



Melbourne Composers' League

# Newsletter

May 2006, Vol. 9, No. 6

## 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](mailto:apertout@pertout.com).

## PRESIDENT'S REPORT

### **Elbow Room Concerts at Dizzy's Jazz Bar in Richmond**

Everyone is welcome to come to Dizzy's Jazz Bar in Richmond on Sunday, May 28<sup>th</sup> for a warming wintry concert of music by members and other composers, with many of the performances by our Melbourne Composer League members. It is a great line-up, and the new venue looks very promising. Come along, and if you are a new member, introduce yourself to people if you would like to, or just enjoy the music!

Howard Dillon has been putting at least one Elbow Room concert on each year in cafes and bars in and around Melbourne for the Melbourne Composers' League. It is the grass roots and potpourri element that makes these concerts so appealing, as well as the chance to sit and chat over a drink. Elbow Room concerts are open to anybody to organise musicians playing new music, and the afternoon is always diverse and illuminating.

### **MCL – Ten Year Anniversary Year in 2007**

The Executive Committee has had two meetings so far this year, and we are hot at work planning an interesting Ten Year Anniversary Year in 2007. We are also discussing many aspects of our present direction, and what form that may take in the future.

Greetings to our new members! We really want the organisation to support our members' music, so please remember to submit scores for concerts, or ring up Howard Dillon if you want to be part of the Elbow Room concerts. Don't forget to send scores to New Zealand and Hong Kong – we also want to encourage members to participate in international events such as the Asian Composers League Festivals. Those of us who have done so before have found that they have been rich and warm events. Our music is given a completely different context, the hospitality is amazing, and we have met many wonderful composers from many other countries. If you are under 30 by the dates specified in the Call for Scores, you can enter the Young Composer Competitions, which are excellent opportunities for composers.

Good news is that our two concerts for 2006 are proceeding very well, with City of Yarra funding having come through for the shakuhachi and harpsichord concert on December 10<sup>th</sup> at the Richmond Town Hall. The workshop for this was a great success, and thanks to member and performer Anna Norman and Howard Dillon who are driving the project so well. Anne gave a careful and thorough explanation of many aspects of the enigmatic shakuhachi, and she provided us with extra written material to help us compose for it. Those of us who thought of the harpsichord as a relatively fixed kind of instrument were quite gob smacked by its possibilities. It was quite amazing to hear the keyboard altered so as it could imitate some of the timbral characteristics of the shakuhachi.

### **Australian-New Zealand Concert**

Jack Body is one of the New Zealand composers who will feature in the Australian – New Zealand concert on October 7<sup>th</sup> (as well as Alison Grant, John Elmsly and Gao Ping). Jack was in Melbourne last month and met up with some

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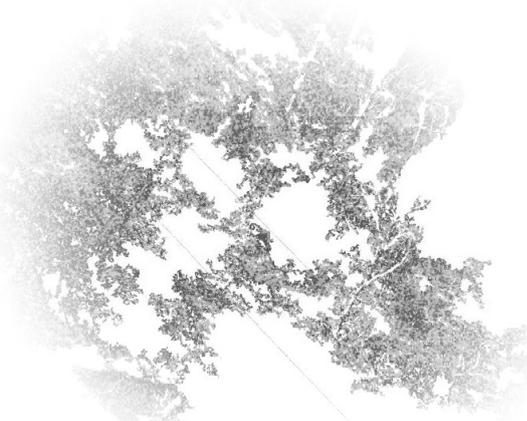
composers here. He will return in October for the concert – which will be on his birthday, so we hope to celebrate this as well in some way! Don't forget to submit your scores for this concert of violin, cello, piano and percussion (see the following Call for Scores). We are working with musicians that we have enjoyed working with before, and who have really honoured people's music with their performances – Rachel Atkinson (cello), Isin Cakmakcioglu (violin), Danae Killian (piano) and Peter Neville (percussion).

*Eve Duncan, May, 2006*

The Melbourne Composers' League Presents

# *Elbow Room*

a concert of acoustic and electro-acoustic music



*Dizzy's Jazz Bar*  
90 Swan Street Richmond

The Melbourne Composer's League *Elbow Room: A Concert of Acoustic and Electro-Acoustic Music* will take place at Dizzy's Jazz Bar, 90 Swan Street, Richmond (near Richmond station) at 3pm, Sunday, 28 May, 2006, and will feature the music of Ros Bandt, Brendan Colbert, Julian Caffarella, Brigit Burke, Colin McKellar, Andrián Pertout, Andrew Harrison, Simon Charles and Antonio Tenace.

Tickets may be purchased at the door for \$15/10. For bookings call (03) 9428 1233.

## **From a Silence Well Project Report Shakuhachi/ Harpsichord Workshop**

On Sunday March 19<sup>th</sup> Anne Norman and Peter Hagen presented a workshop for Shakuhachi and Harpsichord. The workshop was designed to stimulate interest in writing for these performers in general and in support of the *From a Silence Well Project* in particular. This project culminates in a concert at the Richmond Town Hall on Sunday December 10<sup>th</sup> presenting works especially written for this concert along with traditional Japanese pieces and already existing Australian and Japanese works for these performers. Five composers nominated to take part in the project: Philip Czaplowski, Judy Pile, Jane Hammond, Kevin March and Andrián Pertout.

Both Peter's and Anne's presentations were excellent, giving valuable insights into the performance of their respective instruments as well as the resources and techniques available to composers. Both presentations were supported with excellent notes and recordings, all of which are available on request.

I would like to thank both Peter and Anne for their enthusiasm and spirit and all those who attended and helped on the day. Out of the day several people have expressed interest in also writing for Anne and Peter and they would be happy to take on any of these pieces.

I thought the workshop was very successful on all levels.

If anyone has any queries relating to this project I can be contacted by phone on 9481 8189 or email: [hdillon@nex.com.au](mailto:hdillon@nex.com.au)

Howard Dillon

## **Classics in the Caf Overview**

Free'n'Easy Classics in the Caf  
Burrinja – 351 Glenfern Road, Upwey  
MEL 75B12

Reasserting the place of classical music in everyday life, Classics in the Caf at Burrinja

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kicked off with a lively young duo, Kaiyi Ma (violin) and Michael Crisp (piano) playing from Mozart to modern.

This free event is not a formal concert, but a recital, as patrons indulge in coffee, cake and relaxation with friends and family.

First Sunday of the month, March to December, will see a fine array of professional performers entertain café patrons with good music and conversation. This is a chance to get up close and personal both with the music and with the people who perform it.

A special feature of each program will be the presentation of works by contemporary Australians, with the chance to meet and chat with some of the composers.

The range and diversity of groups ensures a lively variety with each month. Wind Quintet Willowmavin in April will be followed in May by Peter Hagen on harpsichord. Willowmavin will be playing works by Mozart, Grieg, Soutar, Vaughan and others; composer Rob Soutar is also the bassoonist of this professional quintet. Peter Hagen will play mainly baroque interspersed with several Australian works. June sees the return of Kaiyi Ma, an arresting young violinist originally trained in China, subsequently featured as soloist with Melbourne Symphony Orchestra and touring as first violin with London Chamber Players. On her second appearance at Burrinja Kaiyi will play with the string quartet Cappa.

Composer/pianist Rae Howell will return to Australia from her Artists Residency in Banff, Canada and in July will delight Burrinja patrons with her distinctive, enchanting style.

With a further violin/piano duo, Stephen McAllister and Ken Jamieson in August, a flute and harp duo, Megan Reeves and Kathryn Moorhead in September, and a piano recital in October, springtime will be graced with lively music.

In November Anne Norman on shakuhachi (Japanese Flute) with percussion and voice of Ben Van Poppel will introduce listeners to this fascinating and melodious music.

The second half of the year will be capped off in December by a return harpsichord recital from Peter Hagen, recently returned from his European tour.

Composer and organiser Dindy Vaughan believes that many people shy away from classical music because they are neither familiar, nor comfortable, with the formality of the concert hall. In the stylish café at Burrinja, with outstanding exhibitions of visual arts in Burrinja Gallery, there is time and space to move, to interact, to relax informally and enjoy.

Dindy Vaughan

### **CALL FOR SCORES**

#### **Asian Composers League Young Composer Competition – The Asia Pacific Festival/26th ACL Festival & Conference, Wellington, New Zealand, 8-16 February, 2007**

You are invited to submit scores for the Asian Composers League Young Composer Competition, which will be held next year at the Asia Pacific Festival/26th ACL Festival & Conference in Wellington, New Zealand, 8-16 February, 2007. If your score is selected to represent Australia, you will have a performance of your work at the festival along with those from twelve other countries. There are prizes of US\$500, \$300 and \$200, but more important it is the chance to have a festival performance and to be able to travel there and meet other composers. Those eligible need to be 30 years of age, as of 1 October, 2006. The work must be no longer than 8 minutes in duration, and must have been composed no earlier than 1 October, 2003. The work must be for three or more instruments, selected from the following (please note: only one of each instrument will be available): flute/piccolo, oboe/cor anglais, Bb/A clarinet, French horn, trumpet, tenor trombone, percussion, piano, harp, guitar/mandolin, violin, viola, violoncello, double bass, voice. A traditional Asian or Asia-Pacific instrument may be included in the ensemble, but the provision of the specialist performer is the responsibility of the member organization. Please mail your score to: The Melbourne Composers League Young

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<http://www.melbournecomposersleague.org>

Composer Prize, PO Box 2518 Fitzroy Business Centre, Fitzroy VIC 3065, Australia. Deadline: 31 August, 2006.

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

You are invited to submit scores for the Asian Composers League Young Composer Competition, which will be held next year at the ISCM-ACL World Music Days Festival in Hong Kong from 23 November to 2 December, 2007. If your score is selected to represent Australia, you will have a performance of your work at the festival along with those from twelve other countries. There are prizes of US\$500, \$300 and \$200, but more important it is the chance to have a festival performance and to be able to travel there and meet other composers. Those eligible need to be 30 years of age, as of 1 July, 2007. The work must be no longer than 8 minutes in duration, and must have been composed no earlier than 30 November, 2003. The instrumentation of the work must be within the limit of 11 musicians, using the following performing forces: Luxembourg Sinfonietta (11 players): fl./ ob./ cl. Bb/ bass cl. Bb/ saxophone (soprano/alto)/ 2 vn./ va./ vc./ pf./ perc. Please mail your score to: The Melbourne Composers League Young Composer Prize, PO Box 2518 Fitzroy Business Centre, Fitzroy VIC 3065, Australia. Deadline: 30 September, 2006.

**The Asia Pacific Festival/26th ACL Festival & Conference, Wellington, New Zealand, 8-16 February, 2007 Call for Scores and Conference papers**

The Asia Pacific Festival/26th Asian Composers League Festival & Conference will take place between 8-16 February 2007 in Wellington, New Zealand.

With leading New Zealand performers such as the New Zealand Symphony Orchestra, Tower New Zealand Youth Choir, the New Zealand Trio and new music ensembles Stroma & 175 East, this 8 day event will present no less than 20

concerts featuring around 100 compositions from the Asia Pacific region and beyond. Concerts will be broadcast nationally and it is planned that the Symphony Orchestra concerts will be recorded for CD.

The Festival also brings to New Zealand leading exponents on traditional Asian instruments including, amongst others, the acclaimed Contemporary Music Ensemble Korea (mixing traditional Korean and Western instruments), Piris & Mark Eliyahu (Israel) and little known puppetry traditions from Thailand, Indonesia and elsewhere. New music specialists who have been invited include experimental vocalist Koichi Magikami (Japan), conductor Zsolt Nagy (Hungary/ Germany) and percussionist Arnold Marinissen (The Netherlands).

The Festival incorporates a four-day Conference Tradition/Transformation: Composition & Ethnomusicology in Asia and the Pacific. This topic will be highlighted by the keynote speakers: Evan Ziporyn, US performer/ composer (with New York's 'Bang on a Can') and ethnomusicologist (manager of Gamelan Galak Tika), and Richard Nunns, pioneer researcher and performer of indigenous Maori instruments. Workshops on composing for traditional instruments from the Asia Pacific region are integral to the Conference/Festival programme. The Conference will provide an international forum for composers, musicologists and ethnomusicologists to exchange ideas and report on current research and creative projects.

Both Conference and Festival celebrate traditional and contemporary musical cultures from concert music through to music-theatre, puppetry and cabaret. The performances will challenge conventions, entertain and surprise!

\* Composers wishing to submit scores: [www.canz.net.nz/acl2007festival.html](http://www.canz.net.nz/acl2007festival.html)

\* Composers, performers, ethnomusicologists & musicologists offering conference papers: [www.canz.net.nz/acl2007conference.html](http://www.canz.net.nz/acl2007conference.html)

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## Tasmanian Symphony Orchestra Australian Composers' School

Patron: Peter Sculthorpe  
 Director: Dr Richard Mills AM  
 14-20 September 2006

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.

In 2006, the TSO Australian Composers' School tutors will include Richard Meale, Richard Mills and Kenneth Young. The week culminates in the TSO's Prelude concerto, Sun Music, featuring music by Asia-Pacific composers, conducted by Kenneth Young.

The TSO Australian Composers' School aims to seek out and develop talented composers at two stages of their development: training composers in the early stages of their career, and emerging composers who are seeking to develop their skills in writing for orchestra.

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.

### 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 at the early stages of their training, with limited experience of writing for orchestra. Successful applicants will attend rehearsals, workshops and Lectures. You will be assigned composition exercises for

full symphony orchestra which you will complete under the guidance of composer tutors. 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. You will have a 5-minute composition rehearsed, performed and recorded by the TSO.

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

- Composers applying as a TRAINING composer must submit three copies of your best recent composition for at least 3 players, maximum duration 10 minutes, plus application form. Please submit scores only, do not send parts.
- Composers applying as an EMERGING composer must submit three copies of a 5-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.

In this category, the maximum instrumentation allowable 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 percussion, 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.

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

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

Applications must be received by 5pm Monday 26 June 2006. Late applications will not be accepted.

### **Orchestre Symphonique de Montréal International Composition Prize**

The OSM's Music Director designate, Kent Nagano, announced on March 29 the launch of the first edition of the Orchestre symphonique de Montréal International Composition Prize, to be held during the 2006-2007 season.

To be presented every two years, this competition for orchestral composition will comprise one selection committee and three additional juries, and will be open to composers of all nationalities aged 40 years and under – whether just beginning or already established in their careers. The Prize's objective is to encourage and promote musical creation while developing lasting ties between the OSM and the composers of today and, in this way, play an active role towards the renewal of the symphonic repertoire. The composer of the winning work will receive a cash prize of C\$25,000 and a commission by the OSM.

Rules, roster of jury members and the details of the prizes can be found on the web site [www.composition.osm.ca](http://www.composition.osm.ca). Interested composers can download a copy of the application form. Deadline: June 30, 2006

The Orchestre symphonique de Montréal  
 International Composition Prize  
 260 de Maisonneuve Blvd West, 2ème étage  
 Montréal (Québec)  
 H2X 1Y9  
 Canada

### **Australia-New Zealand Concert**

The 'Australia-New Zealand' project is a concert of music from Australia and New Zealand with instrumentation including violin, cello, piano and percussion. The proposed musicians will be Isin Cakmakcioglu, Rachel Atkinson, Danae Killian and Peter Neville, and the concert will be sponsored by Bayside City Council. It will be held in October-November 2006.

We are presently discussing the possibility of an ABC-FM broadcast of the concert with Stephen Adams. Pieces should be no more than 9 minutes, for solo, duo, trio or quartet. The percussion does not include timpani or five-octave marimba. The deadline for scores is July 14th, 2006. Please send scores to Australian-New Zealand Concert, Melbourne Composers League, PO Box 2518 Fitzroy Business Centre, Fitzroy, Victoria 3065, Australia.

### **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 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

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- 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](mailto:musik@redhouse.com.au), or post to Reflections Project, Melbourne Composers League, PO Box 2518, Fitzroy Business Centre, Victoria 3065, Australia  
[admin@melbournecomposersleague.org](mailto:admin@melbournecomposersleague.org)

### **2007 ISCM-ACL World Music Days Hong Kong Call for Works**

The 2007 ISCM-ACL World Music Days Festival will put together the International Society for Contemporary Music (ISCM) and the Asian Composers League (ACL) in Hong Kong from 23 November to 2 December, 2007 for a 10-day mega event.

#### Theme: Music & Beyond

2007 marks the seventh year of the second millennium. However, we have already witnessed very serious natural and man-made disasters in this new era. The universal brotherhood as proclaimed by Beethoven and Schiller in Beethoven's *Ninth Symphony* is far from attainable. How can new music creativity contribute to the mutual understanding and appreciation of humankind leading to world peace?

The 2007 ISCM-ACL World Music Days welcomes music that can communicate, music that can assimilate rather than exclude, music that brings in a fusion of ideas and practices, music that puts a balance to globalization and localization, music that leads us to appreciate different cultures of the world without discrimination, and music that goes beyond its own values.

We are therefore looking for works with a diversity of style and a variety of possibilities, with the use of ethnic instruments and elements, with music that goes beyond its local cultural boundary for a better world.

To combine the ISCM and ACL festivals in one

single event in November 2007 will bring the world of music creativity to Hong Kong and Macau. Delegates of member countries and composers of selected works will be invited. The Festival will present no less than 24 concerts to showcase the 150 or so compositions from over 50 countries. In addition, educational seminars and symposiums will also be organized.

We will also be extending an invitation to all Festival participants and delegates to join us on a cultural exchange tour after the Festival to Xian and Chengdu, China to visit the various music institutes, as well as to be inspired by the historical and cultural richness of these ancient cities such as the famous *terra cotta* of the Qin Dynasty (221-206 BC).

We believe that local audiences, overseas participants and delegates of the 2007 Festival will not only receive a unique experience in musical stimulation, education and satisfaction, but also be able to witness the ambition, vitality and efficiency of Hong Kong.

#### Performing Forces and Categories

The Festival would like to call for works based on the following negotiating performing groups:

- Western orchestral music – The Academy Orchestra, Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta, Macau Orchestra
- Chinese orchestral music – Hong Kong Chinese Orchestra, Macau Chinese Orchestra
- Chamber music for Western instruments – Beethoven, Insomnio, Luxembourg Sinfonietta
- Chamber music for Chinese instruments
- Chamber music for mixed Western and Chinese instruments
- Vocal and choral performances
- Multi-media, cross media and installation performances
- Electronic and computer music

For further information please visit the following web sites:

International Society for Contemporary Music  
[www.iscm.nl](http://www.iscm.nl)

Hong Kong Composers Guild  
[www.hongkongcomposersguild.com](http://www.hongkongcomposersguild.com)

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## **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 [anneshirleypeel@hotmail.net.au](mailto:anneshirleypeel@hotmail.net.au)

## **MEMBERS' PROFILES**

### **Katherine Rawlings**



Katherine Rawlings was offered full representation with the Australian Music Centre in 2004. She is currently completing a Master of Music degree in composition, studying with Terumi Narushima at the Sydney Conservatorium of Music. Katherine began experimenting with composition in 1998, and studying under a number of accomplished composers including Stuart Greenbaum and Brenton Broadstock, she completed a Bachelor of Music majoring in Composition in 2002 at the University of Melbourne's Faculty of Music.

In 2006 Katherine's music was featured in a solo concert tour entitled *Lucid Dreaming* in Melbourne and Sydney. This concert showcased fifteen of her original works for strings, piano, chamber ensemble and film. In the previous year she was one of five to be selected to participate in the Symphony Australia's Composer Development Program with Richard Mills and

Orchestra Victoria. In 2002, she was selected to take part in the Melbourne Symphony Orchestra's Young Composers Program where her work for orchestra *Remembering Kindness*, was performed and recorded by the MSO and later went on to win the 'Dorian Le Gallienne Composition Award', 2003. In the same year *Anthea's Garden* for solo percussion was commissioned by soloist, Carmen Chan. This work included complimentary multimedia artwork by Kelly Hobbs and is representative of her interest in combining a number of art forms. Her second work for film entitled *while no one was looking*, was nominated for best soundtrack, for the RMIT Creative Media Screen Awards, 2003.

Katherine's music is thematic and emotive in style, drawing inspiration from visual, emotional, literary and political ideas. She writes:

“My music tells a story. It seeks to portray musically a fragment of the human experience – be it the wonder at the beauty of a flower, or the wandering of the mind into dreaming and fantasy, into the process of creativity itself. Above all it seeks to stimulate the imagination and provoke intellectual thought.”

Email: [kr@katherinerawlings.com](mailto:kr@katherinerawlings.com)

Web: [www.katherinerawlings.com](http://www.katherinerawlings.com)

### **Contributions to the Newsletter**

Contributions to the MCL Newsletter are welcome and should be emailed to Andrián Pertout at [apertout@pertout.com](mailto: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](mailto:hdillon@nex.com.au).

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**Executive Committee**  
**Contact Details**

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