



WILLIAM YATES, Director of Broadcasting: Work of high quality can mean more than a prize

APRA and NZBS Sponsor Composers' Contest

MAIN CONDITIONS

1. The competition is open to all persons with New Zealand citizenship wherever domiciled.
2. Closing date is 12 noon on Friday, March 29, 1957.
3. The competition is in the following sections:
 - (a) Composition for brass band (7-10 minutes).
 - (b) Ballad for solo voice with pianoforte accompaniment, to words of N.Z. authorship.
 - (c) Work for solo pianoforte (4-5 minutes).
4. Prizes will be as follows: Section A—first prize £100, second prize £50; Section B—first prize £50; Section C—first prize £50.
5. There is no entry fee, and more than one entry may be submitted in any one section.
6. The music must not have been published, recorded, broadcast, or publicly performed before the competition result is announced.

NZBS, too, will be thrilled if we can find something of outstanding merit."

Director's Comments

"Yes, certainly Mr. Rolfe speaks for the Broadcasting Service also when he expresses his eager wish to find work of high quality through these competitions," said Mr. William Yates, Director of Broadcasting, when we asked him for his comments. "It might perhaps just be made a little clearer that composers who produce that work have more to look forward to than the prize and the credit attached to it. The rights of the Service are restricted to a short period, after which prize works earn fees every time they are played. And that, of course, is true not only for broadcasting but for any public performance in New Zealand. Performance overseas may be harder to obtain," Mr. Yates concluded, "but APRA and NZBS can both help in their own ways."

"Our object is to try to find composers who are really first-class by any standard," he said. "If we succeed, then APRA Music Foundation will examine the manuscript with the object of making it available internationally."

"We realise that composers here have not the advantages of composers in Britain and America, and therefore all the efforts of APRA are directed towards assisting them to become known. In the past the NZBS has always been interested in helping composers, and from time to time has commissioned works. We have some fine orchestral composers in this country, among them Douglas Lilburn, Dorothea Franchi, Doris Shepherd, Thomas Gray and Ashley Heenan."

Only One Reservation

The value of the combination of the two organisations is that the NZBS can publicise the works by broadcasting them, and APRA can go a stage further by making the actual scores available for possible performance, recording or publishing. Mr. Rolfe made one reservation about the competition, however.

"It must be clearly understood," he said, "that even the winner of such a competition may not necessarily be accepted by the APRA Music Foundation, but we hope we will be successful in discovering works worthy of this."

At the present time works of short duration stand the best chance of finding their way into overseas symphonic programmes. "If some APRA-sponsored works can be heard then longer works are more likely to be asked for on the strength of the success of the smaller ones," said Mr. Rolfe.

The lot of the New Zealand composer, he went on, had improved in the last few years. "We're doing everything we can to help them; now it is for the composers to show us what they can do. APRA, and I'm sure I speak for the

THE NZBS in collaboration with APRA (the Australasian Performing Right Association) have pleasure in announcing the details of a competition which is to be held for works by New Zealand composers. The competition is open to all persons with New Zealand citizenship, wherever domiciled, and will close at 12 noon on Friday, March 29, 1957.

The competition will be in three sections. The first is for a composition for brass band with a performing time of 7-10 minutes. No restriction will be placed on the form of the composition, which may consist of one or more movements. Entries must be submitted in full brass band score, but band parts are not required.

The second section is for a ballad for solo voice, with pianoforte accompaniment. The words must be of New Zealand authorship, and either published or unpublished words may be used.

Finally a third section provides for a work for solo pianoforte, with a performing time of four to five minutes. This work must be suitable for performance in a public or broadcast recital.

The main conditions of the competition are summarised in the panel on this page, but entrants will need to obtain entry forms, which have fuller details. These can be had from all NZBS stations, from branches of Charles Begg and Co., the music departments of the University Colleges, and representatives of the Music Teachers' Federation. In Australia, the ABC will have forms, and in London, both New Zealand House and the magazine *Musical Times*.

Second Contest

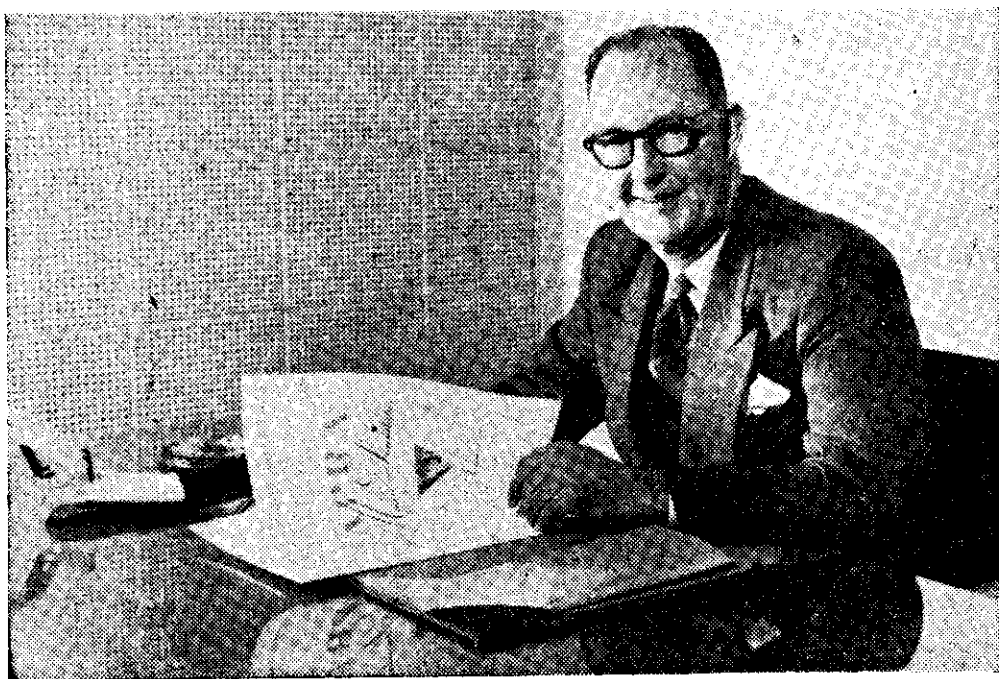
A second competition is planned which will close towards the end of 1957. The sections in this competition will be: (a) Work for full orchestra; (b) art song cycle (New Zealand lyrics); (c) light orchestral composition.

APRA is a non-profit making organisation, which acts as attorneys and trustees for composers, authors and publishers of music. This is a rather im-

personal definition of their work, for composers who join APRA find that the facilities of a world-wide organisation are there to help them. In Australia there is an APRA Music Foundation—a committee of musicians who read manuscripts submitted to them and offer opinions. If a work is recommended by them many things can happen. It can be offered to publishers, opportunities for performance may be sought, or copies of the score may be deposited in APRA's overseas libraries, where it can be inspected by conductors and others who may be interested. APRA has works held in libraries in London, Paris, New York, Washington, Rome and Madrid, and these facilities are increasing all the time.

To find out about APRA's part in this competition *The Listener* called to see A. E. Rolfe, attorney for the association in New Zealand. Mr. Rolfe was very enthusiastic about it.

A. E. ROLFE, APRA'S New Zealand attorney: "Our object is to find composers who are really first-class"



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