

# The Music Department Newsletter – September 2002 issue

*Keeping students and staff of the Department of Music informed of our many musical and academic activities.*



## NEW PAPERS IN THE CALENDAR FROM 2003

*(offered subject to enrolments and staff availability)*

### **MUSI 227 & MUSI 327** **Music in Latin America**

Here we explore the global phenomenon of Latin American music by examining the roots of Latin American music traditions from colonial and indigenous perspectives. We look at European, African and Native American influences with emphasis on the urban popular musical styles that emerged in the late nineteenth century. These developed in the twentieth century into the well-known regional styles such as Argentine tango, Brazilian samba, Cuban son and salsa. Also considered are the influences of Latin American music traditions on jazz, art music, and popular music.

### **MUSI 406 Palaeography and Editions**

Students deal with the history of music notation, the interpretation of early notation (palaeography), the techniques of editing music and the analytical tools for assessing editions of music. Western music notation forms the basis of this paper. An historical survey of the history of western music notation starting from the eleventh century will be undertaken at the same time as the development of different notation systems including those of popular music. In a major project, students create their own edition in an area and style of their own interest. The philosophies of music editing will be explored in conjunction with assessing modern editions and the critiquing of editorial methods.

## WELCOME TO NEW STAFF

### **Mary-Jane Campbell**

Our new Secretary, Mary-Jane Campbell, joined the Music Department in February this year in a part-time position, working from 9am to 1pm.

Mary-Jane has enjoyed working in various departments in the University since 1976 and admits that working in Music is certainly different from her previous positions. She enjoys the extensive contact with the students—“They are a nice friendly bunch of people,” she says. She finds the office is always busy and sometimes hectic, and with such a variety of things happening all the time, there is no opportunity for boredom or “wondering what to do next.”



One thing which makes the Music office so different from the other departments she has worked in is the frequent contact with the general public, due largely to the broad community involvement staff have with both local and national organisations.

Mary-Jane is enjoying her new job in the Department and says it's a “refreshing change from the staidness of other departments.”

When Mary-Jane is not working she may be cycling, playing squash, weeding her garden, or organising husband John and sons Peter and Stephen.

## Ian Chapman

Born to the sound of my father's bagpipes, "Scotland the Brave" provided the soundtrack to my early years. How I cursed the tyranny of distance that separated me from the green Highland hills for which I pined without good reason. A true believer in global balance, I'm now sure that somewhere among those same green Highland hills there was a young Scots laddie pining for the back streets of Papatoetoe.

Being a late arrival to the family gig, my considerably elder sisters provided me with a musical diet of Gilbert & Sullivan and were occasionally known to don plastic Beatle wigs and shake themselves around the lounge in an alarming fashion. "Stop that!" my father and I would say. "What will the neighbours think?" Classical music never trembled the spider webs in our house and I am certain that I heard "Roll Over Beethoven" before I heard anything by the man himself - unless of course the City of Auckland Pipe Band sneaked an occasional Beethoven ditty into their repertoire without my knowledge. This seems unlikely.

My first public music performance came at age seven or eight when I was appointed lead coconut player in the school production of Oklahoma. I was *clip* to my colleague's *clop*. Unhappy at being my understudy, rebellious *clop* would often jump in before my *clip*.

In addition to shunning my elder sister's tastes, local hippies too felt my freckled scorn as I regarded them as being rather sad and somewhat soap-challenged. How long would they keep singing about Vietnam? And was it really so clever to play a Stratocaster with one's teeth or slide in mud puddles at music festivals? Thankfully at age thirteen a new musical genre appeared on the horizon which offered me the all-important experience of identifying with a musical rebellion of my own. The genre in question was Glam Rock. Viewed from the lofty heights of a pair of platform boots, the world became a much more enjoyable place: faced with sequins, glitter, stolen make-up and lurex. A 1974 concert by Gary Glitter clinched the abandonment of a long-held and widely applauded yearning to become a veterinarian and from then on music dominated my world.



*Something fishy about this guy ?*

In 1979 I finally succumbed to the seductive call of the Scottish Highlands but discovered that apart from the antics of a petulant goat named Brian, there really wasn't much going on there. I moved to London where I remained for two years soaking up all the rock music that I could. I had missed glam by a good four years but tried my best to be a good punk. I had the leather jacket with zips, the chains, the leopard skin trousers etc but struggled with an angry attitude. That is, I wasn't sufficiently angry. A happy attitude did not sit well in the spikey-haired world so I felt a bit of a fraud when my turn came to spit and sneer.

Upon my return to New Zealand I devoted myself to becoming a 'real' musician. Early highlights included, ironically, playing in a punk band. Roger Ramjet played at Sweetwaters '81. We were rubbished by a crowd who were waiting for Ultravox. They liked not our Iggy Pop, New York Dolls and Sex Pistols cover versions, nor our originals such as Vomit Baby. We sought revenge by refusing to leave the stage until we received appropriate applause. The ploy didn't work and we were forced off. The recording of our set confirmed our worst fears with abuse or dead silence between our songs. Our bass player Graeme - who was later to die of a drug overdose - pulled a master stroke by subsequently dubbing the applause off a Deep Purple live album onto our tape.

Forsaking punk rock for money, I toured with pop singer Rob Guest, country singer Brendan Dugan and also performed with comedian Billy T James and cabaret singer John Rowles among others. I played for years on the pub/night-club

circuit in the North Island until a new quest as a classical guitarist led me to pursuing a music degree at Otago University in 1990. During the five part-time years of study it took me to complete the degree, I also taught guitar and drums for two and a half days per week at John McGlashan College and was resident musician along with my wife Colette at the Quality Hotel.

Upon moving to Christchurch in 1995 I held the position of HoD Guitar at the Christchurch School of Music. I also taught in my own studio and as an itinerant. I worked as a contract jingle writer for radio stations and advertising agencies, and Colette and I performed three nights a week at the Chateau on the Park Hotel – a residency which lasted five years. As a songwriter, two of my songs featured in the NZ Airplay Top 40 in 2001. New Zealand On Air included both songs on their Adult Contemporary Hit discs. With my wife Colette's jazz influenced vocals and my own contribution on drums and guitar, we were thrilled with the airplay we received and plan more recording in late 2002/early 2003. As a duo, we supported Air Supply at the Christchurch Town Hall in 2001 and continue to perform at the Christchurch Casino once a fortnight for the Sunday Jazz Brunch. Jazz arrangements of glam songs are included primarily for our own amusement but also serve to ward off purists.

### **Rob Burns**

I arrived in New Zealand almost two years ago and the time since has passed quickly, aided by a workload driven by an innovative degree programme and an extremely diverse range of performance opportunities. It is performance diversity, however, that best illustrates differences between my experience as a musician in the United Kingdom and the ways in which my musicianship has changed since my arrival in NZ. I had been a professional bass guitarist in the UK for twenty-one years before I became involved in tertiary education there and it was this change of occupation that inspired the realisation that remaining in the United Kingdom was only one of several career options.

After arriving in Dunedin my first performance experience didn't occur until September 2001 when a colleague asked me to

play in a local production of the musical, *Jesus Christ Superstar*. I was initially unenthusiastic and had difficulty coming to terms with returning to what is referred to in London as 'pit work'. My philosophy was, however, that I must 'test the water' and, indeed, be tested. It proved an enjoyable experience and, most importantly, I established contact with several Dunedin musicians. It was not until early February 2002, however, that Trevor Coleman, a New Zealand jazz pianist who had studied jazz at Berklee College of Music in Boston and who had played in Europe for many years, asked me to take part in an improvisation session on the following Saturday evening with a view to establishing a band. I had often played fusions of jazz, funk and rock music in the UK so this would be familiar territory, or so I thought. My next musical contact came from the Southern Sinfonia in which I was required to perform at *The Last Night of the Proms* at Dunedin Town Hall for a singer whose repertoire included several 'show' songs arranged for orchestra, bass guitar and drum kit. This performance was scheduled to take place on the Friday night before the improvisation with Coleman. Another 'booking' followed and I was asked to play in two performances in Oamaru by the Dunedin City Jazz Orchestra on the Sunday following the Saturday improvisation. I had a full weekend performance diary but I also had rehearsals scheduled for most evenings of the week prior to the orchestral and jazz performances, a full-time lectureship, family duties and research activities.



I have always enjoyed performing in a variety of musical styles and this is one of the reasons that I remained a freelance session musician for most of my professional career. The highlight of the weekend was, therefore, the variety of musical styles in which I performed although I was already broadly familiar with each of them. The challenge of working ‘under the stick’ again with a symphony orchestra and playing arrangements by Russell Garcia was exhilarating. The next night was a different challenge in that I was playing in a quartet consisting of Coleman, saxophonist Nick Cornish and Paul McLennon-Kissell, an Otago music student (on drums). There was no musical score and the music performed was a product of individual spontaneity. The next day I performed with the Dunedin City Jazz Orchestra and I was required to play music which had become the established repertoire of the ‘swing era’. Whereas my improvisation the previous night had required a driving pulse, this performance required the relaxed approach to pulse adopted by American musicians who had influenced successive generations of jazz musicians for half a century.

In the 2002 academic year, I became part of the teaching team on the Performing Arts degree at Otago and my duties did not only involve lecturing. Activities undertaken by Performing Arts students involve several public performances within the university and in the wider community. My first involvement with this part of their curriculum occurred at an improvised dance and movement event at the Allen Hall theatre on the Otago campus. I initially assumed that I would be part of a ‘band’ who would perform music for the students’ dance improvisations although, by this time, I should have expected the unexpected. I performed on bass guitar with Alan Starratt, a viola player who also plays mbira (a Zimbabwean thumb piano), jaw harp, and a variety of hand percussion. The performance instructions given to us by the lecturer leading the event were that we should follow the dance movements and make our own musical interpretations. The next performance of this kind took place at the Dunedin Public Art Gallery where Starratt and I were augmented by Robin Wellaway, a tenor

saxophonist. We improvised music as an ensemble for the students’ improvised movements but the lecturer had also suggested that each student should, and I quote, ‘pick a muso’ to provide solo instrumental accompaniment to a solo dance performance inspired by a particular work of art in the gallery.

In August 2002, I performed in an interdisciplinary production of *Alice in Gamelan*, a re-interpretation of *Alice in Wonderland* combining movement and text by performing arts students and gamelan and vocal performances by music students. Trevor Coleman performed on solo trumpet and I played fretless bass guitar. The gamelan music performed included Javanese scale structures and necessitated the use of the fretless bass guitar because performance on a fretted instrument would have clashed with the micro-tonal differences of the gamelan.

The diversity of the musical activities I have undertaken since my arrival here has enabled me to experiment outside of the accepted role of the bass guitar and I look forward to future musical projects, preferably of an unusual nature.

## **STAFF ACTIVITIES**

**Judy Bellingham** attended the Massey University Summer School in Vocal Pedagogy with guest presenter Professor Richard Miller from Oberlin. She then travelled to Havelock North and worked for three days with the Tower New Zealand Youth Choir. In Mid- February Judy was in Tapanui working with stage director, Bryan Aitken, on a residential Music Theatre weekend. In March Judy was part of the winning team that debated “That Hell is full of musical amateurs” for the Royal Schools of Church Music. Judy has recently given a choral workshop at Nelson Girls College, a master class at the Nelson School of Music, and a choral workshop at Chilton St James School in Lower Hutt. Also, she has worked with the Tower NZ Youth Choir on their Hamilton course, attended the Newzats Conference in Dunedin featuring Professor Marvin Keenze from Westminster Choir College in Princeton, New Jersey, attended the AMEB Examiners Session in Melbourne, and adjudicated the Big Sing Finale in Auckland.

Future plans include a recital with Terence Dennis and Hilary Norris (narrator) in the Otago Festival of the Arts called *Shakespeare's Heroines*, and a performance of the Mozart *Exultate Jubilate* with the Jubilate Chamber Orchestra in Christchurch.

**Terence Dennis** presented a series of recitals in the USA with **Kevin Lefohn** and with faculty members of the University of Oregon. He also presented a master class for their piano students. In Salt Lake City he performed in a gala concert to celebrate the 2002 Winter Olympics. While in Salt Lake City he was guest adjudicator for the regional finals of the Metropolitan Opera Auditions. For this year's NZ International Festival of the Arts in Wellington he presented Schubert's great song-cycle "Winterreise" with bass Jonathan Lemalu. The concert was broadcast live on Radio NZ Concert FM. Earlier in the Festival he presented the Festival seminar on the feature opera for 2002, "Der Rosenkavalier". Other recent appearances have included a national tour with American violinist Joseph Lin; all-Schubert recitals with German soprano Dorothee Jansen; and a tour of North Island centres with cellist Euan Murdoch for Chamber Music New Zealand. He was again official pianist for the Mobil Song Quest, and pianist for master classes of this year's adjudicator, the British tenor Anthony Rolfe Johnson. In October's Dunedin Arts Festival he is featured artist in the opening gala concert with the Southern Sinfonia.

**Graeme Downes** was invited to play two shows in Auckland and Wellington in August on a double bill with David Grubbs. David hails from Kentucky and has a long and distinguished performing and recording career with such legendary bands in the US indie scene as Red Krayola, Squirrel Bait and Gastr del Sol. Both shows were well attended and enthusiastically received. Graeme has just heard that the Flying Nun 21st anniversary compilation "Under The Influence" to which he contributed the track "Same Old New World" (recorded in March 2002) was awarded Best Compilation at the b-net awards in September (Radio B is Auckland's University Station).

**John Drummond** was in Scandinavia for two and a half weeks in August, at events surrounding the World Conference of the International Society for Music Education (ISME), of which he is the President. At the Sibelius Academy in Helsinki he attended a seminar of the ISME Commission on Music in Educational, Mass Media and Cultural Policies. From there he went to the main Conference in Bergen, where his duties included meeting and hosting Queen Sonja of Norway! In between his many Presidential responsibilities John gave a paper discussing some of the responses around the world to the impact of globalisation in music.

**Henry Johnson** undertook museological research into a collection of Japanese instruments at the University of Oxford in June, and presented a paper on his research at the conference of the International Musicological Society in Leuven, Belgium, in August. In August he directed the **Otago Gamelan**, who collaborated with students in Performing Arts Studies, **Rob Burns**, and **Trevor Coleman**. Two performances of "Alice in Gamelan" were given in Allen Hall.

**Kevin Lefohn** is currently preparing for an extensive tour of Southeast Asia – you'll hear more about this in the next Newsletter!

**Sue Court** is putting the finishing touches to her six-volume collected edition of madrigals by Marco da Gagliano. The six volumes of madrigals by Luca Marenzio which she edited with John Steele (a Professor of Music who retired from Otago University in 1993) have just been published in the US this year. Sue is looking forward to returning next year to a book she has been writing on New Zealand women composers and songwriters which will be published in London at the end of 2003.

**Anthony Ritchie** has just completed a set of 24 Preludes for piano. This work explores some new approaches to composition, including the use of mathematical concepts. The Preludes are based on the number 5 (that being the number of fingers the average pianist has on each hand). Anthony will talk about this at the Department

Research Seminars on 7 October. Some of his piano pieces, "Poems of Spring", are being released in the Promethean publication "Firestarters", which is being launched in September. Also, **Terence Dennis** is joining cellist Euan Murdoch to premiere his "Blue Sonata" for cello and piano in North Island centres and to record it for Concert FM. The Southern Sinfonia, conducted by Michael Joel, performed his "Southern Journeys" at the opening of the new Gallery at the Otago Museum on August 30th. This work accompanies a film by Natural History NZ, of southern landscapes and wildlife, and the film and music is installed as a permanent part of the gallery display. Anthony is now working on a new film music project with Natural History NZ.

## **STUDENT ACHIEVEMENTS**

**Anna Leese** won the Mobil Song Quest on 31st July. Congratulations to Anna for her fantastic achievement of this prestigious competition so early in her singing career! **Emma Fraser** also did very well by being one of the twelve semifinalists. The Mobil Master Class in Dunedin, taken by the judge, British tenor Antony Rolfe Johnson, featured **Anna Leese, Emma Fraser, Robert Tucker, and Megan Currier.**

**Dunedin Senior Vocal Competitions.** **Robert Tucker** won the ODT Aria Contest, **Emma Fraser** came second, and **Penelope Muir** was one of the five finalists. **Anna Leese** was Guest Artist at the Aria Final. **Stephen Chambers, Megan Currier, Brigitte Heuser, Megan Hoddinott, Tammy Jakes, Jenny Kempton, Francine Knowles, Gemma Russell, Ken Ryan, Brendon Shanks, Jayde Walker** and our three aria finalists were also placed in one or more of the other Classes.

**Green Island Competitions.** Congratulations to the following for their success in these competitions: **Stephen Chambers, Jenny Kempton, Gemma Russell, and Jayde Walker.**

**Penelope Muir** is currently appearing in Showstoppers on TV2.

**University Staff/Student Choir: Stephen Chambers, Emma Fraser, Jenny Kempton, Anna Leese, Penelope Muir, Robert Tucker, and Jayde Walker,** were all soloists with the University Staff/Student Choir in their recent performance of Vivaldi and Pergolesi.

**Southern Youth Choir's** 10-year reunion featured many Music students. This was a reunion weekend which featured the 2002 Southern Youth Choir and a reunion Choir conducted by Otago graduate Tecwyn Evans who is currently Chorus master at Glyndebourne.

**Lachlan McKenzie's** music for the Classics Department production 'Medea' proved a great success with both cast and audience. The production of Euripides ancient masterpiece ran at the Fortune Theatre for a week at the end of August, and included several choruses set to music, as well as cello solos, performed by Pamela Secombe. Lachlan wrote the music as part of his honours year in composition.

**James Aitken** conducted the choir at the last graduation ceremony.

**Pascal Harris** won the major prizes at this year's Dunedin Performing Arts Competition, and is Otago nominee for the National Competitions Societies' festival later in the year.

**Anita Peng** was soloist in Mozart's Piano Concerto in D with the Dunedin Collegiate Orchestra.

**Alistair Watson** has just begun his postgraduate course at the Royal College of Music in London.

## OTHER NEWS

### **African Drumming - directed by Chris Haig**

At the beginning of this year the Music Department purchased a set of West African-style drums. Made locally by David Grace of Songbong, the drums are made of wood, skin, rope, and metal hoops according to traditional methods. As well as being used in some papers, particularly MUSI 110, a group of students has been practising regularly since April. The ensemble has built up a repertoire of about five traditional pieces from West Africa (particularly Guinea and Mali), using stick drums as well as the *djembe*, a goblet-shaped hand drum. The group performed publicly for the first time in August in a musical variety concert at the Caversham Presbyterian church. The nine students who took part performed two pieces that were well received by the audience, and has led to requests for further performances in 2003.

**Junior Cello Programme** is co-ordinated by cellist Suzanne Finger (Canada). It offers beginning cellists aged 4-7 a weekly individual lesson, ensemble class and a class in musicianship. Note reading and ear training are emphasised from the beginning. The unique approach combines the very best in individual teaching with a thorough development of the child's broader musical abilities and skills. The progress of each child is carefully monitored by the tutor as well as through master classes with Kevin Lefohn.

**Marama Strings Project** began its new cello programme in August. The programme, identical in structure to the Junior Violin Programme, includes weekly individual lessons, musicianship classes, and group classes. The Project welcomed Suzanne Finger, cellist, as its newest member of staff. Suzanne has recently moved to Dunedin from Victoria, British Columbia, Canada. She is both a cellist and an Alexander Technique teacher. The Marama Strings Project will give its End-of-Year **Final Recital on 14 December at 12.00pm in Marama Hall**. The recital will feature Project violinists and cellists as well as special guest performers.

## VISITORS TO THE DEPARTMENT DURING SEMESTER TWO

have included

**Dorothee Jansen**, soprano (Germany) with Terence dennis, piano, presented an all-Schubert song recital on Sunday 7th July

**Jeremy Brooker** (U.K.) presented a lunchtime concert on 24 July on the 18th Century String Baryton.

**The Clerks of Christ Church Cathedral** (Oxford, U.K.) presented a varied programme of vocal works at a lunchtime concert on 14 August.

**subject2change**, (Nick Cornish - saxes, Trevor Coleman, keys/trumpet, Rob Burns, basses and Paul McLennon-Kissel, drums) presented a programme of jazz fusion with funk, Latin, avant-garde, Drum'n'bass, Reggae and hip hop styles at a lunchtime concert on 21 August.

**Kemp English**, fortepiano, presented a programme of Beethoven sonatas on 4 September on the Department's Wolf fortepiano.

**Anthea Moller**, soprano (Australia), spent three days in the Department working with voice students in August.

**Konstantin Scherbakov**, pianist (Russia) presented a masterclass with piano students on 11 September.

**The Goethe Institut presents:**

**LECTURE SERIES ON J.S. BACH  
by Dr Peter Wollny, Bach Archive,  
Leipzig**

The Sons of J.S. Bach and their Treatment of his Legacy

**Tuesday, 1st October at Marama Hall at 1 pm**

## SEMINAR SERIES

Monday 7<sup>th</sup> October 2002

- 9.00-9.30 Christine Haig**  
Mozart in Egypt: Musical identity in cross-cultural music
- 9.30-10.00 Jennifer Cattermole**  
Māori reggae: a case study of music adoption and identity formation in Aotearoa/  
New Zealand
- 10.00-10.30 Ian Chapman**  
Space Waltz: A case of misdiagnosis?
- 10.30-11.00 Morning Tea**
- 11.00-11.30 Dr Patrick Little**  
Peter Rabbit meets the Cisco Kid
- 11.30-12.00 Dr Anthony Ritchie**  
Twenty four preludes and the magic number five
- 12.00-1.00 Lunch - light refreshments will be provided**
- 1.00-2.00 Lunchtime Concert**
- 2.00-2.30 Yu Lee An**  
Music Publishing in twentieth-century New Zealand, with emphasis on the works  
of New Zealand composers
- 2.30-3.00 Lachlan McKenzie**  
Show Blokes and Ladies Miserables
- 3.00-3.30 Anna Leese**  
Singing in Corsets: A study of some physical, political and theatrical effects
- 3.30-4.00 Afternoon Tea**

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