



Melbourne Composers' League

Newsletter

July 2007, Vol. 11, No. 2

PRESIDENT'S REPORT

Open Executive Committee

There will be an Open Executive Committee Meeting on Saturday, August 11th at 23 James Street, Templestowe (near Ruffey Street) at 11am to which members are warmly invited to attend.

Score Selection Panel

We need members to volunteer to be on the score selection panel for the Speak Percussion concert. The meeting for this will be held at 11am, on Sunday, August 5th.

Please email Andrián Pertout or Eve Duncan if you would like to be on this panel at apertout@pertout.com or eveok@ftml.net before the 29th of August.

Upcoming Events

Next month we will present our first Elbow Room concert for the year – at a new city venue (Loop Bar, 23 Meyers Place, Melbourne) at 6pm on Sunday, August 19th – come and warm up with a diverse selection of pieces from our members!

Below the Star-Stretched Sky

This concert of new trombone and string quartet music will take place on Saturday, September 22nd at 8pm. Trombonist Barrie Webb has turned down playing a concerto in Europe so as to participate in this concert, which presents an unusual instrumental sonority. It may be a hike to Brighton, but the warm church with its sloping floors, stencilled walls and pleasing acoustics, not to mention the rare instrumentation, will make this a great event – and once again the kindness of the local residents means that we will be given supper. The church venue is also near to a train station.

Works are by Koreans Cecilia Heejeong Kim, Young-Eun Paik, and Chan Hae Lee. Melbourne composers who elected to compose for the concert are Jesmond Grixti, Peter Myers, Adrian Sheriff, Brenton Broadstock and Eve Duncan. The Koreans and Barrie Webb are visiting Melbourne, and I hope that members can meet them at a dinner, which we will hold on the Friday night, September 21st. They will want to meet you!

Speak Percussion Concert to take Place out West!

This celebratory anniversary concert will take place in late November as part of the 'Incinerator' Big West Festival, 24-27 November, 2007 in Essendon. This will be an exciting event that celebrates not only ten years of composers working together, but also a wonderful relationship with the percussionists of Melbourne in this time. Many scores for this concert have been received to date, and it is great to see the interest that this concert has created.

The Concert of Unusual Instruments

Simon Charles has been organizing this workshop as a lead up to a concert. There is a great team of composers and musicians on board – the workshop is delayed whilst we seek funding!

Looking Ten Years Back: The First Two Years

The first MCL concert was held ten years ago on a cold winter's evening on July 5th, 1997 at Budinski's, a venue in Smith Street that closed shortly afterwards. It was an Elbow Room concert, named and curated by Howard Dillon. The concert included live electronics, interactive electronics, tape as well as acoustic instruments including French horns. Composers in this

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concert were Ernie Altoff, Brigid Burke, Gary McKie, Wendy Suiter, Andrew Ioannou, Thomas Reiner, Eve Duncan and Warren Burt.



Before the Stars Begin to Shine (1998) by Siri Hayes

A concert followed on February 15th, 1998 at the Richmond Town Hall, and was our first Asian/Pacific concert, mainly for piano and timpani, and was performed by Dane Killian and Peter Neville. It included works from Hong Kong composer Wing-Wah Chan, Japanese composer Akira Kobayashi, Korean composer Sunhee Cho and New Zealander Denise Hulford (whose work for cello and timpani gave the concert its name: *Before the Stars Begin to Shine*). Piano solos were heard from Australians Helen Gifford, Joseph Giovinazzo and James Anderson. This concert also included dancer Tom Hungerford-Gerth.

On May 30th in that year we presented our first Mosaics concert, named to indicate the diverse individuality of styles held by our members. This must have been a very long concert, because fourteen members had their works performed by clarinetist Carl Rossman, percussionist Peter Neville, pianist Danae Killian and violinist Rupert Gunther (RupertG).

The composers whose works were presented in this concert were Andrew Blyth, Brigid Burke, Warren Burt, Brendan Colbert, Howard Dillon, Eve Duncan, Joseph Giovinazzo, Peter Graham, Helen Gifford, Ross Hazeldine, Stan Link, Gary McKie, Peter Tahourdin and Peter Myers.

1998 finished with the second Elbow Room concert held at Subterrain in Brunswick Street

Fitzroy on December 20th. We heard works for bassoon, flute, guitar, piano, viola voice and tape by composers Johanna Selleck, George Dreyfus, Ross Hazeldine, Peter Graham, Wendy Suiter, Erkki Veldheim and (unusual for us: a European composer) Igor Stravinsky!

1999 started with an Elbow Room, this time at Café Bohemia with works for tape, interactive electronics and voice and guitar by composers Julian Cafarella, Roger Alsop, David Hirst, Alister Riddel, Gaby Bila-Guther, Gary McKie and Warren Burt.

Mosaics '99 presented nine works for clarinet, bass clarinet and percussion and was performed by Peter Neville and Carl Rossman. The composers in this concert were Andrew Batterham, Warren Burt, Philip Czapkowski, George Dreyfus, Joseph Giovinazzo, Ross Hazeldine, Paul Moulatlet, Hayden Reeder and Thomas Reiner.

Thank you for supporting the Melbourne Composers League again!

The organisation is run on the enthusiasm and the moderate membership fee. We have to apply for all funding for projects and concerts ourselves with no paid staff to do this. We are aware that some members support us without being involved in concerts, workshops and CD projects, and we thank them for this support.

Eve Duncan, July, 2007

**ISCM/ACL World Music Days Festival (Hong Kong, 23 November – 2 December, 2007)
Update**



The next Asian Composers' League (ACL) festival will take place in Hong Kong, and will be presented in conjunction with the International Society of Contemporary Music (ISCM) festival, to therefore present more than 150 compositions from over 50 countries.

Five Australian composers have been selected for participation in the festival, which include the following works: Julian Yu's *Willow and Wattle* (Friday, 23 November, 2007, Hong Kong Cultural Centre Concert Hall, The Hong Kong Philharmonic Orchestra conducted by Yeh Tsung); Caroline Szeto's *Monkeys Cry* (Saturday, 24 November, 2007, Hong Kong City Hall Concert Hall, Taipei Chamber Singers conducted by Chen Yun-hung); Lorenzo Alvaro's *Out with No Fear* (Monday, 26 November, 2007, Hong Kong City Hall Concert Hall, ACL Young Composers' Award Concert, Luxembourg Sinfonietta); Daniel Blinkhorn's *Resource 14* (Wednesday, 28 November, 2007, Yuen Long Theatre, Multi-media Concert); and Andrián Pertout's *Tres Imágenes Norteñas* (Friday, 30 November, 2007, Hong Kong Academy for Performing Arts Concert Hall, Academy Contemporary Music Ensemble). Lorenzo Alvaro is the young composer selected to represent Australia at the ISCM/ACL World Music Days Festival in Hong Kong as part of the Asian Composers League Young Composers' Competition.

<http://www.hkcg.org/2007worldmusic/>

ANNOUNCEMENTS

Peter McNamara Awarded in the Betty Amsden Award – 2007 3MBS FM National Composer Awards



*Peter McNamara and Sumana Viravong, 2006
Photo by Bob Hughes*

It is a pleasure to announce that Peter McNamara (The young composer selected to represent Australia at the Asia Pacific Festival [26th ACL Festival & Conference] in Wellington, New Zealand) has been selected as the Winner of the Betty Amsden Award – 2007 3MBS FM National Composer Awards. His winning work *Auftauchen der Nacht* for Symphony Orchestra will be presented on August the 8th at Hamer Hall, Victorian Arts Centre, Melbourne by Orchestra Victoria conducted by Marco Zuccarini as part of the '8th Classically Melbourne Free Concert'.

Peter McNamara (b. 1980) was born and educated in Sydney's outer western suburbs. In 2003 he graduated from the Sydney Conservatorium with a Bachelor of Music Honours Class I degree, followed by a Masters of

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Music degree specialising in composition in 2006. During the completion of these degrees he was awarded the Doris Burnett Ford scholarship for composition in 2001, the Elaine McGaghern scholarship in 2004, and studied with Bozidar Kos, Michael Smetanin and Trevor Pearce.

McNamara's works have been performed at several major events including the official re-opening of the Sydney Conservatorium of Music in 2001 where his orchestral work *Bruit Nuages* was premiered by the Sydney Conservatorium Symphony Orchestra and subsequently broadcast on ABC Classic FM. His work *Krazny* for Trombone and Electronics was performed at the official opening of the Campbelltown Arts Centre in 2005, and he became the inaugural composer-in-residence at the Campbelltown Arts Centre in 2006. During this residency he was mentored by Dr. Matthew Hindson and his work for small orchestra *The Dividing Ranges* was premiered at the Aurora Festival.

His works have been performed by several major orchestras and ensembles in Australia and New Zealand including the premiere of *Die Nacht fällt* by the Melbourne Symphony Orchestra in 2003. This work was also broadcast live on ABC Classic FM as part of the 21st Century Australian Composer's Program supervised by Georges Lentz and Brett Dean. His work *Die Nacht kommt* was premiered by Orchestra Victoria in 2005 as part of the Symphony Australia Composer Development Program with Richard Mills.

McNamara's work *Landscape of Diffracted Colours* for mixed ensemble and electronics was premiered by the 'STROMA' ensemble at the 2007 Asia Pacific Festival in Wellington, New Zealand and was awarded 2nd Prize in the Asian Composers League Young Composer Competition. His orchestral work *Auftauchen der Nacht* was awarded the 2007 Betty Amsden award in the 3MBS-FM National Composer Awards, as well as the 2004 WSOC 2MBS-FM APRA encouragement award. He also received a High Credit from the Lepo Sumera International Composition Contest in 2003 for his orchestral work *Shadows of Fallacy*. His works have also been performed by various student chamber groups and the Grevillea Ensemble.

He is currently teaching composition and theory for the University of New England at the JMC Academy in Sydney, Sydney Conservatorium of Music and Sydney Conservatorium High School.

McNamara is represented by the Australian Music Centre (www.amcoz.com.au) and has works published with Wirripang (www.australiancomposers.com.au).

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CALL FOR SCORES

Shakuhachi Chamber Music Composition Competition 2008 and the Shakuhachi Chamber Music International Prize

This is an international competition, open to composers of any age and from any country or any nationality. The aim is to encourage new works for shakuhachi with western instruments and chamber groups. This 2008 competition will accept works for shakuhachi string quartet and guitar, in any combination.

The judging panel will comprise eminent leaders in the field of shakuhachi, composition, academia and performance and they will select three finalists.

The world premiere of three selected finalists will be played on Sunday 6th July 2008 in the Finals Concert of the Shakuhachi Chamber Music Composition Competition 2008 with the announcement of the Shakuhachi Chamber Music International Prize 2008.

All finalists will receive a monetary prize with an Audience Award also being given.

Application shall be submitted anonymously. Each candidate may submit only one work. Application fees: AUS\$50.

The work must be composed for shakuhachi and a minimum of 1 additional player, and must not exceed the following orchestration:

1 shakuhachi 1 guitar
2 violins 1 viola 1 cello

The duration of the work is 10-15 minutes;

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The submitted work MAY NOT:

- have previously had a premiere performance under any arrangement.
- have been commercially recorded.
- have received an award from another national or international competition for composition.

All material must be postmarked before midnight on Tuesday, 15th January 2008, at the latest, and sent by registered post to:

The Secretary, Shakuhachi Chamber Music Composition Competition 2008, c/o PO Box 681, Lilydale VIC 3140, Australia. Late applications will be refused.

The closing date is 15th January 2008. For application forms visit the competition site at www.shakuhachichambermusic.com

2008 Robert Helps Composition

In commemoration of the distinguished legacy of the eminent pianist and composer Robert Helps, the University of South Florida is pleased to announce the third annual international composition competition and festival for composers age 18-35.

Robert Helps (1928-2001) belonged to the small coterie of American new music pianists who emerged in the late forties and early fifties. He was also a highly original composer, whose work might be characterized as the missing link between the Columbia-Princeton atonal school and the 'New Romanticism' movement that made tonality fashionable for composers in the 20th century's final decades. As a much sought-after teacher, Helps embodied the legacy of his teacher Abby Whiteside, whose theories of musculature and physical rhythm stood apart from the mainstream of piano teaching in her day. Likewise, the influence of Roger Sessions on Helps' career was early and lasting, and Helps was arguably the world's leading exponent of his mentor's piano music. From 1980 until his death from cancer at 73 in November 2001, Helps lived, taught, and made music in Tampa, where he was Professor of Music at the University of South Florida.

The University of South Florida announces the 2008 Robert Helps Composition Competition for composers under 35, receipt deadline October 1, 2007. The winning work receives a \$10,000 (U.S.) prize and the world premiere performance by the Rick Zielinski Singers.

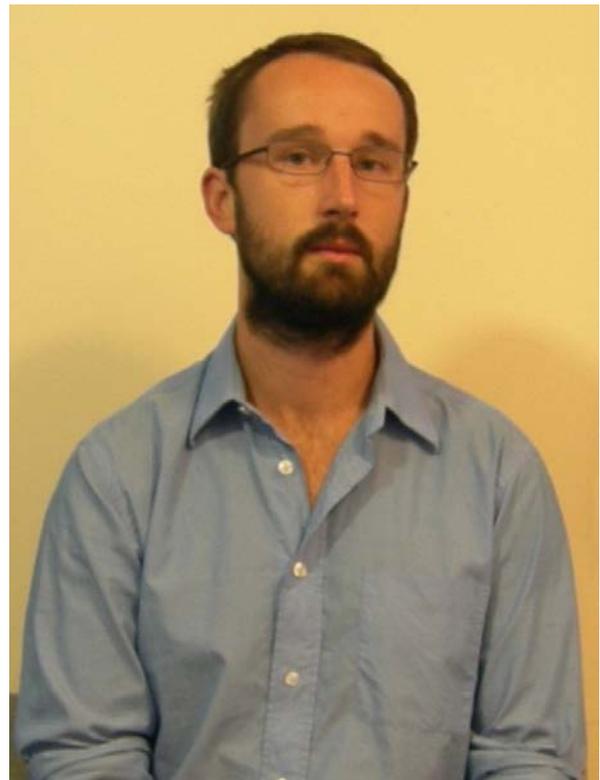
This year's competition is for choral works with piano and one additional instrument (duration 10-12 minutes). The work must be unpublished with no prior performances (including student performances, public readings, broadcasts, and released recordings). \$25 (U.S.) submission fee.

For complete rules, submission information and form, please visit:

<http://helpsprize.arts.usf.edu/>

MEMBERS' PROFILES

Paul Clift



Born in Melbourne, Australia in 1978, Paul began his music studies when he took up the piano at 14 years of age; after some hesitation, Paul opted to pursue a career in composition rather than as a pianist. He has since composed

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many works for chamber ensembles, large ensembles, solo instruments and electronics, which have been performed in many countries throughout the world.

Having completed an undergraduate degree in composition in Melbourne, notably with Dr. Thomas Reiner, Paul moved to Paris, where he continued his studies with Jean-Luc Hervé, Philippe Leroux and Allain Gaussin, before moving again in 2006 to London where he is currently completing a Masters in composition in the classes of Robert Keeley & George Benjamin, at King's College. In 2007, he will return to Paris to begin the Music Technology and Composition Cursus at the IRCAM.

Paul has taken part new music festivals such as Royaumont (2005), Acanthes (2006) and Domaine Forget (2006), allowing him to work with composers such as Brian Ferneyhough, Michaël Levinas & Gerard Pesson. His music has been performed by ensembles such as Le Nouvel Ensemble Moderne, Ensemble Contrechamps, Lontano Ensemble and L'Orchestre National de Lorraine.

In 2006, he co-founded, alongside Colombian composer Juan Camillo Hernandez Sanchez and American composer Christopher Trapani, the Paris-based composition collective '3 Hémisphères', which is dedicated to the performance and diffusion of young non-European composers in France. The group's inaugural concert will take place in Paris in 2007 presenting new repertoire alongside that of established composers.

Future plans for Paul include a doctorate, and the creation of a Summer New Music Festival in Australia, based on European and American models.

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Barbara Dianne Durham



She is an associate represented composer in the Australia Music Centre. Born 1952 in Sunshine, in the Western Suburbs of Melbourne, Durham trained at Melbourne University obtaining degrees of Bachelor of Music and Bachelor of Music Education. She studied harmony and counterpoint privately with Bernard de Oliveira, Piano with May Clifford and Rodney Sigston, and later studied flute with Frederick Shade and Dennis Dorwick.

Her career has included many years of private teaching mostly piano and sixteen years with the Victorian Department of Education mostly as an Instrumental (Woodwind) teacher (Geelong and Swan Hill), which included teaching flute, clarinet, saxophone, some brass, leading ensembles and conducting concert bands. She currently teaches piano and woodwind privately and part time in secondary schools in the Western Suburbs of Melbourne.

After a period of illness, she became interested in computers and started to compose music in 2001. Her published output includes mostly piano solos (intermediate to advanced), some choral music and music for flute choir. She has also written many short unpublished piano solos and ensembles including jazz and blues styles for her students.

She often spends time with nature with frequent trips to the family holiday house at Aireys Inlet, along the Great Ocean Road, which has inspired much of her music. She publishes her own music under Barbara Durham Music and AMPD is her

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distributor. Two pieces from *Blowing in the wind: Australia* are currently on the VCE Prescribed list of notated solo works: *Pianoforte*. Two more works are currently on the AMEB piano review draft syllabus. At present, she is composing a collection of nature pieces for piano and flute.

Tempo and metric changes, melodic lyricism and varied articulations according to the nature of a particular piece are characteristic of her style. Her harmonic language is summed up by Elizabeth Mitchell in her review of Durham's piano solo collection entitled '*Relaxation for piano: back to nature*' as 'often mildly dissonant: an effective introduction to more adventurous harmonic resources for those students who may be resistant to a wider chord vocabulary.' *Music and the Teacher*, (March, 2003).

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Mark Viggiani

Born in Melbourne, 1968, Viggiani initially trained as a guitarist at the Victorian College of the Arts in the late 1980s, and since then has worked as a professional guitarist and music teacher. Returning to formal study in 2006, he gained an Honours degree in composition with Mark Pollard, and is currently working towards a Masters in Composition at the Melbourne Conservatorium with Stuart Greenbaum. With an internationally acclaimed CD release to his name, he has developed a unique, personal and accessible style of composition and performance that draws from many diverse influences.

Viggiani's first project on attaining his diploma was the ensemble Sonance, a free improvisation collective that was active in the early 1990s, receiving an Australia Council grant and recording for the ABC. In 1997 Move Records released 'The Rainmaker', a solo CD of original compositions to international critical acclaim. He was described as "...an outstanding new talent whose ability to play the guitar is more than equalled by his ability to write challenging and original music" – (Paul Fowles, *Classical Guitar*, 1997). Viggiani has created a large body of

guitar music which is becoming popular with local players, and includes solos, mixed ensemble pieces and *Riverrun*, a concertino for guitar and strings. He still regularly performs, both solo and with various ensembles.

Black Cat Tango, in its various forms, has received much radio play in Australia and Europe. It has been arranged for Amsterdam-based guitar duo Z.O.O. Duo, who recorded the work on 'A Sympathetic Resonance' in 1998. Viggiani was invited to compose for The Song Company as part of Modart05, for which he created *Some Common Prayers* set to texts by Michael Leunig. Recent performances include engagements in 2002 at the Darwin International Guitar Festival, where *Show* was premiered, and the Brunswick Music Festival, where he presented a program of original guitar solos.

In recent times, Viggiani has concentrated on vocal music, finding inspiration in the poetry of Sylvia Plath in his cycle of 2006 *Let the Stars Plummet*. He has also set the words of St. Francis of Assisi in *Canticle for Brother Sun*. Other recent instrumental works include *Lamentations 3:34* for flute and pre-recorded sound files (recently broadcast by radio 3MBS) and *Black Rook Prelude* for piano. He is currently working on a series of orchestral works and a new piece for Speak Percussion.

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James Rushford

James Rushford is a composer/performer interested in a diverse range of contemporary music. The spirit to explore and expand stylistic and sonic boundaries is a trademark of his music, as is a commitment to projects that challenge aesthetic categorization. As well as concert music, a focus lies in cross-media/inter-media, installation and recorded mediums. A multi-instrumentalist, he performs mostly with piano and electronics, and has studied with teachers such as Anthony Pateras, Kate Neal, Martin Bresnick, Michael Kieren Harvey, Donna Coleman and Mark Pollard. He is one half of an alt-rock duo Johnny Saw Horses, and an experimental/noise duo Reindeer and Parchment.

In 2004, James was the recipient of the VCA Frank Bosch Scholarship.

As a composer, James has had music commissioned by the Team of Pianists, CUSP gallery, Victorian College of the Arts (a collaboration with choreographer Anna Smith), Melbourne Fringe Festival (2005), Melbourne International Comedy Festival (2006), and the Melbourne International Arts Festival (2006). Having completed a Bachelor of Music at the VCA in early 2007, he is 21 years old.

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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

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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