



Melbourne Composers' League

Newsletter

March 2007, Vol. 11, No. 1

PRESIDENT'S REPORT

Opportunities for 2007

Have your work on the MCL Anniversary CD! Just nominate a work or two from the past MCL concerts for 'Rear Vision', which will celebrate ten years of concerts and events (see below for details).

Speak Percussion Concert

Speak Percussion has had a close relationship with the MCL since Federation Music Week when we made percussion ensemble a centre ensemble for the festival. Speak member Peter Neville performed in our first curated concert, and has been in a huge number of our concerts. It seems appropriate for reasons of association and for festive flair to have a special Speak concert for our anniversary year. Send in your score, and see the 'Call for Scores' section for details of the percussion instrumentation for this concert.

Contrabassoon Workshop

Contrabassoon is an instrument that hasn't been explored by many composers. To become aware of the different sound qualities possible in the different registers, and for hands-on advice from Brock Imison, contrabassoonist of the Melbourne Symphony, come along to our workshop at 2pm on Sunday, April 22nd at 3 Waterloo Street, Carlton (just off Lygon Street, near the Housing Commission flats – enter from the rear). Also, bring your own chair, or ring Eve if you can't. We'll have coffee in Lygon Street after. Brock is committed to encouraging new repertoire for this instrument, and we hope that a concert that utilizes bassoon and contrabassoon will eventuate from this workshop. MCL member Sebastian Harris will also discuss contemporary composition for the bassoon.

Unusual Instruments Concert

The ensemble members for the Concert of Unusual Instruments are Simon Charles, Rod Cooper, Ros Bandt, Rupert Gunther, Miles Mumford, Jacqui Rutten, Brigid Burke, and Eugene Ughetti. The workshop has filled up nicely, and will take place in June. It will be a combination of improvised and scored works, with a fresh approach to scoring being part of it. Thanks to Stuart Greenbaum for helping with the venue (details of the workshop will appear in the next newsletter).

String Quartet and Trombone Concert

The string quartet and trombone concert is also filled, and we will hold the concert on September 22nd. Anna Monea from Bayside has already offered partial funding of \$2,000 for this concert.

MCL's Tenth Anniversary

Thanks to our Members for a Strong Ten Years. The MCL doesn't own anything, or employ anyone for more than a few weeks. It is entirely run by composers, and in ten years it has proved that composers can work together and create artistic events of style, creativity and originality.

We have performed 288 works in this time. Of these, 222 were Australian works. We have had the cream of Melbourne's musicians perform in our concerts, as well as up-and-coming enthusiasts. Our thanks to them for spending huge amounts of time and using their artistic and technical resources to give our works the best performances.

This is a good time to say: 'Please, please submit works for our concerts.' We have had some wonderfully supportive members who rarely submit for our concerts. We want to hear your music!

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<http://www.melbournecomposersleague.org>

Putting on concerts, producing CDs, and having workshops are a good way to serve our members – and perhaps just as important as this is having a chance to meet other composers, given the solitary nature of composition. Thanks to Joseph Giovinazzo for reminding us of this from the very first meetings.

Eve Duncan, March, 2007

MCL ANNIVERSARY CD

Andrián Pertout and Eve Duncan will be coordinating a double CD featuring the music of members of the Melbourne Composers' League. \$1,200 has been allocated from ABC Recordings income, but will require an additional \$100 of approximate contribution from participants. The project still needs fine tuning, but it has been agreed upon that the process will involve self-nomination, and that recordings presented will need to be from past performances at MLC events. Enquiries will be made with regards to the utilization of ABC recordings, and the costs involved in obtaining the necessary permission.

The working title is 'Rear Vision' and the deadline for self-nomination has been set for Monday, April 30, 2007. It is anticipated that the double CD include between 20 and 25 MCL composers. In time, a panel will be set up to access the quality of the work, and quality of performance, which will be the main criteria for the finalization of the project. Nominations should be emailed to Andrián Pertout at apertout@pertout.com.

SEMINAR SERIES 2007

Performance and Politics Four Composers

Four Melbourne composers with international reputations and whose work connects in various ways will speak about one or more of their compositions or projects. Samples of their work will be projected or played to illustrate their talks.

Ruark Lewis will introduce the series.



Thursday 15th March Rainer Linz

Composer and sound artist Rainer Linz has a long involvement in radio, music theatre, instrumental and electronic music. His work includes an opera as well as numerous chamber and electronic pieces intended for concert performance.

Thursday 29th March Ros Bandt

Dr Ros Bandt has pioneered soundart and new forms of sound and audible research over a thirty year period in Australia and internationally. She lives from her sound art practice in interactive installation and performance and her electroacoustic works are published internationally.

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Thursday 10th May
Ernie Althoff

Ernie Althoff is a composer / performer / instrument builder / artist who has worked in Melbourne since the mid-1970s, when he bought his first vari-speed cassette recorder. He is particularly known for his 'music machines'.

Thursday 24th May
David Chesworth

David Chesworth is an Australian based composer, keyboard player and sound designer. Known for his experimental and at times minimalist music, he has worked in rock groups, classical ensembles, theatre, opera and sound installations.

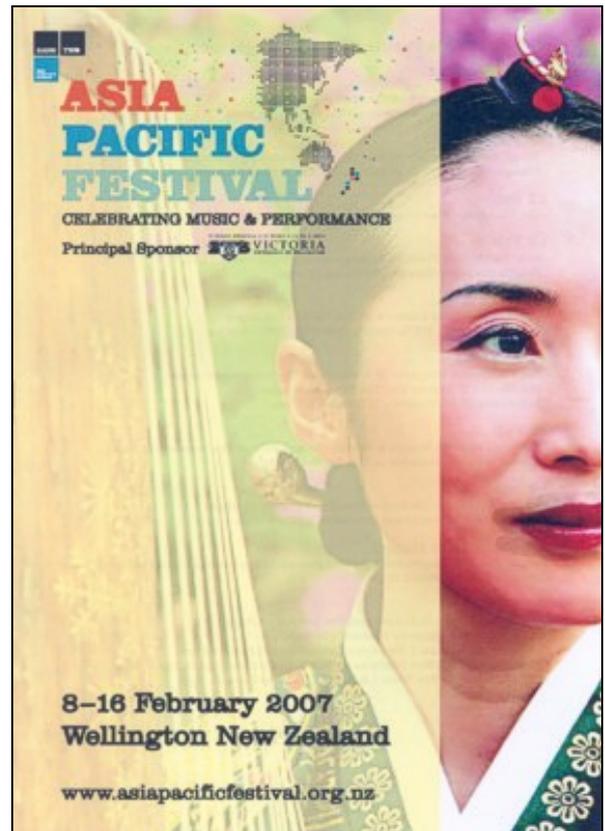


Seminars will be held at the Institute of Postcolonial Studies, 78-80 Curzon Street, North Melbourne, Victoria 3051, beginning at 7.30pm. Charge: \$5, members free.

For information contact the Institute at:
 Telephone: + 61 3 9329 6381, Facsimile: + 61 3 9328 3131.

Email: postcol@netspace.net.au
 Website: <http://www.ipcs.org.au>.

ACL REPORT



The Asia Pacific Festival/26th Asian Composers League Festival & Conference in Wellington, New Zealand (8-16 February, 2007) featured works by 110 composers from more than 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 were invited from Australia, China, Indonesia, Japan, Korea, Netherlands, Philippines, Poland, and Thailand.

Selected composers from Australia were Gerard Brophy, Nigel Butterley, Barry Conyngham, Andrián Pertout, Vanessa Tomlinson, Martin Wesley-Smith, Julian Yu, and Mark Zadro. Conference papers were also presented by Michael Atherton, Shelley Brunt, Mike Burns, Barry Conyngham, Ros Dunlop, Maria Grenfell, David Malone, Terumi Narushima, Jennifer O'Connor, Andrián Pertout, Wendy Suiter, Antonio Tenace, Vanessa Tomlinson, Martin Wesley-Smith, and Julian Yu.

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There were many highlights in this most unique presentation of the Asian Composers League (ACL) Festival, where in 9 days of 30 concerts and 58 paper presentations, artistic director Jack Body (Associate Professor of Composition, New Zealand School of Music, Victoria University, Wellington, New Zealand) managed to not only produce a truly exciting balance between the latest in contemporary music composition trends, as well as musicological research within the new conference component of the festival (“4-day composers conference with more than 70 guests speakers from throughout the world”), but to also represent the ethnomusicological perspective, with a rich variety of traditional music from around the globe. Unlike the 22nd ACL Festival & Conference in 2002, in Seoul, Korea – which in spite of making an impressionable mark on my consciousness (Korea was no doubt an amazing experience), was certainly artistically grounded on European norms – this latest ACL festival exemplified a truly Asian spirit (Korea had felt like Europe, while ironically, New Zealand had felt like Asia). In Jack’s own words:

“The festival’s fresh approach to concert programming places the traditional and the contemporary next to each other, the one illuminating the other: the sound of the Chinese zither (qin) beside a contemporary string quartet, the sound of the Korean oboe (piri) alongside a saxophone quartet, new styles of cross-cultural music-theatre juxtaposed with the astonishing one-person Korean opera (pansori), rare forms of Sumatran ritual puppetry (Si Galegale) next to contemporary Pan-Asian fusion.”



Jack Body and Andrián Pertout

Memorable events in the festival included the ‘Transcendental: Sonic Oasis in Cathedral’ concert at the Wellington Cathedral of St Paul, where performances on Maori traditional instruments (Aotearoa), the guqin, or ancient Chinese zither (China), throat singing and jaw harp (Japan), as well as percussion and prepared piano (Australia) created an incredibly inspiring atmosphere of both “stillness and reflection.” The degree of virtuosity in the performances of Huang Mei (guqin) and Koichi Makigami (throat singing and jaw harp) was simply remarkable.

The valuable contribution of percussionist Arnold Marinissen (The Netherlands) featured prominently in the festival, and especially within the ‘Blast Off!’ concert featuring Maki Ishii’s (Japan) exhilarating *Thirteen Drums*. The ‘3+2: New Zealand Piano Trio & Friends’ concert at St Andrews on the Terrace also demonstrated the very talented Auckland-based trio, while ELISION ensemble member Richard Haynes shined in his interpretation of Jeroen Speak’s (New Zealand) *Episodes* for Eb Clarinet at the ‘Extraordinary Stroma’ concert. An exciting and sonically interesting ensemble featured in the ‘Sounds Korean’ concert (an ensemble most composers would love to compose for) was the Contemporary Music Ensemble Korea, which incorporates guitar, Korean percussion, daegeum (large bamboo transverse flute), violoncello, piri (Korean oboe), Western percussion, gayageum (Korean zither), saenghwang (Korean free reed mouth organ), and clarinet.

The ‘Pacific Dreaming’ concert, which also represents the material for an upcoming CD release of orchestral works by Australian and New Zealand composers, featured the New Zealand Symphony Orchestra conducted by Kenneth Young and the music of Helen Bowater, Leonis Holmes, Samuel Holloway, Chris Cree-Brown, and Chris Gendall (New Zealand), Mark Zadro, Barry Conyngham, Gerard Brophy, and Julian Yu (Australia), and Toru Takemitsu (Japan). Gerard Brophy’s *Republic of Dreams*, with its Middle Eastern thematically centred sensual musicality, highlighted the NZSO strings together with Genevieve Lang (harp) and Arnold Marinissen (darabuka), while Julian Yu’s *Future of Water*, with its depiction of the gradual transformation of a water droplet into rivulets,

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streams and rivers, and its journey to the sea, demonstrated a more sensitive side of the composer – the children’s choir (Choristers of Wellington’s Cathedral of St Paul) being a magic element. Gillian Whitehead’s *Puhake ki te rangi* featuring the New Zealand String Quartet together with Richard Nuns (taonga puoro), along with John Psathas’s *Kartsigar*, which were each based on transcriptions of whale song and a Greek traditional *taximi*, also made an impression. Other special performances included several by clarinettist Evan Ziporyn from Bang on a Can (USA), as well as the incredible voices of the Choir of the Cook Island Christian Church, Porirua featured in the ‘Star Turns!’ and ‘Mouths Wide Open’ concerts.



One of the most disturbing (certainly ‘shock and awe’) works of the festival, and perhaps of any one of my past festival experiences would have to be Vladimir Scolnic’s (Israel) *Simply Irresistible Dreams of a Pianist*, which in its climatic point required the pianist to violently and repeatedly bash the bottom strings of a grand piano with a drum stick! The work returning to its atonal material, to be then interrupted a second time by a Frédéric Chopin quotation. The composer writes: “The display of events in this piece can be compared to a sequence of dreams appearing or disappearing in a human brain.”

The young composer selected to represent Australia at the Asia Pacific Festival (26th ACL Festival & Conference) in Wellington, New Zealand, 8-16 February, 2007 was Peter McNamara (b. 1980) from Sydney with the work *Landscape of Diffracted Colours* for mixed ensemble and pre-recorded electronics (2005).

McNamara’s work was presented as part of the ‘Young Turks: Asian Composers League Young Composers’ Competition’ concert at St Andrews on the Terrace on Thursday 15th February, where it was awarded second prize in the young composers’ competition. Tang Lok-Yin from Hong Kong was awarded the first prize with *The Giving Tree II* for voice.



Website: www.asiapacificfestival.org.nz.

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

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.

A preliminary program was announced by Chairman of the Hong Kong Composers' Guild and University of Hong Kong (Faculty of Music) Associate Professor Joshua Chan at the Asia Pacific festival in Wellington, New Zealand, which included works by four Australian composers – Julian Yu's *Willow and Wattle*, Caroline Szeto's *Monkeys Cry*, Lorenzo Alvaro's *Out with No Fear* and Daniel Blinkhorn's *Resource 14*. 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.

Andrián Pertout, March, 2007 (Delegate of the Australian National section of the ACL)

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ANNOUNCEMENTS

Antonio Tenace Awarded in the 2006 Zavod Jazz/Classical Fusion Composition Competition



MCL member Antonio Tenace has won the 2006 Zavod Jazz/Classical Fusion Award with his work *Awakenings* for Flute, Clarinet, Violin, Violoncello, Pianoforte and Percussion. The work was composed in 2006, and according to the composer: "Its title refers to a spiritual awakening of oneself whereby a new insight and understanding is achieved from a poignant moment of clarity. This composition represents a musical manifestation of this new awareness, and the levels of consciousness one must endure to attain a vision of inspiration. Once achieved, changes occur in patterns of thought, emotion and behaviour by which this sense of awakening propels the individual into deciding a course of action towards a singular goal."

CALL FOR SCORES

Speak Percussion

Speak Percussion will be presenting a MCL concert in 2007. A call for scores has now been initiated with a deadline of May 30, 2007. Works should be for a maximum of four players, with a duration of around 8 minutes. Eugene Ughetti (www.speakpercussion.com) has compiled the following list of possible instruments:

- Xylophone (3.5 octaves F-c)
- Glockenspiel (2.5 octaves F-C)
- Vibraphone (3 octaves F-F)
- Marimba (5 octaves C-C)
- Steel Pan (lead)
- 4 Tom-Toms
- Bass Drum with pedal
- 2 Cymbals
- Small Gong with water tub
- Flexatone
- Congas/Bongos
- Log Drums (6 pitches)
- Lujon (8 pitches)
- Crotales (2 octaves C-C)

Please send scores to Speak Percussion Concert, Melbourne Composers League, PO Box 2518 Fitzroy Business Centre, Fitzroy, Victoria 3065, Australia. For further information email Eugene Ughetti at EugeneUghetti@telstra.com.

Tasmanian Symphony Orchestra Australian Composers' School

Patron: Peter Sculthorpe
 Director: Dr Richard Mills AM
 23-28 August, 2007

The TSO Australian Composers' School, under the direction of Dr Richard Mills AM is a unique opportunity to experience an intense week of compositional training in one of Australia's most beautiful cities. Successful applicants will travel to Tasmania to work closely with leading composers, hear their own music performed by a full symphony orchestra, learn more about the art of composition through rehearsals, workshops and lectures, and meet other musicians.

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The aim of the TSO Australian Composers' School aims to seek out and develop talented composers at two stages of their development: (1) training composers in the early phase of their career, and (2) emerging composers who wish to hone their skills in writing for orchestra. Our tutors this year include Andrew Schultz, Gerard Brophy, Paul Stanhope, Richard Mills and Kenneth Young.

The closing date for applications is 15 June 2007, and there is no age restriction.

In 2006 participants at the School worked with leading composition tutors culminating in a great week of new Australian music. Go to <http://abc.net.au/classic/australianmusic/> to hear more.

This exciting new program is part of the Commonwealth Bank TSO Elite Artists training program. As an integral part of the TSO's Australian Music Program the School is also sponsored by Hydro Tasmania.

The Tasmanian Symphony Orchestra is assisted by the Australian Government through the Australia Council, its arts funding and advisory body, and through Arts Tasmania by the Minister for Tourism, Arts and the Environment.

Application Guidelines

Applicants must be Australian citizens, permanent residents, or holders of Temporary Protection Visas. There is no age restriction.

Composers must apply for one of the following categories:

1 TRAINING COMPOSERS: This category is designed for composers who are in the early stages of their training. Successful applicants will attend rehearsals, workshops and lectures, and will be assigned an orchestration exercise for full symphony orchestra to be completed prior to the school. Finished projects will be rehearsed, workshopped and recorded by the TSO.

2 EMERGING COMPOSERS: This category is designed for composers who have experience in writing for orchestra and are seeking to develop

their skills. Successful applicants will attend rehearsals, workshops and lectures, and have their 5-7 minute composition rehearsed, performed and recorded by the TSO.

Applicants must submit an application form including name, contact information, and curriculum vitae citing educational background and experience in composition.

- Composers applying as a TRAINING composer must submit three copies of their best recent composition for at least 5 players, maximum duration 10 minutes, and complete an application form. Please submit scores only, do not send parts.

- Composers applying as an EMERGING composer must submit three copies of a 5 – 7 minute composition for symphony orchestra, plus application form. The composition must not have been rehearsed, performed or recorded previously. Please submit scores only, do not send parts.

- The maximum instrumentation available for the TRAINING composers' orchestration exercise and the EMERGING composers' work is: 2 flutes (piccolo), 2 oboes (cor anglais), 2 clarinets (bass clarinet), 2 bassoons (contrabassoon), 4 horns, 2 trumpets, 3 trombones (bass trombone), 1 tuba, timpani plus 1 percussionist, harp, strings (8.6.5.4.3 players). Percussion instruments may include standard orchestral percussion only. Agreement from the TSO must be sought to include any other percussion instruments.

- Works submitted for orchestral forces larger than this will not be accepted.

Works submitted for orchestral forces larger than this will not be accepted.

Timeline

- Applications close 15 June 2007.
- All applicants will be notified of results from 9 July 2007.
- Successful EMERGING composers will be required to submit three scores and a clean set of orchestral parts by 31 July 2007.

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<http://www.melbournecomposersleague.org>

- On acceptance, successful TRAINING composers will be sent an orchestration exercise to be completed by 6 August 2007.

For further information, please contact Dr Maria Grenfell, Coordinator, TSO Australian Composers' School by e-mail at acs@tso.com.au, or tel: (03) 6235 3646

Send applications to:
Dr Maria Grenfell, Coordinator
TSO Australian Composers' School
Tasmanian Symphony Orchestra
GPO Box 9994
Hobart
Tasmania 7001

Applications must be postmarked by 5pm, Friday 15 June 2007. Late Applications will not be accepted.

Website: <http://www.tso.com.au/>

ISCM World Music Days 2008 – Vilnius, Lithuania Call for Works and Projects

In-between – Contemporary music as a transit zone and middle ground

The theme aims to reflect the multitude of positions any form of contemporary music can take today in the wider cultural landscape, and the various ways through which the music of today reaches an audience. Throughout the last decades it has become clear that our contemporary music experiences are no longer to be confined to the concert hall alone, and that this music can share its audience with other artistic output. Moreover, though in these days of I-pods and internet radio, classical or contemporary music audiences may not have become bigger, they certainly come from a much wider base.

Central in this festival edition will be the music of ISCM members and two composers in focus – Jonathan Harvey (with an exciting world première) and Peter Eötvös (both as a conductor and a composer). We want to explore new ways of presenting contemporary music to newfound audiences, through multimedia, crossover programmes, installations, fringe programmes

and interactive web-based content. To its foreign guests the festival wants to offer an outstanding showcase of the rich music life of the Baltic area.

We look forward to receiving inspiring proposals, exploring a multitude of 'musics' of today and new meaningful ways of presenting contemporary music, works and projects, which would enable us to present at least one work from each member or associate member country and provide a truly global overview of world creativity. In line with the festival theme in-between we would particularly welcome works that are an expression of transition, a feeling of a middle-ground position or transit.

We encourage the submission of projects that might otherwise be deemed unclassifiable, or that bridge the space between genres, traditions or art forms.

International Jury

An international jury will consider the submissions and recommended works from the entries to the festival. The final programme is the responsibility of the General Director and the Artistic Curator, in cooperation with the international jury and the festival organizers.

The organizers reserve the right to directly discuss the programme with the ISCM Sections, producers, publishers, cultural centres and others in order to refine the programme.

International Jury: Peter Eötvös, Luca Francesconi, Jonathan Harvey, Onute Narbutaite, Helena Tulve

Procedures for Submitting Entries

* 1. Each National Section and Associate Member of the ISCM may submit up to six works as an official submission. Composers from ISCM member countries can apply to their national ISCM sections.

* 2. Composers – especially those from countries not affiliated with the ISCM – may also apply individually to the international jury with one work. According to the rules of the ISCM, an entry fee of 50 Euros must be paid (see below

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“Method of Payment”). The payment must be referred to as entry fee for the "ISCM World Music Days 2008". Any submission will be disqualified if the entry fee is not received by the ISCM past the indicated deadline.

* 3. Publishers may only submit works with a letter of consent from the composer.

* 4. Only one submission per composer can be accepted, whether as part of an official submission by ISCM members or as an individual submission. Preference will be given to official submissions.

* 5. Applications are invited for all kinds of music:

- orchestra, string orchestra
- large sinfonietta-type ensemble
- chamber (from 1 to 8 instruments)
- vocal and choral
- multi-media, cross-media and sound installations
- electronic and computer works, as well as any combinations other than above mentioned.

* 6. All submissions must be accompanied by the following materials and information:

a. Explanation of the connection to the festival theme, in-between, for every work and all programme proposals.

b. Two copies of the score or two copies of audio / video material for non-notated works and projects.

c. A short biography of the composer in English (approx. 200 words with a soft copy in word document format saved on a disc).

d. A recent photo of the composer (preferably in jpeg format saved on a disc).

e. Proof of his / her nationality.

f. Mailing address and e-mail address of the composer, with website of the composer or link to the publisher, if available.

g. A recording of the submitted work if possible (CD preferred or DVD for multi-media, cross-media projects and sound installations).

h. Programme notes of the submitted work in English (approx. 200 words with a soft copy in word document format saved on a disc).

i. The year of composition. It is required that the submitted works must be composed in or after 1997. Please specify if the work is a world

premiere.

j. An accurate estimate of the duration of the work. It is preferable that works submitted are not too lengthy. Around 15 minutes for the submitted work are recommended.

k. All necessary information/documentation relevant for consideration by the Jury and organizers, apart from the recording or score (e.g., scheme of the total system, list of equipments, etc.).

l. Submissions by individual composers or publishers have to be accompanied by a proof of payment of the entry fee.

* 7. Deadline for entries is 31 July 2007 (postmarked).

* 8. Individual applications as well as submissions by ISCM members should be sent to the following address:

ISCM WORLD MUSIC DAYS 2008
c/o Lithuanian Composers' Union
A. Mickevicius 29
LT-08117 Vilnius
LITHUANIA

* 9. By submitting to the festival, the composer or publisher must agree to make available all necessary performing materials (including scores and parts, special uncommon instrument(s), audio/video materials, etc.) for the performance of the work, if selected.

* 10. All entries will be treated with great care. The ISCM and the organizer, however, will not take responsibility for the loss or damage of scores, audio / video or any other submitted materials.

* 11. The submitted scores and materials will only be returned if this is expressly requested and the cost of postage or freight has been paid. Delegates of the National Sections and Associate Members may collect submitted materials at the 2008 General Assembly.

* 12. Submissions which do not meet the conditions or deadlines specified above will not be considered.

Financial Conditions

The organizers of the ISCM World Music Days 2008 will bear the costs of performance of the selected works. In the case of a composer having special requirements concerning the performance (e.g., specific performer or specific instrument), the expenses should be covered by the composer, National Section or Associate Member.

The authors of selected works will be guests of the festival. The expenses of their stay in Vilnius will be covered by the organizers for the period of 3 days.

Method of Payment

An entry fee of 50 Euro must be paid by credit card, using the online payment system PayPal (by using this button) or, in cash, by cheque or bank transfer.

In the case of payment by cheque, an additional 25 Euro as a service charge is required. The payment must be referred to as an entry fee for the "ISCM World Music Days 2008".

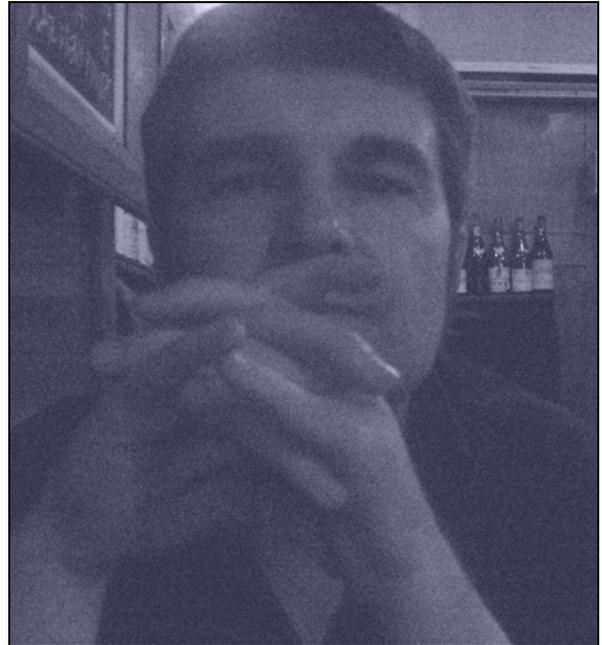
Please send the form which you can download together with the rules as PDF or as DOC, (including cash, bank-draft notice, transaction confirmation or cheque) to the central ISCM Secretariat in the Netherlands at the address below.

A copy of this form also needs to be sent to the ISCM World Music Days in Vilnius, Lithuania, to validate any individual submission.

ISCM Secretariat
c/o Gaudeamus
Piet Heinkade 5
1019 BR Amsterdam
The Netherlands
Tel.: +31.20.5191800
Fax: +31.20.5191801
E-mail: info@iscm.nl
Website: www.iscm.org

MEMBERS' PROFILES

Scott McIntyre



Scott McIntyre began reading music from about the age of four, playing trumpet, piano, violin, viola, clarinet and French horn. He studied at the Victorian College of the Arts in orchestral performance and composition from 1988-90 before he studied with Brenton Broadstock, graduating in 1993 with a Bachelor of Music in music composition at the University of Melbourne.

During his time at Melbourne University he was acknowledged in 1991 with a Highest Commendation in the Paul Lowin Orchestral Award for his *Symphony No.1*. Also in that year saw the performance of his *Even the Sea* for Narrator and Chamber Orchestra and his *Symphony No.2* for Chamber Orchestra.

He attended the National Orchestral Composers School in 1993; the Adelaide Symphony Orchestra performing *Infinity Has No God* under the direction of David Porcelijn.

He has worked as a writer/producer for the Melbourne electronic outfit PSX which employed both dance music and orchestral influences and in 1998 performed an electro/acoustic work, *Hybrid Intelligence* for eleven improvised performers

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and live electronics at the Melbourne Fringe Festival.

He has also worked for many local composers both as an orchestrator/arranger and copyist, such as Chong Lim (Opening Ceremony of the Sydney 2000 Olympics and Special Olympic Games) and for Allan Zavod as assistant orchestrator on his *Concerto* for Jazz Trombone and Orchestra written for James Morrison. In 2003/4 he orchestrated the new Australian musical, *Rebecca*, the music written by Kevin Purcell.

He has also worked in film; in 2004 he scored the short film *Atomic Spitballs*, which has received numerous awards including Best International Short Film at the 2005 Tromafling in Edinburgh.

With much experience in orchestral performance, he shows confident orchestration while adhering to strict architecture in his music. He is interested in the planned detail and development of melody and harmonies to create a modern polyphony that fuses his interest in medieval music through to orchestral music of the 20th and 21st centuries.

In 2006 he completed his *Concerto* for Violin and Orchestra and is currently working on a score for a feature film *Damned by Dawn*, and his *Symphony No.3*.

Email: smcintyre@internode.on.net

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.

EXECUTIVE COMMITTEE

Contact Details

President:

Eve Duncan
eveok@bigpond.com

Treasurer:

Howard Dillon
hdillon@nex.com.au

Secretary:

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apertout@pertout.com

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pile54ja@yahoo.com.au

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