

Minutes of MCL Annual General Meeting

Minutes of the meeting of the MCL membership on Sunday, November 29th, 2009

Present. Eve Duncan (President), Andrián Pertout (Secretary), Antonio Tenace (Treasurer), Simon Charles.

In Attendance. Helen Gifford, Silvia Simons, George Dreyfus, Colin McKellar, May Andrewartha, Doug Gibson, Haydn Reeder.

Apologies. Katy Abbott, Brigid Burke, Lachlan Davidson, Ros Bandt, Brendan Colbert.

Treasurer's Report. The total income for the 2008-2009 financial year was \$49,791.34, while the total expenses are represented by the figure of \$51,339.41. The amount of \$1,548.07 represents the shortfall (due to the following allocated funds: \$600 for the 'Below the Star-Stretched Sky: New Music for Trombone and String Quartet from Australia and Korea' concert with Barrie Webb and the Silo String Quartet at Weill Recital Hall, Carnegie Hall, New York, NY, USA, Sunday, 28 September, 2008; \$420 for the first attempt to pay a minimal fee to composers of \$70 per composer; Elbow Room at Dante's Fitzroy Restaurant Gallery, Fitzroy, license fees for the ABC recordings utilized on the MCL 'Rear Vision' double CD, and also APRA license fees to the total amount of \$485; the bank charge for account keeping fees of \$125.40; as well as \$39.70 for the Consumer Affairs financial statement submission). The abovementioned adds up to \$1670.10 – a total slightly offset by additional memberships, interest and CD sales (coming to \$122.03, which balances the accounts).

The majority of the income came from funding grants, with the Korean Composers donating \$15,416.72 towards the Carnegie Hall concert in New York, an APRA grant of \$2000, a Bayside City Council grant of \$2000, as well as two Arts Victoria grants (\$13,000 for the 'Four Seasons Concert Series' and \$7,000 for the 'La flor en la colina: New Chamber Music from Australia and Chile' concert). The majority of expenses were for performer's fees (\$10,820) and reimbursements for concert expenses (\$21,422.46).

After receiving the Arts Victoria grants in February 2009, the executive committee decided to do a term deposit transfer in order to receive additional funds from interest earned. \$15,000 was locked in to a 6 month term deposit, which matured on the 11th of August. The interest earned after partial prepayment and bank charges was \$216.98.

During the past financial year the Commonwealth Bank closed the MCL donations fund account and changed the cheque account to a business transaction account, making the bank fees approximately \$10 per month, depending on account activities. The donations fund account is need for philanthropic trusts donations such as Myer Foundation, and because the MCL is also on the register of cultural organizations, a tax deductible and separate donation funds account is required. In August, the donation funds account was reopened with the Commonwealth Bank as a 'Society Cheque Account' with no monthly-based maintenance fees and minimal transaction fees. Antonio Tenace made a personal donation of \$30 to keep the account open.

The current balance as of 29th of November, 2009 is \$7279.01, which will be used to fund the 'Spring' and 'Summer' concerts of the 'Four Seasons Concert Series'. Currently there are 58 full

members, 11 associate members, and 2 honorary members. At present there are 17 membership subscriptions in arrears, however the MCL expects these to be resolved over the coming months.

Asian Composers' League Delegate's Report. The 2009 Asian Contemporary Music Festival (27th Asian Composers League Festival & Conference) consisted of 7 days of orchestral, chamber and electronic music concerts between 27 March – 2 April, 2009 in Tongyeong and Seoul, Korea. The theme of the festival was articulated by the organized as follows:

“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.”

Works selected from Australia included *The Titans* for flute, violoncello and kayagum (Korean zither) by Eve Duncan, *String Quartet* by Scott McIntyre, and *Rishis and Saints* for violoncello and prepared pianoforte by Andrián Pertout, as well as *Bu-Hwal (Resurrection)* for percussion, pianoforte and violoncello by Ji Yun Lee as part of being the young composer selected to represent Australia at the Asian Composers League Young Composers' Competition. Another work that should be included in this list is *Fierce Tranquility* for violin, viola and violoncello by Australian/New Zealander Bruce Crossman, who has been the Head of Composition at the University of Western Sydney for some time now, and is therefore 'quite' Australian.

Some of the highlights of the festival included the Munich Chamber Orchestra at the opening concert – the beautiful timbral colours of Japanese composer Toshio Hosokawa's *Clouds and Light* for sho and orchestra and the clarity in the performance of Franz Joseph Haydn's final movement of his *Symphony No. 52* were truly memorable. It's really hard to get excited about Haydn and Mozart these days (more than often one is driven to sheer boredom), but this was no 'normal' performance, with the Munich Chamber Orchestra demonstrating an incredible sense of precision and virtuosic agility, yet presenting an execution of the work filled with an acute passion as well as a delicate sheer finesse. Bruce Crossman's *Fierce Tranquility* for violin, viola and violoncello at the chamber music concert the following day proved to be another highlight. His music is full of energy and vitality, and is 'always' interesting and captivating. The composer writes: “*Fierce Tranquility* has a philosophical mood, of quiet indignant resistance that turns to fierce unity against tumultuous times. The music's macro design is from slow stillness to unified open string brutality – a cumulative build towards end-time climax drawing on Eastern musical models.” Ensemble BE performing on the Saturday chamber music concert presented an amazingly talented bunch of young performers. Malaysian composer Yii Kah Hoe and his work *Gongan*, inspired by Wayang Kulit (Malay Shadow puppetry) was a definite highlight of this concert. Yii Kah Hoe is one of the featured composers of this upcoming MCL Four Seasons 'Spring: a concert of new chamber music from Australia and Malaysia' event. Among the many other highlights were performances of the music of Krzysztos Penderecki and Henryk Górecki by the Polish radio Choir, György Ligeti's *Lontano* for Orchestra, as well as Pierre Boulez's *Anthem I* for solo violin. One of the amazing things about the latter work is the fact that Ensemble Linea from Strasbourg, France managed to actually generate an incredible amount of emotion (that I personally had never heard before) in Boulez's music.

Chairman's Report. For years Arts Victoria grants were non-existent, and then, all of a sudden we received two – one for the 'La flor en la colina: New Chamber Music from Australia and Chile' concert and another for the 'Four Seasons Concert Series'. The Australia/Chile concert at BMW Edge was a total success. More and more, we have been trying to put on concerts in the city. Four

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concerts in one year is a lot to organize, but these concerts, and in particular the 'Four Seasons Concert Series' has provided opportunities for many members to have their works performed – some including composers not performed before. There have been no Elbow Room concerts, but since Howard Dillon's decision to stop organizing them no one has volunteered to take the project on. And some of the members have said they would like Elbow Room concerts. The MCL was committed to funding an Elbow Room concert this year but there was no one to run it. The continuation of APRA funding has been great, and especially in view of the fact that the MCL is the only classical organization funded by APRA. We have been receiving \$2,000 every year from both APRA and Anna Monea (Bayside City Council). For 2010, a new CD project is planned, as well as three concerts: the final 'Four Seasons Concert Series' Summer: New Chamber Music from Australia, Japan and Korea concert, and an Australian/Slovenian/Croatian concert (To Split via Bled: A concert of new chamber music from Australia, Slovenia and Croatia featuring Johanna Selleck [flute], Robert Schubert [clarinet], Elizabeth Sellars [violin], Alister Barker [violoncello], Michael Kieran Harvey [pianoforte], Peter Neville [percussion]), as well as a Trombone and String Quartet with Barry Webb at the end of the year.

In 2009 we lost Peter Tahourdin. He was a great supporter of the MCL and we will always remember the early days of the MCL, when he offered his home for executive committee meetings and always made the point of saying that the most important thing was to use the 'best performers' and to work towards 'repeat performances'.

Proposed Amendments of the Constitution. A voting form was emailed (posted) to all members with the following questions:

1. The right of the Executive Committee to set the rate for membership
YES/NO
2. Amendment of the constitution by email proxy vote and whoever is present at the AGM, as opposed to three quarters of voting members being present
YES/NO
3. Honorary membership at the discretion of the executive committee
YES/NO

These votes as well as the votes provided by members in attendance at the AGM were counted and all amendments passed (amendment 1 was passed unanimously, while 1 opposition was recorded for each of the amendments 2 and 3).

Election of the Executive Committee. There were several nominations for vacant positions of the MCL executive committee, including the position of president (chairman), due to the fact that after four years, Eve Duncan had decided to step down MCL chairman. The election results were as follows: Andrián Pertout – president, Simon Charles – secretary, Antonio Tenace – treasurer, as well as executive committee members Eve Duncan, May Andrewartha, Joseph Giovinazzo and Peter Myers.

MySpace. The MySpace site administered by Antonio Tenace has been trying to cover all represented composers on the web site. There are 24 remaining composers, and they should be represented by next year. Materials are rotated every 3 or 4 months. All composers should have been represented by the end of 2010.