

sounz

sounz news

SPECIAL EDITION
November 2007 • ISSUE 30

DIGITAL STRATEGY
COMMUNITY PARTNERSHIP FUND

creative
nz



The ranks of workers at SOUNZ have swelled in recent weeks to ensure that the information gathered through the SOUNZ Online project is ready for publication to the new website.
Clockwise from top left are: Anita Rodley, Lachlan McKenzie, Samuel Holloway, Chris Watson, Carol Shortis, Natalie Hunt, Scilla Askew, Liesbeth Kok, Simon Eastwood and Stephen Gibbs.

From November 26 when you meet SOUNZ Online it will be a new and different experience. Over the last few months we have, together with software developers Catalyst IT and award-winning web design company Springload, realised the ambitious plans for SOUNZ Online.

Progress with the project has been rapid. Following a pilot demonstration of the new website during the IAMIC Conference (hosted by SOUNZ in June), work has continued apace to complete other parts of the system and enter data ready for the public launch.

As Allen Curnow pronounced in the words which **Douglas Lilburn** set to music in *Landfall in Unknown Seas*: "Simply by sailing in a new direction, we could enlarge the world..." This is what SOUNZOnline has been all about. We have built our 'ship' – providing a framework for the future success of SOUNZ – and we can now set sail.



What's new?

Searching www.sounz.org.nz

In making the information from Te Arapuoru (our new music cataloguing system) available on the website we have chosen to use 'faceted searching'. Specific facets will guide users to the most common information they are searching for – from instrumentation to year, difficulty level or cultural influences. Faceted searching is not unlike the way searching on sites such as Trade Me or Classical.com works and research shows that it is very popular with a majority of users. (An advanced search using Boolean logic will also be available).

People and Events

Not only will the music information be supported by samples of scores and recordings but visitors will notice that the 'dots are being joined up' between the people, organisations and events related to the music and includes awards, venues, performers, commissioners, funders, publishers, record companies and more. Facets for event searching mean that New Zealand music being performed in a town near you can be easily discovered.

Ecommerce

Once visitors discover scores, recordings, books, education resources and other items of interest they will have some choices – order and buy using secure credit card facilities, online members can purchase many scores and recordings as downloads, and library members can order materials from the music and resource libraries at SOUNZ.

How can you benefit?

The joy of membership

The new online membership – **My SOUNZ** – will offer new and special benefits. For \$40 per year (or \$20 for 3 months) members will have the following benefits:

- » 10% discount on purchases (excluding downloads)
- » access to sale of scores and recordings
- » email news
- » special offers for events and products
- » a facility to save search results for later reference

Full details can be found in the Membership area of the new site.

For composers and other contributors

SOUNZ has contact with a wide variety of people throughout the music community – whether they are writing, presenting, performing, publishing or commissioning New Zealand music. These contributors can stay in touch with us by using simple online forms to let us know what they are doing. Simply by signing in to the Community area of the site they will be able to access these forms.

composers association of new zealand

join your professional organisation!



CANZ is a lobbying body that provides its members with:

- participation in **festivals** such as the 2007 Asia Pacific Festival
- an informative **website**, including a noticeboard and information about **commissioning**
- **opportunities** for composers such as the ACL Young Composers Competition
- contact with performers and **advocates**
- bi-monthly **CANZONETTA newsletters** and the annual yearbook, **CANZONA**
- the KBB Citation and CANZ Trust Fund **Awards**

Annual memberships from \$20 to \$75

See www.canz.net.nz/joincanz.html or email info@canz.net.nz for details

CANZ is proud to partner SOUNZ in the development of the SOUNZ Online project

Behind the scenes:

Data galore

Over this year the staff at SOUNZ have made a supreme effort to prepare data for the new site. This includes 2,000 pdf score samples and 1,500 samples of recordings and video as well as hundreds of scores and recordings for sale by download. Our resource library has been re-catalogued ensuring books and education resources are discoverable on line and more than 750 programme notes have been added. Nearly all the composer biographies have been updated; and more than 100 performer, commissioner and venue profiles added. Performance histories for many works are being gathered and linked to past and future events.

Influences, themes and genres

One of the innovations with the new site will be the addition of themes, influences and genres where appropriate. Many of these are particular to New Zealand and will also help visitors to the site from other countries to place the information in a local context. A team of CANZ composers and musicologists, lead by Trustee **Gillian Whitehead**, has been preparing short explanations about some of these topics which include jazz, Maori music, landscape, travel and migration, politics, performing arts and literature. Amongst those who have helped are **Dugal McKinnon**, **Philip Norman**, **Michael Norris**, **Eve de Castro-Robinson**, **Allan Thomas**, **James Gardner** and **Glenda Keam**.

The funding

Such a major project could not have been achieved without substantial investment. Major funding has been provided by the

Community Partnership Fund of the National Digital Strategy and Creative New Zealand. We have also had support from a wide variety of other sources including CANZ, PIPC Global Management, Radio NZ, the Lilburn Trust, the Pelorus Trust, the National Library, the Australian Music Centre, and many individuals in the IT and arts community.

The technology

SOUNZ Online uses open source technology. Open source software is free and therefore more affordable for small organisations such as SOUNZ. Open source developments are usually undertaken in a collaborative way – not unlike the way in which SOUNZ works. SOUNZ Online has been developed using Ruby on Rails and php, integrated with OSCommerce. The system, uses a Postgres database and a SOLR search engine. It is securely housed away from the SOUNZ offices and staff connect to it via the internet.

Words can convey only so much! The best and most effective way to experience this great leap forward in the accessibility of the music by New Zealand composers will simply be to visit www.sounz.org.nz from November 26th, 2007.

SOUNZ Awards for 2007



Photo: TOPIC

Ant Healey (APRA Director NZ Operations) with the three 2007 SOUNZ Contemporary Award finalists

These Arms to Hold You for children's choir and orchestra by **Eve de Castro-Robinson** won the SOUNZ Contemporary Award as the outstanding new work of the last 12 months by a New Zealand composer. Funded by APRA, the trophy was presented at their Silver Scroll event in Auckland in September. The setting of words by Bill Manhire was a commission from the Royal New Zealand Plunket Society celebrating their 100th Anniversary and it was premiered in May by the New Zealand Symphony Orchestra conducted

by Hamish McKeich with the Lyrica Choir of Kelburn Normal School. The other finalists were *Anthem on the Kaipara* for string orchestra by **Christopher Blake** and *The Sleep of Reason...* for chamber sextet by **Ross Harris**.

The SOUNZ Community Commission for 2007 has been awarded to the Hutt Valley Concert Orchestra and Auckland composer **Claire Cowan**. Their intention is to work collaboratively on a piece to celebrate the orchestra's 50th Anniversary, and is likely to feature a divided orchestra with two conductors.

Corwin Newall from Kaikorai Valley College in Dunedin won the Original Composition section of the New Zealand Community Trust Chamber Music Competition with *The Budgie* for flute, clarinet and piano, and **Megan Nelson** from Chilton St James School, Lower Hutt won the SOUNZ-NZCF Choral Composition Competition with her work *Wish*.

THE ZEALANDIA
Polka Mazurka.
Dedicated by kind permission to
LADY FERGUSON
LUSCOMBE SEARELL.
OF NEW ZEALAND.

F - 147094 - 1/2
Alexander Turnbull Library

Today's
scores,
letters,
diaries,
scrapbooks,
programmes,
recordings
and
memorabilia
are tomorrow's history.
... Let's preserve them!

For further information, contact:
The Music Librarian
Alexander Turnbull Library
PO Box 12 349
Wellington
atl@natlib.govt.nz

If Composition and Song writing are your Forte

Then you should know that

- students at Otago do both song writing and classical composition — it is only here they can do both under the one roof

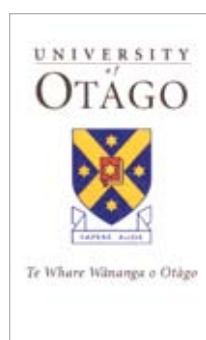
In the first year

some take MUSI 135 Song writing, some take MUSI 131 Composition I, **some take both**

In the second year

some take MUSI 235 Commercial Composition, some take MUSI 231 Composition 2, **some take both**

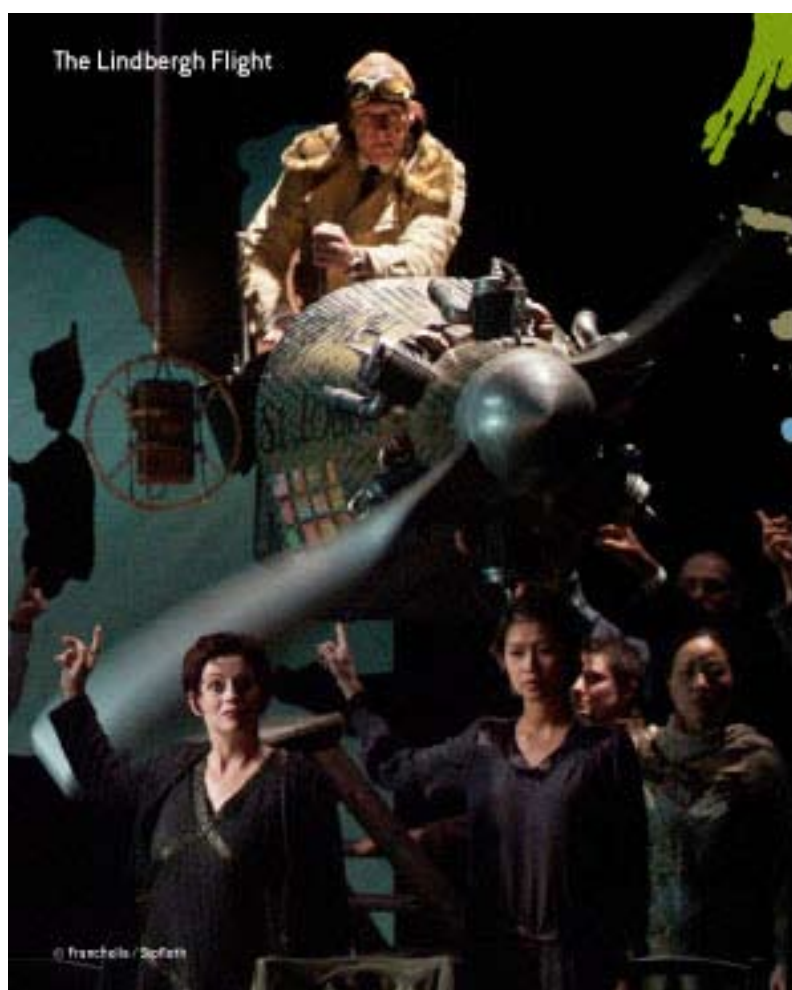
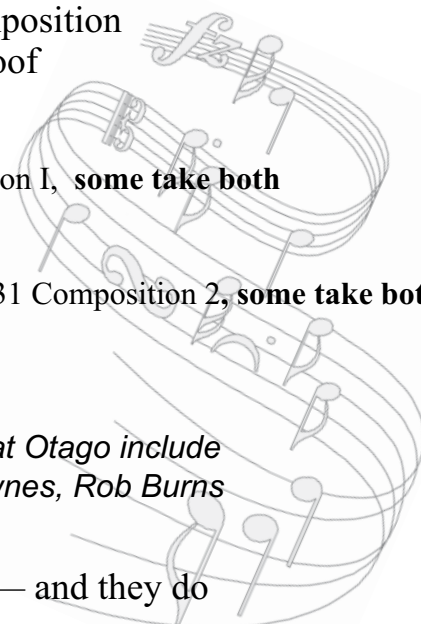
In the third year all take MUSI 331 Composition Projects



Staff with expertise in song-writing & composition at Otago include Anthony Ritchie, Peter Adams, Graeme Downes, Rob Burns

- students at Otago are encouraged to excel — and they do

www.otago.ac.nz/music/



08 NEW ZEALAND INTERNATIONAL ARTS FESTIVAL
WELLINGTON 2008
22 FEB - 16 MAR
www.nzfestival.nzpost.co.nz

New Zealand's most celebrated cultural event explodes on to the scene this summer with a rich feast of musical experience to savour including:
The Kurt Weill operas *The Lindbergh Flight* and *The Seven Deadly Sins*; *The Trial of the Cannibal Dog* – a new New Zealand chamber opera; Steven Isserlis in residence; Absolute Ensemble; Ornette Coleman; Mavis Staples; Philip Glass and many more

PROGRAMME OUT NOW. BOOK AT TICKETEK

GOLD SPONSORS:

New Zealand Post



CLEMENGER BBDO



CORE FUNDERS:



NZSO-SOUNZ Readings

New Zealand Symphony Orchestra
conducted by Hamish McKeich

Wednesday 2, Thursday 3 May, 2007: Michael Fowler Centre

Anthony Young: *The Farewell*

Anthony Ritchie: *Diary of a Madman: Dedication to Shostakovich*

Jonathan Besser: *No Riff*

Jack Speirs /

completed by **Gillian Whitehead:** *Symphony: The Islands*

Jeff Lin: *Zen in a Modern Japanese Garden*

Ross Harris: *Te Moanapouri*

Report by Peter Mechen

Jonathan Besser's *No Riffs* was a bluesy, tongue-in-cheek exploration of the world of musical expression that touches on both jazz and concert-hall music, beautifully evocative and obviously the work of a musician whose style betrays familiarity with the "inside" of several worlds. From "cool" beginnings, the music achieved a powerful, even tragic expression at its climax, before proceeding with a wiser, more circumspect gait.

Anthony Ritchie's *Diary of a Madman (Dedication to Shostakovich)*, paid homage to the Russian composer in the most direct way possible by quoting from his music, mostly the earlier works, such as the *Aphorisms* for piano and the ballet Suite *The Age of Gold*. Ritchie's avowed aim was to portray the composer writing a kind of jumbled musical diary which lurches from situation to situation in rapid succession, providing great, if somewhat vertiginous fun.

More soberly, **Anthony Young's** *The Farewell* was a piece that explored the idea of letting go of things, on both a general and a personal level. The music was boldly and confidently scored, sustaining interest of colour and texture-detail over the extended archway of an obsessive ostinato figure, even if occasionally one felt the need for a kind of counter-theme to suggest different levels of activity.

Ross Harris's *Te Moanapouri* began with a lament for the composer's niece, lost at sea on a sailing voyage north of New Zealand. The piece explores some of the emotional terrain of the same composer's *Music for Jonny* with markedly different orchestral textures: a cor anglais providing an eloquent vehicle for expressing the fraught loneliness of interaction between human beings and the sea.

Jeff Lin's more abstractedly oriental *Zen in a Modern Japanese Garden* presents a series of enigmatic pictures, enclosed within philosophical boundaries of sound-evocation whose spare beauty and innate mystery occasionally gave way to more elemental and forceful means of expression, to great effect.

In many ways the most remarkable of the pieces heard at the sessions was **Jack Speirs' Symphony: The Islands** (completed by **Gillian Whitehead**) considering that the music had to be reconstructed by Whitehead from sketches left by the composer at his death. The first movement makes skilful use of an upward-reaching clarion call whose treatment suggests the natural world giving voice to a warning meant for strangers in a new land; while the second featured an eloquently-voiced **David Griffiths** intoning Charles Brasch's verses regarding the uneasiness of the early settlers coming from the old world to the new. One hopes that Whitehead will be able to achieve her reconstruction, as what she has done so far has given notice concerning the existence of a remarkable work by a remarkable composer.

Thursday 13, Friday 14 September, 2007: Wellington Town Hall

Anthony Ritchie: *Organ Overture*

Russell Garcia: *The Dungeon Chal*

Stephen Matthews: *Cirrus*

Bruce Crossman: *Pacific Dancing*

Juliet Palmer: *Swerve*

Report by Alan Wells

'Rollicking' is not a word usually associated with the organ. But in the case of **Anthony Ritchie's** ebullient *Organ Overture*, it is entirely apt. Suggestions of Messiaen and Bartok hinted at a twentieth century musical heritage, as Donald Nicolson at the Town Hall organ wove in and out of the orchestral texture. However this celebratory piece would be enjoyed by any concert-loving audience, and would make an ideal opening to a programme featuring the Saint-Saens *Third Symphony*.



Conductor Hamish McKeich and composer Anthony Ritchie discuss some of the details of the score...

Bruce Crossman's *Pacific Dancing*, on the other hand, would be more challenging to place. Despite its title, the Asian and Pacific influences on the composer's thought processes were less evident on the surface than his edgy European modernism (Crossman is, after all, a 'grand-pupil' of Hanns Eisler and a 'great-grand-pupil' of Schoenberg). In addition, *Pacific Dancing* demands a virtuoso orchestra: the NZSO under Hamish McKeich did wonders with pacing and structural clarity between the

first read-through and the final recording. It could fit well in a concert of recent music that was leavened by a selection of more rhythm or melody based pieces.

One such piece might be **Juliet Palmer's** *Swerve*. Here lilting, loping phrases inexorably broadened and coalesced towards a conclusion of rising scale figures. Although inspired by poetry and the evolving meanings of words, it could just as easily be evoking the leisurely swell of the Pacific.

Another might be **Stephen Matthew's** *Cirrus*, which also took its title from a poem, but – by contrast – characterised the atmosphere of Baxter's *High Country Weather*. In this cohesively constructed score, agitated Mahlerian outbursts resolved back into a spacious, rarefied tranquility as the "heart of anger" was "surrender[ed] to the sky".

The Dungeon Chal by veteran composer and arranger **Russell Garcia** likewise traversed a range of moods. A soundtrack to the imprisonment of Baha'u'llah, it traced the Persian Baha'i prophet's despair in the darkness, the transfiguring serenity of his vision, and his eventual release and triumph.

**Call for 2008 Readings submissions:
see Opportunities page 15**

AMCOZ Update...

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

2007 CLASSICAL MUSIC AWARDS

The 2007 Classical Music Awards were celebrated on 12 September this year at Sydney Theatre, Walsh Bay.

Belinda Webster was the recipient of the '2007 Distinguished Services to Australian Music' Award. Belinda's drive, passion and sheer determination over the last 15 years has resulted in her CD label Tall Poppies distributing Australian music in seven different countries and commissioning over 50 new works by Australian composers. The label has recorded over 190 albums featuring more than 500 world premiere recordings.

Other award recipients included Roger Smalley who picked up the prestigious Best Composition by an Australian Composer for his *Birthday Tango*; Percussionist Rebecca Lagos who collected the Best Performance of an Australian Composition award for her performance of Nigel Westlake's *When The Clock Strikes Me*, performed with the Sydney Symphony conducted by Richard Gill and commissioned by Symphony Australia; and the 2006 Aurora Festival of New Music, who won the Outstanding Contribution by an Organisation award.

Presented annually by the Australian Music Centre and APRA, the Classical Music Awards are a chance to celebrate the thriving talent and artistic excellence in our music community. Eleven national awards and various state awards were awarded for contributions to Australian music throughout 2006. The event was broadcast live on ABC Classic FM.

For more information about the 2007 Classical Music Awards and a full list of winners go to www.amcoz.com.au/projects/awards/awards2007.htm

MODART07

New Zealand composer **Claire Nash** recently completed a new work for The Song Company as part of MODART07 – a composer development project run by The Song Company and the Australian Music Centre. Along with seven emerging Australian composers, Claire was given the opportunity to spend a week working alongside members of the ensemble during September. A public performance of the works took place on 29 September 2007 at the Sydney Conservatorium of Music, and was recorded by ABC Classic FM for future broadcast.

Claire's work *Epicene Women* explores concepts of bitchiness, misogyny, commercialism, and the determination of women to speak out against oppression. In an interview with The Song Company, Claire says: "I found the pieces [written] by my fellow MODART07 composers utterly inspiring and am constantly amazed at the human voice's capacity to present such a varied range of colours and ideas so persuasively and with such transparency." On working with The Song Company, Claire says: "It was... a revealing experience to observe the rehearsal process of such an established ensemble of musicians who are used to working very closely with one another. I was absolutely thrilled with the ways in which the singers and [artistic director] Roland Peelman wholeheartedly committed themselves to the performance of my piece."

For more information about MODART07 visit the Australian Music Centre's website: www.amcoz.com.au/projects/modart/modart.htm

Read the full interview with Claire and The Song Company on The Song Company's website: www.songcompany.com.au

Mediant Studies

Music Theory

Intermediate (up to grade 4-5)
Diploma - AMusTCL
LMusTCL

Resources for teachers Courses for students

- Easy to follow and well researched
- Information and assignments
- Available as correspondence course

Website: www.mediantstudies.co.nz

Enquiries to:

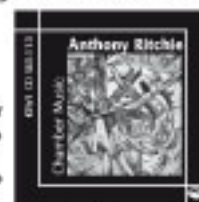
Bruce Baker
P.O. Box 56132
Dominion Rd
Auckland 1446
New Zealand
ph. (+64 9) 6389226
fax (+64 9) 6232053
mob. 021 2335613
bruce@mediantstudies.co.nz

ANTHONY RITCHIE SYMPHONY No. 1 SYMPHONY No. 2



Christchurch Symphony / Marc Taddei

Anthony Ritchie: Chamber works



• The Blue Sonata for
cello and piano

• Piano Trio

• Oppositions for
piano quartet

• Viola Sonata

New Zealand Piano Quartet

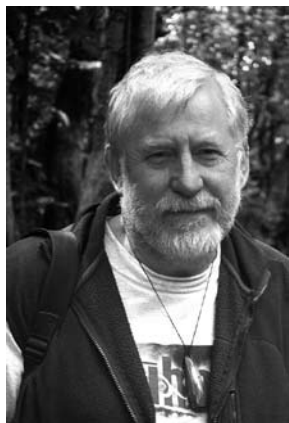
KIWI PACIFIC RECORDS INTERNATIONAL

P.O. Box 826, Wellington, NEW ZEALAND

Tel (04) 389 6394 Fax (04) 389 6521 Email: sales@kiwipacific.com



Richard Nuns: taonga



Richard Nuns was recently honoured with a Lilburn Trust citation recognising his outstanding service to New Zealand music. The Trust noted that: "Richard has become the living authority on taonga puoro and has received national and international recognition for his integrity concerning the instruments and culture they come from and for his consistently outstanding performances and presentations.

His thorough and sensitive research

has provided a wealth of information around the sounds, history and stories of these taonga which will ensure their preservation for future generations.

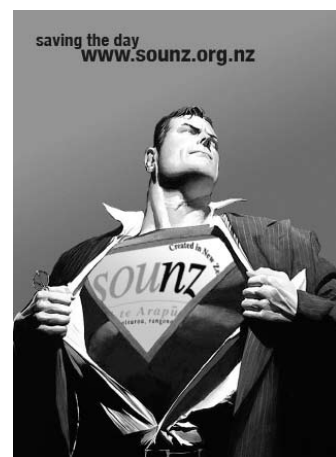
As well as his ethno-musicological expertise, Richard has worked on a wide range of projects and musical styles including jazz and improvisation. He has performed contemporary classical works written specifically for him with the New Zealand Symphony Orchestra and the New Zealand String Quartet.

Richard Nuns has done much to build the musical heritage of Aotearoa, and will continue to do so as contemporary music employs the traditions of the past and keeps the music alive in new guises."

Wish you were here...

In early October, SOUNZ took a Roadshow presentation to Auckland, Hamilton, Christchurch and Dunedin in order to raise awareness about the new website, gather feedback and answer questions. Educators, composers, performers, arts managers, students, librarians and other interested individuals became acquainted with how the SOUNZ Online Project will enable SOUNZ to support all of those organisations and individuals involved in the creation, presentation and dissemination of New Zealand music. A demonstration of the new website's facilities and capabilities resulted in very positive feedback ranging from "Highly informative" to "WOW! We can hardly wait!" Well, the wait is almost over!

To celebrate the new website, SOUNZ has produced a set of eight postcards. These are freely available and we hope that our supporters will send them far and wide, inviting people all over the world to visit, explore and discover the diverse world of New Zealand music. If you would like to receive a set of postcards, please drop us a line (or email) and we will send them out to you.



Arts & Social Sciences

Te Kura Kete Aronui



THE UNIVERSITY OF
WAIKATO
Te Wānanga o Waikato

The Waikato Experience

Study at New Zealand's No 1. Music Department*

*Your key to instrumental and vocal excellence,
with New Zealand's leading performers and teachers.*

- » Piano – Katherine Austin
- » Voice – David Griffiths
- » Violin – Lara Hall
- » Cello – James Tennant
- » Organ, Harpsichord & Choral – Rachael Griffiths-Hughes

Other orchestral instruments are also offered – please enquire.

With the noted composers Martin Lodge and Michael Williams on the staff, along with electroacoustic specialist Ian Whalley and musicologist William Dart, you can fine tune your degree to complement your musical leanings.

» Audition applications can be downloaded at:
<http://www.waikato.ac.nz/wfass/subjects/music/performance/>

*2006 PBRF Rankings

Please contact us for more details at: 0800 WAIKATO ext 4380 | music@waikato.ac.nz

Dr. **Philip Norman's** book *Douglas Lilburn: His Life and Music* was awarded the 2007 Montana Book Award for Best Biography. It was also nominated in the Best First Book Award for Non-Fiction. This richly illustrated and annotated biography, published early last year, provides a valuable, comprehensive and fascinating insight into the complex character of the composer who has had such seminal influence on New Zealand music. And, in the no-nonsense words of one reviewer, it is also 'a bloody good read!' Philip is currently writing a companion volume while a recipient of the Ursula Bethell Residency in Creative Writing.



John Young's *Ricordiamo Forlì*, a 53-minute radiophonic/electroacoustic work, was awarded first prize in the programme music section of the 34th Bourges International Competition for Electroacoustic Music Composition. The work was created for broadcast on Radio NZ Concert (the premiere broadcast was in July 2006) in a project funded by the Arts and Humanities Research Council. It uses narration, realistic sound imagery

and electroacoustically transformed sounds to tell the story of his parents meeting in Italy during the WW2, using sounds recorded on location in Forlì as well as historical recordings of war correspondence reports and actuality recordings supplied by the New Zealand Sound Archive, the BBC and the Imperial War Museum.

New Zealander **Annea Lockwood**, who has been living in the USA since 1973, has been announced as one of three Henry Cowell Award recipients for 2007. "It is a thrill," Annea reported. "He's been such an influence for so many of us, myself included." Presented through the American Music Center, the Cowell Award supports, encourages, and recognizes composers whose work exemplifies the great American composer Henry Cowell's spirit of innovation and experimentalism. Each composer receives a grant of \$5,000 to help provide freedom to pursue his or her work without restriction.

Pianist **Ross Carey** and taonga puoro performer Pania Witoko will perform at the International Womens Composing Festival in Beijing next April 18-22. The festival is an initiative of the International Alliance for Women in Music will be co-sponsored by the China Conservatory of Music. Ross will perform premieres of works by **Helen Bowater** and **Judith Exley**, as well as pieces by **Helen Fisher**, by thirteen year-old Burnside High student **Salina Fisher** and a short work of his own. His concert includes works by other composers including *Expectation 2* by Naoko Kachi, who visited Wellington in February for the Asia Pacific Festival. Also included in other concerts in the festival are pieces by **Susan Frykberg** and **Gillian Whitehead**.

Radha Sahar has been presented World Peace Music Awards for two of the albums she has created for the UCA (Universal Children's Audio) label: *Children of One Earth* and *Virtues in Me*. "I wanted a relaxing album for family listening or before sleep, so children would casually absorb the messages while at play or resting," she explains. "It is important to me that I create music that parents also enjoy." The Awards were announced at the World Peace Film and Music Festival held in Lucknow, India with 200 delegates from 86 countries in attendance.

Jeremy Mayall was confirmed as one of the two inaugural Hillary Medallists from Waikato University recognising that he achieved at the highest level academically, excelling in his specialist activity and demonstrating special leadership qualities. The selectors felt that Jeremy demonstrated considerable creativity across a broad range of musical, composition, film and performance areas while gaining his Master of Arts in Music.

Victoria Kelly has been making her name one of our most successful film score composers with credits which include *Magik and Rose*, *The Bach*, *The Truth About Demons*, *Fracture*, *Out of the Blue* and *Black Sheep* to her credit. In the recent 2007 Air NZ Screen Awards she was also recognised for her musical contributions to the small screen with an award for Achievement in Original Music for her soundtrack contribution to the TV series *Maddigan's Quest*.



Lissa Meridan is the third recipient of the Edwin Carr Foundation Scholarship, administered by Creative New Zealand. Lissa, who is director of the Lilburn Electroacoustic Studio at the New Zealand School of Music in Wellington, is currently in France studying with Gerard Pape at the Centre des Creations Musicales Iannis Xenakis in Paris. "This provides me with the opportunity to really extend and develop my craft," she comments. "The scholarship will allow me to spend time exploring and developing my music and refine my skills as a composer while immersing myself in this creatively challenging city." The award was formally announced at the world premiere of the late **Edwin Carr's** *Violin Concerto* by the Christchurch Symphony in early June.

John Psathas' View From Olympus was awarded the Tui for Best Classical Album and **Richard Nunns** and the late **Hirini Melbourne's Te Whaiao: Te Ku Te Whe Remixed** the Tui for Best Maori album at the 2007 Vodafone Music Awards in October. Both Rattle releases, *View From Olympus* spent more than five months at number one in the Classical Music charts,

an unprecedented achievement for a New Zealand classical album. *Te Whaiao* brought together contemporary New Zealand musicians and producers to remix the classic CD *Te Ku Te Whe*, originally released by Rattle in 1993.

Jack Body is the first composer to be involved in a new Film Sponsorship scheme being pioneered by the New Zealand Symphony Orchestra. He has written music for



Jack discusses his film score with composer (and technical advisor) David Downes

Vincent Ward's new film *Rain of the Children* and the score was recorded recently by the NZSO conducted by Hamish McKeich. The initiative aims to encourage more New Zealand filmmakers to utilise Kiwi composers in producing symphonic scores to accompany their films. The sponsorship is a collaborative scheme involving the NZSO, The New Zealand Film Commission, Radio New Zealand and Park Road Post Production.

A DVD of the television documentary following **Gillian Whitehead** during her year as the inaugural composer in residence at **Douglas Lilburn's** former home in Thorndon, Wellington is now available. Called *Composer in Residence*, the hour-long documentary has additional sequences to the film that screened on Artsville, TV One, earlier this year including extended versions of the recording session of *Hine-pu-te-hue* by the New Zealand String Quartet and **Richard Nunns**, and **Dan Poynton** playing *Lullaby for Matthew*. The DVD will be available through SOUNZ or through Wild Iris Productions Ltd, P O Box 12450, Thorndon, Wellington 6044 (and will make a great companion volume to *Puhake ki te rangi* the new CD/DVD from Atoll.)

175 East gave their first concert under that name on April 27 1997, and have accordingly celebrated their 10th Birthday with an informal gathering in November in what director **James Gardner** described as 'congenial, nay, gemütlich surroundings'



James Gardner directs 175 East in one of their performance incarnations of the last decade

and involving performance of some old warhorses from John Cage, Elliott Carter, **Lyell Cresswell**, Morton Feldman and others.

Gareth Farr and **Karlo Margetic** will take up a second year as Composer and Young Composer-in-Residence respectively with the Auckland Philharmonia in 2008. Karlo was also Composer in Residence with the NZSO National Youth Orchestra this year and his work, *Belt Sander*, received performances in Auckland, Wellington and Christchurch under the baton of Yannick Nezet-Seguin, recently appointed music director of the Rotterdam Philharmonic.

Alison Isadora recently premiered *Speaking Rites* in the Netherlands, an 'audio walk' in which the public walked a set route through a park from one installation to another while listening to her soundtrack on headphones.

Okta, Waikato University's contemporary performance ensemble, presented *Nga Puna Roimata* (The Wellspring of Tears) written by composer **Michael Williams**, with text by John Davies and including New Zealand's leading taonga puoro exponent **Richard Nunns**. The multi-media, multi-cultural work is a commemoration of the 1978 Raglan arrests, and was the first of its kind any where in the world, combining principles of Japanese Noh Theatre, traditional Maori instruments, waiata, orchestral instruments and vocalists.

A dozen *Landscape Preludes* by a dozen New Zealand composers will feature in the 2008 New Zealand International Arts Festival. Ex-pat, UK-based pianist Stephen De Pledge has been commissioning the works since 2004 and will celebrate the completion of the project by performing all 12 in his February concert. The works are by **Jack Body**, **Lyell Cresswell**, **Eve de Castro Robinson**, **Gareth Farr**, **Ross Harris**, **Samuel Holloway**, **Victoria Kelly**, **Dylan Lardelli**, **Jenny McLeod**, **Michael Norris**, **John Psathas**, and **Gillian Whitehead**.



The International Festival will also feature the premiere of **Jenny McLeod's** *The Poet: A Song Cycle* which will be performed by the New Zealand String Quartet and TOWER Voices New Zealand. Music by NZ composers can be heard in three other festival events: the premiere of a new New Zealand opera, *The Trial of the Cannibal Dog* featuring music by **Matthew Suttor**, now resident in the USA; *Te Karakia* from Taki Rua Productions with music by **Stephen Gallagher**; and the unique contributions from Whirimako Black and Richard Nunns to *Green Fire Islands*, a musical dialogue between the traditions of Aotearoa New Zealand and Ireland.



CD & DVD

Puhake ki te rangi

Gillian Whitehead
Richard Nunns *taonga pūoro*



Gillian Whitehead

Richard Nunns *taonga pūoro*

with
The New Zealand String Quartet
Alexa Still
Tuhonohono and Aroha Yates-Smith

CD

1. Puhake ki te rangi
2. Hineraukatauri
3. Hinetekakara
4. Hineputehue

DVD

Complete recording session
performance of Puhake ki te rangi

ACD 107
www.atollcd.com

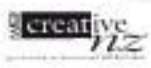
Available from SOUNZ

release date November 2007

INTIMATE INTENSE IN CONCERT IN 2008

For details of who's playing,
what, where and when, visit
WWW.CHAMBERMUSIC.CO.NZ
or phone 0800 CONCERT (266 2378)
and ask for our 2008 brochure.

To receive our monthly
email newsletter,
In The Loop,
send a message to
info@chambermusic.co.nz
with "Add Me To The Loop"
in the subject line.



EGGNER TRIO

MARCH-APRIL: Auckland, Hamilton, New Plymouth, Hawkes Bay, Manawatu,
Wellington, Nelson, Christchurch, Dunedin, Southland

STILL/CHASE/KONDONASSIS

APRIL-MAY: Auckland, Hamilton, New Plymouth, Hawkes Bay,
Manawatu, Wellington, Nelson, Christchurch, Dunedin, Southland



The Michael Hill International Violin Competition

2007 Winner: **BELLA HRISTOVA**
accompanied by Michael Houston/
Diedre Irons (Auckland only)
MAY-JUNE: Auckland, Hamilton,
New Plymouth, Hawkes Bay, Nelson



ANNA LEESE accompanied by Terence Dennis

AUGUST: Auckland, Hamilton, New Plymouth, Hawkes Bay, Manawatu,
Wellington, Nelson, Christchurch, Dunedin, Southland

TAKÁCS QUARTET

JULY: Auckland, Wellington, Christchurch



TAMAS VESMAS

SEPTEMBER: Auckland, Hawkes Bay, Manawatu,
Wellington, Nelson, Christchurch, Southland



JERUSALEM QUARTET

OCTOBER: Auckland, Hawkes Bay, Wellington, Dunedin



BAROQUE VOICES & PHANTASTIC SPIRITS

OCTOBER: Hamilton, New Plymouth, Manawatu,
Nelson, Christchurch, Dunedin, Southland



HESPERION XXI

NOVEMBER: Auckland, Wellington

OPEN YOUR EARS TO THE WORLD OF CHAMBER MUSIC!

David Farquhar (1928–2007)

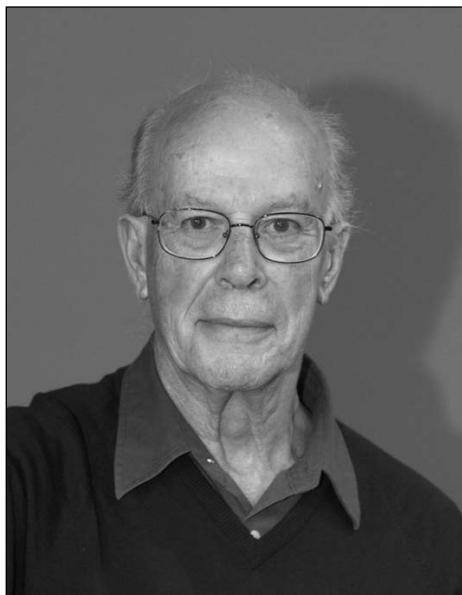
And dancing to the loud chiquaqua, Let all men praise good David Farquhar'

(Denis Glover 1962)

Reflections from Margaret Nielsen – friend, pianist, colleague.

David Farquhar's untimely death on 8 May, 2007 marked the end of a generation of pioneering composers initially inspired and mentored by Douglas Lilburn. My last conversation with David took place a few days before his death when I dropped in to give him a report on that afternoon's NZSO-SOUNZ Reading session and to pass on greetings from some of the composers present. Although grievously ill he showed great interest in my summary, expressed regret for his non-attendance, and invited me to enjoy a glass of wine with Marjorie, his wife. This was a typical response reflecting his lively and supportive interest in New Zealand music and his warm hospitality toward friends.

Photo: APO



As a composer, David's stated aim was "to move and entertain" his audience. His output covers a wide range of styles and genres, from large scale orchestral, operatic and choral works to more intimate expressions embodied in his chamber music, songs and piano music for two and four hands. Lyrical melodies and a disarming dance pulse underpin many of his works, along with astringent harmonies and contrapuntal interplay. But musical statements can also be of searing

emotional intensity or of restless and enigmatic mood and character. He eschewed the world of electronic music but set himself experimental and intellectual challenges and puzzles, exploring resonances of various instruments and blending eastern and western influences, teaching himself the sitar during the latter exercise. Recent works reflect an interest in bitonality, but also indicate a shift to a richer and warmer musical language. Many of his settings of a wide range of poetry demonstrate a remarkable marriage of words, melody and accompaniment. Rhythmic minefields abound for the performer, yet a satisfying logic comes across to the listener.

As a teacher at Victoria University of Wellington, David emphasised the importance of a knowledge and control of traditional musical grammar and compositional techniques. His leadership as Professor was based on democracy and consensus. He was a founding president of the Composer's Association of New Zealand in 1974 and instrumental in establishing the Centre for New Zealand Music. For his services to New Zealand music he received a Lilburn Trust award and citation and was made a Companion of the New Zealand Order of Merit in 2004.

David enjoyed intelligent and witty conversation, zany humour, good food and wine (his omelettes were to die for!) and hosted many memorable gatherings at his home, entertaining his guests with virtuostic piano performances of music by George Gershwin.

We salute a most distinguished composer, musician and a good friend.

New Zealand Music and the Oriental connection

China and the Far East seem to be the destinations of choice for many New Zealand composers and performing groups of late. The New Zealand Trio, Strike, New Zealand Secondary School Students Choir and several school choirs and instrumental ensembles have all performed New Zealand music in the Orient this year. For example, David Gordon, HOD Music at Auckland Diocesan reports: "Just back from Shanghai – it went brilliantly and the choir's performance went out on National TV – 1.3 billion people! We performed *Ti Hori Mai* by **Hirini Melbourne**, *Monument* by **Craig Utting**, *I know Moonrise* by **David Hamilton**, and *E Moe Te Ra* by Erima Maewa Kaihau arranged by **David Hamilton**. All were very popular and well received."

RTVHK Hong Kong Radio 4 will be featuring New Zealand at the end of November. A range of music by New Zealand composers will accompany interviews with the NZ Ambassador Julian Ludbrook, Jennifer King, CEO of the Asia 2000 Foundation, Stephen Wainwright, CEO of Creative NZ and Scilla Askew from SOUNZ. Choosing up to two hours of NZ

music for the programmes has been an enjoyable task for all concerned and with a fairly clear brief from the Radio station some classic works such as **David Farquhar's** *Ring Round the Moon* as well as recent works by younger composers will be included. Composers **Anthony Ritchie**, **Nalin Shen**, **Samuel Holloway** and **Jack Body** will also be interviewed in conjunction with performances of their works at the ISCM/ACL Festival and Conference, which are also being recorded for broadcast.

SOUNZ has also assisted with arrangements for NHK TV Japan to make a programme as one of a long-running series which features significant music from around the world. Focusing on **Douglas Lilburn's** *Overture: Aotearoa* the programme has been filmed in places important in Lilburn's life such as 'Drysdale', the farm he grew up on, and his house in Thorndon. A recording of *Overture: Aotearoa*, recorded especially for the programme by NHK Philharmonic will be included and the programme will be released as a DVD for Japanese audiences.

AUCKLAND PHILHARMONIA ORCHESTRA 2008 SEASON



Auckland
Philharmonia
Orchestra

To order your 2008 Season brochure please contact the APO
on apo@apo.co.nz or (09) 623 1052.

For more information on any of our concerts visit www.apo.co.nz.

The Auckland Philharmonia Orchestra's 2008 Season
features these New Zealand works:



World premiere!

Ross Harris's *Symphony No. 3*
APN News & Media Premier Series 7,
Feng Ning Returns
14 August, 8pm
Auckland Town Hall THE EDGE®

Ross Harris's *Fanitullen*

The Lion Foundation Twilight Chamber Series
Concert 2
23 June, 6:30pm
Concert Chamber
Auckland Town Hall THE EDGE®



Orchestral world premiere!

Jonathan Besser's *Hudson River Pieces*
Vero Aotea Series 1, *Rhapsody in Blue*
28 February, 8pm
Aotea Centre THE EDGE®



World premiere!

Gareth Farr's *Ex Stasis*
APN News & Media Premier Series 4, *Moments of Discovery*
15 May, 8pm
Auckland Town Hall THE EDGE®
Featuring Deborah Wai Kapohe, Mere Boynton and George Henare



Douglas Lilburn's *Festival Overture*
Vero Aotea Series 3, *Northern Lights*
21 August, 8pm
Aotea Centre THE EDGE®



World premiere!

Christopher Blake's *Christ at Whangape*
APN News & Media Premier Series 9, *The Glory of Strings*
2 October, 8pm
Auckland Town Hall THE EDGE®

The Auckland Philharmonia Orchestra receives major funding from Creative NZ and a major grant from Auckland City Council and is also generously funded with major support from Auckland Philharmonia Society.



2007

31 March **David Hamilton**: *Missa semplice* for SAB and organ; comb. City Sounds and Stratford Mountain Singers cond. David Hamilton; New Plymouth.

1 April **David Hamilton**: *Whakarongo kite reo* for SATB and organ; St Lukes Church Choir cond. Jill Stotter; St Lukes Church, Auckland.

1 April **David Hamilton**: *Ohana i runga reo* for SSA and oboe; Alison Dunlop (oboe) and alumni of Epsom Girls Grammar School cond. David Hamilton; 90th anniversary celebrations; Epsom Girls Grammar School, Auckland.

26 April **Mike Nock**: *Dialogues, Meditations and Reflections*; NZ Piano Quartet; Little Theatre, Lower Hutt.

13 May **Jeff Lin**: *Guiding the Spirit Home* for chamber septet; Karlheinz Company cond. John Elmsly; Music Theatre, University of Auckland, Auckland.

24 May **Lyell Cresswell**: *Mezzotinto*; Stephen De Pledge (piano); Hunter Council Chamber, Victoria University of Wellington, Wellington.

25 May **Eve de Castro-Robinson**: *These arms to hold you* for orchestra and children's voices; text by Bill Manhire; NZSO cond. Hamish McKeich with Lyrica Choir cond. Nicola Edgecombe; Town Hall, Wellington.

25 May **Michael Norris**: *Machine Noise*; Stephen De Pledge (piano); Adam Concert Room, Victoria University of Wellington, Wellington.

27 May **Peter Scholes**: *Thirteen Ways of Looking at Seven* for narrator and string orchestra; words by Pico Iyer; Auckland Chamber Orchestra with Raymond Hawthorne (narrator); Aotea Centre, Auckland.

14 June **Ross Carey**: *Soliloquy*; Ben Hoadley (bassoon); Central Public Library, Auckland.

21 June **Gareth Farr**: *Once Last Pace*; Auckland Philharmonia Orchestra cond. Emmanuel Joel-Hornak; Town Hall, Auckland.

30 June **John Elmsly**: *Four Echoes* for solo viola; Peter Barber (viola); Adelaide University, Adelaide, Australia.

10 July **Jack Body**: *Polish Dances* for two clarinets, baritone saxophone and Javanese Gamelan; Padhang Moncar and Taniwha Jaya; International Gamelan Festival; Yogyakarta, Indonesia

15 July **Ross Harris**: *Te Moanapouri* for cor anglais, harp and string orchestra; Martin Lee (cor anglais), Rebecca Harris (harp) and Auckland Chamber Orchestra cond. Peter Scholes; Concert Chamber, Town Hall, Auckland.

15 July **Anthony Ritchie**: *Octopus* for mixed chamber octet; Amici; Memorial Hall, Waikanae.

17 July **Cheryl Camm**: *The Lambton Worm* for SATB choir and melody instrument; Rock Festival Choir, The Girls Choir, The King's Men and Alnwick Boys' Choir cond. Peter Brown, with Andrew Watchorn (Northumberland Pipes); Alnwyck Playhouse, Alnwyck, United Kingdom.

25 July **Stephen Gallagher**: *Kissy, Kissy*; soundtrack for film; Paramount Theatre, Wellington.

10 August: **Kenneth Young**: *Credo*; Tower Voices New Zealand cond. Karen Grylls; Whiteley Church, New Plymouth.

10 August **Chris Cree Brown**: *Remote Presence*; Peter Nagy (piano); Great Hall, Arts Centre, Christchurch.

2 September **William Green**: *Lamentation*; Bach Musica conducted by Rita Paczian; Holy Trinity Cathedral, Wellington.

9 September **Peter Scholes**: *Requiem Concerto for Violin and Chamber Orchestra*; Dmitri Atanassov (violin) and Auckland Chamber Orchestra cond. Peter Scholes; Town Hall, Auckland.

14 September **Andrew Perkins**: *Song to the Lord Jesus* for SATB choir and organ; St Patrick's Cathedral, Auckland.

21 September **Leonie Holmes**: *Fragment* for string quartet; The Committee; Clocktower, University of Auckland, Auckland.

21 September **Yvette Audain**: *bulletproof petals*; Damon Key (soprano saxophone), Yvette Audain (alto saxophone), Donald Nicholls (tenor saxophone), Nicola Haddock (baritone saxophone), cond. Anthony Young; The Clocktower, Princes Street, Auckland.

21 September **Daniel Stabler**: *quinn* for string quintet; The Committee; Clocktower, University of Auckland, Auckland.

21 September **Anthony Young**: *Sweet* for tenor voice and saxophone quartet; The Committee; Clocktower, University of Auckland, Auckland.

21 September **Andrew Powdrell**: *Busking with Ducks*; Yvette Audain (solo saxophone); Clocktower, University of Auckland, Auckland.

26 September **Michael Williams**: *Nga Puna Roimata*; text by John Davies; OKTA, Richard Nunns; WEL Academy of Performing Arts, Waikato University, Hamilton.

5 October: **Martin Lodge**: *After Dürer*; dance-film soundtrack for processed cello sounds; The Body Festival of Dance, Repertory Theatre, Christchurch.

14 October **Judy Bailey**: *Sensational Sundays*; Piano Doubles; Judy Bailey

(piano); Sydney Conservatorium, Sydney, Australia.

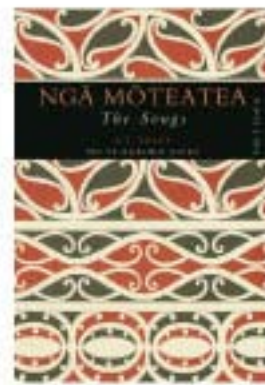
16 October **Claire Cowan**: *Whetu-Rere – The Sea Lion and the Comet*; soundtrack for film; Academy Cinema, Auckland.

1 October **Jonathan Besser**: *Ecstasy 1 At-onement; Ecstasy 4 Temptation; Ecstasy 6 Dance*; *Gone to the Beach III*; ACO cond. Peter Scholes; Auckland Concert Chamber.

1 October **Peter Scholes**: *Beware the Toaster, There is a Weta in It*; *Gone to the Beach III*; ACO cond. Peter Scholes; Auckland Concert Chamber.

1 October **Ivan Zagni**: *Towards Darkness*; *Gone to the Beach III*; ACO cond. Peter Scholes; Auckland Concert Chamber.

1 December **Robin Toan**: *Fanfare*; Manukau City Symphony Orchestra cond. Uwe Grood; Genesis Energy Theatre at TelstraClear Pacific, Manukau.



Presenting the final volume in this 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 Hirini Moko Mead. All four volumes are now available, each a handsome hardback accompanied by 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. Available now, \$70.

AUCKLAND UNIVERSITY PRESS

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.

Publications

Bruce Crossman, Sally Macarthur, and Ronaldo Morelos (ed.): *Intercultural Music: Creation and Interpretation*; Australian Music Centre

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

Margret Nielsen: *The Piano Music of Douglas Lilburn*; Massey University Music Edition ME19

Michael Norris (ed.): *Canzona 2005*; Composers Association of New Zealand



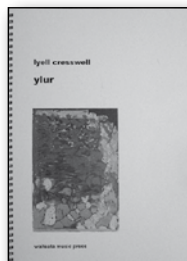
John Rimmer: *Music and Transcendence – Massey University Composer Address*; Massey University Music Edition ME20

Scores

Eric Biddington:

Trio for Violin, Viola and Piano; Biddington
Partita 3 for solo clarinet; Biddington
Partita 4 for solo clarinet; Biddington
Two Pieces for saxophone quartet; Biddington

Lyell Cresswell: *Ylur*; for orchestra; Waiteata (special edition)



Bruce Crossman:

After Resonance Blues; for solo piano; Wirripiang
B-Bop; for clarinet, cello and piano; Wirripiang
Fierce Tranquility; for violin, viola and cello; Wirripiang
Majesty; for solo piano; Wirripiang

John Emeleus:

Country Gardens (arr.) and Clarke: *Trumpet Voluntary* (arr.); Australian Wind Music Publications ORCH 001
 Offenbach: *CanCan* (arr.) and Handel: *Music for the Royal Fireworks* (arr.); Australian Wind Music Publications ORCH 002
Balalaika and Dvorak: Theme from the *New World Symphony* (arr.); Australian Wind Music Publications ORCH 003
Moonlight (arr.) and *Minka* (arr.); Australian Wind Music Publications ORCH 004
Shaker Melody (arr.) and *Turkey in the Straw* (arr.); Australian Wind Music Publications ORCH 005
Mattachins (arr.) and Tchaikovsky: *Dance of the Clowns* (arr.); Australian Wind Music Publications ORCH 006
Rakes of Mallow (arr.) and *Jig Along* (arr.); Australian Wind Music Publications ORCH 007
Good Morning!, *A Sad Story and a Happy Story*, *Tiger Stomp*; Australian Wind Music Publications ORCH 008
How Do You Do?, *March Time*, *Pony Rides*; Australian Wind Music Publications ORCH 009
 Purcell: *Trumpet Tune* (arr.) and Susato: *Renaissance Dance* (arr.); Australian Wind Music Publications ORCH 010

Kass Finlay McAuliffe: *8 Guitar Solos*; Kass Music

David Farquhar:

Swan Songs; for baritone or mezzo-soprano and guitar; Waiteata Press
Ring Round the Moon – Dance Suite; for violin and piano; Waiteata Press

David Hamilton:

An Irish Blessing; for SATB with piano/organ; Walton Music
Darling Johnny O; for solo voice and piano; David Hamilton
E moe te Ra; for SSA and piano; David Hamilton
Excuses, Excuses; for SAB and piano; David Hamilton
Festival Gloria from *Missa semplice*; for SSA and piano; David Hamilton
Hold the Wind; for SSAA; David Hamilton
Kyrie eleison; for SSAA, piano or organ; David Hamilton
Ma te Atua; for SATB; David Hamilton
Missa semplice; for SAB and piano (or organ); David Hamilton
My Other Jandal; for SATB; David Hamilton
Night-Watch Song; for 2-part male voices (TB) and piano; David Hamilton
Not Made with Hands; for SSA and piano; David Hamilton
Kiwi Stew; four songs on NZ texts for very young singers; David Hamilton
Ohana I runga rawa; for SSA and oboe; David Hamilton
Old London Street Cries; for SATB; David Hamilton
Only the Moon has Secrets; for SSATB; Walton Music
Psalm 121; for SATB and piano; David Hamilton
Psalm 121; for SATB and ensemble; David Hamilton
Remember; for SSA and flute; David Hamilton
The Moon Always Follows the Sun; for SAB and piano; David Hamilton
The Moon is Silently Singing; for two SSATB choirs and two horns; Walton Music
Whakarongo kite reo; SATB and organ (or piano); David Hamilton
When My Mother Sings to Me; for SA and piano; David Hamilton

Ross Harris: *Symphony No.2*; Waiteata Music Press

Colin Gibson: *Hymn for Anzac Day*; The New Zealand Hymnbook Trust

Elissa Milne:

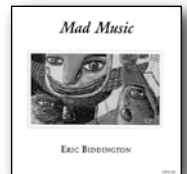
Very Easy Little Peppers; Faber
Easy Little Peppers; Faber
Even More Little Peppers; Faber
Guided Tour of the Little Peppers; Faber

John Psathas: *Ukiyo* for vibraphone, marimba and digital audio; Promethean Editions PE088

Larry Pruden: *Volume 3 - Instrumental Music and Works for Chamber Ensemble*; Promethean Editions PEP03

CDs and DVDs

Eric Biddington: *Mad Music*; Biddington (EWB 005)

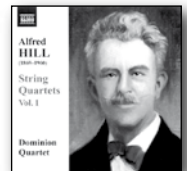


Gary Daverne: *Rhapsody – Music for Accordion and Symphony Orchestra*; EMI (950 1433)

David Hamilton: *Missa semplice*; David Hamilton

Alfred Hill:

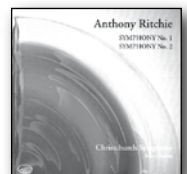
String Quartets vol. 1; Naxos (8.570491)
String Quartets Nos. 5, 6 and 11; Marco Polo (8.223746)
Symphonies Nos. 5 and 10; Marco Polo (8.223538)



Mike Nock & Dave Liebman in concert: *Duologue*; Birdland (BL 009)

The piano music of Mike Nock; Michael Kieran Harvey (piano); Move (MD 3314)

Anthony Ritchie: *Symphonies 1 & 2*; Kiwi Pacific (SLD-115)



Jann Rutherford: *The Scented Garden*; Tall Poppies (TP163)

Radha Wardrop: *Children of One Earth*; UCA

Gillian Whitehead: *Puhake ki te rangi*; Atoll (ACD 107) CD & DVD



Allergia: a new work!; Baroque Voices cond. Pepe Becker; inc. *Allergia* and *There is no death* by **Mark Smythe**, *Baw my Barne* by **John Psathas**, *Ode to a virgin and mother* by **Ivan Patterson**, *Bogoroditse, devo raduicya* by **Jason Kaminski**, *Cantiga de amigo* by **Helen Bowater**, *Tangi* by **Carol Shortis**, *Introit: Come to Christ* by **Pepe Becker**, *Credo* and *Agnus Dei* from *Mass of the False Relation* by **Pepe Becker**

Christmas a Cappella II; Musica Sacra cond. Indra Hughes; inc. *Po marie/Silent Night* arr. Terence Maskell and *Annunciation* by **David Griffiths**; Atoll (ACD 207)

Christmas Belles Welcome Yule; Key Cygnetures cond. Elise Bradley; inc. *A Child Comes Forth* by **David Hamilton**; Key Cygnetures

Hauturu – Where the Winds Rest; Gunter Herbig (guitar); inc. *Hauturu – Where the Winds Rest* by **John Rimmer** and arr. by Herbig; Manu (CD MANU 2044)

The Colourful Language of...; The Dodecahedrons; iiiii
Let You Entertain Me; The Elephantmen; iiiiii
Rapture of the Deep; The Metabolists; iiiiii
The Consolation of Philosophy; The Deconstruction Unit; iiiiiV
Triumph in the Capital; Dominion Centenary Concert Band; iiiiiV
Metal Bird and Horror Bell; Locum; iiiiiVI
The Desert of Lapping Dogs; Little Wet Horse; iiiiiVII



Deadline: 5pm, Friday 14 December 2007
Call for Submissions for 2008 NZSO-SOUNZ Readings

SOUNZ is now calling for submissions from composers who would like their orchestral works to be considered for either of the two Readings sessions planned for 2008: May 5,6 in the Wellington Town Hall and September 2,3 in the Michael Fowler Centre. A full score (unbound on single sided paper, preferably A4) must reach SOUNZ no later than 5pm, Friday 14 December, 2007 accompanied by a completed submission form. Submissions may include a recording of the work.

A submission form and information sheet can be downloaded from the SOUNZ website. Contact SOUNZ if you would rather we sent one to you by mail, or for more information.

If we already have a copy of the score in the SOUNZ library then you need only complete and send in a submission form and supply a programme note.

If the work is chosen for a Reading on either 5 or 6 May 2008, a full score and one playing copy of all the parts must be supplied to the NZSO no later than 5pm, Friday 22 February 2008.

If the work is chosen for a Reading on either 2 or 3 September 2008, a fullscore and one playing copy of all the parts must be supplied to the NZSO no later than 5pm, Friday 6 June 2008.

Deadline: 7 December 2007
(Work to be submitted by - Friday 7 March 2008)
NZSO NYO Composer-in-Residence Award 2008

The NZSO NYO is inviting applications for the fourth Composer-in-Residence competition, to be held in early 2008. The selected composer will travel to Wellington when the NYO meets in August to participate in the rehearsals of their original composition and will attend the public concert performances in Auckland, Wellington, Christchurch and Napier. The winner's prize will include Sibelius music writing software, version V4 with free training from MusiTech Ltd as well as guidance from 2008 NZSO NYO conductor Jacques Lacombe.

For further details, contact NZSO National Youth Orchestra Manager at: nyo@nzso.co.nz or visit www.nzso.co.nz



The Centre has a listening suite and reference library of CDs and publications available for your use.

We also have spiral binding and photocopying (B&W or Colour) facilities available (A4, B4, A3) from 7c per copy.

DONATIONS AND FUNDING

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

Alina Abraham, Anne Ballinger, Chris Blake, Gabrielle Blazer, Jack Body, Hilary Bracefield, Diana Brown, Elizabeth Campbell, IRMT (Christchurch), IRMT (Northland), Stella Clement, Elizabeth Clements, Eleanor Fearn, Maarire Goodall, David Hamilton, Joyce Hamilton, Penelope Lawrence, Annea Lockwood, Vivienne McLean, METANZ, Margaret Nielsen, Anthony Ritchie, Charles Royal, Arnold & Reka Solomons, Adrienne van Drimmelen, Gillian Whitehead, Anonymous (10).

Funding assistance for projects and capital items has been received from:

New Zealand Post, The Southern Trust, Pub Charity, Lilburn Trust, New Zealand Community Trust, Community Partnership Fund of the National Digital Strategy, Unison Trust.

We would particularly like to acknowledge the munificent patronage of Christopher Marshall, Lloyd Williams and the Deane Endowment Trust in helping SOUNZ achieve its vision.



YES! I would like to support New Zealand music by making a donation to **SOUNZ**

Please debit my Visa Mastercard \$ _____

Card No : _____

Expiry : _____ Name : _____

Signature : _____

OR
I enclose a cheque made out to SOUNZ for \$ _____

OR
For transfers by direct credit or automatic payment our account details are:
Centre for NZ Music Trust (SOUNZ) 06-0501-0763866-00

OR
You can donate online using the secure order form on our website

I would like my donation to be acknowledged in SOUNZ News

I would like my donation to be anonymous

Contact details:

Name : _____


Business / Organisation : _____

Address : _____

Post code : _____

P : _____ F : _____ M : _____

Email : _____



Centre for New Zealand Music

www.sounz.org.nz

PO Box 10 042
Wellington 6143
New Zealand

Level 1, 39 Cambridge Tce
Wellington 6011
New Zealand

P : +64 4 801 8602
F : +64 4 801 8604
E : info@sounz.org.nz

YES!

Send me a Library Information Form

I would like to receive SOUNZ News by mail by email

I would like to be on the SOUNZ email update list

The Centre for New Zealand Music Trust is a charitable trust and has been granted donee status by the Department of Inland Revenue. Donations over \$5 are tax deductible. The Centre receives major funding from Creative New Zealand, APRA and through PPNZ.



Centre for New Zealand Music

PO Box 10 042, Wellington 6143
 Level 1, 39 Cambridge Tce. Wellington 6011
 New Zealand
 Phone: +64 4 801 8602 Fax: +64 4 801 8604
 Email: info@sounz.org.nz
 Website: www.sounz.org.nz

Trustees

Lloyd Williams *Chair*
 Te Ahukaramū Charles Royal
Deputy Chair
 Vicki Allpress
 Anthony Healey
 David Hutton
 Kate Mead
 Clare Somerville
 Gillian Whitehead

Staff

Scilla Askew *Executive Director*
 Liesbeth Kok *Executive Officer*
 Stephen Gibbs *Marketing Coordinator*
 Lachlan McKenzie *Information Services Coordinator*
 Anita Rodley *Administration and Information Assistant*

Composers' Advisory Panel

Eve de Castro-Robinson *Chair*
 Jeff Henderson
 Lissa Meridan
 Richard Nunns
 Patrick Shepherd
 Jeni Little
 Aroha Yates-Smith



The Centre for New Zealand Music Trust receives major funding from Creative NZ, the Australasian Performing Right Association and through Phonographic Performances NZ Ltd.



Support SOUNZ to support New Zealand music : It's as easy as A, B, C...

Attend:

Attend concerts that include music by New Zealand composers. If you enjoy what you hear, let your friends, the performers, their management and concert promoters know. Information about many of the concerts featuring New Zealand music can be found on the Events page of our website.

Belong:

Join the SOUNZ Library either as an individual, or through your business or organisation. Library Membership opens up a world of more than 5,500 recordings and scores of New Zealand music and is another way of demonstrating support for what SOUNZ does and represents. You can also request our free bi-annual SOUNZ News magazine or join our email updates contact list.

Contribute:

Donations provide fresh energy and substantial help in enabling us to develop our services and projects. Your donations are both appreciated and necessary. You can:

- use the form overleaf
- simply round up your payment when purchasing
- donate online by credit card
- use direct debit or automatic payment
- consider arranging a bequest

Contact SOUNZ for assistance or more information...



Belong: Application for Membership of the Centre for NZ Music Library

- I/We wish to apply for membership of the Library of the Centre for New Zealand Music.
- I/We acknowledge that the purpose of the Library is to provide copies of scores and recordings to individuals/organisations with a genuine interest in performing, recording or broadcasting works by NZ composers.
- Works borrowed from the Library are for the purpose of private study only. I/We agree that scores or recordings will not be copied or disseminated in any manner.
- Recordings are not available for scholastic purposes in public without the borrower having first gained the permission of the composer.
- The Centre does not involve itself with rights. If the borrower wishes to use the work in performance or any other public setting, it is the borrower's responsibility to secure the appropriate rights.
- The items are on loan for a period of two months from the date of issue. Cassette tapes may incur a dubbing cost of \$2.00 per tape.
- Failure to return items will invoke a charge and a temporary suspension of borrowing rights.

For further information about our library holdings ask us or visit our website.

Charges for annual membership:

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

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

Name: _____
 Organisation: _____
 Address : _____

 Post code: _____
 Phone: _____ Fax: _____
 Mobile: _____ E-mail: _____

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

signed: _____
 date: _____

I enclose a cheque for \$ _____ (made payable to: SOUNZ)
 OR
 Please debit my Visa / Mastercard for \$ _____
 Card No. _____ Expiry: _____
 Name on card: _____
 Signed: _____

Contribute: Yes! I would like to make a Donation to SOUNZ to assist with New Zealand music projects : see page 15