



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

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SOUNZ News is published twice annually, in April and October.

The future is: SOUNZ Online



Scilla Askew, Executive Director of SOUNZ, and the Hon. Luamanuvao Winnie Laban, Minister for the Community and Voluntary Sector, celebrate the announcement of funding success for SOUNZ.

In early July SOUNZ celebrated the news that funding for the major new database and web project, SOUNZ Online, had been granted by the Community Partnership Fund of the National Digital Strategy. One of just over 50 projects to receive funding in the first round of grants, this success is crucial to ensuring the future sustainability of SOUNZ.

Catherine Gibbs, Chair of the SOUNZ Board commented, "SOUNZ has known for some years that the internet offers us a golden opportunity to connect all the communities we work with – performers, educators, broadcasters, composers and audiences. Funding through the Community Partnership Fund ensures that we can achieve our vision: "Created in New Zealand – heard around the world!"

Over the next 6-12 months and together with the Composers' Association of New Zealand and the Australian Music Centre, SOUNZ will be implementing a new cataloguing system which will lead to a comprehensive and easily searchable new website enriched by score and recording samples and much more.

Funding from the Community Partnership Fund will assist with scanning of facsimile scores in the current collection, the design of a new website and the development of software to manage music information, financial and marketing systems.

The work of gathering new content has already begun. Many composers are now depositing their works as digital files and are providing SOUNZ with much more comprehensive information about their works. Performers, presenters, venues, publishers and record companies will all have a place in the new system leading to a 360° view of music by New Zealand composers on the SOUNZ website.

In announcing the funding, Community and Voluntary Sector Minister Luamanuvao Winnie Laban said, "SOUNZ is a great example of how the Community Partnership Fund will help develop exciting new initiatives that will see communities, business and government working together to realise community aspirations through ICT."

SOUNZ has been gathering support for this project for quite some time – most notably from Creative New Zealand which supported much of the initial planning. Scilla Askew, Executive Director of SOUNZ explains, "SOUNZ Online is the most crucial development in the Centre's work since it was established in 1991. We are sure SOUNZ Online will offer many new opportunities for the dissemination and promotion of New Zealand music, in much the same way that the establishment of the Centre itself did 15 years ago."

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NZ Geographic NZ music

New Zealand Geographic readers will receive a Christmas surprise in their December edition: the *New Zealand*



Geographic SOUNZfine CD. This complimentary double CD of music by NZ composers, will accompany an extensive article about composition in this country.

Brainchild of the magazine's Art Editor Andrew Caldwell, the CD is a unique collaboration between New Zealand Geographic and SOUNZ and which offers an important promotional

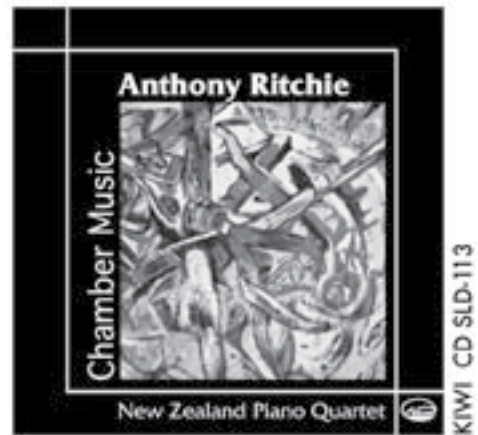
opportunity for the music of New Zealand's composers. At the same time the double CD is the sixth in the series of SOUNZ*fine* CDs produced by SOUNZ over the last 10 years.

Funding from Creative New Zealand, NZonAir and the Lilburn Trust will allow this project, initiated in 2002, to come to fruition. A panel invited by *New Zealand Geographic* has selected a wide range of works by 27 NZ composers and the CD promises to give listeners a wonderful sample of what New Zealand music has to offer. For SOUNZ this could not have come at a better time with several major international events planned in 2007, including the Asia Pacific Festival in February and the International Association of Music Information Centres' Conference in June.

(For non-subscribers, the *New Zealand Geographic* is available from all good magazine outlets.)

New Zealand Piano Quartet

Chamber works: Anthony Ritchie



- The Blue Sonata for cello and piano
- Piano Trio
- Oppositions for piano quartet
- Viola Sonata

Yury Gezentsvey, violin; Donald Maurice, viola;
David Chickering, cello; Richard Mapp, piano.
Emma Sayers, piano

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MAY New Plymouth, Nelson, Southland

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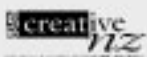
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SOUNZ Awards for 2006...

Ross Harris has been awarded the 2006 SOUNZ Contemporary Award for his *Symphony No. 2*, the third time he has won the award in its nine-year history. Ross previously won in 2000 for his piece *To the Memory of I.S. Totzka* for soprano and chamber ensemble, and in 2005 with *Labyrinth*, for tuba and orchestra.

The jury, in selecting *Symphony No. 2* for the 2006 award commented: "This work represents a fantastic accomplishment – to take the theme of war and to treat it so sensitively, and yet with such drama. It was an inspired decision to use a soprano soloist to represent all the different characterisations within of the literary elements."

Ross has been Composer in Residence with the Auckland Philharmonia Orchestra in 2005 and 2006 and the APO, conducted by Bundit Ungrangsee, premiered *Symphony No. 2* in



Ross Harris and fellow finalist Eve de Castro-Robinson celebrate at the APRA Silver Scrolls Award Evening in September.

June this year with soprano Madeleine Pierard in the solo role.

The other finalists this year were also orchestral works featuring a soloist: *Releasing the Angel* by Eve de Castro-Robinson for cello and orchestra and Dylan Lardelli's *Tumbu* for clarinet and orchestra, both commissioned and premiered by the NZSO.

Young Wellington composer and musician **Tabea Squire** has been awarded both of the 2006 SOUNZ supported awards for secondary school composition. She won the SOUNZ prize for Original Composition in the 2006 New Zealand Community Trust Chamber Music Contest for her string quartet *Random Berg 7* described by adjudicator **Michael Norris** as "a most impressive exploration of colours, ideas, rhythms, textures, and all sorts of other musical parameters". Her choral piece *Fragments* won the composition section of the NZCF BIG SING competition, adjudicated by **Chris Archer**.



The SOUNZ Community Commission for 2007 has been awarded to **Robin Toan** and the Manukau Symphony Orchestra. "I am really looking forward to working with the orchestra," Robin comments. "They are a lively and committed group musicians. I already have a few ideas in mind for the work – I want to use strong cultural influences which will require the players to extend the use of their instruments and to utilise their voices. I also aim to make the work accessible and enjoyable for the audience – and hopefully fun to play as well!"

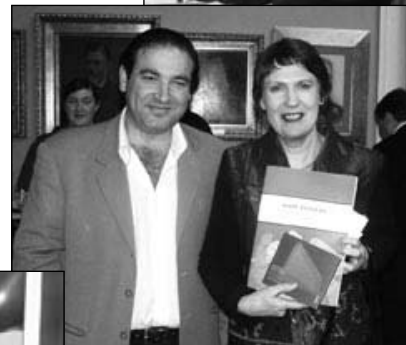


Spotlight!

New Zealand music and musicians have been in the spotlight of media publicity recently.

Douglas Lilburn: His Life and Music by **Philip Norman** (top) was launched in Christchurch and Wellington and has already won much critical acclaim, *North and South* declaring, "It's a bloody good read and undoubtedly biography of the year."

The *View From Olympus* CD/DVD from Rattle of three major concerti by **John Psathas** was launched in September (right) and is already attracting very favourable comment...



...and filmmaker Prue Donald is completing her documentary on the work of **Gillian Whitehead** (left). It will screen in the 2007 season of *Artsville* on TV1.

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NZSO-SOUNZ Readings November 6th and 7th

The works and composers selected for the 11th session of NZSO-SOUNZ Readings to be held in the Wellington Town Hall on Monday 6 and Tuesday 7 November 2006 are:

Helen Bowater: *Urwachst*

Claire Cowan: *Here at this quiet limit of the world*

Alison Grant: *Our Dried Voices*

Julie Johnson: *Grab the Brass Ring*

Stephan Prock: *Bee and Snail* from

Garden Varieties: Four Dance Vignettes

Michael Vinten: *Mvts. 1 & 2* from *Concerto for Alto Saxophone*

Anthony Young: *Bonfire*

The Readings, conducted by Hamish McKeich, will follow the usual pattern of rehearsals in the morning and a recorded play through in the afternoon. A forum / seminar will follow the final session on Tuesday. Orchestra managers, players, arts managers, composers, students and interested members of the public are welcome to attend and observe at no cost. Contact SOUNZ for a programme and invitation.

Music Education and the new curriculum

In the current national curriculum for music in schools *The Arts in the New Zealand Curriculum* music study is compulsory for all children aged 5 to 12. These requirements ensure that every child in New Zealand gains experience in the creation and presentation of music, and has developed some critical understanding of it. Many children develop real musical skills and go on to become the next generation of musicians.

However, the draft of the new New Zealand Curriculum, just released by the Ministry of Education for discussion, does not include this requirement. The changes forecast in the document are to be implemented in all New Zealand schools in 2008-2009. There are many reasons why the consequences of this will be serious:

- many young people will be deprived of the knowledge and understanding of the diverse musical cultures that contribute so strongly to our national identity.
- many of our young people will be deprived of the opportunity provided by music to develop creative practices and imaginative ways of thinking that will benefit them and all of us in the future.
- many of our young people will be deprived of the opportunity to develop music-making skills (including composition) that can benefit New Zealand.

Furthermore, a lack of music education at the lower levels of school make it difficult for students to prepare adequately for NCEA. Equity of access will be eroded, as only students with the means to pay for private tuition will be able to develop the skills required to achieve at higher levels.

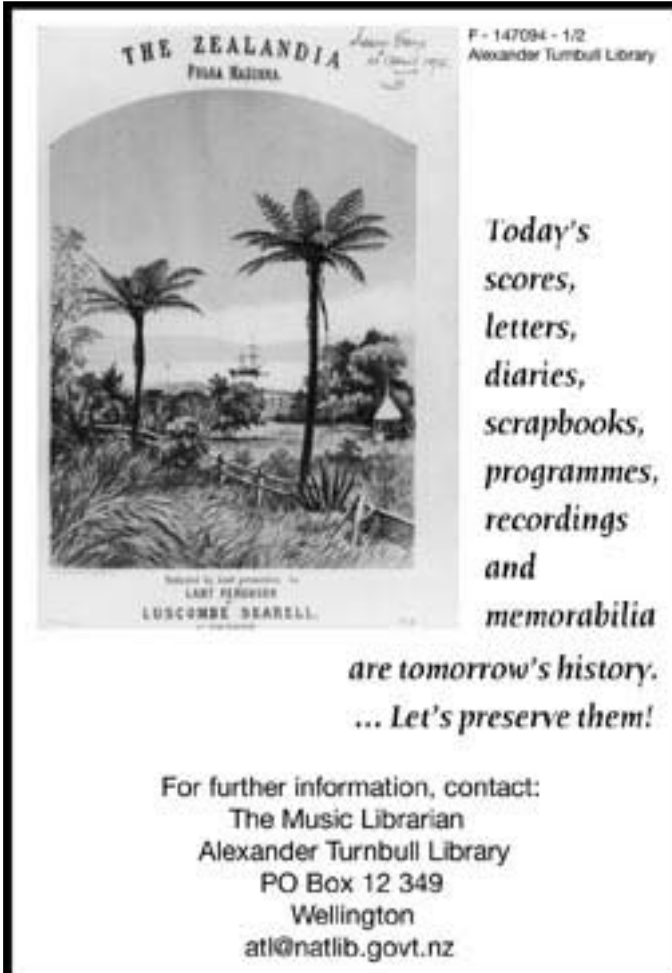
The Ministry invites responses to the draft curriculum by Thursday, 30 November this year.

Further information can be found at:

www.tki.org.nz/t/nzcurriculum (draft of the curriculum)

www.metanz.org.nz (Music Education Trust Aotearoa NZ)

Responses can be made online at the web address: www.tki.org.nz/t/nzcurriculum/feedback/index_e.php



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New hands at the helms

Changes in the leadership of both Creative New Zealand and Chamber Music New Zealand prompted us to talk with the new managers. We asked them to tell us about the direction they see for their respective organisations, particularly where New Zealand music is concerned.

In August 2006 **Stephen Wainwright** was appointed Chief Executive of Creative New Zealand after 16 years with the organisation in a variety of roles.

“Creative New Zealand has, of course, a broad mandate to support all the arts. Music is certainly one of our key stakeholder groups, and we recognise the role our composers play as primary creative talents through the various investments and funding interventions that we provide. I believe that we need to develop greater finesse in targeting a broader range of funding interventions other than project and recurrent funding. This reflects our focus on continuous improvement and increasing effectiveness.

“In terms of New Zealand musicians taking our music to international audiences we are certainly 100% behind New Zealand music being toured. We

would have to take a hard look however at whether this would translate into funding of musicians or performing ensembles on an ongoing basis, rather than funding of individual concerts or events. Basically, Creative New Zealand needs to be satisfied that ongoing support can constructively transform an organisation in a significant and positive way. There is a reluctance

to increase our ongoing investments, unless the reasons are compelling, as it is important for Creative New Zealand to maintain the flexibility to be responsive to new and exciting things that are happening.

“I would say that Creative New Zealand is more interested in art of enduring quality – certainly our interest is broader than just commercial success – being ‘export ready’ is not one of our criteria. We are increasingly interested in the careers of key contributors and our current support of composer residencies reflects this. We support composer residencies with the Auckland Philharmonia and the NZ School of Music, as well as residencies open to all artforms such as Wild Creations, Artists to Antarctica, and several Asian residencies – so there are a number of doors through which people can go. What Creative New Zealand needs to consider is at what points within a career is a particular kind of investment most useful to ensure that the result benefits the individual, a range of arts organisations and the public.

“There is no doubt that since the Cultural Recovery Package in 2000, New Zealanders in general see the arts as playing a significant role in their lives. This is reflected in the results of a recent national survey conducted by Creative New Zealand, examining New Zealand attitudes to and involvement in the arts, published in a report *New Zealanders and the Arts*. I don’t see this as falling off or even reaching a plateau. My aspiration is that New Zealand society will achieve a certain maturity and momentum that will generate its own positive snowball effect. I believe that the public is now well disposed towards the arts in general and it makes sense that politicians, arts organisations and artists should share in that enthusiasm.”



Euan Murdoch has had an extensive career as a teacher, tutor and performer and, most recently, Interim Director of the New Zealand School of Music. He took over the helm of Chamber Music New Zealand (CMNZ) in February this year.

“Chamber Music New Zealand is represented by hundreds of people, mostly involved as volunteers, all passionate about chamber music, in 10 national centres and 25 affiliated regional groups. It is a privilege to get alongside that kind of energy. I have spent a good portion of this year travelling around these centres, getting to know these people. They, after all, know what works best in their own musical communities. My attitude is that CMNZ should act as a central point of facilitation rather than dictating the concert events that will tour the country.



“One of the areas of change that we are exploring, is in mixing up the styles of presentation – to engender a sense of the unexpected. This will see CMNZ encouraging performers and ensembles to submit new and interesting programmes, as well as continuing to explore our tradition of commissioning new works. We cannot hope to afford the number of commissions that we would like to, but through this innovative approach

we hope to stimulate new work and a fresh look at repertoire.

“Encouraging international groups to include New Zealand repertoire in their tours is a complex issue. We frequently share touring ensembles with Australia and Musica Viva has a tradition of threading a composer focus through their year’s programme. If a group have included that Australian composer’s work in their touring programme it can be difficult to ask them to include another new work on top of their usual repertoire. We *know* that the works available from our composers stack up very well and we do our utmost to encourage them to explore this body of music as well.

“From the feedback we have gathered, we know that contemporary works do polarise audiences – but surely that is one of the important roles of art? In 2007 we will ensure that New Zealand works dovetail in programmes with traditional masterworks. It is in the Encompass tours of the smaller centres that there will be some real innovation. We have found that New Zealand works seem to go down best in areas where audiences are actually less used to chamber music. The energy and immediacy of these contemporary works and performances really grab people. I think that they experience it as music that really reflects the contemporary ‘story’ of our country, often placing the composers alongside the performers and performances – something at the very heart of what chamber music is all about.

“Above all, I do not envisage meddling with that aspect of Chamber Music New Zealand that has proven itself over almost 60 years – the integrity of the music presented. Our audiences have always been assured of that musical integrity, and New Zealand music is an important element in that tradition.”

AMCOZ Update...

Danielle Carey, Publications Coordinator for the Australian Music Centre reports on recent activities across the Tasman.

2006 Classical Music Awards

Along with an opportunity to pay tribute to the exceptional talent of the Australian music community, the audience at this year's Classical Music Awards were once again presented with outstanding performances from some of Australia's leading musicians.

Photo: Monty Cole



Highlight of the night was an exceptional performance from recorder virtuoso Genevieve Lacey (left) of *An Unbearable Sweetness* by John Rodgers. Genevieve was winner of the Award for best performance for her interpretation, with the West Australian Symphony Orchestra, of James Ledger's *Line Drawing*. Other award winners included the David Chesworth Ensemble

(Instrumental Work of the Year), Peter Sculthorpe's *Cello Dreaming* (Orchestral Work of the Year) and Christopher Willcock's *Southern Stars* (Vocal/Choral Work of the Year). Michael Smetanin was the recipient of the Best Composition Award for his *Mysterium Cosmographicum*, described by the judges as a "dynamic work [which] looks to the future".

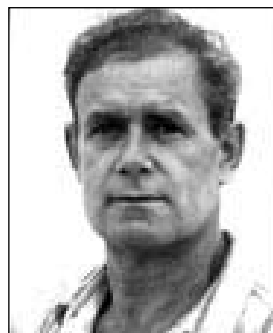
Music lovers were included in the awards this year. Barbara Blackman won the award for Outstanding Contribution by an Individual for her significant contributions to Australian music, donating more than one million dollars to classical music organisations in the last year alone.

Trans-Tasman Composer Exchange

With **James Gardner** polishing the final score of *Substance and Process* this week, it looks like plans for ELISION to premiere this work at the 2006 Cities in Transition Festival in Liverpool, U.K. will go ahead. Working with the ensemble earlier this year as part of the Trans-Tasman Composer Exchange, Gardner created a work for clarinet, trombone, electric guitar, percussion and live electronics.

Toiling with electronic music is also of interest to Australian composer Colin Bright (right), who has been selected to reside with the Auckland Philharmonia Orchestra as the 2007 Trans-Tasman Exchange Composer. His music – often driven by socio-political issues – explores aspects of place, both physically and psychologically. *The Wild Boys* (1995), however, saw a shift towards what Bright refers to as "urban psychoscapes". Using sampled voices, many of his works since seek – by integrating music and voice – to project the spirit of a particular writer/poet, adding a theatrical facet to his music.

Bright has received Fellowships from the Performing Arts Board of the Australia Council, as well as numerous commissions from Australia's leading ensembles. His music has been performed and broadcast in twenty-seven countries throughout the world.



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 three 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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The Mission of Commissioning

Commissioning a new work is often an act of great faith and can be expensive. It is also one of the most important sources of income for composers. With cooperation and imagination the risks of commissioning can be transformed into an inspiring creative experience for all concerned. SOUNZ has discovered a number of ways that demonstrate this imaginative approach to commissioning...

THE COMMISSIONING CONSORTIUM:

An example of this are recent symphonic wind band and choral commissions from **Christopher Marshall**. He explains:

"In 2000, through WASBE (World Association of Symphonic Bands and Ensembles), British conductor Timothy Reynish arranged a joint commission for *Aue!*, a 7 minute wind ensemble piece. Sixty bands, mainly from the United States and Europe, each contributed a small amount to make the commission possible. To date there have now been more than 30 performances both from inside and outside the commissioning consortium and the piece has been recorded for release on the Klavier label.



"The success of the *Aue!* venture gave me the idea for a choral commission by consortium. Over the years several choral conductors

had mentioned the idea of commissioning me, but almost in the same breath had talked about the scarcity of funding available for this purpose. In early 2004, 27 choirs from around the world, but predominantly from the United States and New Zealand, commissioned me to write five works for unaccompanied mixed choir. The funding was provided by Creative New Zealand. The works have received individual performances as I completed them and in early 2006 I decided to group this series of songs under the title *O Fragile Human*. The world premiere in Washington DC of the whole cycle by the Woodley Ensemble under Frank Albinder was a great success and the group is currently preparing to record it."

THE CO-COMMISSION:

Similar to the consortium is the idea of encouraging a 'co-commission'. For example, Peter Walls, Chief Executive of the NZSO reports: "We have been exploring co-commissions with orchestras abroad. In theory, this is a great idea since it would ensure performances in at least one other country besides New Zealand. So far, however, we've not been able to close a deal. There would be an element of reciprocity as the NZSO is likely to become a partner in a commission for a non-NZ composer."

THE RESIDENCY COMMISSION:

Commonly, new works are commissioned as part of a residency. This is the case with the Trans-Tasman Composer Exchange and the Composer Residency with the Auckland Philharmonia. For example, **Ross Harris**, the 2006 Resident, will write the test piece for the 2007 Michael Hill International Violin Competition, as **Gillian Whitehead** and **John Rimmer** have done in previous years.

THE AUCTION COMMISSION:

A more unusual method of commissioning was undertaken by **Gillian Whitehead** during her 2001 Residency with the Auckland Philharmonia when she offered a new work as an item for the orchestra's fundraising auction. "It was actually outside her residency requirements," John Ure, Director of Operations for the APO explains, "but Gillian felt she had the time to do it so we grabbed the opportunity. The winning bidder gained the right to nominate a style and instrumentation for the piece as well as its theme or dedication. For the commissioner the result was a very special anniversary gift – *Tom's Serenade to Ann Morris* for oboe, violin, cello and piano."



COMMISSION BY SUBMISSION:

The SOUNZ Community Commission is a good example of this. Rather than a competition, composers and community organisations are invited to submit ideas for a project from which one is chosen to be realised. You can see the wonderful range of musical projects already completed under this scheme on the Projects page of the SOUNZ website, and the 2007 recipients are mentioned on page 3 of this issue.



THE THEMED COMMISSION:

Sometimes a strong concept can act as the catalyst for a series of commissions. For example, when pianist Stephen de Pledge wanted to encourage a series of short piano solo works he decided that taking a theme of 'landscape' could lead to an interesting series of works. "I was looking for some flexible length NZ piano solos to perform and liked the idea of an overall theme, given individual interpretation by lots of different composers. I obtained funding for the first three from Creative NZ, and as I hoped, the publicity generated has encouraged some private funders for others. The 'Landscape' preludes so far include works by **Eve de Castro-Robinson**, **Gillian Whitehead**, **Victoria Kelly**, **Lyell Cresswell**, **Dylan Lardelli** and **Michael Norris**, with several more in the pipeline. I always find that people are very surprised by the fact that they can hand some money over, and someone will write a piece, which then has its own life!"

The NZSO's concerto commissions are a further example. Peter Walls comments: "Our 'Stars of the NZSO' concerto series has been a wonderful opportunity to pair a quite sizeable group of NZ composers with some fabulous players. I have been thrilled by the series as it has unfolded. The choice of composers and instrumentalists has been brainstormed by a group we call the Artistic Planning Forum. We constructed a wish-list of composers and thought about who would be most appropriate for particular instruments. Needless to say, the list of composers that we would like to have something from is longer than the project itself – but we will have every major instrument in the orchestra covered by our 2008 season."

SOUNZ **con**

The three finalists for the Tui for Best Classical Album in the 2006 NZ Music Awards are all releases from Trust Records and 100% NZ music. On *Spark*, the NZ Trio perform six trios; *Spirit of the Land* with Tower Voices NZ includes nine choral works; and *Taurangi* is a double CD of works for flute and piano, recorded by Bridget Douglas and Rachel Thomson.



Christopher Marshall is currently Composer in Residence with the University of Central Florida in Orlando, one of the ten largest universities in the United States. Christopher is becoming well-known in the USA for his choral and wind band works, and hopes to write more as part of this “progressive and dynamic music programme.”

Gareth Farr has become an Officer of the New Zealand Order of Merit (ONZM) in the Queen’s Birthday honours for services to music and entertainment. He says, “I’m not a politician or a High Court judge and I don’t save lives, I just write music ... [so] it’s a really great reaffirmation of the fact that music is not just a luxury, it’s actually a really important part of life.” In 2007 Gareth will be Composer in Residence with the Auckland Philharmonia Orchestra.

At the beginning of October the Karlheinz Company presented a concert in honour of **Eve de Castro-Robinson’s** 50th Birthday. The concert included the première of Eve’s *Knife Apple Sheer Brush* for solo flute along with her *Tumbling Strains* for violin and cello, *Chaos of Delight III* for women’s voices, *this liquid drift of light* for piano and *Three Thumbnails* for rock band with performances from the New Zealand Trio, Mette Leroy, **Peter Scholes**, Claire Nash and a choir led by Karen Grylls. **Helen Bowater** reports that “the concert went off like a dazzling catherine wheel, firing sonic surprises in all directions – we had a splendid time!”



Gareth Farr, John Elmsly, Helen Bowater, Eve de Castro-Robinson, John Rimmer, Jack Body and Phil Dadson celebrate Eve’s 50th with music and conviviality!

Maria Grenfell coordinated the Tasmanian Symphony Orchestra’s Australian Composers’ School – a week long event in September which aimed to help emerging composers who are seeking to develop their skills in writing for orchestra.

Ken Young took part as one of the guest composers and also conducted the TSO in a concert which included **Douglas Lilburn’s** *Overture: Aotearoa*.

During October the Melbourne Composers League welcomed NZ cellist Rachel Atkinson along with Isin Cakmakcioglu (violin), Danae Killian (piano), and Peter Neville (percussion) to perform in a concert that celebrated works by both Australian and New Zealand Composers. **John Elmsly’s** *Postcards* for piano trio featured on the programme along with Gao Ping’s *Contemplating Tango*, **Jack Body’s** *Paradise Regained* and a new work by **Alison Grant**.

The audience for New Zealand chamber operas is increasing with recent repeat performances of *The Prodigal Child* by **Michael Williams** at the Fuel Festival in Hamilton and **Anthony Ritchie’s** *The God Boy* in Christchurch, both



of which have also been released on CD. New operas including *The White Lady* (photo above) by **David Griffiths** and two by **John Drummond** with libretti by Jeremy Commons, *Mrs Windermere* and *The Genteel Pigeons*, were premiered in Hamilton and Wellington respectively.

Jeremy Commons has been awarded an Honorary Doctorate from Victoria University, primarily in recognition of his international stature as an expert in 19th century opera. However Jeremy has also written the libretti for 11 NZ operas set by composers **John Drummond**, **Dorothy Buchanan** and **Anthony Ritchie**. As director of Sirius Opera, he has also been responsible for staging and recording them.

Gary Daverne reports that his *Rhapsody for Accordion and Orchestra*, “has had over 200 performances worldwide in the past 15 years and [has been] recorded at least 7 times”, most recently in July when, as Music Director for the Festival Orchestra of the American Accordion Association, he conducted a performance at their annual convention, held in Buffalo, New York.

David Hamilton may well have written a NZ musical record with five choral premieres in one week (18-23 June). Auckland Youth Choir commissioned and performed *A Winter Twilight*; during the Auckland regional round of the Big Sing, there were three new works for male voice choir: *Ballad – O What is that Sound?*, *Every Day’ll Be Sunday* and *The True History of Resurrection Jack*; and finally highly acclaimed Key Cygnetures from Westlake Girls High School premiered *A Child Comes Forth*.



Ten young composers enjoyed two intensive days as the NZSO, conducted by Hamish McKeich played their pieces during the second NZSO-Todd Foundation Young Composers Competition. The schedule included workshops with mentor, **Lyell Cresswell** and NZSO staff, including principal tuba, Andrew Jarvis (pictured, above). Joint winners of the 2006 awards were **Karlo Margetic** with *Bioluminescence* and **Robin Toan** with *La Sagrada Familia*.

The winner of the 2006 Trusts Secondary School Composers' competition organised by the Auckland Philharmonia was Hannah Blumhardt from Waiheke Island. Her work *Wimp* will be performed as part of the orchestra's *Discovery* education concert on 16 May 2007.



A major French conference in June devoted to New Zealand cultural and social issues with the theme of 'New Zealand, France and the Pacific' included a paper given by **Martin Lodge** on *The French Influence on New Zealand Music*. Earlier in the month he presented a paper on *Violence in New Zealand Composed Operas* at a conference in Bordeaux.

Jim Svejda at Radio KUSC, the USA's largest public radio station, produced a five hour broadcast featuring an interview with **John Psathas** including a preview of his new CD *View From Olympus* and also **Douglas Lilburn's** symphonies. John reports that "At one point Jim said to me, 'Let's put this track on here because it will be around 10pm and the two million aspiring actors in LA will have just gotten off work waiting etc, and joined us.!' " The programme was streamed to the internet ensuring an international audience of millions. John was supported in his exploratory trip to the USA by the NZ Music Industry Commission through their Outward Sound programme.

Jeroen Speak had the distinctive honour of having premieres at both the ISCM World Days in Stuttgart and the Gaudeamus Festival in Amsterdam this year. His wind octets, *Silk Dialogues V Versions I and II* were performed by the Ensemble Antipodes.

With a programme including works by ten NZ composers, the New Zealand Secondary School Choir competed against 41 choirs to win the coveted 'Choir of the World' award at the Hong Kong International Youth and Children's Choirs Festival. The NZSSC then travelled to Xiamen where they won the 'Champion of the World Mixed Youth Choir' section at the World Choir Games, which involved 20,000 young choristers from all over the world.

Gillian Whitehead

coordinated a Wellington fundraising concert for a school in Cambodia which featured works by **Gareth Farr**, **Jack Body**, **Helen Fisher** and Gillian herself. Performers included musicians from the Cambodian community, Bridget Douglas (flute), Rachel Thomson (piano), Carolyn Mills (harp), Ramonda Taleni (soprano) and Richard Nunns (taonga pūoro, pictured right) as well as **Dan Poynton** performing his own work.



Phil Dadson was a guest artist along with **Annea Lockwood** in the Ear to the Earth sound art festival in New York City in September, organised by the Electronic Music Foundation. He also undertook a four-week residency at the Lancaster Institute of Contemporary Arts where he built two experimental musical instruments and staged collaborative performances with colleagues. Phil, one of the finalists for the prestigious Walters Prize, currently has an exhibition of his video / sound works at the St. Paul Street Gallery in Auckland.

New Zealand music is being well-supported in smaller centres. The New Plymouth orchestra performed a 100% New Zealand concert in September with works by **David Hamilton**, **Douglas Lilburn**, **Gareth Farr**, **Anthony Ritchie** and **David Farquhar**. The Nelson Greenhill Community Orchestra held a week-long event, Target on NZ Music, which included workshops and seminars culminating in a concert at which visiting American

violinist Kirtley Leigh Paine (photo left) premiered **Ross Carey's** *Whakatu* for violin and orchestra, along with orchestral works by **Hamilton**, **Lilburn**, **Farquhar** and **Ian Macdonald**. And in late October the Nova Strings in the Hutt Valley will perform an all NZ concert of works by **Farquhar**, **Larry Pruden**, and **Eric Biddington**.



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Orchestral forecast

The Auckland Philharmonia, New Zealand Symphony Orchestra and Christchurch Symphony have launched their 2007 programmes and for those looking forward to New Zealand repertoire there will be some definite highlights.

The NZSO have programmed New Zealand works in more than 28 concerts in 2007. *These Arms to Hold You*, the Royal New Zealand Plunket Society's centenary double commission of a poem penned by Bill Manhire and set by **Eve de Castro-Robinson** features in a line up of five New Zealand composers for the NZSO's fourth *Made in NZ* concert in May. Three more commissions in the 'Stars of the NZSO' concerto series will be presented: a work from **John Psathas** for Laurence Reese (timpani), **Anthony Ritchie's** *Whale Song* for Dale Gold (double bass), and prodigal composer **Lyell Cresswell's** *Alas! How Swift* for Michael Kirgan (trumpet).

For southern audiences, the Christchurch Symphony will premiere **Edwin Carr's** *Violin Concerto* as well as perform the late composer's *Symphony No. 3*. The Auckland Philharmonia Orchestra, having appointed **Gareth Farr** as their Composer in Residence for 2007, will feature a new work from him in June and play his *Triple Concerto*, with the NZ Trio as soloists, in August. They will also premiere **Christopher Blake's** *Anthem on the Kaipara* in May.

All three orchestras have more New Zealand work programmed and we look forward to the release of the other orchestra's performing schedules shortly.

Auckland Youth Choir Inc

invites applications for the position of

Conductor / Musical Director

from January 2007

This part-time position covers weekly rehearsals and several concerts and engagements through the year, and offers reasonable remuneration. The successful applicant will be a talented, knowledgeable and enthusiastic conductor with experience in leading choral groups.

The Choir has a current singing membership of 30 young men and women, aged between 13 and 25, and is administered by a strong, stable committee. While a draft programme is already in place for 2007, the successful applicant will be expected to have early input into more detailed planning and music selection.

To learn more about the Auckland Youth Choir, see our website at www.ayc.org.nz. For further information, or to apply, please phone (09) 626-5084 or email admin@ayc.org.nz.

Asia Pacific Festival

The 2007 Asia Pacific Festival, hosted in Wellington by CANZ, the Composers' Association of New Zealand, will showcase a rich, colourful programme featuring outstanding contemporary and traditional performing arts from the Asia Pacific region.

The festival is organised annually by member countries of the Asian Composers' League and travels through the Asia Pacific region. This 26th Festival is the third to be hosted in New Zealand – it was previously held here in 1984 and 1992.

Between 8-16 February 2007 the Festival showcases a generous and multi-flavoured selection of works to both New Zealand audiences and to an international audience of overseas composers, performers and delegates. 100 new compositions will be presented, covering all genres: orchestral music, chamber and choral music, opera, music-theatre and cabaret with more than 35 New Zealand works programmed including compositions by **Gillian Whitehead, Chris Cree Brown, John Psathas, John Elmsly, Michael Norris, Samuel Holloway, Lyell Cresswell** and **Ross Harris**. A four-day Composers Conference is also incorporated in the Festival.

Besides New Zealand 22 other countries, including Korea, Israel, China, Japan, Australia, USA and the Philippines are represented. Some of New Zealand's finest musicians will be involved including the NZSO, the NZ Trio, Stroma, Strike and Tower NZ Youth Choir alongside more than 50 overseas performers including traditional Asian puppetry groups from Thailand and Indonesia.

Festival supporters include the NZ Listener, Capital Times and Woollaston Estates as well as Creative New Zealand, APRA, Wellington City Council and the Asia:NZ Foundation.

For more information go to: www.canz.net.nz/acl2007.html or e-mail Liesbeth Kok at: liesbethkok@compuserve.com



Photo: Michael Norris

Composer Lyell Cresswell dives into the more than 450 compositions submitted from over 20 countries. A selection of these works will be performed at the Asia Pacific Festival in Wellington between 8-16 February, 2007.

Board and Staff News

In September, the board and staff farewelled **Catherine Gibbs** from her position as Chair. Catherine has lead SOUNZ since 2002 – with good sense, humour and wisdom.



In November we welcome our new Chair, **Lloyd Williams** who brings broad experience in the arts and business to SOUNZ. Lloyd is a governor of the Arts Foundation of NZ, part-owner of the Arts Channel and director of the MA in Arts Administration programme at Whitecliffe College. Many people know him through his six years as General Manager of the APO, for which he still occasionally plays double bass.

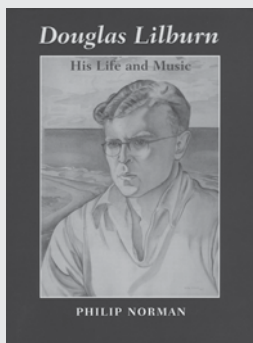


In June **Rachael Morgan**, our Information Services Assistant, left us to travel the world. After a year of hard work finishing her M.Mus and working part-time at SOUNZ, she is enjoying a musical working holiday in Europe.

In August **Anita Rodley** joined the staff to take up a full-time position of Information and Administration Assistant, which is subsidised through a scheme offered by WINZ. A graduate of Otago University in piano performance and composition, Anita has recently moved to Wellington. She is taking over many of Rachael's duties and also our 'day to day' accounts. She is likely to be the first person you meet when you arrive at the Centre or phone us.



WHAT REVIEWERS ARE SAYING ABOUT



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– John Button, *Dominion Post*

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– Jack Body, *New Zealand Listener*

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CANZ is proud to support the Asia Pacific Festival, Feb 8-16

2006

- 12 April **Chris Cree Brown**: *The Triumvirate*; New Zealand Trio; Glenroy Auditorium, Dunedin.
- 23 April **Chris Gendall**: *Intaglio*; Cornell Contemporary Chamber Players; Barnes Hall, Ithaca, NY, USA.
- 26 April **John Rimmer**: *Hidden Treasures*; Ed Allen (horn), NZSO cond. Yan Pascal Tortellier; Municipal Theatre, Napier.
- 4 May **Anthony Ritchie**: *3 Chinese Songs*; Pepe Becker (soprano), Emma Sayers (piano); Adam Concert Room, Wellington.
- 4 May **David Farquhar**: *Four Janet Frame Songs*; Pepe Becker (soprano), Emma Sayers (piano); Adam Concert Room, Wellington.
- 7 May **Jack Body**: *Rainforest*; Bridget Douglas (flute), Carolyn Mills (harp); St Andrews on the Terrace, Wellington.
- 12 May **Claire Cowan**: *My Alphabet of Light*; NZSO cond. Kenneth Young, Michael Fowler Centre, Wellington.
- 12 May **Michael Williams**: *Blade* for viola and soprano sax; The Irrelevant; Academy of Performing Arts, Hamilton.
- 12 May **Martin Lodge**: *Aequora tuta silent (All the sea was quiet)* for viola, alto sax and computer; The Irrelevant; Academy of Performing Arts, Hamilton.
- 14 May **Christopher Marshall**: *Epitaph*; San Francisco State University Men's Chorus dir. Zane Fiala; West Portal Lutheran Church, San Francisco, USA.
- 21 May **David Hamilton**: *Pangur Ban* for SA choir, percussion and piano; Boston City Singers cond. Jane Money; Boston, USA.
- 27 May **John Ritchie**: *Concerto for Alto Saxophone*; Deborah Rawson, Manukau City Symphony Orchestra cond. Uwe Grodd; Genesis Energy Theatre, Auckland.
- 5 June **Jack Body**: *Intimate History No. 1: Yono*; electroacoustic; Festival Synthèse; Bourges, France.
- 6 June **Claire Cowan**: *Shadow Hands*; John Chen (piano); Marama Hall, Dunedin.
- 9 June **Lissa Meridan**: *Tunnel Vision*; Donald Maurice (viola) and tape; Viola Congress; Montreal, Canada.
- 16 June **Stephen Gallagher**: *Heaven's Breath*; dance theatre soundtrack; Te Whaea, Wellington.
- 18 June **David Hamilton**: *A Winter Twilight*; Auckland Youth Choir cond. Rachel Young; Epsom Girls Grammar School, Auckland.
- 20 June **David Hamilton**: *Ballad – O What is that Sound*; Mainly Men Choir cond. David Squire; Town Hall, Auckland.
- 20 June **David Hamilton**: *Every Day'll Be Sunday*; Rosmini Boy's Choir cond. Christine Trededer-Hallett; Town Hall, Auckland.
- 21 June **David Hamilton**: *The True History of Resurrection Jack*; Dilworth Foundation Singers cond. Claire Caldwell; Town Hall, Auckland.
- 22 June **Jeremy Mayall and Michael Williams**: *Swamp Treasures*; Waikato Youth Choir, Waikato Youth Orchestra, Kinetic Youth Theatre, ACTA Company of Te Aroha, The Swamp Ensemble cond. Adam Maha; Meteor Theatre, Hamilton.
- 23 June **David Hamilton**: *A Child Comes Forth*; Key Cygnetures cond. Elise Bradley, Helen Webby (harp), Rowan Johnstone (percussion); Westlake Girls High School, Auckland.
- 25 June **Michael Vinten**: *Saxophone Concerto*; Simon Brew (alto saxophone), Wellington Youth Sinfonietta cond. Michael Vinten; St Andrews on the Terrace, Wellington.
- 5 July **David Hamilton**: *A Prayer for Peace*; New Zealand Secondary Students Choir cond. Elise Bradley; Christchurch Cathedral, Christchurch.
- 6 July **Ross Carey**: *Come Together*; Homai National School for the Blind and Vision Impaired Music Course Choir dir. Lisette Wesseling; Manurewa Intermediate School Auditorium, Auckland.
- 8 July **Andrew Perkins**: *Date in Ao Bao*; Baradene College Orchestra cond. Louise Porter; Pearl of the Orient TV Tower, Shanghai, China.
- 13 July **Gareth Farr**: *Five Little Monologues*; Donald Nicholls, Deborah Rawson (clarinets); Adam Concert Room, Wellington.
- 13 July **Karlo Margetic**: *Saccades*; Deborah Rawson, Donald Nicholls (clarinets); Adam Concert Room, Wellington.
- 14 July **William Green**: *I am thy dewdrop*; William Green (piano); Theosophical Hall, Brisbane, Australia.
- 16 July **Anthony Young**: *Three Songs on Poems by Jean Toomer*; Claire Nash (soprano), Auckland Chamber Orchestra cond. Peter Scholes; Town Hall, Auckland.
- 19 July **Jeroen Speak**: *Silk Dialogues V (v1)* for mixed chamber octet; Ensemble Antipodes; ISCM World Music Days, Stuttgart, Germany.
- 20 July **Helen Bowater**: *Lumen*; Stroma cond. Hamish McKeich; Iltott Concert Chamber, Wellington.
- 20 July **John Young**: *Arriverderci*; Stroma cond. Hamish McKeich; Iltott Concert Chamber, Wellington.
- 21 July **Michael Vinten**: *Wild*; Lesley Graham (mezzo-soprano), Michael Vinten (piano); Museum of City and Sea; Wellington.
- 21 July **Michael Vinten**: *Roof* for choir; Boutique Opera; Museum of City and Sea, Wellington.
- 21 July **Bruce Crossman**: *In Gentleness and Suddenness*; Jim Franklin (shakuhachi); First Pan-European Shakuhachi Summer School, London, United Kingdom.
- 22 July **Pepe Becker**: *Mass of False Relation*; Baroque Voices dir. Pepe Becker; Sacred Heart Cathedral, Wellington.
- 9 August **Ross Harris**: *Silence Greeted the Dawn*; Arnold Marinissen (voice and percussion); Victoria University, Wellington.
- 9 August **Dugal McKinnon**: *Sang Love Songs*; Arnold Marinissen (voice and percussion); Victoria University, Wellington.
- 12 August **Yvette Audain**: *When Day is Gone*; Auckland Wind Orchestra cond. Ashley Hopkins; Town Hall, Auckland.
- 12 August **Michael N. Williams**: *Under Milk Wood*; Michael N. Williams (piano, harmonium); Downstage Theatre, Wellington.
- 14 August **Jeroen Speak**: *The Character of Time*; Nicolas Hodges (piano); Darmstadt Summer Festival, Darmstadt, Germany.
- 19 August **Samuel Holloway**: *Here we are for a moment*; 175 East cond. Hamish McKeich; Hunter Chamber, Victoria University, Wellington.
- 20 August **Robin Fazakerley**: *Let All Mortal Flesh Keep Silence*; St Columba's Choir, Hastings Sinfonietta, Margaret Cooper (organ) cond. Kathleen Barry; St Columba's Church, Havelock North.
- 27 August **John Rimmer**: *Burning the Calories*; New Zealand Trio; Music Theatre, University of Auckland.
- 27 August **Lyell Cresswell**: *Moto Perpetuo*; New Zealand Trio; Music Theatre, University of Auckland.
- 5 September **Jeroen Speak**: *Silk Dialogues V (v2)* for mixed chamber octet; Ensemble Antipodes; Gaudeamus Week, Bimhaus, Amsterdam, Netherlands.
- 6 September **David Griffiths**: *The White Lady*, chamber opera; Lynn John (libretto); Waikato University Music Department production dir. John G. Davies, cond. James Tennant; Academy of Performing Arts, Hamilton.
- 12 September **Susan Frykberg**: *Breathing the Word with Wind and Water* for five voices, trombone, taonga pūoro; OKTA, Richard Nunns; Academy of Performing Arts, Hamilton.
- 16 September **Ross Carey**: *Whakatu*; Kirtley Leigh Paine (violin), Greenhill Orchestra, cond. Joel Bolton; School of Music, Nelson.
- 16 September **David Hamilton**: *Across the Line – 3 Folk Songs*; Greenhill Orchestra, cond. Joel Bolton; School of Music, Nelson.
- 20 September **Juliet Palmer**: *SLIP*, a site-specific interdisciplinary performance; Anna Chatterton (writer), Yvonne Ng (choreography), Christie Pearson (design); Susanne Chui, Louis Laberge-Côté (dance), Christine Duncan, Vilma Indra Vitols, Aki Takahashi (voice), Jean Martin (drums); Harrison Baths, Toronto, Canada.
- 21 September **Philip Dadson**: *Incantation* for double channel video; St Paul St. Gallery, Auckland.
- 22 September **William Green**: *A-Tishoo: In Search of a Sneeze*; operatic parody with libretto by composer; Opera Factory, Auckland.
- 1 October **Eve de Castro-Robinson**: *Knife Apple Sheer Brush*; Mette Leroy (flute); University of Auckland.
- 27 October **Ross Carey**: *Music to Boil an Egg By* for bass clarinet, piano, triangle; Continuum Ensemble; St. George the Martyr, Toronto, Canada.
- 27 October **Ross Carey**: *Elegy (for a known)*; for chamber sextet cond. Robin Engelman; Continuum Ensemble; St. George the Martyr, Toronto, Canada.
- 7 November **Chris Cree Brown**: *Still Life*; Helen Webby (harp), Davy Stuart (guitar); Great Hall, Arts Centre, Christchurch.
- 7 November **John Emeleus**: *Time Out*; Helen Webby (harp), Davy Stuart (guitar); Great Hall, Arts Centre, Christchurch.
- 7 November **Gillian Whitehead**: *Hineteiwaiwa*; ERGO Ensemble, Richard Nunns (taonga pūoro); CBC Glenn Gould Studio, Toronto, Canada.
- 17 November **James Gardner**: *Substance and Process* for mixed chamber quartet; Huddersfield Contemporary Music Festival, UK.
- 18 November **Ross Carey**: *Canon for Three* for oboe, violin, viola; Ensemble Philharmonia Concert Series; Auckland Central Library.
- 18 November **Ross Carey**: *Elegy for String Quartet*; Ensemble Philharmonia Series; Auckland Central Library.
- 1 February **Lissa Meridan**: *Insolitary*; James Campbell (clarinet); Adam Chamber Music Festival, Nelson.
- 6 February **Ross Harris**: *Senryu*; New Zealand Trio; Adam Chamber Music Festival, Motueka.
- 6 February **Gillian Whitehead**; New Zealand Trio; Adam Chamber Music Festival, Motueka.
- 6 February **Gillian Whitehead**: *Puhake Ki te Rangī*; New Zealand String Quartet, Richard Nunns (taonga pūoro); Adam Chamber Music Festival, St Johns in the City, Nelson.

NEW CDs, SCORES & BOOKS

More information about the CDs, scores and books listed here, along with many others, can be found on the *SOUNZ* website: www.sounz.org.nz or by contacting the Centre.

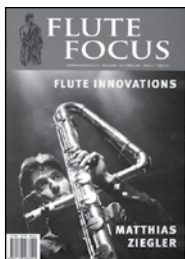
BOOKS & MAGAZINES

Mary O'Brien (ed.): *Flute Focus: Issues from July 2005*
– April 2006; Flute Focus

Robin Maconie: *The Second Sense: Language, Music and Hearing*; Scarecrow Press

A.T. Ngata and Pei Te Hurinui Jones: *Nga Moteatea, Part III*; Auckland University Press

Michael Norris (ed.): *Canzona 2004*; Composers Association of New Zealand



SCORES

Eric Biddington: *Sonatina for Violin and Piano*; Biddington

Jack Body: *Melodies for Orchestra*; Waiteata Music Press

David N. Childs: *Think on These Things*; SATB and keyboard; Santa Barbara

Chris Cree Brown: *Icescape* for orchestra; Promethean Editions (MUM)

Lyell Cresswell: *Of Whirlwind Underground* for chamber ensemble; Waiteata Music Press

Katherine Dienes: *Dies est laetitiae*; SS choir, organ, and optional percussion; Intrada Muziekuitgave

Kass Finlay:

Piano Music Sirvirus; four quirky piano solos for children; Kasskade Productions
Recorder Music Willow Waltz; modern music for recorders; Kasskade Productions

Maria Grenfell: *The Blue Suite*; for guitar orchestra; Fretful Music

David Hamilton:

A Winter Twilight for SATB choir; David Hamilton Choral Music

Ballad (O What is that Sound?) for TBB choir and piano; David Hamilton Choral Music

Dreamwaltz for flute; David Hamilton Chamber Music

Every Day'll Be Sunday for TBB choir and piano; David Hamilton Choral Music

Festival Gloria for SAB choir and piano; David Hamilton Choral Music

Magnificat for solo treble and mixed choir; David Hamilton Choral Music

O Nata Lux for SSAATB choir; David Hamilton Choral Music

Pangur Ban for SA choir, percussion and piano; David Hamilton Choral Music

The True History of Resurrection Jack for TBB choir and piano; David Hamilton Choral Music



Martin Lodge: *Divisions for wind quintet*; Waiteata Music Press

Dugal McKinnon: *Homage to the Night Sky's Debris* for baritone sax.; Waiteata Music Press

Jenny McLeod:

Indigo II from *Sun Festival Carols*; SATB choir and piano; Educational Music
Tone Clock Pieces XII-XVII for piano; Waiteata Music Press

Philip Norman: *Ravenous Uncles (and many Thin Greedy Aunts)*; for starving singers and peckish pianists; Nota Bene



John Psathas:

Omnifenix for saxophone & orchestra; Promethean Editions
Three Psalms for piano & orchestra; Promethean Editions

John Wells:

A New Zealand Suite for organ; newmusic/newzealand

Fanfare for a Wedding for organ; newmusic/newzealand

Fifth Suite for organ tuned in meantone; newmusic/newzealand

Fourth Suite for organ tuned in meantone; newmusic/newzealand

Organ Concerto; newmusic/newzealand

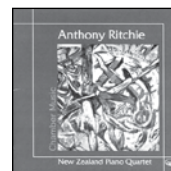
Suite for Organ; newmusic/newzealand

Third Suite for organ; newmusic/newzealand

Miriama Young: *Snapdragon* for baritone sax and percussion; Waiteata Music Press

CDs & DVDs

Anthony Ritchie Chamber Music; music by **Anthony Ritchie**; NZ Piano Quartet, Emma Sayers (piano); Kiwi Pacific (CD SLD-113)



A Wind Harp, Poems by Cilla McQueen; Cilla McQueen with the Blue Neutrinos; Otago University Press

Accordian by Warwick Blair; Ode (CD MANU 5011)

Cantilena; music by **Eric Biddington**; Biddington (EWB 002)

Cupid and Psyche; music by **Eric Biddington**; Biddington (EWB 003)

My Spirit Sang All Day; The Graduate Choir cond. Terence Maskell; He is risen by **Richard Madden**, Ave verum corpus by **Katherine Dienes**, Sau la'u teine Samoa by **Christopher Marshall**, Pusi nofo by **Christopher Marshall**, Now is the Hour arr. Terence Maskell; Atoll (ACD 105)

Secret Sounds; Jews harps and throat singing; Ode (CD MANU 2034)

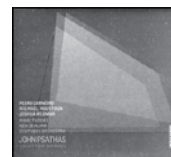
The Big Sing Finale 2006; various choirs; NZCF

The God Boy; opera by **Anthony Ritchie**, Jeremy Commons (libretto); Opera Otago (2004), Southern Sinfonia cond. Holly Mathieson; Bellbird Publications



The Prodigal Child; chamber opera by **Michael Williams** and Alan Riach; Joanne Cole-Rosser (mezzo-soprano), Stephanie Acraman (soprano), Paul Whelan (baritone), Ogen Plus Quintet; Atoll (ACD 306)

View from Olympus; music by **John Psathas**; Pedro Carniero (percussion), Joshua Redman (saxophone), Michael Houston (piano), NZSO cond. Marc Taddei; Rattle (RAT DV015)



Whirimako Black: Soul Sessions; Mai Music (WB CD003)

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OPPORTUNITIES

A more comprehensive list of composer opportunities, ordered by genre and deadline, appears on the **SOUNZ** website: www.sounz.org.nz or on the Opportunities page.

NZSO NYO Composer-in-Residence Award 2007
Deadline: Applications close **Friday 1 December 2006**;
work to be submitted by **Thursday 1 March 2007**.
Open to New Zealand citizens and residents under the age of
25 as of 24 August 2007.
Further details: contact NZSO National Youth Orchestra
Manager at: nyo@nzso.co.nz or visit www.nzso.co.nz

Edgumbe Choir Golden Jubilee Composition Competition
Deadline: February 28 2007

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The Edgumbe Choir, PO Box 630, Whakatane 3080, New
Zealand, ph: +64 7 308 0215 or email: edgchoir@wave.co.nz

NZSO-SOUNZ Readings for 2007: Two into one!

The Centre is now welcoming submissions from all New Zealand composers for the NZSO-SOUNZ Readings 2007.

While there will be two sessions of Readings held in 2007 (2-3 May and 13-14 September) to ease administration during the development of SOUNZ Online there will be **one round** of submissions for **both** sessions.

Deadline for submissions is Friday 15 December 2006.

Composers will be notified by the end of January 2007 of works selected for either the May or September Readings sessions. Full score and parts must be delivered to the NZSO by (respectively) February 16, 2007 or June 22, 2007. Submission forms are available from either the Projects or Opportunities pages of the SOUNZ website: www.sounz.org.nz or by contacting the Centre: info@sounz.org.nz or 04 801 8602

DONATIONS

We would particularly like to acknowledge the generous patronage of Jeremy Commons and Christopher Marshall in helping SOUNZ achieve its vision for NZ Music.

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

Vicki Allpress, Judith Ashby, Mary Barber, Vivian Bevan, Neale Blaymires, Hannelore Brueschke, Gordon Burt, John Charles, Susan Frykberg, David Hamilton, Anthony Hawkins, Phil Hayward, Geoffrey Hinds, Professor Les Holborow, Julie Jackson-Gough, Victoria Jänecke, Hermann Kirsch, Michael Lake, Margaret Nielsen, Graham Parsons, Charles Royal, Arnold Solomons, Donald Trott, Claire Vallance, Gillian Whitehead, Helen Young, Wairoa Primary School, Anonymous (10)

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