



MELBOURNE PRIZE

FOR

MUSIC 2010

Finalist Catalogue

–

Finalist Exhibition

8–22 November 2010

Federation Square, Melbourne

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www.melbourneprizetrust.org

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ABOUT THE MELBOURNE PRIZE FOR MUSIC 2010 & AWARDS

Melbourne Prize for Music 2010 finalists

Brett Dean
David Jones
Paul Kelly
Australian Art Orchestra
Archie Roach

Outstanding Musicians Awards 2010 finalists

Vanessa Amorosi
Calvin Bowman
The Grigoryan Brothers
Hamish & Lachlan Davidson
Anna Goldsworthy
Zulya Kamalova
Lisa Mitchell
Benjamin Northey
The Flinders Quartet
Erkki Veltheim

Development Award 2010 finalists

Sam Anning
Natalie Bartsch
Susan Hull
Eugene Ughetti
Megan Washington

In conjunction with our partners and patrons, the Melbourne Prize Trust is pleased to make available the Melbourne Prize for Music 2010 and awards. Providing opportunities for Victorian musicians across all music genres, the awards demonstrate the importance of supporting and developing our creative resources.

This catalogue provides information on the finalists in each category of the Melbourne Prize for Music 2010.

With a total prize pool of over \$100,000, along with a public exhibition, the Melbourne Prize Trust offers one of the most valuable music prizes in Australia. Encouraging an environment of opportunity for Victorian musicians enhances Melbourne's reputation as a vibrant cultural centre.

The \$60,000 Melbourne Prize for Music 2010 is for a Victorian musician or group of musicians who have made an outstanding contribution to Australian music and to public and cultural life.

The \$30,000 Outstanding Musicians Award 2010 recognises the recent work of a Victorian musician or group of musicians, 40 years and under, in all music genres, which represents an outstanding example of creativity and skill.

The \$13,000 Development Award 2010 provides the opportunity for an emerging Victorian musician or group of musicians, 30 years and under, in all music genres, to further develop their career.

An exhibition of finalists is located in the Atrium at Federation Square, our event and exhibition partners, between 8 and 22 November 2010.

The screen and audio based exhibition, designed by Cornwell, provides information on each finalist and extracts of their work.

Thank you to all our partners and patrons for their generous support, which has made it possible to undertake this year's activities.

The Melbourne Prize for Music 2010 program is proudly supported by the Victorian Government through Arts Victoria, and the City of Melbourne.

Please visit www.melbourneprizetrust.org

Simon Warrender
*Executive Director & Founder
Melbourne Prize Trust*

VOTE FOR YOUR FAVOURITE FINALIST

Between 8 and 22 November go to www.melbourneprizetrust.org and vote for your favourite finalist for your chance to win accommodation at the Sofitel Melbourne On Collins. The recipient will be drawn from votes received from the voting page on our website, and will be notified after the exhibition.

Melbourne's 'hotel for the arts', Sofitel Melbourne On Collins, is donating the package for an overnight stay in a classic king room, including a buffet breakfast for two and valet parking. One of Australia's most luxurious hotels, Sofitel Melbourne On Collins is located at the 'Paris' end of Collins Street in the heart of the city's premier dining, shopping and entertainment precincts, offering spectacular views over the city from every room.

Visit www.melbourneprizetrust.org

S O F I T E L
LUXURY HOTELS

MELBOURNE PRIZE FOR MUSIC 2010 FINALISTS

BRETT DEAN
DAVID JONES
PAUL KELLY
AUSTRALIAN ART ORCHESTRA
ARCHIE ROACH

BRETT DEAN

COMPOSER/CONDUCTOR/VIOLA



Photo courtesy of Robert Piccoli

MELBOURNE PRIZE FOR MUSIC 2010 FINALIST

Biography

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 Dean's first full-length opera *Bliss* in a highly-acclaimed production by Opera Australia in Sydney, Melbourne and at the Edinburgh Festival and in a new production at the Hamburg State Opera, and his String Quintet *Epitaphs* at the Cheltenham Festival, Santa Fe Chamber Music Festival, La Jolla SummerFest and the Cologne Philharmonie.

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

Brett Dean is represented by Intermusica. www.intermusica.co.uk/dean. The works of Brett Dean are published by Boosey & Hawkes. www.boosey.com/dean.

Examples of work

- / *Carlo*
- / *The Lost Art of Letter Writing*
- / *Bliss*
- / *Voices of Angels*
- / *Komarov's Fall*

Description of work

Carlo

For strings, sampler and tape. *Carlo* was commissioned by the Australian Chamber Orchestra for the 1997 Huntington Festival and was premiered on December 5th, 1997, conducted by the composer. The title refers to Carlo Gesualdo, Prince of Venosa, and esteemed 16th Century composer.

The Lost Art of Letter Writing

For violin and orchestra (2007). Each movement is prefaced by an excerpt from a 19th Century letter of one kind or another, ranging from private love-letter (Brahms to Clara Schumann) to public manifesto (Ned Kelly's Jerilderie Letter).

Bliss

Opera in Three Acts (2010). Commissioned by Opera Australia, and libretto by Amanda Holden after the novel by Peter Carey. Premiere: March 12th, 2010, Opera Australia, Australian Opera and Ballet Orchestra conducted by Elgar Howarth.

Voices of Angels

For violin, viola, cello, bass and piano (1996). This piano quintet was inspired by the Duino Elegies of Rainer Maria Rilke. Brett was moved by the image of Rilke's angel; not the ethereal, gentle angel of the Bible that exhorts us to 'fear not', but one that also inspires fear ('Every angel is terrible').

Komarov's Fall

Komarov's Fall (2006) was commissioned by the Berliner Philharmonic Orchestra as part of their "Ad Astra" project, a concert programme featuring new works by contemporary composers especially commissioned as "asteroids" to complement Gustav Holst's *Planets Suite*. It was premiered by that orchestra on March 16th, 2006, conducted by Sir Simon Rattle.

DAVID JONES

DRUMMER/PERCUSSIONIST



Photo courtesy of Mandy Hall Media

MELBOURNE PRIZE FOR MUSIC 2010 FINALIST

Biography

David Jones is respected internationally as a virtuoso – one of the most musical drummers in the world. His versatile, joyous playing has supported great Australian and overseas artists across all styles – rock, pop, jazz, classical, cabaret, world music, and movie soundtracks. He's also a soloist, with Australian and Japanese orchestras. Recent awards include the 2009 APRA Classical Music Awards Instrumental Work of the Year.

His extraordinary solo drum and percussion concerts are mesmerizing, exploding with complex rhythms, inventiveness and shimmering beauty.

Meditation enriches his music-making, enabling him to extract subtle sounds from his instruments, and draw the audience into beautifully tranquil experiences.

David is a Master teacher/mentor supporting upcoming musicians. He presents sessions at many of the world's leading drum events, receiving unparalleled acclaim from drummers of renown.

He contributes to the community by teaching meditation, mentoring young professionals, and donating his music to various not-for-profit organisations.

Examples of work

- / *Essay for Drum Kit and Small Orchestra*, composed by Toshiyuki Watanabe
- / *Colours of the Drum*, double CD plus DVD released in 2008 by ABC Classics
- / Solo drum concerts
- / *Meditations for Life* – ongoing CD series, with Carmen Warrington, released in 2010 by ABC Music
- / Community contribution

Description of work

Essay for Drum Kit and Small Orchestra

In 2006, Australia-Japan Exchange year, famous composer Toshiyuki Watanabe was commissioned to compose a Drum Concerto especially for David, featuring drumkit and special percussion. It premiered with the late Maestro Iwaki's Orchestra Ensemble Kanazawa, with the recording released through Warner Brothers Japan.

Colours of the Drum

A groundbreaking Solo drum and percussion recording. The first disc – Bold Bright – excites with energizing drum-scapes and the second – Ambient – soothes with melodic music from Kalimba and Tibetan and Japanese singing bowls.

Solo drum concerts

David expresses his unique musicality and theatricality through his solo drum concerts. Two drumkits are on stage, one completely disassembled. Audiences from children through to grandparents are thrilled to watch as David makes beautiful music out of each single component of the drumkit, gradually assembling the full kit onstage and culminating in a whisper-to-roar solo performance.

Meditations for Life

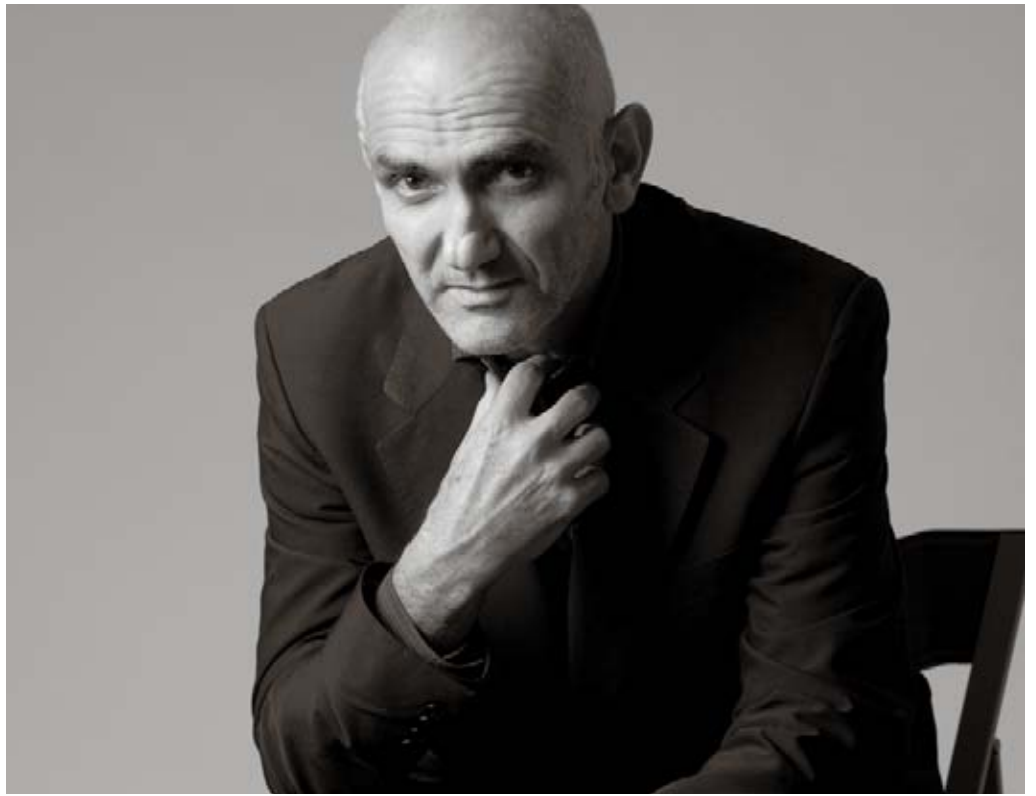
ABC Music commissioned David and his partner to create a series of guided meditations, to help people find peace and relaxation. The first four CDs were released in July 2010. Carmen's soothing spoken meditations are enhanced by David's beautifully evocative compositions, featuring special instruments such as Indian drone, crystal bowls, chimes, gongs and keyboard. Series 2 is underway.

Community contribution

David contributes to the community through many not-for-profit events, including concerts, meditation retreats and events, and is dedicated to bringing upliftment and peace through the arts.

PAUL KELLY

SINGER/SONGWRITER



MELBOURNE PRIZE FOR MUSIC 2010 FINALIST

Biography

From very early on in his career, Paul Kelly has been recognised as one of the most significant singer/ songwriters in the country, with many of his songs now lodged deep in the Australian psyche.

As well as issuing an enduring body of work with his own bands, Kelly has recorded film scores and written songs with and for many other artists. He continues to cross musical boundaries. Recent albums include the bluegrass inspired *Foggy Highway*, the wide ranging double set, *Ways & Means and Stolen Apples*. The JJJ tribute album *Before Too Long*, released earlier this year, featuring John Butler, Missy Higgins, Megan Washington, Paul Dempsey, Ozi Batla and many others is evidence of his continuing influence on generations of musicians.

His first work of prose, a self described 'mongrel memoir', is released this month accompanied by an 8-CD box set of live recordings.

Examples of work

- / *How To Make Gravy: Special Edition*
(Memoir + 8 CD Box Set)
- / *Live Apples* DVD
- / *Foggy Highway* CD (with Bonus DVD)
- / *Songs From The South* (Volumes 1 & 2)
- / *Cannot Buy My Soul: The Songs of Kev Carmody*

Description of work

'How To Make Gravy: Special Edition'
(Book & 8 CD Box Set)

Over four nights in 2004, Paul performed one hundred of his songs in alphabetical order. From the little stories he told in between songs grew *How To Make Gravy*. It's four sections mirror the four nights of the A To Z Shows, each chapter starts with a song lyric followed by a story. Some tell Kelly's personal and family history, some take you on a road trip with the band, some form an idiosyncratic history of popular music, others offer insights into the songwriter's art – from the point of inspiration to writing, honing, collaborating, performing, recording and reworking. The accompanying A To Z Recordings spans 105 songs, eight CD's and takes the listener on a journey.

How To Make Gravy is the result of two years work and many more years of songwriting. It is a memoir like no other.

AUSTRALIAN ART ORCHESTRA

ORCHESTRA



MELBOURNE PRIZE FOR MUSIC 2010 FINALIST

Biography

The Australian Art Orchestra (AAO), Australia's premier contemporary music ensemble, mines the rich ground between jazz and classical traditions and between western and non-western music.

Bringing together 23 of the country's finest contemporary musicians, the AAO has been creating and supporting contemporary new music for almost twenty years, and has commissioned over forty works from Australian composers, which it has toured and/or recorded to the highest standards, elevating composed/improvised music to a new level whether seen in traditional concert format, cabaret, music theatre, classical Indian music venues or a tin shed in the outback.

The driving idea behind the AAO is that music is a language which establishes and builds connections between people, whether as individuals, societies, cultures or as nations.

The AAO has established benchmarks in cross-cultural collaboration through its on-going projects with Indonesian, Indian and Australian Indigenous musicians.

Examples of work

- / *Crossing Roper Bar*
- / *Into the Fire / The Chennai Tapes*
- / *Miles Davis, Prince of Darkness: a Tribute by the Australian Art Orchestra / Paul Grabowsky*
- / *Passion: Interpretations of J S Bach's St Matthew Passion*
- / *Testimony: The Legend of Charlie Parker*

Description of work

Crossing Roper Bar

The Manikay (song cycles) of Arnhem Land are amongst the most affecting musical traditions on the planet. The AAO has worked with traditional songkeepers based in Ngukurr NT, led by Benjamin Wilfred, to produce contemporary renderings of these precious cultural artefacts.

Into the Fire / The Chennai Tapes

The AAO's work with master Carnatic musicians from South India led by Guru Kaaraikkudi Mani, has toured Australia, India and Europe. Rich in power, beauty and originality, *Into the Fire* is contemporary Australian music built on the rock solid foundation of the Carnatic tradition.

Miles Davis, Prince of Darkness

This work explores the extraordinary oeuvre of one of the 20th century's most influential musicians. Featuring new arrangements of seminal Davis works by members of the AAO and a new work from young Australian composer Anthony Pateras commissioned specifically for this project.

Passion: Interpretations of J.S. Bach's St Matthew Passion

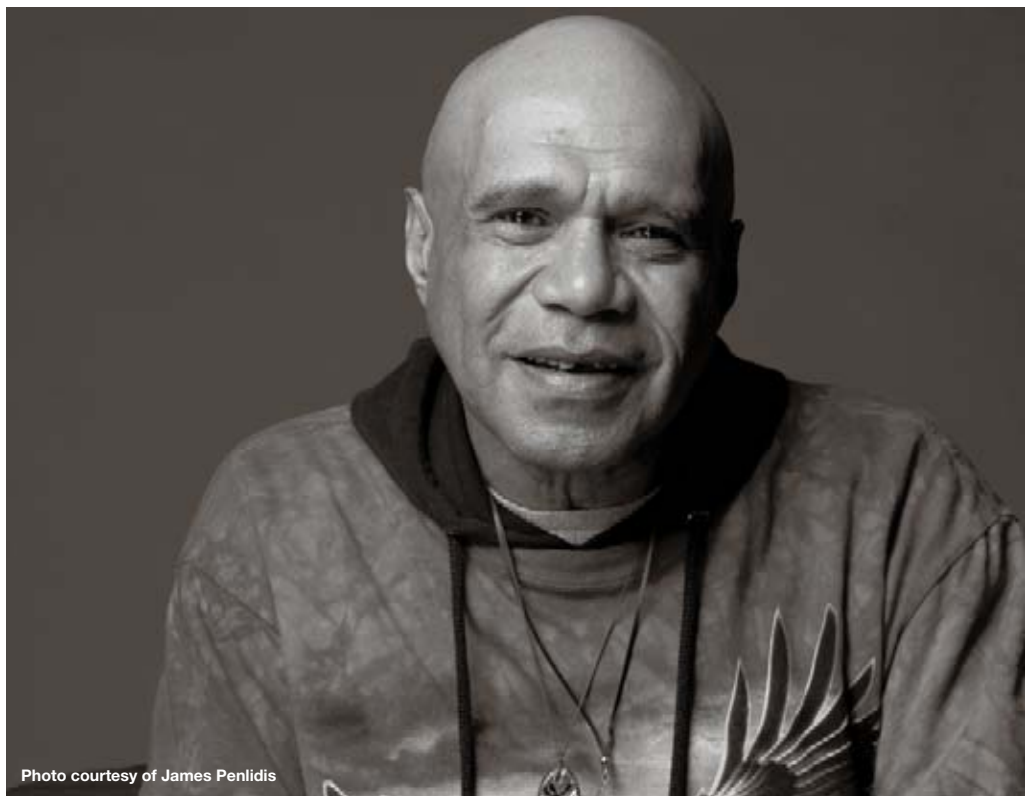
The great *St Matthew Passion* of J.S. Bach covers the extremities of musical emotion in a depiction of the final days of Christ. Composers from the AAO created five new works drawing on the emotional nuances of the original while employing the language of contemporary music.

Testimony: The Legend of Charlie Parker

Composed by Sandy Evans in collaboration with Pulitzer Prize winning poet Yusef Komunyakaa. This major work for music-theatre was widely acclaimed and set new standards in the presentation of Australian 'jazz'. Directed by Nigel Jamieson. Musical Direction by Sandy Evans.

ARCHIE ROACH

SINGER/SONGWRITER



MELBOURNE PRIZE FOR MUSIC 2010 FINALIST

Biography

Once in a lifetime an artist with an extraordinary spirit comes along. Archie Roach, a philosopher and storyteller in the tradition of his ancestors, relays and retells intimate real life stories through song.

Born in 1956, Archie, was forcibly removed at an early age from his family who were living at the Framlingham Aboriginal Mission in southwestern Victoria.

Going from foster home to foster home, it was a letter from a sister he did not know that sparked an angry search for his real identity and place in the world.

During this time Archie met his lifelong partner and musical soul mate, Ruby Hunter, a Ngarrindjeri woman from South Australia who had also been forcibly removed from her family.

The pair fell in love and went on to raise a large family, which included two children of their own and three foster children plus a revolving door of children in need of shelter and refuge.

It is Ruby that Archie credits for the couple's decision to give up drinking and make a better life for themselves.

Ruby passed away suddenly in February this year.

Examples and description of work

In 1990 Archie recorded his first album, *Charcoal Lane*, which introduced his iconic song, *Took The Children Away*; a moving indictment of the treatment of indigenous children from the Stolen Generations.

It won two ARIA (Australian Recording Industry Association) awards and a Human Rights Award; the first time a Human Rights Award has been awarded to a songwriter. It was also in the US Rolling Stone's Top 50 albums for 1992 and achieved gold status in Australia.

A third album in 1997, *Looking For Butter Boy* was recorded on Archie's traditional lands in South-Western Victoria. It went on to win three ARIA Awards.

In 2008 Archie released his fifth album, *Journey*, inspired by a journey he took with English actor, Pete Postlethwaite and national indigenous leader, Patrick Dodson. The CD has an accompanying DVD titled *Liyarn Ngarn*.

In 2009 Archie's earliest recordings are released on an incredibly poignant album, *Music Deli Presents Archie Roach – 1988*. It won a Deadly Award for *Album Release of the Year* and nominated for an ARIA award.

Twenty years on from its release on *Charcoal Lane*, Archie recently launched *Took The Children Away*, a children's lyric book illustrated by his late wife, soul mate and musical collaborator, Ruby Hunter.



OUTSTANDING MUSICIANS AWARD 2010 FINALISTS

VANESSA AMOROSI
CALVIN BOWMAN
THE GRIGORYAN BROTHERS
HAMISH & LACHLAN DAVIDSON
ANNA GOLDSWORTHY
ZULYA KAMALOVA
LISA MITCHELL
BENJAMIN NORTHEY
THE FLINDERS QUARTET
ERKKI VELTHEIM



VANESSA AMOROSI

VOCALIST



Photo courtesy of Universal Music Australia

OUTSTANDING MUSICIAN AWARD 2010 FINALIST

Biography

Always one of the country's most talented vocalists, Vanessa Amorosi's recent open-armed embrace of new experiences and big vision has led to her creating some of her finest and most innovative work to date.

With eight ARIA Award nominations and one prestigious APRA Award under her belt, not to mention her most played record on Australian radio in 2008, the anthemic *Perfect*, as well as an internationally high-profile collaboration with Hoobastank on the US act's single *The Letter*, the time was right for Amorosi to take steps down an exciting new path.

Approaching her brave new musical world with the confidence and self-belief of someone with the track record and talent to back it up, Amorosi found the perfect foil in Swedes Niklas Olovson and Robin Lynch, best known as the songwriting and production powerhouse MachoPsycho and the team behind Pink's *Stupid Girls*. On the same page from the get-go, the partnership proved fruitful – they penned 20 songs together, with the result – *Hazardous*, Amorosi's fourth studio album.

Entered work

Hazardous was released on November 6th 2009.

Track Listing

- / *This Is Who I Am*
- / *Mr Mysterious*
- / *Holiday*
- / *Hazardous*
- / *Off On My Kiss*
- / *Show Me How To Love*
- / *Aliens & UFO's*
- / *Summer Nights*
- / *Touch Me*
- / *Baby's On Ice*
- / *Sleep With That*
- / *Higher Ground*
- / *Blow Me Away*
- / *Snitch*

Description of work

Hazardous has become Vanessa Amorosi's third ARIA Top 10 album, debuting at Number 7. It was also that week's highest album debut by an Australian artist and has been accredited Gold by ARIA.

The album is Amorosi's best work yet – stepping it up to another level. Vanessa worked with Grammy Award-winning mixer Chris Lord-Alge (Green Day, My Chemical Romance, Stevie Nicks & The Replacements).

This Is Who I Am is platinum and debuted at #1 on the ARIA charts. The resulting dance-slanted pop-rock set reflects Amorosi's re-energised approach to making music and willingness to push the boundaries of her sound. It's hammered home on commanding single *This Is Who I Am*, a fierce and confident pop-rock anthem that also resonates with Amorosi's accomplished way with words.

I think this track is indicative of the rest of the album. I indulge and move in a number of directions, tempo and groove-wise. Lyrically, I think it's my best album yet. I'm very proud of its direction and content," she explains. *"I'm so excited about this record and seeing the reaction from my fans.*

CALVIN BOWMAN

KEYBOARDIST/COMPOSER



Photo courtesy of Terry Lane

OUTSTANDING MUSICIAN AWARD 2010 FINALIST

Biography

Keyboardist Dr Calvin Bowman has premiered works by composers including Philip Glass and Ross Edwards.

His *Bach Marathon* for the 2009 Melbourne Festival, for which he performed the complete Bach organ works in a single seventeen hour sitting, was nominated for a Helpmann Award, whilst his song *Now Touch the Air Softly*, recorded by Emma Matthews with the Orchestre Philharmonique de Monte-Carlo for Deutsche Grammophon, was nominated for 'Best New Composition' in the 2009 Limelight Awards.

Sir Neville Marriner has described his songs as 'absolute gems of twenty-first century imagination'. Dr Bowman's awards include an Australia Council Fellowship and a Fulbright scholarship, and he was the first Australian to graduate with a Doctor of Musical Arts degree from Yale University.

Entered work

/ *Lost to the Music*, a one act opera for boys choir, piano and percussion to a libretto by John Marsden

Description of work

Lost to the Music is based on a story about the Vienna Mozart Boys Choir. They were stranded in Australia at the outbreak of World War Two, and came to Melbourne at the invitation of the Archbishop to sing in the St Patrick's Cathedral Choir.

They were placed in foster homes for what was hoped to be a short period of time. The boys remained in Melbourne, however, for the duration of the war, and the great majority stayed on after the war had concluded.

John Marsden's story is part fact, part fiction and revolves around both the boys stranded in Australia and a group of choristers in Vienna. The première of the opera took place on July 25, 2009, at the Melbourne Recital Centre.

Composer Calvin Bowman, whose inspired vocal writing has already earned him awards and high praise internationally, has prepared a beautiful, highly intelligent and accessible children's opera – one that has the potential to be presented across the world... 'The Australian'

THE GRIGORYAN BROTHERS



Photo courtesy of Ingrid Kaiser

GUITARISTS/COMPOSERS

OUTSTANDING MUSICIAN AWARD 2010 FINALIST

Biography

Since their first acclaimed Australian national tour in 2002, the Grigoryan brothers performances have astounded audiences world-wide.

In this time they have released four duo albums, completed many national tours of Australia and toured extensively throughout Europe, USA, UK, Asia, South Africa and the United Arab Emirates. They regularly perform with symphony orchestras and at international festivals in Australia and Europe.

Although regarded as Australia's finest classical guitar duo performing much of the standard guitar repertoire, their passion is to expand this repertoire through new arrangements, their own compositions and commissions from contemporary composers. As a result the Grigoryan brothers' performances include forays into genres including Latin, jazz, folk & contemporary music. Fueling this diversity is the brothers' joy of improvisation, which, when combined with their technical virtuosity adds a new and exciting dimension to concerts.

Entered work

- / *Distance* – Leonard Grigoryan
Slava Grigoryan, guitar
Leonard Grigoryan, guitar
Which Way Music WWM 006 2009
- / *Clare de Lune* (Suite Bergamasque)
– Claude Debussy (arranged by Edward Grigoryan)
Slava Grigoryan, guitar
Leonard Grigoryan, guitar
ABC Classics ABC 476 6088 2007
- / *Allegro Moderato* (Concerto in B flat Major)
– George Frederic Handel (arranged by Edward Grigoryan)
Slava Grigoryan, guitar
Leonard Grigoryan, guitar
Benjamin Northey, conductor
Tasmanian Symphony Orchestra
ABC Classics ABC 476 5948 2008

Description of work

Distance

Leonard Grigoryan's *Distance* is the title track from the Grigoryan Brothers most recent album, which is released on the Which Way Music label in Australia and Material Records in Europe. It was composed in 2009 by Leonard Grigoryan. The album *Distance* was nominated in 2009 for 'Best Classical Album' at the ARIA Awards.

Clair de Lune

(Suite Bergamasque) – Claude Debussy.
Clare de Lune was arranged for the brothers by their father Edward. It is featured on the CD *Impressions*, an album of new arrangements from solo piano works composed by Impressionist composers. *Impressions*, was released in 2007 on ABC Classics and was nominated for an ARIA Award the same year.

Allegro Moderato

(Concerto in B flat Major) – George Frederic Handel.
The Concerto in B flat Major was arranged for the Grigoryan Brothers by their father Edward.

Originally composed for organ and orchestra, it is featured on the album *Baroque Guitar Concertos*. This album was released in 2008 on ABC Classics and was recorded with the Tasmanian Symphony Orchestra. *Baroque Guitar Concertos* was nominated in 2008 for 'Best Classical Album' at the ARIA Awards.

HAMISH & LACHLAN DAVIDSON

SINGERS/SONGWRITERS



OUTSTANDING MUSICIAN AWARD 2010 FINALIST

Biography

Hamish and Lachlan Davidson are two of Australia's most highly regarded bluegrass and acoustic musicians. Aged 27 and 25 respectively, they have been performing and recording together as the Davidson Brothers since 1998. Mostly self-taught multi-instrumentalists, they play fiddle, banjo, mandolin and acoustic guitar. They are also regularly employed individually as session musicians on many major national tours, television programs, and studio recordings.

The Davidson Brothers have released six recordings and are bridging the gap between bluegrass and many other musical genres. They are already beginning to write history and secure a long-term career in music both in Australia and internationally. Recent career highlights include appearing at the International Bluegrass Awards at the Ryman Auditorium in Nashville Tennessee in September 2010 and winning Instrumental of the Year at the Australian Country Music Awards in 2009 & 2010.

Entered work and description

- / *Born to Play*; Composed by H. Davidson & L. Davidson, a contemporary bluegrass song.
- / *Long Distance Love Affair*; Composed by H. Davidson & L. Davidson, an acoustic love ballad.
- / *Le Bout Du Monde*; Composed by H. Davidson & L. Davidson, an instrumental piece in the gypsy swing style.
- / *I Miss The Sound Of Rain*; Composed by H. Davidson & L. Davidson, a contemporary bluegrass song with traditional Appalachian influences.
- / *Fox On The Freeway*; Composed by H. Davidson & L. Davidson, this track won a 2010 Country Music Award for Instrumental of the Year.
- / *Harden Up*; Composed by H. Davidson & L. Davidson, blending modern country sounds with their acoustic sound on this track.
- / *I'll Leave My Door Open*; Composed by H. Davidson & L. Davidson, string arrangements are used to create a rich texture on this laid back acoustic song.
- / *Agony & Ecstasy; Ten Thousand Miles; Davo's Birthday Bash*; Composed by H. Davidson & L. Davidson, three original tunes in the Celtic style influenced by their Scottish and Irish family.
- / *Lights On The Hill*; Composed by J. McKean, their arrangement of one of Slim Dusty's most well known songs.
- / *Just To Get To You*; Composed by J. Lauderdale & M. Montgomery, groove-grass...
- / *Everyday*; Composed by P. Chatman, a classic big band swing song using strings instead of horns and reeds.
- / *Left Hand Drive*; Composed by H. Davidson & L. Davidson, this track won a 2009 Country Music Award for Instrumental of the Year (Slow Version... not!).
- / *Lucky*; Composed by H. Davidson & L. Davidson & J. Lee, a contemporary acoustic country song.
- / *A Showman's Life*; Composed by J. Winchester, they experimented with the instrumentation on this classic ballad.
- / *My Sweet Blue-Eyed Darlin*; Composed by B. Monroe, this is a collaboration they did with the multiple Grammy nominated Cherryholmes Family.
- / *Don't Turn Me Down "Live In The Usa"* (Sept 2009); Composed by H. Davidson & L. Davidson & B. McClymont, they thought it would be good to give an example of their live band performing on stage.



ANNA GOLDSWORTHY

PIANIST/WRITER

OUTSTANDING MUSICIAN AWARD 2010 FINALIST

Biography

Anna Goldsworthy is an Australian classical pianist and writer. As a pianist, she performs regularly throughout Australia and internationally as soloist and with Seraphim Trio.

Anna's memoir *Piano Lessons* was released in Australia in October 2009. In October 2010, she will tour the USA and Canada for the American launch of her book.

Anna is currently Artistic Director of the Port Fairy Spring Music Festival, and Artist in Residence at Janet Clarke Hall at the University of Melbourne.

Entered work

/ COME WITH US: *Travels With A Piano*.

Description of work

In 2004, setting off on a solo piano tour, performing in China, Greece, France, Italy, England, New York, Brazil and Argentina, Anna was accompanied by her partner, photographer Nicholas Purcell, who documented the trip. As a guest of so many places it was polite to pack an offering for our hosts, so Anna learnt some pieces from each country, which became a travel diary of the trip. Anna kept a travel journal of her experiences and knew that visiting these cultures would illuminate the music. What Anna didn't anticipate was that the music itself would offer a window into each country – a small one but any portal is better than none.

Returning home, Anna recorded the trip's repertoire for the ABC. Released on CD and illustrated with Nicholas's photographs, the selections became a travel diary of their trip, *Come with us: Travels with a Piano*.

The entire repertoire dates from the twentieth century but the program does not pretend to be a comprehensive survey, instead it is a tribute to the privilege of travelling. It speaks to this trip and to other trips Anna has taken, with music providing another space, or dimension, through which to wander.

ZULYA KAMALOVA

VOCALIST/COMPOSER/PRODUCER



OUTSTANDING MUSICIAN AWARD 2010 FINALIST

Biography

Multi award-winning Zulya Kamalova is the leading proponent of Tatar and Russian music in Australia, as well as one of the most versatile vocalists on the world music scene today.

A native of Tatarstan-Udmurtia region of Central Russia, Zulya began performing at the age of nine. Later she studied music and languages at university level. Since her move to Australia in 1991, Zulya has developed a totally original approach as an affirmation of her unique identity – an affirmation that takes her Tatar and Russian background to totally new places and in completely new ways.

Zulya has independently produced six albums to date, including ARIA-nominated *elusive* (2002) and, together with her band The Children of the Underground – ARIA-winning *three nights* and 2004's *The Waltz of Emptiness* (and Other Songs on Russian Themes) both of which upon their release in Europe spent several months in the top 10 of European world music charts – a feat no other Australian album has ever achieved. Zulya's work is featured in numerous compilations internationally.

Entered work

Tales of Subliming

- / *A Tale of Love and Death*
(Z. Kamalova – J. Marshall)
- / *The Water Woman and the Orphan Girl*
(Z. Kamalova)
- / *Baba Yaga's Dream* (Z. Kamalova)
- / *Ocean Lullaby* (A. Tanner)
- / *He Fell so Deep* (Z. Kamalova)
- / *The Storyteller* (Z. Kamalova – A. Tanner)
- / *A Girl Named Free* (Z. Kamalova – J. Marshall)
- / *The Ropemaker's Daughter* (Z. Kamalova)
- / *The Mermaid's Tale* (Z. Kamalova)
- / *Little Sky* (Z. Kamalova – L. Michailidis)
- / *The Subliming of the Snow-Maiden* (Z. Kamalova)
- / *The Captive Heart* (Z. Kamalova – J. Marshall)

Description of work

Tales of Subliming is Zulya's sixth album and it signals somewhat of a departure from her previous work. Returning to the concept album format, *Tales of Subliming* finds Zulya using the fairytales of her heritage as the platform for her songwriting.

She explains, *Subliming* has two meanings; *turning from a solid into a gas instantaneously (like dry ice), or becoming finer, purer. There's often a transformation in fairy stories. They are about our journeys to achieve individuality in a symbolic form. Some say each of us identifies with our own fairy story or with a character from one. Tales of Subliming is a collection of vignettes from these characters' lives, little scenes from their journeys.*

Musically, Zulya's acclaimed vocals float effortlessly above an adventurous musical backdrop that features brass arrangements; tuned and mallet percussion; plus newer sounds courtesy of percussion loops, manipulated piano tones and hurdy-gurdy, supplied by her collaborators. The end result sees Zulya breaking new sonic grounds. This album features songs in all three of her spoken languages (Russian, Tatar and English).

LISA MITCHELL

SINGER/SONGWRITER



OUTSTANDING MUSICIAN AWARD 2010 FINALIST

Biography

Twenty year old Lisa Mitchell is the local success story of the year. Having grown up on a healthy diet of Bob Dylan, Cat Stevens and Van Morrison, Lisa's music embraces the tenderness of Laura Marling, the wordplay of Regina Spektor and the free spirit of Feist. With her debut album *Wonder* having taken out the prestigious 2009 Australian Music Prize, Lisa is quickly becoming one of Australia's most respected and celebrated artists.

The last 18 months have been a remarkable time for Lisa: her debut album *Wonder* debuted at 6 on the ARIA charts and went on to sell platinum status, she earned three ARIA nominations, signed an international record deal with RCA and scored album of the week in the UK's prestigious Sunday Times. She toured Australia and the UK nationally many times over and most recently completed a sold-out tour in Germany.

Lisa is currently working on songs for her next album, due out sometime in 2011.

Entered work

Wonder

- / *Oh What a Beautiful Morning*
- / *Neopolitan Dreams*
- / *So Jealous*
- / *Coin Laundry*
- / *Clean White Love*
- / *Pirouette*
- / *Love Letter*
- / *Oh! Hark!*
- / *Red Wine Lips*
- / *Sidekick*
- / *Stevie*
- / *Animals*
- / *Valium*
- / *Heroine*
- / *Time Means Nothing At All*

Description of work

Wonder is a project that spans over two continents. After the success of her first two EPs *Said One To the Other* (2007) and *Welcome to the Afternoon* (2008), Lisa travelled to the UK to begin writing and recording *Wonder* with producers Anthony Whiting and artist Ed Harcourt, and collaborated with acclaimed UK songwriters Andy Barlow (Lamb) and Sacha Skarbek (Adele).

Upon her return home, she bunkered down with Evermore's Dann Hume to work on additional tracks for the album. The result is an album of 15 songs that chronicle the journey so far. At times melancholy and other times joyous, Lisa's unique voice and tender song writing style has made her one of the countries most exciting and celebrated young artists.

BENJAMIN NORTHEY

CONDUCTOR



Photo courtesy of Ross Calia

OUTSTANDING MUSICIAN AWARD 2010 FINALIST

Biography

Benjamin Northey studied conducting with John Hopkins at the University of Melbourne before winning first prize in the 2001 Symphony Australia Young Conductor of the Year Competition. He later studied with Leif Segerstam at the Sibelius Academy in Finland, and with Jorma Panula at the Stockholm Royal College of Music.

Based in Melbourne, Northey is now one of Australia's leading conductors. International appearances include the London Philharmonic Orchestra, the Mozarteum Orchestra Salzburg and the Hong Kong Philharmonic Orchestra.

In 2008/9 Northey was one of three participants selected to the Allianz International Conductor's Academy – a mentorship with the London Philharmonic Orchestra and the Philharmonia Orchestra.

Northey is a strong supporter of Australian music and has premiered over thirty works by leading Australian composers. With a progressive interest in the broadest range of styles and genres, he has also led highly successful collaborations with symphony orchestras and jazz artists, pop and hip-hop bands.

Entered work

- / Johann Fasch Concerto In D Minor: I. (Allegro Moderato), Slava Grigoryan, Tasmanian Symphony Orchestra, *Baroque Guitar Concertos* ABC CLASSICS 2008.
- / Mahler Symphony No 4 (arr Stein) 1. (Bedächtigt, nicht eilen) Melbourne Chamber Orchestra, Benjamin Northey 2010
- / Trad. Bushes And Briars. (arr. Jessica Wells) David Hobson, Melbourne Symphony Orchestra, Benjamin Northey, *Enchanted Way* ABC CLASSICS 2010
- / Rodrigo Concierto De Aranjuez – II. Adagio Karin Schaupp, Tasmanian Symphony Orchestra, B. Northey, *Spain; Great Guitar Concertos* ABC CLASSICS 2008

- / Mozart Symphony No 33 Finale Melbourne Chamber Orchestra, Benjamin Northey 2010
- / Hilltop Hoods *The Hard Road Restrung* Hilltop Hoods, Adelaide Symphony Orchestra, Benjamin Northey, B. Francis/D. Smith/M. Lambert, *The Hard Road Restrung* OBESE RECORDS 2007
- / Saint-Saens Bacchanale From Samson And Delilah, West Australian Symphony Orchestra *Just Classics 2: The Gold Collection* ABC CLASSICS 2009
- / Respighi Bergamasca From Ancient Airs And Dances: Suite 2, West Australian Symphony Orchestra 2009, *Just Classics 2: The Gold Collection* ABC CLASSICS 2009

Description of work

Baroque Guitar Concertos was the first disc Benjamin conducted for ABC Classics with guitarists Slava and Leonard Grigoryan. The Fasch Concerto in D Minor was his favourite of the award-winning disc. There is also a performance of the Adagio from Rodrigo's Concierto de Aranjuez by Karin Schaupp and the Tasmanian Symphony Orchestra.

He included excerpts from a recent performance with the Melbourne Chamber Orchestra of Mozart Symphony No 33 & Mahler's 4th Symphony in a chamber version arranged by Erwin Stein.

From the David Hobson album *Enchanted Way* with the Melbourne Symphony Orchestra he selected the track *Bushes and Briars*, arranged by Jessica Wells.

Benjamin also chose works by Saint-Saens and Respighi from the album *Just Classic 2: The Gold Collection* with the West Australian Symphony Orchestra. Lastly, he included the ARIA award winning *Hard Road Restrung* featuring the Adelaide Symphony Orchestra and hip-hop band the Hilltop Hoods.

THE FLINDERS QUARTET

STRING QUARTET



OUTSTANDING MUSICIAN AWARD 2010 FINALIST

Biography

Flinders Quartet...whose players give such care and unanimity of musical thought to Australian Chamber Music. Peter McCallum, Sydney Morning Herald

The Flinders Quartet has been the vanguard of an extraordinary creative awakening amongst a new generation of string quartets in Melbourne, excelling in their dynamic and stirring performances of a full spectrum of repertoire. Audiences and critics alike were quick to articulate their esteem as the quartet developed into a highly respected force in Australian chamber music.

With performances in the UK, Sweden, Canada, Singapore and throughout Australia, Flinders Quartet continues on its mission to bring the highest quality chamber music to as many people as possible. As mentors and teachers, Flinders Quartet coaches regularly for The University of Melbourne, the Victorian College of the Arts, The Australian Youth Orchestra, The Victorian Amateur Chamber Music Society and the Mount Buller Chamber Music Summer School.

Entered work

- / Reinventions No. 1 for descant recorder and string quartet
- / Reinventions No. 2 for tenor recorder and string quartet
- / Reinventions No. 3 for descant recorder and string quartet
- / Reinventions No. 4 for tenor recorder and string quartet
- / Reinventions No. 5 for bass recorder and string quartet
- / Reinventions No. 6 for sopranino recorder and string quartet

- / O Mensch, bewein' dein' Sunde gros BWV 622 arranged for string quartet by Calvin Bowman
- / Wolfgang Amadeus Mozart Flute Quartet in D KV 285
- / Allegro
- / Adagio
- / Rondeau
- / Seht, was die liebe tut BWV 85 arranged for string quartet by Calvin Bowman
- / Wolfgang Amadeus Mozart Flute Quartet in C KV 171
- / Allegro
- / Tema (Andantino) con variazioni
- / Bowman Homage to Mozart
- / Largo
- / Presto

Description of work

Reinventions was premiered by Flinders Quartet at the Ballarat Goldfields Festival in 2005 and forms the basis for their programming.

Elena Kats-Chernin has based her composition on Bach two part inventions. To pair with this major work, Flinders Quartet commissioned Calvin Bowman to transcribe two Arias for string quartet, which work beautifully and show a reinvention and reinterpretation of old repertoire, which is hopefully not destroying the essence of the original but building upon it.

Quite by chance, Flinders Quartet discovered that the flute quartets of Mozart work brilliantly on the recorder, this paved the way for a new work by Calvin Bowman called *Homage to Mozart*, which highlights a cheeky sense of fun as it plays with some well known Mozart themes.

ERKKI VELTHEIM

COMPOSER/IMPROVISER/PERFORMER



OUTSTANDING MUSICIAN AWARD 2010 FINALIST

Biography

Erkki Veltheim is a musician, composer and improviser. He has performed as a violin/viola soloist with the Australian Art Orchestra, Opera Australia, Elision, London Sinfonietta and Melbourne Symphony Orchestra.

His works have been performed by the London Sinfonietta, Melbourne Symphony Orchestra and the Australian String Quartet. He has also performed with the Berlin Philharmonic Orchestra, Australian Chamber Orchestra and Ensemble Modern. He has collaborated with improvisers including Dutch drummer Han Bennink and leading Australian musicians Scott Tinkler, John Rodgers, Jon Rose and Anthony Pateras. He was commissioned by the 2010 Adelaide Festival to compose a work involving traditional songmen from Arnhem Land.

Erkki has worked as an arranger and instrumentalist for Gurrumul, has played in many bands including Zulya and the Children of the Underground, and is a songwriter and a singer in the country band Roadkill Rodeo. He recently completed a Masters investigating music as a ritual.

Entered work

- / *Tract* for 15 instruments by Erkki Veltheim (2009, commissioned by the 2010 Adelaide Festival). Live performance of the premiere by the London Sinfonietta, with Erkki Veltheim, improvising violinist, and the Young Wägilak Group singing the traditional manikay Djupalwarra (song cycle Wild Blackfella), 28/02/2010, Adelaide Town Hall.
- / *Magic Square of the Sun* for 24 violins and 12 sine-tone oscillators by Erkki Veltheim (2010). Recorded by Erkki Veltheim, violins, and Erkki Veltheim and Robin Fox, sine-tone oscillators (Max/MSP).

Description of work

Tract is a work for 15 instruments intended to be performed alongside the manikay Djupalwarra (song cycle Wild Blackfella) by the Young Wägilak Group from Ngukurr, Arnhem Land, with the optional addition of an improviser.

It was commissioned by the 2010 Adelaide Festival, the idea for combining a Western new music ensemble with traditional Aboriginal songs coming from this festival's Artistic Director, Paul Grabowsky.


The title is intended to be understood both as a stretch of land/time and a religious text, explored in ever finer detail to gain deeper knowledge of the material and spiritual fabric of our surroundings.

Magic Square of the Sun was composed as a pre-recorded soundscape for the participatory performance *Shifting sounds: music as a ritual of transformation* (16/01/2010, 45 downstairs, Melbourne), but was conceived as a stand-alone piece that could be performed in a concert.

It explores extended techniques on detuned violins and mimics musique concrete and electronic effects without any electronic alteration of the instrumental sound. Based on the 6x6 magic square known as the *Magic Square of the Sun*, it is conceptually concerned with the ambiguous relationships between science and magic, astronomy and astrology, number theory and numerology, music and noise.

DEVELOPMENT AWARD 2010 FINALISTS

SAM ANNING
NATALIE BARTSCH
SUSAN HULL
EUGENE UGHETTI
MEGAN WASHINGTON



SAM ANNING

BASSIST/COMPOSER



Photo courtesy of Angelyne Wolfe

DEVELOPMENT AWARD 2010 FINALIST

Biography

At 28 years of age, Sam Anning is one of Australia's foremost up-and-coming Jazz musicians.

After graduating from WAAPA completing a Bachelor of Jazz (Performance), Sam went on to study and perform in New York City, the U.K., and Europe, where he also developed and broadened his compositional and performance style.

He received the Toyota Scholarship for Jazz (2001), was a finalist in the James Morrison Scholarship twice, performed in Sydney as a finalist in the 2006 Freedman Fellowship, was a finalist in the 2007 Melbourne Prize for Music, received third place in the 2008 National Jazz Awards, received the 2008 Bell Award for Young Jazz Musician of the Year, was selected and participated in the 2009 Banff International Workshop in Jazz and Creative Music, and received the 2010 Bell Award for Classic Jazz Album of the Year (*Homage-Anning, Hannaford, Browne-Jazzhead*).

He is currently a full scholarship student at the Manhattan School of Music, Masters program. He is the leader of the Sam Anning Quartet, featuring Eugene Ball, Andrea Keller, and Rajiv Jayaweera.

Entered work

You Go To My Head

- / ABBA
- / *From the Cloud*
- / *Little Bay*
- / *Or Not*
- / *I am the Madame and the Whore*
- / *Swinging From the Hills Hoist*
- / *You go to my Head*
- / *Overcastaway*
- / *Three*

Description of work

The current formation of the Sam Anning Quartet have been playing together for three years now and have developed a sound and synergy that is unique and represents the rich diversity of Melbourne's jazz scene.

The featured recording is an excerpt from a performance that featured compositions that will be part of *You Go To My Head*, the much anticipated new album from the Sam Anning Quartet.

You Go To My Head will feature music from the sensitive interaction and intuitive musicianship of Eugene Ball (trumpet), Andrea Keller (piano), Rajiv Jayaweera (drums), and Sam Anning (bass).

The Sam Anning Quartet performs music composed and curated by Sam, exploring and creating fleeting moments of beauty inspired by innovation, with a reverence for tradition.

SUSAN HULL

SINGER/FLAUTIST/SONGWRITER



Photo courtesy of Belinda Suzette

DEVELOPMENT AWARD 2010 FINALIST

Biography

With her unique brand of 'cabaret folk,' comes singer songwriter, flautist, composer and arranger Susan Hull, a.k.a Susy Blue.

After training to be a classical flautist, Susy began exploring new musical paths such as jazz, Latin, folk and gypsy swing. These influences are evident in her quirky songs that hop from lush vocal harmonies, to lazy bluegrass, soul, reggae, 60's style pop to sea shanties. Always joined by an impressive entourage of instrumentalists; double bass to banjo, piccolo to violin and bass clarinet complement Susy Blue's fresh yet sultry sound.

After a South American musical adventure, Susy was awarded an Australia Youth Council Buzz Grant in 2007 to record an EP of songs she wrote on this odyssey. Following this, Susy moved from Brisbane to Melbourne and has since performed at the Apollo Bay Music Festival, Woodford Folk Festival, the Darebin Music Feast and many venues across Melbourne.

Entered work

- / *Pretty Lies*
- / *Seesaw*
- / *Secrets*

Description of work

Pretty Lies (2009)

This quirky song showcases the many influences in Susy's musical imagination; her love of gypsy, country, and jazz sounds, and her reckless tendency to hop between them in one song! Inspired by how often people seem to prefer 'pretty lies' over the 'ugly truth,' and philosophical musings on the nature of reality and illusion, this single featured amongst other female Victorian artists such as Jen Cloher, Angie Hart, Suzannah Espie, Liz Stringer and many others in Freeza Central's compilation *Naked in the Woods*.

Seesaw (2008)

This wistful waltz was written during Susy's solo travel adventure in South America. It muses upon loneliness, questions of independence, and missing the one you love.

Secrets (2008)

This gritty yet buoyant sea shanty speaks of the unspeakable secrets in the heart, to shameful to reveal. Demonstrating Susy's classical background and love of Irish folk music, the lilting string quartet with flute and piccolo is a reverend parody on the old folk song, *Johnny I Hardly Knew Ye*.

NATALIE BARTSCH

PIANIST/COMPOSER



Photo courtesy of Hannah Dingli

DEVELOPMENT AWARD 2010 FINALIST

Biography

Jazz pianist and composer Nat Bartsch is fast gaining a reputation for creating contemplative, soulful music. Nat turned to jazz music only after high school, completing a Bachelor of Music Performance at the Victorian College of the Arts in 2007, where she received tuition from Paul Grabowsky and Tony Gould.

Upon graduation Nat received the Lionel Gell Travelling Scholarship to study with ECM jazz pianists Tord Gustavsen and Nik Bärtsch in Norway and Switzerland. This year Nat was a finalist for the Jazz Bell Award for Young Australian Jazz Artist of the Year.

Whilst she is well known for performing in a number of original bands around Melbourne, it is her own trio that has received the most acclaim. Nat Bartsch Trio has performed across Australia and completed a sell out tour to Fukuoka and Tokyo, Japan in 2009. In November the trio will tour to Europe, performing in Switzerland, Belgium, and supporting South African jazz pianist Abdullah Ibrahim at the Jazz-Transfer Festival in Germany.

www.natbartsch.com

Entered work

Nat Bartsch Trio recordings from 2010 album *Springs, for all the Winters* and 2008 EP *Nat Bartsch Trio*.

1. *I Have....*
2. *Revelry* (Kings of Leon arr. Bartsch)
3. *Song for Mum*
4. *The Sire of Sorrow* (Joni Mitchell arr. Bartsch)
5. *You Put the Spring in Spring*
6. *Warm, Slowly*
7. *My Very Own Elephant Song*
8. *I Think I Always Knew*
Nat Bartsch – piano
Josh Holt – double bass
Leigh Fisher – drums

All songs composed by Nat Bartsch except where specified.

/ Tracks 1-7 come from the album *Springs, for all the Winters*, released in October 2010 on Rufus Records. Recorded, mixed and mastered by Mal Stanley at ABC Studios, Melbourne for 'Jazztrack' on ABC Classic FM. Produced by Mal Stanley and Nat Bartsch.

/ Track 8 comes from the EP *Nat Bartsch Trio*, released independently in July 2008. Recorded, mixed and mastered by Jarrad Gilson at Oaklands Studios. Produced by Nat Bartsch.

Description of work

Nat Bartsch Trio is a contemporary jazz piano trio that crosses the bridge between contemporary art music and popular indie music in a unique way. Our intent is to always create honest, heartfelt music, and to improvise with spaciousness and clarity. The trio features my original compositions, with bassist Josh Holt and drummer Leigh Fisher.

While using the traditional format of the jazz piano trio, we also reference new music from our own upbringing. We incorporate rhythmic interplay from neo soul music, and harmony from indie rock music. We also perform arrangements of contemporary pop songs by artists such as Kings of Leon and Joni Mitchell. We focus on dynamic variation and lush musical tone, stemming from the classical tradition, and on restraint and repetition from minimalism.

My original compositions are intended to evoke a sense of emotion and reflection. Our upcoming album *Springs, For All the Winters*, is a collection of pieces composed during a turbulent period in my life. The album seeks to convey the polarities between life changing events and relationships, and reach out to listeners through its emotional content.

EUGENE UGHETTI

PERCUSSIONIST/COMPOSER



DEVELOPMENT AWARD 2010 FINALIST

Biography

Eugene Ughetti is a percussionist, composer and artistic director of Speak Percussion. His particular focus is new music and hybrid art collaboration.

Eugene has performed in solo, chamber and orchestral settings throughout Europe, USA, Asia and Australia. He has appeared as a soloist with both the Melbourne Symphony and VCA Orchestras and was an ABC Young Composer and Young Artist in 1998.

Eugene has worked with conductors Pierre Boulez, Lorin Maazel, Charles Dutoit, James Levine and Valery Gergiev in some of the world's finest concert halls.

He was solo percussionist and composer of the new ballet FOLD for the Australian Ballet.

Eugene has collaborated with choreographers, animators, dancers, installation artists, actors, architects and instrument builders and has commissioned over 40 new compositions.

Eugene co-founded The Glass Percussion Project which debuted internationally in New York in 2007 and was the subject of an ABC "Artists at Work" documentary.

Entered work

/ *intermezzo* – Glass Percussion Project
Eugene Ughetti – composition & percussion
Elaine Miles – glass artist
Myles Mumford – processing & recording engineer

Description of work

Intermezzo was chosen to demonstrate Eugene's skills as a performer, composer and artist working in an innovative field.

Eugene's solo album *intermezzo* is from a large-scale, self produced project by the Glass Percussion Project. It was performed in the Fracture Gallery in the Atrium of Federation Square on a 16.4 channel surround sound system. The title *intermezzo* references both the fact that the performance occurred between two large glass walls and that the 40-minute work was composed of a series of intermezzi pieces.

The primary goal of the Glass Percussion Project is to investigate the sonic potential of glass and to develop a common artistic language by fusing music performance with visual art installation.

In approaching the challenge of recording and composing music for hand-blown glass objects, Eugene intended to create distinct sound worlds. He has mostly limited his sound palette to one type of glass object per composed track so as to deepen the investigation of that objects' distinct sonority.

The creative process was akin to phenomenological research in that the musical character and energy of each track was often determined by the behavior and nature of the glass object under investigation. The result is a diverse collection of musical ideas and innovative sounds.

MEGAN WASHINGTON

SINGER/SONGWRITER



DEVELOPMENT AWARD 2010 FINALIST

Biography

Twenty three year-old PNG born, Brisbane raised, Melbourne domiciled (when she is not touring the globe) singer/songwriter Megan Washington is a something of a rarity – a trained and talented musician inclined toward exploring something deeper.

There's no doubt collaborating with some of the biggest names in Australian music – like the legendary Paul Kelly, Split Enz / Crowded House maestro Tim Finn, composer Paul Grabowski and songwriters such as Ben Lee & Old Man River – has helped hone the young singer's considerable musicality, but it's her song writing that distinguishes her from her peers.

Megan's genuine potential though was most evident when late in 2009 her appearance on ABC TV's *Spicks & Specks* game show, singing self-help prose to a Beach Boys melody, led to all three of her available singles topping the iTunes charts the very next day.

Washington's debut album *I Believe You Liar* was released earlier this year. It debuted at no. 3 on the Aria charts, and spent the next six weeks in the top ten. The record has gone gold, and is the highest selling debut record of 2010. With this Washington has now been nominated for six ARIA's.

Entered work

/ *I Believe You Liar*
Debut album charts at # 3 on the ARIA Chart and remains in the Top 10 for six weeks.
I Believe You Liar is the Highest Selling debut album for an Australian artist in 2010. Debut album (*I Believe You Liar*) is certified Gold within five weeks.

Description of work

I Believe You Liar is the debut album from Melbourne artist Megan Washington. An album that was written, recorded, produced, mixed and engineered in a humble shed in suburban Melbourne. Megan played almost every instrument and wrote every song. A very Melbourne album by a very Melbourne artist.

I Believe You Liar features Washington's single *Clementine* – the song Triple J used to unearth Megan's band and led to their debut performance opening the Big Day Out in 2009. The album also features the beautiful *How To Tame Lions*, a tune which won Megan the 2009 Vanda & Young Song Writing competition from more than 3,000 entries.

Washington's work is complex yet wonderfully palpable. Her jazz training underpins the frenetic energy of her music, yet the melody holds your ear like classic Motown. All of the parts and lyrics are formed by Megan before she collaborates on the finishing touches. Like a magnet, her talent has been sought by the likes of Tim Finn, Paul Kelly and Bernardo Sasetti. Her ability to traverse genre is a vital ingredient on her debut album. The music is unrestricted and exciting.

PRIZE AND AWARD DETAILS

Prize and Award details

Melbourne Prize for Music 2010 **\$60,000 cash**

The Melbourne Prize for Music 2010 will be awarded to a Victorian musician, or group of Victorian musicians, whose work has made an outstanding contribution to Australian music and has enriched cultural and public life. ALL music genres are eligible for this category.

Supported by the Lord Mayor's Charitable Foundation, The Tallis Foundation and the Melbourne Prize Trust.

With this prize, the Trust encourages local and overseas travel for career development and to foster our arts and culture. Qantas is a Corporate Partner and assists with local and international travel.

Outstanding Musicians Award 2010 **\$30,000 cash**

The Outstanding Musicians Award will be presented to a Victorian musician, or group of musicians, 40 years and under, for recent work representing an outstanding example of creativity and skill. ALL music genres are eligible for this category.

Supported by Dame Elisabeth Murdoch A.C. D.B.E.

Development Award 2010 **\$13,000 – comprising \$7,000 cash + \$6,000 grant** **for musical instrument or equipment**

The Development Award will be presented to an emerging musician or group of musicians, 30 years and under, who demonstrate outstanding musical talent with the potential to develop their professional career. ALL music genres are eligible for this category.

Yamaha Music Australia Pty Ltd grant

Supported by Yamaha Music Australia Pty Ltd, the grant offers music instruments or equipment, of the winner's choice, to the value of \$6,000rrp. The grant provides the recipient with an opportunity to develop his or her music career and must be used within twelve months from the date of the announcement of the grant.

The music instrument and equipment grant is supported by Yamaha Music Australia Pty Ltd.

The cash component of \$7,000 is supported by Readings Books Music & Film and the Melbourne Prize Trust.

Residency

At the discretion of the Awarding Committee, a residency within the School of Music, Faculty of the VCA and Music, The University of Melbourne may be offered to the recipient of either the Melbourne Prize for Music 2010, the Outstanding Musicians Award 2010 or the Development Award 2010.

ABOUT THE MELBOURNE PRIZE TRUST

About the Melbourne Prize Trust

Launched in 2004, the Melbourne Prize Trust was established to recognise and reward excellence and talent, inspire creative development and enrich public life. The Trust achieves this by running the annual Melbourne Prize, funded by a collaboration of public, private and commercial partnerships. The Trust is an Income Tax Exempt Charity with Deductible Gift Recipient status.

The annual Melbourne Prize has become one of the most valuable creative development initiatives of its kind in Australia. It runs on a three-year cycle and rewards sculptors, writers and musicians in turn.

The current cycle is as follows and commences again with the Melbourne Prize for Urban Sculpture 2011:

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

The Prize celebrates artistic excellence uniquely under the 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 for Music 2010 program is proudly supported by the Victorian Government through Arts Victoria, and the City of Melbourne.

The Magic Pudding miniatures

A limited edition of solid bronze miniatures of *The Magic Pudding* sculpture located at the Royal Botanic Garden Melbourne, by renowned Melbourne sculptor Louis Laumen, are available by order. Proceeds from the sale of the miniatures contribute to the Melbourne Prize Trust.

Visit www.melbourneprizetrust.org for an order form, or go to the Royal Botanic Garden Shop at Observatory Gate, Birdwood Avenue, South Yarra, where a miniature is on display and orders can be placed.

–

Finalist exhibition in the Atrium

The exhibition in the Atrium at Federation Square (8-22 November) is provided to showcase the abundant talent amongst Victoria musicians, across all genres. To accompany the audio visual exhibition of finalists, a free catalogue is provided.

The exhibition and catalogue are designed by Cornwell, a Founding Partner of the annual Melbourne Prize. The production of the exhibition screen content was done by Chocolate Studios, with the exhibition screen display provided by Microhire. Premier Graphics provided the sound cones and exhibition graphics. Thank you to all the exhibition production partners.

Peter Batchelor MP
Minister for the Arts

Melbourne is home to a rich and diverse music scene, with an extraordinary depth of musical talent across all genres. This is reflected in the strong field of artists shortlisted for the 2010 Melbourne Prize for Music. The Victorian Government is proud to support the Prize and is committed to strengthening our unique music culture. To all the finalists, I congratulate you and thank you for the contribution you make to the cultural life of our city and State.

–

**The Right Hon. The Lord Mayor of Melbourne
Robert Doyle**

The Melbourne Prize for Music 2010 recognises the outstanding creativity and skill of Victorian musicians. The City of Melbourne is proud to support the Melbourne Prize as one of Australia's most valuable creative development initiatives. The high calibre of this year's finalists reflects the depth of talent in our state, and enriches Melbourne's cultural and public life. I wish the finalists every success in their careers.

AWARDING COMMITTEE

Emma Ayres
Presenter
ABC Classic FM

The great attribute of the Melbourne Prize for Music is that it is a Prize for any type of music, regardless of category. This does two things: it shows us that there is an astonishing depth of quality across all genres; secondly, that there is remarkably lively cross-fertilization between so many of these musicians. It is a Prize that not only recognises and rewards these brilliant people, but also reminds us of their contribution to Melbourne and Australian life. Without the Prize, we would all be a little poorer.

–

Trevor Green
Orchestra and Arts Consultant

This is the second time for me as a member of the Awarding Committee for the Melbourne Prize for Music. Once again I am overwhelmed with the breadth and variety of the talent of the entries. Almost every musical discipline has been represented, demonstrating how highly valued this award is in the musical and cultural life of this City. Melbourne is often referred to as the 'Cultural Capital of Australia' therefore this unique prize reinforces that status, and supports and enhances the development of our most gifted musicians. The Melbourne Prize for Music now reflects the healthy state of our rich and diverse Cultural heritage.

–

Chong Lim
Composer Producer and Musical Director

It was extremely exciting going through the outstanding applications for this year's Melbourne Prize for Music. The exceptionally high standards and diversity of the applicants made for robust discussion and lengthy deliberations within the judging panel before our considered decisions for the winners of each category. The quality and breadth of the applicants made me wish that we had more prizes to give! My hearty congratulations to all the worthy winners and also my sincere best wishes to all who applied.

–

Gary McPherson
Ormond Chair of Music and Director,
Melbourne Conservatorium of Music,
The University of Melbourne

Being part of the judging panel for the Melbourne Prize has not only opened my eyes to the extraordinary breadth and depth of musical talent here in Victoria, but made me even more acutely aware that this resource deserves our support, deserves our encouragement, and deserves recognition at all levels within our community.

(continued)

By shining the spotlight on their achievements, the Melbourne Prize showcases our finest and most productive musicians. Even though there can only be one winner for each category, the standard of entries left me in no doubt that many of the applicants will have superb musical futures.

ADVISORY GROUP

Huw Humphreys
Director of Artistic Planning,
Melbourne Symphony Orchestra

The breadth of the applications to the Melbourne Prize for Music 2010 is reflective of the extraordinary musical diversity that the city contains; that the applications can be of such exceptional quality is indicative of Melbourne's standing as an international centre for music of all genres. It has been a great pleasure and honor to be part of the 2010 Advisory Group and to survey the kaleidoscope of musical riches that Melbourne boasts.

–

Andrea Keller
Contemporary Pianist, Composer

My experience as a member of the Advisory Group has been invaluable. We are fortunate to have such diverse music talent in our community and discovering the dedication and work of the individual musicians and groups who entered this year has reaffirmed my belief that we have an immensely fertile, vibrant and exciting music scene in Melbourne and Australia.

–

Lyndall Metzke
Administrator
Cultural Development Network

The Melbourne Prize for Music is unique in embracing the creative process of artists and rewarding them based on merit. It provides artists of all music genres creative freedom and recognises the contribution that Victorian artists have made to cultural and intellectual life at the local, state and national levels. Executive Director, Simon Warrender had the forethought to establish a prize which harnessed the ethos of Australian cultural society and it is exciting to again be a member of the Advisory Group for the Melbourne Prize for Music 2010.

ACKNOWLEDGEMENTS

The Melbourne Prize for Music 2010 and awards and the Federation Square exhibition have been made possible by the generous support of the many partners and patrons. Thank you to the many entrants whose interest in the prize is greatly appreciated.

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: Trevor Green, Gary McPherson, Emma Ayres and Chong Lim and to the Advisory Group: Huw Humphries, Andrea Keller and Lyndall Metzke for their dedication and hard work in the judging process. The ongoing direction of the 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, Simon H. Warrender and David Blake as members of the Management Committee. Thank you to the executive director and founder, Simon H. Warrender.

Founding Partners Cornwell, Ernst & Young, Minter Ellison and the Committee for Melbourne have played an integral role in establishing and sustaining the project since its inception in 2004. Everything seen and used for the 2010 Melbourne Prize, including the catalogue and unique exhibition in the Atrium at Federation Square, is developed by Steven Cornwell and his team at Cornwell Design – thank you all.

Our Events Partner, Federation Square, enables the annual Melbourne Prize to have its ‘home’ in one of the highest profile public spaces in Australia, and are generous supporters of the exhibition in the Atrium between 8 and 22 November. Thank you to Microhire, Premier Graphics and Chocolate Studios for their support in staging the exhibition. The Trust greatly appreciates the support of Corporate Partners, Qantas to foster overseas travel of our awards recipients and Sofitel Luxury Hotels, who have also made available an overnight stay to be given away to a voter on our website during the finalist exhibition.

The Melbourne Prize for Music 2010 would not be possible without the support of The Lord Mayors Charitable Foundation and The Tallis Foundation. The Outstanding Musicians Award 2010 has been generously provided by its patron, Dame Elisabeth Murdoch A.C. D.B.E. The Development Award 2010 is made possible through the support of the Yamaha Music Australia, Readings and the Melbourne Prize Trust. The association of the University of Melbourne, the Faculty of the VCA and Music is appreciated.

Our patrons are acknowledged for their generous donations this year. These include Diana Gibson AO, The Vera Moore Foundation, The Yulgilbar Foundation and the Tattersall's George Adams Foundation.

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 are generous partners of the Trust's print requirements.

Thank you to Evan Evans for supporting our digital print requirements, to Bill Coleby for our event risk management, to Lee Wong of littleirrepressiblewonton.com for our website management, Rod Birrell for web assistance and Marton Takách for IT systems maintenance. The Trust would like to also thank Fundere Fine Art Foundry Melbourne for hand 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).

The Trust would like to thank Shelmerdine Vineyards of Heathcote and the Yarra Valley as our Wine Partner this year. Their generous support of the main awards event at BMW Edge and wine for all finalists is greatly appreciated.

The trust would like to thank the music industry for their interest and support of the 2010 Melbourne Prize. The many record companies, radio stations, sector journals, peak bodies, commercial organisations and music industry websites have made it possible to raise awareness of the 2010 prize and awards. We are fortunate to have such a vibrant and generous music sector in our community.

The Trust was fortunate to have the support of a number of people whose contribution during the year is greatly appreciated. These include Amanda Clark, copy editor, Lyndall Metzke advisor, Annabel Cameron for administrative assistance and Christine Wood and Sara Cook as event assistants. Thank you to bokchoy tang at Federation Square for catering our awards event.

The Trust would also like to thank the visitors to the Federation Square exhibition for their interest in the Melbourne Prize for Music 2010.

**Melbourne Prize Trust
Melbourne, Australia**



www.melbourneprizetrust.org