



Melbourne
Prize for
Music
2007

Finalist exhibition
12 – 26 November 2007
Federation Square
Melbourne

**Melbourne Prize
for Music 2007 finalists**

/ Brenton Broadstock
/ Paul Grabowsky
/ David Jones
/ Paul Kelly
/ Richard Mills

**Outstanding Musicians
Award finalists**

/ Clare Bowditch
/ David Chisholm
/ The Cat Empire
/ Luke Howard
and Leonard Grigoryan
/ Cameron Hill
/ Andrea Keller
/ Genevieve Lacey
/ Stephen Magnusson
/ Geoffrey Morris
/ Flinders Quartet

**Development Award
finalists**

/ Sam Anning
/ Sophie Brous
/ Aura Go
/ Julian Langdon
/ Tristram Williams

The Melbourne Prize for Music 2007 catalogue provides a review of the finalists in the following award categories:

- / Melbourne Prize for Music 2007
- / Outstanding Musicians Award
- / Development Award

The free public exhibition of finalists will be held in the Atrium at Federation Square between 12 – 26 November 2007. Visitors can read about each finalist and listen to examples of their music.

For further information on the Melbourne Prize Trust and Melbourne Prize for Music 2007 please visit www.melbourneprizetrust.org or call 03 9650 8800.

The Melbourne Prize for Music 2007 is made possible by the support of our partners and patrons.

The Melbourne Prize Trust would like to thank all partners for their generosity.

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littleirrepressiblewonton.com

The Melbourne Prize for Music 2007 celebrates excellence and talent in music and demonstrates the value our community places on its creative resources.

With the generous support of all our partners, we have been able to recognise and reward the abundant and diverse musical talent we have in Victoria and make this accessible to the public.

The exhibition at Federation Square, held between 12 and 26 November 2007, provides the finalists with valuable exposure and showcases excellence and talent in music to the public.

We are delighted to make available this catalogue, which reviews the depth and breadth of musical talent amongst our finalists in this year's prize.

Supporting, raising awareness of and developing our vibrant creative talent is vital in sustaining a healthy community.

Simon Warrender
Executive Director & Founder
Melbourne Prize Trust





Melbourne Prize for Music 2007

The Melbourne Prize is an important program for recognising and rewarding talent in urban sculpture, literature and music. Music is the final stage in the three year cycle of the Melbourne Prize program. The Committee for Melbourne is proud of the success of the series and believes that the diversity of entrants and quality of the winners in the other categories is a testament to the vision of this unique prize. The annual Melbourne Prize is the most valuable prize of its type in Australia.

Sally Capp
Executive Director
Committee for Melbourne

The City of Melbourne is a proud supporter of the Melbourne Prize for Music 2007. The calibre of this year's finalists reflects the depth of talent and diversity of Victoria's musicians. It also reaffirms Melbourne's reputation as the music and cultural capital of Australia.

Lord Mayor John So
City of Melbourne

The substantial value of the prize will enable Australian musicians to receive recognition for the contribution they have already made to the cultural life of Victoria, as well as give that vital lifeblood to younger musicians who are just emerging onto the world stage.

Trevor Green
Managing Director
Melbourne Symphony Orchestra
Member of the Awarding Committee

The Melbourne Prize for Music 2007 provides important and much deserved recognition to the diverse creative talent of the music sector in Victoria. The strength of the finalists across genres and at varying career stages is testament to the vibrancy of our musical cultures and it is wonderful to see these showcased and rewarded by the Melbourne Prize this year.

Nicolette Fraillon
Music Director and Chief Conductor
The Australian Ballet
Member of the Awarding Committee

What impressed me most of all was the astonishing array of talent we have in our community, both emerging and established. It is laced with a unique creative element; great diversity, a freshness and inventiveness which reflects the energy and free spirit of all the arts in Australia. It is something to behold and indeed, should be acknowledged by all those have the responsibility to support the country's artistic output and its crucial role in enriching the society and culture.

Dr. Tony Gould AM
Member of the Awarding Committee

I felt privileged to be part of the judging team for the prize this year, which is a very important and innovative way of developing our local music talent. The quality of entries was excellent and made the judging a real challenge. The quality of all entries in the prize and the finalists is evidence of the abundance and diversity of music talent we have in Victoria.

Chong Lim
Composer, Producer, Musical Director
Member of the Awarding Committee

The Melbourne Prize for Music is founded on a bold and stunning concept: it not only highlights the exceptional quality of musicians within Victoria and recognises their contribution to cultural life, but uniquely embraces and celebrates the diversity of practice across the contemporary musical landscape. For the Awarding Committee, this made the task of making selections especially challenging, and with such strengths and diversity amongst the finalists, there is nothing inevitable about the outcomes.

Professor Jonty Stockdale
Associate Dean for Learning & Teaching,
Head, School of Music
Victorian College of the Arts,
Faculty of the University of Melbourne
Member of the Awarding Committee

It's been a great pleasure to have seen what the best musicians in the state are up to. There's certainly no shortage of amazing artists throughout the three categories. I think a valuable prize such as this provides great inspiration for all the applicants and I'm sure it will allow the winners to express themselves in new and wonderful ways.

Slava Grigoryan
Member of the Advisory Group

As a relative newcomer to Melbourne, the city's cultural life is always revealing new aspects to me. This is especially the case in the field of music and sitting on the Advisory Group of the Melbourne Prize for Music has only highlighted this further. The judging process has proved to be both revelatory and rewarding, and indicative of the fantastic musical talent – both celebrated and unknown – at work in this wonderful city.

Huw Humphreys
Director of Artistic Planning
Melbourne Symphony Orchestra
Member of the Advisory Group

The Melbourne Prize encompasses the past, present and future of Melbourne by recognising the contribution that Victorian artists have made to cultural and intellectual life at the local, state and national levels. Inviting applications from all music genres accurately reflects the evolving nature of music and makes the Melbourne Prize unique. Executive Director, Simon Warrender, had the forethought to build a prize which harnessed the ethos of Australian society and it has been exciting to be part of the 'team' for the first Melbourne Prize for Music.

Lyndall Metzke
School of Music
Concerts Administrator
Victorian College of the Arts
Member of the Advisory Group

Finalists – Melbourne Prize for Music 2007

Prize criteria: Victorian professional musician, or group of musicians, whose body of work has made an outstanding contribution to Australian music and has enriched cultural and public life. Open to performers and composers in all genres of music.

Supported by the City of Melbourne, Sidney Myer Fund, the Melbourne Prize Trust and the Italian Institute of Culture.



Acknowledgments relating to the material provided, for this catalogue and exhibition have been provided by the finalists.



Brenton Broadstock
Composer

Born in Melbourne, Brenton studied Arts at Monash University, music and composition in Memphis, USA and with Peter Sculthorpe in Sydney. He was appointed to the University in Melbourne in 1982 receiving the Doctor of Music in 1987 and became Professor of Music and Head of Composition. He is currently a Vice Chancellor's Fellow.

Examples of work

- / *Timeless*
- / *I touched your glistening tears*
- / *Born From Good Angel's Tears (Symphony #4)*

These three works represent some of his more introspective music and were inspired by two of his children.

Having reached his 50th year, *Timeless* is both a reflection on the city and land that Brenton has spent the past 50 years living in, and on his own mortality. The work is dedicated with love to his daughter Taryn, who is the beginning of his 'immortality'!

I touched your glistening tears and *Born From Good Angel's Tears (Symphony #4)* are works inspired by, and an emotional response to, his son Matthew, born with severe disability. They are works that explore a range of emotions – pathos, anger, love, tenderness and acceptance.

Acknowledgements

- / *Timeless* is from the ABC Classics CD 4768041 and published by G. Schirmer (Australia) – Tasmanian Symphony Orchestra conducted by Ola Rudner.
- / *I touched your glistening tears* is from the Reed Music CD *Beat Me* and published by Reed Music – Barry Cockcroft, soprano saxophone; Adam Pinto, piano.
- / *Born From Good Angel's Tears (Symphony #4)* is from the Etcetera CD KTC2026 and published by G. Schirmer (Australia) – Krasnoyarsk Symphony Orchestra, conducted by Andrew Wheeler.





Paul Grabowsky
Pianist, composer, conductor

Paul Grabowsky, pianist, composer, conductor, born in Papua New Guinea in 1958; raised in Melbourne. He founded the Australian Art Orchestra, tours and records with his ARIA award-winning jazz ensembles and has composed scores for television, including the ABC's *Phoenix* and *Janus*, and feature films directed by Gillian Armstrong, Paul Cox, John Irvin and Fred Schepisi.

His theatre works include *Love in the Age of Therapy* for Opera Australia and the Helpman Award winning Balinese shadow-play *The Theft of Sita* performed at the Melbourne and Adelaide festivals and Expo 2000, Hanover. *The Theft of Sita* also appeared at the Brooklyn Academy of Music in NYC in 2001.

He produced and presented the television series *Access All Areas*, was Commissioning Editor for ABC Television Arts and Entertainment 1996-1998 and is currently Artistic Director of the Queensland Music Festival.

Examples of work

- / *If Snakes Could Fly*
- / *Tailfin*
- / *Nopin Kurongk*
- / *Last Orders*

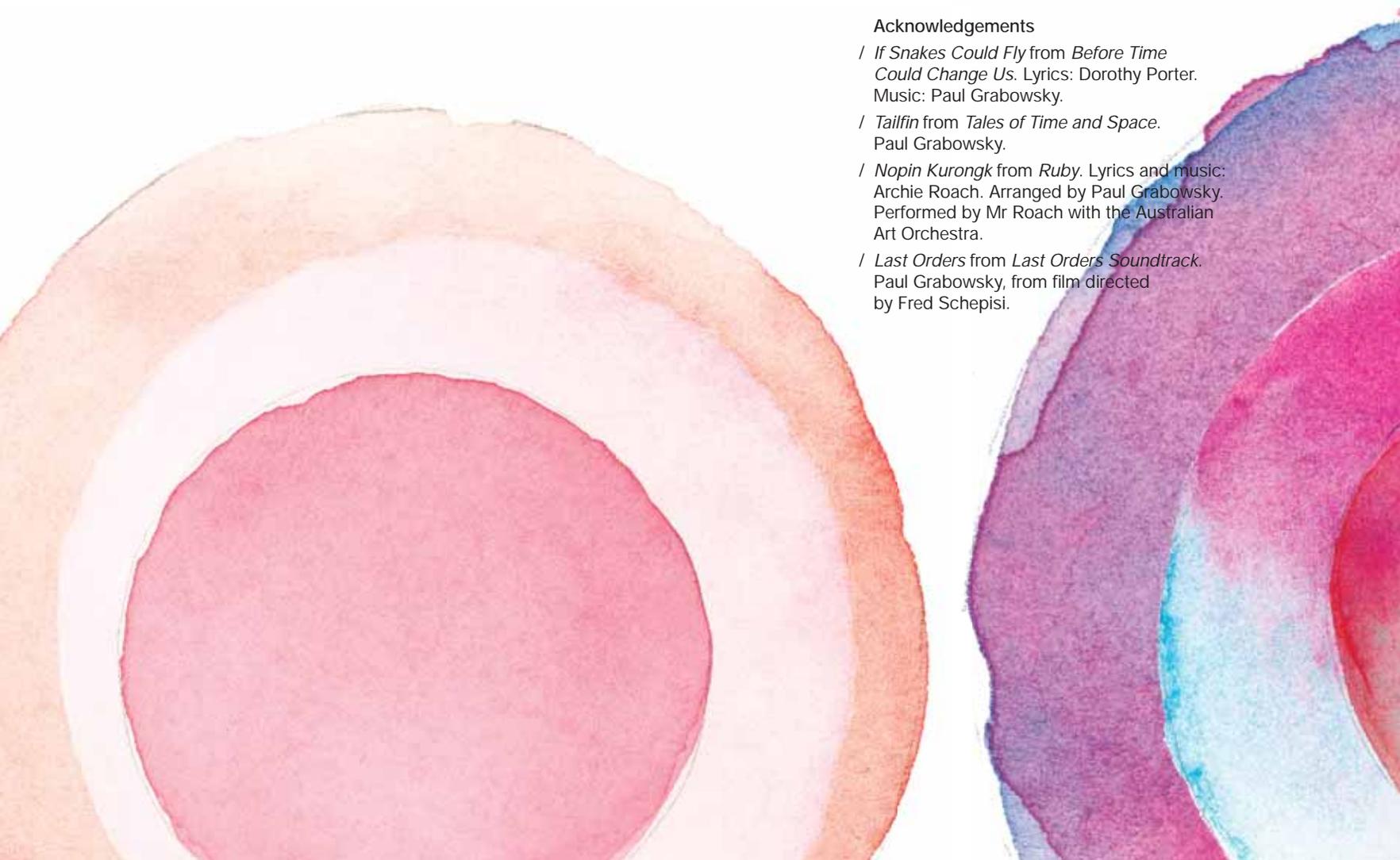
Paul had long wished to compose a music-theatre work based on the Somerset Maugham story *Rain*, from *Tales of the South Pacific*. The story tells of travellers on a voyage from San Francisco to Sydney forced to share lodgings during a Samoan stopover; one, a prostitute, another a fire-&-brimstone missionary who, following a highly charged psycho-sexual conversion scene, is found dead.

His work has involved various cross-cultural collaborations and music of the Pacific has a particular allure for him. *Rain* would combine language and methodology of pre-Western Pacific music with free adaptations of the Methodist Hymnal, a body of music he grew up with as school pianist at Wesley College.

His writing will bring interactive multi-media technology together with live improvisatory performance. He believes strongly in the power of indigenous musical practices, looking always for ways to bring them to the concert stage in meaningful conversation with contemporary performance and new technologies.

Acknowledgements

- / *If Snakes Could Fly* from *Before Time Could Change Us*. Lyrics: Dorothy Porter. Music: Paul Grabowsky.
- / *Tailfin* from *Tales of Time and Space*. Paul Grabowsky.
- / *Nopin Kurongk* from *Ruby*. Lyrics and music: Archie Roach. Arranged by Paul Grabowsky. Performed by Mr Roach with the Australian Art Orchestra.
- / *Last Orders* from *Last Orders Soundtrack*. Paul Grabowsky, from film directed by Fred Schepisi.





Photograph: Mandy Hall

David Jones

Drummer/percussionist

David is a virtuoso, regarded as one of the most musical drummers in the world. Whether backing artists in many genres (jazz, classical, rock, contemporary) or presenting his spell-binding solo drum and percussion shows, he creates a memorable musical experience. He is master of multi-layered rhythms, causing the late Maestro Iwaki to exclaim "only two hands?" For someone who makes a lot of noise, his focus is to create inner peace through sound.

From age 11, David had a natural gift for playing drums. By 18 he was an established rock, pop and jazz musician, also creating original compositions with Melbourne musos including David Hirschfelder and their influential band Pyramid.

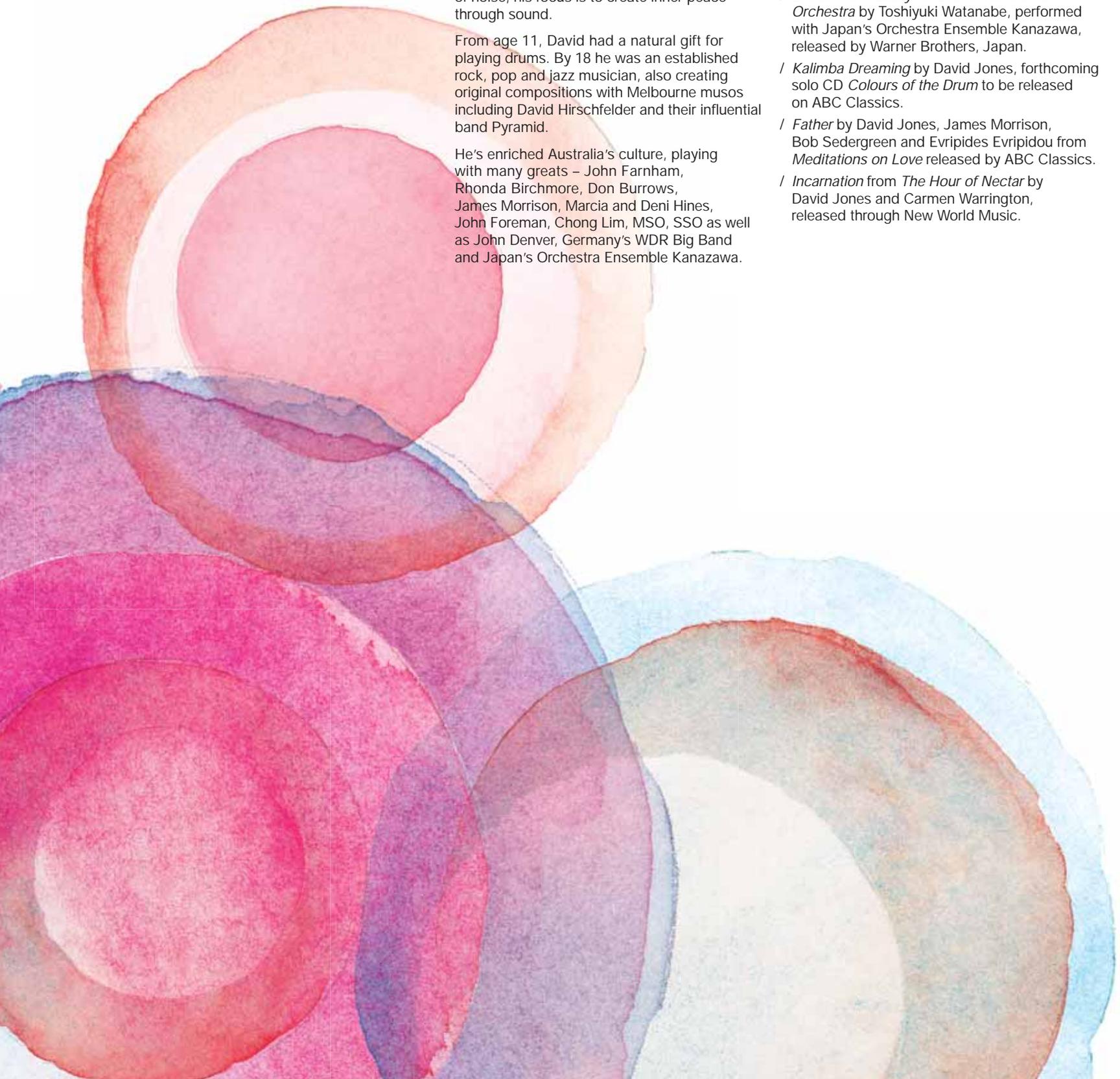
He's enriched Australia's culture, playing with many greats – John Farnham, Rhonda Birchmore, Don Burrows, James Morrison, Marcia and Deni Hines, John Foreman, Chong Lim, MSO, SSO as well as John Denver, Germany's WDR Big Band and Japan's Orchestra Ensemble Kanazawa.

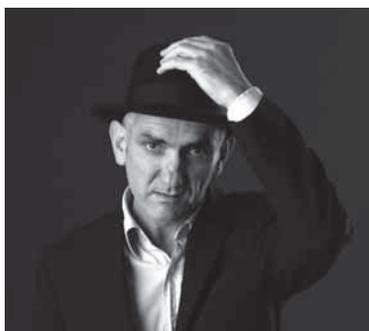
Examples of work

- / *Essay for Drumkit and Small Orchestra*
- / *Kalimba Dreaming* (African thumb piano & kit)
- / *Father*
- / *Incarnation*

Acknowledgements

- / Extract from *Essay for Drumkit and Small Orchestra* by Toshiyuki Watanabe, performed with Japan's Orchestra Ensemble Kanazawa, released by Warner Brothers, Japan.
- / *Kalimba Dreaming* by David Jones, forthcoming solo CD *Colours of the Drum* to be released on ABC Classics.
- / *Father* by David Jones, James Morrison, Bob Sedergreen and Evripides Evripidou from *Meditations on Love* released by ABC Classics.
- / *Incarnation* from *The Hour of Nectar* by David Jones and Carmen Warrington, released through New World Music.





Paul Kelly
Singer, songwriter

From very early on in his career, Paul Kelly has been recognised as one of the most significant singer/songwriters in the country. Inspired initially by the likes of Bob Dylan, Hank Williams, Lou Reed and Ray Davies, Kelly's narrative song writing is infused with wry observations, bittersweet emotions and enormous appeal.

As well as issuing an enduring body of work with his own bands, Kelly has written film scores (*Lantana* and the Cannes 2006 highlight, *Jindabyne*), and produced albums for and written songs with some of Australia and New Zealand's finest artists.

Stolen Apples is Kelly's first album under his own name since 2004's *Ways and Means*, working again with a line-up which includes his nephew Dan Kelly, guitarist Dan Luscombe, drummer Peter Luscombe and bassist Bill McDonald. The album is a collection as rich, rewarding, and surprising, as any in the 30-year recording career of one of the world's greatest songwriters. While the sources for his material are varied and fascinating, what matters most with Paul Kelly is that the great songs keep coming.

The album's dazzling bookends illuminate the range this allows him to cover. The opener, *Feelings of Grief*, shows the band at full stretch with a U2-like grandeur. The closing *Please Leave Your Light On* finds Kelly alone at the home piano, with mic leads stretching out to the shed, delivering a performance as naked and emotional as any in his long career.

With a career spanning thirty years and over a million album sales, *Stolen Apples* has received critical acclaim and achieved gold status in under three months of release.

Examples of work

- / *God Told Me To*
- / *They Thought I Was Asleep*
- / *You're 39, You're Beautiful and You're Mine*
- / *To Her Door*



Richard Mills
Conductor / composer

Richard Mills is one of Australia's most sought after composers and music directors. In recent years he has pursued a diverse career as a composer and conductor.

He has been Artistic Director of the Western Australian Opera since 1997, with his contract now extended to 2010. He was Artistic Consultant with Orchestra Victoria from 2001 to 2007 and Director of the Australian music Project for the Tasmanian Symphony Orchestra and works as a freelance conductor throughout Australia and overseas. In 2005 he was honoured with an Ian Potter Foundation Award for Established Composers.

Recent conducting engagements have included Cenerentola and Norma for West Australian opera, concerts and recordings with the Queensland, West Australian, Melbourne, Tasmanian Symphony Orchestras and Orchestra Victoria.

Other engagements include the world premiere performance of Peter Sculthorpe's Requiem with the Adelaide Symphony Orchestra at the Adelaide Festival and the world premiere of his double concerto for clarinet and violin with the Taipei Symphony Orchestra.

A concert performance of Wagner's *Tristan und Isolde* with the Australian Youth Orchestra for the Queensland Music Festival won him a Helpmann Award for best Classical Concert in 2005.

In 2008 he will be Musica Viva's featured composer. He is currently working on a score for the Australian Ballet, a new work for the Melbourne Symphony Orchestra and soprano Lisa Gasteen and St. Mark Passion for the Ten Days on an Island Festival, the Queensland Orchestra and West Australian Symphony Orchestra.

Examples of work

- / *Opera – Libretto – Timberlake Wertenbaker. Love of the Nightingale*
- / *Double Concerto for clarinet and violin*
- / *Bamaga Dptych*
- / *String Quartet No. 2*

Acknowledgements

- / *Opera – Libretto – Timberlake Wertenbaker. Love of the Nightingale*
Director – Lindy Hume. Conductor – Richard Mills. WA Symphony. Artist of WA Opera. Cast: Philomele – Emma Matthews. Procne – Orla Boylan. Tereus – Douglas McNicol. Captain – James Egglestone. Niobe – Elizabeth Campbell.
- / *Double Concerto for clarinet and violin*
Violin: Margaret Blades. Clarinet: Allen Meyer. WA Symphony conducted by John Harding.
- / *Bamaga Dptych*
Melbourne Symphony Orchestra.
Conductor – Richard Mills.
- / *String Quartet No. 2*
Commissioned by Anthony Adair for his wife. Flinders Quartet.



Finalists – Outstanding Musicians Award

Prize criteria: to recognise the work of a Victorian musician, or group of musicians, which is an outstanding example of creativity and skill. Open to composers and performers in all genres of music.

Supported by the Lord Mayor Charitable Fund and the Sidney Myer Fund.



It's a fascinating thing, really... in the same year that Clare Bowditch married her producer and musical companion Marty Brown, won the ARIA for Best Female Artist 2006, and gave birth to identical twin boys, she also wrote and recorded her third album *The Moon Looked On*, a triumphant tale of lust, temptation, freedom, fear, and good old-fashioned romping.

Entered work

- / *You Look So Good*
- / *Peccadilloes* – a haunting Vietnamese Dan Bau blows open the chorus.
- / *When The Lights Went Down* – The first single. The opening scale was inspired by a song Clare heard performed at a water-puppet show. This same scale is common in many Indian songs as well.
- / *Your Other Hand* – is the second single of this wonderful record.

Bowditch has never been short on imagination, or originality. A songwriter since the age of three, she still claims that there's no method to her writing. *The Moon Looked On* explores the highs and lows of desire, the humour in having a cheeky imagination, the confusion of watching life pan out in strange ways, the joy and triumph of choice.

All tracks from her new album *The Moon Looked On*

Acknowledgements

- / Clare would like to thank her producer and husband Marty Brown, her band *The Feeding Set*, her manager Danny Rogers, her label EMI Music and of course her wonderful and ever supportive family and friends.



Clare Bowditch
Singer / songwriter

David Chisholm's music has been performed by the Tasmanian Symphony Orchestra, The Australian Ballet/Sonic Art Ensemble, Dead Horse Ensemble, BalletLab/Silo Quartet and soloists, including Genevieve Lacey, Richard Haynes, Alice Giles, Marshall McGuire, Miriam Gordon-Stewart, Calvin Bowman and Jessica Aszodi.

Key creative collaborators include poet Yves Bonnefoy, cross-media artists Boris Eldagsen and Natascha Stellmach, choreographer Phillip Adams, lighting designer Rachel Burke, choreovideographer Cazerine Barry, Koorie historian/sound artist Genevieve Grieves, writer Angus Cerini, poet Paul Magee and conductor Timothy Phillips.

Entered work

- / *The Beginning and the End of the Snow: an epic song cycle for soprano and boutique orchestra*

The Beginning and the End of the Snow is a mise-en-musique of the 1991 poetry cycle *Début et fin de la neige* by Yves Bonnefoy. It was written in late 2005 and early 2007 for soprano Miriam Gordon-Stewart and an ensemble of hand-picked soloists comprising Richard Haynes (Clarinets), Alice Giles (Harp), Ceridwen Davies (Viola), Caerwen Martin (Cello) and Peter Dumsday (Piano/ Harpsichord/Celeste).

It was conducted at its 2007 Melbourne premiere by Timothy Phillips and received critical praise for its aesthetic transparency, instrumental colour and skilled vocal writing. At around 70 minutes duration, it was conceived as a companion counter-piece to Schubert's *Die Winterreise*. It is structured as a continuous work of prelude with 15 fragments, and entr'acte with four large songs, allowing it to be broken into two smaller works of 30 and 37 minutes respectively.

Acknowledgements

- / *The Beginning and the End of the Snow.*
Words: Yves Bonnefoy © 1991
Music: David Chisholm © 2007



David Chisholm
Composer



The Cat Empire
Jazz, hip-hop, latin, rock, pop...

The Empire's roots are in the late night jazz clubs of Melbourne, but since starting in 2001 they have sprouted wings over the US, Canada, Europe and Asia, playing over 600 roof-raising shows in the past six years. All under the age of 25, these guys are very proudly a Melbourne Music-scene success story.

Their self-titled debut album scored double platinum sales and seven ARIA Nominations in '03.

The follow-up, *Two Shoes*, was recorded in the legendary Studio 101 in Havana, Cuba, in '05. It debuted at #1 and also sold double platinum.

Cities was the Cat Empire's idea of a little side project: an 80-minute soundtrack commissioned to open the 2006 Commonwealth Games in Melbourne, then televised to one billion people worldwide. The album – *Cities – The Cat Empire Project* – won the World Music ARIA that year.

Their latest release, *So Many Nights*, was produced at Sing Sing studios in Melbourne in April '07 by the legendary John Porter (Roxy Music, the Smiths, BB King, Taj Mahal, Los Lonely Boys, Ryan Adams), and mixed by John in Malibu, as the Empire continued their relentless world conquest. It debuted at number two on the Australian charts, and will be released worldwide early in 2008.

From Letterman to Leno, the Glastonbury Festival to New York's Central Park, Japan to Barcelona, WOMADelaide to the Montreal Jazz Festival and rave reviews at all stops, there is nothing these Melbourne musicians can't do.

Entered work

- / *Hello*
- / *Two Shoes*
- / *Boogaloo*
- / *So Many Nights*

The Cat Empire come to the Melbourne Music Prize with a massive body of work, the spirit of which was fostered in Melbourne, and has subsequently been delivered worldwide. The songs have been crafted by Felix Riebl and Harry Angus, and developed by the band. The Songs exhibited here are featured on the bands albums, and are a great example of the bands incredible level of musicianship.

Acknowledgements

- / *Hello*, F.Riebl, recording under exclusive license to EMI/Virgin Records Australia.
- / *Two Shoes*, F.Riebl, recording under exclusive license to EMI/Virgin Records Australia.
- / *Boogaloo*, H. Angus, recording under exclusive license to EMI/Virgin Records Australia.
- / *So Many Nights*, F.Riebl, recording under exclusive license to EMI/Virgin Records Australia.



Luke Howard
Pianist / composer
Leonard Grigoryan
Guitarist / composer

Luke Howard has been playing the piano since 1983. He was twice a finalist in the Montreux Jazz Festival Solo Piano competition and received the 2001 Keith and Elisabeth Murdoch Travelling Fellowship. In 2007 Luke participated in the Banff International Workshop in Jazz and Creative Music under the tutelage of Dave Douglas.

Leonard Grigoryan was born in 1985 and began studying the guitar at the age of four. He regularly tours nationally and has performed in Africa, Europe, America and Asia. In March 2006 Leonard had his debut performance at Wigmore Hall with brother Slava.

Entered work

- / *All for Believing*
- / *Red Red Road*
- / *Stationary*
- / *Barcelone*

Luke and Leonard have been performing with their ensemble Farrugia Grigoryan Howard Robertson since 2003. Their recently released debut album, *Stationary* features lush original compositions of song-based instrumentals with folk and European jazz influences and resonates with images of vast cinematic landscapes.

In a nod to the tradition of improvised music covering popular song, the album opens with a rearrangement of the Missy Higgins composition *All for Believing*.

This is a new direction for the performers, who have excelled in a range of musical genres. It is textural rather than improvisational, emphasizing the synergies of group interplay over individual expression.

Excerpts from *Stationary* by Farrugia Grigoryan Howard Robertson.

Acknowledgements

- / *All for Believing* (M. Higgins)
- / *Red Red Road* (L. Howard)
- / *Stationary* (L. Howard)
- / *Barcelone* (L. Grigoryan/L. Howard)

Piano: Luke Howard.
Guitar: Leonard Grigoryan.
Drums: Darryn Farrugia. Voice: Emma Gilmartin.
Percussion: Alex Pertout. Bass: Ben Robertson.

From *Stationary* released 2007 on Which Way Music; Distributed in Australia by Fuse Music Group; © 2007 Farrugia/Grigoryan/Howard/Robertson

Since 2006, Cameron Hill has been an Academy Musician at the Australian National Academy of Music, studying with Alice Waten. In 2006 he graduated from the University of Melbourne studying with William Hennessy (1999 – 2005), completing the Bachelor of Music with Honours and topping the year. He leads the Hamer Quartet, is a core player with Australia Pro Arte Chamber Orchestra and has appeared as soloist with major Australian symphony orchestras.

Cameron Hill was named the 2006 ABC Symphony Australia Young Performer of the Year after winning the Grand Final with a performance of the Stravinsky Violin Concerto with the Melbourne Symphony Orchestra. In 2005, Cameron won the final of the Dorcas McClean Violin Competition, Australia's leading string award. In 2007 he gave the World Premiere of Julian Yu's recreation of the Saint-Saens Violin Concerto No.3 with the Australia Pro Arte. He also gave the World Premiere of Douglas Weiland's Third String Quartet with the Hamer Quartet.

Solo engagements in 2007/08 include touring with the Melbourne Symphony Orchestra – in their centenary year, Tasmanian Symphony Orchestra, Canberra Symphony Orchestra, Australia Pro Arte, Stonnington Symphony, Willoughby Symphony Orchestra and the Australian Youth Orchestra.

Cameron Hill recently appeared as Guest Concertmaster of the Melbourne Symphony Orchestra.

Entered work

- / *Stravinsky Violin Concerto, movements 1 & 4*
- / *Prokofiev Violin Sonata No.2 in D Major*
- / *Saint-Saens/Yu Violin Concerto NO 3*

Acknowledgements

- / Track 1,2: *Stravinsky Violin Concerto, movements 1 & 4*
Melbourne Symphony Orchestra.
Recorded by ABC Classic FM.
- / Track 3: *Prokofiev Violin Sonata No.2 in D Major*
Timothy Young piano. Recorded by Australian National Academy of Music.
- / Track 4: *Saint-Saens/Yu Violin Concerto No.3*
Australia Pro Arte. Recorded by ABC Classic FM.



Cameron Hill
Solo violinist, chamber musician & orchestral player

Jazz pianist and composer Andrea Keller has just been nominated for her fourth ARIA. She has been leading original contemporary jazz ensembles since 1997, released five albums in her own name, been the recipient of two ARIA Awards, a Bell Award and the Freedman Foundation Jazz Fellowship. Aside from performing at major Australian festivals and venues, Andrea has toured internationally to the Czech Republic, Germany, Denmark, Japan, Ireland and Scotland.

Entered work

- / *Moments in Parallel*
- / *Broken*

Moments in Parallel was written as a response to the 'terror' phenomenon, outbreak of war and natural disasters which were occurring globally. These events, which happened in parallel moments to Andrea's, had a lasting effect on her.

The overall intent of this piece is for it to be a rich emotional journey which expresses sadness and despair amidst glimmers of hope.

The concept behind *Broken* was to find beauty in imperfections. Andrea strove to write a beautiful tune full of 'wrong' notes, hence the slightly 'broken' quality. In performance the piano and drums are allowed great freedom to create intensity, alter moods and control direction while the trumpet and saxophone never stray from the melody.

Acknowledgements

- / *Moments in Parallel*
- / *Broken*

Composed by Andrea Keller. From the album *Little Claps* by the Andrea Keller Quartet (JazzHead) 2007. Trumpet: Eugene Ball. Tenor saxophone: Ian Whitehurst. Piano: Andrea Keller. Drums: Joe Talia. © Andrea Keller 2007



Andrea Keller
Jazz pianist / composer



Genevieve Lacey
Recorder virtuoso

Genevieve Lacey is a recorder virtuoso, who plays across Australia and around the world. Her repertoire spans ten centuries. Genevieve has recorded multiple CDs, one of which won an ARIA for Best Classical Recording. Genevieve is a champion of new music, and has commissioned and premiered scores of works. She has been awarded many prizes including Freedman and Churchill Fellowships, and Best Performance in the AMC/APRA 2006 awards.

Entered work

- / F. Mendelssohn *Scheidend*
- / B. Dean/B.Scott *Miss Genevieve's Nocturne*
- / J. Rodgers *Little Jackie Winter and Friends*
- / J. Ledger *Line Drawing*

This CD is a snapshot of live and recording projects from the last eighteen months, including three works written especially for Genevieve. The four pieces use seven recorders, which are played solo, paired with guitar, pitted against an orchestra, layered and transformed electronically.

Collaboration is at the heart of Genevieve's work. She enjoys exploring new possibilities for her instrument. In the company of inspiring peers, she is able to continually reinvent herself.

Until recently, most of her work has existed within a classical music, concert hall tradition. Genevieve is keen to create a couple of cross-art form projects involving live music and film, live music and theatre. This new work would not preclude her concert work. It would simply expand the contexts and means of expression for her music.

Acknowledgements

- / F. Mendelssohn *Scheidend* performed by G. Lacey, K. Schaupp, ABC Classics CD.
- / B. Dean/B.Scott *Miss Genevieve's Nocturne*, performed by G. Lacey, ABC Classics CD.
- / J. Rodgers *Little Jackie Winter and Friends* performed by G. Lacey, ABC Classics CD.
- / J. Ledger *Line Drawing*, performed by G. Lacey, MSO, conducted by J MacMillan, live ABC Classic FM recording 12.05.07.



Stephen Magnusson
Jazz musician / composer

Stephen Magnusson is one of the most accomplished, versatile and distinctive musicians in Australia. Performing at major festivals and clubs throughout Europe in the 90's, Magnusson was co-winner of the National Jazz Award in 2000. He has performed/recorded with many artists including, Assumptions trio, Julien Wilson trio, MAG, Katie Noonan, Michelle Nicole, Paul Grabowsky, Enrico Rava, composed music for film and just released his first solo CD for ABC jazz *14 Little Creatures*.

Entered work

- / *Bound*
- / *Splendid*
- / *Boundaries*

Bound is strongly influenced by Stephen's passion for film music and minimalism. This composition is based on developing one idea through different harmonic terrain.

Inspired by the great Australian improvising musician Ren Walters, *Splendid* features a bass less trio that enabled the ensemble more sonic scope to play/deconstruct the song in a playful way.

The piece *Boundaries* was conceived while enduring the long drive from Alice Springs to Darwin. As the sun set one night the stark beauty of the land, its strange shadows and colours unfolding before his eyes overcame him. Stephen was able to capture his impression of a few of those moments in this composition.

Acknowledgements

- / *Bound* by Stephen Magnusson, *MAG*, Stephen Magnusson, MAG 001. Guitars: Stephen Magnusson. Bass: Frank DiSario. Drums: Dave Beck
- / *Splendid* by Stephen Magnusson; *Healing Songs*, Ball/Magnusson/Beresovsky, Newmarket 3132.2. Guitars: Stephen Magnusson. Trumpet: Eugene Ball. Drums: Sergio Beresovsky.
- / *Boundaries* by Stephen Magnusson; *Boundaries*, Newmarket 3141.2. Guitars: Stephen Magnusson. Bass: Frank DiSario. Trumpet: Eugene Ball. Programming: Joe Talia.

Geoffrey Morris has created a unique path as a guitarist in Australia, primarily through his work in contemporary music. He has premiered over one hundred and fifty new works and has performed throughout Europe, U.K, U.S.A, New Zealand and Japan, as well as Australia. In recognition of his performing activities he has received a Queen's Trust Achievers Award, a Winston Churchill Memorial Fellowship and the MCA / Freedman Fellowship for Classical Music.

Entered work

Three Caprichos after Goya (2003-2004)
by Brett Dean.

- / *Qué sacrificio!*
- / *Dios la perdone: Y era su madre*
- / *No te escaparás*

The three movements of this work are inspired by the etchings of Francisco Goya published in Madrid in 1799. Each of the three etchings chosen by Dean contains figures representing extreme opposite positions. In *Qué sacrificio!* (*what a sacrifice!*), we see a rich old hunchback and his poor young bride, while in *Dios la perdone: Y era su madre* (*for heaven's sake; and it was her mother*) we have a daughter who has come into money and will no longer acknowledge her poverty-stricken mother. The final movement *No te escaparás* (*you will not escape*) depicts a beautiful coquettish dancer and four gallows birds who threaten her life.

Three strings of the guitar are retuned lower throughout the work adding a deep and unsettling resonance to one of the most virtuosic and engaging works written for the guitar by an Australian composer.

Acknowledgements

Three Caprichos after Goya (2003-2004)
by Brett Dean.

- / *Qué sacrificio!*
- / *Dios la perdone: Y era su madre*
- / *No te escaparás*

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Photograph: Gil Meydan

Geoffrey Morris
Classical guitarist
specialising in the interpretation
of contemporary music

Flinders Quartet has a reputation for dynamic, performances with a fresh, vibrant approach. Since 2000, it has established its popular subscription series in Melbourne, performed throughout Australia and toured professionally to Europe. Focussed on bringing quality chamber music to as many people as possible, FQ has initiated a project developing a chamber music tutor book series for students.

"Everything worked: the playing, the programming, the mood, the venue. Arguably Melbourne's most enjoyable chamber concert this year" Anna McAlister

Entered work

- / *Haydn String Quartet Op 77 No. 1*
Movement 1 in G major
- / *Shostakovich String Quartet No. 10 Movement 3*
- / *Ligeti String Quartet No. 1*
Metamorphoses Nocturnes
- / *4. Brahms String Quartet Op. 51 No. 2*
in A minor

All the material is from live performances and shows the diverse range of the repertoire of Flinders Quartet. Beginning with "the father of the string quartet" Josef Haydn, the music finds its way to Shostakovich – a composer whose views on the futility of war are increasingly relevant today. Ligeti is a composer whose freedom of expression was largely suppressed for the first part of his life – reminding us how lucky we are to live in Australia and enjoy such a freedom of expression. Brahms' 2nd String quartet is a pillar of romantic chamber music – a composition which lives largely through the growth of its interpretation. It is a prime example of how masterworks of the chamber music literature continue to live and grow through live performance.

Acknowledgements

- / *Haydn String Quartet Op 77 No. 1*
Movement 1 in G major. Recorded by ANAM.
- / *Shostakovich String Quartet No. 10 Movement 3.*
Recorded by 3MBS.
- / *Ligeti String Quartet No. 1 Metamorphoses*
Nocturnes. Recorded by the ABC.
- / *4. Brahms String Quartet Op. 51 No. 2*
in A minor. Recorded by the ABC.



Flinders Quartet
Erica Kennedy, Matthew Tomkins,
Zoe Knighton & Helen Ireland
String Quartet

Finalists – Development Award

Prize criteria: for an emerging individual musician, or group of musicians, who demonstrates outstanding musical talent, with the potential to further develop their professional career. Open to performers and composers in all genres of music.

Supported by Yamaha Music Australia, Readings and the Melbourne Prize Trust.

Acknowledgments relating to the material provided, for this catalogue and exhibition have been provided by the finalists.



At 25 years of age, Sam Anning is one of Australia's foremost up-and-coming Jazz musicians. Sam has studied and performed in New York, the UK, Canada, and Europe. He received the 2001 Toyota Scholarship for Jazz, was twice a finalist in the James Morrison Scholarship, performed in Sydney as a finalist in the 2006 Freedman Fellowship, and was nominated for the 2007 Bell Award for Outstanding Young Jazz Musician.

Sam's latest project *Ceptet* will involve a collaborative group of composer/performers, playing new original music based on concepts developed by group members. Group members will include Scott Tinkler, Aaron Choulai, Sam Anning and Ben Vander Wal.

Entered work

- / *Re-Turning Point*
- / *La Rambla*
- / *One Day, Without You*
- / *Hone Heke*

The compositions featured on the Sam Anning Quintet debut album, *Re-Turning Point*, were conceived during Sam's travels to New York, UK, Europe, Canada and around Australia.

They are unique and individual representations of personal experiences and emotions inspired by travel, places, people, relationships, cultures, and home. Not only are these experiences personal ones, but the musicians featured on the recording also share them, making them integral to the music.

Re-Turning Point features the great young Australian jazz musicians, Mat Jodrell, Carl Mackey, Graham Wood, and Daniel Susnjar, as well as saxophone great Graeme Lyall and cello quartet WOOD.

Acknowledgements

- / Mat Jodrell (tpt), Carl Mackey (tenor), Graeme Lyall (alto), Graham Wood (piano), Sam Anning (d. bass), Daniel Susnjar (drums), Matthew Hoy (cello), Jennika Anthony-Shaw (cello), Iain Grandage (cello), Melanie Robinson (cello).

All compositions by Sam Anning © 2006



Sam Anning
Jazz musician (Double bass)

Sophie Brous is a vocalist and composer exploring jazz, improvisation and avant pop music. She undertook scholarship study at the New England Conservatory, Boston, and the Victorian College of the Arts, Melbourne. Sophie has been the recipient of many awards, including the James Morrison Scholarship, 2nd prize in the International Jazz Singing Competition, finalist in the 2005 National Jazz Awards and 2006 London International Jazz Competition. She has led ensembles featuring Paul Grabowsky, Stephen Magnusson, Omer Klein and Ran Blake.

Entered work

- / *I Don't Want To Get Over You*
- / *Don't Know When But The Day's Gonna Come*

The recordings presented are taken from an ABC live recording and broadcast from Bennetts Lane Jazz Club, Melbourne. They were produced by Mal Stanley.

The first recording is a live reinterpretation of American composer Stephin Merritt's *I Don't Want To Get Over You* and features Sophie Brous in performance with Stephen Magnusson. Sophie rearranged and restructured the piece to allow for a free dialogue between voice and guitar, inspired by the harmonic and gestural language of composers such as Ran Blake.

I Don't Know When But The Day's Gonna Come features Sophie Brous with Aaron Choulai (piano), Tamara Murphy (bass) and Sam Bates (drums), again recorded live at Bennetts Lane. The piece originally followed a basic strophic folk form, however Sophie rearranged and reharmonised the work, allowing for sections for improvisation.

Acknowledgements

- / *I Don't Want To Get Over You* (S. Merritt), adapted by S. Brous (control)
- / *Don't Know When But The Day's Gonna Come* (C. Oberst), adapted by S. Brous (control)



Sophie Brous
Vocalist





AURA GO
Pianist / conductor

Melbourne-born musician Aura Go is one of Australia's foremost young pianists. She performs widely as a solo recitalist, concerto soloist and chamber musician and has been the recipient of many awards and scholarships. She was the winner of the 5th Yamaha Australian Youth Piano Competition and the Hephzibah Menuhin Award, and was a National Keyboard Finalist in ABC's Young Performers Awards in 2002, 2003 and 2006.

As a conductor, Aura has worked with Orchestra Victoria and the Melbourne, Adelaide and Queensland Symphony Orchestras as part of the Symphony Australia Conductor Development Courses. In 2008 Aura will again work with the MSO and ASO, as well as the Tasmanian Symphony Orchestra.

Aura attained her Bachelor of Music Performance degree from the Victorian College of the Arts in 2006, where she studied piano under Max Cooke. She is currently studying at the Australian National Academy of Music with Ian Munro.

Entered work

- / 1. Einojuhani Rautavaara: *Piano Sonata No. 2 Fire Sermon*
- / 2. Alfred Schnittke: *Concerto for Piano and Strings*
- / 3 – 5. Beethoven: *Piano Sonata in A-flat Opus 110*

Aura has appeared numerous times as soloist with Australia's professional orchestras. She gave the Australian Premiere performances of the Piano Concerti Nos. 1 and 2 of Rautavaara and performed the Schnittke Concerto for Piano and Strings with the Melbourne and Adelaide Symphony Orchestras. She has also performed Beethoven's third and fourth Piano Concerti with the Melbourne Symphony Orchestra and the orchestra of the Victorian College of the Arts. Since 2005 Aura has presented solo and chamber works for the Melbourne International Arts Festival, including Sofia Gubaidulina's Piano Concerto *Introitus*, and has given recitals for ABC Classic FM.

Acknowledgements

- / 1. Einojuhani Rautavaara: *Piano Sonata No. 2 Fire Sermon*. Australian Premiere performance, recorded by ABC Classic FM.
- / 2. Alfred Schnittke: *Concerto for Piano and Strings* with the Adelaide Symphony Orchestra. Conductor: Arvo Volmer. Recorded live by ABC Classic FM.
- / 3 – 5. Beethoven: *Piano Sonata in A-flat Opus 110*. Recorded live at the Australian National Academy of Music.



Julian Langdon
Composer

Julian Langdon is devoted to the creation of new concert works and has also established himself as a composer and sound artist in a variety of cross-art forms including animation, narrative and documentary film, theatre, dance, the web, and commercial television. He was awarded The Spivakovsky Prize in 2005, worked with The Australian Ballet in 2006, and has worked with the Melbourne Symphony Orchestra and the Tasmanian Symphony Orchestra in 2007.

Entered work

- / *Visions from Holographic Space*
- / *Dream Large*
- / *One Giant Leap*
- / *Idiot Box: Viscid Dreaming*

This is a selection of work that represents Julian's range of compositional interest. It features new music works for the concert stage written for orchestral forces as well as smaller, more assorted instruments, and demonstrates Julian's activities in cross-media forms for commercial television and film.

Visions from Holographic Space was commissioned by the Melbourne Symphony Orchestra as part of the Cybec 21st Century Composers Program 2006-2007. It was performed by the MSO as part of the Metropolis series.

Dream Large was commissioned by The University of Melbourne for their recent television and cinema advertising campaign.

One Giant Leap was commissioned by director and animator Brad Bennets for his animated short exploring the exploitation of animals during the space race.

Idiot Box: Viscid Dreaming was commissioned by The Victorian College of the Arts New Music Ensemble.

Acknowledgements

All works by Julian Langdon.



Tristram Williams is a trumpet soloist specializing in music from post-war to now. He was born in Newcastle in 1978 and completed a Bachelor of Music at the university. One week before his twenty-first birthday he was invited to join the Melbourne Symphony Orchestra, where he worked for seven years as Associate Principal Trumpet. He is laureate of several international music competitions and has appeared as a soloist with orchestras and festivals around the globe.

Tristram sees one of his most important functions as the interpretation and dissemination of works, often neglected by major post-war composers; in the process expanding the language, and breaking down preconceptions about his instrument. In this capacity he has premiered works by Stockhausen, Carter, Eötvös, HK Gruber, Zimmermann and Lim.

Entered work

/ Eötvös' *Jet Stream*

The work presented, Williams' Australian Premiere of the Eötvös' *Jet Stream* with the Melbourne Symphony Orchestra, demonstrates his characteristic virtuosity in the face of considerable technical demands.

The work appeals to Williams in its transcendence of musical genre, in its incorporation of jazz elements and improvisation mixed with a European modernist aesthetic. *Jet Stream*, since its composition in 2002, has raised the bar for trumpeters, and opened new possibilities for composers. Williams sees his work as akin to a scientist, attempting, through his playing, to make incremental additions to the mass of musical thinking. *Jet Stream* was one of the more substantial of these.



Tristram Williams
Trumpet soloist

Acknowledgements

/ Eötvös' *Jet Stream* (2002) – trumpet concerts with the Melbourne Symphony Orchestra.



Prize Information



Melbourne Prize for Music 2007

\$60,000 cash (\$30,000 cash + \$30,000 cash for international travel)

The Melbourne Prize for Music 2007 is for a Victorian professional musician, or group of musicians, whose body of creative work has made an outstanding contribution to Australian music and has enriched our cultural and public life.

Supported by the City of Melbourne (\$30,000 Melbourne Sister City International Travel Scholarship), Melbourne Prize Trust (\$20,000) and the Sidney Myer Fund (\$10,000).

Melbourne Sister City International Travel Scholarship

The Melbourne Sister City International Travel Scholarship, offered as part of this prize category, will provide the winner with cash to choose his or her own itinerary and undertake international travel to benefit his or her musical career.

Outstanding Musicians Award

\$30,000 cash

The Outstanding Musicians Award is to recognise the recent work of a Victorian professional musician or group of musicians, which is an outstanding example of creativity and skill. All music genres can be entered in this award.

Supported by the Sidney Myer Fund (\$15,000) and Lord Mayor's Charitable Fund (\$15,000).

Development Award

\$7,000 cash + \$5,000 grant for musical instrument

The Development Award provides opportunities to an emerging individual musician, or group of musicians, who demonstrates outstanding musical talent with the potential to further develop their professional career. All music genres can be entered in this award.

Supported by the Yamaha, Victorian College of the Arts, Readings and the Melbourne Prize Fund.

A musical instrument grant is proudly supported by Yamaha Music Australia Pty Ltd – \$5,000rrp. The grant offers a musical instrument or equipment of the winner's choice from Yamaha Music Australia to the value of \$5,000rrp. The aims to provide the winner with an opportunity to develop their musical skill grant and must be taken up within 12 months from the date of the prize winner's announcement.

Victorian College of the Arts residency

A 3-month residency within the Faculty of the Victorian College of the Arts (VCA), School of Music, will be awarded to the winner of either the Outstanding Musicians Award or Development Award, at the direction of the Awarding Committee. The residency will provide the winner with access to the facilities and academic staff of the VCA. The details of the residency will be finalised with the winner and the VCA.

Awarding Committee

Trevor Green – Managing Director, Melbourne Symphony Orchestra

Nicolette Fraillon – Music Director and Chief Conductor, the Australian Ballet

Dr. Tony Gould AM

Chong Lim – Composer, Producer, Musical Director

Professor Jonty Stockdale – Associate Dean for Learning & Teaching, Head, School of Music Victorian College of the Arts, Faculty of the University of Melbourne

Advisory Group

Slava Grigoryan

Huw Humphreys – Director of Artistic Planning, Melbourne Symphony Orchestra

Lyndall Metzke – Concerts Administrator, Victorian College of the Arts

Key dates

30 April 2007

Entries open

31 July 2007

Entries close

25 September 2007

Finalists announced

12 to 26 November 2007

Public display at Federation Square

13 November 2007

Winners announced

About the Melbourne Prize Trust and annual Melbourne Prize

The Melbourne Prize for Music 2007 is coordinated by the Melbourne Prize Trust, in conjunction with the Committee for Melbourne and the generous support of its partners and patrons.

The Melbourne Prize Trust aims to increase public exposure of, and access to, the creative talent of the city and to identify the prize with the city of Melbourne. In recognising all music genres, the prize and awards provide opportunities for all musicians and seeks to promote the diversity and calibre of Victoria's music talent.

The annual Melbourne Prize was created to meet the objectives of the Melbourne Prize Trust. These are to recognise and reward excellence and talent, to inspire creative development and to enrich public life. The aim of the prize is to provide opportunities for professional development, overseas travel and offer financial reward to allow the winner to develop his or her creative work.

The annual Melbourne Prize aims to engage with the public through an event to display the work of the finalists. The event will be held each November at Federation Square, the 'home' of the annual Melbourne Prize.

The prize is funded by a collaboration of public, corporate and private support via the Melbourne Prize Trust and tax-deductible Melbourne Prize Fund.

The annual Melbourne Prize is the prize of the city for the city. In most of the sectors of focus, the prize is positioned as the most valuable prize of its kind in Australia. Offered to Victorians, the prize runs in the following three-year cycle:

- / Melbourne Prize for Urban Sculpture
- / Melbourne Prize for Literature
- / Melbourne Prize for Music

The cycle commences again with the Melbourne Prize for Urban Sculpture 2008.

The Committee for Melbourne, a founding partner of the Trust, with its member organisations, has played a central role in the Trust's establishment. The Committee, founded in 1985, is a private organisation interested in Melbourne's future development. The Committee's membership is drawn from senior executives across Melbourne's major corporations, institutions and organisations – business, scientific, academic, community and government. In supporting the Trust, the Committee's goal is to enhance Melbourne as a business and cultural capital and, in doing so, secure its future as a city of world standing.

The Melbourne Prize Trust is an Income Tax Exempt Charity listed on the Federal Government's Register of Cultural Organisations with Deductible Gift Recipient status.

The origins of the Trust date back to the establishment of the children's garden and commissioning of *The Magic Pudding* sculpture, by Louis Lauman, in 2000 at the Royal Botanic Gardens Melbourne. Proceeds from the sale of bronze miniatures of this landmark sculpture support the Melbourne Prize Trust – enquiries about purchasing a miniature can be made at the Melbourne Prize Trust.

For further information on the Melbourne Prize for Music 2007, the Melbourne Prize Trust or annual Melbourne Prize program, please visit www.melbourneprizetrust.org, call 03 9650 8800, email enquire@melbourneprizetrust.org.

Visit the Committee for Melbourne's website www.melbourne.org.

Acknowledgement

The support of the Founding Partners of the Melbourne Prize Trust, including the Committee for Melbourne and its member companies, Cornwell, Minter Ellison and Ernst & Young have been central in establishing the initiative. The Committee for Melbourne has generously supported the human resource, office and administrations costs of the Melbourne Prize Trust.

Minter Ellison and Ernst & Young were responsible for the successful application by the Melbourne Prize Trust to DCITA, to be listed on the Australian Government's Register of Cultural Organisations and registration as an Income Tax Exempt Charity from 2004.

The Melbourne Prize Trust would like to thank patrons Diana Gibson AO, the Tattersall's George Adams Foundation and Megg Evans.

Thank you to George Pappas, Chairman, Sally Capp, CEO, Committee for Melbourne and the Board for their ongoing support.

The commitment of all 20 finalists in the three categories of the Melbourne Prize for Music 2007 in preparing for the catalogue and public exhibition at Federation Square is gratefully acknowledged.

The direction and support of Lyndall Metzke has been integral in the development of the Melbourne Prize for Music 2007. Thanks to Claire Egan whose valuable assistance with entry collation and coordinating the music for the exhibition is appreciated. Megg Evans is thanked for her invaluable assistance in promoting the prize and securing the equipment solution for the exhibition.

Steven Cornwell, CEO, and Mark Patterson, Managing Director, Cornwell and the team including, Quentin Brown, Paul Monkivitch, Anna Johnston, Huey Lau and Daniel Peterson are gratefully acknowledged for their creative excellence in developing the Melbourne Prize Trust's visual identity including, the exhibition at Federation Square. The 2007 prize winner's trophies were designed by Cornwell and cast by Fundere Fine Art Foundry, Melbourne who also make the limited edition bronze miniatures of *The Magic Pudding* sculpture, located in the Royal Botanic Gardens Melbourne.

The Melbourne Prize Trust would like to acknowledge and thank the key partner organisations, whose generous financial and additional support has allowed the prize categories in the Melbourne Prize for Music 2007 to be offered. These include the City of Melbourne, the Sidney Myer Fund, the Lord Mayor's Charitable Fund, the Victorian College of the Arts, Yamaha Music Australia, Readings and the Italian Institute of Culture.

The dedication of the Awarding Committee for the Melbourne Prize for Literature 2006, including Trevor Green, Dr Tony Gould, Professor Jonty Stockdale, Nicolette Fraillon and Chong Lim is greatly appreciated.

The Advisory Group, which supported the Awarding Committee, included Huw Humphries, Lyndall Metzke and Slava Grigoryan is gratefully acknowledged.

Kate Brennan, CEO and Kate Deacon, Program Manager, Events and all at Federation Square are acknowledged and thanked for their support to stage the public exhibition and awarding event and significant contribution to the construction costs of the exhibition display in the Atrium.

The support of the music industry has been central in promoting the prize. These include, APRA, ANAM, Chamber Music Australia, Music Council of Australia, Orchestra Australia Australian Music Centre, the Victorian College of the Arts, the Melbourne Symphony Orchestra, BEAT Magazine, Inpress, Artshub, Mark Rubbo OAM and Emily Harms at Readings, Jazz Australia, Bennett's Lane Melbourne and Australian Music Centre.

The Melbourne Prize Trust gratefully acknowledges support from Garry Singer, Deputy Lord Mayor, City of Melbourne, Morris Bellamy, Manager Arts & Culture, Jeffrey Taylor, Team Leader City Culture & Collections, Renee Shankar and Jo Pearson, Marketing and Communications. Jeff Taylor is thanked for his time and support as the City of Melbourne's Program Manager for the Melbourne Prize for Music 2007.

Dr Marie Sierra, from the Victorian College of the Arts and Strategic Advisor to the Board of Melbourne Prize Limited, is thanked for her contribution to the 2007 prize.

The Management Committee of the Melbourne Prize Trust including Jack Smorgon AO, Director, Escor Pty Ltd, Janine Kirk AM, Executive Director, Committee for Melbourne, David Blake, Partner, Ernst & Young, Anthony Poynton, Partner, Minter Ellison and Simon Warrender, Melbourne Prize Trust are thanked for generously providing their time.

The Melbourne Prize Limited Board, including Janine Kirk AM, Pamela M Warrender and Simon H Warrender are acknowledged for their guidance.

Michael Andrew, Chairman of Partners – Victoria, KPMG is acknowledged and thanked for his support.

Royce has generously provided media and strategic communications advice and services – thanks to Peter Mahon, CEO, Richard Amos, Managing Director, Stephen Bracken, Associate Director and Michael Horkings, Strategic Manager, who has directed the media communications in 2007.

William Buck, as auditor to the Melbourne Prize Trust, is gratefully acknowledged – thank you to Brad Taylor, Partner.

The Melbourne Prize Trust would like to thank the exhibition partners who have generously contributed to the event at Federation Square.

The exhibition design at Federation Square was done by Cornwell, with Huey Lau as the designer. Huey is thanked for her dedication to the design and its implementation under the direction of Anna Johnston. Thank you to Linda Tegg Photography and all the models who appear in the displays.

Premier Graphics skillfully built the public exhibition in the Atrium at Federation Square, including the 10 finalist displays and event signage. Walter Caune, Managing Director and his team are thanked for their significant support and partnership in the exhibition. Evan Evans made the city street banners and did all the digital printing for the exhibition – thank you to Roger Cameron, Managing Director.

JB Hi-Fi provided assistance with the audio equipment for the exhibition – thank you to Gavin D'Costa. Thank you to Megg Evans and Readings for their contribution to this equipment.

Bill Coleby of Coleby Consulting kindly provided event risk evaluation services.

The Melbourne Prize Trust would like to thank Antoine Jacob and Rothfield Print Management for their partner contribution to printing the exhibition catalogue and invitations. Middleditch Insurance Brokers support is gratefully acknowledged.

Lee Wong of littleirrepressiblewonton.com has supported the website development and maintenance. Amanda Clark is gratefully acknowledged for her services as copy editor.

