



Melbourne Composers' League

Newsletter

May 2008, Vol. 12, No. 1

PRESIDENT'S REPORT

Up-Coming Events

The Tenth Anniversary Double CD 'Rear Vision' will be launched very soon at Dantes in Gertrude Street Fitzroy. We will inform you of the date shortly.

Howard Dillon will present his final Elbow Room in the near future – again, dates and venues are being considered. The series will definitely continue, but he would like a break.

We have two concerts this year, both late in the year. The two guitar and voice concert will also include New Zealand compositions (see details below). The chamber ensemble concert includes works for subsets or all instruments from the following instrumentation: flute, clarinet, violin, cello, piano and percussion. Don't forget to submit your scores, as the closing date for submissions is June 30th, 2008.

Submissions for Concerts

Please note that the guitar and voice concert includes works for solo guitar, two guitars, two guitars and voice, one guitar and solo voice or unaccompanied voice. The deadline for scores is June 15th, 2008.

Another Performance for 'Below the Star Stretched Sky.'

The concert 'Below the Star Stretched Sky' held at Brighton last year for trombone and string quartet was broadcast on ABC FM last November. Barrie Webb and the MCL have negotiated for it to be performed in Korea this October. It is great that a concert that we initiated here in Melbourne will have another performance in Asia. The Silo String Quartet is being funded by the Koreans to travel there.

Anna Monea from Bayside City Council has been investigating the same concert being performed in Carnegie Hall, New York. Jesmond Grixti's wife Angela is looking at the prospect of it being performed in Nairobi, as she and Jesmond are presently living there. These plans are very exciting, and are all subject to funding. So far, the MCL has negotiated a contribution from the Korean composers of \$15,000US, which is a starting point for this event.



Executive Committee Meetings

The upcoming CD has been a hot item of discussion at the meetings so far this year. Planning has been an important part of our discussions. This has led to the time consuming writing of submissions for funding. So far this year we have written three submissions to the Myer Foundation, Arts Victoria and APRA. Antonio Tenace set up the MCL site in MySpace,

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and discussed with the committee how he organised the rotation of recordings of works by members on this site.

Competitions

Last year Bayside City Council approached the MCL for advice on starting a competition in honour of Percy Grainger, who grew up in the bayside municipality, with \$5,000 for composers. In the committee meetings last year it was suggested that the competition could have a focus on originality, or aspects that are not often incorporated into composer competitions, such as electronics or improvisation.

Some members were positive about the prospect of a new Australian competition. As a \$5,000 prize could mean that a composer could give up some other paid work to compose. One member disliked competitions, but was not against us participating in them.

At the Annual General Meeting last year, one member moved that the MCL have no involvement with local competitions. This will be voted upon at our next Annual General Meeting. Please write to the newsletter if you have an opinion that you would like to share with other members about this issue.

Elbow Room

Howard Dillon initiated the Elbow Room concerts eleven years ago, at Budinski's Café in Smith Street, Collingwood. This was our first MCL concert, and it features improvised, chamber and electro-acoustic music.

Since then, Elbow Room has been a forum for presenting new works of any kind in a supportive environment. Many fascinating, artistic, courageous and experimental, as well as multi media and improvised works have been heard by audiences who know that this is an enjoyable, inspiring and unpredictable part of Melbourne's new music scene.

Howard wants a break, and the Elbow Room concerts will go on hold until someone, maybe you, will decide that this is an important contribution to the emergence of new composers

and new works, and takes it on. Please let us know if you would like to try out co-coordinating this event – it is a worthy and important contribution to new music in Melbourne.

The MCL Barbeque

We had a really wonderful time on a beautiful day catching up with friends and meeting new people. Thanks to George Dreyfus for opening his lovely garden to us once more.

Eve Duncan, May, 2008

MCL ANNIVERSARY CD

The final selection for the 'Rear Vision' double CD project featuring the music of members of the Melbourne Composers' League will include 27 Melbourne composers. The music was mastered by Michael Costa at Stream AV Pty. Ltd. Melbourne, over three sessions during the period of 7-23 February, 2008. Considering the fact that the tracks represent recordings originating from a variety of sources (some live, some studio, with different venues, studios, producers and engineers), the result is quite amazing. Thanks to the exceptional talents of Michael Costa, we have managed to create a very acceptable product. Biographies, which were meant to be supplied around early January, were slow to arrive (actually, really slow to arrive), but I can now announce that I finally have all the necessary biographies to take this project to stage 2: preparation of the artwork for the final CD run. I know some of you have been waiting anxiously, but it won't be long now. The participating composers will be notified when their copies of the CD are ready to be collected. Others wishing to purchase a copy of the CD will also receive information via email on how to go about doing this. Also, in time we will organize an official launch.

The double CD includes the following works and composers:

Fool from *Words of Wisdom* for SATB choir (Katy Abbott)

Tragoudia for tarhu and tape, *I Habiouli* and *II Feed Time* (Ros Bandt)

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I Had a Dream for SATB (Brenton Broadstock)

Sixty-Second Rag for tape (Julian Cafarella)

Microcosms for Solo Marimba, *Microcosm III* and *IV* (Simon Charles)

Agite III for solo pianoforte (Brendan Colbert)

Red Moon for shakuhachi and harpsichord (Philip Czaplowski)

Burst for solo violin (Howard Dillon)

Dragonfly for four percussionists (Eve Duncan)

Plaint for Lost Worlds for flute, clarinet and pianoforte (Helen Gifford)

In the Shape of Embrace for solo violin (Joseph Giovinazzo)

Winter for tape (Peter Graham)

We are Young and Free for pianoforte and percussion (Jesmond Grixti)

Oblivion for clarinet quartet, *III Chaconne* (Sebastian Harris)

Scrubber for solo guitar (Ross Hazeldine)

Twelve Hours for solo pianoforte (Colin McKellar)

Spirits Paths for marimba and bass clarinet (Gary McKie)

Vortex I for marimba and trombone (Paul Moulatlet)

Incantation for alto recorder and pianoforte (Peter Myers)

Seeds of Passion for amplified violoncello (Andrián Pertout)

Carlin for piano trio (Wendy Suiter)

Music for Solo Cello (Peter Tahourdin)

Kaameleon for tape (Antonio Tenace)

Strong Song and Display for two pianofortes (Haydn Reeder)

Three Sketches for solo violoncello (Thomas Reiner)

Frenetic Fantasy Etude for snare drum and tape (Eugene Ughetti)

Murrundindi River for harpsichord (Dindy Vaughan)

Andrián Pertout

MCL MYSPACE WEBSITE

In January of this year, a music page was created on the MySpace website as a means of improving the profile of the MCL and also with a view of promoting concerts and upcoming events. In addition to the newsletter, the MySpace page provides an opportunity for members to have their music aired in a public forum via mp3 recordings which are readily accessible. The random selections of songs which play on the web page are limited to a maximum of six works only, however the music will be updated and rotated at regular intervals so that all of the composers will have their recordings heard in turn. As well as information about the MCL, the MySpace page also includes a Friend Space whereby other artists make requests to include links to their profiles and vice versa. At last count, there were 543 profile views, 615 total plays and 9 friends.

Antonio Tenace

CALL FOR SCORES

Tasmanian Symphony Orchestra Australian Composers' School

The Tasmanian Symphony Orchestra is very excited to present the Australian Composers' School again this year from 18-23 August.

The Australian Composers' School seeks talented composers at the 'emerging' stage of their training. In previous years the School has catered for two categories of composers (Training and Emerging); however, in 2008 we will be focusing on Emerging composers. Participants will have the opportunity to attend rehearsals, workshops and lectures, work with the TSO, and meet other composers. Our tutors this year include Gerard Brophy, Richard Mills, Andrew Schultz and Kenneth Young.

The closing date for applications is 2 June 2008, and there is no age restriction. It is going to be a great week and a wonderful opportunity to work with a professional orchestra.

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For further information contact Dr Maria Grenfell, Co-ordinator, TSO Australian Composers' School, Tasmanian Symphony Orchestra, GPO Box 1450, Hobart, Tasmania 7001, Australia.

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

Email: acs@tso.com.au

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 next Asian Composers League Young Composer Competition will take place in Tongyeong, South Korea as part of the 27th Asian Composers' League (ACL) festival in Tongyeong and Seoul, Korea between 27 March and 2 April, 2009.

Composer Restrictions

Young composers should be Australian citizens, or permanent residents, and should be under the age of 30 by November 30, 2008.

Work Restrictions

Available instrumentation: 1 flute, 1 oboe, 1 clarinet, 1 bassoon, 1 horn, 1 percussion, 1 piano, 2 violins, 1 viola, 1 cello, and 1 double bass. The piece must be less than 10 minutes in duration.

Prizes:

A total of US\$1,000 cash prizes will be given to up to 3 winners. One gets \$1,000 if s/he is the only winner. If there are 2 winners, the jury may decide how to split the amount (e.g., \$600 & \$400). In most cases, we usually award 3 prizes: US\$500 to the 1st, US\$300 to the 2nd, and US\$200 to the 3rd. The festival organizer shall provide the prize money (US\$1,000). In 2009, it is ACL Korea Section. The First-prize winner will be invited by the organizer of the next ACL festival to write a new piece to be premiered by the next ACL festival. No additional commission fee is involved; the prize money may be regarded as the fee. The ACL Korea Section shall inform the first-prize winner of the last (16th) ACL

Young Composers' Award Competition Mr. Samuel Holloway (from New Zealand), as soon as possible, the instrumentation of the commission piece, the performance occasion of the coming festival, and the submission deadline. The ACL Korea Section will provide hotel accommodation for the young composers for the duration of the festival.

Scores must arrive by 30 September, 2008. Please send scores to Asian Composers' League Young Composer Competition, c/o Andrián Pertout, Melbourne Composers' League, PO Box 4172, Richmond East, Victoria 3121, Australia.

You Tune: Writing for the Voice Emerging Composers Program

A program for emerging composers is being presented by IHOS Music Theatre and Opera and the Tasmanian Conservatorium of Music in July of this year: You Tune (a workshop program for emerging composers to produce new works for performance and podcast).

You Tune: Writing for the Voice, will run over five days at the Tasmanian Conservatorium of Music in Hobart, and is designed to coach young composers in the art of vocal writing.

Successful composers will receive expert coaching from leading Australian soprano Merlyn Quaife and composer Constantine Koukias and will work with experienced performers towards a performance outcome on the last day of the program.

You Tune promotes excellence in vocal composition. You Tune provides performance outcomes for emerging Composers. You Tune puts emerging composers on the web.

Timeline and Deadlines:

Mid-March 2008: Call for Submissions; 2 June 2008: Deadline for Receipt of Applications; 9 June 2008: Announcement of Participating Composers.

Thursday 24th July to Monday 29th of July 2008: Workshop Period.

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NB: Composers will only be required to be in attendance for the day(s) their piece is being workshopped.

Concert of Works: Tuesday 29th of July at 6.30pm, Recital Hall Tasmanian Conservatorium of Music, 5 Sandy Bay Road, Hobart, Tasmania.

Application Procedure:

Composers should submit the following:

1) A score of a work or works for voices and piano or for solo voices not exceeding total 6 minutes duration.

* The score must be typeset (handwritten applications will not be accepted).

* Employ up to 4 voices (Soprano, Mezzo Soprano, Baritone & Bass).

* Works employing digital playback are eligible.

* Works may be amplified (up to 2 amplified voices and amplified piano only)

2) A Computer Audio CD – should accompany the application in MP3 or CD format.

3) A short biography (program style) of the composer no more than 350 words in length.

* No CV's please.

* Age restriction: 17 to 28 years of age on the 30th of June 2008.

* Composers must have copyright clearance for any text employed in the score.

* Up to 10 Emerging Composers will be selected nationally.

Applications must be received by the 2nd of June, 2008 via post:

IHOS Music Theatre & Opera, 32 Pitt Street, North Hobart 7000, Tasmania

Or Email to: info@ihosopera.com

For further information contact Constantine Koukias on 0439 113232 or via email: info@ihosopera.com

Guitar and Soprano Concert

The next MCL concert scheduled for September 2008 will feature works for solo guitar, solo mezzo-soprano, mezzo-soprano and guitar, or two guitars.

Scores must arrive by June 15th.

Please send scores to Guitar and Soprano Concert, Melbourne Composers League, PO Box 2518 Fitzroy Business Centre, Fitzroy, Victoria 3065, Australia.

Australia-Chile Concert

The 'Australia-Chile' project is a concert of music from Australia and Chile with instrumentation including flute, clarinet, violin, violoncello, piano and percussion. It is proposed that the concert is held in October-November 2008.



We are presently in discussion with Carlos Zamora and the Asociación Nacional de Compositores de Chile about the possibility of a reciprocal concert in Santiago, Chile with Aliocha Solovera and the Ensamble Contemporáneo of the University of Chile, as well as Radio Beethoven (Radioemisoras) broadcasts of both concerts with Santiago-based 'Siglo XX' program producer José Oplustil Acevedo.

Ensamble Contemporáneo de la Universidad de Chile was founded in 1999 with purpose of spreading 20th century music in the Chilean

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milieu. Since then, it has made many recording and public presentations with a special interest in establishing links between Chilean music and contemporary universal music. For this reason Ensemble Contemporáneo, besides performing works from outstanding Chilean composers, has devoted itself to play great works from the universal repertoire of the 20th century.

Pieces should be for combinations of the prescribed instrumentation. The deadline for scores is June 30th, 2008. Please send scores to Australian-Chilean Concert, Melbourne Composers League, PO Box 2518 Fitzroy Business Centre, Fitzroy, Victoria 3065, Australia.

‘Collision Theory’ Percussion Duo Call for Scores



Collision Theory (Amy Valent and Arwen Johnston) is a Melbourne-based percussion duo focusing on Australian repertoire. They play a range of tuned and untuned percussion, and have

a 5-octave marimba and a 4-octave vibraphone (C to C), as well as many other standard and unusual instruments. Amy also plays flute.

The core of their repertoire is performed on 5-octave marimba and 4-octave vibraphone. Bass recorder, hand drums, taiko, flute, a range of tuned percussion and found objects combine to create breathtaking performances. Amy Valent is an active freelance performer. She has appeared with numerous orchestras as soloist, including three concerti written for her. She has performed throughout Australia in bands, including supporting Led Zeppelin’s Jimmy Plant and Robert Page on their Australian tour. Arwen Johnston is principal timpanist with the Royal Melbourne Philharmonic, Australian Mozart Orchestra and Melbourne Opera. She performs regularly with the Australian Philharmonic.

The duo is looking for scores for percussion and electronics and or tape/CD. They are planning a concert for 2008 focusing on this. Ideally it would be for percussion duo, but they are also interested in pieces for 1-4 players. Amy Valent has compiled the following list of possible instruments:

- Marimba (5-octave)
- Vibraphone (4-octave)
- Xylophone
- Glockenspiel
- Taiko Drum
- Drum Kit
- Cymbals
- Coil (Thunder) Drum
- Large Range of Hand Percussion
- Congas
- Bongos
- Tam Tam
- Darabuka
- Hub Caps
- Chinese Opera Gongs
- Junk
- Looping Pedal
- And lots, lots more!

If you have anything that fits this description please contact Amy Valent:
 Email: drumsdrumsdrums@yahoo.com
 Website: <http://www.collisiontheory.com.au/>
 Tel: +61 0407 689 070

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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.

ACMF-TIMF 2009 will revive the spirits of Tongyeong and Seoul in Korea.

Available Categories of Compositions

a. Orchestra : 3-3-3-3 ; 4-3-3-1 ; hp., pro., perc.; strings

- b. Chamber Orchestra : Strings(6-5-4-4-2) and Winds
- c. String Quartet
- d. Chamber Ensemble with or without Korean traditional instrument(s)
- e. Choir or Vocal Ensemble
- f. Electro-acoustic Music or Live Electronic Music
- g. Percussion Ensemble

Submission Due

The submission must arrive by June 30, 2008. No submission arriving after due will be accepted.

Submission Requirements

Submitted compositions should contain paperwork that specifies family and given name, position, date of birth, address, title of composition, date composed, instrumentation, date of premiere performance, duration of the piece, category of submission, preface to the piece(within 150 words), biography (within 150 words), and 2 photographs. (Submission Form will be available in near future at www.aclkorea.org)

Presenters and Supporters

- Presented by Korea National Committee of Asian Composers League, Tongyeong International Music Festival Foundation
- Supported by Tongyeong City, Seoul Metropolitan Government, Arts Council Korea

Mailing Address & Contact Us

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www.aclkorea.org

www.timf.org

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ISCM World New Music Days 2009 in Sweden: Visby – Växjö – Göteborg, September 24 – October 4



Invitation and Call for Works and Projects

The 2009 edition of ISCM World New Music Days will be held in Sweden between September 24 and October 4. The festival will move through three cities, each with a strong contemporary music profile. The first part will be in medieval Visby on Gotland, the meeting place in the Baltic Sea, the second one in Växjö and the Kingdom of Glass and the last one in Sweden's gateway to the western seas and the Continent, namely Göteborg. The artistic theme for the 2009 festival is *Listen to the World!*

The 2009 festival seeks to establish a new position for art music, one as pioneer not only in music, but also in terms of taking responsibility for our world and its development. In contrast to the fact that its artistic quality and expressive breadth have expanded in all directions-, contemporary art music has, generally, failed to make itself a part of the cultural and political discourses. We are convinced that this can change. Art music can assume a more prominent position in societal and cultural development.

Thus the Listen to the World! theme is intended as a double-edged challenge. For the listener, the audience the challenge is to embrace the great diversity of art music around the world. But primarily we hope to inspire the composers and artists to let musical creativity use the burning societal questions as its point of departure; from

both global and local or even personal perspectives. We wish, at this festival, to focus on the interplay between the artist and his or her world. We hope that artists will help us demonstrate the capacity of art music to take new, unexpected positions in relation to our times.

We are more and more affected by the dramatic changes in our shrinking world, including not only global and local threats. We are clearly interdependent in the struggle to find new alternatives and solutions for a sustainable development of human interaction. The climate is but one example of the gigantic, if not apocalyptic, problems that we face together, yet how are they reflected in contemporary art music? In this context we are convinced that music can serve as a vital form for reflection and articulation of new ideas, and be an active participant in the creative process towards change, also outside the confinements of the aesthetic sphere in which it for a long time has refined its means of expression. Now is the time to put the means to an end.

The ISCM WORLD NEW MUSIC DAYS 2009 would like to see and hear art music collaborate with other worlds than its own. We are interested in the large, common challenges of our times, but also in the reflections thereof in the local and personal perspectives. We welcome music that actively turns to different audiences, that blends music with other art and knowledge areas; music that shapes new expressions in its ambition to induce rejuvenated life in established forms. But more than anything, we are interested in music that seeks dialogue and response.

The three cities, the triple venue format of the festival, create a three-sided prism through which the greater world refracts. The artistic profile in each city grows in the junction of the global tonal art, local conditions and the varied focus of the artistic leaders. The result will be three variations on the theme, emphasising different genres and colours of the musical palette, creating, thus, a wholeness of striking yet harmonious contrasts.

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Procedures for Submitting Entries

More than usual the organizers this time provide the contours to the festival in advance. The call for works and projects ask the tonal artists of the world to contribute the contents. In that way the result will be the effect of a dialogue, one between you and us.

It is our ambition to be able to present around 40 contributions from ISCM members and individual submitters in each city. In order to accomplish this it is extremely important that the members and individual submitters stay close to our definitions of profile directions. For instance it is vital that most pieces are within a reasonable length. A general recommendation is that submitted works are within 10 minutes duration. In Visby the artistic idea suggests that pieces are even shorter, in order to present more pieces on each concert. Also, the artistic directors have each articulated an ideal distribution of concerts and ensemble types in advance. Please see the specifications below.

Applications are accepted for all kinds of music, but we ask ISCM members and individual contributors to consider carefully the artistic directors estimated distribution of concerts and work categories – and, most of all, the artistic theme: Listen to the World!

Estimated Number of Pieces incl. Stipulated Duration per Category

VISBY

Chamber Choir 5 works (4–6 min)
 Vocal Quartet 5 works (6 min) + 3 works (3–4 min)
 Symphonic Wind Orchestra 5 works (6 min)
 Wind Quintet 5 works (6 min) + 3 works (3–4 min)
 Saxophone Quartet 5 works (6 min) + 3 works (3–4 min)
 Organ Music 3 works (3 min) + 3 works (6 min)
 Symphony Orchestra 3 works (6–9 min)

VÄXJÖ

EAM, Live-electronics, multimedia etc 15 works
 Chamber Ensembles 12 works
 Chamber Choir 6 works

String Orchestra 4 works
 Symphony Orchestra 3 works
 Improvisation 1 concert

GÖTEBORG

Chamber Ensemble+ 20 works
 Percussion Ensemble+ 10 works
 Other genres 8 works
 Big Band+ 4 works
 Symphony Orchestra 2 works

The + marks above indicates our ambition to give room to groundbreaking collaborations between these ensemble types and other art forms, artistic or scientific expressions.

Ensemble Specifications

- Symphony (Western) Orchestra 1 (with or without soloist(s); Maximum: 4–4–4–4 / 6–4–4–1 / 4 Perc (including Timp) / Kbd (Pno and / or Cel and / or Cemb) 1 / Hp 1 / Str 16–14–12–10–8
- Symphony (Western) Orchestra 2 (without soloist(s); Maximum: 4–4–4–4 / 6–4–4–1 / 4 Perc (including Timp), Kbd (Pno and / or Cel and / or Cemb) 1, Hp 1 / Str 14–12–10–8–7
- Symphony (Western) Orchestra 3 – the Visby set up* / 2–2–2–2 / 4–3–3–1 / 1 + 3* / Hp 1 / Str 12–10–8–6–4

*) Limited space in the Concert Hall for percussion instruments (therefore avoid for example Xylophone, Vibraphone and large Gongs).

- Symphonic Wind Orchestra – the Visby set up: 2 Fl, 1 Ob, 3 Cl in Bb, 1 Bcl, 1 Bsn, 1 A-sax, 1 T-sax, 2 Hn in F, 3 Tpt in Bb, 3 Tbn (alt.: 2 Tbn + 1 Euph), 1 Tba, 1 Db, 2 Perc (incl. Timp), Pno
- Big Band: (15 players): Reeds 5 players: (4 fl, 5 cl, 5 sax (s / t – s / a / t – s / t – s/a – bass/bar)); Brass: 4 tpt / flic. 3 tbn: (tbn – tbn / eupf – btbn / tba); Keyboard / Drums / Db
- Chamber String Orchestra (5–4–4–3–1) (with or without soloist)

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- Chamber music (in combinations within the following recommended ensembles and instruments), preferably in combination with other media or art forms or with electronics:

Ensemble 1: (17 players) Fl (picc / alt), Ob, Cl (Bcl), Bsn, Hn, Tpt, Tbn, Tba, Pf, 2 Perc, Hp, Vn, Va, Vc, Db or El.b

Ensemble 2: (9 players) Fl (picc / alt) / Cl (Bcl), Bsn, Pf, 2 Perc, Vn, Vc, Db

Ensemble 3: (16 players) Fl (picc / alt), Ob, Cl (Bcl), Bsn, Hn, Tpt, Tbn, Tba, Pf, 2 Perc, Vn, Va, Vc, Db

Ensemble 4: (17 players) Fl (picc / alt), Ob, Cl (Bcl), Bsn, Hn, Tpt, Tbn, Tba, Pf, 2 Perc, Hp, Vn, Va, Vc, Db or El.b

Ensemble 5: (12 players) Fl, Cl, Bsn, Hn, Tpt, Perc, Pf, 2 Vn, Va, Vc, Db

Ensemble 6*: (15 players) Fl (picc–alt), Ob (c. angl.), Cl (Bcl), Bsn, Hn, Tpt, Tbn, Perc, Pf, Hp, 2 Vn, Va, Vc, Db

Ensemble 7*: (9 players) Fl (picc–alt–bass), Cl (Bcl–CBcl), Pf, Perc, 2 Vn, Va, Vc, Db

* The above two ensembles 6 and 7 will also play together if desired.

- Saxophone Quartet (4 players): 2 Sopranino, 4 Soprano, 4 Alto, 4 Barytone, 2 Bass, 3 C-Melody

- Choral music 1: Chamber Choir S–A–T–B (8–8–8–8. Avoid too demanding for the voices – extreme pitches or dynamics)

- Choral music 2: Chamber Choir S–A–T–B (4–4–5–5)

- Vocal Quartet: S–Mz / A–T–Barytone
- Electro acoustic & computer music (with or without 1–2 acoustic instrument(s) or voice(s), speaker system no more than 4 channels)

- Multimedia & sound installation

- Organ music (The four organ instruments at the Visby Sancta Maria Cathedral):

1. The Main Organ (Åkerman & Lund, 1892 / 1999)

Manual I (Great organ): Borduna 16', Principal 8', Flûte harmonique 8', Dubbelfleut 8', Gamba 8', Octava 4', Octava 2', Mixtur 3 ch, Cornet 3 ch, Trumpet 8'

Manual II (Swell organ): Bassethorn 8', Rörfleut 8', Salicional 8', Voix Céleste 8' fr.c, Flûte octaviante 4', Waldflöjt 2', Euphon 8', Corno 8', Clarion 4'

Pedal: Violon 16', Sub bass 16', Quinta 12', Violoncelle 8', Octava 4', Basun 16'

Range Man.: C-g3, Ped.: C-f1. Couplers: I + II, P + I, P + II, 1/4', I + II / 1 6'

2. The Maria Organ (Magnusson 1984 / Gustavsson 1999)

Manual I (Great organ): Rörgedackt 8' (Rohrgedackt), Principal 4', Quinta 3', Waldflöjt 2'

Manual II (Choir organ): Trägedackt 8', Träflöjt 8' (Holzflöte), Öppen träflöjt 2' (Flute de bois ouverte), Regal 8' fr.c.

Pedal: Sub bass 16', Pommer 4'

Range Man.: C-g3, Ped.: C-f1. Couplers: I + II, P + I, P + II

3. The Continuo Organ (Fondell 1996)

Manual: Gedackt 8', Principal 4', Flöjt 4', Octava 2'

4. The Guldrupe Organ (Lindqvist 1860 / Svenske 1994)

Manual: Salcional 8', Principal 4'

Range: C-f3. (Foot pump)

We would like to encourage the submission also of rather short pieces. We welcome any combination within the above ensembles, but also other than the above. However, the organizer will give preferences to works based on performing practicality. We remind all submitters to pay close attention to the festival theme: Listen to the World! As explained by the artistic leaders in the invitation to the festival (available at www.listentotheworld.se).

International Jury

Working against the background of the desired profiles stated by the event organizers and ISCM's rules, the international jury will choose

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120 works and turn these over to the three artistic leaders, one for each location. These will then fix the programme for each city and work with local ensembles and sites to bring the works to maturity.

The Jury Members:

B. Tommy Andersson (Swe)
Jonny Axelsson (Swe)
Miguel Azguime (Por)
Unsuik Chin (Kor)
Luca Francesconi (Ita)
Lars Petter Hagen (Nor)
Christina Kubisch (Ger)
Cecilia Rydinger Alin (Swe)
Sven-David Sandström (Swe)

Directions for Submissions

Each National Section and Full Associate Members of the ISCM can enter 6 works as an official submission, Affiliated Associate Members 3 works. Composers from ISCM member countries can apply to their national ISCM sections.

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 “Method of Payment”). The payment must be referred to as entry fee for the “ISCM World New Music Days 2009”. Any submission will be disqualified if the entry fee is not received by the ISCM past the indicated deadline.

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

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.

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

a. Explanation of the connection to the festival theme for every work and all programme

proposals.

b. One copy of the score or one copy of audio / video material for non-notated works and projects.

c. A short biography of the composer in English (approx. 200 words).

d. Proof of his / her nationality.

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

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

g. Programme notes of the submitted work in English (approx. 200 words).

h. The year of composition. It is required that the submitted works must be composed in or after 1999. Please specify if the work is a world première.

i. An accurate estimate of the duration of the work. It is preferable that works submitted are not too lengthy. Around 10 minutes for the submitted work are recommended.

j. 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.).

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

Deadline for entries is 15 June 2008 (postmarked). Individual applications as well as submissions by ISCM members should be sent to the following address:

ISCM WORLD NEW MUSIC DAYS 2009
c/o Rikskonsert / Concerts Sweden
P.O. Box 16344
SE-103 26 Stockholm
Sweden

By submitting to the festival, the composer or publisher must provide all necessary performing materials (including scores and parts, special uncommon instrument(s), audio / video materials, etc.); as well as a recent photo of the composer, the short biography, and the programme notes in digital format, for the performance and presentation of the work, at a date specified by the festival, if selected.

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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 discs or any other submitted materials.

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 National Sections and Associate Members may collect submitted materials at the 2009 General Assembly.

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

Financial Conditions

The organizers of the ISCM World New Music Days 2009 will bear the costs for performances of selected works. If a composer have 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 Sweden will be covered by the organizers for a period of 3 days.

Method of Payment

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

If payment is made 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 New Music Days 2009".

Please send the form, which you will find on the last page, (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 New Music Days in Sweden, to validate any individual submission. The form may be downloaded via the following link:

http://www.listentotheworld.se/WMD_procedures.pdf

ISCM Secretariat
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Piet Heinkade 5
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The Netherlands
Tel: +31.20.5191800
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E-mail: info@iscm.org
Website: www.iscm.org

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MEMBERS' PROFILES

Caroline Szeto



Melbourne Composers' League, PO Box 2518, Fitzroy Business Centre, Victoria 3065

Email: info@melbournecomposersleague.com Website: <http://www.melbournecomposersleague.com>

Caroline Szeto is a Sydney-based composer. She began her musical training on the piano and has received diplomas in piano performance from the Trinity College of Music, London and the Australian Music Examinations Board. Szeto completed her studies in composition with Eric Gross and Peter Sculthorpe, graduating with BMus Hons, MMus Hons and PhD under the supervision of Anne Boyd, from the University of Sydney, where she has lectured in harmony.

Szeto has received several prizes and awards including a Composer Fellowship from the Performing Arts Board of the Australia Council for the Arts, the Ignaz Friedman Memorial Prize and the Donald Peart Memorial Prize. She was a finalist in the 2007 Classical Music Awards in the prestigious category of Instrumental Work of the Year.

Szeto has twice been selected as a participant for the National Orchestral Composers' School where two of her orchestral works, *Energy* and *Energy II* were performed. Both these works and *ABC Fanfare*, which was commissioned by the ABC for their 60th anniversary, are performed regularly. Szeto's orchestral works have been performed by the Tasmanian, Adelaide, Sydney, Melbourne and Queensland Symphony Orchestras. Both *Energy* and *ABC Fanfare* were included in the Second International Festival of New Music for Orchestra held in the Czech Republic. Other international music festivals in which Szeto's works have been performed include the ISCM-ACL World Music Days 2007.

Much of Szeto's other music is performed by leading ensembles and soloists, and some works are commissioned for festivals: *Prelude* and *Monkey's Cry* for 1999 Australian Women's Music Festival, *Impulse* for ENERGEX Brisbane Festival 2000, and *Dawn Day Dusk* for National Festival of Women's Music 2001.

Several of Szeto's works consist of Chinese elements. For example, poems from the Tang dynasty, as well as Chinese harmony and musical structure are used in *Images of Li Po* rhythmic patterns are adopted in *The Third Station of the Cross* and also in many other works; a Chinese word is employed in *Energy* and aspects of Chinese harmony are utilized in many works

including *Yunny's Treat*.

The Australian Music Examination Board syllabus includes several of Szeto's works: *A Game*, *Study No.1* and *Study No. 2*.

CD recordings of Szeto's works are available.

Other musical activities have included Noh Drama, Mediaeval Music Drama, production of computer-generated sound synthesis for music theatre, and keyboard performances in opera production and in electronic and computer music concerts.

Email: mail@carolineszeto.com

Website: www.carolineszeto.com

Simon Charles

Simon Charles is a Melbourne-based composer/performer, currently undertaking a Master of Music Performance research degree at the Victorian College of the Arts.

He also performs regularly as a saxophonist and improviser at performance series such as Make It Up Club, Mash Out Sound and Audio Pollen (Brisbane). This year he founded The Free Music Ensemble, consisting of Ros Bandt, Brigid Burke, Rod Cooper and RupertG on violin. The group is dedicated to improvised music and developing collaboratively composed repertoire.

In 2003, he won the Zavod Jazz/Classical Fusion Award, with the work *Frying the Universal Egg* (s.sax, cl, hp. e.guit, e. pno, cb, dr) which lead to the premieres of *The Night Cap*, *Cosmo* (a. sax., cl., hp.), *Microcosms* (solo marimba) and *Happiness* (cl., perc). *Microcosms* has since been performed again in Pitea, Sweden in 2006.

He was invited in 2005 to the Asian Composer's League festival and conference for new music in Bangkok, where his work *Spaces* (fl., cl., 2 perc., pno., hp., vl., cl., cb.) was premiered. In the same year he was also invited as Artist-in-Residence to Bundanon, a property donated by Arthur Boyd in NSW, to compose *River Walk* (3 perc.) for Speak Percussion ensemble, which is to

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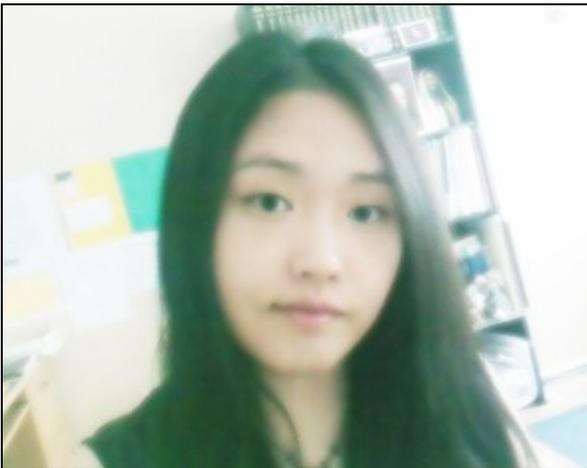
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receive its second performance at this year's Big West Festival.

In 2006, *Kaleidoscope* (fl. perc.) was premiered by Mardi McCullea and Timothy Phillips, which then received two subsequent performances and will be performed for a fourth time in November this year. In 2007, Simon composed *Evocation* (bass recorder, guitar and electro-acoustic) at the request of Bosgraff and Elias (the Netherlands) and was also a composer for the television series *Chefs of the Great Hotels of the World* for SBS. In 2008, he was commissioned by Ensemble Onomatopoeia to write *Encapsulate* (2 sopranos, cl., 2 perc.) and worked with Jessica Wilkinson and Coby Orger on *Marionette*, a mixed media performance developed for the This Is Not Art Festival in Newcastle.

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Ji-Yun Lee



Ji-Yun Lee is a Korean-Australian, originally from Seoul. Ji-Yun completed her initial studies with a 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 by the University. 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 orientated 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.

Outside composition, Ji-Yun leads a busy life as the keyboard accompanist for Korean Catholic Church in Silverwater as well as enjoying the multi-cultural restaurant scene in Sydney's inner west, and is especially fond of the tasty zing of kimchi.

Email: asellarang@hotmail.com

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.

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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

Contact Details

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apertout@pertout.com

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