



composers association of new zealand inc
te rōpū kaitito pūoro o aotearoa

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CANZONETTA

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Lardelli continues New Zealand's dream run

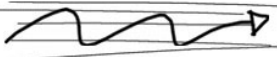
Dylan Lardelli, a graduate of Victoria University of Wellington, took out first prize in the 2003 Young Composers Competition at this year's Asian Composers League Conference in Tokyo. His work, *Four Fragments for Chamber Ensemble*, beat out entries by young composers from member countries of the Asian Composers League, including Australia, Japan, China, Hong Kong and Israel.

The win continues New Zealand's fantastic recent run at the ACL Young Composers Competition. At last year's festival in Seoul, **Chris Watson** won the competition with his composition *Derailleurs*. In Yokohama in 2000, **Michael Norris** was placed second with his work *Momenta*, and **Jeroen Speak** came first in Taiwan in 1998. **John Psathas** and **Gareth Farr** were also placed in earlier competitions.

Lardelli's winning work will be featured this month in a concert combining the forces of New Zealand's leading contemporary ensembles, Stroma and 175 East, at the (09)03 festival in Auckland on Sunday 26 October (see www.0903.co.nz for more details).

Lardelli's travel to Japan was assisted by CANZ, with funding from Creative New Zealand.

Other New Zealand works which appeared at this year's conference were **Chris Watson's** *Pivotal Orbits* (Tokyo Philharmonic Orchestra cond. Kazufumi Yamashita), **Dugal McKinnon's** *Numena*, **Philip Brownlee's** *Written on the Wind*, and **Chris Gendall's** *Sextet*.



CANZ joins the ISCM — at last!

CANZ recently applied to the International Society of Contemporary Music to become a member for the first time since the early sixties. The application was considered by the ISCM board at their AGM in September, which took place at the World Music Days in Ljubljana, Slovenia. A ten minute speech prepared by **Gillian Whitehead** was read by Slovenian resident and CANZ member **Neville Hall**. The speech presented a brief historical survey of music in New Zealand, along with our reasons for seeking membership of the ISCM. It was well received and several delegates asked for copies of the text. The General Manager of the Australian Music Centre, **John Davis**, also said a few words in support of our application. The application was then put to the vote, and was accepted unanimously.

As a token of goodwill, a work by **John Rimmer**, *Kokako Reborn*, was graciously accepted into the World Music Days event well past the closing deadline.

Now that we have officially become a member of the ISCM, we need to leverage our position to the benefit of our members, and New Zealand music in general. So, we look forward to advertising calls for scores for entries to the World Music Days to our members, to organising composer exchanges with ISCM countries, and to taking an active role in the Society. And one day, albeit fairly far off in the future, we should aim to host the World Music Days here in New Zealand, and bring the rest of the world to us for a change.

(09)03 set to blast off

Included with this issue of *Canzonetta* is a postcard and flier for the (09)03 festival. This festival is the largest new music festival in New Zealand in about seven or eight years, and promises an exciting mix of acoustic, electroacoustic, improvised, contemporary, jazz and pop—all firing sparks off one another.

Make sure you check out the official website at www.0903.co.nz, and read the fliers. And don't forget to send your postcard to someone who might be interested!



Dorothea Franchi (1920–2003)

It is with regret that we note the passing of **Dorothea Franchi**. Franchi was an important figure in New Zealand music, and CANZ awarded her the CANZ/KBB Citation for Services to New Zealand Music at a ceremony in 2000.

She was at her most prolific in the 1940s, and probably her most important work is the *Four Pioneer Portraits* from 1949, settings of poetry by Robin Hyde, Eileen Duggan and Louis Esson. As William Dart noted in his article about Franchi in *Canzona 2000*, she was a “spirited woman who was improvising jazz at the age of eight, and who startled a Cambridge audience by bridging the two movements of Bach’s Third Brandenburg with what was basically a harpsichord rhapsody.”

Previous CANZ secretary Glenda Keam, who studied with Dorothea for some years, attended the funeral. She commented that “Dorothea had requested an extremely plain service with no music—even the psalm was simply read as a responsorial psalm, there was no singing or music of any kind. This must sound strange but I actually found it quite potent—a sort of “the day the music stopped” marking of her passing.

“Dorothea contributed so much and inspired so many, we will all miss her a great deal.”

SOUNZ Contemporary Award finalists announced

The finalists for the 2003 SOUNZ Contemporary Award are **Chris Cree Brown**, for his work *Icescape* for orchestra, **Craig Utting** for his work *Cirrus* for orchestra, and **Gillian Whitehead** for her work *Alice*, a monodrama for soprano and orchestra. The jury gave a special commendation to **Ross Harris’s** *Chaconne for solo viola*.

The SOUNZ Contemporary Award (\$3000) is supported annually by APRA and awarded to an outstanding NZ composition premiered in the last 12 months. The top three entries were premiered by three leading NZ orchestras in recent months: The Christchurch Symphony (*Icescape*), the New Zealand Symphony Orchestra (*Cirrus*) and the Auckland Philharmonia (*Alice*).

“New Zealand’s composers continue to make judging the SOUNZ Contemporary Award a highly satisfying though difficult task. There were a good number of exceptional works among this year’s submissions which we hope will receive many more performances, even though they were not finalists,” says Scilla Askew, the Executive Director of SOUNZ.

The winner of the award will be announced at the APRA Silver Scroll Awards on Tuesday 28 October.

President’s report on the APRA / AMC Awards in Sydney

Earlier this year CANZ President **Gillian Whitehead** spent some time in Sydney where she attended a number of musical events. One such event was the APRA-Australian Music Centre Awards, and the experience of the ceremony moved her to write a report so that CANZ members get a sense of how Australian composers are honoured and recognised:

“In Sydney in mid-August, the APRA-Australian Music Centre Awards were held, for the first time as a major high-profile event. The venue was the spectacularly revamped Sydney Conservatorium of Music. After drinks and finger food, the perhaps 500 guests were ushered into the Verbruggen Hall, which had perhaps eight small television screens suspended around it, detailing the programme, who was up for awards, photos of the winners, and so on. There was a music programme of five or six Australian pieces, not associated in any way with award winners, which spanned the evening, and the awards were presented by notable figures from the music scene.

“What I found particularly interesting was the nature of the awards. None of them have cash prizes, they are purely awards for recognition in the classical area. There are eleven awards: Best Composition by an Australian composer (Richard Meale for *Three Miro Pieces*), Best Performance of an Australian composition (Diana Doherty for her performance of Ross Edwards’ *Concerto for oboe and orchestra*), and the orchestral, vocal/choral and instrumental works of the year, (Richard Meale, David Pye and Nigel Butterley respectively).

“Awards for the best composition in each state had already been made and awarded locally. The other awards presented at the Sydney Awards went to the Most Distinguished Contribution to the Presentation of Australian Composition by an Organisation (which went to the Sydney Symphony’s 2002 Education programme), the Most Distinguished Contribution to the Presentation of Australian Composition by an individual (to Julian Burnside for private sponsorship of young composers); there are three awards for the advancement of Australian music, in education (MLC School/Ars Musica Australis), in a regional area (Northern Rivers Performing Arts) and for long-term contribution (Martin Wright of Move Records). The prestigious award for Distinguished Services to Australian Music went to the composer Robert Hughes, for his work over many years on behalf of Australian composers.

“The ceremony was very well organised, the results were eagerly anticipated (there was a shortlist of three for each category) and it was a great chance for the music world to catch up with itself in a purely social environment. But the most important aspect was the recognition that went to so many musicians who, through good media coverage, were brought to national attention.

“And it makes me think of our award ceremonies here. Do they serve our composers and performers as well as Australia’s event did? Might it be better, perhaps, for national recognition, if non-cash awards were given here for a variety of categories—say orchestral, chamber, vocal/choral and electroacoustic—alongside the SOUNZ award? (They could perhaps be chosen from the same pool of works by the same panel) And would our composing community be better served by a celebratory ceremony (along the lines of the Montana Book Awards, say) rather than the status quo (where classical awards are fragmented across a number of different ceremonies)? Maybe we should look ahead, think how we’d like our awards to be seen in five years’ time, and, if it differs from today’s perspective, begin to work towards change.

If we don’t initiate change, if change is desired, no one else will.” (*Gillian Whitehead, October 2003*)

■ Concert Calendar (7 Oct 2003–7 Dec 2003)

- 7 October 2003** The Nevine Quartet premiere Anthony Ritchie's *Quartet* during their visit to Japan. Also on the programme is *Abhisheka* by John Psathas and *Dance of the Sidhe* by Sam Piper. Kuboso Memorial Museum, Osaka, Japan
- 7–15 October 2003** The NZSQ with Edith Salzmann in a concert featuring Jack Body's new work *Saetas*. Various NZ centres.
- 7–16 October 2003** Philip Norman's *Ravenous Uncles (and Many Thin Greedy Aunts)* receives its first performance by combined choirs totalling over 5000 children, cond. Robert Aburn. Town Hall, Christchurch.
- 8 October 2003** The Melbourne Musicians perform *Rhapsody for Accordion and Orchestra* by Gary Daverne. 8:15, St Johns Southgate, Southbank, Melbourne, Australia
- 11 October 2003** The NZSO premiere Michael Norris's *Rays of the Sun, Shards of the Moon*, the final entry in the 2003 Douglas Lilburn Prize. 8pm, Michael Fowler Centre, Wellington.
- 12 October 2003** Jenny McLeod's *Hymn for the Lady* for choir and small choir, piano and 6–8 percussion in a showcase of the Auckland School of Music. 2pm, Auckland Cathedral of the Holy Trinity.
- 19–20 October 2003** The New Zealand Trio perform a concert featuring *Ahi* by Gareth Farr, *Tumbling Strains* by Eve de Castro-Robinson (Auckland) and *Feathers of Blue* by Maria Grenfell (Wellington). 3pm, Illott Theatre, Wellington. (20 October: 8pm, Music Theatre, Auckland.)
- 20 October 2003** Premiere of *For Young Nick* by Leonie Holmes. Wellington Youth Orchestra cond. Marc Taddei. 8pm, Wellington Town Hall.
- 23 October 2003** Ballet production of *Alice in Wonderland*, with an original orchestral suite by Lachlan McKenzie, to be mounted by Ballet Dunedin. Regent Theatre, Dunedin.
- 23 October 2003** NZSO perform *Rays of the Sun, Shards of the Moon*. Municipal Theatre, Napier.

- 24 October 2003** NZSO perform *Rays of the Sun, Shards of the Moon*. 6:30pm, Auckland Town Hall.
- 25–27 October 2003** The (09)03 Contemporary Music Festival promises performances of new and rarely-heard music from NZ and beyond performed by two of New Zealand's leading contemporary ensembles, Stroma and 175 East plus some major figures from the international scene. See enclosed flier for full details.
- 31 October—11 December 2003** Marking their 50th anniversary, the Royal New Zealand Ballet's production of *Peter Pan* has music by Philip Norman.
- 1–3 November 2003** The Ensemble Philharmonia programme includes *Quintro* by Daniel Stabler and John Middleton's *Trio*. Various venues in Auckland.
- 2 November 2003** Auckland Chamber Orchestra in a concert featuring Anthony Ritchie's *Concerto for Bass Clarinet and Cello*. 6pm, Concert Chamber, Auckland Town Hall.
- 8–10 November 2003** Ensemble Philharmonia in a concert featuring John Psathas's *Quartet*. Various venues in Auckland.
- 15–18 November 2003** Ensemble Philharmonia in a concert featuring John Rimmer's *Treio*. Various venues in Auckland
- 24 November 2003** The Auckland Philharmonia will play 6 selected compositions by young composers on Monday 24th November 2003 at one session (3 hours). 10.00am—Philharmonia Hall, 427 Dominion Rd, Mt Eden.
- 4 December 2003** World premiere of James Gardner's *Distant readings of last resorts* written for Andrew Sparling and Ensemble Exposé. 7.30pm, The Warehouse, 13 Theed Street, London SE1.
- 7 December 2003** Sam Hunt reads his poems in *Coming To It* with music by Anthony Ritchie. 6pm, Concert Chamber, Auckland Town Hall.

■ Lontano CD of NZ Women Composers

London-based new music ensemble **Lontano** has released a CD of works by the following New Zealand composers: **Gillian Whitehead, Dorothy Ker, Jenny McLeod** and **Annea Lockwood**. It will shortly be released in New Zealand by SOUNZ and Ode Records. For more information contact SOUNZ: info@sounz.org.nz

■ APO Workshops

The Auckland Philharmonia Workshops on 1 and 2 October included works by the following composers: **Daniel Stabler, Thorsten Wollmann, Chris Adams, Kathryn Lauder, Thomas Liggett, Jodi Szu-Ying Chen, Chris Gendall, Rachel Clement, John Middleton, Bob Gillett, Noel Sanders, Paul Booth**

■ Rimmer wins Philip Neill

John Rimmer has won this year's Philip Neill Memorial Prize with his string quartet *Bowed Insights*. The judging panel made the following remarks: "*Bowed Insights* is full of interesting musical textures and uses the instruments very effectively. In places it owes something to a Bartok-Ligeti sound world, but has original touches and a nicely consistent style. The music is extremely well presented and is practicable and performable by forces available within the Department of Music: an important factor when looking at music of varying styles and approaches of a high standard and quality. Works by **Noel Sanders** and **Philip Brownlee** also impressed us."

Canzonetta and SOUNZ promotions

This month's offer from SOUNZ is **Saxcess's 10th Anniversary CD** including *Dance Suite for Saxophones* by **Ross Harris**, *Capriccio* by **Robert Burch** and *Goa Lawah (Bat Cave)* by **Gareth Farr**. Usually \$30 plus p&p. Special offer, \$27.50 incl. p&p



Please send me _____ copy(s) of *Saxcess's 10th Anniversary CD* @ \$27.50ea

I enclose a cheque for \$ _____ made payable to SOUNZ.

Signed: _____

Name: _____

Address: _____



Please send to: SOUNZ, Centre for New Zealand Music, PO Box 10 042, Wellington

Competitions, Calls for Scores, Workshops

■ Auckl Phil Friends Young Composers Competition

Open to students enrolled at a New Zealand secondary school in 2003, who will not have reached their 19th birthday by December 31 2003. Theme: Multicultural New Zealand. Six selected compositions will be play at a 3 hour session on 24 November.

- Duration: No longer than 4 mins.
- Prize: \$500
- Deadline: 31 October 2003
- Email: lmartelli@aucklandphil.co.nz

■ Citta di Vittorio Veneto, Italy

Open to all composers. Works for 1–5 instruments, inspired by the fairy tale Cinderella.

- Prizes: €1,500 and publication, €1,000, €500.
- Deadline: 15 October 2003
- URL: www.comune.vittorio-veneto.tv.it

■ New Chamber Opera Competition, Italy

Open to composers aged 35 and under on 31 October 2004. Chamber opera for max. 15 instrumentalists and 4 voices.

- Duration: 45–60 min
- Prizes: €5,000 and performance
- Deadline: 31 October 2004
- URL: www.tls-belli.it

■ Alienor Harpsichord Composition Competition

Eligibility: any nationality or age. Works of any style and aesthetic direction may be submitted. The competition is not limited to “traditional” music, but is intended to encourage music that fosters the joy of playing as well as the pleasure of listening.

- Prizes: up to US\$7,000 prize money.
- Deadline: 1 November 2003
- URL: <http://www.sehks.org/alienor>

■ Frederic Mompou International Award 2003

Compositions for clarinet, violin, cello and piano. Age Limit: 35 years. Entry Fee: €45. Anonymous Entry.

- Duration: 12–20 min
- Prizes total: €4,500 plus publishing and marketing of score.
- Deadline: 30 December 2003
- URL: <http://www.jmbarcelona.com>

■ Ensemble Aleph 3rd International Forum

Open to composers under forty. Works for 5-8 musicians, instrumentation from soprano, clarinet, trumpet, violin, piano, cello and percussion

- Duration: max. 7 min
- Prizes: SACEM grant and residency in 2004.
- Deadline: 31 December 2003
- URL: <http://perso.wanadoo.fr/aleph/>

■ “Michele Pittaluga” Composition Competition

Piece for solo guitar. Eligibility: any nationality or age. Entry fee: €60

- Duration: 9–15 min
- Prizes: €2600, €1300, €600
- Deadline: 31 March 2004
- URL: www.pittaluga.org

■ International Composition Prize, Luxembourg

Open to all composers. Works for the Luxembourg Sinfonietta.

- Duration: 10–15 min
- Prizes: €3,000, €2,000, €1,000 and recording.
- Deadline: 15 January 2004
- URL: www.luxembourg-sinfonietta.lu

■ ABAC—Franz Liszt Music Association, Italy

Open to all composers, aged under 45. Works for piano solo or piano in chamber combinations with other instruments or voice. Entry fee: €70.

- Prizes: €2,000, €1000 and €500.
- Deadline: 10 March 2004
- URL: www.premioliszt.it

■ ABAC — Franz Liszt Music Association, Italy

Open to all composers, aged under 45. Works for piano solo or piano in chamber combinations with other instruments or voice. Entry fee: €70.

- Prizes: €2,000 / €1000 / €500.
- URL: <http://www.premioliszt.it>
- Deadline: 10 March 2004

■ Molinari Quartet’s Composition Competition

Original work for string quartet. Any nationality, aged 40 years old or less as of April 1 2004. Registration fee: CAN \$25. The winning compositions will be recorded on CD by ATMA Classique.

- Duration: not exceeding 20 mins
- Prizes: CAN \$3000, \$2000, \$1000
- Deadline: April 1 2004
- Email: qm@quatuormolinari.qc.ca

■ Vanguard Premieres Choral Composition Contest

Open to composers aged 18 and over on 2 April 2004. Works for mixed chorus SATB with divisi to no more than 6 parts

- Duration 4–10 min
- Prizes: \$1,000 and performance
- Deadline: 2 April 2004
- URL: www.vanguardvoices.org

■ Chamber Opera Competition, Germany

Compositions must be based on one of the following libretti: Doris Dorrie ‘Das hassliche Entlein’ or Elke Heidenreich ‘Am Sudpol, denkt man, ist es heiss’. Work to be orchestrated for no more than 18 instrumentalists and 9 singers

- Duration: approx 60 min
- Prize: €10,000, €5,000, €3,000
- Deadline: 15 May 2004
- URL: www.mhs-koeln.de

■ Call for Scores: quartett22

Call for scores for 2 clarinets (from E flat to bass clarinet) and 2 saxophones (from soprano to baritone). Works including live electronics or tape are welcome. There is no deadline for this project as it is ongoing, and we invite works in any style. It is also possible to take part at the forthcoming composition competition for the quartett22 organized by MICA Austria.

- Email: stump-linshalm@chello.at