

## **MCL Annual General Meeting**

Sunday, December 16th, 2018, Richmond Library Meeting Room

### **1. Greetings.**

2018 – 21st Year (MCL Annual General Meeting)

### **2. Apologies**

Present: Andrián Pertout (President), Eve Duncan (Vice-President), Antonio Tenace (Treasurer), Colin McKellar, Howard Dillon, Haydn Reeder

In Attendance: Joel Crotty, Natalya Vagner, Wendy Suiter

Apologies: Brendan Colbert, Silvia Simons, Johanna Selleck, George Dreyfus, Judy Pile

### **3. Adopting of the Minutes of the previous AGM.**

Moved by Howard Dillon, Seconded by Colin McKellar, Carried. The minutes of the meeting of Sunday, December 17, 2017 were read and confirmed as a true and correct record of the matters raised.

### **4. MCL Chairperson's Report, 2018**

The Melbourne Composers' League (founded in 1997) now, in historical terms, moves into its third decade of operations; and being the largest composer group in Australia (with currently over 90 members), more relevant than ever in view of the fact that not only does it present Australian works in an international context, but also offers its members an array of opportunities not available anywhere else in the local compositional scene. Twenty years is an important milestone, and the three MCL CDs that have been released over the years go a long way in serving to document part of this journey. The website fills in the gaps, with a complete list of all MCL events that have taken place in the past two decades. We have also managed to maintain our special relationship with the Asia Pacific, and not only via our direct association with the Asian Composers' League, but also via our presentation of 'exchange' concerts that continue to engage with the region. Every year, the MCL also selects a young composer to represent Australia at the Asian Composers' League festival and conference – an incredible opportunity for a composer under the age of 30 to not only connect with the wider compositional world on a professional level, but to also experience another culture on a personal level. But composition is much more than simply about 'music.' It's about people, about community, and about a commitment to support each other in this ongoing quest of ours to not only leave some kind of mark in the world, but to also leave this earth with a sense of dignity and satisfaction – a deep and honourable conviction that we have accomplished much more than our own success, because of the confidence of knowing that we have also taken other people with us. I would say that it is at this point that we can truly claim to have achieved 'real' success.

To keep you all up to date, it may be stated that since its inception in 1997, the MCL has presented 583 works in concerts, comprising 468 compositions from Australia, 90 from the Asia-Pacific

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region, 18 from Europe, 4 from Latin America, and 3 from USA. Forty-two concerts have been presented which juxtapose the music of Australia with that of another country, including music from Chile, China, Germany, Hong Kong, Indonesia, Israel, Italy Japan, Korea, Malaysia, New Zealand, Philippines, Romania, Russia, Taiwan, Thailand, Turkey and USA. Many of these concerts have been recorded and broadcast nationally on radio stations ABC Classic FM and 3MBS Fine Music to a wider audience.

MCL activities in 2018 began with the first installment of 'Elbow Room' on Sunday, 18th March, 2018 at Wesley Anne, Northcote, Melbourne. These extremely important concerts provide a more informal platform for members to participate in the presentation of their works via the submission of a simple expression of interest. The Wesley Anne edition incorporated the music of composers Julian Cafarella, Howard Dillon, Christian Green, Livia Judge, Paul Moulatlet, Andrián Pertout, Johanna Selleck, and Peter Tahourdin. Again, I would like to use this opportunity to especially thank Johanna Selleck and Colin McKellar for facilitating these extremely important MCL events. As I noted last year: "the inviting and relaxed atmosphere of Wesley Anne has been very successful, and this type of venue has additionally provided a platform for the presentation of electroacoustic works, which is just great!"

The first 'curated' MCL project in 2018 included two solo piano concerts featuring the amazing Michael Kieran Harvey. Now, Michael is considered not only "one of the foremost interpreters of contemporary piano music," but also a "champion of Australian music as a performer, composer and commissioner of new Australian music," and so it was unquestionably a privilege to have been given the opportunity to hear Michael present not one but two simply stunning solo piano recitals of new music. 'Michael Kieran Harvey performs Pathways: New Piano Music from Australia and Japan' was curated by Eve Duncan, and 'Pathways 1' (the first of two concerts) on Friday 13 April, 2018 at the Church of All Nations, Carlton, Melbourne featured music by Brendan Colbert, Michael Kieran Harvey, Tomoyuki Hisatome, Alan Holley, Akira Kobayashi, Paul Moulatlet, Haydn Reeder, Silvia Simons, and Anthony Wilson. Church of All Nations (a bluestone-covered church designed by English architect Joseph Reed) is a beautiful venue. It should be noted that Reed's major works include the classical State Library of Victoria (1856), Collins Street Independent Church (1867), Frederick Sargood's Rippon Lea Estate (1868), and Melbourne Trades Hall (1873). It was a great honour to have Japanese composers Akira Kobayashi and Tomoyuki Hisatome present at the Melbourne event. 'Pathways Two' on Sunday 15 April, 2018 at Oswald's Church, Glen Iris, Melbourne featured music by Eve Duncan, Houston Dunleavy, Peter Graham, Michael Kieran Harvey, Tomoyuki Hisatome, Akira Kobayashi, Andrián Pertout, Johanna Selleck, and Antonio Tenace. This second concert included PreConcert Talks by Tomoyuki Hisatome and Akira Kobayashi. One of the interesting virtues of this event was repeat performances (somewhat of a rarity in new music) of three exceptional works: Tomoyuki Hisatome's *Organic Motions* (1998), Akira Kobayashi's *Glass Swan* (2000), and Michael Kieran Harvey's *Module Fugue* (2018). The event was concluded with an exquisite dinner at the historical Grand Hotel Warrandyte.

The second installment of 'Elbow Room' took place on Sunday, 30th September, 2018 at Barn Gallery, Montsalvat, Eltham, Melbourne, and was presented as 'Elbow Room Mini Festival,' which consisted of two concerts back to back with a lunch break as an intermission. The first concert incorporated the music of composers Howard Dillon, Eve Duncan, Christina Green, Alan Holley, Livia Judge, Caerwen Martin, Andrián Pertout, Haydn Reeder, Peter Tahourdin, while the second, Ros Bandt, Susan Frykberg, Stefan Hakenberg, Michael Kieran Harvey, Colin McKellar, Paul Moulatlet, Andrián Pertout, Johanna Selleck, and Dindy Vaughan. One of the many highlights of this amazing day of music was a performance of Michael Kieran Harvey's *Toccata DNA* for flute, pianoforte and percussion (2018) by Peter Sheridan, Michael Kieran Harvey and Peter Neville. A special feature of Mini Festival was also Sydney trumpeter Harriet Channon's participation, which

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delivered four world premieres of solo trumpet works by Duncan, Holley, Pertout, and Reeder. The concerts additionally featured three 4.1 sound diffusion works by Bandt, Dillon, and Pertout.

The second ‘curated’ MCL project in 2018 was entitled ‘Tieng rung (The Sound of the Jungle): New Chamber Music from Australia, Vietnam and Italy for Flute Ensemble featuring Peter Sheridan and the Monash Flute Ensemble. This event included a collection of 14 players from Monash University and the instrumentation of piccolo, concert, alto, bass, contrabass and subcontrabass flutes – a unique ensemble due to the fact that the players are all multi-instrumentalists. This concert incorporated the music of composers Eve Duncan, John Arthur Grant, Livia Judge, Paul Moulatlet, Andrián Pertout, Do Hong Quan, Emma Rogers, and Vincenzo Sorrentino, and took place on Friday, 12th October, 2018 at the Music Auditorium, Sir Zelman Cowen School of Music, Monash University, Clayton, Melbourne. A repeat concert was also presented on Saturday, 13 October, 2018 at the Church of All Nations (CAN), Carlton, Melbourne.

2019 promises to be an exciting year with four concert events planned, including the two customary Elbow Room concerts at Wesley Anne (Northcote) and Montsalvat (Eltham) in Melbourne.

*Andrián Pertout, 16 December, 2018*

## **5. Treasurer’s Report.**

MCL Treasurer’s Report 16 December 2018

### 1. FINANCIAL STATEMENT 2017 – 2018

- Total Income for financial year = \$11,070.84
  - Majority of Income:
    - \$3,540 from membership subscriptions
    - \$2,655 from the box office
    - \$2,000 from council grants
  - ❖ The \$2465 amount represents composers’ contributions for the CD project
- Total Expenditure for financial year = \$13,188.63
  - Majority of Expenses:
    - \$5,410 in performance fees
    - \$3,001 for CD manufacturing
    - \$2000 for CD mastering
  - ❖ The rest of the sub-totals are normal concert and operating expenses

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❖ Transfers between accounts are in parity and concern the bank balance in relation to income and expenditure, and also tax deductible donations

- Net Total for this period = - \$2,117.79 (Deficit)

## 2. DEFICIT

The deficit amount of - \$2,117.79 is a result of additional costs incurred for the CD project celebrating the MCL's twenty years. Initially proposed as a double CD, the executive committee approved additional funding for a triple CD set to cater for the significant offering of works submitted by twenty-three MCL members based in both Melbourne and Sydney. Although every effort was made to keep the costs down to a minimum, the executive committee agreed that all of the composers' submitted works should be included on the CD, and that the final product be a first class representation of the MCL's diversity and contribution to contemporary-classical music composition in Australia. The triple CD 'Celebrating Twenty Years' can be purchased in-store at Readings and other bookstores as well as on-line from the MCL website.

## 3. MCL CURRENT FINANCIAL POSITION (as of 16 December 2018)

During 2018, the MCL has accumulated additional funds from membership subscriptions, box office receipts, donations and CD sales. There are currently no outstanding debts.

- Business Transaction Account
  - Bank Statement Closing balance \$770.45 on 31 October 2018
  - Current balance \$491.14
- Donation Funds Account
  - Bank Statement Closing balance \$2.08 on 1 November 2018
  - Current balance \$2.08

➤ The overall total of available funds for the combined accounts is \$493.22 (Surplus).

#### 4. ELBOW ROOM CONCERT FUNDS

Since the Elbow Room concert series was resurrected in August 2013, there have been 10 concerts presented that have contributed \$3,440.98 from the box office. From this amount, there has been \$690 expended for performance fees, room hire and composer royalties leaving a surplus of \$2,750.98 which has contributed valuably to the MCL's annual revenue. This overall total has been integrated into the finalised MCL financial statements as Box Office Receipts (Income) for the respective periods.

#### 5. MEMBERSHIP SUBSCRIPTIONS

- 92 Total members
- 65 Full members (4 up from last year)
- 22 Associate members (3 down from last year)
- 5 Honorary members
- Membership subscriptions currently in arrears = \$595 (14 members)

#### 6. ONLINE PROFILE

The MCL website is updated on a regular basis and includes useful information and resources which members can access. Some of the features are:

- new listings for concerts and an archive of previous events going back to 1997
- call for scores and other composer opportunities
- PayPal facilities for buying CDs and public donations
- composers page with listings of members that have hyperlinks to their own websites
- a categorized archive of all pages and posts
- members only portal with restricted access (available in 2019)
- links to MCL related media on YouTube, Soundcloud, Facebook and Google+

The executive committee has proposed that all members who have access to Facebook can utilize the MCL's Facebook page by posting their activities on the timeline. All other members are encouraged to create an on-line profile and exploit the available resources.

## 6. Asian Composers' League Delegate's Report: ACL Taiwan Festival

### 35th Asian Composers League Festival and Conference, Taiwan by Andrián Pertout

Andrián Pertout reports from the 2018 Asian Composers League (ACL) Festival and Conference in Taiwan.

Established in 1973 as a means of “promoting the art music activities in Asian countries, as well as fostering mutual exchange between these countries,” the Asian Composers' League (ACL) is a contemporary music organisation in the Asia-Pacific region currently comprising of fourteen official member countries and regions: Australia, Hong Kong, Indonesia, Israel, Japan, Korea, Malaysia, New Zealand, Philippines, Singapore, Taiwan, Tatarstan, Thailand, and Turkey. The inaugural ACL Conference and Festival took place in Hong Kong in 1973, and since then events have been organised annually or biennially.

The recent 35th Asian Composers League Festival and Conference was held in Taipei on 19-23 October, 2018, organised by the Asian Composers League: Taiwan National Committee. The five-day event consisted of ten concerts dedicated to symphony orchestra, chamber music (Chinese and Western instruments), choral music, electroacoustic, percussion ensemble, and Chinese orchestra, as well as a special ‘Lotus Pond Stage’ concert of traditional music and the obligatory ‘ACL Young Composers Competition’ concert. The slogan for this year’s festival was ‘Fusion and Transformation: Towards a New Ear of Asian Music’, and included was a conference component featuring two forums entitled ‘The Composition of Asian Composers’ and ‘Hearing Asia in Music’ under the umbrella of ‘Fusion and Transformation: Asian Contemporary Compositions since 1990.’ ACL Taiwan received “238 submissions from around Asia through an open call for scores” and selected 81 works for performance.

The young composer selected to represent Australia was Michael Bakrnčev from Melbourne (a graduate of the Melbourne Conservatorium of Music, Faculty of Fine Arts and Music, University of Melbourne) with the work *Duet* for Clarinet and Viola (2018), presented as part of the ‘ACL Young Composers Competition’ concert at the Taipei National University of the Arts Dance Theatre on Monday, 22 October, 2018. Other representation from Australia included Bruce Crossman’s *Dying of the light: Pacific Resonance for Peter* for soprano saxophone (2014); Eve Duncan’s *Seahorses* for percussion quartet (2009); and Clare Maclean’s *Above the Water* for SSAATTBB choir (2015); as well as Andrián Pertout’s paper presentation ‘Timeless Music: Un’immagine mobile dell’eternità for Reciter, Harmonically Tuned Guzheng and Visuals, no. 443 (2017)’ within ‘Forum II: Hearing Asia in Music.’ The abovementioned works were featured in the chamber, choral and percussion ensemble music concerts respectively. All invited composers from Australia were present in Taiwan.

This year’s festival was marked by the sad passing of Isao Matsushita (Chairman of the Asian Composers' League and President of the Japanese Federation of Composers) – not only a great composer but also a great human being. As Vice-Chairman of the ACL, Dan Yuhás (Israel) assumed the leading role, and delivered a both touching and inspirational speech at the onset of the festival events in honour of Isao Matsushita. The ‘Opening Ceremony and Symphony Concert’ took place at the impressive National Concert Hall – one of the “first major modern performing arts facilities to be established in Asia,” featuring traditional elements of Chinese palace architecture, situated in Liberty Square (in the Zhongzheng District of Taipei), and designed by Taiwanese architect Yang Cho-Cheng. The concert featured the Taiwan National Symphony Orchestra conducted by Yin-Fang Chang and presented the music of Kin-Yee Raymond Mok (Hong Kong), Marisa Sharon Hartanto (Indonesia), Yonatan Shenkar (Israel), Hoon Kang (Korea), Vivian Hui

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Kiang Chua (Malaysia), Rashid Kalimullin (Tatarstan), Tsang-Houei Hsu (Taiwan), and Fan-Ling Su (Taiwan). Highlights of the concert included Yonatan Shenkar's (Israel) *0/1* for orchestra (2016) – a fast-paced, jazz-infused and pulse-driven work featuring muted trumpet solos over beds of jazzy harmonies; and Fan-Ling Su's (Taiwan) *Legend of The Three Mountain Kings* for Orchestra (2013/2018) – incorporating indeterminate rhythmic elements in the brass writing as well as a distinctly 'Hakka' theme (the Hakka people are a Han Chinese subgroup with a common language, art forms, cuisine, folklore and customs). The programme notes state: "the composer structures the music with notes A, C and E, which are the tonic notes in traditional Hakka music, to portray the persistent and indomitable spirit of Hakka spirit."

The second day of the festival included two concerts at the Soochow University (Waishuanghsi Campus) Song Yi Hall. The first was the 'Chamber Music for Chinese and Western Instruments' concert, which showcased what had to be one of the best compositions of the festival: Kee Yong Chong's (Malaysia) *Yuan-He (Origin-Harmony), Concerto* for five Chinese instruments and five Western instruments (2010/2018). Kee Yong Chong is not only a passionate gastronome (one needs to only look at his Facebook posts), but also a fine composer. Chong's work was stunning; and stunning because he effectively managed to not only philosophically convey the theme of the five elements but to also generate an emotive and meaningful modernity. It was not only timbrally colourful but also possessed a sensitive musicality that I found very appealing. The work was unquestionably musical, with a deep sense of drama, fragmented yet meaningful, integrating quasi-folk melodies tinged with melancholy that connected with the listener. He also managed to intertwine this musicality within the sonic space in such an effective way with the east-west instrumental specialisation. One of the great works in the program of the second concert, entitled 'Chamber Music Concert I' was Bruce Crossman's (Australia) meditative and elegant *Dying of the Light: Pacific Resonance for Peter* for alto saxophone (2014/2018) – displaying an exquisite melodic framework marked with isolated strikes of a kin (Japanese Buddhist prayer bell) alluding to the Japanese Honkyoku traditions of the Japanese 'Komusō' Zen monks; and a tribute to Peter Sculthorpe (1929-2014) masterfully interpreted by Li-Fong Chen. The concert also featured a beautifully crafted work with a plaintive expansive melody by Isao Matsushita (Japan) entitled *To the Air of Time* for violin and piano (1996).

The 'Choral Music' and 'Chamber Music Concert II' concerts followed in the third day. The first concert featured the brilliant Taipei Chamber Singers conducted by Yun-Hung Chen. What a superb choir! Clare Maclean's (Australia) *Above the Water* (2015) plainchant-inspired work, adorned with canonic textural webs, and intertwined with lush harmonies featured a glorious moment – an aleatoric moment that although sounded multi-textual was in fact a melodic phrase marked 'tempo libero' in the score. The moto perpetuo (perpetuum mobile) nature of Mary Katherine Trangco's (Philippines) *Salitaan (Conversations/Dialogues)* (2013) with its immutable rhythmic drive and distinct simultaneities proved to be extremely exciting. This work explores the "textural possibilities of words" and utilizes "nonsensical syllables that differ in phonetic colour." The highlights of the second concert of the day were Dan Yuhás's (Israel) playful yet sophisticated *Quartet* for clarinet, violin, cello and piano (2007) and Joyce Bee Tuan Koh's (Singapore) extremely quirky and creatively original *Waiting* for piano quintet (2009).

The following day delivered the two 'ACL Young Composers Competition' concerts, as well as the 'Electroacoustics' and 'Percussion Ensemble' concerts at Taipei National University of the Arts Experimental Theatre and Concert Hall. Two works made a mark in the electroacoustic event. Pei-Fen Huang's (Taiwan) *In the Name of Love* for flute and electronics (2016) was electric, with Pei Hua's performance sensational. The work featured actual flute recordings (samples), expertly manipulated within the digital domain. Yu-Chung Tseng's (Taiwan) *Road Turns...Suddenly Appears* for zheng, pre-recorded and live interactive electronic music (2017) was another excellent

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work featuring zheng virtuoso Hsin Fang Hsu and highlighting extremely dynamic live interactive interplay between the live instrument and electronic sounds. The musicians of the fabulous Ju Percussion Group (JPG) were the stars of the ‘Percussion Ensemble’ concert. This group, which comprises of fifteen talented percussionists and one composer-in-residence was founded by percussionist Ju Tzong-Ching in January 1986, and have an incredible history that encompasses more than 3,000 local and international performances (33 countries around the world) and the commissioning of over 230 new works. There were many highlights in this concert, such as Eve Duncan’s (Australia) improvisational-like and effectually wistful *Seahorses* for percussion quartet (2008); Chee Kong Ho’s (Singapore) gamelan-like and spirited *Folksongs* for percussion trio (2018); Jon Lin Chua’s (Singapore) subtle and distinctly inflorescent *Mind Monkey* for percussion trio (2017); and Wen-Chi Tsai’s (Taiwan) intricate and highly explorative *Forêt vaporisée d’une légère brume* for percussion trio (2017).

The ‘Closing’ concert on Tuesday, 23 October at the Concert Hall of the Taipei National University of the Arts then delivered the results of the ‘24th ACL Young Composers Competition,’ with three prizes awarded: equal first and third prizes going to Ryle Nicole Custodio (Philippines), Marcus Jackson (New Zealand) and Jian Han Ding (Singapore) respectively. The 2018 ACL Yoshiro Irino Memorial Prize went to Chiu-Yu Chou (Taiwan) for her work *Lhialeven cekeley!* for mixed voices a capella (2017). This award, initiated in 1988, nominates the best musical work by a composer from the host country under the age 35 at each ACL festival. The 2018 ACL Hsu Tsang-Houei Memorial Prize (best work utilizing traditional instruments by a composer from the host country) went to Wen-Chi Tsai (Taiwan) for her work *Forêt vaporisée d’une légère brume* for percussion trio (2017). The ‘Best Performance’ Award went to The New Music Workshop (TNUA) of Taipei National University of the Arts. One of the highlights of the actual concert, which featured the TCO Academy Orchestra conducted by Yuan-Yu Liao was no doubt Chenwei Wang’s (Singapore) *Confluence* for Chinese orchestra (2009) and Hong Quan Do’s (Vietnam) *Spirit of Spring* for Vietnamese dan bau and Chinese Orchestra (2007) featuring the amazing Hoang Anh Tu on dan bau. This Taiwan 2018 edition of the ACL festival (under the artistic direction of Wen-Tze Lu, Chairperson of the Asian Composers League: Taiwan National Committee) ran like clockwork, with an incredible number of helpers, and an extremely high standard of not only venues but also performers. Congratulations Taiwan! The next Asian Composers League Festival and Conference will take place in Christchurch, New Zealand between 27 April and 2 May, 2020.

### Further links

2018 ACL Taiwan Website (<http://2018acltw.acl-taiwan.org.tw/>)

Asian Composers’ League (<http://www.asiancomposersleague.com/>)

Melbourne Composers’ League (<http://www.melbournecomposersleague.com/>)

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## **7. Elbow Room**

### **Elbow Room Concerts Report**

Colin McKellar and I have been very pleased to have the opportunity to organise the Elbow Room concerts again this year. We believe these concerts offer a rare opportunity for composers to have their works heard in an informal and supportive atmosphere. As such, the concerts provide a unique learning opportunity to 'try out' new compositions in public, and to hear and learn from hearing new works by our fellow composers. This is the way composers have always honed their crafts – by practical experience (rather than 'bowing down' to institutions of learning (universities, etc.)). We feel this approach to be particularly important in this day and age, where there is very little external support for the arts and contemporary art/music appears to be undervalued by the general community and the politicians we elect.

In this context, we run the Elbow Room concerts in the tradition of an 'open mic' where there is no selection process. I personally feel this is important given the huge diversity of style, unprecedented in history. Due to this, it is very easy for personal 'enclaves' to develop, which can have the affect of excluding other composers on the basis of a perceived 'difference' to one's own compositional style. I understand the need to also offer more 'curated' and selective concerts that aim to showcase high-quality works, and the MCL has always offered these concerts and achieved an exemplary level of presentation. However, the Elbow Room concerts fulfill a different role, which I feel is equally important.

This year we presented two concerts. The concert on Sunday 18 March at the Wesley Anne in Northcote presented the work of 10 composers ranging from improvisations and electronic music to solo piano, flute, violin, and small chamber works. The Wesley Anne only recently acquired a piano, so this was a welcome addition to the Elbow Room concert this year.

Our second Elbow Room event was a 'mini festival' of two concerts, which took place at Montsalvat on Sunday 30 September. I feel this was a particularly successful event, presenting the work of 17 composers including a guest composer, Stefan Hakenberg, who travelled to Australia from Vienna especially for the concert. There were 20 performers involved in this concert, also highlighting the importance of these concerts in offering opportunities for performers, not just composers. And of course, it is worth mentioning the importance of audience exposure to new works, and the Montsalvat concerts have certainly succeeded in attracting a broader audience base (and new members) due to the diversity of style.

We plan to continue the vision of the Elbow Room concerts next year. These concerts always make a small profit, which is a rare achievement for any arts organisation; however, we have to acknowledge that this is only achieved because the composers themselves cover the costs of performers' fees. In light of this, the Montsalvat concerts need to be re-assessed in terms of costs, because Montsalvat is providing us a very poor deal by charging us a venue hire fee in addition to taking 30% of every ticket and also charging us for tuning the piano. Also, Montsalvat does not have an APRA license, so we also have to pay for a 'one-off event' license. We are basically supporting Montsalvat with money that could be going back into the League or directly back to the composers. For next year, Colin and I are attempting to negotiate a better financial arrangement with Montsalvat. If this is not successful we will look for another venue.

I wish to thank my co-organiser Colin McKellar for all the hard work and thought that he has put into making these concerts a success. Also, these concerts could not run without the assistance of Paul Moulatlet and Gary McKie who take care of all the technical requirements and go beyond the

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call of duty in trying to meet the needs of individual composers; for example, the request by a member for 4.1 sound for the Montsalvat concert. Thank you to Andrián Pertout who also assisted with the 4.1 arrangements for this concert. Special thanks are also due to Andrián, Gary McKie, and Tony Tenace for recording the concerts. I also wanted to thank all the composers and performers involved. These concerts are very much a group effort and their success is down to the input of many people in different roles, so we look forward to an equally stimulating Elbow Room series in 2019.

*Johanna Selleck, 16 December, 2018*

### **Reflections, Thoughts, Feelings: Elbow Room Concerts 2018**

Very successful double concert at Montsalvat on September 30. A little less well-attended concert at Wesley Anne on March 18. The diversity of both concerts was interesting and covered a wide variety of instrumentation, electronics, and compositional styles. The next Elbow Room concert will be slightly different; in collaboration with a Visual Artist, as stimulus for some of the works, depending on negotiations with Montsalvat. I would like to see at least some of the funds generated from Elbow Room concerts to be returned to the composers, as they are funded by composers, to present their own performances (at the least, in a small part). It has only been through the tireless efforts of Johanna Selleck, with the time and care she has given to deal with the many demands of programming, and allowing for composer's idiosyncratic demands, that these concerts have been able to be realized. Likewise, the efforts of sound technician support, as well as video and sound recording, is also crucial.

*Colin McKellar, 16 December, 2018*

#### Elbow Room 2018: Concert 1

Elbow Room 2018 – A concert of musical works from Australia of a more experimental nature featuring Livia Judge, Johanna Selleck (flute), Silvia Simons (flute, piano objects), Peter Graham (trumpet), Rod Gregory (saxophone, objects), Peter Murphy (voice/poetry, objects), Rosa Scaffidi (piano), Christina Green (voice/piano/guitar); Isin Cakmakcioglu, Hayley Anderson (violin). This concert incorporated the music of composers Julian Cafarella, Howard Dillon, Christian Green, Livia Judge, Paul Moulatlet, Andrián Pertout, Johanna Selleck, and Peter Tahourdin, and took place on Sunday, 18th March, 2018 at Wesley Anne, Northcote, Melbourne.

#### Elbow Room 2018: Concert 2

Melbourne Composers' League 'Elbow Room' Mini Festival

Elbow Room Mini Festival – A series of two concerts of musical works from Australia and Germany of a more experimental nature featuring Acacia Gold Wind Quintet conducted by Peter Neville, Judith Dodsworth (soprano), Johanna Selleck, Livia Judge (flute), Peter Sheridan (alto and bass flute), Anne Gilby (oboe), Tim Garlick (clarinet), Sara Rafferton (bassoon), Tom Campbell (French horn), Harriet Channon (trumpet), Ros Bandt (tarhu), William Kimber, Christina Green, Peter Dumsday, Danaë Killian, Rosa Scaffidi, Michael Kieran Harvey (pianoforte), Peter Neville (percussion), Aaron Barnden (violin), Catherine Golden (double bass).

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The first concert incorporated the music of composers Howard Dillon, Eve Duncan, Christina Green, Alan Holley, Livia Judge, Caerwen Martin, Andrián Pertout, Haydn Reeder, Peter Tahourdin, while the second, Ros Bandt, Susan Frykberg, Stefan Hakenberg, Michael Kieran Harvey, Colin McKellar, Paul Moulatlet, Andrián Pertout, Johanna Selleck, Dindy Vaughan, and took place on Sunday, 30th September, 2018 at Barn Gallery, Montsalvat, Eltham, Melbourne, Australia.

There are two Elbow Room concerts planned for 2019:

TBA, April, 2019 at Montsalvat, Eltham, Melbourne.

TBA, June, 2019, Wesley Anne, Northcote, Melbourne.

## **8. Curated Concerts**

### Michael Kieran Harvey performs Pathways: New Piano Music from Australia and Japan

Pathways One: Music by Brendan Colbert, Michael Kieran Harvey, Tomoyuki Hisatome, Alan Holley, Akira Kobayashi, Paul Moulatlet, Haydn Reeder, Silvia Simons, Anthony Wilson. Friday 13 April, 2018, Church of All Nations, Carlton, Melbourne, Australia.

Pathways Two: Music by Eve Duncan, Houston Dunleavy, Peter Graham, Michael Kieran Harvey, Tomoyuki Hisatome, Akira Kobayashi, Andrián Pertout, Johanna Selleck, Antonio Tenace. Sunday 15 April, 2018, Oswald's Church, Glen Iris, Melbourne, Australia.

### A Concert of New Chamber Music from New Chamber Music from Australia, Vietnam and Italy for Flute Ensemble presented by The Melbourne Composers' League in association with Peter Sheridan and the Monash Flute Ensemble

'Tieng rung (The Sound of the Jungle): New Chamber Music from Australia, Vietnam and Italy for Flute Ensemble featured The Monash Flute Ensemble / Peter Sheridan, Director, as well as Alyssah Armstrong, Alice Bennett, Elizabeth Campbell, Phoebe Epifano, Phoebe Gunton, Jenny Kim, Julia Mercuri-Svik, Kelsy De Prada, Emily Prentice, Madeleine Remont, Emma Rogers, Alexia Samiotis, Peter Sheridan, Thomas Thorpe (piccolo, concert, alto, bass, contrabass and subcontrabass flutes). This concert incorporated the music of composers Eve Duncan, John Arthur Grant, Livia Judge, Paul Moulatlet, Andrián Pertout, Do Hong Quan, Emma Rogers and Vincenzo Sorrentino, and took place on Friday, 12th October, 2018 at the Music Auditorium, Sir Zelman Cowen School of Music, Monash University, Clayton, Melbourne, Australia. A repeat concert was also presented on Saturday, 13 October, 2018 at the Church of All Nations (CAN), Carlton, Melbourne, Australia.

### Upcoming in 2019

The MCL is planning several events for 2019, which include a violin, trumpet and double bass trio concert in August with Tristram Williams (trumpet), Susan Pierotti (violin) and Rebecca Scully (contrabass), as well as a clarinet, flute, violoncello and pianoforte quartet concert in November with Sydney-based Sirius Chamber Ensemble.

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

Email: [info@melbournecomposersleague.com](mailto:info@melbournecomposersleague.com) Website: <http://www.melbournecomposersleague.com>

## **9. Election of the Executive Committee.**

There was one nomination for Ordinary Committee Members in 2018 (Wendy Suiter), and so the MCL Executive Committee for 2019 will be as follows.

### 2019 MCL Executive Committee:

President: Andrián Pertout

Vice-President: Eve Duncan

Secretary: Johanna Selleck

Treasurer: Antonio Tenace

Ordinary Members: Colin McKellar, Howard Dillon, Houston Dunleavy, Haydn Reeder, David Keefe, Wendy Suiter

## **10. Open Forum: Discussion with Members**

## **11. Closure.**

There being no further business, the meeting will be closed as of 6pm, Sunday, December 16th, 2018.