



Melbourne Composers' League

Newsletter

January 2009, Vol. 13, No. 1

PRESIDENT'S REPORT

We Need Your Music!

2009 offers many opportunities for performance of MCL works, as we have been fortunate to have received to date \$20,000 from Arts Victoria and \$2,000 from Bayside City Council towards five concerts. We hope that this will allow you to compose new works, and for your scores that match the given instrumentations (and their subsets) to find an avenue of performance. I would like to encourage members who have not previously submitted scores to our concerts to do so, as we are still not experiencing the music of many members. At the moment, only *La Flor en la Colina* and *Autumn* are fully funded, and we also have a good amount towards *Winter*, *Spring* and *Summer*.

These concerts will also include works from Asian Pacific countries. Please look at the Call for Scores section of the current newsletter.

Because of the financial demand of these concerts, we have not been able to allocate money towards *Elbow Room* at this stage. This may still become available during the year.

Please contact Andrián Pertout or Eve Duncan if you would like to assist with the score selection for these concerts. It is important that we have changing panels so that a diverse selection is being made.

2008 in Review

Last year was a year in which we were able to meet the needs of members from diverse points of view, from the release of the

anniversary CD *Rear Vision*, to an arresting *Elbow Room* in a new venue (Dantes of Gertrude Street, Fitzroy), to a performance at the Weill Auditorium at Carnegie Hall, New York of our concert *Below the Star Stretched Sky*, to the two guitar and voice concert *Crossing the Blue* at Brighton, with Geoffrey Morris, Ken Murray and Deborah Kayser. I would like to thank the members for contributing music that was diverse, artistic, vivid, admirable, superb, inspiring, fun, sensitive, out-there... the list of adjectives goes on and on, and still doesn't cover my responses to the wonderful music heard at these different occasions.

I would also like to thank the MCL Executive Committee for their reliable and committed work to the projects of 2008.

MCL Barbie on at George's Again!

What? You haven't made it to an MCL Barbie yet? Don't worry, it's on again this year at George Dreyfus's home at 3 Grace Street, Camberwell, from midday onwards on March 1st, 2009. Bring your family and friends, food and drink, as well as a chair, sunscreen and hat, and enjoy the company.

Do You Want to Help?

We often need help with concerts, including being on the door or stage work, or writing funding submissions. Please let Andrián Pertout or Eve Duncan know if you would like to contribute some help in this manner. A one-off or extended help is all welcome!

Eve Duncan, January, 2009

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BELOW THE STAR-STRETCHED SKY – AN ODYSSEY



The Melbourne Composers' League and Anna Monea present 'Below the Star-Stretched Sky: New music for trombone and string quartet from Australia and Korea.'

Performed by Barrie Webb and the Silo String Quartet (Aaron Barnden – violin, Andrea Keeble – violin, Ceridwen Davies – viola, Caerwen Martin – violoncello).

Sunday, 28 September, 8.30pm, Weill Recital Hall, Carnegie Hall, 57th Street & 7th Avenue, New York, NY, USA.

Young-Eun Paik
The Voice from Home for trombone and string quartet

Jesmond Gixti
Dona nobis pacem for trombone and string quartet

Peter Myers
Renovatus for string quartet

Brenton Broadstock
Hall of Mirrors for trombone and string quartet

Sang Hee Kwon
Sungnye in the Flame for trombone and string quartet

Joseph Giovinazzo
In the Shape of an Embrace for solo violin

Eve Duncan
Below the Star-Stretched Sky for trombone and string quartet

Chan Hae Lee
With for trombone and string quartet

The road to Carnegie Hall is a bumpy one, but like most ventures it needs equal measure of stubbornness and naivety to achieve.

In December 2007, I found myself in NYC with a vague idea of wanting to stage a concert in this fair city. I didn't find out how to on that trip. It took a conversation with Eve Duncan upon my return to set the pace for the next eight months.

In that discussion I articulated my wish to bring a new music concert to NYC as I felt it was time. I've experienced these concerts over the past ten years, mostly by the MCL, and I knew they were world standard – both compositionally and with regards to musicianship. So it was time.

I suggested one of the concerts performed in 2007, which was part of the Bayside City Council's 'Resonance Music Series'. As this series is part of my day job it made sense. Whilst talking to Eve we were trying to work out a venue and she mentioned Carnegie Hall. Having grown up with brothers as musos I knew the significance of this venue. In fact when I was over there at Christmas time I was standing outside the closed venue wondering how I could get inside.

Having decided on 'Below the Star-Stretched Sky' and obtaining Barrie Webb and Silo's keen interest in the proposal I contacted Carnegie Hall's booking office. To my surprise this was incredibly easy; possibly too easy. The response was quick and a list of available dates in each of the three

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auditoriums was sent. Having decided on the Weill Recital Hall, as it was the most affordable, and settling on a date that suited the musicians, Sunday 28 September 2008 was confirmed with a deposit.



I did not know then what a ride this would be, nor how demanding. Securing visas proved to be a small nightmare and it took throwing a small tantrum at Austrade to find Tamizdat Inc. (No, I don't tend to throw tantrums as a rule, but I was getting nowhere fast and really needed some answers).

Tamizdat is a not for profit organisation, specifically set up to help international artists wanting to work in the USA. Thank God for Tamizdat is all I can say. The staff was incredibly helpful and walked us through this nebulous path.

Now looking back it's difficult to say how all the time was spent organising this tour, but it required daily attention, anywhere from two hours up to eight, as we were getting closer to the tour. Juggling a demanding day job with this tour required tenacity and profound stubbornness. And not much of a social life!

Arriving in NYC on the 23 September was exciting as I really love this city and it was great to be back. The musicians arrived on the 24th of September and then undertook four days of very intensive rehearsals. We had a rehearsal in the Weill Recital Hall on the 26th of September and it was magic being in that space. As Eve said, it had a

Viennese feel to it. It was visually stunning as were the acoustics.

We had an audience of 100 and they were warm and receptive. The musicians looked fantastic as they walked onto the stage, but it took Brenton Broadstock's piece (third in the program) for the musicians to find their pace as they threw themselves into this work. The piece was incredibly well performed. The performance then evolved beautifully.

For me there were some stand-out pieces and in addition to Brenton's it was also Joseph Giovinazzo's solo violin composition. Aaron Barnden stood up and commanded the space. Having known him when he was a student at ANAM it was wonderful to see Aaron embracing the stage. He performed this piece superbly, so much so that I didn't want it to end.



In fact, it was like that with the entire concert. I was very moved and proud of what the musicians and composers had achieved. It was incredibly special but what was really curious was that I had a strong sense that we belong there. It felt right and normal.

And I walked away thinking it would be great to have a regular gig at that hall. This was only compounded when I meet with Elaine Georges, my first contact at Carnegie Hall, and she invited us back next year. If only...

Anna Monea, Independent Producer and Bayside Cultural Development Officer, January, 2009

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MCL ANNIVERSARY CD



The MCL *Rear Vision* double CD has now been sent to numerous people in the industry. It is on sale at the Australian Music Centre; it features in their 'New Releases', and may also be purchased online via their website. The four Readings stores in Melbourne are stocking copies of the CD. In July, 2008, two separate interviews were conducted on 3MBS 103.5 FM to promote the CD – Eve Duncan did one, and the other one was done by Andrián Pertout and Antonio Tenace. Works from the CD were also featured on a radio program on Saturday, October 4th at 6pm on 2MBS 102.5 FM. CDs have been sent to 3MBS Melbourne (Tony Thomas, Jo Canty, Owen McKern, Eva Light), ABC Sydney (Julian Day, Stephen Adams), ABC Melbourne (Alexander Stinson, Duncan Yardley), 2MBS Sydney (Julie Simonds), Andrew Ford and Maureen Cooney – Producer, Music Show, ABC Radio, Rachel Hocking (Music Forum), as well as to the music libraries at Box Hill Institute, Melbourne University, Victorian College of the Arts and Monash University.

The NY publicist of the Carnegie Hall concert (Dee Anne Hunsten) was also sent copies of the CD to distribute to radio stations in the US. Arrangements are currently being made

for Fish Records in Sydney to also stock copies of the CD. There is more to come.

Andrián Pertout

Melbourne Composers' League 'La Flor en la Colina: New Chamber Music from Australia and Chile'



Macarena Ruiz Water Cycle (2008)

Sunday, 3pm, 8 February, 2009
BMW Edge, Federation Square, Melbourne, Australia

Eduardo Cáceres, Alejandro Guarello, Aliocha Solovera, and Carlos Zamora are the Chilean composers that have been selected to participate in the Melbourne Composers' League 'La Flor en la Colina: New Chamber Music from Australia and Chile' concert on Sunday, 3pm, 8 February, 2009 at BMW Edge, Federation Square, Melbourne.

Carlos Zamora (president of the Asociación Nacional de Compositores de Chile, which Andrián Pertout is also a member of) plans to attend the event. The event will also serve to celebrate Peter Tahourdin's 80th birthday (one year too late, due to funding), and therefore will include a new work by the composer.

The performers include: Johanna Selleck (flute), Robert Schubert (clarinet), Isin Cakmakcioglu (violin), Rachel Atkinson (violoncello), Michael Kieran Harvey (pianoforte) and Peter Neville (percussion). 3MBS FM will be recording the concert for

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broadcast, and Jose Oplustil Acevedo, presenter of Radio Beethoven's Siglo XX contemporary music program (96.5 FM, Santiago, Chile) has also agreed to broadcast the concert on Chile's only classical radio station.

Eduardo Cáceres
Cha-chá-cha para violoncello y percusión

Eve Duncan
The Submerged City for violoncello and pianoforte

Alejandro Guarello
N-oir-T para violín, violoncello y pianoforte

Andrián Pertout
La flor en la colina for flute, clarinet, violin, violoncello and pianoforte

Haydn Reeder
Bird for violin and violoncello

Aliocha Solovera
Volubile, mov. 1, 4 & 5 para violín y pianoforte

Peter Tahourdin
Look at the Stars for flute, clarinet, violoncello and marimba

Antonio Tenace
Awakenings for flute, clarinet, pianoforte, violin, violoncello and percussion

Carlos Zamora
Tres momentos para violín solo

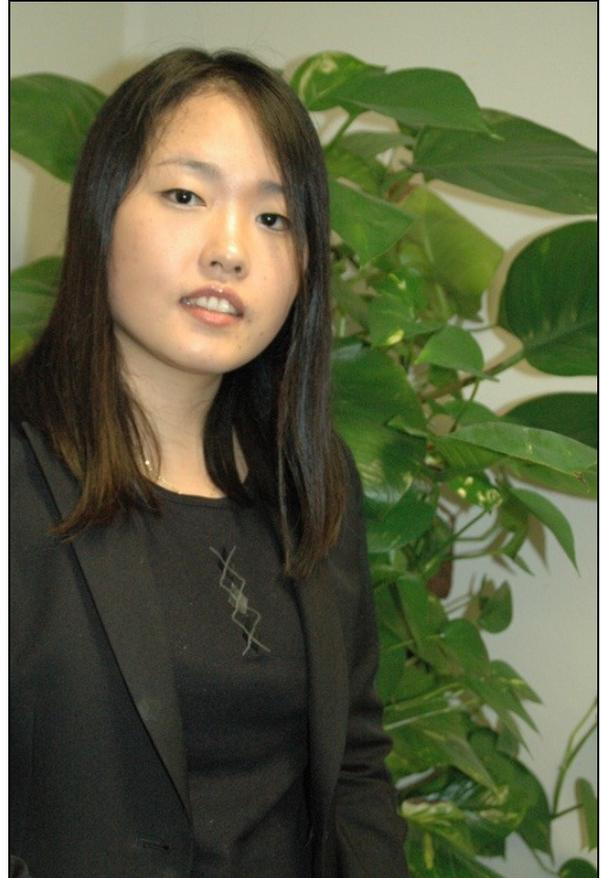
ANNOUNCEMENTS

Asian Composers League Young Composer Competition – 2009 Asian Contemporary Music Festival (27th Asian Composers League Festival & Conference), 27 March – 2 April, 2009, Tongyeong and Seoul, Korea

The young composer selected to represent Australia at the next 2009 Asian Contemporary Music Festival (27th Asian Composers League Festival & Conference), 27 March – 2 April, 2009, Tongyeong and Seoul, Korea is Ji Yun Lee from Sydney, Australia with her work *Bu-Hwal*

(*Resurrection*) for Percussion, Pianoforte and Violoncello (2008). Her work will be performed at the Tongyeong Arts Centre, South Korea on Sunday, 29 March, 2009 as part of the Young Composers' Award concert at the upcoming ACL festival.

Ji-Yun Lee



Ji Yun Lee is a Korean-Australian, originally from Seoul. Ji Yun completed her initial studies with Bachelor of Music with first class honours at the University of Western Sydney. She was placed on the Dean's Merit Order list in 2003 and was earlier awarded the Lawrie Brooks Award for performance by the University. She was also awarded a University of Western Sydney Postgraduate Scholarship as well as APRA Post Graduate Composition Award. Her scores have been published, including compact disc recordings, and music has been broadcast several times on national radio by the ABC and SBS. She has compositional techniques in Asian and

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European music, emphasizing on motif development, harmonic voicing, structural relationships and non-western and western instruments. She has been selected as the young composer to represent Australia at the 2009 Asian Contemporary Music Festival and her recent work *Bu-Hwal* (2008) will be performed as part of the Asian Composers League Young Composer Competition at the festival.

Currently, she is undertaking a Doctorate in Creative Arts in composition studying with Dr Bruce Crossman and world music percussionist Professor Michael Atherton. She aims to create a cross-cultural fusion music that draws together Asian aesthetic values with European oriented contemporary music techniques. In her music she seeks to create a 'oneness' that speaks to both Eastern and Western peoples whilst evoking a spiritual dimension. Her music also expresses a strong Catholic Christian faith integrated with Korean identity. The Catholicism is evident in her compassionate wish to create a music, which supports migrant people who experience difficulties in living in a different cultural environment. She aims to evoke a cultural nostalgia in her work as a "little present" to speak to migrants as well as introduce Anglo-European people to Asian cultural values.

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2009 Asian Contemporary Music Festival (27th Asian Composers League Festival & Conference), 27 March – 2 April, 2009, Tongyeong and Seoul, Korea

ACMF-TIMF 2009

In the year 2009, ACMF (Asian Contemporary Music Festival) will put together with TIMF (Tongyeong International Music Festival), having its event held in Tongyeong and Seoul, Korea, from March 26 until April 2. The ACMF-TIMF 2009 widely welcomes newly composed music that

gathers music and people, crossing over generations and continents through new trends and media with open-minded communication.

Theme: TONG

ACMF-TIMF 2009 brings an attention to whole new works of music, that can bind people's mind with music and culture, through widely open philosophy beyond ages, fashion, and regional barriers. Music should be something that can break down the wall between one's and another's and that build broad airways to enable free waves of communication to fly over the borders. Music should be what jumps over the limits of time and place, with the help of media and new vocabulary.



Works selected from Australia include *The Titans* by Eve Duncan, *String Quartet* by Scott McIntyre, and *Rishis and Saints* for Violoncello and Prepared Pianoforte by Andrián Pertout, as well as *Bu-Hwal (Resurrection)* for Percussion, Pianoforte and Violoncello (2008) by Ji Yun Lee as part of being the young composer selected to represent Australia at the Asian Composers League Young Composers' Competition.

<http://www.acl2009.org/>

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CALL FOR SCORES

Melbourne Composers' League 'Four Seasons' Call for Scores

For the concerts below, please send works for up to twelve minutes for any subset of the instrumentations below:

Autumn

For organ, trumpet, flute and percussion. The instrumentalists are Andrew Blackburn, Tristram Williams, Jean Penny and Eugene Ughetti.

Submission Date: Must be received by January 31st, 2009.

Winter

For trombone, piano, percussion and contrabass. The instrumentalists are Barrie Webb, Michael Kieran Harvey and Peter Neville.

Submission Date: Must be received by May 15th, 2009.

Spring

For shakuhachi, two saxophones (soprano, alto, tenor, baritone) and percussion. The instrumentalists are Andrew MacGregor, Lachlan Davidson and Eugene Ughetti.

Submission date: Must be received by July 31st, 2009.

Summer

For flute, viola, harp and percussion. The instrumentalists are Mardi McSullea, Ceridwen Davies, Megan Reeves and Peter Neville.

Submission date: Must be received by September 15th, 2009.

Please send scores to Four Seasons Concerts, Melbourne Composers League, PO Box 2518 Fitzroy Business Centre, Fitzroy, Victoria 3065, Australia.

The Musical Society of Victoria David Henkels Composition Award



The Society invites entries from young composers. One composer will be selected to receive a commission to compose a work for performance.

Eligibility:

Entry to the competition is limited to composers under the age of 30 years (born on or after 1/1/1979), resident in Victoria.

Application Closing Date:

1st March 2009. Application forms are available from the Society's website www.msv.org.au

Submission Fee:

Members: \$10, non-members: \$40 which includes membership to the Society.

What to submit:

Completed entry form, the fee, a brief curriculum vitae, a score and, if available, a recording. Only one entry per composer will be accepted; all material will be returned if accompanied by a stamped, self-addressed envelope of appropriate size.

Anonymous Entry:

To facilitate impartial adjudication the entrant's name or other possible identity marks should not appear anywhere on the submitted score or parts. Scores and accompanying entry forms will be code numbered on receipt in order to identify works after adjudication.

How to submit an Entry:

Post your entry to: Composer Award, The Concert Secretary, 42 Canning Street, Carlton Victoria 3053.

The Commission:

An adjudicator will review all applications and select one composer to create a work of no

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longer than 10 minutes for duo or trio of compatible instruments as negotiated with the Society, and to prepare the work for performance. The composer is encouraged to work with a musician (or musicians) of his/her choice to prepare the work for performance.

The Prize:

- \$500 at the time of commission
- \$500 on completion of the work
- \$500 to be paid to the performance ensemble

Performance:

The Musical Society will arrange a performance as part of a concert with the possibility that it may be recorded for broadcast.

Any enquiries should be directed to the Concert Secretary Traudl Moon. Tel: 9347 4552, Email: tmoon@netspace.net.au

MEMBERS' PROFILES

Suzie-May Camm



Suzie-May was born in Queensland where she undertook violin studies at the age of nine. After completing a Bachelor of Music at the University of New England in Armidale, NSW, she travelled south to live in Victoria and study fine arts.

Influenced heavily by ethnomusicology and in particular Indonesian *gamelan* music, she developed an early interest in the application of simple melody in a larger scheme.

Studying under the instruction of Ms Ann Ghandar, she also developed a great interest in Arabic music and went on to take Arabic violin tuition with Mr. Fouard Harraka.

For the last ten years, Suzie-May has worked primarily in the field of improvisation. She has been involved with many groups, particularly 'Mister Fatpocket', a gypsy string trio for whom she writes original tunes. Her improvisational and modern fiddle styles also extended through bluegrass, jazz and American fiddling.

Heavily influenced by minimalist music and composers such as Glass and Part, she has come back to composition with the added freedom of her improvisational background.

Today she writes what she calls "melodically accessible works with an emphasis on minimalist techniques."

Her music also takes in a programmatic feel, and is based often references to rather unfortunate human situations. Her work written for the victims of the Beslan School seize in Russia was recently performed in Russia in September 2008.

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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.

THE MCL NEWSLETTER

Most members are now receiving the MCL newsletter via email. 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 Eve Duncan on 9850 2077 or eveok@ftml.net.

EXECUTIVE COMMITTEE

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