

MCL Annual General Meeting

Sunday, February 8th, 2015, Richmond Library Meeting Room

Present. Eve Duncan (President), Johanna Selleck (Vice-President), Andrián Pertout (Secretary), Antonio Tenace (Treasurer), Colin McKellar, David Keeffe

In Attendance. Brendan Colbert, Paul Moulatlet, George Dreyfus, Haydn Reeder

Apologies. Katy Abbott, Julia Tahourdin, Joseph Giovinazzo

1. Greetings.

2015 – 17th Year (MCL Annual General Meeting)

2. Adopting of the Minutes if the previous AGM.

Moved, Seconded, Carried. The minutes of the meeting of Sunday, December 1, 2013 were read and confirmed as a true and correct record of the matters raised.

3. President's Report.

The last year has consolidated the activities of the Melbourne Composers League primarily through performance of our works. Twenty-five pieces were performed at the two Elbow Room concerts and the Bayside concert. Another four pieces were performed at the Asian Composers League Festival in Yokohama and Japan. Our concerts took place in April, September and November, giving a good spread of performances throughout the year. It may be of interest to note that six of these twenty five works were by composers living in states other than Victoria; four from NSW, one from ACT and one from Tasmania. Our present sponsors remain as APRA and Bayside Council.

Over the years we have presented performances of about 459 works, and 371 of these have been Australian. It could be said that the present strength of the group is that we slowly, but steadily adhere to our group's objectives, as set out in our statutes, which has been to promote the music of composers living in our region in an Asian Pacific context.

In our Executive Committee Meetings we have spent considerable time addressing the changes to the statutes of incorporated associations. These will take place over an undetermined time, but eventually we have to adopt the new statutes, that are set out as 'Model Rules'. Those of you who are long-time members will remember that a large group of us spent a year from 1996 at the house of Peter Tahourdin, working on the formation of the Melbourne Composers League statutes, before submitting them and becoming an incorporated association in 1998. The care that was put into the formation of the statutes has no doubt had a huge influence upon the group's longevity.

For this reason, we initially attempted to incorporate the Model Rules into our present statutes, with the Executive Committee members working on them between meetings and then presenting them to
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the group. This was a complex process. It became clear that if we went down this path, then considerable costs could be incurred when presenting our cross-referenced statutes to the required government body. So we have decided that in 2015 we will take the other tack of intending to adopt the given Model Rules, and seeing where our group's present statute intentions are not met. If these are found, they will be put in as additions, rather than as cross-referenced material. This way we are unlikely to incur additional costs. There is no time limit on the change to the new statutes, so we continue to do this slowly.

Most of the other matters discussed in the Executive Committee meetings, which included a new MCL CD, our web site, Elbow Room, other concerts and ACL activities, will be presented as AGM Agenda items today.

I attended the ACL Festival in Yokohama, where I gave the Country Report and participated in a symposium given by Richard Tsang. This was a general discussion about present activities and possible future directions for the ACL. In this forum, I was able to present to the other country members that Australia's funding is not set up for an international event such as an ACL festival. It was necessary to say this, because, informally and not from the Executive Committee, pressure is often put on Australian delegates about the fact that we have only put on one festival.

Isao Matsushita, the organizer of the Japan festival, asked whether he could nominate me for the ACL Executive Committee. His reason was that he wanted either Australia or New Zealand to be on the Committee, presumably to give the Pacific part of Asia a representation. Michael Norris from New Zealand had just been on the Committee, so Isao felt that it was Australia's turn. Later I was voted onto the committee. When I was on the ACL Committee from 2003 to 2004, I organized the establishing of the ACL website. I wrote the copy for the website, requested historical information and photographs from the member countries, and asked the ACL to employ Ross Hazeldene to set it up and maintain it.

The website was rejigged by Michael Norris from New Zealand a few years ago, who has also been responsible for updating it. Michael no longer wants to do this. What the ACL needs is for someone that is a native English speaker to update the website by putting up information about the upcoming festival and summaries and photographs from the recent festival. I am able to check the English of this material, but I do not have this level of computer skills. I would like to ask present members if anyone could volunteer to take on the updating of material for the ACL website. This contribution could be seen as an activity in lieu of the fact that putting on festivals is very difficult for us.

In closing, I would like to thank all members who have helped the group to run over the last year, whether by participating on the Executive Committee or helping events such as Elbow Room and curated concerts to run. I'd like to thank those who come to the concerts and support our events.

4. Treasurer's Report.

1. Financial Statement

- Total Income for financial year = \$9865
- Total Expenditure = \$6594
- Net Revenue for this period = \$3270.71
 - Reason for this: The \$2000 grant received from Bayside City Council on 20 June 2014 for the Spring Rejuvenation concert was included in the financial year for this period. The concert was presented on 14 September 2014 which was after this financial

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period and effectively the funds were expended later in the year. In real terms, the Net Revenue would read \$1270.71 of this \$2000 amount was not included, which is consistent with the usual operating account balance.

- Majority of Income:
 - ▣ \$6000 from grants
 - ▣ \$1980 from membership subscriptions
 - ▣ \$1185 from the box office

- Security Bond of \$700 isn't regarded as income in real terms; however, I have to include it here as part of the accounting procedures. It was redeemed on 27 November 2013 and is a refund for the room hire at Richmond Town Hall for the Four Colours Gold concert. Eve Duncan personally paid for and auspiced the bond on 7 May 2013 as there were insufficient funds in the MCL bank account. This \$700 bank balance cover was required for the application of the subsidized rate for the town hall hire. If you check the bank statements, the MCL had a critically low bank balance of \$361.26 on 6 May which was not enough to cover the \$700 security bond. You can see Eve's direct credit on 7 May, and the City of Yarra drew the cheque on 23 May. If you check the MCL Transactions on the 27 November 2013, Eve was reimbursed along with other concert expenses after the \$700 bond was received.

- You may ask as to why or how does the MCL bank balance reach a critically low figure? The reasons are that when we organise a concert and apply for grants, make projections and calculate budgets, we have to first lock in the performers and hire a venue at an earlier date before the funding comes through. Sometimes we miss out on grants, or in this case, both the ABC and 3MBS were unable to commit to a date and informed us at the last minute that they were not available to record the concert. So we missed out on funds for broadcasting fees. We are always committed to presenting new concerts at a professional level, so on rare occasions like this, a bank balance cover is required; however, this will always be reimbursed at the earliest possible date. In this way, we avoid bank overdraft fees.

- Majority of Expenses:
 - ▣ \$2650 in performance fees
 - ▣ \$730 in PA and equipment hire
 - ▣ The rest of the sub-totals are normal concert expenses

- Account balance at the end of this financial year = \$3406.97

Balance 30 June 2013	\$ 136.26
Overall Total (Net revenue)	<u>\$3270.71</u>
	\$3406.97

1. Current Financial position

- Business Transaction Account balance on 6 February = \$2348.10
- \$500 will be reserved for a CD project and composer royalties for upcoming concerts
- Donation Funds Account balance on 6 February = \$91.20
- PayPal donations = \$1.65
- \$680 is reserved for the 2015 Elbow Room concert at Montsalvat

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2. Membership Subscriptions

- 46 Full members
- 19 Associate members (1 up from last year)
- 4 Honorary members
 - Membership subscriptions in arrears = \$440 (12 members)

2. Online profile (updated)

- Youtube channel (non-profit)
- Facebook (non-profit)
- Soundcloud
- Google+
 - All linked

5. **Elbow Room Report.**

Colin McKellar said, “To me the whole enthusiasm of the Elbow Room was the explicit unformatted freedom for people to do their own thing. Not tied to any specific conceptual limitation. I think we have carried this notion forwards with the Elbow Room Series concerts through 2014, and starting back in July 2013. 2014 saw a concert in April and one in November. Both at Wesley Anne with varied programs. The concerts have been reasonably well attended, and have managed to spread the organizational responsibilities quite well amongst the group involved in the putting the concerts together...”

6. **Up-Coming Concerts: Clarinet and Harp Concert, Trumpet, Percussion, Piano and Contrabass Concert**

Clarinet and Harp Concert

The Melbourne Composers League presents ‘Three Ponds Mirroring the Moon: A Concert of New Chamber Music from Australia and China for Clarinet and Harp’

Saturday, 6th June, 2015, 3.00 pm

Trinity Uniting Church, 15 Black Street, Brighton, Melbourne, Australia

Three Ponds Mirroring the Moon: A Concert of New Chamber Music from Australia and China for Clarinet and Harp featuring Robert Schubert (clarinet) and Jacinta Dennett (harp). The Melbourne Composers' League presents the music of its members alongside that of composers from Hangzhou, (the capital and largest city of Zhejiang Province in Eastern China). According to TravelChinaGuide.com: “Hangzhou is the capital of Zhejiang province and its political, economic and cultural center. With enchanting natural beauty and abundant cultural heritages, the city is known as ‘Heaven on Earth’ and one of China's most important tourist destinations.”

Bayside City Council Resonance Series

Trumpet, Percussion, Piano and Contrabass Concert

The organization for the concert scheduled for October of 2015 is going well, although funding from the ABC which is required for the concert at the Iwaki Auditorium has not been secured. The ABC (due to current funding problems) is yet to commit itself to supporting the concert.

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7. Web Site Report

A brand new website will be launched on the 1st of May, 2015 curated by David Keeffe

8. CD Report

The following plan has been formulated for a new CD featuring the works of MCL members (a call for work will soon follow):

A CD featuring the music of MCL members: studio recordings (no live recordings accepted)

Mastering Studio Costs (Michael Costa) \$2000

CD replication (500 double CDs) \$1520

Graphic Design of CD Cover (8 hrs) \$1000

Contribution: MCL \$500, Individual Composers approximately \$25 per minute

9. Asian Composers' League Report.

Previous ACL Festival

19 November 2014

Living Breath, Juxtapositional Flow and Emergent Spirit Asian Music Festival 2014 in Yokohama and Tokyo by Bruce Crossman

Bruce Crossman reports from the Asian Music Festival 2014, held in Yokohama and Tokyo 1-7 November.

The sweeping, jutting-out rock face, angled into the sky, intersected without warning with the temporality of the squarely shaped wooden human structures within the Imperial Palace in the heart of Tokyo. My stroll through this former residence of Tokugawa Shoguns in the Edo Period provided a metaphor of the Asian Music Festival 2014, about to unfold in the Japanese autumn of early November.

The palace's key idea relates to what Japanese ancient architectural expert Mitsuo Inoue describes as 'movement space' where momentary spaces are interconnected like 'beads on a string' to create flow without prepared hierarchy. Festival director Isao Matsushita's vision of taking this essence of Japanese culture and aesthetically applying it to a music festival bore beautiful fruit. Sudden interconnections and juxtapositions between sonic ideas - to reveal what Silvio Carta terms each room's 'peculiar aspects' whilst maintaining the flow of people and spirit - unfolded, from achingly beautiful Japanese traditional music, through to the inner oku intimacy and vibrancy of spirit descent within Asian-Pacific-focused contemporary chamber and orchestral music.

The swirling undulating tones of wild koto vibrancy from Kikuchi Kouzan, intercut by the rich head-shaking yuri (wide vibrato) of Tomotsune Bizan's shakuhachi with distilled subtle hand-movement dance from Hanayagi Mikifuu, kicked the festival alive with traditional Japanese resonances. The beauty of this opening confluence of artforms in the opening concert 'Asia, Asia, Asia' in Yokohama swiftly flowed into the halting beauty of New Zealand composer Jack Body's

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solo violin work Caravan. Here this mentorial figure within the Aotearoa landscape allowed shifting Persian-influenced microtonally tuned scales to interact with equal-tempered utterances - it was as if a held back lyrical passion was seeking to find air but suddenly cut short with a stab ending, leaving an impression of pathos.

Traditional Japanese archer, swordsman and shakuhachi shihan (master) Tomotsune intercut the earthy, long breath tones of shihan Kikuchi Kouzan's unlacquered instrument with strong refined tones of the lacquered equivalent in my own work Spirit-Presence. The gorgeously rich tones of rough and smooth interacting in a virtuosic climactic cacophony of Australian birdsong-inspired sounds amidst the undulating vibrancy of nasal Japanese temple-like chant were a rare privilege for a composer to witness.

This musical journey shifted from the intimacy of the opening concert's wood-panelled small chamber venue in Yokohama Minato Mirai Hall suddenly into its cavernous main hall. It was as if spirit had fluctuated into life in the early venue and now muscled out into the resonance of the Kanagawa Philharmonic Orchestra within the 'Winds of Asia' concert. The tall angular shakuhachi performer Fukuda Teruhisa's ritualised procession into the hall to meet with an orchestral partner, his long bamboo bass instrument dipping and swaying with undulating tones, was captivating theatre. Fukuda created fluctuating tamane (gurgling) tones living across the space to interact with the orchestra as both a dialogue and unified sound within Japanese composer Endo Masao's Pinnacle of Wind. The reinvention of the orchestral sound as living tamane-like gurgling through stacked woodwind and brass layers fluttering and trilling, juxtaposed by stepwise shifting Gagaku-like colour chords, was strikingly original.

Also drawing on the roots of traditional Asian culture was Filipino composer Ramon Santos in his work L'Bad. Santos, the heir apparent to the late venerable Jose Maceda's ethnomusicological tradition in the Philippines, drew on the Yakan people's lebad principle of small musical nuclei whose unrelenting logic drew the orchestra into a singular breath of creative sound that muscled its way into the air with power.

The shift from the cavernous space back to the beautiful wood-panelled tiles of Minato Mirai small hall for the ACL Young Composers Award was marked by a more intimate but equally vibrant aesthetic from the assembled youth of the Asia-Pacific. The task set for the composers was an exploration of duo textures. Australian composer Daniel Portelli produced a work of living breath that undulated its way into being. Portelli's piece, entitled Undulations, explored shakuhachi-like breath qualities of two soprano saxophones whose long airy dronal qualities were reed-stabbed with dabs of colour which gradually grew in density and tension before subtly subsiding back into breath tones. The unpredictable inevitability of the shifting dabs of colour harkened to Jackson Pollock-like 'blue poles' of sound. This visual approach to sound is something that the late venerable Peter Sculthorpe identified as an Australian approach to sound perhaps drawn from a visual landscape culture and certainly expressed in his Sun Music series.

The vibrancy of the pointillist painterly-dab sounds found a sympathetic interconnection in the exciting jazz-infused warmth of Chilean-Australian composer Andrián Pertout. Like the intersecting materials of the Tokugawa Shoguns Imperial Palace in Tokyo, the festival moved from intimate wooden resonances to electronic and jazz-infused world of Yokohama Red Brick Warehouse-home to Motion Blue Yokohama jazz. In this 'peculiar room' within the 'Electro-acoustic Concert' Pertout's virtuosic grooving piano writing in Riesenschritte, with its repetitive single-note forward drive energised by sudden licks into the momentum, was brilliantly handled by pianist Ohno Mayuko. The smooth but richly toned saxophone lines from Tamura Masahiro balanced the grooving piano riffs; both were enclosed in a type of mathematical structural precision that drove

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the piece to its conclusion. The tired lingering audience was revived in their journey by these breaths of creativity sweeping the Red Brick theatrical cavern.

Delegates, after the red brick resonances had settled, were swept off by late night bus into the twisting intimacy of Tokyo's ever-revealing inner oku spaces. After navigating Shibuya crossing - surely the world's busiest intersection which had earlier brimmed with Cosplay costumed teenagers - the inner sanctuary of Shibuya Cultural Center discretely revealed itself. Here the brightly coloured costumes of four Buddhist monks settled the atmosphere within the gritty tones of Buddhist shomyo (hymns) in the 'Meditation East and West' concert. The ritualised repetitive-note chanting broke out into heterophonic polyphony of raw mesmerising trance-like sound.

Into this world entered the distilled harmonic beauty of Australian composer Howard Dillon's piano work Möbius. It seemed like complex serial harmony with Debussian colouristic sensibility drifted across the auditorium as if cloud had shrouded Mount Fuji; later this harmonic resonance broke up into focused chordal spaces of holistic resonance with the beginning.

This journey ended in the Japanese ministerial district - the habitat of the modern day Shoguns of Edo - in Akasaka at the wooden sculptural interior of Kio Hall. The dramatic theatre of Japanese composer Isao Matsushita's Ten-Chi-Kyo-O Wadaiko concerto Number 2 rumbled like a Tokyo subway into vibrant life. This concerto for the Tokyo Philharmonic Orchestra and traditional taiko drummer Hayashi Eitetsu literally shook the audience. The undulating orchestral writing of Matsushita mirrored the rippled muscles in the drummer's back. The sound was at once densely textural and mesmerising in its repetitive intensity - the Japanese equivalent of the earlier-mentioned Santos nuclei strength - yet also breathed intimately with a delicate middle Gagaku-like dronal space derived from the organ-like sho instrument. A quiet moment of spirit had managed to emerge as a spiritual space of oku where heaven speaks to earth amidst its trauma. It was a fitting 'peculiar room' of emergent beauty of sound that flowed together with the bead-like spaces of the multiple rooms of richness within the Asia-Pacific and beyond.

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10. Election of the Executive Committee

No nominations were received, although the AGM resulted in a decision to co-op Haydn Reeder as an additional member of the MCL executive committee.

11. Future Events: General Discussion.

Lot of general discussion...

12. Other

Summer Barbecue: Once again George Dreyfus has kindly opened his garden to us for a summer barbecue, which will be held on Sunday, March 15th, 2015 from midday. Please bring your family, best friend, food, drink and chairs to 3 Grace Street, Camberwell. Everyone is welcome! For enquiries ring George on (03) 9809 2671.

10. Closure.

There being no further business, the meeting will be closed as of 4pm, Sunday, February 8th, 2015.

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