra. Recipients of the **Jenny McLeod** and **David Farquhar** Awards will have their work played and recorded by the orchestra. **James Dunlop**, the first recipient of the Jenny McLeod Award, will have his work performed in May, while **Alison Grant**, recipient of the David Farquhar Award, will have her work played later in the year.

At a recent American Choral competition, seven of the eight finalists were from Canada or USA. The winning piece in the 2005 NUVOVOX Choral Award Competition however, was *Deus Deus Meus* by **David Hamilton**.

CANZ – the Composer's Association of New Zealand has announced the recipients of their annual awards. The KBB Citation



for Services to NZ Music for 2005 has been awarded to **John Cousins** (right) and the Trust Fund Award for an emerging composer has gone to **Dylan Lardelli**.



The winner of the Holdsworth Family Prize for the best performance of a New Zealand work at the 2004 Gisborne Music Competition was clarinetist Janina Paulo of Wellington. She performed **Gareth Farr's** *Premonition* as part of her competition programme. More than half of the contestants, many of whom are from overseas, had prepared at least one New Zealand work for the Gisborne event.

The 2005 New Zealand Community Trust Chamber Music Contest is coming to 12 regional centres in June, including the SOUNZ Prize for Composition. The final will be held at the Auckland Town Hall on August 6. The winner of the SOUNZ Prize will also be announced and performed at the final.

The International Society for Contemporary Music World Music Days have just been held (April 15-24) in Zagreb, Croatia as part of the 23rd Music Biennale. More than 80 new works were performed including the string quartet *Written on the Wind*, and *Running Water* by **Philip Brownlee** and *Wind Shear* for flute by **Michael Norris**.



Leonie Holmes, resident composer with the Manukau City Symphony Orchestra (MCSO) composed a work for choir and orchestra for a First Night Concert as the MCSO christened their new venue, the Genesis Energy Theatre in Manakau City. *The Journey* was performed by the 170 combined voices of the All Saints Church Choir

Howick, Music Association of Auckland, South Auckland Choral Society, and Tongan Combined Youth Choir under the expert direction of Karen Grylls.

In March Canterbury Opera hosted *Birth of an Opera*, an opera 'forum', with composer **Jonathan Besser**. An open floor discussion was held immediately after the 70 minute, semi-staged presentation with the composer, conductor Michael Joel, the singers and musicians sharing ideas about the work. It is anticipated that as a result a completed, fully staged production will take place in the future.

The Pacific Rim Music Festival in California in May will include a string trio by **Bruce Crossman** especially commissioned by Professor Hi-Kyung Kim. The San Francisco-based Empyrean Ensemble will perform the work. Bruce also won an 'Honourable Mention' for his orchestral piece *Pacific Blue Dancing* at the Foundation Orchestra Association Annual Composition Competition.

For a second year a ten-day celebration of taonga pūoro was held in Rotorua in March. *Kei Kona Te Ha Me Te Wairua - There the Breath with the Spirit* – involved many of New Zealand's leading musicians and artists in this genre. A special performance of **Gillian Whitehead's** music was given by **Richard Nunns**, Alexa Still, Ingrid Culliford, **Dan Poynton**, Ben Hoadley, Ramonda Taleni and Aroha Yates-Smith.



The NZ Film Archive in Wellington is presenting a three month retrospective of intermedia artist **Phil Dadson's** work. Encompassing more than 30 years, the exhibition is divided into three parts, *Geography*, *Body* and *Sonics* which will involve film, video, audio, graphics and live performance elements.

The NZSO is undertaking a major tour in August with concerts in London, Snape, the Netherlands and the World Expo in Aichi, Japan. They will take **Douglas Lilburn's** *Symphony No. 3*, *Music for Jonny* by **Ross Harris**, the *Introduction* and *Waltz* from **David Farquhar's** *Ring Round the Moon Dance Suite* and **Gareth Farr's** *Naga Baba* with them on tour.

The World Expo in Aichi will also host the New Zealand String Quartet. They are to play **Jack Body's** *Three Transcriptions* three times on the Expo's 'New Zealand Day' in June.

The NZ Trio joined a Trades Fair to Brazil in March under the auspices of NZ Trade and Enterprise. With a kapa haka group they gave a presentation of New Zealand music, which included works by **Gareth Farr**, **Maria Grenfell** and **John Psathas**. Strike (pictured in rehearsal below) are going to the Queensland Music Festival in July as the guests of Creative New Zealand.



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NZSO NYO composer comes home

Robin Toan is cutting short her 'Big-OE', back-packing across the Mediterranean countries and coming back to New Zealand in August.

Being awarded the inaugural Composer-in-Residence position with the 2005 NZSO National Youth Orchestra has proven too good an opportunity to miss. Robin, currently in Greece, phoned to say, "I'm so delighted to have been selected! It was quite unexpected. I decided to enter it before I knew I'd be away for so long. Wow, this is such an opportunity!"

This award follows hard on the heels of other successes for the young composer. She was the recipient of the 2004 Philip Neill Prize as well as the University of Auckland Douglas Lilburn Composition Prize Concert in both the electronic and acoustic categories last year. Prior to that Robin had won the Auckland Philharmonia Young Composers Competition in 2000, was runner-up in the New Zealand Secondary Schools Choir Choral Composition Competition in 2003 and 2004, the KBB/175 East Composition Competition in 2000 and won a number of prizes from Auckland University. Her compositions already have been performed by the Auckland Philharmonia, Waikato Symphony Orchestra and 175 East and now the NZSO National Youth Orchestra will be added to her credits.

Robin was selected from 25 applicants, ranging in age between 17 and 24, from all over the country, who were asked to submit an orchestral piece of up to five minutes duration. The NZSO NYO Composer in Residence Award was granted to Robin based on her work *Tū-mata-uenga, God of War, Spirit of Man*. The piece will form part of the programme that the orchestra, after a week of rehearsals in August, will perform in Wellington, Christchurch and Auckland.

This is the first time a Composer-in-Residence has been associated with the orchestra. Pascale Parenteau, the orchestra's manager comments: "The NZSO NYO Composer-in-Residence is now a vital part of the project. It not only gives the young performers the opportunity to play the music of today and be part of a world premiere but also gives our young NZ composers the opportunity to work for and with a high calibre symphony orchestra for an intensive period."

In addition to performances of her work at each of the three NYO concerts, Robin will receive guidance from music professionals covering both practical and artistic considerations: NYO conductor Edwin Outwater, NZSO librarian Mable Wong and composer **John Psathas** who is mentor of the NZSO NYO Composer-in-Residence. Robin will also receive the most recent version of Sibelius music writing software from MusiTech Ltd, the principal sponsor of the NZSO NYO Composer-in-Residence Award 2005.



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New Zealand's Most Awarded Winery

20 October **Yvette Audain** *Something's Gotta Happen*; Howick College Concert Band cond. Donald Nicholls; Howick College Performing Arts Centre, Auckland.

22 October **Gareth Farr** *Pukul* for percussion quartet; Strike (percussion), NZ Army Band; Aurora Centre, Christchurch.

22 October **Gareth Farr** *Onslaught* for percussion and brass; Strike (percussion), NZ Army Band; Aurora Centre, Christchurch.

31 October **Ross Harris** *Labyrinth* for tuba and orchestra; Andrew Jarvis (tuba) NZSO cond. James Judd; Michael Fowler Centre, Wellington.

9 November **Lyell Cresswell** *The Reverend Norman McLeod's Dances*; BBC Scottish Symphony Orchestra cond. Henrik Schaefer; Greyfriars, Scotland.

20 November **John Rimmer** *A Fragile Earth*, quartet for oboe and strings; The Chamberline; Auckland City Libraries; Auckland.

22 November **Lyell Cresswell** *I sveikata-sonata* for solo percussion; Pavel Giunter; Town Hall, Vilnius; Lithuania.

27 November **Maria Grenfell** *River Mountain Sky*; Tasmanian Symphony Orchestra cond. Richard Mills; Hobart, Tasmania.

3 December **Gary Daverne** *Who Was He*; combined choirs and Auckland Symphony cond. Gary Daverne; Town Hall, Auckland.

4 December **Yvette Audain** *Swimming with the Dinosaurs*; Glenfield Music Centre Recorder Ensemble cond. Yvette Audain; Glenfield Music Centre, Glenfield Intermediate School Hall, Auckland.

5 December **Katherine Dienes** *Nativity*; Choros cond. Janet Lincé; Deddington Parish Church, United Kingdom.

12 January **Michael Nicholas Williams** "Lonely Heart" from *Lonely Heart*; Jenna Baxter, Jan Beets, Katrina Ladd (soloists), accomp. Michael N. Williams, with New Zealand National Singing School; Century Theatre, Napier.

16 January **Chris Watson** *E pari, e te tai*; Idée Fixe; Oma Tupa, Ikaalinen, Finland.

25 January **Gareth Farr** *Concerto for Percussion and Orchestra*; "Celebrate Wellington"; Strike (percussion), NGC Wellington Sinfonia cond. Kenneth Young; Centenary Celebrations, Town Hall, Wellington.

25 January **Gareth Farr** *Anthem for Wellington*; "Celebrate Wellington"; Strike (percussion), NGC Wellington Sinfonia cond. Kenneth Young; Centenary Celebrations, Town Hall, Wellington.

1 February **Gareth Farr** *Les Murray Song Cycle*; The Song Company; Ballroom, Government House, Australia.

12 February **Aaron Lloyd** *Concerto for Bass Trombone*; Aaron Lloyd (trombone), Pelorus Trust Wellington Brass Band; St Andrews on the Terrace, Wellington.

4 March **Chris Cree Brown**; *Forgotten Memories* for viola and orchestra; Vyvyan Yendoll (viola), NZSO cond. James Judd; Michael Fowler Centre, Wellington.

6 March **Philip Norman** *Changing Lanes* for piano; Deidre Irons (piano); Great Hall, Christchurch

16 March **Helen Fisher** *Otari*; Carolyn Mills (harp); Chattanooga, Tennessee, United States.

18 March **James Gardner** *Local Economy*; Duo Contour; UK MicroFest 1, St. Cyprian's Church, London.

14 April **Rachel Clement** *New Commission* for piano trio; New Zealand Trio; Little Theatre, Civic Centre, Lower Hutt.

29 April **Lyell Cresswell** *Ara Kopikopiko*; BBC Symphony Orchestra cond. David Porcellijn; Barbican Hall, London.

1 May **John Psathas** *Kartsigar*; New Zealand String Quartet; Ilott Concert Chamber, Wellington.

1 May **Rachel Clement** *Taking Off*; SOUNZ Community Commission; Central Otago Regional Choir and Orchestra, Festival of Colour, Lake Wanaka.

1 May **Kenneth Young** *Five Pieces*; Michael Houston (piano); Festival of Colour, Lake Wanaka.

5 May **John Psathas** *Mal Occhio*, New Ear Contemporary Ensemble; St Mary's Episcopal Church, Kansas City, USA.

6 May **Kenneth Young** *Symphony No 3*; Made in NZ concert, NZSO cond. Kenneth Young; Wellington Town Hall, Wellington.

16 May **Jeremy Mayall** *Symphony No. 1 for orchestra and turntables*; Jeremy Mayall (turntables), Wellington Youth Orchestra cond. Owen Clarke; Michael Fowler Centre, Wellington.

28 May **Pepe Becker** *Scorpio Two – from the far point of the rising sun...*; Pepe Becker (soprano), Robert Orr (oboe); Wellington Cathedral of St. Paul, Wellington

Websites of note

<http://www.sounz.org.nz/>

Keep checking the SOUNZ site: we have a new look home page with featured Composer, regularly updated News and News Archive, Spotlight items, Education page, and comprehensive Events calendar and Opportunities pages.

Also check out:

<http://www.canz.net.nz>

CANZ has revamped and updated their website. Lots of important, helpful and interesting information for all composers.

<http://www.orotokare.org.nz/>

Ōrotokare: Art Story, Motion is a new trust based on a doctoral project called *Te Whare Tapere: Towards a Model for Maori Performance Art* by **Te Ahukaramū Charles Royal**. It is dedicated to exploring and evolving philosophy and practice pertaining to 'indigenous' theatre and performing arts. Their work is experimental and exploratory and commences with a number of forms found in traditional Maori performing arts.

<http://www.lilburnresidence.org.nz/>

This website is from The Lilburn Residence Trust which aims to secure the house in Thorndon in which Douglas Lilburn lived for 40 years as the first physical residence for a Composer Residency in New Zealand.

<http://www.audiofoundation.org.nz/>

The Audio Foundation aims to support innovative art practices in NZ that are primarily concerned with the use of sound but that predominately sits outside of the infrastructure of the music industry and academic institutions. While sound artists are united by a passion for all things audio, they differ widely in their interpretations and modes of expression.

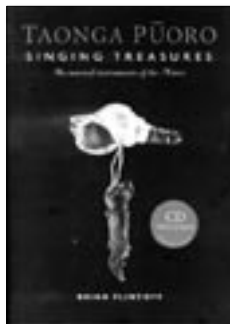


NEW CDs, SCORES & BOOKS

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

BOOKS

David Eggleton *Ready to Fly*; Craig Potton Publishing



Brian Flintoff
Taonga Pūoro;
Craig Potton Publishing.

Lena Days (editor) *New Zealand Music Services Directory*,
ed. 13, 2005;
Stellar Night
Productions.



SCORES

Eric Biddington *Cantilena* for solo flute; Eric Biddington

Gary Daverne *Tribal Ritual*; Viscount Productions

Hugh Dixon *Lyric Sketches for Locana* for flute, violin, horn, and cello; Wirripang

Hugh Dixon *My Cathedral* for SSA choir and orchestra; Wirripang

Hugh Dixon *The Blue Wrens and the Butcher-Bird* for soprano and piano; Wirripang

Maurice Faulknor *Organ Works* for organ; Maurice Faulknor.

David Griffiths *Riko Riko* for chamber orchestra; David J Griffiths Music

David Hamilton *Carol* for SATB with soprano soloist; David Hamilton Choral Music

David Hamilton *The Mirror* for unison voices and piano or organ; David Hamilton Choral Music

Douglas Lilburn *Sings Harry* for tenor and piano; Waiteata Press

Martin Lodge *Pacific Rock* for viola; Waiteata Press.

Christopher Marshall *A Voice from Heaven* for SATB choir; Vaia'ata Print

Christopher Marshall *And I Saw the River* for SAATB choir, Vaia'ata Print

Christopher Marshall *As I Walked Along the Street* for SATB choir; Vaia'ata Print

Christopher Marshall *Cançó del Mar* for double SATB & ensemble; Vaia'ata Print

Christopher Marshall *Earthsong* for SATB & SA choir, and orchestra; Vaia'ata Print

Christopher Marshall *L'homme armé* for wind ensemble; Vaia'ata Print

Christopher Marshall *U Trau* for SSAATB choir with two wind bands; Vaia'ata Print

Organ Music by New Zealand Composers Volume 1; contains works by David Griffiths, Ronald Dellow, Tecwyn Evans, Andrew Perkins, Craig Utting and Douglas Lilburn; Fagus Music

Anthony Ritchie, Suzanne Court *Two Bird Songs* for voice and piano; Bellbird Publications

John Wells *The Well-Tempered Piano: 30 preludes and fugues in all the keys*; newmusic/newzealand; nmz 310-339

John Wells *Three Studies for Four Chromatic Tympani*; newmusic/newzealand

COMPACT DISCS

A Voices Christmas; includes *Dormi Jesu* by David Griffiths; Tower Voices New Zealand conductor Karen Grylls; Trust MMT 2052

Anthony Ritchie: *Piano Preludes*; Sharon Vogan (piano); Atoll ACD504

Douglas Lilburn: *Complete Piano Music Volume 2*; Dan Poynton (piano); Trust MMT 2054

Beyond Reason; Jeff Henderson (alto saxophone), Tom Callwood (bass), Mark Sanders (drums); Open Music Envelope OME001

Elena's Cultural Symphony includes arrangements by Gareth Farr and Craig Utting; Elena, NGC Wellington Sinfonia, Whitireia Performing Arts, Strike, soloists cond. Michael Vinten; Jayrem CDJAY 394

Gallipoli; orchestral music by Gary Daverne, Moravian Philharmonic Czech Republic, cond. Petr Polalánik EMI 557 9042



Youth of Auckland; orchestral music by Gary Daverne; NZSO cond. Kenneth Young; EMI 557 9052

Ghosts; includes *L'homme armé* by Christopher Marshall; Philharmonia A Vent cond. John Boyd; Klavier CD KIII50

He Came All So Stille; includes works by David Hamilton, Richard Madden, Katherine Dienes; Choros, cond. Janet Lincé; RR 1039

NZ Flute Music; double CD including works by John Ritchie, Helen Fisher, Gareth Farr and Michael Norris; Bridget Douglas (flute), Rachel Thomson (piano); Trust MMT2063-63

NZ Trios; includes works by works by John Psathas, Gareth Farr, Penelope Axtens, Anthony Ritchie and Victoria Kelly; NZ Trio; Trust MMT2066

Open Space 16; includes *Go Go Gadget Arms* by Emma Carlé and *The Cave of Tidal Sound* by Judith Exley; Open Space 16.

Passenger; Jordan Reyne; Jayrem CDJAY 388

Percussionist Songs; includes in *flexion* by Michael Norris; Arnold Marinissen; BVHAAS 0904/1004

Piano Masterworks from America and New Zealand; includes *Chaconne* by Douglas Lilburn; Thomas Hecht (piano); Atoll ACD303

Pink and White – New Zealand Organ Music; works by Anthony Ritchie, David Farquhar, Douglas Lilburn, John Ritchie, Douglas Mews, Jack Body, Tecwyn Evans, Martin Setchell; Martin Setchell (organ); Atoll ACD605

Taheke: Twentieth Century Masterpieces for Flute and Harp; includes *Taheke* by Gareth Farr; Krutzen/McGhee Duo; Skylark SKY0401

Tuhonohono; Richard Nunns (taonga puoru), Judy Bailey (piano), and Steve Garden (production); Rattle RAT-D011

Waikohu; includes pieces by Paul Booth, Gareth Farr, Hirini Melbourne, and Gillian Whitehead; Mere Boynton and friends; Trust MMT 2034



Winter and Rough Weather; choral music by John Ritchie; Jubilate Singers

Whisper You All the Way Home; includes pieces by David Hamilton and David N. Childs; New Zealand Secondary Students Choir; NZSSC

Zeibekiko; music by John Psathas; Nederlands Blazers Ensemble with Manos Achalinotopoulos and Vangelis Karipis; NBE CD 014



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Edmund Hillary Scholarship University scholarship open to school-leavers (conditions apply) including those wanting to realise their potential in creative arts (including music). Supported by the University of Waikato and partners. More info: highperformance@waikato.ac.nz.

Douglas Lilburn Prize 2006 Open to NZ citizens or composers residing in NZ. Works for full orchestra. Original works not previously performed or commissioned. One work per applicant. Prizes: \$12,000 inclusive of a commission from the NZSO. Each finalist receives \$1,000, a workshop and recording. More info: info@nzso.co **Registration by May 1, 2005. Deadline: July 1, 2005.**

Philip Neill Memorial Prize 2005. For piano trio. Duration 7-20 min. Prize: \$1,500. More info: The Manager, Student Administration, University of Otago, PO Box 56, Dunedin. **Deadline: July 1, 2005.**

TransforMusic To honor the 65th birthday of John Lennon. Open to all composers. Composition should be based on some recognisable element of a song composed or co-authored by John Lennon. Must not use vocal parts. Duration 10-20 mins. More info: www.transformusic.net **Deadline: June 30, 2005.**

Miso Music Portugal 6th Electroacoustic Composition Competition For recorded electro-acoustic works, composed in studio, projected by loudspeakers in concert. Duration 5-15 mins. The competition is open to composers of any nationality, aged no more than 35 years on 31/12/2004. The work must not have been commercially published or awarded a prize in any national or international competition. More information: Email to concurso@misomusic.com or on www.misomusic.com. **Deadline: Postmark 30 June 2005.**

See also page 7 for information about the 2005 SOUNZ Community Commission and the November 2005 NZSO-SOUNZ Readings.

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 their generous support:

Hon. Margaret Austin, Diana Brown, Jeremy Commons, J. Donald Cullington, John Elmsly, Geoff Eyles, Geoffrey Hinds, Professor Eric Hollis, Annea Lockwood, Alexander Steinecke, P. F. Williams, Te Ahukaramu Charles Royal, Anonymous (10) Canterbury Philharmonia Inc., Foresee Communications, Institute of Registered Music Teachers (Christchurch Branch), Institute of Registered Music Teachers (Northland Branch), New Zealand Society for Music Education, Otago Society for Music Education, Unison Trust, The Lion Foundation, Wellington Chamber Music Society, Wellington City Council.

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Michael Williams

Library Membership Changes : Would you like to Super-size that?

The collection of scores and recordings held by SOUNZ numbers over 4,500 items which represents the largest and most accessible collection of New Zealand music in the world. This collection grows by about 5% each year as new works are written, published and recorded. For an annual fee, library members have the special privilege of being able to borrow these works for up to two months, allowing all kinds of performers, students, teachers and researchers to make informed choices about programming and study. In this way SOUNZ supports the continued growth of New Zealand music in concert programmes and classrooms.

From May 1 2005, new charges and benefits will apply for annual membership. We have retained the three levels of membership: Individual, Small and Large Organisations, which allow members to borrow a certain number of items each year. In addition, we have introduced a 'Super-size' option at each level giving members the opportunity to borrow as many items each year as they wish. Details of fees and the number of items able to be borrowed at each level appears on the form below. You can fill out this form and return it to SOUNZ, or alternatively, an application form can be downloaded from the 'About' page of our website.



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 NZ 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 borrower 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: www.sounz.org.nz.

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

Name _____

Title _____

Organisation _____

Address _____

Phone _____ Fax _____

Email _____

Signed _____

Name _____

Date _____

I enclose a cheque for : _____

Payable to: Centre for New Zealand Music

Charges for annual membership (from 1 May 2005)

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|----------------------------|--|--------------------------|---|--------------------------|
| INDIVIDUAL | Standard Membership (up to 25 items) \$40 | <input type="checkbox"/> | Super-size Membership (unlimited borrowing) \$60 | <input type="checkbox"/> |
| SMALL ORGANISATION* | Standard Membership (up to 40 items) \$75 | <input type="checkbox"/> | Super-size Membership (unlimited borrowing) \$110 | <input type="checkbox"/> |
| LARGE ORGANISATION* | Standard Membership (up to 50 items) \$100 | <input type="checkbox"/> | Super-size Membership (unlimited borrowing) \$150 | <input type="checkbox"/> |

* Small organisation includes a school or choir. Large organisation includes a tertiary institution or orchestra. Please ask for clarification if unsure. Charges for membership cover postage within New Zealand as well as the maintenance and development of our collection.