



Melbourne Composers' League

Newsletter

September 2006, Vol. 10, No. 2

PRESIDENT'S REPORT

Diary Dates

October 6th: Dinner with New Zealanders at Claypots, Gertrude Street, Fitzroy, 6.15 pm.

October 7th: Postcards concert, 15 Black Street, Brighton, 8.00 pm.

November 12th: Annual General Meeting and Open Planning Meeting, 2.30 pm.

December 10th: Shakuhachi and harpsichord concert, Richmond Town Hall.

Postcards: Australian and New Zealand Concert, Saturday, October 7th

Once again the beautiful Trinity Uniting Church in Brighton is the venue for a concert of Australian and New Zealand music. Thirteen Australian works were submitted for this concert, for which an entirely new selection panel chose six works. The programme is as follows:

John Elmsly	<i>Postcards</i>
Joseph Giovinazzo	<i>The Shape of an Embrace</i>
Howard Dillon	<i>In Clouds</i>
Andrián Pertout	<i>Renascence</i>
Peter Tahourdin	<i>Music for Solo Cello</i>
Brendan Colbert	<i>Agite II</i>
Jack Body	<i>Paradise Regained</i>
Haydn Reeder	<i>Molto Expressivo</i>
Gao Ping	<i>Contemplating Tango</i>
Alison Grant	<i>Nerve</i>

It is a bit of a hike to Brighton, so maybe it is a good chance to pass by Percy Grainger's childhood home in New Street, Brighton, just down from the dentist near the corner of Bay Street, going away from the city (look out for the plaque and the slate roof). But once there, the church is really charming, and supper will be once again provided by the generous local Red

Cross, who are looking after Melbourne's composers, family and friends!

Dinner with the New Zealanders on Friday, October 6th

Jack Body and John Elmsly are flying over for the concert, and everyone is welcome to come to dinner, bringing family and friends, at Claypots in 153 Gertrude Street, Fitzroy (a block from Brunswick Street away from the city). Because the restaurant takes no bookings and is so popular, we will have dinner at 6.30 pm. Please email Eve Duncan at eveok@bigpond.com if you would like to come so as I can try to arrange tables to be put together, or just turn up if you prefer to be spontaneous.

AGM and Planning Meeting

We will combine the AGM with discussions about future planning and the sharing of ideas. The date is November 12th at 2 pm and notification about the venue will follow.

From a Silence Well: Shakuhachi and Harpsichord Concert, Sunday, December 10th



The 'From a Silence Well' project featuring Anne Norman (shakuhachi) and Peter Hagen (harpsichord) will culminate in a concert at the Richmond Town Hall on Sunday, December

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10th, presenting works by Philip Czaplowski, Dindy Vaughan, Brendon Colbert, Kevin March and Andrián Pertout, along with traditional Japanese pieces.

Helen Gifford Awarded in MCL Concert

Helen's profound work *Menin Gate* was awarded Best Composition for Victoria in the APRA State Awards. The work was especially composed for Michael Kieran Harvey to perform in the MCL concert last August, and reflects Helen's deep considerations about Australian involvement in the First World War and the tragic consequences for Australian soldiers.

Further projects for 2007

Further projects for 2007 include a concert with Speak Percussion and a concert for string quartet and trombone with the Silo String Quartet and Barrie Webb.

Eve Duncan, September, 2006

ANNOUNCEMENTS

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

The young composer selected to represent Australia at the next Asia Pacific Festival (26th ACL Festival & Conference) in Wellington, New Zealand, 8-16 February, 2007 is Peter McNamara (b. 1980) from Sydney with the work *Landscape of Diffracted Colours* for mixed ensemble and pre-recorded electronics (2005). His work is scored for flute, oboe, clarinet, piano, percussion, violin, viola, violoncello and tape (CD) and will be performed at St Andrews on the Terrace, Wellington, New Zealand on Thursday, 15 February, 2007 as part of the Young Turks: ACL Young Composers concert at the upcoming Asia Pacific Festival.

Peter McNamara



Peter McNamara (b. 1980) was born and educated in Sydney's outer western suburbs. In 2003 he graduated from the Sydney Conservatorium with a Bachelor of Music Honours Class I degree specialising in composition, having been awarded the Doris Burnett Ford scholarship for composition in 2001. Peter McNamara's orchestral work *Bruit Nuages* was selected for performance at the official re-opening of the Sydney Conservatorium of Music in August 2001, and subsequently broadcast on ABC Classic FM in January the following year. His works have also been performed by various student ensembles and the Sydney Conservatorium Symphony Orchestra.

Peter McNamara's orchestral work *Shadows of Fallacy* received a High Credit from the Lepo Sumera International Composition Contest in 2003. He participated in the 2003 21st Century Australian Composer's Program with the Melbourne Symphony Orchestra where his work *Die Nacht fällt* was performed by the MSO and broadcast live on ABC Classic FM. McNamara's orchestral work *Auftauchen der Nacht* was awarded the 2004 WSOC 2MBS-FM APRA

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

Peter McNamara studied with Bozidar Kos, Michael Smetanin and Trevor Pearce at the Sydney Conservatorium. He was tutored by Georges Lentz and Brett Dean during the 21st Century Australian Composers program in 2003, and by Richard Mills during the 2004 Symphony Australia Composer Development Program. He is currently completing a Masters of Music Composition degree at the Sydney Conservatorium and was awarded the Elaine McGaghern scholarship. He is represented by the Australian Music Centre.

Landscape of Diffracted Colours (2005)

Landscape of Diffracted Colours was written in 2005 and is scored for mixed ensemble and pre-recorded electronics. The work's title refers to the many different colours found in the Australian landscape and how the light of these colours can be bent and diffracted. Some of this imagery include shimmering, where light is bent by Australia's extreme heat and the rich and dark colours of sandstone, which is visible because of reflection and diffraction from elements of its composition.

The work's harmonic material is based on the harmonic series of four fundamentals. The ensemble and electronics work together to synthesise various tone colours and transform them over time. There is also interplay between the two parts where the colouristic resonance of the ensemble is morphed into a different colour by the electronic part.

Divided into three sections, *Landscape of Diffracted Colours'* first section is very intense and contrasts very dense, raw and almost primal sounding material with a light and very open sounding texture. Each fundamental is used separately and is subject to some kind of timbre transformation such as distortion, etcetera. This changes towards the end of the first section as some fundamentals and textures are used simultaneously. The second section is calmer

and very sostenuto with a sense of more metric freedom than the stricter first section. Lyrical material in the piano and winds appears as a contrast to the heavier first section. After a solo for the electronic part, the work returns to the material of the first section, but with further development. The textures and fundamentals progressively overlap more and more until the climax of the work, after which the work's colours gradually fade away.

Peter McNamara, September, 2006

CALL FOR SCORES

2006 Tsang-Houei Hsu International Music Composition Award

General Regulations

1. Principle: To inspire international composers to fuse authentic Oriental cultural elements to compose music that possesses ethnic values.
2. Presented by the Council for Cultural Affairs, Executive Yuan, Taiwan.
3. Organized by the National Center for Traditional Arts.
4. Categories: There will be three major categories for this year.

(1) Ethnic Music Instruments Category

1. Applying ethnic music instruments that are common in Taiwan with no restriction on performing format.
2. The instrumentation must be limited to within 20 performers, and the composition must be within the duration of minimum 5 minutes to maximum 20 minutes.

(2) Oriental Elements Category

1. The composition must refer to at least one Oriental element, and use instruments, phraseology, rhyme, utensils, apparatus, or concepts to be of sonority resources for the motive of this category of composition. The composition must be able to distinguish Oriental ideas and uniqueness.
2. Performers must be limited to within 20 people, and the composition must be within the

duration of minimum 5 minutes to maximum 20 minutes.

(3) Vocal Category

1. The composition must be able to enhance spirits and characteristics of Oriental cultures.
2. Performers must be limited to within 25 people, and presented as solo, ensemble, or chorus format. There is no restriction on gender, language, or literary style.
3. The composition must be within the duration of minimum 5 minutes to maximum 20 minute.

5. Contestants and submission requirements:

- (1) No restriction on nationalities or age.
- (2) Submitted composition must meet the following requirements:
 1. Each contestant may submit only one composition for each category, and the submitted composition must have never been awarded, published or performed in public.
 2. The submitted composition must have attachments of all necessary descriptions, addressing musical composition, creative concept, usage of authentic ethnic sources or the Oriental format of sonority origins used in the composition, or specified the numbers of performers required.

6. Jury:

- (1) Preliminary nomination: A jury committee for each category will select and nominate compositions to be submitted for the final contest.
- (2) Final contest: In the format of music concert, the organizer will invite appropriate musicians to perform the compositions, and the award-winning compositions will be selected by the jury.

7. Awards: Awards and prizes for each category will be as following:

- (1) First Prize: One award-recipient, cash prize of NTD300,000
- Second Prize: One award-recipient, cash prize of

NTD200,000

Third Prize: One award-recipient, cash prize of NTD150,000

Honorary Mentions: Three award-recipients, cash prize of NTD80,000

(2) All of the above-mentioned prizes will also include an award trophy.

(3) All rights to adjust or to decline to make any award are reserved by the organizer and jury committee.

(4) All prizes shall be construed in accordance with the tax laws and regulations of Taiwan.

8. Deadline for submission:

(1) All materials must be delivered in person or postmarked by October 2nd, 2006 by registered mail. Late applications will be refused.

(2) Submission address: Research Institute of Musical Heritage, The National Center for Traditional Arts, No.26, Hangzhou N. Road, Zhongzheng District, Taipei, Taiwan 100.; Tel: (886-2) 2100-2860; Fax: (886-2) 2100-2874.

(3) Submission Enclosures:

1. Official application form (Must use the application form included in the competition regulation, or the official application form available for download on the Website of the organizer:
<http://rimh.ncfta.gov.tw/rimhnew/upload/rimhcomposition>)
2. Photocopy of identity card or passport.
3. Two photos of two inch head shoots taken within the recent three months. (Please write the contestant's name on the back of the photos).
4. Full music score and music notes (written in English) for the composition submitted, please submit seven (7) copies.
5. One (1) copy of recording of the submitted composition in the format of CD or DVD, or other demo sample files as a reference only.

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.

**Call for Expression of Interest
'Concert of Original Instruments'**

The Melbourne Composers' League is calling for expressions of interest from composers and instrument builders for a concert and installation of original instruments, to be held in 2007.

There is a particular interest in this project for composers to work collaboratively in developing new works with performers. We are interested in hearing from composers who have an interest in directing group improvisations, graphically notated scores or similar creative approaches to performance.

We are hoping to present an event similar to an installation, which engages with the visual and spatial qualities of the instruments and performers. We would also like to present

original instruments as sounds sculptures and have a creative approach to the stage layout and use of the performance space.

There will be a core ensemble of traditional and original instruments. Original instruments include non-tempered metal instruments by Rod Cooper, the 'Tar Hu' and 'Flagon' performed by Ros Bandt, 'Power Pole Bells' by Anne Norman and a series of glass objects by Elaine Miles. Traditional instruments will include violin (Rupert Gunther), percussion (Eugene Ughetti), soprano/alto saxophone (Simon Charles) and Bb clarinet/ bass clarinet (Brigid Burke)

Please email our website or write to The Melbourne Composers' League, PO Box 2518 Fitzroy Business Centre, Fitzroy VIC 3065 if you are interested in pursuing this interesting proposal.

**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
- be an attempt to expand the formal and/or 'religious-influenced' repertoire

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Preferred duration 3-7 minutes.

For further information email Ross Hazeldine at musik@redhouse.com.au, or post to Reflections Project, Melbourne Composers League, PO Box 2518, Fitzroy Business Centre, Victoria 3065, Australia
admin@melbournecomposersleague.org

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

MEMBERS' PROFILES

Diana Blom



Born in New Zealand in 1947, Diana Blom moved to Sydney in 1969. She has studied music at the University of Canterbury (NZ), University of Michigan (musicology) and University of Sydney (composition; PhD music education – minimal music and student composition). Composition studies have been with Peter Sculthorpe and Ian Farr.

Diana's compositions include chamber music for voice and piano, for violin and piano, percussion group and solo piano music. She has an interest in Australian writers and has set to music words of David Malouf, Helen Garner and Peter Goldsworthy. In 1974 she was Composer-in-Residence with the Australian Opera who commissioned her to write a children's opera. Several music theatre works written for children have been performed in schools in Australia and Hong Kong.

In the School of Contemporary Art, University of Western Sydney, Diana is Music Course Adviser for the B. Music, and a senior lecturer teaching in the Music Area. She plays the harpsichord and piano (early music and contemporary repertoire) and recently recorded two Australian piano works on the CD Jo-Wha (Oneness) issued by Publications by Wirrapang (2006).

Articles by Diana have been published in Sounds Australian and several music education journals – British Journal of Music Education, Research Studies in Music and International Journal of Music Education. Two works for recorder quartet have been published by Orpheus Music and a composition textbook, Music Composition Toolbox (Science Press 2006), is co-authored with Matthew Hindson and Damian Barbeler.

Email: d.blom@uws.edu.au

Web: <http://www.amcoz.com.au/composers/>

Antonio Tenace



Antonio Tenace is currently undertaking a Master of Music degree in Composition under the guidance of Brenton Broadstock at the University of Melbourne where he has been awarded a Bachelor of Music with Honours in 2003. Prior to embarking the compositional path, he worked professionally as a keyboardist, arranger and musical director for many years in a variety of ensembles which performed regularly at concert venues and on occasion provided support for touring international artists.

Since studying the classical piano literature in conjunction with jazz theory and harmony early in his career, his engagement with music has subsequently been one of plurality that has encompassed many diverse genres associated with composition and performance practices. He has endeavoured to embrace and integrate the elements of both western classical and twentieth century music with jazz and popular idioms which has undoubtedly contributed to his compositional style.

He is a member of the Melbourne Composers' League and his music has also been published by

Gold Branch Music in the USA. His compositions have been performed by world-renowned UK trombonist and conductor Barrie Webb, pianists Joan Pollock and Patrick Lawrence, and saxophonist Lachlan Davidson.

Email: a.tenace1@pgrad.unimelb.edu.au

THE MCL NEWSLETTER

The changeover to the email distribution of the MCL newsletter has transpired smoothly. For those of you that have yet to provide an email address to the league please do so by corresponding with Andrián Pertout at apertout@pertout.com.

Contributions to the Newsletter

Contributions to the MCL Newsletter are welcome and should be emailed to Andrián Pertout at apertout@pertout.com. These may include promotional material for members' own activities.

Information

For further information regarding MCL events, membership enquiries or other questions should be directed to Howard Dillon on 9481 8189 or hdillon@nex.com.au.

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Executive Committee
Contact Details

President:

Eve Duncan

eveok@bigpond.com



Treasurer:

Howard Dillon

hdillon@nex.com.au



Secretary:

Andrián Pertout

apertout@pertout.com



Ross Hazeldine

musik@redhouse.com.au



Sebastian Harris

seb_d_arc@dodo.com.au



Eugene Ughetti

EugeneUghetti@telstra.com



Judy Pile

pile54ja@yahoo.com.au

