

NEW ZEALAND HARP COMPETITION

Introduction

Thank you for your interest in participating in the New Zealand Harp Competition which supported by Lewis Eady in conjunction with the Harp Society of New Zealand.

The Competition will take place on Sunday, 5 February 2023 at the Lewis Eady | Steinway NZ Showroom, 75 Great South Road, Epsom, Auckland.

Each entrant will perform two works – one of the set works outlined below and one work of the entrant's choice.

If more than 12 applications are received for the Competition, a video audition will take place on 20 January 2023

Please read the Rules for the New Zealand Harp Competition and if you have any questions, please email nzharpfest@gmail.com.

The Set Works

The Harp Society of New Zealand has commissioned three works by New Zealand composers for the Competition. The Harp Society acknowledges the Margaret Neutze Legacy Fund, proudly managed by Perpetual Guardian, for the generous grant that made these commissions possible.

The three new compositions provide a choice of two works for pedal harp and two for lever harp. The works are [available to purchase in PDF format](#) from the website of The Harp Society of New Zealand.

Anima – Anthony Ritchie (for pedal harp)

Anima translates as soul or inner life, which can inform our personalities but can also remain hidden. In Anthony Ritchie's composition, the suggestive sounds of the harp release the anima or soul from its melancholy – slowly at first but then in a more animated manner. In the final section the music returns to the introverted beginning once more.

[Anthony Ritchie](#) is one of New Zealand's most prolific composers. Anthony studied composition at Canterbury University, New Zealand, and the Liszt Academy in Hungary. He is Professor and Head of the School of Performing Arts at the University of Otago in Dunedin.

The Paekākāriki Blues (The Coral Blues) – Michelle Velvin (for lever harp)

The Paekākāriki Blues (The Coral Blues) is inspired by both Deborah Henson-Conant's solo harp work *New Blues* and the vibrant and virtuoso harmonica player [Coral Trimmer](#). Coral and Michelle first performed together in 2020 as soloists with the Kapiti Concert Orchestra in the second movement of Dorothea Franchi's Concertino for harmonica, harp and strings.

[Michelle Velvin](#) is a harpist, composer and teacher living in Wellington, New Zealand. Michelle has a special interest in writing harp music and performing New Zealand compositions.

Small Ferns – Natalia Mann (for pedal and lever harp)

Of her composition Natalia Mann says, "The vision held in mind as this piece came was of a lush ravine, verdant with small ferns; fresh, bright and unfurling in the dew. Gullies and ravines are naturally protected places where special plants grow, delicate and rare species. The secret to enjoying this adventure is to travel light, breathe deeply, and follow the butterfly."

[Natalia Lagi'itaua Mann](#) is a harpist, composer and resonance artist. Internationally respected for her unique creative approach, she works at the intersection of free improvisation, classical music, indigenous culture and contemporary art.

New Zealand Harp Competition

The Rules

1. The New Zealand Harp Competition ('Competition') will take place on Sunday, 5 February 2023, in the Lewis Eady | Steinway NZ Showroom, 75 Great South Road, Epsom, Auckland, New Zealand.
2. The Competition is open to New Zealand citizens and permanent residents, or a student enrolled in a recognised New Zealand school for two or more consecutive years.
3. The Competition is for non-professional harpists aged 25 years and under on 5 February 2023. The harp must not be a major source of the contestant's income.
4. The Competition will be open to the public and will take place on an open stage.
5. Works may be performed by memory or with music, at the entrant's discretion.
6. The judges will predominantly evaluate the musicianship, interpretation and presentation of each performance when awarding prizes.
7. Pedal and lever harp performances will be judged in the same Competition.
8. All performances are to be solo harp only.
9. Harps and practice rooms will be provided to contestants for 30 minutes prior to their scheduled performance time. Guaranteed practice time will be the same for all contestants.
10. Competitors may choose to perform on their own instrument at their own liability and cost.
11. The closing date for applications is 1 December 2022 at 11.59pm (NZST).
12. A random draw will take place on Friday, 3 February 2023, to determine the order in which the contestants will perform. Competitors will be advised of their times on 3 February 2023.
13. Harp movers will place the performance harp on stage in a marked and pre-selected position. The placement will be the same for all competitors and cannot be changed.
14. If a string breaks during the performance, the Judges will determine where the competitor should restart the work after string replacement.
15. By completing the Competition application, each competitor agrees that their performance may be live-streamed and/or recorded and will become the property of Harps Aotearoa Foundation. Copyright of the material becomes and remains the sole property of Harps Aotearoa Foundation and may be published in any medium.
16. Harps Aotearoa Foundation will take all care with applications but accepts no responsibility for any error, omission, deletion or other circumstance which may affect an entry or a competitor's participation in the Competition.
17. The judges will deliberate immediately after the last competitor performs. The winner and other places will be announced as soon as possible at the conclusion of the Competition.
18. The winner of the Competition agrees to perform their two works at the Harp Fest NZ 2023 concert to be held on Monday, 6 February 2023, commencing at 2.00pm.
19. The decisions of the judges are final and binding in respect of all matters relating to the Competition and this will be accepted by each competitor.
20. Any breach of the Competition Rules may disqualify a competitor from the Competition.
21. Harps Aotearoa Foundation has procedures in place to ensure a COVID-19 safe environment for everyone involved and will follow the directions of the New Zealand Government.

The Repertoire

22. Each competitor will perform two works. One work is to be selected from the set works commissioned from New Zealand composers for the Competition: *Anima* by Anthony Ritchie; *The Small Ferns* by Natalia Mann; and, *The Paekākāriki Blues* by Michelle Velvin. The second work is your free choice however the timing of this work must be a minimum of 4 minutes and a maximum of 7 minutes duration. Competitors exceeding the time limit may have their performance interrupted or stopped.
23. The order of performance (set work and free choice) is at the discretion of the competitor.
24. The final repertoire must be submitted by 20 January 2023, and must include: the full titles of the intended repertoire together with accurate playing times. No programme changes will be



accepted after 20 January 2023. In the event of a pre-selection video audition, this date will be altered at the organisers discretion.

25. The Competition committee will review all repertoire and may contact a contestant if there is any concern about the own choice work meeting the Competition criteria.
26. When selecting the own choice work, consider a work that contrasts with the selected set work to provide a balanced programme.

Pre-Selection (if required)

27. If the number of applications received by 1 December 2022 exceeds 12 applications, a video pre-selection of competitor will take place. Competitor will be contacted by 15 December to provide a recent video recording of their choice of one of the three set works. The pre-selection will be based solely on the video recording provided.
28. The video must be recorded in one continuous take, from one camera angle, without filters. The video must show the entire harp and competitor. No editing or processing of the video is permitted. The video link (YouTube, Vimeo, MP4, WeTransfer, etc) is to be sent to nzharpfest@gmail.com.

The Prizes

29. The following prizes will be awarded: First prize \$500, Second prize \$300 and Third prize \$150. The prizes are in New Zealand dollars.

The Judges

30. The judging panel is: Anna Christiansen (harpist, New Zealand); David Chisholm (Head of School of Music, University of Auckland, New Zealand); and Oscar Rodrigues Do Campo (Harp Professor, National University for the Arts of Buenos Aires, Argentina).

Registration and Entry Fee

31. The entry fee for the Harp Competition is \$30. The entry fee is discounted to \$20 for any entrant who has purchased a three-day weekend pass for Harp Fest NZ 2023.
32. Entries will not be reimbursed once paid. However in the case of illness or accident, supported by a medical certificate, the entry fee may be refunded on application by the competitor.
33. To register for the Competition, please complete the [application form](#)

If you have any questions regarding the application procedure, repertoire, purchasing set works, or other matters related to the competition, please email nzharpfest@gmail.com

Guidance as you prepare for the performance

- It is important to think carefully about what you wear as this is part of your presentation. You should dress appropriately for the nature of the performance.
- Enter the performance area with confidence and acknowledge the audience with a bow.
- Take time to ensure your seat, music/music stand (and any other equipment you need) is correctly positioned.
- Perform the works expressively with a high degree of musical understanding, ie. awareness of, and response to style, interpretative details, accuracy, articulation, phrasing, dynamics, rhythm and feel.
- Fluently perform the works with a high level of technical security so as not to mar the convincing nature of the performance, with the understanding that live performances are seldom completely accurate.
- Perform the works with credible communication skills and stagecraft, ie. rapport with the audience and capacity to engage an audience.
- At the end of the performance, it is good manners and appropriate presentation to acknowledge the audience. A confident smile and bow is always a good idea, no matter how you think your performance went.