

A WORD FROM ANT



It was our pleasure to honour all the winners, finalists and performers at this year's Silver Scroll Awards. 2005 again proved to be a stellar year in music. It was a family affair as far as the winners were concerned, with the brothers Hume taking the esteemed Silver Scroll prize, the brothers Finn the Most Performed Work in NZ, Neil Finn the Most Performed Work Overseas, Whirimako Black and her mother Anituatua Black the APRA Maioha Award and Ross Harris the SOUNZ Contemporary Award.

Thanks to those who performed on the night, especially Jordan Luck, Bryan Bell and Victoria Kelly for stepping in and answering

our plea very late in the day – that was commitment over and above the call of duty and typified the huge goodwill present in the room on the night.

The end of the Parnell APRA era is upon us. In August 1992 a staff of 3 opened shop in Auckland in Parnell. There were under 1,000 members and APRA NZ collected \$6m in revenue. Now there are 11 staff, over 5000 members and we collected over \$16m in revenue last year. Next February we move office to Edwin St in Mt Eden and we look forward to everyone enjoying what will be a bigger, brighter more practical and user friendly space. Make sure you visit!

Anthony Healey Director of NZ Operations

FEB 2006
- WE'RE
MOVING!



PAST



PRESENT



FUTURE!

BRETT COTTLE – At the 2005 Silver Scroll Awards

"Firstly, it's wonderful – almost surreal – to be in a country where the leader of the government is also the arts minister. It says more than a little about the nation's priorities and values and I rue the fact that the country that I live in – Australia – hasn't had a prime minister as arts minister for some 30 years.

"Secondly, and obviously the two issues are linked to a large degree, somebody needs to comment on what an astonishing success story the NZ music industry has been over the past 10 years.

"I remember being at a Silver Scroll awards night about 10 years ago and hearing a succession of speakers lament the fact that market share for local compositions and performers was about 2% at that time – well it's grown over the past 10 years to almost 20%. No other local music industry of which I'm aware, certainly not Australia, certainly not Canada, over the past period of time has achieved anything like that success. There are many factors associated with that success. Obviously the support and confidence of the record industry has been a factor. I

think the astonishing openness of the public to its own art in a way that you just don't see in many countries is a factor, and I think the confidence, support and belief of the radio industry – and we've had our differences over what the radio industry should be doing, and what its cultural role is – has done a fabulous job in supporting and playing New Zealand music. And most of all the success is a tribute to those who write and play the music, the people who are here tonight.

"Of course part of the payoff for that success story is a financial payoff. This year for the first time, APRA's total distributions to members around the world will exceed 100 million Australian dollars. It's worthwhile noting that

what we pay to NZ writers this year will be four times what it was 10 years ago, and double what it was 5 years ago. But the other payoff is cultural and I am sure that the fabulous music that you hear tonight will more than attest to that."

Brett Cottle CEO



JOHN TOAN

Wayne Kent-Healey, First Ever Silver Scroll Award Winner

Sarah McMullen, 'Homegrown' host on National Radio, tracked down the 1965 winner of the Silver Scroll Award Wayne Kent-Healey. Having lived in Australia for many years, Wayne insists he's still got the lyrics of his winning song 'Teardrops' written down somewhere, as well as the award, and a photo of him winning it where he looks "about 14". Wayne recalls that winning the award gave him confidence in his own songwriting ability:

"I was living in Sydney when I won, and had just started working at Channel 10. That ran for about 2 years and then I went off to Ireland and worked for Ulster Television. I had a programme there called 'Medium Rare', where I wrote a song a week, and also had guests like Engelbert Humperdinck, Tom Jones... It is another lifetime and it's not. It is still very close."



APRA NZ PROFESSIONAL DEVELOPMENT AWARD

– and the Winner is... –

APRA is pleased to announce that the recipient of the inaugural APRA NZ Professional Development Award (PDA) is Robin Toan, a 22 year old composer from Auckland.

Over 60 applications were received from APRA's members. One of the independent judges commented, "Robin is clearly a very talented young woman who has a clear vision of where she is headed in her career. The caliber of the applicants was very high; she should be well pleased with this achievement."

The PDA offers \$10,000, travel and recognition to a music writer in the early stages of their career and is awarded to a New Zealand APRA member who can demonstrate that they possess outstanding potential in their field.

Robin's musical career to date certainly attests to such potential. She completed her Bachelor of Music Honours (First Class) at the University of Auckland in 2004. At this early stage in her career she has already won a string of composition prizes, most recently the 2004 Philip Neill Memorial Prize from University of Otago (open to any composer that has attended a NZ university) and the 2004 University of Auckland Douglas Lilburn Composition Prize in both acoustic and electronic categories. Her work has been performed by many groups including the Auckland Philharmonia, 175 East and the NZSO National Youth Orchestra (NYO). Robin was also appointed the inaugural Composer-

in-Residence with the NZSO NYO this year for her work *Tū-mata-uenga* "God of War, Spirit of Man".

Following her graduation, Robin has locked herself away to work on new compositions. Strongly driven to write, she doesn't need a uni deadline looming to produce new work. Since September she has

written an orchestral work, 2 piano trios and a sextet for international competitions. Robin is also developing her compositional range and is currently working on an orchestral soundtrack for *Loose Ends*, a short film written and directed by Chris White for his Master of Creative and Performing Arts degree at the University of Auckland. Robin's goal is "to be an established composer with the skills to write successfully for film and television and act as composer-in-residence for classical orchestras and chamber groups."

Says Anthony Healey, APRA's Director of NZ Operations, "there was an extraordinary amount of talent displayed in the applications. Robin's application did stand out. She is a remarkable young talent and we have great faith that this award

will allow her to develop further." The PDA will support Robin's travel in 2006 to universities and film schools in Europe, America and Asia where she will work closely with various composition tutors sharing with them her work so far, refining techniques and developing new skills.



"THANK YOU APRA! I AM SO EXCITED TO BE THE INAUGURAL RECIPIENT OF THIS AWARD. YOU HAVE GIVEN ME NOT JUST THE MEANS BUT ALSO THE COURAGE AND CONFIDENCE THAT I NEED TO GO OUT THERE AND REALISE MY DREAMS."
– ROBIN TOAN

Robin Toan

Robin's talents were also recognised this year in the inaugural NZSO National Youth Orchestra (NYO) Composer-in-Residence competition. APRA supported the NZSO NYO Composer-in-Residence through its annual Music Grants programme, enabling Robin to work with John Psathas as her mentor. Here, Robin and John talk about the experience:

Robin Toan:

"I think that giving young composers the opportunity to work with a mentor like John Psathas is the most brilliant way of aiding the transition from writing for assignments to writing for live performance. Writing music is a very solitary activity and I felt a lot more confident about talking with conductors and performers after spending time with such a recognised composer who has done it all before.

"I met John two days before the first rehearsal. We listened to the MIDI file with the score before analysing my composition. John asked me why I had written things as I had and what effects I was trying to achieve. He was able to suggest alternative methods of orchestration that would more easily give those effects.

"One area where I was very grateful to have a mentor was in attending rehearsals and dealing with the orchestra. John and I talked about questions about my work that could arise in rehearsals, how I should address the conductor and what I should be listening for. John came with me to all of the rehearsals and first performance of my composition. He gave me great moral support. He encouraged me to speak with the conductor when I was not happy with something. He taught me that it was alright to be unsure about what was being played, to try different speeds, add pauses, remove notes and change dynamics.

"Having a mentor for the composer-in-residence is a great idea. I was not only given guidance about my composition for the NYO, but also about composing in general. It is an experience that I will definitely draw upon when writing in the future."

John Psathas:

"The NZSO NYO Composer-in-Residence offered Robin Toan a highly stimulating, positive and encouraging experience, which is practically impossible to come by any other way. During the period of rehearsal and final performance, it was a delight to witness Robin's transition from a tentative composer, unsure if her piece 'worked', to a creative participant in the preparations for performance.

"In one or two hundred years time when musicologists are writing about the explosion of talent and craft in New Zealand compositions of the early 21st century, they will undoubtedly conclude that a significant contributing factor was the opportunities offered to composers – both young and not-so-young – to engage intensively and constructively with supportive

and encouraging orchestras. The NYO composer in residence offers an accelerated education and a powerful musical stimulant for the chosen young composer."

Following the success of the inaugural competition, the NZSO NYO is currently inviting applications for the second Composer-in-Residence competition, to be held in early 2006. For more information contact: Pascale Parenteau, NZSO NYO Manager, email: nyo@nzso.co.nz



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