



Melbourne Composers' League

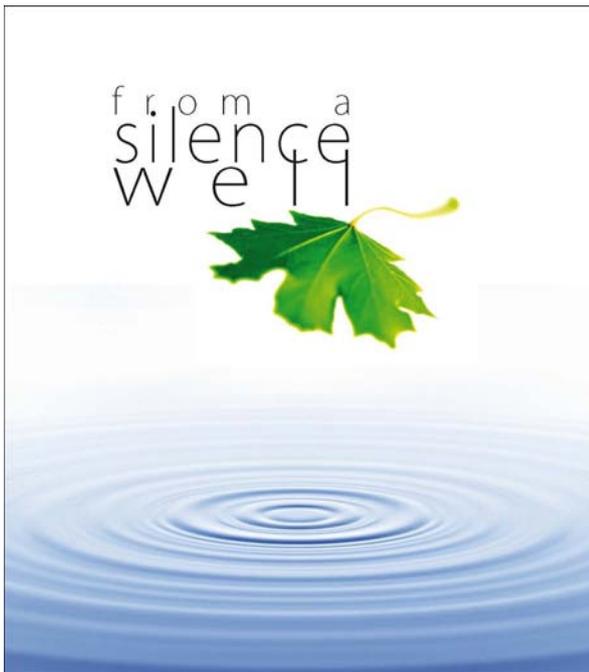
Newsletter

December 2006, Vol. 10, No. 3

THE MCL WEBSITE

The MCL website has been updated with most members now represented in the members sub-page. If any members would like a biography and composer photograph included within a hyperlink please email the secretary the appropriate word and jpeg files. Also, you are all welcome to update information. Please try to keep biographies under 500 words. For further information email Andrián Pertout at apertout@pertout.com.

FROM A SILENCE WELL: Shakuhachi and Harpsichord Concert, Sunday, December 10th



A reminder that the 'From a Silence Well' concert featuring Anne Norman (shakuhachi) and Peter Hagen (harpsichord) will take place at the Richmond Town Hall on Sunday, December 10th at 3pm, presenting works by Dindy Vaughan, Ichiro Seki, Philip Czaplowski, Taran Carter, Kevin March, Andrián Pertout, and Silvia Simons, as well as traditional Japanese music.

ANNUAL GENERAL MEETING (AGM)

The MCL Annual General Meeting was held on Monday, 12 November, 2006 at the Edinburgh Gardens Community Room in Fitzroy. Present were Eve Duncan, Howard Dillon, Andrián Pertout, Ross Hazeldine, Sebastian Harris, Judy Pile, Brendan Colbert, Helen Gifford, Silvia Simons, Peter Tahourdin, Kevin Purcell, and George Dreyfus. Elections were held, with executive committee members Ross Hazeldine, and Sebastian Harris stepping down from their posts, and Joseph Giovinazzo and Kevin Purcell nominated and elected unopposed.

ACL Report

At the AGM, Andrián Pertout reported that there will be two ACL festivals in 2007: The Asia Pacific Festival/26th ACL Festival & Conference (Wellington, New Zealand, 8-16 February, 2007) and ISCM/ACL World Music Days Festival (Hong Kong, 23 November-2 December, 2007).

The Asia Pacific Festival/26th ACL Festival & Conference will feature works by 110 composers from 23 countries, including Australia, Austria, China, France, Germany, Hong Kong, India, Indonesia, Israel, Italy, Japan, Korea, Malaysia, Netherlands, New Zealand, Philippines, Singapore, Taiwan, Thailand, Turkey, USA, Uzbekistan, and Vietnam. Guest performers have been invited from Australia, China, Indonesia, Japan, Korea, Netherlands, Philippines, Poland, and Thailand. Selected composers from Australia are David Williams, Martin Wesley-Smith, Barry Conyngham, Gerard Brophy, Mark Zadro, Paul Stanhope, and Andrián Pertout.

The young composer selected to represent Australia at the upcoming Asia Pacific Festival (26th ACL Festival & Conference) in

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Wellington, New Zealand, 8-16 February, 2007 is Peter McNamara (b. 1980) from Sydney with the work *Landscape of Diffracted Colours* for mixed ensemble and pre-recorded electronics (2005), while the young composer selected to represent Australia at the ISCM/ACL World Music Days Festival in Hong Kong, 23 November-2 December, 2007 is Lorenzo Alvaro (b. 1979) from Melbourne with the work *Out With No Fear* for wind quintet (2006).

Kevin Purcell's Box Hill TAFE Proposal

Kevin Purcell also presented a collaboration proposal between the MCL and Box Hill TAFE. The idea being to incorporate a workshop element in concerts organized in collaboration with Box Hill TAFE allowing PDF third-year student composers enrolled in the Bachelor of Applied Music (BAM) to have their pieces heard in a workshop environment.

PRESIDENT'S REPORT

The Concert of Unusual Instruments

At the moment this has become a fascinating collection of musicians and improvisers, which includes Ros Bandt with tar hu and flagong, Eugene Ughetti with glass instruments and a treasure trove, Rod Cooper with metallic instruments, Anne Norman with her power pole bells, Brigid Burke and Simon Charles with tubing and mouth pieces, Karlin Love with leather wind instruments, Jacqui Rutten's voice, and Myles Mumford on electronics.

It is hoped that a workshop will take place in March. Please email Eugene Ughetti at EugeneUghetti@telstra.com if you are interested.

A Bassoon, Contrabassoon & One Other Workshop

This follows the first workshop held by Sebastian Harris this year which all who attended said was inspirational, and helped them not only with solo concepts of contemporary writing for these instruments, but which gave their orchestral writing an completely new jolt.

This workshop will take place on a weekend afternoon in February or March, 2007. More details will follow in the next newsletter. Email us your interest and we will stay in touch with you about it.

Score Selection Process

One of the hardest experiences for composers is not having our work selected for a concert or event. So when a member's work is not chosen, we are aware of how painful this can be, having all experienced this many times.

Concerts vary enormously in how this occurs. In some concerts, we have only room for a few members' works, such as when we have a concert with scores presented from another country. This makes it harder to be selected, but maybe your work was the next in the list, and you will not be aware of this.

Perhaps we are doing the concert in association with another organisation, or an ensemble. In these cases the performers may have input into the selection, and may want a range of styles. In this case maybe your work was one of several that were in a particular style or tempo, and your piece was the next on the selection list.

Perhaps you notice that someone is always getting their pieces performed. Maybe what you don't know is that they have put their piece into a concert which very few members submitted scores for, and so were automatically selected several times. We have had quite few concerts where this has occurred; less common instrumentations often attract less people.

Perhaps you feel that only a particular style is being selected. This is unlikely, as our panels change regularly and reflect the diversity of tastes of the membership. We keep the selectors identities anonymous, so that you will not take this personally.

What can you do about it? Keep putting scores in. We are aware of when members are submitting and are not being selected, and although the reasons are often coincidental, or

even that the opposite was the next piece on the list.

Volunteer for the score selection panel. Then you will be helping a movement of selectors through the concerts, and helping the process be less in the hands of the few that volunteer.

Please help us with score selection, even if for a single concert. Please email or phone us to be involved.

Australian Music Centre 'Update' Report of the Postcards: Australian and New Zealand Concert.

The AMC kindly invited me to write a report of the upcoming Postcards concert. I sent them a small report, and they emailed back just before the concert to ask for more info about the Australian works. I wasn't sure what to say, as I didn't know that much about them, having seen the scores only briefly before handing them onto the score reading committee. So the day after the concert, I wrote a few impressions of what I'd heard.

Eve Duncan, November, 2006

Postcards – A Concert Bridging the Tasman

Eve Duncan, composer and founding member of the Melbourne Composers' League, writes about Postcards, an Australian-New Zealand new music concert that took place on the 7th October in Brighton, Melbourne.



Melbourne is spoilt for excellent musicians to perform new music. For this concert, a piano trio of Isin Cakmakcioglu (violin), Rachel Atkinson (cello) and Danae Killian (piano) was joined by percussionist Peter Neville. Brighton – a leafy seaside suburb of beautiful old homes with elegant gardens – was where Percy Grainger spent his childhood and, as he was the enfant terrible of new music with his inventiveness and musical creativity, it was an appropriate venue.

New Zealanders Jack Body and John Elmsly attended, and John Elmsly's piano trio *Postcards* – written in several countries as he travelled – provided the title for the concert. This work was a collection of meditative musical stratas, full of captivating and mesmerising combinations of rich and hollow textures.

Jack Body's *Paradise Regained* was a poignant and arresting piece displaying balance and a gentle rhythmic drive. The gamelan inspiration reflected Jack's years of travel and living in Indonesia, as well as teaching at the Akademi Musik Indonesia, Yogyakarta.

Emerging composer Alison Grant composed a new ensemble work especially for the concert. Alison's acute use of texture and a continually transforming polyphony surprised the audience last year in Thailand, where she won the Asian Composers League Young Composer Award. *Nerve*, a work for the full quartet, is an edgy and substantial work that dynamically connected the ensemble.

Representing a new wave of migration to New Zealand, Gao Ping's *Contemplating Tango* was a strong and warm exploratory work that hinted at the composer's work as a concert pianist. Amongst the Australian works, Joseph Giovinazzo's *In the Shape of an Embrace* revealed the beauty of the violin in a sensual interplay of figures, which suggested the violinist's intimacy with the instrument. Haydn Reeder's *Molto Expressivo* emphasized the rich tones of both the violin and the piano with a concurrently faraway and intimate character. Isin Cakmakcioglu brought a tingling command to the violin's vitality in these two works.

Howard Dillon's *In Clouds* was an engagingly weightless piano work around stately perfect intervals. Pianist Danae Killian was able to bring a strong focus upon a sense of living tone on the piano in these works.

Cellist Rachel Atkinson gave a gutsy and artistic performance of Peter Tahourdin's *Music for Solo Cello*, a work which allowed the cello to be a dynamic force without any dirge or melancholy.

Peter Neville has performed Brendan Colbert's *Agite II* many times, and it enjoys the position of being one of the hardest pieces he has in his repertoire. The excitement of the challenging rhythms and the juiciness of the counterpoint were extremely rewarding.

Andrián Pertout's *Renascence* was a deft interplay of the quartet forces that was a wonderful balance of clarity and vitality, and gave the concert a sense of joyful festivity. And a festivity it was; a celebration of the music of two countries that reflected many years of parallels and differences.

“Postcards – A Concert Bridging the Tasman” originally printed in the November 2006 – January 2007 (no. 145) issue of the Australian Music Centre 'Update' publication.

Web: www.amcoz.com.au

ANNOUNCEMENTS

Asian Composers League Young Composer Competition – ISCM/ACL World Music Days Festival, Hong Kong, 23 November-2 December, 2007

The young composer selected to represent Australia at the ISCM/ACL World Music Days Festival in Hong Kong, 23 November-2 December, 2007 is Lorenzo Alvaro (b. 1979) from Melbourne with the work *Out With No Fear* for wind quintet (2006). His work is scored for flute, oboe, clarinet, horn and bassoon, and will be performed in Hong Kong in November, 2007 as part of the Young Turks: ACL Young Composers concert at the upcoming ISCM/ACL World Music Days Festival.



Lorenzo Alvaro

Lorenzo Alvaro was born in Melbourne, Australia, 1979. He studied at Box Hill TAFE (1998-2000) in performance (electric guitar) and composition under Lachlan Wilson. He is currently completing a Bachelor of Music (composition) under Brenton Broadstock and Stuart Greenbaum. He has been an active performer for almost ten years and is a founding member of jazz group Mo'Joe, as well as having performed with the Ross Irwin Big band, The Isaac Lo Jazz Orchestra and numerous theatre productions. He is now mostly sought after as a freelance musician.

Since 2003, Lorenzo has been focusing his direction in composition. He has since been a finalist in the Sibelius Student Composition Contest and also in the Australian Guitar Composition Competition. In 2005, The Victorian Youth Symphony Orchestra performed his first orchestral work *Emerging*. In September he attended the first Australian Composers' School which saw the first performance of his orchestral work *Unquiet Minds* with the Tasmanian Symphony Orchestra (under the

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direction of New Zealand conductor Kenneth Young). In November 2006, he will have music performed and recorded by the Melbourne Symphony Orchestra.

Out with no Fear (2006)

Any great Australian soccer fan will remember the day the Australian soccer team (The Socceroos) lost against Italy, which ultimately denied them their shot at the World Cup in 2006. How tragic! But, why be so glum about it? After all, I don't recall ever being so excited about a sports game which united our country more than any other recent event I can recall. For me, this was an exciting time and was the biggest reason for me wanting to compose a fast, busy, light and fun piece of music – as opposed to the serious music which is the most part of my output.

Out With No Fear for wind quintet mimics the passing of the ball from one player to another through a two note theme which is almost heard throughout the entire piece. The theme is accompanied by little bursts of excitement, insecurity and determination.

Well done Socceroos!

Lorenzo Alvaro, October, 2006

David Keefe Awarded in the Inaugural McComish Composition Competition

MCL member David Keefe has won the inaugural McComish Composition Competition 'Slow March' at the 2006 Melbourne International Festival of Brass with his work *The Eleventh Day*.

It was premiered on Friday, 29 September, 2006 at St Paul's Cathedral in Melbourne by the Brisbane Excelsior Band. David also had his quick march *Emerald Hill* selected as one of the 5 finalists.

CALL FOR SCORES

Call for Expression of Interest 'Concert of Original Instruments'

The Melbourne Composers' League is calling for expressions of interest from composers and instrument builders for a concert and installation of original instruments, to be held in 2007.

There is a particular interest in this project for composers to work collaboratively in developing new works with performers. We are interested in hearing from composers who have an interest in directing group improvisations, graphically notated scores or similar creative approaches to performance.

We are hoping to present an event similar to an installation, which engages with the visual and spatial qualities of the instruments and performers. We would also like to present original instruments as sounds sculptures and have a creative approach to the stage layout and use of the performance space.

There will be a core ensemble of traditional and original instruments. Original instruments include non-tempered metal instruments by Rod Cooper, the 'Tar Hu' and 'Flagon' performed by Ros Bandt, 'Power Pole Bells' by Anne Norman and a series of glass objects by Elaine Miles. Traditional instruments will include violin (Rupert Gunther), percussion (Eugene Ughetti), soprano/alto saxophone (Simon Charles) and Bb clarinet/ bass clarinet (Brigid Burke)

Please email our website or write to The Melbourne Composers' League, PO Box 2518 Fitzroy Business Centre, Fitzroy VIC 3065 if you are interested in pursuing this interesting proposal.

Expression of Interest Working Title: 'Reflections'

A concert is proposed for April 2007, of a programme of music informed by various aspects of 'religion'. The instrumentation will be string quartet and trombone, or any subset, and will potentially feature pieces by Korean composers

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together with MCL members works. Score deadline yet to be announced.

We are seeking expressions of interest from composers that want to write a new work or want to provide an existing work for this concert. Correspondence including your ideas and a brief 'sketch' of the type of sound world it may inhabit (instrumentation, density, variation, texture, etc...) is welcome. As the theme is extremely broad (at this stage), and we wish to represent a range of concepts and influences, the following is proposed as a starting point;

Compositions might;

- comment on current or ancient religious practice, or
- make reference, or draw upon existing music/sound or the function of music in religious ceremony, or
- be an attempt to expand the formal and/or 'religious-influenced' repertoire

Preferred duration 3-7 minutes.

For further information email Ross Hazeldine at musik@redhouse.com.au, or post to Reflections Project, Melbourne Composers League, PO Box 2518, Fitzroy Business Centre, Victoria 3065, Australia
admin@melbournecomposersleague.org

COMPOST

Anne Shirley-Peel is seeking scores for violin and any other combination of instruments and voices including computer music pieces from women composers for a concert in Mornington next March. Please send scores to Get Noted Music Enterprises, 23 Emerald Close, Mornington, Victoria 3931. The content of the concert will depend on what scores are sent for performance. For further information email Anne Shirley-Peel at anneshirlypeel@hotmail.net.au

MEMBERS' PROFILES

Mark B. Buys



Mark B. Buys has been an active screen composer in Melbourne since 1998 when after studying music performance at the Victorian College of the Arts (VCA) he turned his attention toward composition. Mark has scored numerous film, documentary and television projects, as well concert music, which has included works for orchestra, chamber music and opera.

Augmenting his study of screen composition, Mark completed a Masters in Music at the VCA in 2004, majoring in composition and conducting. Mark's Masters thesis focused on the film music of early Australian film composer, William Hamilton Webber prominent in the 1930s.

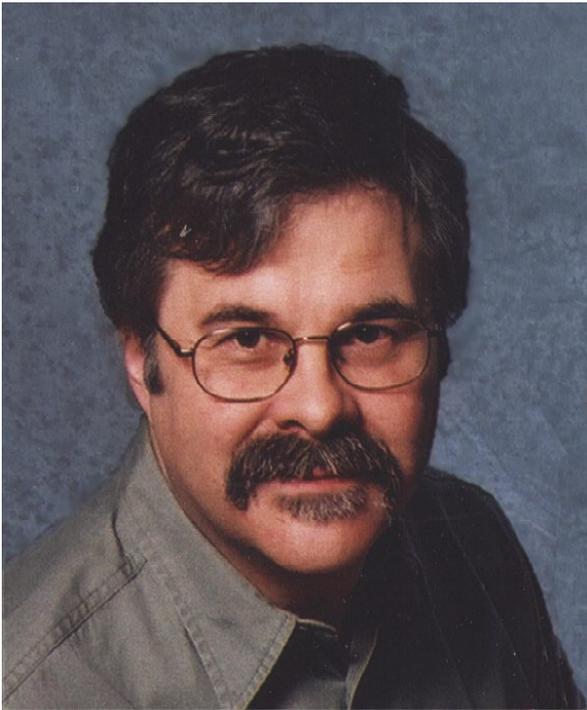
Mark's music has at its core the modern orchestra with this sound world being expanded by ethnic performers, improvising jazz musicians as well as electronics, creating a diverse musical palette with depth, breadth, spontaneity and innovation. As well as his work as a freelance screen and concert composer, Mark also teaches composition, film scoring, film music history and music technology at various secondary and tertiary institutions in Melbourne.

Email: mark@markbbuys.com

Web: <http://www.markbbuys.com>

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David Keeffe

Brass instruments, and in particular the horn, feature strongly in the music of David Keeffe. The music for horn was all written to enlarge the Australian horn music repertoire, and incidentally to give David some interesting pieces to play.

David Keeffe started composing when a student at Dulwich College, culminating in a performance of a trio for horn, violin and piano in a house music competition. He then attended Trinity College of Music, London and the University of York, where he studied composition with John Tavener, David Blake, and the late Berthold Goldschmidt, conducting with Bernard Keeffe and Graham Treacher, and horn with John Burden. While at Trinity he won the Prize for Brass Instrumentalists and the Chappell Composition Prize with the same performance. Around the same time, he composed a concerto (sinfonia) for two trumpets and strings, which was performed by the London Student Chamber Orchestra.

Despite a quiet period in the '80s and '90s, David still kept on considering ways of composing. He presented a paper at a computer conference on algorithmic creation of tonal music in 1986. Only when David and family migrated to

Australia in 1997 did his output increase again.

Recent output includes works for orchestra, brass band, horn and piano, horn and orchestra, and a string quartet. Currently David is working on a piece for cello, piano and jazz percussion.

Email: david@systemsolve.net

THE MCL NEWSLETTER

The changeover to the email distribution of the MCL newsletter has transpired smoothly. For those of you that have yet to provide an email address to the league please do so by corresponding with Andrián Pertout at apertout@pertout.com.

Contributions to the Newsletter

Contributions to the MCL Newsletter are welcome and should be emailed to Andrián Pertout at apertout@pertout.com. These may include promotional material for members' own activities.

Information

For further information regarding MCL events, membership enquiries or other questions should be directed to Howard Dillon on 9481 8189 or hdillon@nex.com.au.

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