CANZONETTA

Te Rōpū Kaitito Puoro o Aotearoa Composers Association of New Zealand <u>www.canz.net.nz</u> <u>canzonetta@canz.net.nz</u>

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Tēnā koutou katoa, a warm welcome to another edition of Canzonetta from your coeditors Simon Eastwood and Elliot Vaughan. A huge thank you to everyone who submitted writing in response to our provocation. We received enough material for a couple of quite substantial issues, including several fascinating work reports and thought-provoking articles. We hope this discourse-focused direction will continue for Canzonetta—keep the respectful reviews and concert reports, opinion pieces, collegial provocations to the composer community, and reports on your own compositional endeavours coming!

It was wonderful to see so many of you at the CANZ AGM in March, and we are happy to welcome our new committee members Kassandra Wang as our new secretary, Rosa Elliott as our new membership officer, and Elliot Vaughan whom we have already introduced as co-editor of Canzonetta. We would also like to note the important contribution of Hamish Oliver, who has stepped down from his position on the CANZ committee after many years of dedicated service.

We are also officially announcing the 2022 Nelson Composers Workshop in this issue with a call for scores. As always, this promises to be an exciting and stimulating event for composers from across Aotearoa.

A reminder to everyone that CANZ membership payments are due. CANZ has a lot of work to do this year. As always, we are constantly lobbying for the interests of composers and New Zealand music, and we are also hosting not one, but two international music festivals! Your support is always very much appreciated.

Ngā mihi nui, we hope you enjoy reading this issue of Canzonetta,

Simon Eastwood and Elliot Vaughan Co-editors, Canzonetta

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ANNOUNCEMENTS

NELSON COMPOSERS WORKSHOP REGISTRATION

Please find the call for registration for the 41st CANZ Nelson Composers Workshop appended. This is a key event in the NZ composer's calendar, and we encourage all composers, sonic artists, improvisers, electroacoustic musicians, and composer-performers, including senior secondary students, university students, and freelancers to attend. Please complete the <u>CANZ 2022 Nelson Composers Workshop</u> <u>Application Form</u>. The deadline for registration is **5pm**, **Monday 2 May**.

Performer-curator John Addison and convenors Ihlara McIndoe, Fergus Fry and Adelaide Dunn are working hard to ensure the workshop will be engaging and beneficial for attendees. But who are they?

John Addison, Performer-Curator

John Addison graduated from the Tasmanian Conservatorium of Music in 1990 and relocated to The Netherlands in 1991 where he spent 25 years specialising in 20th and 21st century chamber and ensemble music. He performed regularly with the Xenakis Ensemble, Barton Workshop, Nieuw Ensemble and Insomnio and gigged with Asko /Schoenberg Ensemble, Orkest de Volharding and Nederlands Blazers Ensemble. He performed throughout Europe with the Zephyr Kwartet and Telesto Trio appearing at festivals such as the Huddersfield Contemporary Music Festival, Festival d'Automne Paris, Dartington International String Summer School, ISCM, Edinburgh Festival, Holland Festival, and Melbourne International.His composereducation model was implemented by Insomnio under iLab as part of their structural funding. Some notable composers he has worked with include Kagel, Crumb, Donatoni, Gubaidulina, Tan Dun and Radulescu.

Ihlara McIndoe, Convenor

Ihlara is a composer and performer from Ōtepoti Dunedin. Her compositions have been performed in New Zealand, Australia, and Japan by artists including the Argonaut Ensemble, Mark Menzies, Dylan Lardelli, Jennifer Timmins, Mayumi Miyata, Nanae Yoshimura, NZSO, NYO, NZ Trio, the Otago Symphonic Band, and the Dunedin Youth Orchestra. Ihlara was the Composer in Residence for the National Youth Orchestra in 2021, writing an Antarctic themed piece following her involvement with the Antarctic Heritage Trust Inspiring Explorers expedition to Antarctica in 2020. Ihlara has administrative experience working with the Dunedin Symphony Orchestra, UN Youth, Aotearoa Leadership Youth Institute, and the New Zealand Women's Law Journal—Te Aho Kawe Kaupapa Ture a ngā Wāhine. She currently works in public law and litigation at Russell McVeagh in Wellington.

Fergus Fry, Convenor

Fergus is a composer of instrumental, live electronics, and fixed media works, currently studying an MMUS at the University of Auckland. His academic research is centred around the topics of sustainable creative practice, composer identity, and creative resilience. Creatively, his works focus on examining the impacts of technology on his creative practice, with a particular emphasis on live Sonic Arts. Having studied under a number of New Zealand's leading composers, Fergus has developed a strong musical skillset that is both diverse yet also specialized. He enjoys working in music in an administrative capacity, and value the social aspects associated with composition in New Zealand. Fergus looks forward to being a part of the 2022 Nelson Composers Workshop.

Adelaide Dunn, Convenor

Ōtepoti-based composer and music producer Adelaide Dunn (they/them) made an impact on the scene with their production, arrangements and playing for Repulsive Woman's album 'Relief' (winner of the Auckland Live Best Independent Debut at the 2020 Taite Music Prize awards), and as the lead singer for Ōtepoti's post-punk sweethearts, Milpool. In 2021, Adelaide released their debut album *How Does This Sound?* under the nom de plume Adelaide Cara, with three successful singles that climbed their way up the Student Radio and NZ Music Charts, and is currently nominated for Auckland Live Best Independent Debut 2022, Taite Music Prize. Adelaide also fills their days as the Production Manager at student radio station Radio One 91FM, where they record adverts and live bands.

CANZ HAS A NEW WEBSITE

www.canz.net.nz

CANZ has an updated website. The old website was a wonderful resource, but various technical elements were getting old and difficult to maintain. The new site is built on an updated WordPress platform which should be easy for CANZ committee members to maintain and update in the coming years.

We want to make the CANZ website a useful resource for composers and we have a few additional resources that we will be adding over the coming weeks. **If you have any suggestions, please pass them along**. Along those lines, please let us know if you notice any errors and we will work as quickly as possible to fix them. Please pay particular attention to <u>https://canz.net.nz/members-list/</u> to make sure that your website is correctly linked.

If you are searching for information that was on the old site, copies of the old site can be found here: <u>https://canz.net.nz/prior-canz-websites/</u>. We have made an effort to move all current information over to the new site but if there was something that you think we missed, please get in touch. On that prior website page, you will find links to the excellent archives of older versions of the CANZ Website that the National Library has been keeping. It is an absolutely wonderful resource for people doing research on the last twenty years of composing in Aotearoa New Zealand.

We hope you find this new site useful and again, welcome any and all suggestions or corrections.

ISCM WNMD 2022 & ACL 2022 FESTIVALS

ISCM World New Music Days 2022

Tāmaki Makaurau Auckland (23–27 August) / Ōtautahi Christchurch (28–30 August)

Asian Composers League Festival 2022

Ōtautahi Christchurch 28 August–2 September

Te Rōpū Kaitito Puoro o Aotearoa / Composers Association of New Zealand and the Festival Team are hard at work preparing to host this combined festival of the two international networks to which we belong, the International Society for Contemporary Music (ISCM) and the Asian Composers League (ACL).

It is extremely exciting that after two years of closed borders, Aotearoa New Zealand will soon reopen and welcome visitors. May 1st will bring a significant reopening of New Zealand's borders and the removal of most Managed Isolation and Quarantine

(MIQ) requirements. Sadly, we will not be able to welcome visitors from countries and territories that do not have a 'visa waiver' arrangement with New Zealand, however many countries and territories do have visa waiver arrangements in place, and we look forward with enthusiasm to sharing musical experiences with visiting composers and music leaders from many of the networks' different nationalities.

We have been preparing contingently for a range of scenarios. These include mixed platform events to allow delegates and other overseas musicians to participate online for those cases where travel is not viable. Live-audience performances will be livestreamed, and General Assembly meetings will combine in-person and zoom participation.

A large majority of the works initially selected for performance via the submissions processes of both ISCM and ACL are programmed for performance in the 2022 festival. This means not only will our performers be heard and seen performing an exciting range of recent music from around the world, a great deal of New Zealand music will also reach the ears and hearts of international composers, music leaders, festival producers, heads of national music organizations, music ensemble directors, and government music advisors.

We urge you to keep the dates clear in your diaries, to join the celebrations and share the extraordinary experiences of this hugely significant once-in-a-lifetime double international festival of new music. Keep an eye on the festival website for further updates: <u>https://www.iscm2022nz.com/</u>

Are you a photographer?

The Festival Team are seeking photographs of the nature and landscape of Aotearoa to include in the official ISCM/ACL 2022 Festival Book. If you would like to provide image for inclusion, please submit print quality files to <u>iscmacl2020nz@gmail.com</u>

CREATIVE NEW ZEALAND REMUNERATION POLICY

Creative New Zealand have put together a remuneration policy for artists and arts practitioners, released on 3 March 2022. The policy was developed following extensive research and consultation with the arts sector, Māori and Pasifika practitioners, unions and representative bodies as well as interest groups representing diverse communities. It boils down to six principles:

- 1. Artists' and arts practitioners' creative practice is valued and regarded as 'real work'
- 2. Artists and arts practitioners are remunerated fairly for their work
- 3. Artists and arts practitioners are well positioned to adopt a portfolio approach to achieving a sustainable career
- 4. Artists and arts practitioners are prepared for a career in the arts and cultural sector
- 5. Artists and arts practitioners can access support to grow and develop a sustainable career
- 6. Artists' and arts practitioners' careers contribute positively to their wellbeing

More background on the policy here:

https://www.creativenz.govt.nz/news/creative-new-zealand-releases-remuneration-policy-for-artists-and-arts-practitioners

And here is the policy itself:

https://www.creativenz.govt.nz/assets/paperclip/publication_documents/documen

NEW CANZ COMMITTEE MEMBERS

Rosa Elliott

Rosa Elliott is a young Christchurch-based composer and choral conductor who is passionate about music that speaks of and to the New Zealand identity. In 2021 Rosa held the inaugural composer-in-residence position for Choirs Aotearoa as well as APO Rising Star. This year she looks forward to completing her MMus in composition at the University of Auckland.





Kassandra Wang

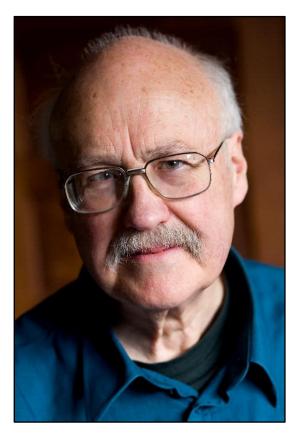
Kassandra is a Wellington-based musician exploring interactivity, accessibility, and storytelling through music. She is a staunch advocate for creating welcoming communities and amplifying underrepresented voices. Kassandra recently graduated from Te Kōkī—New Zealand School of Music, where she co-founded Sounds of Te Kōkī, a concert series of student and recent graduate compositions that champions diversity and cross-disciplinary collaboration.

Elliot Vaughan

Elliot Vaughan is an experimental music composer and performer. Following fifteen years studying and freelancing in Canada, he now lives and works back in Aotearoa, where he grew up. His diverse output includes composed theatre and performed installation as well as functional, pop and concert music. Through it runs a focussed interrogation of the frame of music performance, borrowing the co-creative and interdisciplinary apparatus of theatre. There is an aesthetic link too, where beauty and romance never quite transcend the absurd.



OBITUARIES LYELL CRESSWELL (1944–2022)



It is with great sadness we note the passing of one of New Zealand's most accomplished and outstanding composers. Lyell Cresswell passed away in Edinburgh on 20 March after a lengthy battle with cancer.

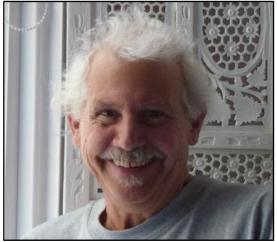
Originally from Wellington, Lyell lived in Edinburgh from 1985, regularly returning home and maintaining strong connections with many of our composers. He was instrumental in the realisation of two New Zealand New Music festivals in Edinburgh, in 1998 and 2001, and was composer-in-residence at the NZ School of Music in 2006–7.

Lyell frequently wrote substantial and intense works for large forces, and orchestras in New Zealand and Scotland have frequently performed his music, including the NZSO and the BBC Scottish Symphony Orchestra. His numerous awards included an honorary DMus (2002) from Victoria University of Wellington, the APRA Silver Scroll in 1979, and the CANZ Trust Fund Award in 2018. He won the Ian Whyte Award in 1978 for his haunting orchestral work *Salm*.

The intensity of Lyell's substantial musical works was often counter balanced by his quick and witty sense of humour, and his delight in puns was infectious. His passing leaves a substantial hole in the international New Zealand music community, and he will be greatly missed.

Glenda Keam

JONATHAN BESSER (1949–2022)



Jonathan Besser, composer and pianist, passed away in Auckland on 9 February 2022. He was born in 1949 in New York City, where he grew up and went on to study composition. In 1974 he moved to New Zealand, where he set about collaborating with top creators in diverse artforms, generating music for film and TV, realising commissions, and forming and touring with a wide range of ensembles. His zest and talent are dearly missed by friends, family and the musicians he worked with.

Charmian Keay—

I had known Jonathan for many years as my mother Miranda played in a band with him for a long time and he was a very good family friend, even playing at Miranda and Rob's wedding. I started playing with him on a project called 'Gimel' (which represents the number three being the third letter of the Hebrew alphabet, and three being of particular importance in the Semitic languages), where every piece was in 3, with 3 sections and 3 musicians, myself, Iselta Allison on viola and JB (though we did add a bass player too after a while). Jonathan's enthusiasm for music and life in general was contagious, he would very often get carried away when playing, seeming to get swept up in a whirlwind of his own notes.

I remember once when I told Jonathan about how you could convert sound vibrations into images in sand for each individual note he was totally enthralled by this, as was I -D flat is my favourite key/note and the imagery for this note produces an image that looks like the tree of life, and he would refer to this often.

The other big project I worked with JB on was 'Aroha-Ahava' a diverse all-encompassing set of songs centred around love, in Te Reo, Hebrew and English. Mere Boynton was our singer, and we also had Yair Katz on percussion, along with Finn Scholes on vibraphone. The songs had a wonderful depth and soul to them, with many drawing on mystical texts such as the Book of Solomon. As well as making a CD of these songs with Don McGlashan producing, we also played at the Auckland Arts Festival and went on tour to Gisborne. Being around Jonathan always felt like an adventure, and his music has such a unique style. In fact he was such an integral part of so much of his music that to play it without him being around seems quite strange. But of course we will make sure that his music lives on, as will our memories of his wonderful, bright personality.

Robert Ashworth-

My involvement with Jonathan Besser started at an Amnesty International benefit concert in 2003, with his band Bravura playing, and myself Tchaikovsky's Souvenir de Florence with players from the Auckland Philharmonia Orchestra. It all ended with an all-in jam to his piece Klez.

I was roadie to Bravura, following around after their violinist Miranda Adams. Great times on tour all over NZ. With me joining in playing viola finally at the Nelson Arts Festival in 2009 for a performance of Ecstasy.

With many compositions written by him, for myself and those countless others who play J.B.'s music, his spirit lives on with them.

Miranda Adams—

JB was one of my closest friends, as well as one of the most prolific composers I ever knew, and an all round extraordinary person.

I met JB in the 80s at a Free Radicals concert, it blew my mind. Later in Dunedin we bonded over an interest in Javanese gamelan music, and realized we had much in common, including love of music from world cultures, and improvisation.

When we both moved to Auckland in the 90s, our friendship grew into musical collaboration, firstly a band called The New Romantics, and later on Bravura (with Tatiana Lanchtchikova, Nigel Gavin, Peter Scott and later Yair Katz). We jammed, performed, toured NZ through Arts on Tour NZ, recorded and created some wonderful art music, defying labels that seemed limiting such as jazz, world, folk, klezmer, avant-garde, though it was all these things.

There are so many fun, musically astounding and crazy memories of performing with JB and Bravura. Touring was so much fun with JB, he never ceased to be truly excited about every musical moment, always in high spirits, and every concert was completely different to the last.

Each live gig included a free improvisation along with the usual soloing in the pieces, something that took me a while to feel comfortable with, but allowed me to grow so much as a musician.

In 2003 we recorded a lovely CD Music for Peace *to support Amnesty International in my basement, some pieces using western instruments along with gamelan. There are free improvisations (gamjams) and extraneous noises can be heard such as dogs barking...*

From 2003 onwards, the relationship with Steve Garden from Rattle Records was very special and fruitful. Once we all went on a weekend retreat at a beach house which produced a gorgeous album Turn, then later came Ecstasy and Campusari, which also featured gamelan instruments.

JB's musical style seemed to me to be constantly evolving. After 2011, he went through different phases using completely new compositional formulas each time (chaconnes, chromatic modulation, time signatures of 3, 5, 7, 11) and many of these new compositions were for my string quartet Jade. We recorded a CD of his quartet music through Rattle Records in 2020. Sadly, it was at this time he had a fall which took its toll on him, and then he eventually was diagnosed with Motor Neuron disease.

The tribute concert organized by **Eve de Castro Robinson** in May 2021 meant so much to him, it brought many people together that had collaborated with him, representing the who's who of NZ art music. Luckily the concert is in the SOUNZ music library, along with much of his output from the last 40 odd years.

I enjoyed digging through old music with him last December when he confessed he hadn't sent SOUNZ much of Bravura's output, these pieces are real gems that can be realized by 1 or 10 musicians, not unlike jazz charts.

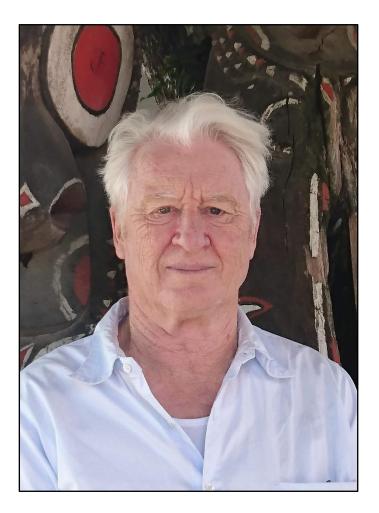
I visited him as much as possible in his rest home, and he used to joke it was like a residency, all he had to do was relax and compose. He sent me music right up until December 2021, including duos for violin/viola (myself and husband Robert Ashworth) and 8 solo violin pieces.

I will never forget JB, I have 16 CDs of his beautiful music, each so unique and full of atmosphere. I'm very lucky and proud to be carrying on his music legacy that was such a huge part of my life for over 20 years. RIP dear Jonathan.

CANZ CITATION: WAYNE LAIRD

The 2021 CANZ Citation for Services to New Zealand Music has gone to Wayne Laird, founder and chief producer at Atoll Records.

Thank you, Wayne, for your decades of commitment to New Zealand Music.



The Citation for Services to Aotearoa New Zealand music is presented annually to an individual or organisation in recognition of their outstanding contribution and commitment to Aotearoa New Zealand composition Thanks CANZ, I appreciate the recognition for Atoll's work with NZ composers.

Atoll Records was born about 25 years ago this year. It began purely and simply as a service to composers and performers, ideally to enable the widest possible audience for their work internationally and at home, its public broadcast, and to gain critical reaction. In the mid-1990s I'd found myself making recordings for established NZ labels, some of whom-Kiwi-Pacific, Trust Records for example-had clear intention to favour NZ compositions in their releases alongside regular "classical" repertoire. There was Rattle Records getting going in Auckland, perhaps more purist in favouring NZ only work in their early years. All these companies were making good albums, as good as imported albums. High quality digital technology had become more widely available through the 90s, reducing the expense of productions. And NZ seemed to have found its feet in the genre previously known as "classical", with a number of interesting composers emerging through the 1990s into the 2000s in various music styles. It was happening with orchestral music, instrumental chamber music, and choral music too. It was an easy if challenging step to become involved in not just the producing of albums but their distribution too.

There have been around 140 Atoll albums produced and of the currently available discs on the website, which I think represents accurately the functioning of Atoll over the years, 69 of them are substantially or entirely the music of NZ composers. Sometimes these are collections that particular groups or performers wanted to present, sometimes they are integrated bodies of work by single individual composers. There are 8 productions underway not announced yet, and four of those are entirely by NZ composers. So that's the pattern, it wasn't deliberate but panned out that way based on demand from, often, performers. None of these productions could have occurred without the compositions existing-now that's an extremely obvious thing to say of course, but it does have to begin with composers who make work that musicians want to perform and record, and people want to hear.

Wayne Laird, Atoll Records

CANZ TRUST FUND AWARD: ELLIOT VAUGHAN

The CANZ Trust Fund Award is awarded to a composer and current CANZ member, either emerging or established, whom the CANZ committee wishes to honour for current compositional achievements.

The 2021 CANZ Trust Fund Award goes to Elliot Vaughan. Congratulations, Elliot.

This award is a surprise. My 2021 output included: a soundtrack for a doomed project in Hong Kong (THE DOCTRINE); a sunburnt dance film in Tāmaki Makaurau (Walk With Me); a phone line where I weighed in on callers' life decisions with quotes from Simone de Beauvoir (Existential Hotline); a conceptual ritual of collapsing time in a fishtank (Futures Past); and a staged solo concert about death, business and birds (First Buzzard at the Body).

Thank you to the CANZ committee for noticing and valuing these efforts. I was supported by Threading Frames, Iris Wing Chi Lau, PAWA, Stroma, CNZ, Audio Foundation, play_station, Tiny Fest Ōtautahi, and lots of collaborators. Nothing happens without them.

Elliot Vaughan



OTHER RECOGNITIONS APRA SILVER SCROLLS, SOUNZ CONTEMPORARY AWARD: PLAN 9

The 2021 APRA Silver Scrolls took place online on 24 March 2022. Congratulations to the nominees in all categories. In particular CANZ applaud SOUNZ Contemporary Award nominees Reuben Jelleyman, Neville Hall and Plan 9 (David Donaldson, Janet Roddick, and Steve Roche). You made extraordinary music in extraordinary times. The winners were Plan 9 for their album The Bewilderness, for which they were joined by Ruby Solly, Jonny Marks and Tristan Carter. This is the first time a work that is expressly a recording and not a concert piece has taken out the top spot, and the first time a collectively composed work has won. A hearty congratulations to Plan 9.

David Donaldson, in a press release from SOUNZ:

We are thrilled to have won the 2021 SOUNZ Contemporary Award Te Tohu Auaha! After working together for over 30 years Janet, Steve and I wanted to challenge ourselves creatively and the result is The Bewilderness. Awarding this to Plan 9 acknowledges the value of collaboration in music and the variety that exists in contemporary music today. We are most grateful to the extraordinary, generous musicians who played with us: Ruby Solly, Tristan Carter and Jonny Marks.

CNZ/NZSM JAZZ COMPOSER-IN-RESIDENCE: CALLUM ALLARDICE

The New Zealand School of Music – Te Kōkī has announced Wellington-based guitarist and composer Callum Allardice as its inaugural Jazz Composer-in-Residence. Callum is well-known for his work with jazz ensembles Antipodes and The Jac, and his composition *Sons of Thunder* won the inaugural Best Jazz Composition Award at the NZ Jazz Awards in 2016.

The position runs from 27 June – 18 December 2022 and will see Allardice working toward his first album released under his own name, saying:

While I'm in residence, I'll be doing two projects that explore the relationship between composition and improvisation. One is for a 17+ person ensemble, and the other is a quartet. I can't wait to release an album under my own name, with complete artistic licence.

The Jazz Composer-in-Residence is the second of three composition residencies to be hosted by the NZSM in 2022, with Jerome Kavanagh starting his year-long position as Composer-in-Residence earlier this month. Applications for a third composer residency, The Creative New Zealand/New Zealand School of Music Sonic Artist-in-Residence at Toi Pōneke will open later this year.



FOREST AND BIRD SCHOLARSHIP

Alex Alford has been awarded the composer scholarship offered by Forest and Bird. The scholarship is in place to allow an emerging composer to have their composition performed and recorded as part of a special project funded by Creative New Zealand, to celebrate the 2023 centenary of Forest and Bird in New Zealand. Alex's piece is called *Kaitiaki*.

The project, *Force of Nature*, has supported the development of a concert of music, with seven of Aotearoa's leading composers creating music that reflects various concerns of Forest and Bird, and the conservation interests of the relevant composer. The other composers involved are **Salina Fisher**, **Janet Jennings**, **Andrew Perkins**, **Peter Scholes**, **Patrick Shepherd**, **Rob Thorne** and **Miriama Young**.

In February this year, Performing Arts Community Trust (PACT), who are managing the project, recorded the music through Atoll Records, to produce digital and CD versions, ready for 2023. The concert will tour throughout 2023.

IFCM CHORAL COMPOSITION COMPETITION

Last year the International Federation for Choral Music held their Fifth Choral Composition Competition to promote new works in choral music and encourage innovation in choral writing that fits the needs of a 21st-century choir. New Zealand composers achieved highly in both categories: **David Hamilton** was awarded Special Recognition in the 'Mixed' category for his piece *Night Watch*; and **Chris Artley** was the overall winner of the 'World Choral Day' category for his piece *On the Road of Life*.

Congratulations David and Chris!

NZSO NATIONAL YOUTH ORCHESTRA COMPOSER-IN-RESIDENCE: DAVID MASON

Announced in October 2021, we have neglected until now to congratulate **David Mason** on being selected at the National Youth Orchestra Composer-in-Residence. David (Te Rarawa, Rangitane, Ngati Kuia) is seeking a distinctly Māori sound with the orchestra, as well as with his chamber output. Congratulations David, we can't wait to hear what you write.

NZ–UK FREE TRADE AGREEMENT, AND COPYRIGHT LAW

by Phil Brownlee

The government has recently announced¹ that a Free Trade Agreement has been signed with the United Kingdom. One of the terms of this agreement² is the extension of the term of copyright in New Zealand by 20 years, from 50 to 70 years after the death of the author.

This change affects artists and authors in New Zealand in two ways, as both creators and users of intellectual property. While we hold exclusive rights to our work for a longer period, we are also prevented from using, and building on other creative works, such as texts and existing music, for the same interval. The rationale behind the principle of copyright is to balance these two factors. Giving creative workers exclusive rights over their work is intended to encourage us to continue to create things; this is set against the benefit to society of those creative works being available for public use. The trend for much of the twentieth century has been in favour of longer terms of exclusivity, but it is not a given that this is in the best interest of creative artists. When copyright persists for a long interval after the creator's death, it would seem this system offers greater benefits to publishers than to artists. It is also noteworthy

¹<u>https://www.beehive.govt.nz/release/new-zealand-signs-historic-free-trade-deal-united-kingdom</u>

² Article 17.48, <u>https://www.mfat.govt.nz/assets/Trade-agreements/UK-NZ-FTA/NZ-UK-Free-Trade-Agreement.pdf</u>

that MFAT's own analysis concludes that there is little or no benefit to New Zealand in this provision³.

A significant concern in the current situation is that the Ministry of Foreign Affairs and Trade have committed to this change without any consultation with people affected, such as artists, or with the wider public. The change requires a law change to come into effect, so there is still an opportunity to raise the issue with the government. **CANZ invites members to offer their opinions where do we stand as a community? Should CANZ take a position on behalf of our members?**

Ed.s: We encourage CANZ members to get back to us about this by 10 April.

For further reading, see this submission from Tohatoha (formerly Creative Commons Aotearoa) to select committee: https://www.tohatoha.org.pz/2022/02/submission-on-international-treation

<u>https://www.tohatoha.org.nz/2022/03/submission-on-international-treaty-</u> <u>examination-of-the-uk-nz-free-trade-agreement/</u>

UKRAINE

Statement on the war in Ukraine from ISCM:

The ISCM acknowledges with horror and dismay the invasion and war currently being waged on Ukraine. We denounce all such attacks, and their threat to life and civilization. The ISCM arose 100 years ago from a desire to contribute to world peace and respect through musical collaboration and sharing of insights. The attacks currently occurring in Ukraine are anathema to the ISCM: they destabilise world peace and they destroy musical life. Without musical life there is no real living. We fear for the safety of our members in Ukraine and fervently hope the war will be brought to a swift close.

Dr. Glenda Keam

Below are two thought-provoking opinion pieces written in response to the Russian invasion of Ukraine, and how we as composers respond to such world events. Alexander Pilchin is a Ukrainian composer living in Tāmaki Makaurau, and Tatiana Riabinkina is a Russian composer living in Temuka.

³ section 4.18, page 68, <u>https://www.mfat.govt.nz/assets/Trade-</u> <u>agreements/UK-NZ-FTA/NZ-UK-FTA-National-Interest-Analysis.pdf</u>

ALEXANDER PILCHEN ON BEING A UKRAINIAN COMPOSER RIGHT NOW

I have never written about anything personal. I can even say that I have avoided it. I never had the desire to write something on social networks in the style of "what are you thinking today." There has always been, and is present in me, the certainty that my thoughts are hardly of any interest, even for myself.

This text is of no interest either. I do not think that I will write something here that no one has ever written or said before me. I am sure that the number of clichés and illogical conclusions in this text will be much greater than I would like. But I need to write to the end what I am writing now. I feel this need keenly.

On March 21, I received an email from Antonia Barnett-McIntosh with an offer to write a short text about the invasion of Russian troops in Ukraine and my attitude towards it. I gladly agree, although I immediately said that the text was unlikely to be short, since the history of this invasion worries me very much, and if I start talking or thinking about it, then it's very hard for me to stop myself.

At the same time, it is difficult for me to develop one single fluid idea, so instead, here are all the notes, some unrelated to one another, that I have been writing this week.

* * *

I was born in Ukraine. Formally, it was still the USSR, but by the time of my birth it was living out its last years, and I certainly have little to do with it. In Ukraine, I started to study music, it was there that I took my first steps in composition and the direction of my life was already formed there.

I grew up in Odessa, this is the southern part of the country and in the city itself, most people spoke Russian. It seems to me that this is an important clarification in connection with today's events.

Declaring that they are defending the Russian-speaking territories, the Russian troops for some reason destroy the Russian-speaking cities...

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I will not write about the history of this conflict. I will not write about 2014, when this war essentially began and Russia stole Crimea from Ukraine and started a war in the Donbas, coming up with the most ridiculous reasons for this. I will not write about the terrible events in my native Odessa in the same 2014, which were provoked by the events in the Crimea and Donbas. If you wish, you can find information about all this yourself, you definitely don't need me for this.

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I lived in Odessa until I was 14 years old. In 2002, together with my mother and younger brother, we left for Moscow. My Father stayed in Odessa. He still lives there. The reason for moving to Moscow was education for me and my brother. It seemed to us, and, by and large, it still seems that the decision to move to Moscow and study there was the right one. This does not mean that if we had stayed in Ukraine, our musical education would have been worse. At least I don't think so now. It simply means that in the life situation in which we found ourselves, the question of moving arose by itself and the decision was made. We ended up in Moscow.

* * *

I think that after the war is over, I will definitely fly to Ukraine and meet with many of my relatives and friends who are now there and to whom I am now writing and asking if they need help. This is the maximum that I, alas, can do now. I also try to comfort myself by sometimes making modest donations to the Ukrainian army or to help Ukrainian children, but most of me constantly tells me that this is clearly not enough. There is nothing more I can do at this stage. I also think that this stage of the war with Russia completely changed Ukraine, the country in which I lived, which I visited repeatedly and often for a long time after 2002, and after 2006, and after 2014. I love this country very much and I will always love it, and I understand that this war will change her very much. The people who live there, of course, must decide for themselves in which direction the changes will go.

This war is different for me, in that none of the places where there is fighting is abstract. Either someone lived there among my friends, or lives, or relatives remained, or I was there myself. For example, I was in some districts of Kyiv and drank beer there, discussing the contradictions in the philosophy of postmodernists or how incorrectly people tuned the harpsichord 50 years ago, and today there are destroyed black buildings and shrapnel from shells. And people who used to look out the window and ask us to be quiet, today they spend the night in the subway or in the basement of another whole house. Even the fact that I am now 17,000 kilometres away does not make this war any less concrete for me. In this war, in every city there is a person whose fate, directly or indirectly, once came into contact either with me or with my family. And the understanding that the past has gone somewhere so far away that even in memory everything will be distorted by today's events really divides the worldview into before and after, almost completely tearing the first from the last.

I graduated from a music college in Moscow and entered the conservatory. In order to do this, we even changed our passports and since 2006, my brother, my mother and I have been citizens of the Russian Federation. Here I need to clarify that the choice of a passport was only a pragmatic decision, which had nothing to do with either the internal worldview or self identification. This was due to the fact that studying at the Moscow Conservatory for a foreigner (and we were foreigners at that time) cost several thousand US dollars a year, and for a holder of a passport of the Russian Federation, education was free.

* * *

The circumstances were such that it was much more difficult to find money than to change citizenship, so the second option was chosen.

As a result, I lived in Russia for a little less than 10 years. My brother, a little over 17. Mom still lives in Moscow.

Since 2011, I have lived, studied and worked in different countries of Europe, and since 2021 I have been living in New Zealand, where my beloved and beautiful wife is from, and where our daughter was born.

When people ask me where I am from or who I am, I always answer that I am a Ukrainian with a Russian passport, which is the absolute truth.

* * *

In 2014, I lost the desire to do something in Russia. This feeling arose very clearly, and I could not overcome it in myself. It became easier after about 3 years. Starting from 2017, I sometimes came to Russia for a short time when there were some interesting projects or concerts for me. I am sure that hardly anyone noticed my presence or absence. In Moscow, and in Russia as a whole, the cultural life is so multifaceted, and the number of talented people is so great that the presence or absence of me, as another mediocre musician, is unlikely even among my narrow circle of acquaintances to cause any specific emotions.

Since February 24, 2022, the desire to go to Russia has completely disappeared, and I am sure that this will be for a very long time. I can't imagine a situation where at a concert in which I take part as a performer or my music is played, at least 40 or 50% of people are sitting in the hall support or once supported the war.

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Children are dying in Ukraine. Children are leaving Ukraine. This has happened before, but now the number of children who died from the explosions and the number of those who left against their will evokes a feeling of horror.

* * *

I don't feel anything about Russia. Really nothing. I often tell myself that in Russia there has always been an incredible number of wonderful, brilliant and intelligent people, composers and performers, who always have something to learn and who will always make everything around them beautiful, important and interesting. But now I understand that this society and this culture have completely ceased to interest me. At all. I tell myself every day that a huge number of people live and will live in Russia who are able to make both the country and the world a better place; who are not even silent, although the vast majority of Russians are either silent or say what "should" be said out loud. I admire people who continue to live in Russia and are trying to change something, but more and more it seems to me that among them there is more and more despair and understanding that the catastrophe cannot be stopped. It's hard for me to write music now. I used to have a hard time writing my mediocre music. Now I can't write at all. But at the same time, I understand that people who are now in Ukraine are much worse off. And you need to try to somehow help them.

I realized that the phrase uttered by many musicians I met in Russia, that "music and art is out of politics", is said either by morons or liars. Most of those who repeated this phrase like a mantra now either actively support Putin, or are silent, or say the phrase "well, it cannot be that only one side of the conflict is to blame."

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I don't do statistics and I obviously don't know the exact numbers of how many people in Russia really support Putin and other crooks.

But I know for sure that the number of compromises that a person who lives in Russia makes is prohibitive. This world of eternal compromise with conscience, eternal compromise with meanness, eternal compromise with people who directly influence your actions and partly your thoughts, spoken in public, has been formed for more than 20 years, and it seems to me that it has finally formed right now. I saw the whole process, albeit for the most part from the outside, living in Europe, and it was always unpleasant for me to look at it all. It is unfortunate that people in Russia have come to the point where some of them now have to compromise even with those who support the war. I can't imagine how those people deal with all this. Somewhere in 2019-2020, I talked to several different young composers who live or at that time lived in Germany. In the conversation, I described a fictional situation in which Donald Trump offers each of these composers a large amount of money to write, for example, an opera, and publicly announces himself as the commissioner of this opera. Would any of the composers agree to this? The answer has always been "I wouldn't do it". And then I suggested the following situation: the project is proposed not by Donald Trump himself, but, say, by one of the world-renowned conductors who sympathizes with Trump and who is at the same time a respected person in the world. Would you agree to such a project? The answer was always different, but we always came to the conclusion that the second situation is much more complicated and ambiguous, but no less unpleasant.

Now imagine that in Russia today 90% of all musical and cultural projects are the second fictional situation. Only instead of Trump for more than 20 years, another political figure has appeared there, directly or indirectly.

* * *

There is nothing more important now than to stop the war. Not only for Ukraine, but for the whole world.

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17

For a month now I have been catching myself thinking that something is very wrong with me. I understand this rationally, but I can't help feeling that I can't change my attitude towards certain problems. For example, I have completely ceased to worry about the fate of Russian musicians, composers and talented schoolchildren and students from Russia, who are now experiencing a negative attitude simply because they are from Russia. According to some of them, their concerts are cancelled, their applications for competitions are not accepted etc. So I began to catch myself thinking that, despite the fact that this may be wrong, but let's be honest: now it doesn't matter which way the whole world can stop the war in Ukraine. If the tactic of isolating Russia works and the war ends as quickly as possible, then it was not in vain. If it doesn't end and the isolation tactic doesn't justify itself, you need to solve everything in other ways. But in my opinion it is absolutely wrong to whine about how you suffer from the fact that you were not allowed to go to a competition or a concert with your music was cancelled at the very moment when cities in another country are completely destroyed, people spend the night in basements and children die. Some of whom, by the way, also, perhaps, were preparing for a classical music competition or for sports competitions and will never go to them again. Therefore, I urge all people suffering from the fact that "the Russians will be treated badly" to keep quiet. Let's first solve the problem that they are shooting at Ukraine, and when they stop shooting and everyone has strength, then we will talk about the problems of this or that group of Russian citizens, justly or unfairly condemned.

TATIANA RIABINKINA: "NO WAR" STRING QUARTET

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My composition teacher in Moscow told me that only the calm mind can produce good music. You will regret writing anything when you are sad or upset, and the music will require substantial editing. I followed this rule for several years, and it worked well! However, we all are a product of our time, and our time is not always calm.

Dmitri Shostakovich wrote the most of his Symphony 7 in besieged Leningrad, when the bombs were falling from the sky and destroying homes, and people died from shelling and hunger. Was his mind calm and focused? He wrote about what surrounded him and this was evidence of very real and horrible things. It was a touchable, painful, bleeding, and true art, wasn't it?

Shostakovich talked about it. But not, when the war is covering Ukraine, we Russian people cannot talk. We are not even allowed to call it a war, but 'a special military operation'. Russia, my poor country, has her mouth shut. Our independent media has been destroyed, and censorship has killed freedom of speech; there are more and more political prisoners every day. People who have not chosen this war, and those who are blinded by the massive propaganda, all are scared and lost. In Russia, the real power belongs to those who do not care about any people in any country, including their own one. Russian bombs kill hundreds of civilians including kids. My country is committing a war crime, and how are we going to live with it?

In the first days of the war, I could not sleep. I am still stressed, and I can't help reading the news every free minute. I asked myself: what can I do? I've been living in New Zealand for three and a half years. I am lucky that I still have access to social media as well as free and independent journalisms. I can say that I am against the war and not to be put into a paddy wagon and/or a jail straight away. No one beats me for being fair. Many friends of mine in Russia are not so lucky and that is why I have a moral obligation to speak for them and for myself.

As a composer and musician, I can only make music about what is happening, and this is my form of nonviolent protest. I had never worked so fast: I wrote a string quartet "No War" for just one sleepless night and finished it the next day. Musicians from Wellington have agreed to perform it, and this is their valuable contribution as the ambassadors of peace. I'm looking forward to getting this music recorded and put online because it is now impossible for me to stay silent. For this piece, I took a folk melody of a Ukrainian song as a basis. The repeating dissonant exclamation has three syllables: "Her войне" that means "No war" in English.

The score is available for free for everyone by this link: https://drive.google.com/file/d/1nLjjV279TvlIVWjpxUjb9a9osa4sOz8z /view?usp=sharing

Now, I am working on a cycle of piano pieces, *Thinking of Ukraine*, which are going to be less scary but more reflective. Every piece is like a message in the news. They are short and they summon thoughts about what Ukraine was like before, and what it is going to be in the future. I hope this cycle will be performed soon.

I do think of Ukraine constantly. I have visited this beautiful country a few times and always was warmly welcomed. The war there is heartbreaking, and there are no excuses for it. It must be stopped.

WORK REPORTS

For this issue, we received several work reports, including Tatiana's above and the three below. We have set a few aside for next issue, and hope they keep coming. Many thanks to the composers who submitted material for this issue.

MICHAEL NORRIS: HORIZON FIELDS

In an interview at the 2016 Darmstädter Ferienkurse, American composer Ashley Fure noted a "synaesthetic turn" in the work of many younger artists, who "look for ways to integrate the senses... in a more synaesthetic terrain, a terrain where there's mutual influence between sound and sight". While relationships and isomorphisms between the senses—especially visual and aural—have informed compositional narratives for centuries, only in recent times has there been a clear 'provocation' from contemporary visual arts practices to the fundamental nature of the compositional process, especially from the wider domains of sculpture, installation practice and immersive site-specific interventions.

My new work *Horizon Fields* (to be premiered by NZTrio in April 2022) is the latest work of mine to develop metaphorical threads between visual arts and music. While it is a conventional chamber music ensemble, it finds inspiration in the large-scale art installation *Horizon Field Hamburg* by British sculptor Antony Gormley. Comprising an enormous steel platform suspended seven metres above the ground of the Deichtorhallen in Hamburg (open between April–September 2012), its mirror-like black epoxy surface created striking reflections of both the hall's architecture and the city beyond. For visitors who walked across it, this surface provided the illusion of standing on the surface of a deep, dark (perhaps frozen?) lake. Furthermore, any sudden or coordinated movements from the participants would initiate a gentle rocking motion in the entire structure, engendering a sense of instability and unease.



Documentation of Antony Gormley's Horizon Field Hamburg

The immensity of the installation's scale and the potentially unsettling nature of its oscillation are counteracted by the sense of quiet and peace, embodying both a literal and temporal meaning for the word 'suspended'. By removing them from the 'everyday' of the ground floor, viewers experience an alternative way of being, of looking and of listening. In *Horizon Fields*, I sought to develop aural analogues for Gormley's silent floating voids, aiming to capture in some way that experience of being suspended in a vast architectural space. Musical ideas that form the core sonic objects and musical behaviours of the work include materials that suggest the epoxy surface's mirror-form reflections, its distant flat horizons, and the gentle but unsettling oscillations of the entire structure.

The piano is the initiator of movement in the structure, sending out small 'ripples' of colour that the strings sustain, echo, vibrate and pulse. These ripples suggest a liquid movement, hinting at a body of water (the frozen lake?). These ripples almost always become 'suspended' in time through the use of static harmonies, repeated tones and long sustained pitches that resonate the chromatic harmonies without resolution. The note C-sharp returns throughout the work as a kind of fixed pedal note—an 'artificial horizon' of sorts—around which the techniques of echo, reflection/inversion, interference and repetition form an ever-intensifying musical expressivity.

While the musicians develop a dramatic, rhetorical arc that exceeds the otherwise relatively quiescent interiority of Gormley's installation, that drama inevitably returns to stasis, drawn back in by the 'event horizon' of the pedal note. After the climax of the work, in which the strings manage to finally extract a melody of sorts out of the disconnected lines and geometries of the materials, they return to a quiet murmuring, as the final oscillations of the structure decay away to equilibrium.

CHRISTOPHER BLAKE: THE FLUTES OF KOTUKU

In 2019 I was commissioned to write an orchestral work based on a short film *Let Your Sisters Be* which tells the story of two sisters who were abused by a trusted family friend. The commissioners were US based kiwis Mary Anne Sewell, screenwriter of the film and also a professional violinist, and Andrew Sewell, currently Music Director of two American orchestras.

The film was shot in Northland and its strength comes from the simple non-graphic way it deals with dark secrets and generations of silence by using storytelling and elements of Māori myth and legend to raise awareness and create a pathway to hope and resolution.

As I worked it became apparent that the kōtuku which is a key symbol in the film mythical, rare and beautiful—should have an important role in the orchestral work. In the film it is represented by the Pūtōrino. I carried this into the new work and adopted *Kōtuku* as the title of the piece.

However, as the premiere would be in the US it was unlikely that a Pūtōrino could be used so the Pūtōrino music was transcribed for alto flute. But there was more to come!

The Wisconsin Chamber Orchestra linked up with Darren Thompson a renowned Native American Flute player from the Lac du Flambeau Ojibwe Indian Reservation in Northern Wisconsin and he took on the role of flute as kōtuku for the US premiere. The consequences of these developments have been interesting. The piece is now designed to be performed by flutes from three very different cultures.

The Pūtōrino, is an instrument unique to Māori, born of the legend of Raukatauri's flute. It is tubular in construction with a central māngai, a head mouthpiece and a small hole in the foot end. It has a limited range but endlessly subtle voices in the hands of a skilled player utilising lip slides, portamenti and glissandi.



Andrew Sewell, conductor, and Darren Thompson, Native American Flute, in rehearsal

The Native American flute, also tubular, has five or six finger holes and two chambers. The player breathes directly into the pressure chamber. A block which is often in the shape of a bird, is tied to the instrument and directs the air through a flue to hit a splitting edge causing the air to vibrate in the sound chamber.

Nowadays instruments are typically tuned to the pentatonic minor scale. It has a beguiling soft sound and, unlike the Pūtōrino, achieves gliding and sliding between pitches primarily through fingering and changes in breath pressure.

The finest examples of these two instruments are often beautifully decorated with symbolic patterns and carvings and are works of art in their own right.

The alto flute is in some ways a synthesis of these two in that it requires an embouchure and it has a sounding chamber that manipulates pitch via holes. The major difference is the key mechanism. This, combined with the ability to use lip slides, portamenti and glissandi allows the alto flute to recreate in some degree the sounds of the other two flutes as well as display its own unique sonic qualities.

The score accommodates each of these instruments, variously using unpitched percussion, quarter tones and improvisation spaces. The performers are also free to make their own creative responses within the framework provided by this music.

Native American flutist Darren Thompson has been the first to take up this challenge in an imaginative performance at the premiere given in Madison Wisconsin in March of this year.

WILLIAM GREEN: *THE TURAKINA CANTICLES*, SERIES 1

As we know, New Zealand has many fine composers—I'm preaching to the converted here, of course—and also many fine poets. There's also a small group of creators here who are both.

My interest in New Zealand's composer-poets led me to ferret these people out, which culminated in my piano/poetry recital in the 2014 Auckland Public Library concert series featuring music and poems by Bryony Jagger, Michelle Scullion, Jenny McLeod, Ivan Bootham, Ian McDonald, Jann Rutherford, Alex Taylor and myself. I was very happy to have Bryony and Alex at the event to read their own poems.

This in turn led me to the idea of composing an ongoing song cycle, setting texts written by fellow New Zealand composers. My first port of call was to the doyenne of our composerpoets, Jenny McLeod (I'm sure you've all read her poetry collection, *Mutterings from a Spiry Crag*) who obligingly sent me a poem called "The Peaceful Village", which fit the bill perfectly.

Next on the list was a flabbergasted Gareth Farr, who wondered why on earth I'd want to set part of his evocative programme note to his Landscape Prelude The Horizon from Owhiro Bay, claiming he didn't even think he was good at writing programme notes. Anyone who has read his hilarious Claude Debussy/Colin McPhee dialogue, for his piece Tentang Chara Gamelan (which ends ... D – "Ah, blow it out your ear, you plagiarising Canadian twit." M -"Get a clue, you boring soggy old piece of French toast.") would surely beg to differ.



Thirdly, I contacted Bryony Jagger, colleague and prolific poet, whose many collections (eg. *Turtle Banquet* and *Purple Bananas*) have been issued by her Heartbreak Publishing in Auckland. I bought her *Villa Domestica* many years ago and from it, set her short but exquisite poem, "The Poet's Jewels". Lastly, the opening few paragraphs of Lilburn's *Memories of Early Years* spoke to me as being eminently settable. My application for permission caused a little vexation—no-one had asked to set his text before—but with the help of Michael Brown and Jan Hellriegel, permission was eventually granted.

These four short songs have recently been issued as Series 1 of *The Turakina Canticles*, named for the valley where Lilburn spent his early years (the DGL setting being the longest and perhaps the centrepiece of the Series 1 cycle). I've endeavoured to incorporate a little something of the text writer into each song. I hope to get to a Series 2 (and beyond?) eventually, with further texts written by NZ composers. I have my eye on a few of you, so you may get a tap on the shoulder at some stage...

GEOFFREY HINDS: GERMINABIT ET FLOREBIT

This is the title of a piano piece that I wrote last year in response to the shameful destruction of a stand of unique native trees on private property in Avondale, Auckland, at the behest of the developer, despite calls for the Auckland Council to purchase the property as a reserve. The title itself is part of a plainchant which makes an appearance towards the end of the piece.

Composition-wise, the piece utilises a 'chromaticised' form of the plainchant in a serial-cum-tone clock manner. I have adopted a three-stave format to accommodate the texture of a slow oscillating figure under which sepulchral 'gongs' sound in the low bass and mournful bird songs sound above. The oscillation increases in intensity until a climax is reached where two phrases from *O sacred head sore wounded* in the treble alternate with two phrases from *Dies irae* in the bass. This leads to a cadenza of panic-stricken birdsong which gradually subsides.

At this point the plainchant itself begins as a single line over silently depressed keys in the bass to create some resonance. This is joined by an augmentation of 'Jesus Christ is risen today' in the bass. I realised that the texture was rather thin, so I adopted 'fauxbourdon' for the chant at the point that the hymn tune begins. As I wanted a bright sound the 6-3 triads were all major, giving a rather Britten-like sound against the C major hymn. Another climax is reached after which the oscillation and birdsongs return in a pure Dorian mode.

I intend to play this piece in conjunction with the final set of Tone Clock pieces by Jenny McLeod some time in the future, depending on Covid conditions and mastery of technical challenges, especially in the Tone Clock pieces. Proceeds of the recital will go to supporting the protection of another stand of native trees, Kohimaramara forest, which is being sold by Melanesian Mission.

OPPORTUNITIES

La Hora Acusmática: call for digital works

The space "La Hora Acusmática" invites composers of any age and nationality to participate with electroacoustic works or experimental videos to be performed in virtual concerts on its YouTube channel.

- Each Composer may only present one piece or video with a maximum duration of 10 minutes.
- Works that were performed in concerts the previous year will not be able to participate in this call.

- Works that contain only audio must be in .aiff or .wav stereo format; for video: .mov, or .mp4.
- You must accompany the audio or video file, a brief commentary on the work (50 words) and bio (50 words).
- The submission deadline will be **April 4**, **2022** at 11:59 p.m., Argentina time.
- The composer must send the link to their piece to the email (do not send an attachment): lahoraacusmatica@gmail.com

If some of the above conditions are not met, the work in question will not be selected.

The results will be published on Instagram of "La Hora Acusmática" on April 29, 2022 and the opening date of the concert will take place on May 20, 2022, time to be confirmed.

The works not selected in the first instance will be included in different concerts programmed by "La Hora Acusmática" throughout 2022.

AWE Emerging Composer Competition and Mentorship

A new initiative for 2022 will see a young New Zealand composer 20 years old or under, selected to receive personalised composition mentoring to write a string chamber work to be performed during the 2022 AWE Festival, and within multiple school performances throughout the Central Lakes region.

Applicants must be 20 years or younger as of 1 May 2022, be a NZ citizen or permanent resident, and currently reside in NZ.

Applications are to be emailed to <u>music@sounz.org.nz</u> by **5pm on 1 May 2022**

Applicants are to provide:

- 1 or 2 pieces they have written, with at least one composition involving a string instrument to a significant extent (violin, viola or cello).
- A paragraph about their musical interests and experience.
- A paragraph about why they would like to be selected.
- A short outline of their ideas and plans for their string chamber music work, should they be selected. Applicants should consider suitability of new work for performances in schools.
- APPLICATION FORMAT: The portfolio score(s) must be provided in PDF format and all three written components must be collated in one PDF document.
- OPTIONAL: Audio (if available) of portfolio piece(s) must be a link to a streaming service such as Soundcloud or YouTube. If this is not possible, please

use Dropbox or Google Drive to transfer MP3 files. Do not email MP3 files. MIDI realisations are acceptable and must be in MP3 format.

Lowell Chamber Orchestra 2022 Call for Scores

The Lowell Chamber Orchestra announces its second call-for-scores, open to composer of any nationality or age.

The winning score will receive a live performance in the initial concert of the LCO's 2022 season, as well as:

- Professional video and editing of the aforementioned performance
- US\$500 in prize money
- One year of publication through Scodo (Universal Edition)
- Up to US\$300 in travel stipend to attend the performance

Deadline for submission is **Sunday**, **1 May**, **2022**, at 11:59pm UTC/GMT -5 hours.

Visit

https://lowellchamberorchestra.org/2022call-for-scores for further details.

Composers Concordance 11th Annual 'Generations' Concert: New Music for Jazz Septet

Composers Concordance, a presenting organisation for contemporary music with a 38-year history of cutting-edge concert programming in New York City, announces a call for scores/charts. There will be two winners: one composer aged 25 or younger, and another composer aged 65 or older. The winning compositions will be performed by CompCord Ensemble in a concert on 14 June at 7pm at Goddard Riverside's Bernie Wohl Centre, 647 Columbus Avenue, (between 91st and 92nd Streets.) New York City. Competition winners are requested to attend.

• Music should be written for Jazz Septet: Trumpet, Trombone, Alto Saxophone, Tenor Saxophone,Piano, Bass, and Drum Set.

OR any subset i.e. solo, duo, trio pieces are welcome.

- Both charts and detailed-notated scores are welcome.
- Duration: at most 5 minutes; only 1 entry per applicant.

The deadline for applications is **3 May 2022**

Visit

https://composersconcordance.wixsite.com/ 2021-22-season/competition for further information and entry requirements.

Lontano Quartet Call for Scores

The Lontano Quartet is launching a call for scores for String Quartet.

Three works will be chosen by the Lontano Quartet with a maximum duration of: 15-17 minutes (no minimum duration). No electronics, and original works only (no edited works).

One work will be selected to appear in the Quartet's next album (at Gallo-Cascavelle, 2022), alongside other new works. Two other pieces may be premiered at the Musicales d'Assy festival (August 2022)

The deadline is May 8, 2022.

For more detailed information, find a list of regulations here:

https://en.quatuorlontano.fr/_files/ugd/ee3 504_829dd4e4d5a6479689358426289b5c2a .pdf

and application form here:

https://en.quatuorlontano.fr/ files/ugd/ee3 504 20a1f66c8bef4d4c9f2e2d0ddcfce390.pd f

Choral Music Hall of the University of Alcalá de Henares Second International Contest of Choral Composition

The Choral Music Hall of the University of Alcala (Spain), in its efforts to promote choral singing and vocal musical culture in general, announces the second edition of the International Contest of Choral Composition of the University of Alcala. This initiative answers the entity's strong interest to support choral music and current composers, both from a national or international level, attempting thus to bring these authors and their works closer to the public.

The work/s presented will be for mixed choir a cappella and will have a minimum length of 3 minutes and a maximum of 5 minutes, being the composers free to choose the theme of their work.

First prize is €700, second prize €350, and third prize €200. All prize winners will also receive a certifying diploma, and the first prize winner will receive a premiere during the Choral Music Hall of the University of Alcala's 2022 season.

The deadline for submissions is **14 May 2022**, at 23:59 (Spanish time zone).

For further information, rules and regulations visit: <u>www.aulamusicacoral.com</u>

SOUNZ Brass Composition Prize 2022

SOUNZ Centre for New Zealand Music, together with the Brass Band Association of New Zealand (BBANZ) and the Composers Association of New Zealand (CANZ) is proud to present a composition prize for works for solo brass instrument, with optional accompaniment. The winner will receive \$400 in cash and one year's paid CANZ membership.

Your completed submission must reach info@sounz.org.nz by 9am **Monday 16 May 2022**. Find further details here: https://news.sounz.org.nz/sounz-brass-

composition-prize-2022/

Philip Neill Memorial Prize in Music

This prize was founded in the year 1943 in memory of the late Philip Foster Neill, by his sister, who in that year settled the sum of £1,000 with the Trustees, Executors and Agency Co. Ltd., with instructions to pay the annual income to the Council. The late Mr Philip Neill was a medical student of the University of Otago, who died in 1943.

Applicants must:

be a past or present student of a university in New Zealand

submit an original and unaided work in a form of structure prescribed by examiners, along with a midi recording of the work.

An exercise which has been submitted for the degree of Bachelor of Music or a composition which has already been published in written or recorded form, including public broadcast, will not be accepted.

This year's topic is: **Compose a piece for piano** trio (violin, cello and piano).

The deadline for submissions is **1 July 2022**

Visit

https://www.otago.ac.nz/study/scholarships /database/otago019579.html for further details.

University of Otago Mozart Fellowship 2023

The Fellowship was established by the University Council in 1969 and was made possible by the generous interest of anonymous friends of the University. The general purpose of the Mozart Fellowship Fund is to aid and encourage composers of music in the practice and advancement of their art, to associate them with the life of the University, and at the same time to foster an interest in contemporary music within the University and in the community.

The Fellowship duration is 1 February 2023 to 31 January 2024. The stipend for the Fellowship is equivalent to a Lecturer's salary and may include a contribution to travel/removal expenses. The salary is payable in fortnightly instalments.

Applications close on **Wednesday 1 June 2022**, and should be made via Otago University's Recruitment System: <u>https://otago.taleo.net/careersection/2/jobd</u> <u>etail.ftl?job=2200574&lang=en</u>

1st Fundación Mapfre Guanarteme Tenerife Viola Masterclass Composition Competition

With the aim of promoting and exploring new and innovative musical concepts, as well as bringing classical and traditional Canarian music together, Conservatorio Superior de Música de Canarias and Fundación MAPFRE Guanarteme are pleased to announce this call for composers to participate in the 1st Fundación MAPFRE Guanarteme – Tenerife Viola Masterclass Composition Competition.

The chamber music works entered into this competition shall be composed for viola and timple duet, without electronics of any kind. The timple is a traditional folk instrument from the Canary Islands. It is a plucked fivestring instrument. The composition may consist of one or more movements and shall have a minimum total duration of five minutes and a maximum total duration of ten minutes.

The call is open to composers of any age and nationality. Only one piece may be submitted per composer. It must be an original and unpublished work that has not been commissioned for payment or awarded a prize in another competition. It must never have been performed previously in a concert or public event, not even any of its parts (if any), under its current or any other title, and must not have been broadcast by any means.

The deadline is 11:59 pm **5 June 2022**. (Canary Islands time or UTC+1).

For more information, rules and regulations, visit:

https://www.tenerifeviolamasterclass.com/c ompetition

NZSO Todd Corporation Young Composers Award

Now in its 17th year, the NZSO Todd Corporation Young Composers Award is a unique opportunity for young New Zealand composers to have their compositions workshopped and performed by the NZSO, as well as recorded by RNZ Concert.

An expert composer-mentor is selected to mentor up to 8 young composers through the process to help ensure the highest level of success. The piece of music will be performed by the NZSO and led by conductor Hamish McKeich, who has a speciality and passion for contemporary and experimental music.

• Entrants must be a New Zealand Citizen

- Composers must be 25 years of age or younger as of 10 June 2022
- Pieces have a maximum duration of 5 minutes
- Work to be for full symphony orchestra without soloists, amplification, or electronic elements. The
- Maximum instrumentation is as follows: 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 tuba, 1 timpani +2 percussion, harp and strings (including the following woodwind auxiliary instruments: piccolo, alto flute, bass flute, cor anglais, bass clarinet, E-flat clarinet and contrabassoon)

The deadline for applications and scores is **10 June 2022**. Visit

<u>https://www.nzso.co.nz/nzso-</u> <u>engage/learning/todd-corporation-young-</u> <u>composers-awards/</u> for more information.

The 76th Concours de Genève Composition Competition

The 76th Concours de Genève Composition Competition will be held in October 2022. Its objective is to distinguish new works, composed at the earliest after June 2019.

- The Competition is open to composers of all nationalities born after 1 June, 1982 (40 years old).
- The work must be written for vocal ensemble of 6 voices comprised of the following: 1 bass, 1 baritone, 1 tenor, 1 mezzo, 1 soprano, 1 high soprano (mezzosoprano can be replaced by a countertenor).
- The work may also include electronics, but this is not mandatory.

The deadline for applications is **10 June 2022**

The application form can be found in the 'registration' tab on the competition website here:

https://www.concoursgeneve.ch/event/comp osition 2022

Call for Scores for Beginning Strings Player Solo Works

JPEREZMUSIC publishing is compiling works by artists who self-identify as from an underrepresented demographic in music or claim to have faced significant struggles in their development as an artist.

- Works must be playable by all four orchestral string instruments.
- Works chosen to be published must exist in some music notation software. (Graphic scores being the exception). Electronic, graphic, and experimental works are encouraged.
- Royalties paid will be dependent on the number of artists chosen to be published in this volume.

The deadline is **1 July 2022**

Visit the web site:

https://www.jperezmusic.com/call-for-scores for further information and entry requirements.

2022 The Second Hangzhou Contemporary Music Festival "Artinno Award" International Orchestra Composition Competition

The 2022 Hangzhou Contemporary Music Festival "Artinno Award" International Orchestral Composition Competition will be held in Zhejiang Conservatory of Music from October 14 to 18, 2022.

As one of the activities of Hangzhou Contemporary Music Festival, the 2022 "Artinno Award" International Orchestral Composition Competition call for outstanding orchestra pieces from young composers around the world.

The jury of the competition will select 6 outstanding winning works. These works will be performed by Sichuan Symphony Orchestra at the final concert on October 16, 2022, and the judges will decide the final rank based on the live performances. At that time, they will select one first-prize winner and award 100000 RMB; two second-prize winners with an award of 50000 RMB; three third-prize winners with a bonus of 20000 RMB (all of the amounts are pre-tax).

The Composition Committee of the festival will provide a set of tickets for all the winners of the 2022 Hangzhou Contemporary Music Festival, and will be responsible for the landing transportation and accommodation of foreign winners during the festival (international travel expenses will not be covered).

Details:

- There is no application fee.
- The competition is open to composers from all nationalities, whether student or not, but only under 40 years old (born after 1982). Only one orchestra piece is allowed to submitted by an applicant (concertos are not allowed).
- The duration of the submitted piece should between 10-12 minutes.
- The instrumentation: 3 3 3 3/4 3 3 1/timp. 4 perc. /1Harp/14 12 10 8 6.
- The submitted pieces must have not been performed before, and must be composed after 2021.
- The applicants should provide an anonymous PDF score to the competition committee via email to hzmf@zjcm.edu.cn before the 15th July 2022. The applicants should also provide a scan of a valid ID, a personal photo in resolution higher than 1M, phone number, email address, address, a short biography around 150 words and a short introduction of the piece around 150 words.
- The selected finalists should attend the rehearsal and premiere concert (except in special circumstances).

The 11th Rivers Awards Composition Competition

The Rivers Awards Composition Competition (RACC) aims to promote extensive exchange between Chinese and Western music, encouraging innovative and explorative composition for Chinese and Western musical instruments, and build a high-end platform to introduce outstanding original musical works to the public.

A positive theme that embodies the spirit of the contemporary era is a basic requirement for the entries of this competition, which should be created with novel methods and rich in artistic appeal.

- This competition is open to participants under the age of 45 (born after December 31st, 1976) regardless of their nationality, location and profession. Professional composers, teachers or students specializing in composition are all welcomed.
- There is no participation fees required for the application.
- Entries should be composed for the following designated Chinese and Western musical instruments, targeting a number of 3-9 performers in total: One Dizi-bamboo flute (doubling Xiao), one Pipa, one Erhu and one piano, two violins, one viola, one cello, one double bass.
- Pre-recorded music or electronic music compositions will not be accepted.
- The duration of the music should be 5-8 minutes and be marked clearly on the first page of the score.

The deadline is **5:00 p.m. on Tuesday**, **August 30, 2022**. (Shanghai time).

Further details, entry requirements, and information about the Chinese instruments can be found here:

https://www.musicalchairs.info/pdf/cp/300 4

1st Foshan Composers Contest

The Foshan Composers Contest is a new competition created with the aim of encouraging composers to create new music celebrating to the city of Foshan. We invite composers of all ages and nationalities to participate in the 1st Foshan Composers Contest 2022 to write compositions for an ensemble with Chinese and Western instruments. Works submitted should be inspired by and reflect the theme of Foshan and its Intangible Cultural Heritage. The compositions should aim to blend traditional Cantonese folkloristic music and Western music, suitable for the general public and connected with Foshan culture. Ten nominated pieces will be premiered during the Final Concert on October 29th, 2022 at the Shunde Performing Arts Center, Foshan, China.

- Total prize money of RMB100,000.
- No entry fee. No age limit. All nationalities.
- Anonymous judging.
- Compositions for an ensemble between 5-18 mixed instruments.

Deadline of application: 1 September 2022.

Visit

https://www.matchingarts.com/en/projects/ foshan-composers-contest-2022 for more information

Fifteen-Minutes-of-Fame featuring cellist František Brikcius

Vox Novus is calling for one-minute pieces composed for solo cello. Selected works will be premiered on 22 October 2022 at 2:00 PM U.S. East Coast Time (UTC-4) on Fifteen-Minutes-of-Fame, featuring cellist František Brikcius. This performance will be presented as an online concert with Virtual Concert Halls broadcasted to multiple streaming platforms such as YouTube and Facebook.

- Works are for cello solo only (no electronics).
- No works over one minute (60 seconds) will be reviewed.
- Works should be composed specifically for this call and performer.
- All pieces must be premieres.
- Multiple submissions are not accepted. Send your best work!

Deadline for works is 9 September 2022.

More can be found be found at:

http://www.musicavatar.org/categories/Fifte

<u>en-Minutes-of-Fame-featuring-cellist-</u> <u>Frantiek-Brikcius/index.html</u>

18th SUN RIVER PRIZE Students' New Music Composition

Composition Department of Sichuan Conservatory of Music is running a students' composition competition The works to be selected for the final round will be performed by Beijing Contemporary Soloists at early November 2022 in Chengdu, China. The competition is open to all students, of any nationality, region, or age.

The composition can be written in any style. It also needs to be composed in the last three years.

The composition must be unpublished and must not have been awarded in any other contest prizes. Each candidate can submit only one piece for the competition and cannot apply with other's name.

The required instrumentation is as follows: Flute (piccolo), clarinet (B-flat or A), violin, viola, cello, piano.

The composition should be written for 1-6 instruments in any combination of above, no duplicated instruments. Work that involves electroacoustic, electronic, or vocal will NOT be accepted. Performers that use human voices as part of the sound effect are exempt from this restriction.

The duration of the piece should be within 8-12 minutes.

Finalists will be invited to Chengdu to attend the final premiere concert in November. The organizer will provide accommodation for the composers for three days (two nights). However, due to consideration of location differences, travel expenses will be covered by the composer

The deadline is **30 September 2022**. To enter, download the entry requirements at: <u>http://www.sccm.cn/templates/cy/sunriver/i</u> <u>ndex.html</u>



41st CANZ Nelson Composers Workshop Wednesday 6 July–Sunday 10 July 2022

A key event in the New Zealand music scene, the annual CANZ Nelson Composers Workshop provides opportunities for emerging composers to learn about their craft and industry, to make connections with colleagues and peers, and to support our community. The CANZ Nelson Composers Workshop is open to all composers, sonic artists, improvisers, electroacoustic musicians, and composer-performers, including senior secondary students, university students, and freelancers. Selected participants have a work rehearsed and performed to a professional standard. Performances will be recorded and filmed, and documentation sent to the participant after the workshop. We assign each participant an experienced composer, to act as mentor, to help in rehearsals and in guiding post-performance discussions. The workshop also comprises daily lectures and discussions, instrumental demonstrations, concerts, and opportunities for socialising. Observers/non-participants are also welcome to attend.

ATTENDING THE WORKSHOP

VENUE Nelson Centre of Musical Arts (NCMA), 48 Nile St, Nelson

DATES 1pm start, Wednesday 6 July–Sunday 10 July, ending approx. 12noon, followed by an informal lunch

MENTORS Our line-up of mentors varies from year to year. Recent mentors include David Chisholm, Chris Cree Brown, Tristan Carter, Eve de Castro-Robinson, Phil Dadson, Reuben de Lautour, Simon Eastwood, Leonie Holmes, Glenda Keam, Martin Lodge, Fabio Morreale, Celeste Oram, and Gemma Peacocke. 2022 mentors will be announced closer to the time. This year, we continue our new initiative in performance mentoring and introduce John Addison as the performer-curator of the 2022 Nelson Composers Workshop.

COST There is no tuition or participation fee. Participants and observers are required to cover the cost of their own accommodation, meals, and travel.

ACCOMMODATION The workshop facilitates accommodation at the Nelson YHA in dorms shared with other participants of the workshop. Staying at the YHA enables a greater amount of socialising and discussion with your peers, and is highly encouraged. Participants are free to arrange their own accommodation if they wish.

MEALS A simple breakfast is provided for those staying at the Nelson YHA at no additional cost. Lunch and fully catered dinner options are also available through the workshop. As with accommodation, participants are free to make their own arrangements.

TRAVEL Participants are expected to make their own travel arrangements to and from the workshop. If you are planning on flying to Nelson, we strongly advise that you book early. If you are concerned about transport from Nelson Airport to the YHA, please let us know your arrival details and we will attempt to put you in touch with other participants on the same flight where possible.

CANZ MEMBERSHIP Membership to the Composers Association of New Zealand is compulsory for all participants. Successful applicants who are not already members can join and pay their annual CANZ membership fee. For further information, see http://canz.net.nz/join-canz/.

Te Rōpū Kaitito Puoro o Aotearoa Composers Association of New Zealand

APPLICATION / DEADLINES

Please complete the CANZ 2022 Nelson Composers Workshop Application Form.

We invite applicants wishing to attend the 2022 workshop to submit up to two works, one of which may be selected for performance. Please note that there will be a limit on the number of participants. Late applications will not be considered.

If you are submitting more than one work, please list them in order of preference (which piece you would most like to be performed). Please email pdfs of scores and parts, and other files to <u>nelson@canz.net.nz</u>. For larger files, we recommend the use of a service such as WeTransfer.

Please bear in mind that this is a workshop setting and, as such, the maximum duration of scored/notated/improvised/live electronic works is 10 minutes. Your work will be allocated a 25-minute session, incorporating a performance and discussion. Read: if your work is on the concise side and/or for fewer performers, you could have more time for discussion, or potentially a second run at the performance.

Please do not feel you have to submit a complete work. Works-in-process, excerpts, and sketch ideas will be considered. The only criteria is that if instrumental works are unfinished, score/parts should be presentable.

The deadline for completing this application form and submitting your work/s for consideration for performance is **5pm**, **Monday 2 May**. If selected, you will have until **5pm**, **Monday 6 June** to send through final scores/versions/files.

ARTISTIC FORMS / INSTRUMENTATION

We welcome applications of works from a range of musical artforms, including sonic arts, improvisation, installations, and electroacoustic/electronic music, including works for live performer/s, amplification, fixed media, and live processing. Accepting these works is subject to technical requirements and available resources. Please contact the conveners so we can do our best to accommodate you. Composers and sonic artists submitting works in these forms should submit audio or video documentation. A conductor may be available.

For instrumental works, the following are available: Taonga Puoro I Taonga Puoro II Flute (piccolo, concert, alto) Oboe Clarinet (A, B b, bass) Bassoon French Horn Trumpet ($B \downarrow$, C, double-bell in C) Percussion (Bongos, Cajon, Log drum, Riqq (Egyptian tambourine), Glockenspiel, Spring coil, Sizzle cymbal, Wind gong. Common small auxiliary instruments that fit on a small trap table—woodblocks, shaker, cowbell etc. When in doubt, please contact convenors.) Piano (Prepared piano is not possible.) Guitar Soprano Violin I Violin II Viola Cello **Double Bass**

Te Rōpū Kaitito Puoro o Aotearoa Composers Association of New Zealand

SCORE SUBMISSION GUIDELINES

Please ensure that you follow these guidelines when submitting instrumental scores:

- For each instrumental work submitted, please supply a full score and individual parts.
- Scores should preferably be computer typeset, and may be neatly handwritten. As performers have limited rehearsal time, it is essential that your parts are as clear as possible.
- Where non-standard or unusual notation is used, provide performance directions for the performers.
- Proofread your scores and parts carefully.
- Ensure that you include the title, your name, and the instrument name on the front page of each part.
- Remember to check for initial and all subsequent tempo markings in every part.
- Ensure parts are correctly transposed and that you are using the correct clef for each instrument's range.
- Check that page turns/changes are in convenient places.
- Include bar numbers at the beginning of every stave, not every bar. Use rehearsal marks if the work is long.
- Please bring at least one printed copy of the score and each part for the selected work with you to the workshop. Access to a printer or photocopier cannot be guaranteed.

CONVENORS

Your convenors for the 2022 workshop are:

Adelaide Dunn 0273909168 Fergus Fry 0279152262 Ihlara McIndoe 0275767046 <u>nelson@canz.net.nz</u>

Please contact us with queries you may have concerning the workshop and your application. We are happy to assist where possible. Updated information about the workshop will be made available on the <u>CANZ website</u>, <u>instagram</u>, and <u>facebook page</u> closer to the time. You will be notified of the success of your application by email.

CANZ President, Antonia Barnett-McIntosh 0223442232

FUNDING

The 2022 Nelson Composers Workshop gratefully receives funding from: Creative New Zealand Nicholas Tarling Charitable Trust Lilburn Trust







Te Rōpū Kaitito Puoro o Aotearoa Composers Association of New Zealand <u>www.canz.net.nz</u> canzonetta@canz.net.nz

CANZ AGM 1pm 5 March 2022 https://auckland.zoom.us/j/96067929312

MINUTES

<u>**Present:**</u> Antonia Barnett-McIntosh, Sasha Leitman, Jason Long, Simon Eastwood, Chris Gendall, Kassandra Wang, Geoffrey Hinds, Phil Brownlee, Vadim Fong, Leonie Holmes, Fergus Fry, James Gardner, Elliot Vaughan, Ivan Clayden, Chris Adams, Glenda Keam, John Addison, Mary Celeste, Pieta Hextall, Samuel Holloway

Apologies: Hermione Johnson, Jesse Austin-Stewart, Alissa Long, Yvonne New, Alina Abraham

Proxies: Jason Long for Alissa Long

2021 AGM minutes: SE moved to accept the minutes from the last meeting as a true and accurate representation. CG seconded. Carried.

Matters arising: GK requested to discuss ISCM/ACL Festivals in Other Business.

President's Report, including announcements of CANZ Trust Fund and Citation Awards:

ABM delivered the following report:

I noted that Chris's report from last year started off "2020 began with great promise and excitement", and I felt like 2021 did too, for different reasons. Of course, we didn't expect that Covid was over at the end of 2020, however, the progression of new variants leading to extended lockdowns and restrictions, particularly in Tāmaki Makaurau, did continue to impact the live music scene in Aotearoa and CANZ members.

As we all traversed this changing landscape, and assessed the infrastructure of how we do things, in 2021 CANZ focussed our attention on a few central goals around: broadening our remit to better represent more music disciplines such as sonic arts, improvisation, post-instrumental, composed theatre, and the composer-performer model, to name a few; continuing advocacy to create opportunities to support composers; to assist in accessibility —to support an environment where composing in Aotearoa as a full-time, freelance career could be possible for anyone; and, introducing thinking around the virtual space as simply being part of planning, rather than a contingency, that opening up these hybrid spaces have benefits too, particularly in terms of international reach. Ars Electronica and the ISCM Virtual Collaborative Series were two examples of this in 2021 where CANZ members had their works presented internationally.

We continue to work with Festival Director Glenda Keam on the ambitious postponed 2020 double ISCM/ACL Festivals in Tāmaki Makaurau and Ōtautahi. The aim is to present as close as possible to the 2020 Festivals, although of course there will need to be some adjustments due to travel restrictions. Beginning this month, monthly updates from Glenda will be posted on the 2022 ISCM/ACL website. The postponed 2021 ISCM Festival in China could not take place this month due to visa and travel restrictions in China, and was cancelled.

In 2021, CANZ continued to advocate for members. We undertook robust and exploratory conversations to maintain relationships with external partners such as CNZ, RNZ, SOUNZ, and APRA, and performance institutions like APOA and CMNZ. We discussed how, together, we can better represent our art form in this time and this place, create inclusive curation of programmes, experimental collaborations, equitable

opportunities, safer spaces, and diverse experiences for audiences. We collaborated with CMNZ to set up their new 'Composer Woodshed' initiative, to provide focussed research and development opportunities for composers. It's also been great to see vital support packages for artists announced through the IRD and the Ministry of Culture and Heritage. And coincidentally, CNZ's Remuneration Policy came out this last week after a long consultation process and behind-the-scenes lobbying.

In 2021, CANZ took steps to implement priorities around equitable remuneration too, and our consultations with CNZ led to clear outcomes. We managed to secure increased funding for the 2022 Nelson Composers Workshop, CANZ's flagship professional development project. The increased funding will help us establish remuneration rates for mentors, performers, and an administrative and production team that more accurately reflect the time and energy people commit to the workshop, as we seek to reinforce its operation and structure in ways that ensure its vitality going forward. This grant also meant we became eligible to apply for an Annual Arts Grant later this year, for 2023, with the goal of expanding our activities further.

The 2021 Nelson Composers Workshop was held in July and this time involved the hardworking and brilliant performers at a strategic level by introducing two extra rehearsal days before the composers arrived, led by performer-curator Mark Menzies. This resulted in a higher level of performance and a couple of extra concerts, which included: the opening concert; an ambient concert; a collaborative, improv performance by those who took part in Phil Dadson's non-idiomatic improv sessions; and a special tribute to Richard Nunns at the closing concert. As always, composers engaged in lively discussions within the formal structure of the workshop, and socially. In the future, we'll continue to engage a performer-curator, a role that will rotate around different individuals in successive workshops and, in 2022, will be cellist John Addison. The convenors, working in collaboration with the CANZ Committee, will be Ihlara McIndoe, Fergus Fry, and Adelaide Dunn. Later on this year, we will introduce a Kaiarahi Māori role, to honour our commitment to Te Tiriti o Waitangi.

CANZ continues to support the NZCT Chamber Music Contest and this year's finals took place in August at The Piano in Ōtautahi. It really was a night of celebration of Aotearoa's secondary school composers as CMNZ increased the number of composition categories in 2021. Judged by Reuben de Lautour, the Junior award was awarded to Jocelyn Ho from Kristin School for *What if a crab lives in the forest?*, Andi Wei from King's College won the Newcomer award for *Rondo in A minor*, the Large Ensemble award went to Albert Wang from St Peter's College for *The View Towards the Sea*, Alicia Lynn from Saint Kentigern College took home the KBB Prize for *The Badger's Ball*, the Central Region winner was Arno Louis Stil from Newlands College for *Night at the Cinema*, and Vadim Fong from Whangārei Boys High School was the Northern Region winner and National Champion for *7 Scenes for String Octet*.

CANZ members are regular recipients of a number of awards and prizes. Linda Dallimore won the inaugural CMNZ Commissioning Prize. The Edwin Carr Foundation Scholarship recipients for 2021 were Kirsten Strom —towards a Master of Music in Composition at the Royal Academy of Music in London—and Reuben Jelleyman—towards a second year of a Master's in Composition at the Conservatoire de Paris in France. NZSM reinstated their Creative New Zealand Composer in Residence and announced Jerome Kavanaugh in the role for 2022. Kenneth Young continued as the 2021 Mozart Fellow and Sean Donnelly (AKA SJD) takes up that position for 2022. Ihlara McIndoe was the 2021 NZSO National Youth Orchestra resident composer, and Rosa Elliot the Auckland Philharmonia Orchestra's 2021 Rising Star.

Although we are yet to present them in person, the 2021 CANZ Awards went to Wayne Laird and Elliot Vaughan. Wayne received the CANZ Citation for Services to New Zealand Music for his work as a composer, producer, and great supporter of Aotearoa composers through Atoll Records. And Elliot received the CANZ Trust Fund Award in honour of his innovative compositional achievements throughout 2021.

Owing to the Delta and then Omicron variants of Covid-19, the 2021 APRA Silver Scrolls has now had two date changes from the original October date, firstly to this week, the 3rd of March, and now will be combined with the 2022 Awards in October this year. The SOUNZ Contemporary Award finalists for 2021 are Neville Hall for *so flamed in the air*, Plan 9 (comprised of David Donaldson, Janet Roddick and Steve Roche) for *The Bewilderness*, and Reuben Jelleyman for *Klein Fountain*. As the only Award in the country of its kind, CANZ continues to collaborate with SOUNZ about inclusivity and to broaden the musical formats which can be submitted. It's been

promising to witness some progress in these areas, and in 2021, we saw the requirement of a notated score removed and the possibility to submit sonic arts and video works in the submission form.

The interests of the membership are at the core of everything the Committee does, and we are committed to fostering an environment where Aotearoa artists thrive. I'm immensely grateful for the time, energy, and expertise that the Committee dedicate to your interests.

GK: the 2021 ISCM Festival was in fact initially postponed, but it has now been cancelled. The status of the repertoire and schedule is uncertain at this time.

LH moved that the Report be accepted. PB Seconded. Carried.

<u>Financial Report:</u> JL gave the financial report, and outlined some items in more detail:

- Income, through subscriptions and funding
- Expenditure, which had diminished in 2021
- The Nelson Composers Workshop, which has been well funded in both 2021 and for 2022, resulting in a current surplus. Composer Mentors are also now remunerated.
- The ISCM/ACL Festival has had less movement in 2021, but this will change in the next 12 months. CA: is the balance sheet available to see reserves in savings? JL shared the balance sheet.

CA: is the Nelson Composers Workshop reliant on external funding? Would CANZ's reserves underwrite any loss in funding? JL: if CANZ can qualify for annual arts grants, this increase in funding can be sustained. JL: the balance sheet is looking very healthy because we have funding for Nelson and the ISCM/ACL festivals which await being spent.

CA: is expenditure being strategically targeted at development, especially early-career development? ABM: this is an area that we've noticed needed support after finishing their studies, and we're looking to create more sustainable models of remuneration. JL: mentor honoraria also supports later-career composers. The ISCM/ACL Festivals also target more experienced composers. JL: the balance of support seems good.

JL moved that the Financial Report is accepted. GK Seconded. Carried.

2022-23 fees: The Committee Recommends maintaining current fee levels.

Nominations for Committee Members, Election of up to 3 representatives:

ABM Acknowledged HO for his service to the committee as he steps down.

- CG nominated Rosa Elliott. LH Seconded.
- SE nominated Elliot Vaughan. GK Seconded.

SL nominated Kassandra Wang. SE Seconded.

All elected to The Committee.

EV, KW and CG (on behalf of RE) introduced themselves and their practice.

Other business:

ABM: CANZ will launch a new website this weekend. Thanks SL! SL welcomes any suggestions on it: missing information/resources, errors. Member websites are welcome also.

GK on ISCM/ACL Festival: Thanks ABM for the excellent report and CANZ activities. Thanks also CG, SH, Mary Binney for their work on the early stages of the Festival development. Thanks also to ABM, JL, David Chisholm for all your help and time.

However, this is a massive undertaking at a time when things are so uncertain. GK will need more voluntary support from the CANZ Committee, in addition to employing an administrator. GK currently spends 2-6 hours a day, 7 days a week, on this work in addition to her work as ISCM President, which will be increasingly unsustainable. (There are many geopolitical issues also at play within the ISCM organisation.)

The budget and schedule is tight, and travel restrictions are making concert planning difficult.

GK requests fortnightly meetings with a core team, including ABM, JL, and CG. Web-based comms, design and printing, and linguistic skills will also be highly valuable going forward.

SL: is there a budget that can support some of these activities? GK: the money is very tight, but we appreciate that a number of tasks will need to be remunerated. This needs to be discussed with the CANZ team. SL: can these people be further than the CANZ Committee? GK: not at all, CANZ-connected is also fine.

SH: is there any possibility to reduce the scope of the festival regarding the size and impact of the festival outside of reducing event numbers? GK: some of this is inevitable, and many things depend on external forces. Reduction is going to have to happen, but care is required. JL: expressed gratitude for GK's efforts on this, and will offer both his own and Alissa Long's assistance. Alissa had worked on a previous ACL festival in Taiwan, especially in programme printing. HO: offered on-the-ground assistance in Christchurch for that portion of the festival. EV: offered help particularly with performers and programme booklets, with which his day job at CMNZ helps. Pieta Hextall also offered on-the-ground support in Christchurch, as well as gear and space through her work at Chisnall Intermediate. EV: are there any languages in particular you need help with? GK: this is still unconfirmed. CA: also offered Christchurch-related support. ABM suggested moving discussion outside of the AGM.

PB: does CANZ have a position on the extension to copyright? NZ looking to extend copyright from 50 to 70 years, as part of trade negotiations with the UK. SH: this sounds like something NZ will give away in order to secure a trade deal, but until that deal is signed there is a possibility to make a statement. ABM: we can add this to tomorrow's Committee Meeting. SL asked PB to contribute.

Meeting Closed 2:16pm