





# A MESSAGE FROM THE EXECUTIVE DIRECTOR OF THE MELBOURNE PRIZE TRUST

On behalf of our partners and patrons, the Melbourne Prize Trust is pleased to offer the Melbourne Prize for Music 2013 and Awards, which provide opportunities for Victorian musicians across all music genres. With a total prize pool of over

The \$13,000 Development Award 2013 provides the opportunity for a Victorian musician or group of musicians in all music genres, 30 years of age and under, to further their career.

\$100,000, plus a free public exhibition at Federation Square, the Melbourne Prize for Music 2013 and Awards is one of the most valuable music competitions in Australia. There are three categories this year.

A finalist exhibition is held in the Atrium at Federation Square between 8 and 22 November 2013 to showcase the abundant music talent in Victoria across a range of genres.

The \$60,000 Melbourne Prize for Music 2013 is for a Victorian musician, or group of musicians, who have made an outstanding contribution to Australian music and to public and cultural life.

This catalogue provides information on the 2013 finalists in each category and our partners and patrons, whose generous support has made it possible to offer this year's program.

The \$30,000 Outstanding Musicians Award 2013, plus a \$2,500 international air travel credit from Qantas, recognises the recent work of a Victorian musician or group of musicians in all music genres that represents an outstanding example of creativity and skill.

Use the voting slip in the catalogue to vote for a finalist to win the \$4,000 Civic Choice Award 2013, or visit [melbourneprize.org](http://melbourneprize.org) to vote online.

Please enjoy the exhibition.

Simon Warrender  
*Executive Director & Founder*  
Melbourne Prize Trust

Visit [melbourneprize.org](http://melbourneprize.org)



# FINALIST EXHIBITION

## THE ATRIUM, FEDERATION SQUARE

### 8-22 NOVEMBER 2013

---

---

The finalist exhibition is held in the Atrium at Federation Square, Melbourne – see the site map on the opposite page. The exhibition is made possible by the generous support of Federation Square.

This catalogue and the exhibition provide information on the finalists in the Melbourne Prize for Music 2013, Outstanding Musicians Award 2013 and Development Award 2013. The music of each finalist will be available at the exhibition.

The voting box for the Civic Choice Award 2013 is located at the exhibition, where indicated on the map on the opposite page. The voting form is provided on the cover of this catalogue. Voting can also be made at [melbourneprize.org](http://melbourneprize.org). Voting closes at 5pm on 22 November 2013.

This 2013 finalist catalogue is designed by our Founding Partner Cornwell and printed by Rothfield Print Management with paper provided by Spicers. The exhibition is fabricated by Premier Graphics, with Corporate Vision Australia providing AV support.

Thank you to all the finalists for their help in developing the catalogue and exhibition.

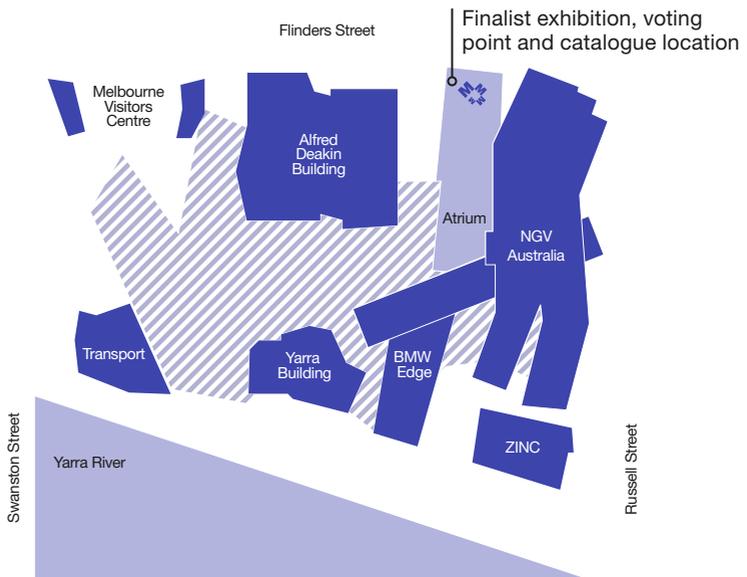
Thank you to the Cornwell design team, Steve Cornwell, Anthony Nelson, Nikki Johnstone, Andy White and Stephanie Bradley for their outstanding design of the 2013 Melbourne Prize catalogue, exhibition and overall identity.

For enquiries about the music of each of the 2013 finalists, please go to Readings at [readings.com.au](http://readings.com.au).

[melbourneprize.org](http://melbourneprize.org)

WINNERS ANNOUNCED AT  
MELBOURNEPRIZE.ORG  
13 NOVEMBER 2013

CIVIC CHOICE AWARD 2013 WINNER  
ANNOUNCED AT MELBOURNEPRIZE.ORG  
29 NOVEMBER 2013



The Melbourne Prize for Music 2013 is made possible by the generous support of the following partners and patrons

Government Partners



Melbourne Prize for Music 2013 Partners



Media Communications



Broadcast Partner



Print Partners



Founding Partners



Outstanding Musicians Award 2013 Patrons

The late Dame Elisabeth Murdoch AC DBE

Development Award 2013 Partners



Wine Partner



Exhibition Signage & AV



Exhibition Consultant



Corporate Partners



Exhibition and Event Partner



Patrons

Diana Gibson AO

Nathan & Pamela Jacobson

Dr Ronald Benson

Civic Choice Award 2013 Partner



Professional Services



IT Services

littleirrepressiblewonton.com

Names24.com.au

Banners



Trophies



an initiative of the Committee for Melbourne

Design by Cornwell



# FINALISTS AND PRIZES

Information on the finalists in each category is provided at the free public exhibition in the Atrium at Federation Square between 8 and 22 November 2013. The finalists in each category are as follows:

## MELBOURNE PRIZE FOR MUSIC 2013

The \$60,000 Melbourne Prize for Music 2013 will be awarded to a Victorian musician, or group of musicians, who has made an outstanding contribution to Australian music and has enriched cultural and public life.

Supported by The Vera Moore Foundation, The Tallis Foundation & Melbourne Prize Trust.

Brett Dean  
Tony Gould  
Mick Harvey  
Shane Howard  
Wilma Smith

## OUTSTANDING MUSICIANS AWARD 2013

The \$30,000 Outstanding Musicians Award 2013 – plus \$2,500 of Qantas international travel – will be presented to a Victorian musician, or group of musicians for recent work representing an outstanding example of creativity and skill.

Supported by the late Dame Elisabeth Murdoch AC DBE.

Ros Bandt  
Grigoryan Brothers  
Stephen Magnusson  
Gian Slater  
Eugene Ughetti

Erkki Veltheim  
Bart Willoughby  
Ainslie Wills  
Julien Wilson  
Lisa Young

## DEVELOPMENT AWARD 2013

The \$13,000 Development Award 2013 will be presented to a musician or group of musicians, 30 years and under, who demonstrates outstanding musical talent with the potential to develop their professional career.

The Award consists of a \$6,000 rrp. music instrument and equipment grant supported by Yamaha Music Australia Pty Ltd. and \$7,000 cash provided through the Melbourne Prize Trust.

Michael Bakrnčhev  
Helen Croome  
Jessica Jiang  
Adam Katz  
Kate Kelsey-Sugg

## CIVIC CHOICE AWARD 2013

The \$4,000 Civic Choice Award 2013 will be awarded to one (1) of the twenty (20) finalists with the highest number of public votes. Please refer to the voting slip provided on the front of this catalogue, or vote online at [melbourneprize.org](http://melbourneprize.org).

Supported by Readings.



# A MESSAGE FROM THE MINISTER FOR THE ARTS

From the acoustic perfection of our major venues, to the sticky carpet of our iconic band rooms and the buzzing festivals across the state, Victoria is a hub and a home for music.

The Victorian Government is proud to support the Melbourne Prize for Music, which celebrates the signers, the songwriters, the composers and the performers who live, work and inspired by life in Victoria.

This year's shortlist includes some of our best known talent as well as music stars of the future. I congratulate all finalists and hope that you enjoy the accompanying exhibition which celebrates not just the stunning work of these modern day maestros but also the contribution musicians make to Victoria's broader arts scene.

**Hon Heidi Victoria MP**  
*Minister for the Arts*



# A MESSAGE FROM THE CITY OF MELBOURNE

---

---

---

Melbourne is blessed with a rich music culture, passionate musicians and audiences and a vibrant music industry. City of Melbourne proudly supports the Melbourne Prize for Music 2013 because it provides opportunities for local musicians and promotes the musical talent we are lucky enough to enjoy in Melbourne. Melbourne Prize 2013 finalists reflect a multitude of music genres and I would like to offer my congratulations to each category finalist.

**Robert Doyle**  
*Lord Mayor*



# MELBOURNE PRIZE FOR MUSIC 2013 JUDGES

---

---

## PROFESSOR BARRY CONYNCHAM

Dean of the Faculty of the Victorian College of the Arts and  
Melbourne Conservatorium of Music, University of Melbourne.

Being a member of the judging panel turned out to be incredibly educational, very challenging and, in terms of interaction with the other judges and Simon, great fun.

The breadth and depth of the nominations and the fantastic range of music one has to listen to is only matched by the difficulty and even discomfort in having to make judgements about things involving such passion, expertise and dedication. Music is a transient thing and it is also relative to ones mood and situation. Being obliged to favour one performance or creation

over another is dam hard and to some degree changeable. The temptation to just sit back and enjoy the talent of the nominations was hard to resist and only the thought that one could go back and just listen after the task of critical listening is over made it manageable. But having said that, the level of accomplishment in the wide range of styles and kinds of music can be differentiated and with the help and discussion with the other judges I feel confident that in the selection of the finalist and the winners we have acknowledged, are those worthy of being singled out for these most prestigious awards.

## KATE CEBERANO

Singer, Songwriter and Artistic Director,  
Adelaide Cabaret Festival.

I have found the task of being a judge for the Melbourne Prize this year, daunting and exciting!

Certainly in areas of music out of my realm of experience i.e. classical and symphonic, my judgements were referred to the experts amongst the panel. But generally we were unanimous about our final choices.

Whilst listening to the (brilliant) submissions, I constantly referred to the purpose of the “Melbourne Prize” itself, i.e. how the cultural profile of Australian music has been improved or enhanced by the contribution of the artist and this made the choices seem self evident!

I think this prize is an important acknowledgement of what’s important in our culture today! Music is the mainstay of the masses and I’m very privileged and proud to be involved in this project!

## HOW HUMPHREYS

Director of Artistic Planning,  
Melbourne Symphony Orchestra

Receiving the entries for the Melbourne Prize for Music 2013 was an overwhelming experience; the depth, variety, quality and number of the applications demonstrated the extraordinary richness of musical activity in this great cultural city. Having to evaluate these applications was both an honour and a nightmare: judging two interpretations of the same work is hard enough but comparing the breadth of musical achievement represented in the Melbourne Prize for Music 2013 was an unenviable task. My sanity was only preserved by the wisdom of my fellow judges as the shortlists were compiled. It has been a great pleasure and privilege to be involved with the Melbourne Prize for a third time and I would like to thank all the organisers and supporters of the Melbourne Prize for making this unique triennial showcase of music in our city possible.

## PROFESSOR PAUL GRABOWSKY

Pianist, Composer, Conductor and  
Director of the Monash Academy  
of Performing Arts.

The Melbourne Prize for Music represents the application of a grand philanthropic tradition to an inclusive view of excellence in current musical praxis. This inclusivity in itself represents a challenge for the jury, as not everyone is in a position to offer an expert assessment across every genre of music making. The jury’s diversity, and collective experience, allowed for a fascinating discussion around the music – as well as the larger contribution – of the many worthy nominees, in a spirit of fairness and open-mindedness. As a previous recipient of the award, I felt the weight of this tremendous responsibility; it has been a great privilege to be asked to sit on the jury in the company of so many distinguished friends and colleagues. The process reinforced a belief I hold very strongly; music is a language spoken in all cultures; it is a metaphor for life, and the most exhilarating way to express it.

## CHONG LIM

Composer, Producer and  
Musical Director.

It’s been such a challenge evaluating all the wonderfully talented and diverse entrants we have had this year. We, the members of the judging committee, take our work very seriously and rest assured that there is very robust and heated discussions at the round table before we make our final decisions. I wish we could give a prize to each and everyone as there have been so many great entries but unfortunately there can be only one winner in each category, but they certainly are well deserved winners in our eyes (and ears!). I wish everyone continued success in their musical careers. We are all indeed very fortunate to be part of the creative and diverse Victorian music community.

BRETT DEAN  
TONY GOULD  
MICK HARVEY  
SHANE HOWARD  
WILMA SMITH



**MELBOURNE PRIZE  
FOR MUSIC 2013**

---

**FINALISTS**

# BRETT DEAN

*Classical Composer, Conductor*

One of the most internationally performed composers of his generation, much of Brett Dean's work draws from literary, political or visual stimuli. He has been commissioned by the Berlin Philharmonic, Concertgebouw Orchestra and LA Philharmonic among other leading orchestras, and in 2009 Dean won the prestigious Grawemeyer Award for his violin concerto *The Lost Art of Letter Writing*.

Recent premieres have included *Fire Music* (commissioned by the Australian Ballet for their 50th anniversary celebrations) and the orchestral version of the same work, which has just won the APRA Art Music Prize 2013; *The Last Days of Socrates* in Berlin, Melbourne, Los Angeles; and *Dramatis Personae* (for trumpet and orchestra) at the Grafenegg Festival and in Copenhagen.

Dean combines his composing activities with a rich musical life performing internationally as a soloist, chamber musician and conductor with the world's leading orchestras.

Intermusica. [intermusica.co.uk/dean](http://intermusica.co.uk/dean)

For enquiries about the music of each of the 2013 finalists  
please visit [readings.com.au](http://readings.com.au)

---

---

## KEY WORKS

### *Carlo*

Carlo was commissioned by the Australian Chamber Orchestra for the 1997 Huntington Festival and is scored for 15 solo strings, sampler and pre-recorded tape. Carlo is dedicated to Richard Tognetti and the Australian Chamber Orchestra.

### *The Lost Art of Letter Writing for violin and orchestra*

The violin concerto, *The Lost Art of Letter Writing*, was co-commissioned by the Cologne Philharmonie and the Royal Stockholm Philharmonic for the esteemed soloist Frank Peter Zimmermann, to whom the work is dedicated with Dean's great admiration.

### *Bliss*

Bliss is an opera in three acts and was commissioned by Opera Australia, with libretto by Amanda Holden after the novel by Peter Carey. It has been performed in Sydney, Melbourne and Edinburgh in the original production by Neil Armfield, and in a new production in Hamburg.

### *Eclipse*

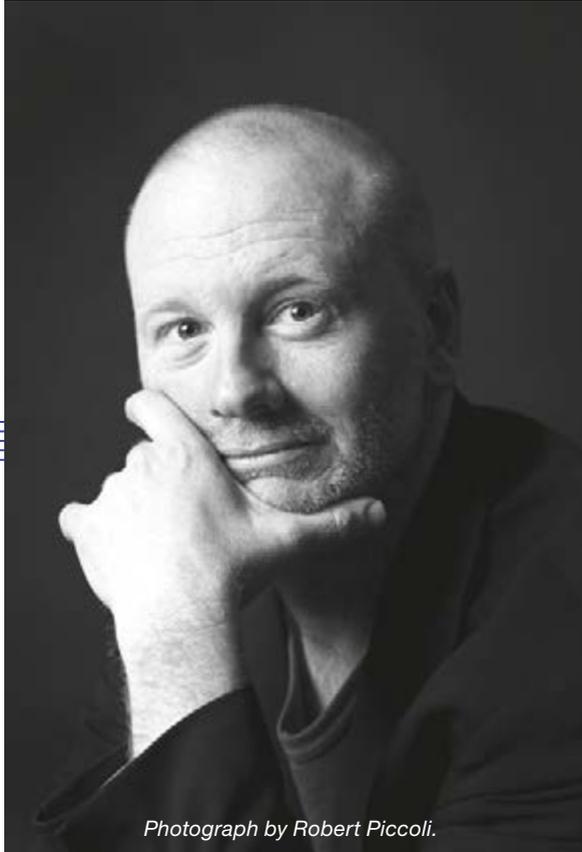
The string quartet, *Eclipse* was commissioned by the Cologne Philharmonie to be premiered by the Aurn Quartet in their 2003/04 concert season. It is in one uninterrupted movement comprising three clearly distinguishable sections.

### *Twelve Angry Men*

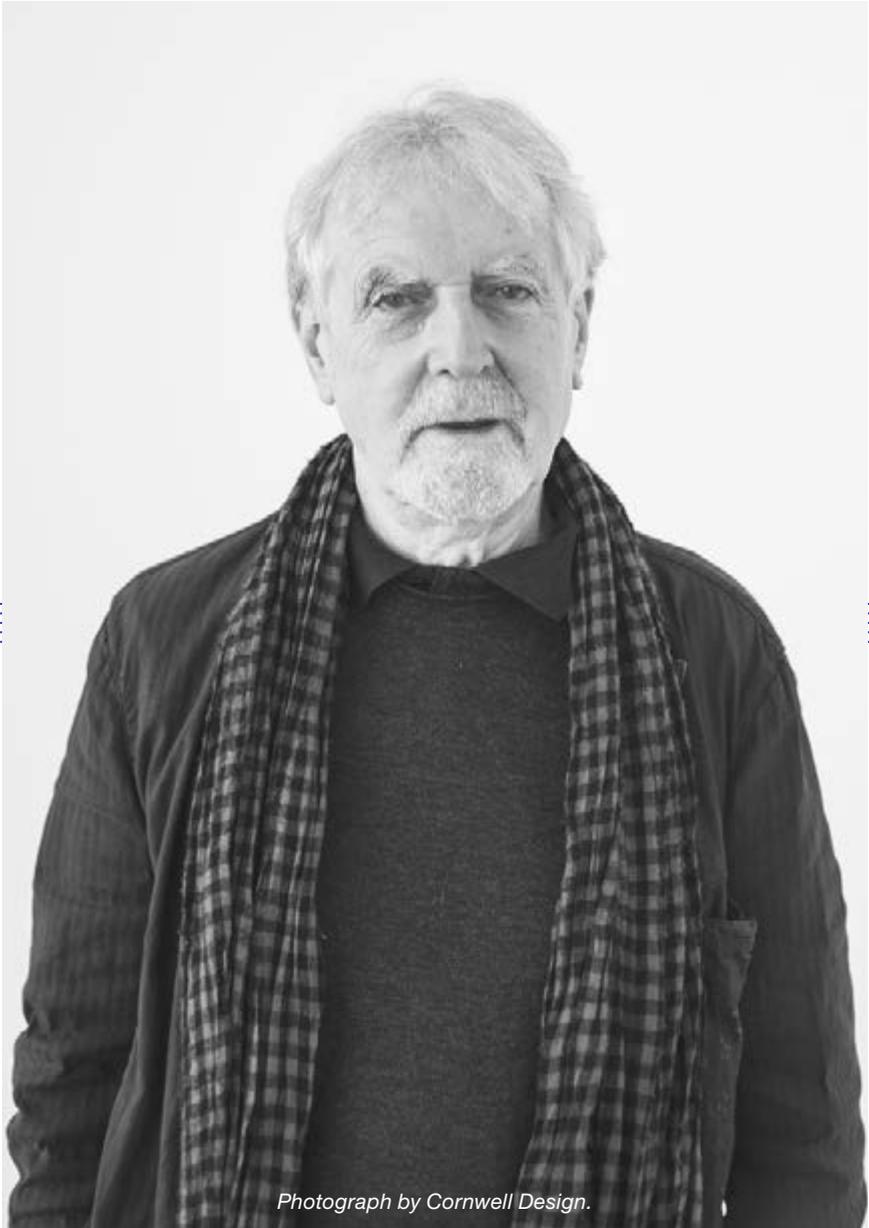
Twelve Angry Men was written for the 12 cellists of the Berlin Philharmonic and was premiered by them in 1997. Each of the cellos is cast as a musical version of the 12 jurors.



Key selected work, *The Lost Art of Letter Writing*, can be heard at the Federation Square Exhibition.



*Photograph by Robert Piccoli.*



*Photograph by Cornwell Design.*

# TONY GOULD

*Musician, Composer*

Spanning nearly fifty years, Tony Gould's career embraces performance, composition, education, improvisation, music criticism and published articles (including Groves Dictionary). He will shortly publish two books: *Australian Music and Musicians*, and *The Art of Improvisation*. He continues to compose for various musical combinations, large and small, with recent commissions from Ensemble Liaison, Firebird Trio, and the renowned Australian pianist Michael Kieran Harvey. Gould has three degrees: B.Mus (Melbourne) MA (Monash) Ph.D (La Trobe).

He is co-founder of the highly regarded and successful Manins/Gould duo and was Head of The School of Music at Victorian College of the Arts until 2005. In 2009 he won the prestigious Don Banks award for services to music, was awarded an Order of Australia (AM) in 2007 and inducted into the Bell Jazz Awards Hall of Fame in 2011. In 2013 he became Australia's first Professor of Jazz ( Monash University).

---

For enquiries about the music of each of the 2013 finalists  
please visit [readings.com.au](http://readings.com.au)

---

---

---

## KEY WORKS

*Crossroads (2009) for clarinet, cello and piano.*  
Commissioned and premiered by the outstanding Melbourne based Ensemble Liaison at BMW Edge.

*Crossing (2007) for solo piano.*  
Dedicated to, commissioned and premiered by Michael Kieran Harvey at the University of Tasmania Conservatorium of Music.

*Is it Spring Yet? (2009) a collection of pieces as vehicles for improvisation.*  
Commissioned by the Hush Music Foundation – performed and recorded with the composer on piano, clarinettist David Griffiths, cellist Imogen Manins and percussionist David Jones.

### *Funeral Blues*

Music for small ensemble (flexible instrumentation) and voice on the poem

*Funeral Blues* by WH Auden – premiered by the composer, Gian Slater (voice) and quartet at Bennett's Lane 2011.

### *Kashmir Remembered*

Vehicle for improvisation, any instrumentation. Inspired by a performance tour in the 1980s to India and Kashmir.

### *The Subtlety of Time*

Concerto for solo saxophone (soprano and alto), string orchestra and jazz trio. Premiered by Graeme Lyall, (saxophones) and the Queensland Symphony Orchestra in 1997.



Key selected work, *Crossing (2007)*, can be heard at the Federation Square Exhibition.



*Photograph by Sean Fennessy.*

# MICK HARVEY

*Musician, Composer*

Mick Harvey is renowned as a musician, record producer and composer who has been active for the last 35 years and is perhaps best known as a member of The Birthday Party and The Bad Seeds and for his long term collaborative work with PJ Harvey and Nick Cave. Aside from scoring ten feature films and numerous short films and documentaries, split almost evenly between Australia and Europe,

Harvey has also released six solo albums in the last two decades and been the recipient of several Australian Music Industry Awards. He won the AFI Best Original Score for *Suburban Mayhem* in 2006 and in 2011 took out British Producer of the Year for his co-production on PJ Harvey's *Let England Shake*.

His most recent release was this year's album *FOUR (Acts of Love)*.

[mickharvey.com](http://mickharvey.com)

For enquiries about the music of each of the 2013 finalists  
please visit [readings.com.au](http://readings.com.au)

---

---

## KEY WORKS

*Junkyard – The Birthday Party (1982).*  
Pivotal album from Harvey's first band.  
Still influential today.

*Tender Prey –  
Nick Cave & the Bad Seeds (1988).*  
The fifth album from Cave's band recorded  
when still based in Berlin. Contains the classic  
The Mercy Seat, co-written by Harvey.

*Let Love In –  
Nick Cave & the Bad Seeds (1993)*  
The eighth Bad Seeds studio album  
containing the ubiquitous Red Right Hand,  
also co-written with Harvey.

*Intoxicated Man – Mick Harvey (1995)*  
Harvey's first solo album of Serge Gainsbourg  
songs translated into English. Critically  
acclaimed in Europe and North America.

*Let England Shake – PJ Harvey (2010).*  
The fourth and most recent PJ Harvey album  
on which Harvey has collaborated and the  
second he has co-produced. Widely regarded  
as one of the best albums of the last decade.

*Sketches from the Book of the Dead –  
Mick Harvey (2011)*  
The first album on which Harvey composed  
all the songs. A milestone and an indication  
that his creative purpose remains  
focused and developing.



Key selected work, *Praise The Earth*, can be  
heard at the Federation Square Exhibition.

# SHANE HOWARD

*Musician, Singer/Songwriter*

Through his work as a musician, producer and mentor, Shane has worked generously to engage, educate and empower other artists. From creating tunes in the traditional Irish forms to composing songs in the recovered language of South West Victoria's Aboriginal people or working with translations of *Solid Rock* into Pitjantjatjara, he has been artistically brave and forged uncharted cultural territory boldly, but respectfully.

When describing Shane's musical career, the phrase 'Si Beag, Si Mor' comes to mind—Irish for 'the little and the big'. He has lived an artistic life that honours the small and large in all things, giving voice to the music that is so loud it cannot be ignored and the music that is so ephemeral, it can only be heard in the quiet heart of this country.

[thegroovemerchants.com](http://thegroovemerchants.com)

For enquiries about the music of each of the 2013 finalists  
please visit [readings.com.au](http://readings.com.au)

---

---

## KEY WORKS

### *Solid Rock*

The iconic song that became a towering commercial success, resonated around Australia since 1982, prompting the conscience of an entire generation. In 2012, a new version, *Puli Kunpungka*, recorded by Howard with a choir of central desert children, singing in Pitjantjatjara language.

### *Let The Franklin Flow*

The environmental anthem that helped keep the issue of saving Tasmania's wild Franklin River from being dammed, alive in the media. Written by Howard after a trip to the blockade site in 1983, encouraged by Bob Brown.

### *Murri Time*

Howard's achingly beautiful love song to Aboriginal Queensland. Melbourne writer, Martin Flanagan, said the song, "It's an unusual moment of grace in Australian art, a love song so grand it could be called an anthem, written by a white man to a black couple".

### *Waakoobawhan Yannak*

Encouraged by local Gunditjmara and Kirrae Whurrong Aboriginal elders, Banjo Clarke and Ivan Couzens, Howard researched and wrote this song in the recovered language of the Peek Whurrong people of South West Victoria.

### *Mystified*

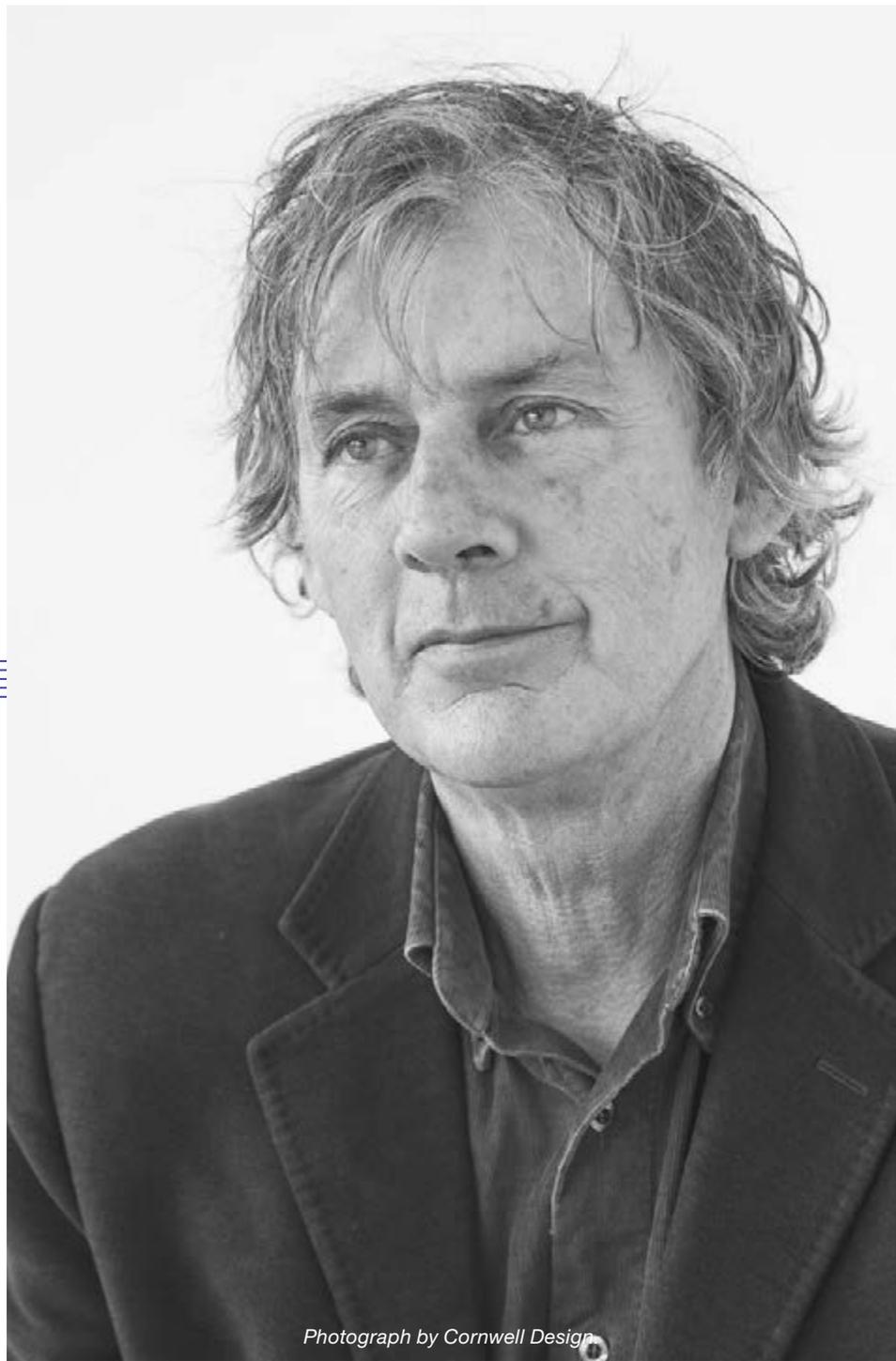
Howard wrote this song for didjeridu or yidaki accompaniment, during a journey to Lawn Hill Gorge or Boodjamulla.

### *Abraham*

During a 2002 tour of the US Howard visited the Ground Zero site in New York City. His response was this poetic and powerful song that eloquently ties together three world faiths under the care of their common ancestor, Abraham.



Key selected work, *Solid Rock*, *Puli Kunpungka*, can be heard at the Federation Square Exhibition.



*Photograph by Cornwell Design*



*Photograph courtesy of the artist.*

# WILMA SMITH

Violinist

Wilma Smith is concertmaster (lead violinist) of the Melbourne Symphony Orchestra (MSO) and performs with smaller groups whenever possible, including Wilma & Friends, her concert series at the Melbourne Recital Centre. She teaches violin at Melbourne and Monash Universities and younger students privately. In Boston, after studies with the legendary Dorothy DeLay, she led the Lydian String Quartet, winning the Naumburg Award for Chamber Music and prizes at Banff, Portsmouth and Evian international competitions, and played with the Boston Symphony Orchestra. Before coming to Melbourne in 2003, she was concertmaster of the New Zealand Symphony Orchestra and founder of the New Zealand String Quartet.

Wilma enjoys her involvement with Melbourne's community musicians, recently guest-leading the Zelman Orchestra's 80th anniversary concerts, performing with Corpus Medicorum, Melbourne's doctors' orchestra, and directing the Mt Buller Chamber Music School, primarily for amateur musicians.

Wilma has three daughters.

[wilmaandfriends.com.au](http://wilmaandfriends.com.au)

---

For enquiries about the music of each of the 2013 finalists  
please visit [readings.com.au](http://readings.com.au)

---

---

## KEY WORKS

### MSO

Wilma leads the MSO in symphony concerts at Hamer Hall, Melbourne Recital Centre, Costa Hall in Geelong and Robert Blackwell Hall at Monash University, as well as the free concert series at Sidney Myer Music Bowl where up to 40,000 people hear the MSO play free classical music concerts every February.

### Wilma & Friends

Wilma's own concert series at the Melbourne Recital Centre Salon presents a different group of her musical friends each concert, joining her for a wide variety of appealing music. In 2014, Wilma & Friends will be venturing outside Victoria for the first time, playing concerts in Adelaide and Hobart. Wilma enjoys guest-leading other orchestras whenever possible, this year the Sydney Symphony Orchestra, Tasmanian Symphony Orchestra and Auckland Philharmonia Orchestra. Teaching is an important commitment to

the next generation of performers. Wilma was taught and mentored by some amazing musicians and she wants to pass on as much as possible to keep a rich tradition alive and vibrant.

### *Involvement with MSO's Pizzicato Effect and APO's Sistema Aotearoa*

These programs bring string instrument tuition for children into communities which would not normally have access. They are changing lives and introducing many children to the joy of music. Wilma's Fijian heritage and own unlikely start in music makes these projects dear to her heart.



Key selected work, *Scheherazade* by Rimsky-Korsakov, can be heard at the Federation Square Exhibition.

ROS BANDT  
GRIGORYAN BROTHERS  
STEPHEN MAGNUSSON  
GIAN SLATER  
EUGENE UGHETTI  
ERKKI VELTHEIM  
BART WILLOUGHBY  
AINSLIE WILLS  
JULIEN WILSON  
LISA YOUNG



**OUTSTANDING  
MUSICIANS  
AWARD 2013**

---

**FINALISTS**



*Photograph by Cornwell Design.*

# ROS BANDT

Sound Artist

Dr Ros Bandt, Australia's first woman sound artist has created a star-studded 30 years of sound art and original music on original instruments and sculptures. These have included her glass Flagong, her 107 string Aeolian harps at Lake Mungo, and 35 international sound installations. She is an expert player of historical wind and string instruments, being a founding member of La Romanesca early music ensemble and the cross-cultural Back to Back Zithers.

She collaborates with international musicians in Turkey, Greece, America and Germany creating original sound performance art with her Tarhu (bowed spiked fiddle). She has 15 solo CDs, with commissions and residencies on four continents. Awards include the Don Banks, the Cochrane Smith Award for sound heritage and her first Improvisations in Acoustic Chambers was listed in the National Australian sound register 2013.

She has a PhD in musicology.

[rosbandt.com](http://rosbandt.com)

For enquiries about the music of each of the 2013 finalists  
please visit [readings.com.au](http://readings.com.au)

---

---

## DESCRIPTION OF ENTERED WORK

### *Polar Bear on Ice*

A eulogy for all the polar bears who are losing their habitat and becoming marooned between lost fishing grounds due to global warming and the arctic melt-down.

Polar Bear is for solo tarhu, (the bowed spiked fiddle), glass trees and granulated glass sounds derived from her original glass instrument the flagong. Real-time Logic patches process the sound during performance, the entire gallery becoming an immersive environment for the audience to sense its environmental fluctuations during performance. It is a built frozen landscape which behaves as a real-time sonic habitat whether manipulated through the air

microphone to the computer or through the hydrophone immersed in water. Kinetic glass trees are moved as a result of the bowing like the polar bear on moving ice .

See video floating glass at [rosbandt.wordpress.com/page/3/](http://rosbandt.wordpress.com/page/3/) (Composed and performed in January 2013 as part of the three month Floating Glass Residency and Sound Installation including six free concerts).



Entered work, Polar Bear on Ice, can be heard at the Federation Square Exhibition.

# GRIGORYAN BROTHERS

Guitarists, Composers

Since their first acclaimed Australian tour in 2002, Slava and Leonard have astounded audiences worldwide with their guitar virtuosity. They have toured extensively throughout Australia and overseas: to Europe, the United States, Britain, Asia, South Africa and the Middle East. When not on stage they are in the studio, having released five duo albums—the most recent *The Seasons* in 2012 — all of which have been nominated for ARIA awards.

Although regarded as Australia's finest guitar duo performing much of the instrument's standard classical repertoire, their passion is to expand their horizons through new arrangements, their own compositions and commissions. When Slava and Leonard Grigoryan pick up their guitars, they also step outside the norm. In doing so they never compromise their musical integrity, nor the integrity of the music. Their large and devoted base of fans know this, and applaud them and their music.

[grigoryanbrothers.com](http://grigoryanbrothers.com)

---

For enquiries about the music of each of the 2013 finalists  
please visit [readings.com.au](http://readings.com.au)

---

---

## DESCRIPTION OF WORK

*Smoky Cape (movement no.6) – Mosstrooper Peak, Nigel Westlake*  
Composed in 2011, this Sonata, based on the solo guitar work was written for Slava and Leonard. Each movement is named after a remote location on the east coast of Australia, places that hold a special meaning for Nigel and that were visited during a huge time of upheaval. They are locations of repose and meditation, and upon each site stands a shrine to the memory of his son Eli.

This recording is a live ABC Classic FM broadcast of the world premiere performance at the 2012 Australian Festival of Chamber Music.



Entered work, *Smoky Cape (movement no.6) – Mosstrooper Peak*, can be heard at the Federation Square Exhibition.



*Photograph courtesy of the artists.*



*Photograph courtesy of the artist.*

# STEPHEN MAGNUSSON

*Guitarist*

Stephen Magnusson is one of the most accomplished and versatile guitarists in Australia. His incredible technique and tonal quality of his instruments have made him an indispensable part of many ensembles in Australia and abroad. Stephen has performed and recorded with national and international artists including, Charlie Haden's Music Liberation Orchestra, Tim Berne, Jim Black, Julien Wilson, Paul Grabowsky, Australian Art Orchestra, Katie Noonan, Michelle Nicole, Assumptions Trio, Mike Nock, Enrico Rava, Arthur Blythe and many others. Stephen's awards include: the Swiss Diagonal Arts Grant and Pop Kredit award in 1999; Co-Winner of the National Jazz Award in 2000; ARIA Award with Elixir in 2011 and The 2013 Bell Award for Best Contemporary Jazz Album with MAGNET.

[mag.net.au](http://mag.net.au)

For enquiries about the music of each of the 2013 finalists  
please visit [readings.com.au](http://readings.com.au)

---

---

## DESCRIPTION OF WORK

### VOS

This piece is a solo guitar improvisation – an area of Magnusson's playing that he is interested in exploring further. The narrative of this piece is led completely by the Moog guitar and how this instrument resonates with itself in an almost random way, which Magnusson finds quite fascinating. The piece was then layered with baritone and soprano guitars. Here he attempted to accompany the narrative of the Moog guitar.



Entered work, VOS, can be heard at the Federation Square Exhibition.

# GIAN SLATER

Vocalist and Composer

Prodigious vocalist and composer Gian Slater is one of Australia's most sought-after and inventive creative musicians, known for her superb musicianship, pioneering vision for vocal music and powerful artistic integrity. Slater is widely respected for her agile, pure voice and virtuosic improvisational ability, making her unique among singers as both a valued sideman as well as soloist.

She is a prolific composer, with seven albums of original music ranging from artsong, contemporary classical works, electronica, jazz and rock, to large-scale works for her acclaimed 20-piece vocal ensemble, *Invenio*. In 2012, she received the prestigious Creative Australia Fellowship for innovation and excellence. She is active as an educator, teaching jazz and improvisation at Melbourne and Monash Universities, as well guest lecturing at The Manhattan School of Music, West Australian Academy of Performing Arts and ANU.

[gianslater.com](http://gianslater.com)

For enquiries about the music of each of the 2013 finalists  
please visit [readings.com.au](http://readings.com.au)

---

---

## DESCRIPTION OF ENTERED WORK

Gian Slater's recorded submissions demonstrate an impressive breadth of styles, and testified strongly to how her unique vision for vocal music, and unmistakable voice, can unify such a prolific and varied output. Slater offers selections from original albums, collaborations and guest performing roles. *The Differences*, with jazz giants Jamie Oehlers and Paul Grabowsky demonstrates Slater's world class improvisation skill, while *Still Still*, her almost telepathic ensemble connection with her trio. Her acclaimed vocal ensemble *Invenio* features Gian's original compositions on *Clarion/Whisper* and dynamic collaborations

with New York composer Barney McAll (*SexMagikDeath*) and treasured Australian singer/songwriter Lior (*Soulitha*). Also included was a guest performing role on Tony Gould's orchestral song project, *Seasons of Love*, in which Gian lovingly renders classics from the American songbook with orchestra.



Entered work, *Be Patient*, can be heard at the Federation Square Exhibition.



*Photograph courtesy of the artist.*



*Photograph courtesy of the artist.*

# EUGENE UGHETTI

*Percussionist, Composer, and Conductor*

Eugene Ughetti is a percussionist, composer, conductor and the artistic director of Speak Percussion. His work focuses on new chamber music and hybrid-arts collaboration. Eugene has worked with most of Australia's leading new music ensembles including conducting ELISION in the world premiere of Richard Barrett's CONSTRUCTION in the 2011 Huddersfield Festival. He has worked with some of the world's finest composers including Steve Reich and Pierre Boulez and with conductors Valery Gergiev, James Levine and Charles Dutoit. He has composed works for The Australian Ballet, Melbourne Symphony Orchestra and the Bionic Ear Institute. Eugene has given lectures at the University of Melbourne, the Victorian College of the Arts, Monash University and the Australian National Academy of Music in percussion, composition or chamber ensemble practice.

He was recently the winner of the inaugural Sidney Myer Creative Fellowship, MCA/Freedman Fellowship for Classical Music and the OZCO Creative Fellowship – early career.

[speakpercussion.com](http://speakpercussion.com)

For enquiries about the music of each of the 2013 finalists  
please visit [readings.com.au](http://readings.com.au)

---

---

## DESCRIPTION OF ENTERED WORK

*Last Breath – performed and composed by Eugene Ughetti*

Eugene's music making encompasses a diversity of creative language and skill. The entered work showcases his performative, compositional and conducting body of work.

Eugene's compositions venture into micro-timbral sonic terrain where both theatrical and conceptual ideas often come to the fore. His works are featured in concert hall settings, in the context of dance and theatre works and also in site-specific installation environments.

As a performer, Eugene is constantly expanding his instrumental palette. Here he can be heard playing a glass marimba, ocarina, bells

dipped in water, Revox machine, quarter-tone aluminium tubes, five-octave marimba and Jewish harp.

Eugene's conducting experiences range from Orchestral through to percussion ensemble projects. His passion is for new and complex contemporary music and here an excerpt of a two-hour, twenty-movement work for Chamber Ensemble with live electronics is included.



Entered work, *Last Breath*, can be heard at the Federation Square Exhibition.



*Photograph courtesy of the artist.*

# ERKKI VELTHEIM

*Violinist, Violist, Composer and Improviser*

Erkki Veltheim is a violinist, violist, composer and improviser. He is a member of the Australian Art Orchestra and Elision, an Artistic Associate of Chamber Made Opera, and has also played with the Berlin Philharmonic Orchestra, Melbourne Symphony Orchestra, Australian Chamber Orchestra and Ensemble Modern.

He has performed, recorded and composed arrangements for artists such as Gurrumul, Black Arm Band and Shane Howard, and has collaborated with some of Australia's leading composers, musicians and improvisers including Brett Dean, Paul Grabowsky, Anthony Pateras, John Rodgers, Jon Rose and Scott Tinkler.

Erkki's compositions have been performed by the London Sinfonietta, Melbourne Symphony Orchestra, Soundstream Collective and the Twitch Ensemble. Recent commissions include orchestral arrangements of Gurrumul's songs and new compositions to accompany Gurrumul's traditional 'manikay' singing, performed under Erkki's direction by the Sydney Symphony Orchestra as part of the 2013 Vivid Festival.

[soundcloud.com/erkkiveltheim](https://soundcloud.com/erkkiveltheim)

For enquiries about the music of each of the 2013 finalists  
please visit [readings.com.au](http://readings.com.au)

---

---

## DESCRIPTION OF ENTERED WORK

*061111/3 Solo violin improvisation*  
by Erkki Veltheim (2011).

*Ulminda Manikay (traditional Arnhem Land singing)* by Geoffrey Gurrumul Yunupingu, *Orchestral composition* by Erkki Veltheim (2013).

Performed by Geoffrey Gurrumul Yunupingu, voice, and the Sydney Symphony Orchestra, conducted by Erkki Veltheim.

*Whose idea was this?*

Trio improvisation by Scott Tinkler, trumpet, Marc Hannaford, piano, and Erkki Veltheim, violin (2013).

*Couscous Pastis (excerpt)*

Duo improvisation by Anthony Pateras, piano, and Erkki Veltheim, violin (2012). From Immediata 'Presets are not people' release Mardi à Montreuil.

*Flutter by Erkki Veltheim (2013).*

An acousmatic/musique concrète work from processed field recordings of Scandinavian birds and 16mm film projectors, composed to accompany a short film by Sabina Maselli.

*Glossolalia for string quartet by Erkki Veltheim (2011).*

Performed by the Soundstream Ensemble led by Erkki Veltheim.



Entered work, *061111/3*, can be heard at the Federation Square Exhibition.

*061111/3 Solo violin improvisation* by Erkki Veltheim (2011). Live recording by Michael Hewes, Astra Chamber Music Society concert, the Eleventh Hour Theatre, 6 November 2011.

# BART WILLOUGHBY

*Singer/Songwriter*

In 1978 Bart penned *From My Eyes*, fusing reggae with Indigenous influences and forming Australia's first Indigenous rock band, No Fixed Address. In 1982 they toured Australia and Europe in support of Peter Tosh. In 1984/1985 Willoughby joined cousin, Bunna Lawrie, in Coloured Stone playing on the Scottish tour.

In 1987, Willoughby reformed No Fixed Address. In 1988 touring Europe, Eastern Bloc Willoughby made his wry comment "being hungry in Hungary". In 1988 Willoughby drummed for Yothu Yindi on the Diesel & Dust tour. In 1989, Willoughby formed Mixed Relations touring Aboriginal communities in Australia, Pacific Islands, New Zealand and Hawaii. Solo Albums included *Pathways* (1997) and *Frequencies* (2000). In 2006-2011, he toured with The Black Arm Band. The Bart Willoughby Band formed in 2007 releasing their debut album Proud in 2013. *We Still Live On*, recorded on the Melbourne Town Hall's Pipe Organ will be launched November 23.

[facebook.com/bartwilloughbyband.willoughby](https://facebook.com/bartwilloughbyband.willoughby)

---

For enquiries about the music of each of the 2013 finalists  
please visit [readings.com.au](http://readings.com.au)

---

---

---

## DESCRIPTION OF ENTERED WORK

Among the six tracks entered is a live recording of *Take It Or Leave*, written in 1990 but still part of Willoughby's live shows performed by his current band The Bart Willoughby Band at Share The Spirit Festival.

The next four tracks *Unity*, *Sisters*, *Aboriginal Kurdish* and *Aboriginal Reggae* are from a recent CD release Proud recorded with The Bart Willoughby Band available at Readings, Basement Discs and Title stores on The Rize of The Morning Star label. *Unity* is based on a poem by late Indigenous poet Kevin Gilbert, whilst *Aboriginal Kurdish* features Fadil Suna on Saz and West Papuan Benny Wender.

The final track is part of an eight track album *We Still Live On* recorded this year on the Melbourne Town Hall Pipe Organ being launched at The Collins Street Baptist Church on 23 November.



Entered work, *Unity*, can be heard at the Federation Square Exhibition.



*Photograph courtesy of the artist.*



*Photograph by Cornwell Design.*

# AINSLIE WILLS

Singer/Songwriter

Using her voice as her sword, Melodist Ainslie Wills cuts through musical terrain with an emotionally charged kind of brutality that is devastatingly honest – she is vulnerable yet powerful. Graduating from the Victorian College of the Arts in 2005, having studied Music Performance, Wills started recording her compositions in the bedroom of her Carlton granny flat and in 2007 was ‘unearthed’ by Triple J. 2010 saw the release of her second EP *Somebody For Everyone* followed by her debut album *You go your way, I’ll go mine*, released March 2013. Deemed ‘a beguiling debut’ by Rolling Stone, this album was co-written with fellow VCA graduate and experimental guitarist Lawrence Folvig.

Ainslie has toured Australia, sharing the stage with the likes of: Clare Bowditch, 360, Lianne La Havas (UK), Gossling, Missy Higgins, Hiatus Kaiyote, Husky and Michael Kiwanuka (UK).

[ainsliewills.com](http://ainsliewills.com)

For enquiries about the music of each of the 2013 finalists  
please visit [readings.com.au](http://readings.com.au)

---

---

## DESCRIPTION OF ENTERED WORK

Arresting, melodic, and full of charm: *You Go Your Way, I’ll Go Mine* is the debut album by Melbourne Melodist, Ainslie Wills. Co-written/produced with her long time musical collaborator and fellow VCA graduate, Lawrence Folvig, *You Go Your Way, I’ll Go Mine* is 12 tracks of textured, atmospheric storytelling. Choosing the beachside location of Blairgowrie on Victoria’s Mornington Peninsula, Wills, her five-piece band and co-producer Jono Steer, spent ten days in the dead of winter 2011 recording the bare bones of the album. Exploring the space between composed and improvised music, this album was inspired by a sense of change and positivity in Ainslie’s personal life which is highlighted sonically by textural guitar swells, sweeping strings and stoic drums underpinned by Ainslie’s soaring vocal sound.

“...emerges as a singular sound for a singular artist, heavy with verisimilitude.”  
– Mikey Cahil, *Herald Sun*



Entered work, *Early Morning Light*, can be heard at the Federation Square Exhibition.

*Early Morning Light* from the album *You Go Your Way, I’ll Go Mine*, released March 2013. Written by Ainslie Wills, co-produced by Ainslie Wills, Lawrence Folvig and Jono Steer. Vocals: Ainslie Wills and Natalie Lewis. Guitars: Lawrence Folvig. Bass: Jules Pascoe. Drums: Arron Light.



*Photograph by Roger Mitchell.*

# JULIEN WILSON

*Saxophonist and Composer*

Julien Wilson is a Melbourne saxophonist and composer who has been a crucial member of the Australian jazz community since the mid 1990s. He studied at VCA under Brian Brown and Barry Duggan and at Boston's New England Conservatory with George Russell and Paul Bley. His highly identifiable sound and style has led him to record and perform with artists including Charlie Haden, Hermeto Pascoal, Nigel Kennedy, Hugh Masekala, Augie March, Kurt Elling and the Sydney Symphony Orchestra, and he has made long standing contributions to the Black Arm Band and the AAO. He has released a dozen albums as leader or co-leader, and his trio has been hailed as one of Australia's most unique groups.

Julien is the recipient of the National Jazz Award, The Freedman Fellowship for Jazz and the Bell Award for Australian Jazz Artist of the Year.

[julienwilson.com](http://julienwilson.com)

For enquiries about the music of each of the 2013 finalists  
please visit [readings.com.au](http://readings.com.au)

---

---

---

## DESCRIPTION OF ENTERED WORK

Wilson is releasing three albums in late 2013. *Sweethearts* is a trio with Sam Anning (NY) and Allan Browne. *This is Always* is a classic jazz quartet with Barney McAll (NY), Jonathan Zwartz (Syd) and Allan Browne. *Swailing* is a studio album by his long standing trio with Stephen Magnusson (guitar) and Steve Grant (accordion) which sees the trio exploring exciting new directions. *Swailing* and *This is Always* are being released on Wilson's new label Lionsharerecords.

He has recently launched [julienwilson.com](http://julienwilson.com) and is currently building a website and distribution network for Lionsharerecords. Wilson's proposal

for the Outstanding Musicians Award 2013 is to use the funds to assist with promotion, publicity and management of Lionsharerecords, including creation of performance opportunities nationally and internationally for his groups. It will also assist with the production of an album of all original music by his current quartet.



Entered work, *Everybody Happy*, can be heard at the Federation Square Exhibition.

# LISA YOUNG

Vocal Stylist and Improviser

Lisa Young is well known to jazz and world music listeners as a creative, rhythmic vocal stylist and improviser, incorporating Indian and African elements in her work. A long-time student of maestro Guru Kaaraikkudi Mani in Chennai, Lisa specialises in 'Konnakol' – South Indian vocal percussion.

She has created an impressive body of work as a composer and singer, and performed across the globe with vocal group Coco's Lunch and her jazz/world music group, Lisa Young Quartet. She is a Bell Award Winner – 'Best Australian Jazz Vocal Album' 2007, Cara Award Winner (USA) – Best Folk/World Song, received two ARIA nominations with Coco's Lunch and the Pratt-Monash Post Graduate Award for her PhD candidature at Monash University.

Her choral works have made a major contribution to contemporary vocal music, being performed and recorded by choirs across Europe, Canada, USA and Australia.

[lisayoungmusic.com](http://lisayoungmusic.com)

For enquiries about the music of each of the 2013 finalists  
please visit [readings.com.au](http://readings.com.au)

---

---

## DESCRIPTION OF ENTERED WORK

For many years Lisa Young's compositions and performances have been influenced by South Indian music. In particular since 1994, she has studied the sophisticated language of rhythmic vocal percussion known as 'Konnakol', both in India and Australia. Whilst traditionally it is an intoned recitation, unique to her work is the use of konnakol in melodic structures, riffs, bass lines and improvisations.

The works submitted are for a cappella and jazz quartet. They use konnakol and vocal sound-bank scat sounds, (as opposed to lyrics), allowing the rhythms, vocal sounds and melody to express the work's intent.



Entered work, *Tha Thin Tha*, can be heard at the Federation Square Exhibition.

*Tha Thin Tha* performed by Lisa Young Quartet. Composed by Lisa Young / B. Robertson / K. Mani.

Featuring Lisa Young – voice, Stephen Magnusson – guitar, Ben Robertson – double bass, Dave Beck – drums



*Photograph courtesy of the artist.*



**MICHAEL BAKRNČEV**  
**HELEN CROOME**  
**JESSICA JIANG**  
**ADAM KATZ**  
**KATE KELSEY-SUGG**



**DEVELOPMENT  
AWARD 2013**  
—  
**FINALISTS**

# MICHAEL BAKRŇČEV

*Modern Composer*

Michael BakrŇčev is a multi-award-winning composer, currently residing in Melbourne, Australia. He graduated with first class Honours in Composition, under the tutelage of Gerard Brophy at the Queensland Conservatorium, Griffith University. His works have been performed on numerous occasions in Brisbane, Adelaide, Melbourne, Sydney, Canberra, Canada, New York, Austria, Scotland, the Republic of Macedonia, Serbia, including two performances by the Macedonian Philharmonic Orchestra in Skopje, with future performances planned in Greece and London. BakrŇčev's music has been recorded on a number of occasions in Australia, the USA, Canada and Europe, and has been featured at the Macedonian Days of Music Festival, the ITEC World Tuba and Euphonium Convention in Austria, the 16th World Saxophone Conference in Scotland and the Australasian Clarinet and Saxophone Conference in Sydney.

BakrŇčev recently returned from Sydney after working with The Song Company in Sydney, is currently writing a work commissioned by the Queensland Conservatorium Symphony Orchestra and was recently commissioned by the Arts Centre Melbourne for the 5x5x5 composer development project.

---

For enquiries about the music of each of the 2013 finalists  
please visit [readings.com.au](http://readings.com.au)

---

---

## DESCRIPTION OF ENTERED WORK

### *Falling Light (2013)*

This work was commissioned by the Arts Centre Melbourne 5x5x5 composer project. The idea was simple, write a piece inspired by an unusual site within the Arts Centre Melbourne. This piece reflects an installation on the ceiling in the Hamer Hall titled falling light. It is scored for Piccolo, Flute, Glockenspiel, Vibraphone, Piano and Harp. The installation is partially inspired by the spire of the theatre, which has lights on it

that twinkle and flicker at night. One of the suggestions was that the lights trickle all the way down the spire and then through the ceiling of the building, which was used as the inspiration for his work.



Entered work, *Falling Light*, can be heard at the Federation Square Exhibition.





*Photograph by Cornwell Design.*

# HELEN CROOME

*Singer/Songwriter*

Raised in Albury/Wodonga, Helen studied clarinet and piano throughout her schooling years, competing in local competitions and events like the Albury Eisteddfod and Music Under the Gum Trees. She moved to Melbourne after graduating from high school and completed a Bachelor of Music (Composition) at Box Hill Institute. In 2009, Helen established herself as a singer/songwriter on the Melbourne music scene, performing under the name of Gossling.

Over the last four years, she has released three EP's and just recently her debut album *Harvest Of Gold*.

After many years of performing to Melbourne audiences, Helen was given the opportunity to tour nationally as well as perform at numerous festivals around Australia including Falls Festival, Blues and Roots and Splendour in The Grass, and just recently played her first international shows in London, New York and LA.

[gosslingmusic.com](http://gosslingmusic.com)

For enquiries about the music of each of the 2013 finalists  
please visit [readings.com.au](http://readings.com.au)

---

---

## DESCRIPTION OF ENTERED WORK

Plucked harps, guitar climaxes, and retro, European disco. Sonically rich and impressively realised: *Harvest Of Gold* is the highly anticipated debut album from Melbourne's Gossling, then ten tracks of gorgeous pop songcraft, the gifted musicianship of singer/songwriter Helen Croome. With Helen's boundless talent and that dreamy, startling voice, this debut album marks the arrival of undoubtedly one of 2013's best Australian releases.

Harvest Of Gold was recorded in May 2013 at The Shed Studios in Canterbury, VIC, with producer John Castle (The Bamboos, Vance

Joy, Washington). Writing the bulk of the material for the album at home in Melbourne, Helen also spent time writing in Tasmania and collaborating with other songwriters in Byron Bay. Heartfelt, diverse, and seriously enchanting, Gossling's debut album is the sound of an artist fully coming into her own.



Entered work, *Harvest of Gold*, can be heard at the Federation Square Exhibition.

# JESSICA JIANG

*Flutist*

Jessica Jiang is currently studying Masters of Flute at the Paris Conservatoire with Pierre-Yves Artaud, and expects to graduate in June 2014. In Australia, Jessica studied a Bachelor of Music with Margaret Crawford at the Victorian College of the Arts and at the Young Academy of the Australian National Academy of Music.

Jessica has won the Audience Award in the 47th International Flute Competition of Budapest in 2013, first prize in the 8th International Flute Competition 'Leonardo De Lorenzo' of Italy in 2011, second prize in the 17th International Young Flutist Competition of France in 2011 and second prize in the 2009 International Flute Competition of Australia. She became a substitute flutist with Orchestra Victoria at age 18 and last year was a finalist in the auditions for the second flute position of the National Orchestra of France (ONF). She is a substitute flutist with the ONF and has performed with them at the Champs-Elysees Theatre in Paris and the Musikverein in Vienna.

[jessicajiangflute.webs.com](http://jessicajiangflute.webs.com)

For enquiries about the music of each of the 2013 finalists  
please visit [readings.com.au](http://readings.com.au)

---

---

## DESCRIPTION OF ENTERED WORK

*Grand Polonaise op.16 for flute and piano (1831)*

*By Theobald Boehm (1794-1881).*

Recorded 29 May 2012 at the Paris Conservatoire, for pre-selection of the Beijing International Flute Competition. Boehm invented the new conical flute which had a louder, richer, more uniform sound. This piece was composed a year before this flute was introduced, so perhaps Boehm wished to show off its possibilities.



Entered work, *Grand Polonaise*, can be heard at the Federation Square Exhibition.



*Photograph courtesy of the artist.*

# ADAM KATZ

*Jazz Pianist*

At just 24 years of age, pianist Adam Katz has fast become a rising star on Melbourne's jazz scene. After honing his craft with the likes of Aaron Goldberg, John Taylor and Jason Moran, Adam has gone on to perform and record with some of the finest musicians from Australia and abroad.

This year he launched his new album in New York City, his band featuring renowned US musicians Keith Carlock, James Genus, Dave Binney and Oz Noy. Adam regularly performs around Melbourne, in many of the city's foremost jazz clubs, as well as at festivals including the Melbourne International Jazz Festival. In addition to his work as a bandleader, Adam is an in-demand session musician and lends his distinct sound—comprising a thoughtful balance between touch, technique and melodic sensibility—to artists from around the world, across a number of genres.

[adamkatz.bandcamp.com](http://adamkatz.bandcamp.com)

For enquiries about the music of each of the 2013 finalists  
please visit [readings.com.au](http://readings.com.au)

---

---

## DESCRIPTION OF ENTERED WORK

*Mistral*, a quartet composition featuring renowned US drummer, Keith Carlock, and Melbourne's Julien Wilson, is the opening track from Adam Katz's new self-titled album.

"*Mistral* has a delightful, slightly wistful melody, doubled by Katz and Wilson's tenor. Katz begins the improvising alone, instantly establishing the space and air I was talking about. As his solo intensifies he maintains a sense of restraint which is then preserved when Wilson slides into the foreground. Soon the sparks start to fly, and Wilson, as ever, is exceptional at toughening his sound in tandem with his lines as the energy rises. ...The drums

have a singular fatness to them... and Carlock builds his foray using the inbuilt excitement of these sounds with just a dash of his trademark rhythmic ingenuity, but without overplaying."  
– John Shand, *Australian Jazz*.



Entered work, *Mistral*, can be heard at the Federation Square Exhibition.



*Photograph by Cornwell Design.*



*Photograph by Hayley Van Handley.*

# KATE KELSEY-SUGG

*Pianist, Vocalist, Saxophonist and Composer*

Kate Kelsey-Sugg is a pianist, vocalist, saxophonist and composer. For Kelsey-Sugg, music is in the genes, having grown up with father, jazz saxophonist Andy Sugg. At age 24 Kelsey-Sugg has received various prestigious awards: the James Morrison Vocal Scholarship, the Marion Isobel Thomas Award for piano and second prize at the National Jazz Awards for voice at the Wangaratta Jazz Festival.

Kelsey-Sugg has achieved international recognition, being invited to showcase Australian jazz at the 2010 World Expo held in Shanghai, playing in Berlin to record the album *The Berlin Sessions* to critical acclaim and performing her original music at the iconic Rockwood Music Hall in New York City.

Kelsey-Sugg has studied under world-renowned jazz musicians: pianist Jason Moran and vocalist Kurt Elling. Kelsey-Sugg has also performed alongside such artists as Mavis Staples, Rickie Lee Jones, Joss Stone and Archie Roach.

[katekelseysugg.com](http://katekelseysugg.com)

For enquiries about the music of each of the 2013 finalists  
please visit [readings.com.au](http://readings.com.au)

---

---

## DESCRIPTION OF WORK

Music Excerpt: *I'm Every Woman* composed by Nickolas Ashford and Valerie Simpson, arranged by Kate Kelsey-Sugg.

This is a live recording of Kate Kelsey-Sugg performing her own arrangement of Whitney Houston's 1992 hit *I'm Every Woman* with her quintet at the 2013 Stonnington Jazz Festival. Kelsey-Sugg's quintet features herself on piano and voice, Andy Sugg on saxophone, Eamon McNelis on trumpet, Marty Holoubek on double bass and Aaron McCollough on drums.

Kelsey-Sugg describes Whitney Houston as one of her earliest musical influences, specifically the album *The Bodyguard*,

which Kelsey-Sugg received on cassette tape from her parents at age four. Kelsey-Sugg began her initial vocal training by singing along to this cassette each night before going to sleep.

Kelsey-Sugg has arranged and performed this piece as a homage to Whitney Houston, all the while maintaining her own unique sound and style.



Entered work, *I'm Every Woman*, can be heard at the Federation Square Exhibition.



# ACKNOWLEDGEMENTS

The Melbourne Prize for Music 2013 and Awards and the Federation Square exhibition have been made possible by the generous support of many partners and patrons this year, many of whom has been with the Trust since inception in 2004. Thank you to the many entrants this year and finalists, whose interest in the prize is greatly appreciated.

Founding Partners Cornwell, Ernst & Young, Minter Ellison and Committee for Melbourne have played an integral role in establishing and maintaining the project since inception in 2004. Everything seen and used for the 2013 Melbourne Prize, including the catalogue and unique exhibition in the Atrium at Federation Square this year, is developed by Steven Cornwell and his team at Cornwell Design – thank you all for your long-term and generous support.

The Melbourne Prize Trust would like to thank Arts Victoria and the City of Melbourne, as our Government Partners, for their ongoing and generous support.

Thank you to the Awarding Committee, Kate Ceberano, Professor Barry Conyngham, Professor Paul Grabowsky, Huw Humphreys and Chong Lim for their dedication and hard work in judging this year.

The ongoing direction of Melbourne Prize Trust Directors, Dr Janine Kirk AM, Professor Andrea Hull AO, David Laidlaw and Pamela Warrender is appreciated, along with Dr Janine Kirk AM, Anthony Poynton and David Blake as members of the Management Committee.

Our Events Partner, Federation Square, enables the Melbourne Prize to have its 'home' in one of the highest profile public spaces in Australia and generous supporters of the exhibition in the Atrium between 8 and 22 November – thank you Holly Barker, Events Manager. The Trust greatly appreciates the generous support of Corporate Partners, Qantas to foster overseas travel of our award recipients and Sofitel Luxury Hotels, who have made available our partner events, accommodation and an overnight stay, to be given away to a voter for the Civic Choice Award 2013.

The Melbourne Prize for Music 2013 would not be possible without the support of The Vera Moore Foundation, The Tallis Foundation and the Melbourne Prize Trust. The Outstanding Musicians Award 2013 has been supported by the late Dame Elisabeth Murdoch AC DBE. The Development Award 2013 is made possible through the support of the Yamaha Music Australia and the Melbourne Prize Trust and the Civic Choice Award 2013 by Readings.

The association of the Victorian College of the Arts and the Melbourne Conservatorium of Music, The University of Melbourne in regards to the residency is appreciated. Thank you to the Victorian College of the Arts for making an office available to the Melbourne Prize Trust.

Thank you to Walter Caune of Premier Graphics for fabricating the exhibition and Corporate Vision Australia for AV support for the exhibition.

The Trust would like to also thank Fundere Fine Art Foundry Melbourne for crafting the unique presentation trophies for the awards and for fabricating the miniatures of *The Magic Pudding* sculpture (located at the Royal Botanic Gardens Melbourne).

Our patrons are acknowledged for their generous donations this year. These include Diana Gibson AO, The Vera Moore Foundation, Nathan and Pamela Jacobson and Dr Ronald Benson.

The Trust would like to thank Baillieu Vineyards for their generous support of the wine for our main awards event at Deakin Edge. Thank you to Bokchoy Tang at Federation Square for catering our awards event.

Thank you to David Mann and 3AW for their support as Broadcast Partner this year for the Prize and Awards announcements.

The Trust would like to thank the music sector for their interest and support of the 2013 Melbourne Prize. The many radio stations, sector journals, peak bodies, commercial organisations and websites made it possible to raise awareness of the 2013 program. We are fortunate to have such a vibrant and generous music sector in our community.

There are a number of organisations that provide valued professional services to the annual Melbourne Prize, for which the Trust is thankful for their generous and ongoing partnership.

Royce provide strategic media and communications advice, along with Grant Thornton who undertake the annual audit of the Trust and its activities. Rothfield Print Management and Spicers Paper are generous supporters of the Trust's print requirements.

The Trust is fortunate to have the support of a number of people whose contribution during the year is greatly appreciated. These include Allison Cameron, Sara Cook, Amanda Clark, Sarah Kempson, and Lyndall Metzke.

Thank you to Evan Evans for supporting our digital print requirements, to Bill Coleby for risk management, to Lee Wong for website management, Rod Birrell for web hosting and Micro PLS for computer service.

The Trust would like to thank the public and visitors to the Federation Square exhibition for their interest in the Melbourne Prize for Music 2013.

**Melbourne Prize Trust  
Melbourne, Australia**



# ABOUT THE MELBOURNE PRIZE

---

---

The annual Melbourne Prize is the most valuable prize of its kind in Australia and runs in a three-year cycle, which includes the Melbourne Prize for Urban Sculpture (2011), the Melbourne Prize for Literature (2012) and the Melbourne Prize for Music 2013.

The cycle commences again with the Melbourne Prize for Urban Sculpture 2014, which will be the 10 year anniversary of the annual Melbourne Prize.

Since inception the annual Melbourne Prize has made available close to \$1 million in prizes and awards, plus artist residencies, equipment grants and an annual public exhibition at Federation Square to Victorian writers, sculptors and musicians.

The Prize celebrates artistic excellence under the unique banner of Melbourne. With its focus on Victorian artists, the Prize provides our local creative talent with significant financial, professional development and exhibition opportunities.

The major event of the annual Melbourne Prize is the free two-week public exhibition of finalists' work and the prize announcement held each November at Federation Square.

The Melbourne Prize Trust is proudly supported by the Victorian Government through Arts Victoria, and the City of Melbourne. A full list of 2013 partners and patrons can be found in this catalogue on Page 6 and at [melbourneprize.org](http://melbourneprize.org).



# ABOUT THE MELBOURNE PRIZE TRUST

---

---

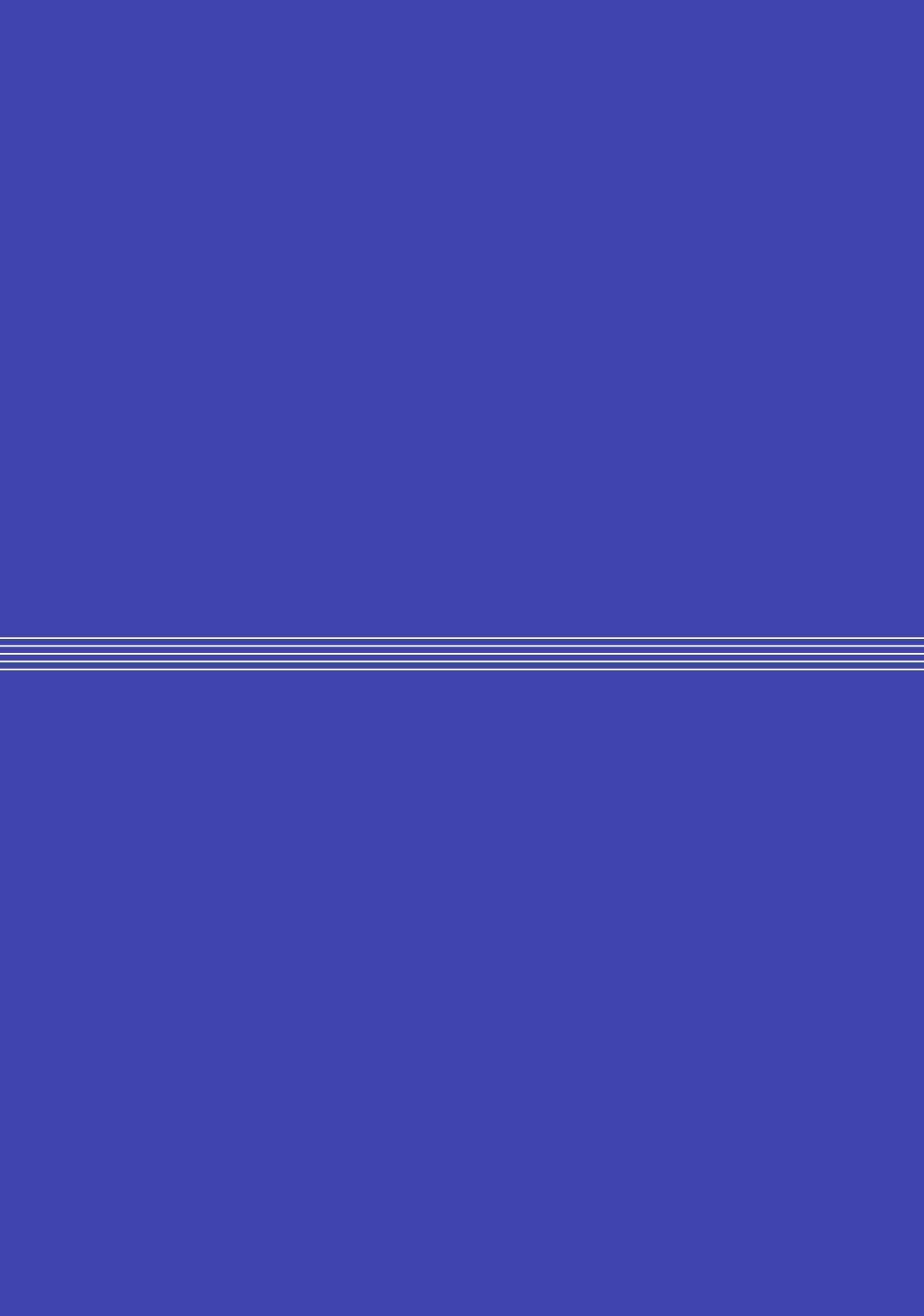
Launched in 2004, the Melbourne Prize Trust was established to recognise and reward talent, excellence and inspire creative development. The Trust achieves this aim by running the annual Melbourne Prize, which is funded by a collaboration of partners and patrons. The Melbourne Prize Trust is an initiative of Committee for Melbourne. The design and brand identity is by Cornwell.

The origins of the Melbourne Prize Trust date back to *The Magic Pudding* sculpture commission and children's garden precinct at the Royal Botanic Garden Melbourne.

The Melbourne Prize Trust is a Deductible Gift Recipient and Income Tax Exempt Charity. Miniatures of the Royal Botanic Gardens sculpture are available by order – please call the Trust on (03) 9696 4410 for information or visit the website below for an order form.

Visit [melbourneprizetrust.org](http://melbourneprizetrust.org) for further information.







Melbourne  
Prize for  
Music  
2013

