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## Kiwis take flight – exporting New Zealand Music

At the APRA Silver Scroll Awards in September, APRA Board member Arthur Baysting focused on the international successes of many of our bands. “Every year in the music industry is different; and a while back we started to seriously focus on the international market. What that means is that there are Kiwi musos sleeping on the lounge floors of other Kiwis all round the world. According to Dion from the D4, in the past year they’ve been to Germany, Holland, France, England, Wales, and the USA. Along the way they met Goldenhorse in London, Bic in Japan and the Datsuns all over the place.”

In this issue of SOUNZ News you can read about how New Zealand composers are making their mark in the world. From Bangkok (where **Alison Grant** won the ACL Young Composers’ Prize – the third time in the last four years a New Zealander has won) to Gotland and Lake Titicaca! And then there is Paris, Brisbane, Marktoberdorf, Shanghai, Ljubljana, New York, Lübeck, Snape Maltings, Kansas and Antarctica.

Funding for government agencies undertaking international music projects has recently taken a leap forward.



Alison Grant: Bangkok success story

In the budget the government allocated funding for the NZ Music Industry Commission to assist with getting ‘export ready’ artists to international markets.

Jim Anderton, Minister of Economic Development announced, “Over the next three years \$444,000 per year will be provided to the NZ Music Industry Commission to fund a ... market development

grants programme aimed at encouraging both domestic and international market growth... Among the efforts contemplated by the funding is a music specific grants programme that will offer 50 per cent of funding – with a minimum grant of \$5,000 and maximum of \$60,000 – to support artists ... to undertake market scoping visits, develop networks, and to ‘utilise in-market expert services’.” At the same time NZonAir received funding of almost \$1 million a year for its International New Zealand music airplay strategy, which aims to increase the amount of New Zealand music being broadcast domestically and internationally.

Supporting international activity is one of the priorities in Creative New Zealand’s Strategic Plan 2004-2007 and in the last project funding round touring grants of between \$6,000 and \$20,000 went to bands Fat Freddy’s Drop, Jakob and Dimmer. Alistair Carruthers, Chair of the Arts Board noted that, “contemporary New Zealand music is ... making waves overseas and international tours ... provide these bands with opportunities to build new audiences and markets for their work.” Creative NZ also supported NZ music at the Australian Contemporary Music Market in July by showcasing the music of Pacific and Maori musicians such as Nesian Mystik, Whirimako Black and The Feelstyle.

SOUNZ is keen to ensure that the music of NZ composers continues to take a place on the international stage. The Music Industry Development Group who advised the government on the new funding has made it clear that, “The international market is segmented by genre and territory. Consequently, there is no single way of selling music from New Zealand and our strategy needs to be flexible enough to be effective for all genres, participants and territories.” It will be interesting to see if that flexibility extends to projects such as our SOUNZfine CDs for international broadcasters or composer’s involvement with international networks and festivals.

The government’s support for international strategies could not have come at a better time for composers and performers wanting to take NZ music to the world!

# Maintaining a world-class collection: new lodgement criteria for music in the Centre's library

SOUNZ has information on more than 7,000 works by New Zealand composers with scores and recordings of about 4,500 held at the Centre, making it the largest accessible collection of NZ music in the world. Hundreds of the works are used by performers, teachers and students every year through our library services and the demand continues to increase. At the same time many more people are composing. Recent statistics released by the Ministry of Culture and Heritage show that between the 1996 census and the 2001 census the number of people identifying themselves as composers or arrangers increased by 82%.

In a recent examination of our services, which need to be matched carefully to available resources, the Trustees of the Centre agreed that the criteria for receiving works into the Centre's collection needed to be revised. The Centre aims to promote the diversity of contemporary practice while maintaining active promotion of the current collection. Providing access for performers to NZ music remains a priority for the Centre and will be developed through increasing availability of digitised scores, recordings and other materials.

## Decisions based on research

Through funding from the Lilburn Trust and Wellington City Council, the Centre was able to carry out research amongst about 400 composers about how they document and disseminate their music. Interesting statistics, which arose from the respondents, included the fact that more than half the composers are not just score-based but work across a variety of compositional processes including improvisation, collaboration, electroacoustic, intermedia,

sound art and song-writing.

This research together with the wise counsel of the Centre's Composers' Advisory Panel has resulted in new parameters for the lodgement of works in the Centre's collection, which will take effect from 1 January 2006.

In the past the criteria for lodgement have been that, 'the work has been or is about to be performed, broadcast or recorded by an established or recognised solo artist, ensemble or performing organisation.'

The new criteria will remain work-based, but composers will belong to one of two tiers: access or promotion.

## Tier One: Access

A composer must have **three** works which meet the criteria, that the work has been or is about to be performed, broadcast or recorded by an established or recognised solo artist, ensemble or performing organization, before beginning a collection of their works at SOUNZ. All further works lodged by that composer would also be expected to meet these criteria.

## Tier Two: Promotion

Composers qualifying for this tier would be self-selecting under the following conditions:

*Created in New Zealand, heard around the world!*

- A minimum of 7 realised and presented public performances of works created through commission, invitation, residency or equivalent process from a variety of recognised, established or professional ensembles, soloists, festivals, venues, conferences or broadcasters.

In addition they need to provide verifiable evidence of activity in at least three of the following categories:

- Several professional overseas performances
- Several CD releases on recognised or established labels
- Radio broadcasts on recognised or established stations
- Prize-winning pieces in recognised or established open competitions
- Publication by a publisher with recognised or established distribution networks
- A substantial portfolio of favourable reviews from a combination of main newspapers, websites, magazines and journals

Specific benefits for each tier have been developed. In general, some SOUNZ projects will remain open to all composers while others will be directed specifically at Tier One and/or Tier Two composers.

## Ensuring a comprehensive collection

Because the Centre's collection is primarily aimed at providing access for all people interested in NZ music, one further method of lodging works has been provided. Through the recommendation of established performers and professional music educators, works, written by a composer who may not meet the criteria for Tier One, will also be admitted to the collection.

## What happens next?

Before the end of 2005, SOUNZ staff will contact composers already represented at the Centre to confirm their status or request further information and materials. In the meantime, any queries can be answered by contacting the Centre.

The development over the next 12 months of new online services will provide rich information about all NZ composers and their works, particularly those well-represented in the SOUNZ collection.

**SOUNZ**  
*Toi te Arapūoru*  
*tipua i Aotearoa, rangona e te ao!*

## CONTENTS

- 1 Kiwis take flight
- 2 Representation at SOUNZ
- 3 NZSO-SOUNZ Readings
- 3 Trans -Tasman Composers
- 4 Lilburn Residence
- 5 Jack Body: Globetrotter
- 7 Prize Winners
- 10 Board and Staff News
- 11 SOUNZ at IAMIC in NY
- 16 Help SOUNZ help NZ music

## REGULAR FEATURES

- 6 AMCOZ Update
- 8-9 SOUNZ Concise
- 13 SOUNZ New: premieres
- 14 New CDs, scores and books
- 15 Opportunities, Donations, Library membership
- 16 Contact Information

# NZSO-SOUNZ Readings and Re-readings

NZSO-SOUNZ Readings have taken place eight times since November 1998, and over that time 48 works by 35 composers have been 'read' by the orchestra and recorded by Concert FM. One of the many positive outcomes of this collaboration has been the programming of at least ten of these works by various orchestras and the inclusion of five of them on CD releases. *Music for Jonny* by Ross Harris, for example, which was 'read' in the February 2001 Readings has been programmed by the BBC Scottish Symphony Orchestra, included on the NZSO's CD *Beauty Spot 2* and featured in their UK/Europe/Japan tour in August.



SOUNZ and the NZSO have a shared intention of, where possible, undertaking these Readings twice a year. The next round will take place on November 15 and 16 in the Michael Fowler Centre, Wellington, conducted by Hamish McKeich. *Rothko Variations* by **Kit Powell** and *Sinfonietta* by **Patrick Shepherd** will be rehearsed in the morning of Tuesday 15 and recorded in a play-through in the afternoon. The following day *River Mountain Sky* by **Maria Grenfell**, *Diversion 3* by **Nigel Keay**, *Two Songs for Voice and Orchestra* by **Leila Adu**, and *Fault* by **Samuel Holloway** will be rehearsed in the earlier sessions and recorded at the end of the day.

If you would like to receive an invitation to the NZSO-SOUNZ Readings on November 15 and 16 please contact the Centre.

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As with previous sessions, the readings are open to observers within the normal parameters of a professional orchestra rehearsal and radio recording. After the recording on Wednesday 16, a forum will be held for feedback and comments from all participants and observers.

The NZSO has had to re-schedule the first Readings session for 2006 to take place on February 17 and 18. With no time to engage in the normal submissions process SOUNZ, with the generous support of Concert FM and the NZSO, will use the opportunity to record to broadcast standard a number of works that have been heard in previous Readings.

A panel from Concert FM and the NZSO has chosen **John Psathas'** *Seikilos*, **Dorothy Ker's** *The Third Dream* and **Leonie Holmes'** *Fronde* for orchestra, **Michael Norris'** *From the Lonely Margins of the Sea* for chamber orchestra and **Chris Watson's** *Aufsatz* for string orchestra as the pieces to be re-read and recorded in February. The intention is to return to the normal Readings process for the session scheduled for November 2006. Accordingly, SOUNZ will call for submissions in April 2006.

## Jim and Jim: the Trans-Tasman Composer Exchange

'James' seems to be the favoured option for Trans-Tasman composers.

West Australian composer James Ledger, the 2004 recipient, will return to the Christchurch Symphony, with whom he spent several weeks last year, to hear the work he has written for them in their November 25 Proms Concert. "The piece is called *Crossing the Ditch*," James says. "It's what the pilot said on his intercom when I first flew over last year and I'd never heard the Tasman referred to as "the ditch" before. It's a pretty energetic piece, reflecting my experiences last year with a kind of reflective, 'watery' ending."



James Gardner takes off for Australian climes as the recipient of the 2005 Exchange. He will work with Daryl Buckley and members of Elision, one of Australia's leading contemporary music ensembles based in Brisbane. "This is a very exciting opportunity to work on some ideas that I've been thinking about for some time," James explains. "I want to develop a work which in performance combines acoustic instruments and the real-time electronic manipulation of their sounds."



Jim will work with members of Elision and their sound technician, Michael Hewes. "Michael will be an integral part of the musical performance. The whole process will be interactive and malleable. Every performance will be unique as the players choose their pathways through the score responding to what they hear from each other." The work will be premiered in 2006.

The Trans-Tasman Composer Exchange is a collaborative project between SOUNZ and the Australian Music Centre with funding support from Creative NZ and the Australia Council respectively.

# Composer's residence once more

On 5 August, **Douglas Lilburn's** former home in Thorndon, Wellington became New Zealand's first composer residence. An extraordinary campaign to raise \$427,000 in a little under two months was a success, due in large part to many donations from members of the music community. With a major grant of \$150,000 from the NZ Lotteries Environment and Heritage Committee, together with a donation of \$100,000 from the Prior Family, the campaign had a magnificent start. There was also strong support from members of Lilburn's family, composers, performers and friends of the composer from all around



the country. The sale went through after a difficult period of negotiation before the Lilburn Residence Trust succeeded in having their offer accepted. An Historic Places Trust covenant on the title which prevents changes to the house and garden, in the end, discouraged other prospective buyers.

*Gillian Whitehead (right) and Lilburn Residence Trustees Ian Prior and Scilla Askev toast the re-dedication of Douglas' former home.*

Professor Les Holborow, chair of the Lilburn Residence Trust commented, "Knowing that the house will remain in the music community is a tremendous relief. Lilburn lived there for over 40 years and so the property carries a great deal of cultural history. We are now looking forward to continuing that in the coming years."



*Visiting CANZ executive members: Lachlan McKenzie, Anthony Ritchie and Leonie Holmes sally forth through the former 'jungle'.*

**Gillian Whitehead** moved into the house on 21 August, nearly two months after her year as NZ School of Music – Creative NZ Composer in Residence began. A blessing of the house, presided over by Bishop Muru Walters, saw it begin its new life in the company of friends and well-wishers. In early October, Gillian welcomed visitors on a walking tour of Wellington during Architecture Week. Designed in 1951 by Austrian refugee, Frederic Schwarzkopf, it is one of the only remaining 'modernist' houses in central Wellington and was of particular interest to people attending the event.

The Lilburn Residence Trust is continuing to raise money to repay a small loan needed to complete the purchase, for the furnishing and for ongoing maintenance of the house. Details of how to contribute can be found at [www.lilburnresidence.org.nz](http://www.lilburnresidence.org.nz) or by contacting the Trust by email:

[lilburnresidence@paradise.net.nz](mailto:lilburnresidence@paradise.net.nz)

SOUNZ will be supporting the Lilburn Residence by giving administrative assistance to the Trust.

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# Jack Body: globetrotting composer

*In a year of ocean hopping, globetrotting, international excursion, Jack Body has been an unofficial ambassador for New Zealand music. Stephen Gibbs caught up with Jack between continents.*

"I've taken a five month sabbatical," he explained, "which has allowed me the freedom to catch up with many friends, all over the globe. It started in April when I flew to the USA to work with New Music Works, an ensemble in Santa Cruz, who gave a performance of my *Tribute to the Blues* in a new version expanded to five movements." From there Jack hopped across to Korea to attend an Asian Composer's League executive meeting in his capacity as Vice Chairman of the organisation. Back to San Francisco, and Jack stayed in the Kronos Quartet's apartment. "They keep an apartment there as a rehearsal space and a place for visiting composers. Even though the quartet were away on tour, it gave me an opportunity to catch up with other San Franciscan friends."

Then on to Los Angeles and San Diego where Jack lectured at the State University of Southern California. He stayed with Chinary Ung, a Cambodian American composer who has twice visited NZ and whose work was performed by Stroma.

In New York Jack stayed with Kiwi **David Watson**. Ben Hoadley, another ex-pat from Auckland, visited. "Ben had been studying bassoon in Boston, and David is a wonderful bagpiper, a founding member of the Wellington alternative improvisational ensemble Primitive Art Group. They each want me to write a piece for them." "Maybe I will write one for both," Jack mused. "Except either the bagpipes would have to play from another room or the bassoon would need amplification..."

While in New York, Jack was able to attend an 80<sup>th</sup> birthday concert for Pierre Boulez at the Manhattan School of Music. He also gave a lecture about his own work at New York University, and then it was a train to Boston and another lecture at MIT. "While there I visited their media lab, founded and directed by New Zealander Barry Vercoe. It started out as a computer music installation but has been expanded to look at all the arts in relation to computer technology. It is a huge open plan space where sponsor companies have spent millions. In a totally creative environment musicians and artists just play around and see what they come up with! Twice a year the sponsor companies visit and have first option on anything they see that might have a commercial application for them."

Then it was back to Santa Cruz for the Pacific Rim Festival, at which Jack heard an excellent performance of a work by New Zealander **Bruce Crossman**, listed as representing Australia! "Immediately after that, we celebrated a New Zealand Day festival of music at the Edward Landell's New Zealand garden in the University of Santa Cruz's Arboretum. Richard Nunns and Hera Black and her daughter Mareta came over and we had performances and seminars of works by myself, **Douglas Lilburn, John Cousins, David Farquhar, Gillian Whitehead, Chris Cree Brown, Philip Brownlee**... The whole day was very well attended and received."

Jack popped back home for two weeks before flying to London and a Kiwi party hosted by **Jeroen Speak** and **Dorothy Ker**. While in London he recorded Stephen Jones, a Chinese music expert, and in Paris, a Tunisian musician, Yassine Ayary, in preparation for some electroacoustic

pieces he is intending to create. "I met Yassine last year at a conference on Chinese music where he was playing the nai flute and was struck by his extraordinary expressiveness. I also heard an eerie connection between his playing and the style of saluang flute playing in West Sumatra. Although thousands of kilometres apart their traditional music has extraordinary similarities. I realise that Tunisia and Sumatra represent more or less the outer limits of the Islamic world. I'd love to bring players from those regions together for a concert..."

Another of Jack's musical plans is forming!

While in Paris Jack visited **Nigel Keay** who was busy having his *Serenade for Strings* recorded there. From there he went south to the electroacoustic music studios in Bourges. "I missed their festival by a few weeks, but as a former competition winner I had an invitation to go and work in the studios. Since I was last there they have upgraded their equipment from

analogue to digital so I learnt all sorts of new tricks. They have a visiting composer's house too where I met other composers passing through – an Italian, an Iranian and a Norwegian. Very interesting company."

Then to Venice for a two week holiday. "It was incredibly hot, but I took the chance to see the Biennale and to 'worship' at the grave of Stravinsky. I also wrote a piece called *Bells of Venice* which I offered for the opening concert for the ACL Festival in Bangkok." The next destination in Jack's journey.

"The piece was played by my friends Gao Ping, from Canterbury University, on piano, Rieko Suzuki on violin and Weera Phong Thawesak who plays wine glasses. He takes workshops at the local prison, so as a special treat at the premiere performance we had three soloists and a 56 member orchestra of wine glass-playing prisoners!"

New Zealand had a good contingent there with seven composers having works performed, including Alison Grant, who won the ACL Young

Composer's Competition with an octet called *Fission*. Jack's role as Vice Chair of the ACL Committee involved him in extra meetings in which plans were laid for the next festival to be held in New Zealand in 2007, hosted by CANZ.

On the return journey, Jack went through Bali and Java meeting friends, colleagues and performers and making arrangements for future collaborations. "We are bringing three singers out to New Zealand in November to perform *Vita Brevis* with the gamelan in commemoration of the 130,000 Indonesians who died in Indonesia in the tsunami."

As we go to press, Jack has flown on to yet another continent. After giving lectures at Loyola University in La Paz, Bolivia, he and **Richard Nunns** are attending a conference at Lake Titicaca on the use of indigenous instruments in contemporary composition. "They are particularly keen on hearing of our experiences – Richard's in taonga pūoro and mine with Indonesian gamelan. In New Zealand we try to be very sensitive to the history and traditions invested in indigenous instruments. South American composers, who tend not to be native Indians, have very different approaches as to how indigenous instruments could or should be used."

Then Jack will be back, for a while anyway. "I have Cambodia, Malaysia, Germany, Bourges again, Romania, Sardinia on the list ... but I guess they will have to wait for now."



# AMCOZ Update...

Danielle Carey, Publications Coordinator at the Australian Music Centre, reports on recent activities.

## 2005 Classical Music Awards

Our annual Classical Music Awards were celebrated with style on 18 July this year at the Verbrugghen Hall, Sydney Conservatorium of Music. The recognition that these Awards give to practitioners of contemporary classical music is very important. In fact, these awards, presented by APRA and the Australian Music Centre, are still the only presentation of awards to specifically recognise the achievements of this unique collection of Australians.

Anne Boyd was the recipient, this year, of the Distinguished Services to Music award. The youngest person to ever have received this award, Anne has shown exceptional talent, strength and determination in her ongoing commitment to Australian music. Audience members were treated to an outstanding performance of Anne's latest composition *Yuya II*, for bassoon and string ensemble with the Dean of the Sydney Conservatorium, Professor Kim Walker, as soloist. This piece draws on the Japanese aesthetics of great beauty and great sorrow.



Anne Boyd, winner of the Distinguished Services to Music Award with colleague Peter Sculthorpe.

Another performance highlight of the Awards ceremony was Brett Dean's moving solo viola performance of his *Intimate Decisions*. Brett's more recent work *Moments of Bliss* won him the award for Best Composition by an Australian Composer.



Other award recipients included Andrew Ford, Nigel Westlake and Ross Edwards who were awarded for Choral/Vocal Work of the Year, Instrumental Work of the Year, and Orchestral Work of the Year respectively.

## Modart05

The Song Company and the Australian Music Centre celebrated enormous success with the MODART concerts in September. The performance (one in Sydney and one in Melbourne) were the culmination of composer development workshops which occurred earlier this year where 13 young composers had the opportunity to work closely with The Song Company under the guidance of their artistic director Roland Peelman and New Zealand composer **Gareth Farr**. The 12 works performed varied greatly in style, and were a testament to the enormous talent of Australia's newest generation of composers. Highlights of the program included the meditative performance of Brad Gill's Buddhist-inspired *One word full of meaning...* and the three unique interpretations of Warren Summer's indeterminate work *The Santosha Project*, which saw members of The Song Company stomping their feet, spluttering, buzzing, sighing, and blowing raspberries, as well as gesturing silently.

At the Sydney concert, the performances were held in various locations of the KPMG building. Audience members were taken on a musical tour of this architecturally interesting site as performers stopped under stairwells, sat on kitchen stools and paused in hallways to sing each work. This format created a delightfully intimate environment challenging traditional barriers between audience members, performers and composers.

This unique project provides remarkable opportunities for emerging composers to develop vocal writing skills and creates a greater awareness of the possibilities of a cappella vocal works. Roland Peelman is currently in negotiations to enable New Zealand composers to participate in the next MODART composer developmental workshops, which are destined to occur in 2007. So stay tuned!

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# “...and the winner is...”

## 2005 SOUNZ Contemporary Award

*Labyrinth for tuba and orchestra* by **Ross Harris** was the winner of the 2005 SOUNZ Contemporary Award. This award, an annual collaboration between SOUNZ and APRA, seeks to recognise excellence in composition by New Zealanders. The award was presented at the APRA Awards evening in September by Prime Minister (and Minister for Culture and Heritage) Helen Clark.

“Members of the jury were particularly impressed with the piece’s ‘unrelenting energy and ongoing momentum, as if controlling a volcano’,” reports Scilla Askew, Executive Director of SOUNZ. “They felt that Ross had pulled off an amazing feat in overcoming the difficulties in balancing the solo and orchestral brass energies and, in the process, opened up a whole new world of tuba sound.”

*Labyrinth* was commissioned by the NZSO and first performed by them in October 2004 with their principal tuba player, Andrew Jarvis, as soloist. Ross was particularly impressed by Andrew’s brilliant playing and was keen to write a work specifically for him. The idea of a labyrinth came from several sources.

*Kenneth Young and Ross Harris at the 2005 APRA Awards. Fellow finalist, Jeroen Speak, is currently in China researching ethnic instruments and music.*

“The tuba itself is a labyrinthine tangle of

tubes and our inner ears contain bony labyrinths,” Ross comments in his programme notes to the work. “In this piece the term also describes the many pathways scattered through the work. The tuba finds itself caught in a dense web of possibilities, perhaps of its own making, and must struggle to find a resolution.”

The other finalists this year, selected from 39 submissions from 32 composers, were **Jeroen Speak**’s *Gǔ Tǎ* for three players and thirty percussion instruments, and **Kenneth Young**’s *Symphony No. 2*. This symphony was also an NZSO commission and Ken conducted its premiere in the *Made in New Zealand* concert in May this year.

## 2005 Tui for Best Classical Album

The music industry’s other major annual award for ‘classical’ music is the Tui for the Best Classical Album of the Year, part of the Vodafone New Zealand Music Awards supported by RIANZ. The jury awarded joint winners this year:

the EMI recording of Jonathon Lemalu singing opera arias, and the Trust CDs recording of *Douglas Lilburn: Complete Piano Music Volume 1*, played by **Dan Poynton**.

Dan is renowned for his vibrant and committed interpretations of contemporary classical music and this award recognises the excellence of his performance and the recording as well as the music. Volume 2 has also been released and Volume 3 is due in the next few months.



## 2005 School Composition Prizes

Investing in the future of this country’s music includes supporting young composers. SOUNZ supports secondary school student composers through the composition sections of the national BIG SING Festivals and NZ Community Trust Chamber Music Contest, under the auspices of the New Zealand Choral Federation and Chamber Music New Zealand respectively.

The winner of the 2005 SOUNZ-NZCF Choral Composition Competition Award was **Lauren Simpkins**, a year 13 student at Queen Margaret College in Wellington, for her work *Neverending*. The competition was adjudicated by **David Hamilton** who described it as a “very effective and impressive piece using simple means.”

**Karlo Margetic** was winner of the SOUNZ prize in the Composition Section of the Chamber Music Contest with *Chamber Concertino* for clarinet, two violins, viola, cello and piano. **Eve de Castro-Robinson**, who adjudicated the 18 entries, said that Karlo’s piece was outstanding. “I was surprised and thrilled to see a secondary student working at such a level of musical sophistication. There is great sensitivity and dedicated knowledge unusual in one so young.” Karlo has taken triple honours. He also won the SOUNZ Prize in 2004 and last month was judged winner in the Trusts Secondary Composers’ Competition through the Auckland Philharmonia for his piece *Dubina*. The orchestra have programmed the work for June 2006.



Presenting a new edition of a great taonga, *Nga Moteatea*, the vast collection of songs and chants of Aotearoa made over forty years by Sir Apirana Ngata, with translations and annotations by Ngata and Pei Te Hurinui Jones. The first two volumes are now available, each a handsome hardback volume accompanied by two audio CDs of waiata drawn from the Archive of Maori and Pacific Music at the University of Auckland and published with the assistance of Creative New Zealand.

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For those of you who think our website calendar has been full this year – you're right! Guess how many events featuring the music of New Zealand composers have been listed on [www.sounz.org.nz/calendar.php](http://www.sounz.org.nz/calendar.php) this year? Guess how many just for October? Answers at the end of SOUNZ Concise ... !

Contemporary music ensemble Stroma celebrated its 5th birthday recently. Known for their musical excellence and their commitment to New Zealand music, the group has been responsible for commissioning a host of Kiwi composers and for performing exciting and challenging programmes all over New Zealand. Their 30 concerts to date have featured the works of more than 27 New Zealand composers including 22 premieres.

It seems to have slipped past most media that the National Band of NZ did very well in the World Brass Championships held in Kerkrade, Netherlands. This is part of the World Music Concourse, a huge event placing 388 bands and orchestras before audiences numbering over half a million people over three weekends! Our National Brass Band was placed third in the world and won a Gold Medal for musical performance. Their programme included pieces commissioned especially by the band: *Clouds* by **Anthony Ritchie** and *Prelude for Kerkrade* by **Kenneth Young**.

Choral conductor, composer and long-time advocate of NZ music, **Peter Godfrey** became an Icon of the Arts Foundation in July. A powerhouse behind much choral activity in New Zealand since the 1960s, Peter, now aged 83, he is still an active conductor and with his choir, the Kapiti Chamber Choir, recently gave a concert of NZ music including works by **Dorothea Franchi**, **Clive Aucott**, **John Wells**, **David Farquhar** and **Douglas Mews**.



The Ronald Dellow Music Trust is being launched in October and a booklet about Ron's life released. **Ronald Dellow** (1924-2004) was a dynamic advocate for music. Composer, choirmaster, organist, harpsichordist, teacher and administrator he tirelessly ran the Cambridge Music School for 21 years and instigated the Hamilton Music School. The new Trust's principal intention is to honour Ron's life and work through the promotion of his compositions and choral music by other New Zealand composers.

The New Zealand International Guitar Festival held in Wellington in September featured works by **John Rimmer**, **John Wakelin**, **David Farquhar**, **Richard Charlton**, **Douglas Lilburn** and **Kenneth Young**. Works by these latter two composers along with premieres by **Peter Leask** and **Michael Hogan** were performed in early October by guitarist Matthew Marshall in a recital at the Purcell Room in London.



The NZSO recently announced their 2006 season. Four more new works in the 'concerto series' are programmed: *Heavy Traffic* by **Michael Norris** for Hamish McKeich (contrabassoon), *Hidden Treasures* by **John Rimmer** for Ed Allen (horn), *Karohirohi (The Shimmering of Light)* by **Gillian Whitehead** for Carolyn Mills (harp) and a work for David Bremner (trombone) by **Gareth Farr**. The orchestra will also premiere **John Psathas'** *Saxophone Concerto No. 2*. The winner of the Lilburn Prize will be announced in October 2006.

Contenders are **Jonathan Besser**: *Reflections in Thirds* (this will be Jonathan's second time as a finalist); **Lissa Meridan**: *This Present Brightness*; **Patrick Shepherd**: *Cyrosphere*; **Chris Watson**: *Circuit Spiral* and **Craig Utting**: *Lahar*, who has been a finalist in all three Lilburn Prizes. Concert



FM will record and broadcast the works so that listeners have an opportunity to vote. A *Made in New Zealand* concert celebrating Music Month on Friday 12 May features works by

**John Psathas**, **Claire Cowan**, **Eve de Castro-Robinson**, **Gillian Whitehead** and **Douglas Lilburn**.

While the regional professional orchestras are for the most part still finalising programmes as we go to press, we know that the Wellington Sinfonia will take **Larry Pruden's** *Taranaki Overture* on tour to four centres. The Auckland Philharmonia have programmed **Kenneth Young's** *Dance* and **Christopher Blake's** *Echelles de Glace* in their Orchestral Summer School programme. Chris' violin concerto *Aoraki* will be premiered in May with Natalia Lomeiko as soloist. **Ross Harris**, who has been appointed Composer-in-Residence for a second year is writing a symphonic song cycle for soprano Madeleine Pierard which will premiere in June and **John Psathas'** double concerto for piano and percussion, *View from Olympus* is programmed in September. The Southern Sinfonia were frustrated in their funding attempts to commission new works for their 40th anniversary in 2006.



The New Zealand International Festival of the Arts programme will be launched early in November. One of the confirmed features is a 'Living Composers' series featuring *Music for Jonny* and *As though there were no God* by **Ross Harris** to be conducted by Scottish composer James MacMillan (whose work *Quickening* will comprise the second half of the concert). We hear that audiences can look forward to hearing works by 17 New Zealand composers during the Festival, which runs from 24 February to 19 March 2006.

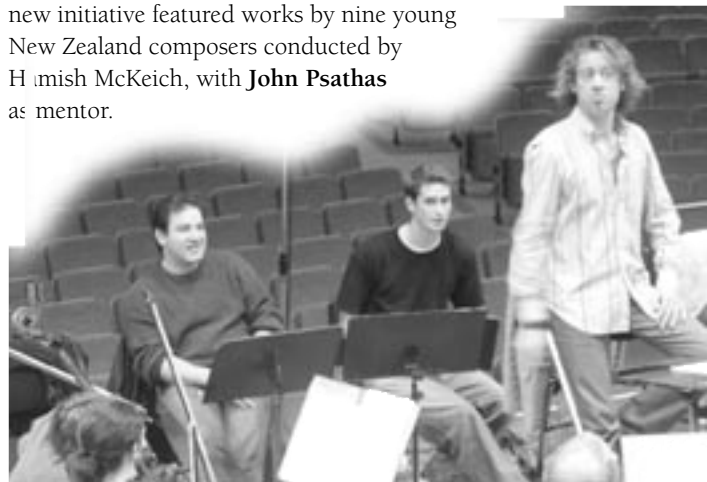


Chamber Music New Zealand's main touring programme in 2006 will see New Zealand ensemble Divertissement take a new commission by **Anthony Ritchie** around nine centres and pianist John Chen include **Claire Cowan's** *Shadow Hands* in two concerts.

*He Ara Pūoro (A Pathway of Song)*, Concert FM's series on traditional Maori instruments, went international in September with nationwide broadcasts on Radio France. The 20 part series which features **Richard Nunns** exploring taonga pūoro was recorded earlier this year. The programmes proved a hit on Concert FM in recent broadcasts, and have just been snapped up by Radio France via an exchange programme with the European Broadcasting Union. A further 20 episodes of *He Ara Pūoro* are scheduled to be recorded

before the end of the 2005, and Concert FM listeners can look forward to hearing them early in 2006.

**Chris Gendall**, who has recently taken up a four year scholarship to study at Cornell University, has been awarded the inaugural Todd Young Composers Award for his composition *So It Goes*, following two days of rehearsed readings by the NZSO. This new initiative featured works by nine young New Zealand composers conducted by Hamish McKeich, with **John Psathas** as mentor.



Hamish McKeich, contrabassoonist and Assistant Conductor of the NZSO will be leaving the orchestra in March 2006 to pursue a career as a conductor. He is a committed interpreter and advocate for contemporary music involved not only with the NZSO-SOUNZ Readings but also both as player and conductor of groups such as 175 East and Stroma. In May he will conduct the Melbourne Symphony in a programme of mostly New Zealand music, including the Australasian premiere of *Ara Kopikopiko* by **Lyell Cresswell**.

With funding from the European Union and Creative NZ, **Neville Hall's** work for 14 players, *with a sky wet as ocean flowing with liquid slate* will receive performances by the combined ensembles of Slowind (Slovenia), Accroche Note (France) and SurPlus (Germany), conducted by James Avery. During a week of concerts in Ljubljana by the ensembles *Momenta* by **Michael Norris** will also be heard. Further performances of Hall's work can be heard in Strasbourg and Freiburg in February next year.

In May **Stephen Gallagher** headed to Paris to compose music for *Divines Paroles* by Ràmon del Valle-Inclàn at La Comédie de Picardie in Amiens. Gallagher is the first New Zealander to have ever composed for a French National Theatre production.

Composer **Gareth Farr** has been made an Antarctic Arts Fellow. He will travel to Antarctica this summer through the Artists to Antarctica Programme, a partnership between Antarctica New Zealand and Creative New Zealand. Gareth will explore the human stories associated with Antarctica. He commented, "I am particularly interested in the stories of great human endeavour, such as Robert Scott's South Pole expedition. These stories and emotions have huge and dramatic potential to inspire powerful music."



**Ross Carey**, who is the 2005 SOUNZ Community Commission recipient, has been accepted as part of the VICC / ISCM Residency scheme available to CANZ members through ISCM. He has undertaken a month-long residency in Gotland, in the Baltic Sea 90 kilometres off the coast of Sweden.

Bass clarinetists are converging from all over the world on Rotterdam for the World Bass Clarinet convention. Andrew Uren is attending and will give a recital of works by New Zealand composers. SOUNZ has prepared an information booklet about the works for this instrument written by New Zealanders for Andrew to take with him. There were 71 works by 29 composers!



At the recent IAMIC Conference in New York, Boosey and Hawkes representatives noted that new works for wind band were attracting many performances throughout the USA and that they are publishing a series called *Windependence*. An example which supports this claim: **Christopher Marshall**, apart from having his work *L'homme armé* released on three CDs, has reported that it has had over 40 performances, many of them in the USA, leading to commissions for more wind band works. *L'homme armé* received its NZ premiere in a concert of NZ music given by the Auckland Wind Orchestra on 1 July.

**Richard Nunns** is another New Zealand musician who has been globetrotting this year with working visits to the UK, Germany, Poland, Bolivia, the USA and Australia. For example, in Halle in May, he performed with the Nassehpoor Ensemble, whose leader Pooyan Nassehpoor is one of the finest santoor (Persian hammered dulcimer) players among the young generation of Iranian musicians.

And it seems ironic that on the same day that **Richard Nunns** and pianist and composer **Judy Bailey** were informed that their CD *Tihonohono* did not qualify for entry to the NZ Music Awards 'Best Jazz Album of the Year' the pair were invited to play some of these works to open the Sydney Jazz Festival next year! Richard has been further exploring the musical dialogue between the jazz idiom and taonga pūoro through improvised music with **Chris Mason-Battley** and his jazz quintet. They performed earlier this year at Waikato University and with the support of Creative NZ and Rattle Records anticipate a CD release of the unusual combination early in 2006.



And those events ...

There were 375 events listed on the SOUNZ website's events page from January to August, and it's not slowing down. In October alone there are 64 further events listed!

# Board and Staff News

The Centre's Board of Trustees welcome new member, David Hutton. As a former financial controller for the International Monetary Fund in Washington USA, and General Manager of the Accident Compensation Corporation and the Public Trust, David has vast experience as an accountant and senior executive with particular strengths in financial management and governance. With former appointments to the Boards of the State Opera House and Chamber Music New Zealand, he also brings sound knowledge of the arts sector. We look forward keenly to his input and expertise.



Former Trustee **Te Puoho Katene**, QSM, was honoured in August with a Te Waka Toi Ta Kingi Ihaka Award. Te Puoho was a SOUNZ Board member from the Centre's inception in 1991 until 2003. The award recognises his committed support for the arts – particularly through choral composition, arrangement and conducting.

Chair of the SOUNZ Composer's Advisory Committee, **Phil Dadson**, was awarded an ONZM in the Queen's Birthday Honours for his services to the arts. Phil is regarded as the foremost practitioner of intermedia arts in New Zealand and his performances and installations, sound sculptures and video art continue to redefine the connections between diverse art forms.



When you contact SOUNZ there is a 50-50 chance that your inquiry will be met by **Rachael Morgan**. Rachael spends 20 hours a week at SOUNZ as Information Services Assistant. Having gained her Bachelor's degree in composition from Waikato University, she is spending the rest of time working towards a Masters degree in composition through the New Zealand School of Music.

They say that naming a thing correctly is a potent and powerful affirmation. The Trustees of SOUNZ recently approved two changes to the logo and statement of purpose. These changes may seem small but they are profound. Through the use of the *right* words, with precise definition, a wealth of meaning can be expressed.



The Centre for New Zealand Music has now been expressed in Māori as *Te Arapūoru*. The addition of the prefix 'Ara' means that we are engaged on the 'pathway' or 'process' of the musical arts – an accurate description of our role.

The Statement of Purpose for SOUNZ now reads:

*To provide, foster and promote music by New Zealand composers to enhance the mana of all New Zealanders and our sense of turangawaewae.*

To New Zealanders 'mana' means much more than 'pride', 'status', 'value' or other possible alternative English words.

In the same way, it would take many more English words to accurately reflect the sense of 'knowing the place where we stand', the sense of 'truly belonging to a place' that the word 'turangawaewae' conveys.

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**FOR DETAILS CHECK OUT THE "WIN AND OFFERS" SECTION ON THE FESTIVAL WEBSITE FROM 3 NOVEMBER 2005 [WWW.NZFESTIVAL.TELECOM.CO.NZ](http://WWW.NZFESTIVAL.TELECOM.CO.NZ)**

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**NEW ZEALAND  
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# IAMIC bites the Big Apple

SOUNZ Executive Director Scilla Askew reports on the annual IAMIC Conference in New York, in which she stepped down as Vice President after a three year term.

The American Music Center hosted the 2005 conference of the International Association of Music Information Centres. This network of more than 40 countries meets annually to exchange information and work together in cooperative ways to promote new music. Members representing 25 countries were able to meet in New York from 25-29 September, with the Centre for NZ Music being the only southern hemisphere representative on this occasion, with funding assistance from UNESCO New Zealand.

A programme of public sessions at Symphony Space Thalia Theatre in central Manhattan attracted good interest. A highlight was discussion about writing for film featuring composers Peter Golub, Stephen Endelman and Tan Dun. All were able to show examples of their work and talk about the aesthetic and technical aspects of composing for film. Tod Machover, composer and educator, demonstrated some new developments in technology including a computer programme called *Hyperscore*, which encourages composition through the use of graphic scores. The session entitled *Composing and Performing with New Technology* also featured William Duckworth and Nora Farrell, whose web project *Cathedral* has evolved over 10 years with musicians all over the world. The other public sessions were about jazz and how to navigate the 'red tape', a guide to setting up performances in the United States which included representatives from Boosey and Hawkes, Schirmer and US public relations and immigration companies.

A growing tradition at the conference is the inclusion of a concert featuring works submitted by IAMIC members. This year's concert, given by Boston-based group, the Firebird Ensemble, directed by Australian violist Kate Spence, performed six works. These included a new work from established Norwegian composer Rolf Wallin called *The Age of Wire and String*, based on the novel by American writer

Ben Marcus and an evocative work inspired by different aspects of fear by young Canadian composer Micheline Roi called *Courting the Will of Dread*.

Other sessions were congenially hosted by the New York Public Library for the Performing Arts, and collection societies ASCAP and BMI. Opportunities to experience New York's musical life included a reception onboard a boat at Southport with guests from many NY performing organizations, concerts at the famous Vanguard Club, Juilliard School (where the concert included *Stream 3* by **John Psathas**), Cornelia Café and the Knitting Factory. There was also a tour of Louis Armstrong's house and many members were also able to attend events at Carnegie Hall and the Lincoln Centre.

Business sessions for the members included presentations of new digitisation and website projects and confirmed strategies for attracting wider membership. This will allow Associate Members, such as festival, composer or library organisations to join the network in the future, and also Business Members, such as publishers or record companies. A committee was appointed to oversee this expansion in the membership.

A very busy four days concluded with a preview of the 2006 conference in Gothenburg, Sweden, which is being planned in co-operation with the International Association of Music Librarians and the International Musicological Society. The theme is *Contemporary Classical Music*. It was also confirmed that the 2007 the conference will be hosted by SOUNZ in Wellington (19-23 June), and in 2008 IAMIC will meet in Cardiff, Wales.





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Christopher Blake	<i>Eschelles de Glace</i>

**The Festival programme** is for participants who have **at least Grade 5**, and is the perfect first time orchestral experience. You are able to focus just on Orchestral music for a few days and have a great holiday with others of similar interests.

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	soloist <b>Goetz Richter</b>
Kenneth Young	<i>Dance</i>

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March New Plymouth Hawkes Bay  
Manawatu Nelson Dunedin Southland

## GOLDNER STRING QUARTET

April-May all centres

## DIVERTISSEMENT

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## ST LAWRENCE STRING QUARTET

August-September Auckland New Plymouth  
Hawkes Bay Manawatu Wellington Nelson  
Christchurch Dunedin

## EGGNER TRIO

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**OPEN YOUR EARS TO THE WORLD OF CHAMBER MUSIC!**

30 April **Maria Grenfell**: *Hutia te rito ot e harakeke*; for voices and instruments cond. Leonie Holmes; New Zealand School of Music, Wellington.

13 May **Rachael Morgan**: *...and yet, not*; Lorna Wright (flute) Ros Hill (cello). University of Waikato Academy of Performing Arts, Hamilton.

14 May **Thomas Brazier**: *Antarctica*; Christchurch Youth Orchestra cond. Patrick Shepherd. Christ Church Cathedral, Christchurch

15 May **Jack Body**: *Waiata Wahine*; Hera Black, Richard Nunns. NZ Day, Arboretum, University of Southern California, Santa Cruz, USA.

20 May **Lyell Cresswell**: *Good Angel, Bad Angel*; Opera; libretto by Ron Butlin; Hebrides Ensemble. Traverse Theatre, Edinburgh, Scotland.

22 May **David Hamilton**: *Night Visions*; Pakuranga Choral Society cond. David Hamilton. All Saints' Church, Howick, Auckland

25 May **Gareth Farr**: *Mau*; Theatre production, dir. Tanemahuta Gray. St James Theatre, Wellington

28 May **Anthony Ritchie**: *Bele Doette*; Pepe Becker (soprano), Robert Orr (oboe). Cathedral of St Paul, Wellington

29 May **James Dunlop**: *With God's Eternal Grace*; NZ School of Music Orchestra. St Andrews on the Terrace, Wellington.

4 June **David Farquhar**: *Earth, Wind and Fire*; Michael Hill International Violin Competition semifinal round. Queenstown.

10 June **Michael Williams**: *Piercing the Vault*; Robert Orr (oboe), NZSO cond. Stefan Sanderling. Michael Fowler Centre, Wellington.

11 June **David Adlam**: *Bridge to Nowhere*; Opus Chamber Orchestra. Rotorua Civic Centre, Rotorua

25 June **Michael Williams**: *Behind the Parapet*; Ogen Trio. Chamber Music NZ commission. Mahurangi College Hall, Warkworth.

1 July **Jeni Little**: *Azimuth*; Auckland Wind Orchestra cond. Peter Thomas and Jeni Little. Raye Freedman Arts Centre, Auckland.

1 July **Matthew Crawford**: work for Wind Orchestra; Auckland Wind Orchestra cond. Peter Thomas. Raye Freedman Arts Centre, Auckland.

3 July **Anthony Ritchie**: *Clouds*; David Bremner (trombone), National Brass Band of NZ cond. David Gallaher. Essen Symphony Hall, Germany.

8 July **Gareth Farr**: *Nga Whetu e Whitu*; Bridget Douglas (flute) and Rachel Thomson (piano). Hunter Council Chamber, Victoria University, Wellington.

9 July **David Farquhar**: *Enchanted Island: Act 3*; Opera; libretto from Shakespeare's *The Tempest*; Opera Victoria, Victoria University Orchestra, cond. Dr Peter Walls. Adam Concert Chamber, Wellington.

9 July **Kenneth Young**: *Prelude for Kerkrade*; National Brass Band of NZ cond. David Gallaher. World Brass Championships, Kerkrade, Netherlands

16 July **John Psathas**: *One Study One Summary*; marimba, junk percussion and tape; Pedro Carneiro (percussion). Purcell Room, London, UK.

17 July **Gareth Farr**: *Deep Bay*; Pepe Becker (soprano), Helen Webby (harp); St Mary of the Angels, Wellington

17 July **Chris Watson**: *Carrick Bend*; Stroma, Lars Mlekusch (saxophone) cond. Hamish McKeich. St Andrews on the Terrace, Wellington

17 July **Michael Norris**: *Splinter Cells*; Stroma, Lars Mlekusch (saxophone) cond. Hamish McKeich. St Andrews on the Terrace, Wellington

17 July **Dugal McKinnon**: *'Untitled' (Counterfeit Readymade No. 1)*; Arnold Marinissen (percussion), Lars Mlekusch (saxophone). St Andrews on the Terrace, Wellington

24 July **Gillian Whitehead**: *Piano Trio*; New Zealand Trio. Mills Reef, Tauranga.

26 July **Helen Bowater**: *Once*; Text: Janet Frame; Panache: Ana Good (voice), Joyce Whitehead (piano). Dunedin Public Art Gallery.

26 July **Rachel Clement**: *Snow*; Text: Janet Frame; Panache: Ana Good (voice), Joyce Whitehead (piano). Dunedin Public Art Gallery.

26 July **Anthony Ritchie**: *Yet Another Poem About a Dying Child*; Text: Janet Frame; Panache: Ana Good (voice), Joyce Whitehead (piano). Dunedin Public Art Gallery.

26 July **Ross Carey**: *The Place*; Text: Janet Frame; Panache: Ana Good (voice), Joyce Whitehead (piano). Dunedin Public Art Gallery.

27 July **Richard Nunns and Chris Mason-Battley Group**: Improvisations for taonga puoro and jazz quintet. Gallagher Concert Chamber, Hamilton.

29 July **Eve de Castro Robinson**: *Releasing the Angel*; David Chickering (cello), NZSO cond. James Judd. Auckland Town Hall.

6 August **Chris Cree Brown**: *Celestial Bodies*; Christchurch Symphony Orchestra cond. Marc Taddei. Christchurch Arts Festival, Christchurch Town Hall.

6 August **Michael Norris**: *14 Islands*; Bridget Douglas (flute), Carolyn Mills (harp), Arnold Marinissen (percussion). City Gallery, Wellington.

6 August **Ross Carey**: *Pastorale*; Donald Nicholls (clarinet), Waitakere City Orchestra cond. Brigid Bisley. Glen Eden Playhouse Theatre, Auckland.

18 August **David Griffiths**: *3 Franks*; Opera; libretto based on stories by Frank Sargeson; students and staff Waikato University Music Department, mus. dir. James Tennant. Gallagher Concert Chamber, Hamilton.

18 August **Ross Carey**: *Piece breve sur le nom 'Roland'*; Ross Carey (piano). University of Canterbury, Christchurch.

21 August **Ross Carey**: *Prelude (Southern Greeting)*; Ross Carey (piano). Marama Hall, Dunedin.

21 August **Ross Carey**: *Medicine Bundle no. 4*; Ross Carey (piano). Marama Hall, Dunedin.

22 August **Claire Cowan**: *Shadow Hands*; John Chen (piano). Little Theatre, Lower Hutt.

23 August **Robin Toan**: *Tū-mata-uenga, God of War, Spirit of Man*; NZSO National Youth Orchestra cond. Edwin Outwater. Michael Fowler Centre, Wellington.

24 August **Lyell Cresswell**: *Chiaroscuro*; Stephen De Pledge. Arundel International Festival, Sussex, UK.

24 August **Dylan Lardelli**: *Reign*; Stephen De Pledge. Arundel International Festival, Sussex, UK.

25 August **Ross Harris**: *Symphony*; Auckland Philharmonia cond. Steven Smith. Auckland Town Hall.

14 September **Ross Harris**: *Paoro*; Bede Williams (trumpet). St Andrew's on the Terrace, Wellington.

14 September **John Wakelin**: *Rush Hour*; Massey Guitar Ensemble cond. Matthew Marshall. Massey University Theatre, Museum Building, Wellington.

22 September **Alison Grant**: *Our Dried Voices*; NZ School of Music Orchestra cond. Kenneth Young. Wellington Town Hall, Wellington.

23 September **Dylan Lardelli**: *Tumbu*; Patrick Barry (clarinet), NZSO cond. Matthias Bamert. Michael Fowler Centre, Wellington.

25 September **Eve de Castro-Robinson**: *Pearls of the Sea*; Bridget Douglas (flute), Carolyn Mills (harp). Theatre Royal, TSB Showplace, New Plymouth.

25 September **Martin Lodge**: *Hau*; James Tennant (cello), Richard Nunns (taonga puoro). Gallagher Concert Chamber, Hamilton.

25 September **Daniel Stabler**: *Farewell*; James Tennant (cello), Katherine Austin (piano). Gallagher Concert Chamber, Hamilton.

25 September **Phillippa Ulenberg**: *Phosphorescence*; for solo recorder; Okta. Gallagher Concert Chamber, Hamilton.

26 September **Ross Harris**: *Roimata*; Text: Mahinarangi Tocker; Auckland Philharmonia, Mahinarangi Tocker cond. Marc Taddei. Auckland Town Hall, Auckland.

29 September **Salina Fisher**: *The Skua and the Penguins*; Christchurch Youth Orchestra cond. Patrick Shepherd. Christ Church Cathedral, Christchurch.

29 September **Pieta Hextall**: *Antarctica*; Christchurch Youth Orchestra cond. Patrick Shepherd. Christ Church Cathedral, Christchurch.

1 October **Gareth Farr**: *Triple Concerto*; NZ Trio and Christchurch Symphony cond. Marc Taddei. Christchurch Town Hall.

2 October **Gareth Farr**: *Dialogue for Marimba and Vibraphone*; Double Lateral: Jeremy Fitzsimons (marimba), Kristie Ibrahim, (vibraphone). Ilott Concert Chamber Wellington.

2 October **John Psathas**: *Ukiyo*; Double Lateral: Jeremy Fitzsimons (marimba), Kristie Ibrahim, (vibraphone). Ilott Concert Chamber Wellington.

2 October **Jonathan Besser**: *Hudson River Pieces*; arrangement for string quartet; Jade String Quartet. Rannoch, Auckland.

2 October **Helen Bowater**: *Declination 0*; 175 East, cond. Hamish McKeich. Hopetoun Alpha, Auckland

5 October **John Psathas**: *new work* for MIDI Open Fusion Band. Adam Concert Room, Wellington.

8 October **John Elmsly**: *Nocturne*; for bass clarinet, percussion, tape, Karlheinz Company. Music Theatre, School of Music, Auckland University.

8 October **Peter A.R. Hall**: *Turpin: The Musical*. Royal Wanganui Opera House, Wanganui

9 October **Gary Daverne**: *Tribal Ritual*; Moravian Philharmonic Orchestra. Olomouc, Czech Republic.

14 October **Neville Hall**: *with a sky wet as ocean flowing with liquid slate*; for 14 players: members of Slowind (Slovenia), Accroche Note (France) and SurPlus (Germany) cond. James Avery. Ljubljana, Slovenia.

14 October **James Gardner**: *Local Economy*; Duo Contour (trumpet, percussion). Riverhouse Arts Centre, Manor Road, Walton-on-Thames, Surrey, England.

18 October **William Green**: *Concertino for Soprano Recorder and Strings* (2<sup>nd</sup> mvnt); Finn Schofield (recorder), Auckland Philharmonia. Auckland Town Hall.

22 October **Ross Harris**: *Jazz Suite for wind quintet*; Ensemble Philharmonia Wind Quintet. Auckland Central Library.

29 October **Greg McGarity**: *String Quartet Op.5*; Ensemble Philharmonia String Quartet. Auckland Central Library.

## PUBLICATIONS

Alan Armstrong *Māori Games and Haka*; Reed

Kare Rapata Leathem *Waiata Mai: 35 Maori Songs*; Reed

A.T. Ngata and Pei Te Hurinui Jones *Ngā Mōteatea: The Songs – Part Two*; Auckland University Press



## SCORES

**Jack Body**: Waiteata:  
*Five Lullabies* for choir or vocal ensemble  
*Little Elegies* for orchestra

**David N. Childs**: Alliance Music:  
*Cantate Domino, Benedicamus Domino* for SATB with piano (4 hands) and trumpet

**David N. Childs**: Santa Barbara:  
*He Wishes for the Cloths of Heaven* for SATB with piano and flute  
*I Am Not Yours* for SSAA and piano  
*In Remembrance* for SATB with soprano solo  
*Life's Loveliness* for SSA and piano  
*O nata lux* for SATB divisi  
*Sonnet of the Moon* for SATB and piano  
*The Moon is Distant from the Sea* for SATB and piano

**John Cousins**: Promethean Editions (Massey University Music): *String Quartet*

**Hugh Dixon**: Wirripan:  
*Fanfare for a Youth Orchestra* for full brass section with timpani and snare drum  
*Romance* for clarinet and piano  
*Wandering Companionless* for soprano, horn, and cello  
*A Cantilena for Two* for soprano, horn, and piano  
*Into the Silent Valley* for flute, violin, horn and cello

**Gareth Farr**: Promethean Editions: *Tāheke* for flute and harp



**David Farquhar**: Promethean Editions (Massey University Music): *String Quartet No. 3*

**James Gardner**: Waiteata:  
*Fetish Effigies* for chamber ensemble

**David Hamilton**: David Hamilton Choral Music:  
*Christmas Come In!* for SATB and brass quintet  
*Deus, Deus meus* for SSAATTBB  
*Do, Lord, Remember Me* for SSATB and congas  
*I'm A-Going to Join the Band* for solo bass, TTB and piano  
*Male Call* for TTBB  
*Sunday Morning Band* for SAB and piano  
*Until We Meet Again* for SATB  
*Witness for my Lord* for SSAB and piano

**Douglas Lilburn**: Waiteata:  
*A Birthday Offering*  
*Chaconne* for piano  
*Sonata in A minor* for piano  
*Suite for Orchestra*

**Christopher Marshall**: Alliance Music:  
*Faleula E!* for SSATBB  
*La'u Lupe* for SATB  
*Moemoe Pepe* for SSAA

**Judy Moore**: The Keys Press: *St David's Eucharistic Setting* for voice/unison choir and piano

**Douglas Mews, Maughan Barnett, Eric Copperwheat, David Farquhar, Martin Lodge, and Andrew Cantrill**: Fagus Music: *Organ Music by New Zealand Composers Volume 2*

**John Ritchie**: Promethean Editions (Massey University Music): *Concertino for Clarinet and Strings*



## CDS & DVDS

*Kura Huna*; **Whirimako Black**; Mai Music (WBCD002)

*Lands of Our Fathers – my African Legacy*; **Whirimako Black** and **Jonathan Besser**; soundtrack to documentary by Oliver Mtukudzi; Bushcraft (BCT 001)

*Two Salon Operas: The Daughters of the Late Colonel and It Began With a Pony*; **Dorothy Buchanan**; Sirius Singers accompanied by piano. Sirius Press SP010

*Two Salon Operas* includes *Impersonating Maurice* and *Marriage à la Mode*; **John Drummond**; Sirius Singers accompanied by piano. Sirius Press SP009

*Guitar @ Museum*; includes *Pioneer Spirit* by **David Hamilton**; Bruce Paine (guitar); Manu CD MANU 5007



*Generation*; **David Downes**; Gumption (DVD GMP 1003)

*Timothy Reynish, Live in Concert*; includes *L'Homme Armé* by **Christopher Marshall**; Mark Custom Recording (4949-MCD)

2003 WASBE, *11th Conference*; Guildhall Symphonic Wind Ensemble; includes *L'Homme Armé* by **Christopher Marshall**; Mark Custom Recording (4739-MCD)

*Mothersline*; Songs in Te Reo and English; **Pacific Curls**: **Kim Halliday, Ora Barlow, Mahina-Ina Kauri**. Manu (CD MANU 2031)

*Owen Moriarty, Solo and Ensemble Guitar*; includes works by **Michael Hogan** and **Peter Leask**; Manu (CD MANU 5003/04)

*Reeling in the Pacific* by **Planet Woman**; Manu (CD MANU 2032)

*The Mongrel in Me*; **Mahinarangi Tocker**; Jayrem (CD JAY 396)

*Toto*; Rodger Cunningham, Sabrina Whare, Timua Brennan, Krissy Knap; Jayrem (CD JAY393)

*Tuwhare*; settings of poems by Hone Tuwhare, directed by **Charlotte Yates**; Universal (99714)



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# Opportunities

A more comprehensive list of composer opportunities, ordered by genre & deadline, appears on [www.sounz.org.nz](http://www.sounz.org.nz)

**NZSO NYO Composer-in-Residence Award 2006.** Open to New Zealand citizens and residents under 25 at 23 August 2006. Works for orchestra without soloists. Max duration: 5 mins. Works must be previously unperformed. Prize: residence with the NYO and performance of work, Sibelius 4, and one year membership of CANZ. Applications close 21 November 2005. For more information contact Pascale Parenteau: [pascalep@nzso.co.nz](mailto:pascalep@nzso.co.nz) : 021 745 293

**2006 Pacific Songwriting Competition.** Prize pool: \$40,000. More info: [www.pacificsongwritingcompetition.com](http://www.pacificsongwritingcompetition.com)

**First Tokyo Kosei Wind Orchestra Composition Competition.** Open to all composers. Duration: 8-15 mins. Prize pool: ¥2,200,000 and performance. More info: [www.tkwo.jp/indexE.html](http://www.tkwo.jp/indexE.html). Applications due by 20 April, 2006.

**2nd International EPICMUSIC Composition Prize.** Open to all composers. To celebrate the 250th anniversary of Mozart's birth. Works may be either: concertante for violin, viola, and orchestra; concertante for flute, harp, and orchestra; violin and viola duo; or flute and harp duo. Duration: any. More info: [www.epicmusic.net](http://www.epicmusic.net). Applications due by 1 May, 2006.

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