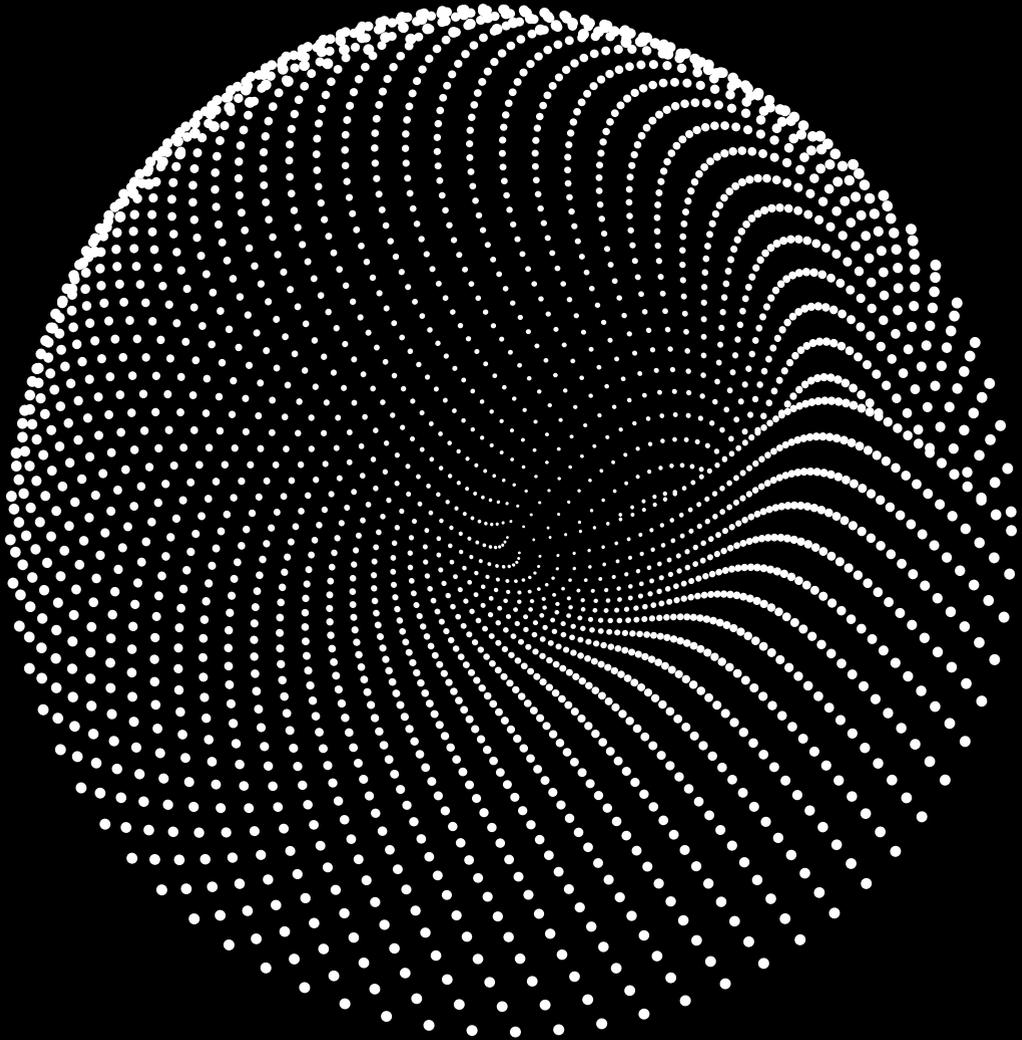


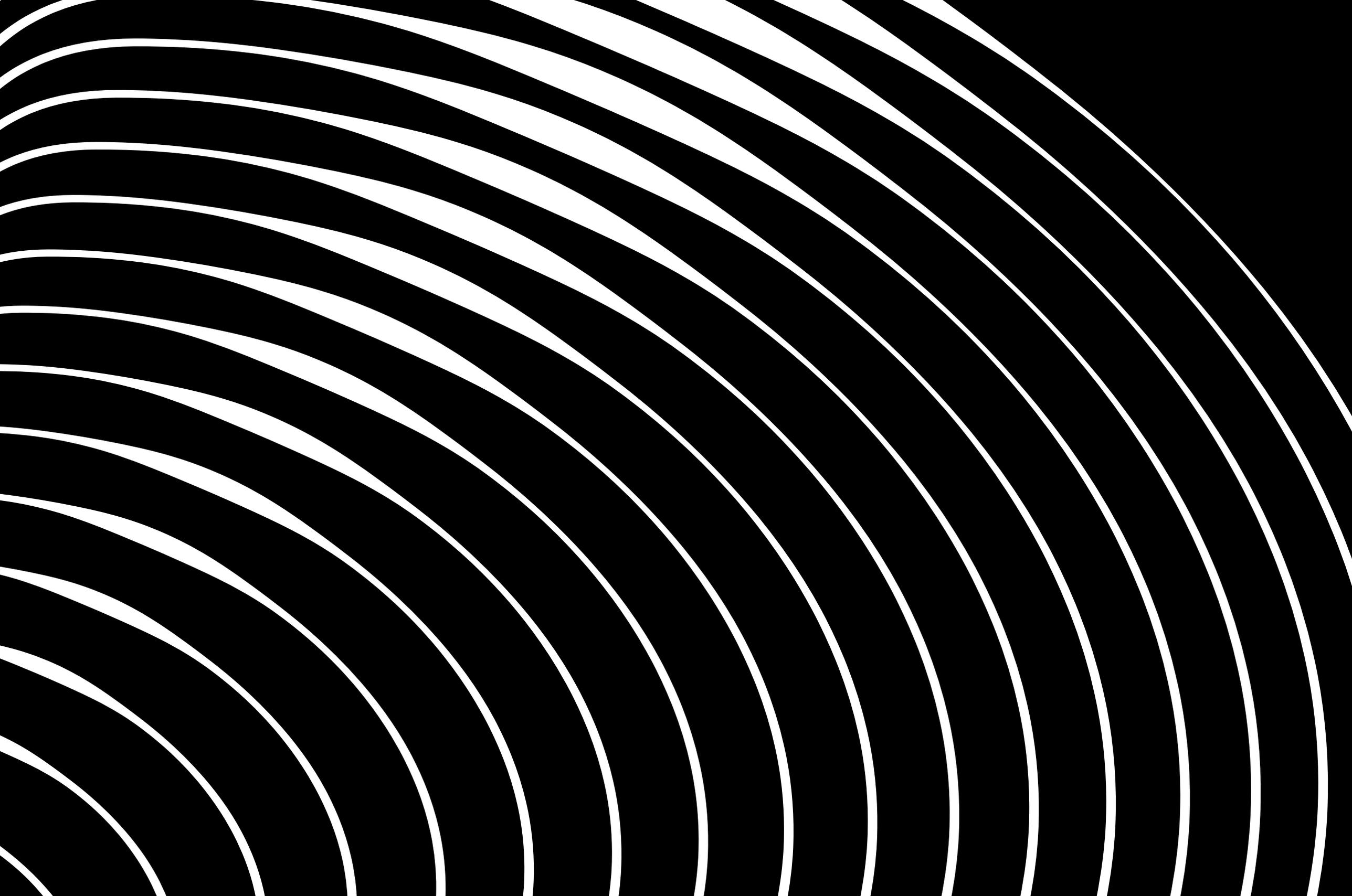


Melbourne
Prize for
Music
2016

Finalist Catalogue & Voting Slip

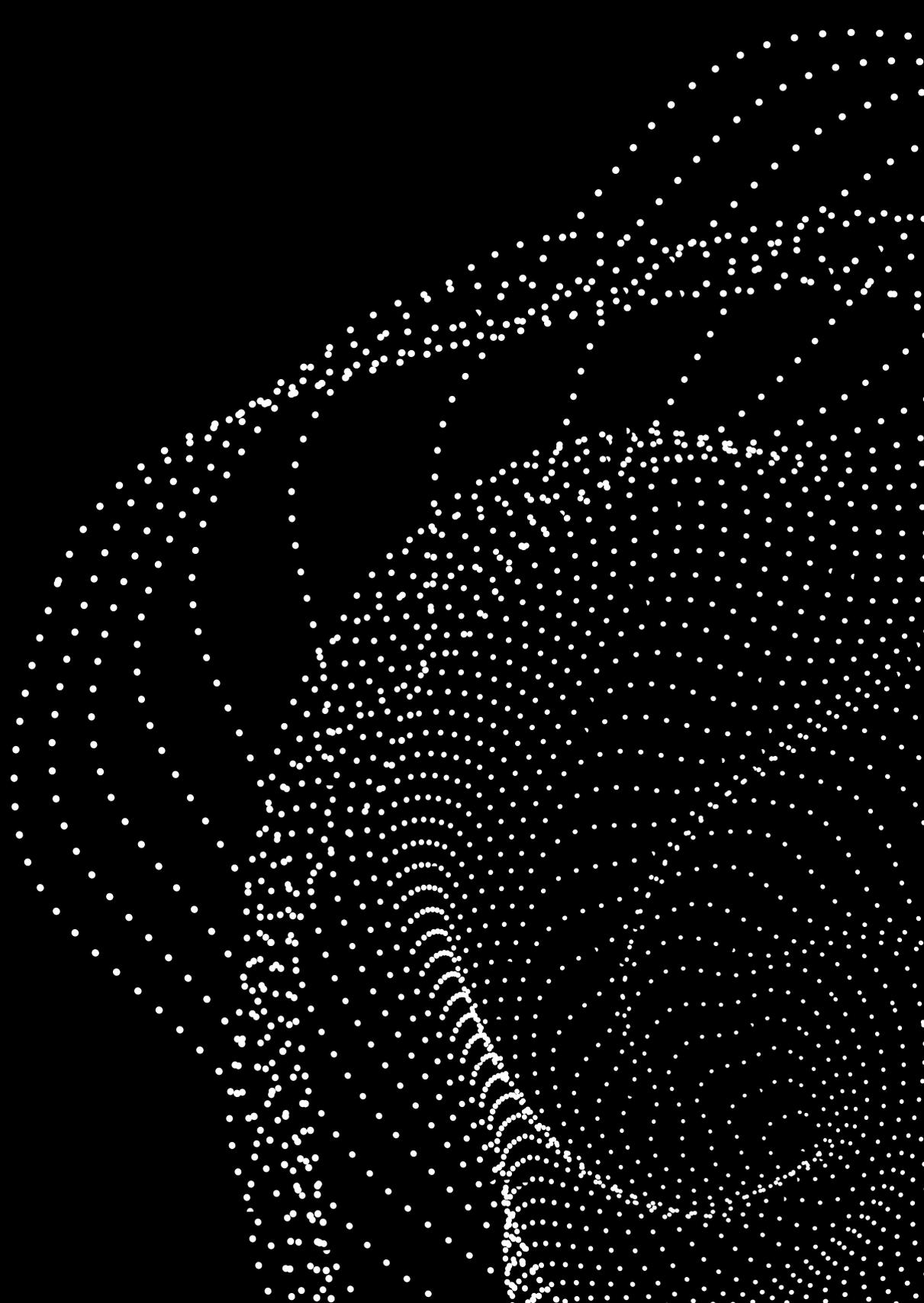


Finalist Exhibition
Federation Square
7-21 November 2016



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Thank you to our 2016 Partners and Patrons

Government Partners



Founding Partners



Exhibition & Event Partners



Patrons



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Diana Gibson AO



SIDNEY MYER FUND



Corporate Partners



Melbourne Prize for Music 2016 Partner



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Outstanding Musicians Award 2016 Partner

Dr. Ron Benson

Professional Services



Exhibition Signage & AV



IT Services



Beleura Award for Composition 2016 Partner



Development Award 2016 Partners



Media Communications



Exhibition Consultant



Wine Partner



Distinguished Musicians Fellowship 2016 Patron



Civic Choice Award 2016 Partner



Broadcast Partner



Print Partners



Banners



Trophies



A Message from the Executive Director of the Melbourne Prize Trust

The Melbourne Prize Trust is pleased to present the Melbourne Prize for Music 2016 and Awards, offered as part of the annual Melbourne Prize cycle.

This year we are delighted to provide opportunities for Victorian musicians across all music genres. The 2016 program would not be possible without the generous support of all our partners and patrons – thank you one and all.

The Melbourne Prize for Music 2016 and Awards is one of the most valuable music prizes in Australia, with a prize and award pool of over \$130,000.

The Prize and Awards include the \$60,000 Melbourne Prize for Music 2016, \$30,000 Outstanding Musicians Award 2016, \$16,000 Development Award 2016 and \$4,000 Civic Choice Award 2016.

Two new categories are offered this year, which include the \$25,000 Beleura Award for Composition 2016 and the \$20,000 Distinguished Musicians Fellowship 2016.

I would like to thank our esteemed judging panel for their time and dedication to the Prize. We are delighted to also have Chong Lim as an advisor.

Our finalists in all categories are showcased at the exhibition held between 7 and 21 November 2016, where a free catalogue is available. Vote for a finalist to win the \$4,000 Civic Choice Award 2016 on our website.

The Trust is proud to have the Victorian Government, through Creative Victoria, and the City of Melbourne, through Melbourne Music Week 2016, as our Government Partners.

Thank you to our Board for their guidance, my colleague Sarah Kempson and our many volunteers. Please refer to our Acknowledgements on page 60 in this catalogue.

Simon H Warrender
Executive Director

MELBOURNE PRIZE TRUST

melbourneprizetrust.org

8

About the Finalist Exhibition

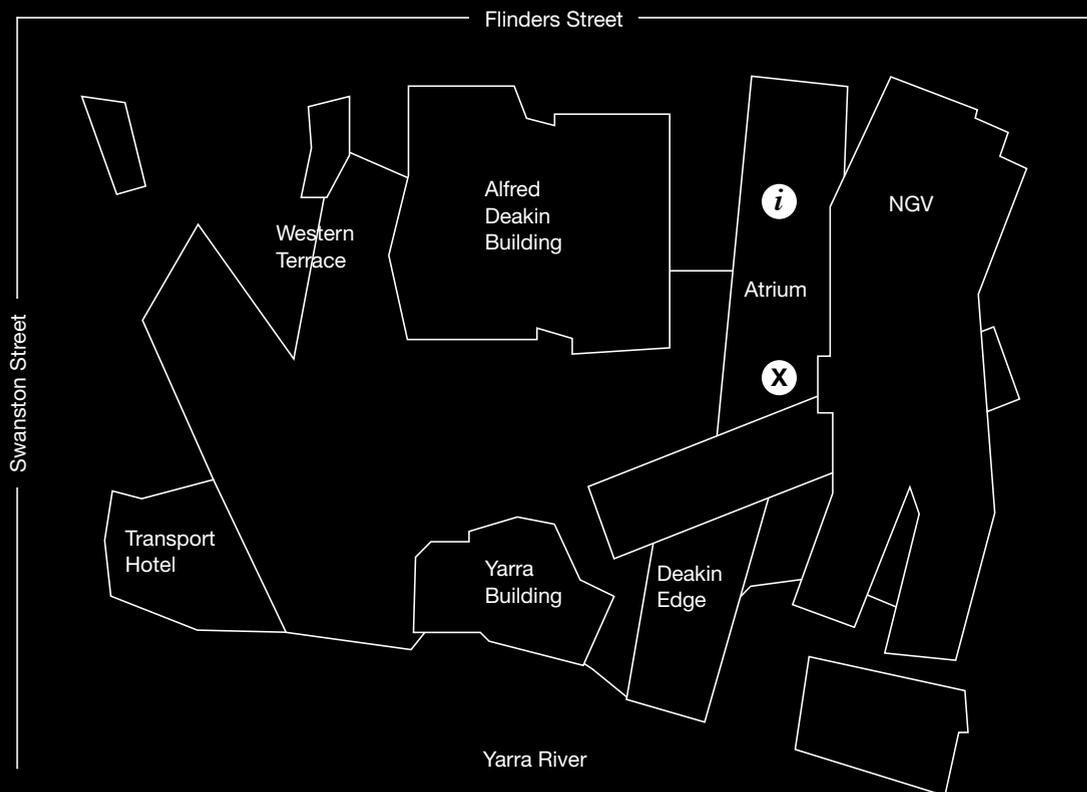
Key Dates

Finalist Exhibition at Federation Square
7 to 21 November 2016

Winners Announced at melbourneprize.org
9 November 2016

Civic Choice Award 2016 Winner Announced at melbourneprize.org
25 November 2016

To vote, please complete the Voting Slip in this Catalogue



Information

- Voting point and catalogue stand
- Finalist Exhibition and catalogue stand

Finalist Exhibition Location Map

Federation Square, Melbourne

Thank you to the Annie Danks Trust and the City of Melbourne, through Melbourne Music Week 2016, for contributing to the exhibition.



Thank you to Premier Graphics for building the exhibition and Creative Vision & Audio for their audio visual services.



The finalist catalogue is printed by Rothfield Print Management with paper generously provided by Spicers.



Thank you to Coleby Consulting for their risk management support.



The finalist exhibition is held in the Atrium at Federation Square Melbourne – please refer to the exhibition map on the opposite page.

The exhibition showcases the 2016 finalists in each category and their music, which can also be heard at melbourneprize.org

The Voting Point for the Civic Choice Award 2016 is located at the exhibition – see the Voting Slip in the catalogue on page 13.

This 2016 finalist catalogue, the exhibition and 2016 Melbourne Prize identity is designed by our Founding Partner Cornwell.



Federation Square is the principal Exhibition and Events partner and 'home' of the Melbourne Prize. This long-term partnership makes it possible for the public, visiting the free public exhibition each November, to engage with abundant talent in literature, music and (urban) sculpture. The exhibition provides artists, writers and musicians with public exposure, in one of the country's most visited public spaces.

The Melbourne Prize Trust appreciates Federation Square's generous support, which enhances our creative resources and provides opportunities to promote our abundant artistic talent through the annual Melbourne Prize.



Photo: John Gollings

2016 Prize & Awards

Melbourne Prize for Music 2016 \$60,000

Awarded to a Victorian musician, or group of musicians, who have made an outstanding contribution to Australian music and has enriched cultural and public life.

Supported by



Outstanding Musicians Award 2016 \$30,000 (plus \$2,500 Qantas voucher)

Awarded to a Victorian musician, or group of musicians for recent work representing an outstanding example of creativity and skill.

Supported by Dr. Ron Benson

Beleura Award for Composition 2016 \$25,000 (new category)

Awarded to a composition, by a Victorian composer, of outstanding musicianship, skill and creativity. All genres of composition are eligible. Supported by The Tallis Foundation in memory of John Tallis (1911-1996).

Supported by



Please refer to the finalists in each category in this catalogue.

Listen to the finalists music at the Federation Square exhibition or at melbourneprize.org

Development Award 2016 \$16,000

Awarded to an emerging musician or group of musicians, aged 30 years and under, who demonstrate outstanding musical talent with the potential to develop their professional career. The Award consists of a \$6,000 music instrument and equipment grant supported by Yamaha Music Australia and \$10,000 cash supported by The William Buckland Foundation.

Supported by



Distinguished Musicians Fellowship 2016 \$20,000 (new category)

The Fellowship is a new category and will provide the winner with a commercial engagement, to the value of \$20,000, with the Victorian College of the Arts (VCA) and Melbourne Conservatorium of Music (MCM).

Supported by



Civic Choice Award 2016 \$4,000

The Civic Choice Award 2016 will be awarded to the finalist with the highest number of public votes.

Supported by



How to vote for the Civic Choice Award 2016

1. Complete the Voting Slip in this catalogue and post it in the letter box at the Voting Point

Or

2. Visit melbourneprize.org and cast your vote online

By casting a vote you will have a chance of winning an overnight stay at Sofitel Melbourne On Collins, Melbourne's hotel for the arts.





Civic Choice Award 2016 Voting Slip

**Please tear off and complete the form
over the page and post it at the Voting
Point at Federation Square – see page 8.**

The \$4,000 Civic Choice Award 2016 is to be awarded to the finalist in the Melbourne Prize for Music 2016 and Award categories with the most public votes.

You may vote for only ONE (1) of the twenty-five (25) finalists. Votes may be cast by completing the Voting Slip over the page and posting in the Voting Point at the finalist exhibition from 7 November to 21 November 2016. Or you can vote online at melbourneprize.org

The recipient of the Civic Choice Award 2016 will be announced at melbourneprize.org on 25 November 2016.

Postal votes may be made by completing this Voting Slip and mailing to:
Melbourne Prize Trust,
234 St Kilda Road,
Southbank VIC 3006.

Please tick only ONE (1) box of the 25 finalists in the form over the page to vote. Post the completed Voting Slip at the Voting Point in the Atrium (see location map in the catalogue on page 11).

The Civic Choice Award 2016 is supported by Readings.

Readings BOOKS
MUSIC
FILM
MELBOURNE'S OWN SINCE 1962

By voting you will have a chance of winning an overnight stay at Sofitel Melbourne On Collins – Melbourne's 'hotel for the arts'.

SOFITEL
HOTELS & RESORTS



Civic Choice Award 2016 Voting Slip

Please fill in this Voting Slip, or go online to melbourneprize.org, and vote for your favourite finalist to win the \$4,000 Civic Choice Award 2016.

You may vote for only ONE (1) of the following twenty-five (25) finalists – please tick a box and provide your name and email address opposite.

Melbourne Prize for Music 2016

- David Bridle
- Joe Camilleri
- Kutcha Edwards
- Lisa Lim
- Adalita Srsen

Outstanding Musicians Award 2016

- Lior Attar
- Briggs
- Sophia Brous
- Biddy Connor
- James Hullick
- Gareth Liddiard
- Kate Miller-Heidke
- King Gizzard & The Lizard Wizard
- PLEXUS
- Scott Tinkler

Beleura Award for Composition 2016

- Chris Dench
- Mary Finsterer
- Andrea Keller
- Kate Neal
- Anthony Pateras

Development Award 2016

- Sophia Exiner
- Rory Burnside / Rudely Interrupted
- Gabriella Cohen
- Matthias Schack–Arnott
- Tilman Robinson

Please tear off and post at the Voting Point – see location map on page 8

Sofitel Overnight Stay

By voting you will have the chance to win an overnight stay at Sofitel Melbourne On Collins.

The recipient of the Sofitel accommodation will be drawn from completed catalogue voting slips and online voting. The recipient will be notified after the exhibition by email.

Please provide your name and email address.

Name

Email

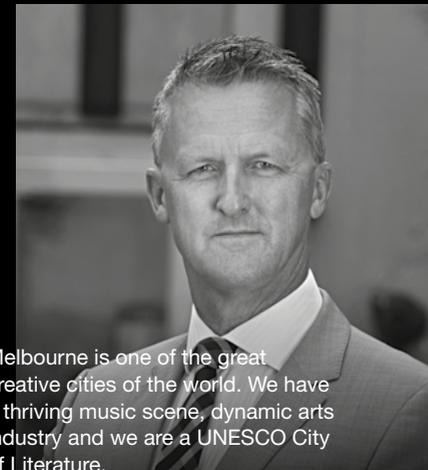
Melbourne's 'hotel for the arts', Sofitel Melbourne on Collins, is donating the accommodation package for an overnight stay in a classic king room, including a buffet breakfast for two and valet parking.

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.

Supported by

SOFITEL
HOTELS & RESORTS

Government Partners



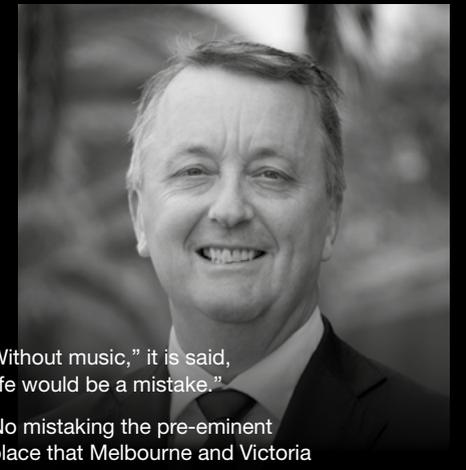
Melbourne is one of the great creative cities of the world. We have a thriving music scene, dynamic arts industry and we are a UNESCO City of Literature.

For more than ten years, the annual Melbourne Prize has made a significant contribution to the rich cultural life of our city. The Prize is all about celebrating creative excellence and talent and providing exceptional career development opportunities for musicians, sculptors and writers from Melbourne and Victoria.

We are delighted to be supporting the exhibition of finalists in the Melbourne Prize for Music Awards through Melbourne Music Week 2016.

I congratulate the winners and wish the finalists every success in their future creative pursuits.

Martin Cutter
Acting Chief Executive Officer
of Melbourne



"Without music," it is said, "life would be a mistake."

No mistaking the pre-eminent place that Melbourne and Victoria hold as the nation's music heartland. In celebrating the creativity and contribution of our musicians across a range of genres, the Melbourne Prize for Music provides substantial opportunities for local music makers and offers inspiration for the next generation.

The Victorian Government is proud to partner with the Melbourne Prize Trust in presenting the Melbourne Prize program. The awards befit a truly creative state – one that recognises and rewards excellence and talent, inspires creative development and enriches public life.

Congratulations to all of this year's finalists and thank you for the contribution you make to our city and state.

Martin Foley MP
Minister for Creative Industries



Judges



It was a great privilege to judge the Melbourne Prize for Music the first time in 2016.

The Melbourne Prize for Music is very prestigious for a number of reasons. In particular, because it is one of the few music prizes that rewards all styles of contemporary music, and it rewards the best musicians with significant cash prizes, at a time when even Victoria's best musicians are undervalued and underpaid.

Patrick Donovan

CEO Music Victoria Chair,
Australian Music Industry Network

Seeing all of the beaming finalists together at the launch was one of the proudest moments I've had in 20 years as a Victorian music advocate, and it was exciting to see many of them meeting each other and discussing their craft. I hope that this project might lead to some exciting cross-genre collaborations one day.

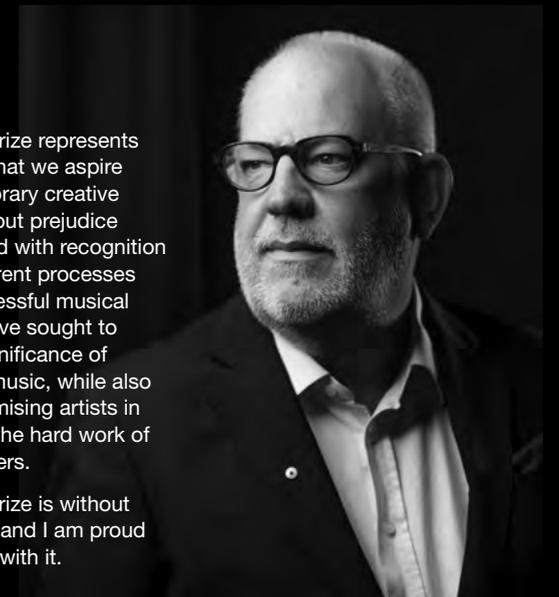
Professor Paul Grabowsky AO

Pianist, Composer, Conductor,
Director Monash Academy
of Performing Arts

Once again, I find myself in the fortunate position of joining esteemed colleagues in the most enjoyable, and challenging, opportunity one can experience as a jury member.

The Melbourne Prize represents the epitome of what we aspire to as a contemporary creative democracy: without prejudice toward genre, and with recognition of the many different processes that lead to successful musical outcomes, we have sought to recognise the significance of great careers in music, while also encouraging promising artists in early career and the hard work of talented composers.

The Melbourne Prize is without peer in Australia, and I am proud to be associated with it.





Genevieve Lacey

**Recorder Virtuoso,
Artistic Director
and Collaborator**

Photo: Monty Coles

Being on a judging panel is an experience of sobering joy. Days of glorious listening, marvelling at the breadth and depth of talent in Melbourne's music scene. And then the inevitable, heart-wrenching conversations, as the list is whittled down, and many talented people, doing important work, are left to the side – for the moment.

To all who applied, thank you. Please know that your work was met with gratitude and respect, and that what you do is integral to our community. And to the Melbourne Prize, thank you for honouring the art-form we love, and for providing gifts that can literally change the course of a life, and hence, the lives of many listeners.

Marshall McGuire

**Head of Artistic Planning,
Melbourne Recital Centre**

What a great musical city Melbourne is!

There's an astonishing breadth of creativity in this city, and the applications for this year's Melbourne Prize for Music certainly represented this. But more than that, it became apparent that another key connecting factor across the sector is the generosity and leadership inherent in this community of musicians.

So many people are making quiet sustained contributions to nurturing the next generations, and inspiring the creation of new works and new ways of making music through the power of their remarkable talents. Being a part of this judging panel opened my eyes up to the great work being made out there, and reinforces my view of Melbourne as this country's leading community of music and musicians. It's been a privilege and a pleasure to take part.



Photo: Steven Godbee



Ronald Vermeulen

**Director of Artistic Planning,
Melbourne Symphony Orchestra**

When Simon Warrender invited me to be part of this year's Melbourne Prize jury panel, I felt extremely honoured, especially given the fact that I consider myself still a novice regarding Australian music and artists. Listening to the entries was a real journey of discovery. And discussing the final nominations with my fellow jury members provided me with important insights, especially in those areas of the repertoire that are not my daily bread and butter.

I am deeply impressed by the wonderful kaleidoscope of music and by the high quality level of the entries. The aim of the Melbourne Prize is to acknowledge and promote artistic excellence. The nominees are artists who have made important contributions to Melbourne's rich musical culture. Their music has touched the heart of many people far beyond the borders of our city. A city that, thanks to all these wonderful artists, is considered to be the most liveable one on the planet.

Helen Marcou

**Co-founder Bakehouse
Studios and SLAM**

The 2016 Melbourne Prize for Music was a record year for entries and for me, as a judge, this enormous task was an honour. I listened, discovered, appreciated, was moved, challenged and informed as part of the judging team. I spent many hours seeking out YouTube videos, recordings, trawling through websites and learning about these artists. The depth of knowledge and appreciation of different music amongst my fellow judges was invaluable and insightful. We enjoyed robust debate, however, ultimately we were unanimous in our final choices.

I'm heartened with the gender, genre and cultural representation reflected in our outstanding shortlist of finalists and encourage more entries in future years. Our audiences are multi-generational and considered to be sophisticated and not bound by musical genre. Our musicians are of the world's finest and philanthropic support like that from the Melbourne Trust will continue to nurture their work for years to come.



The annual Melbourne Prize and Awards Alumni 2005–2015

The bronze presentation trophies are designed by Cornwell and hand-made by Fundere Fine Art Foundry Melbourne.

funderestudios.com.au

2015

Melbourne Prize for Literature 2015
Professor Christopher Wallace-Crabbe AM

Best Writing Award 2015
Andrea Goldsmith

Writers Prize 2015
Kate Ryan

Civic Choice Award 2015
Robbyn Annear

2014

Melbourne Prize for Urban Sculpture 2014
Geoff Robinson

Professional Development Award 2014
Kay Abude

Civic Choice Award 2014
Kay Abude

Rural & Regional Development Award 2014
Aleks Danko

2013

Melbourne Prize for Music 2013
Brett Dean

Outstanding Musicians Award 2013
Stephen Magnusson

Development Award 2013
Kate Kelsey-Sugg

Civic Choice Award 2013
Mick Harvey

2012

Melbourne Prize for Literature 2012
Alex Miller

Best Writing Award 2012
Craig Sherborne

Civic Choice Award 2012
Tony Birch

2011

Melbourne Prize for Urban Sculpture 2011
Bianca Hester

Professional Development Award 2011
Isaac Greener & Lucas Maddock

Civic Choice Award 2011
Isaac Greener & Lucas Maddock

2010

Melbourne Prize for Music 2010
David Jones

Outstanding Musicians Award 2010
Ben Northey

Development Award 2010
Natalie Bartsch

2009

Melbourne Prize for Literature 2009
Gerald Murnane

Best Writing Award 2009
Nam Le

Civic Choice Award 2009
Amra Pajalic

2008

Melbourne Prize for Urban Sculpture 2008
Alexander Knox

Professional Development Award 2008
Tom Nicholson

Vic Urban Award 2008
Louise Paramor

Civic Choice Award 2008
Elaine Miles

2007

Melbourne Prize for Music 2007
Paul Grabowsky

Outstanding Musicians Award 2007
Genevieve Lacey

Development Award 2007
Julian Langdon

2006

Melbourne Prize for Literature 2006
Helen Garner

Best Writing Award 2006
Christos Tsiolkas

Civic Choice Award 2006
Henry von Doussa

2005

Melbourne Prize for Urban Sculpture 2005
Open Spatial Workshop

Professional Development Award 2005
Karen Abernethy

Civic Choice Award 2005
Matthew de Moiser



Melbourne Prize for Music 2016

Finalists

David Bridie
Joe Camilleri
Kutch Edwards
Lisa Lim
Adalita Srsen

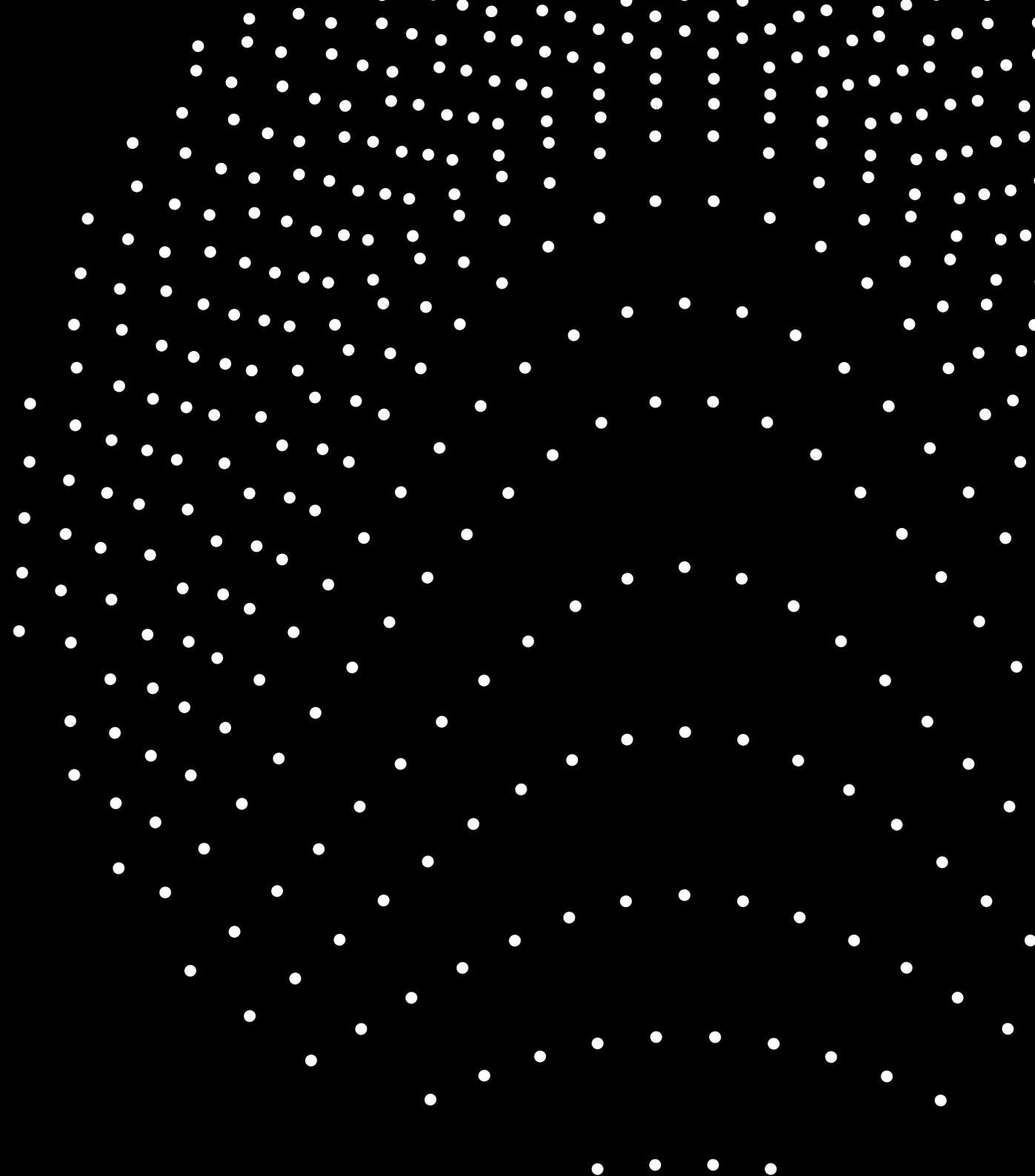
Value: \$60,000

The Melbourne Prize for Music 2016 will be awarded to a Victorian musician, or group, whose work has made an outstanding contribution to Australian music and has enriched cultural and public life.

ALL music genres are eligible for this Prize**Public Voting**

Vote for a finalist to win the \$4,000 Civic Choice Award 2016 in this catalogue or at melbourneprize.org

Supported by the
Vera Moore Foundation





David Bridie

Biography

One of the world's foremost producers of Melanesian music, David co-established a not-for-profit music label, the Wantok Musik Foundation, which aims to generate and foster cultural exchanges between Indigenous Australia and Melanesia by recording, releasing and promoting music from the region. Through his tireless work with the Wantok Musik Foundation, David endeavours to support the preservation of language through song.

davidbridie.com

David Bridie has enjoyed a remarkably versatile career as one of Australia's most prolific and innovative contemporary musicians. David rose to prominence in 1983 as a uniquely Australian pianist, vocalist and songwriter in the critically acclaimed band Not Drowning, Waving. A decade and nine albums later, David formed the ARIA award-winning musical outfit, My Friend the Chocolate Cake.

David has also enjoyed a venerable solo career and has firmly established himself over the last 30 years as a producer (Christine Anu, Archie Roach, George Telek), cultural music/dance director (SING SING, Ulumbarra - Gather Together) and composer; having scored the soundtracks for over 100 international and Australian films, television series and documentaries, including *Proof*, *In a Savage Land*, *Satellite Boy*, *Putuparri* and the *Rainmakers* and *The Straits*.

Biography

Joe has recorded 48 albums throughout his career and still plays 150 shows a year. His energy seems boundless, matched only by the passion and commitment with which he approaches every song, every record and every performance.

theblacksorrows.com.au



Joe Camilleri

Born in Malta, Joe's family migrated to Australia in 1950. Growing up as one of ten children in the inner suburbs of Melbourne, radio was king in the Camilleri household. A self-taught musician, Joe started playing in bands around Melbourne in the mid-sixties. For Joe Camilleri, writer of milestone songs *Shape I'm In*, *Hit and Run*, *Chained to the Wheel* and *Never Let Me Go*, music has been his station in life for over 50 years.

He's kicked a staggering number of goals as a singer, songwriter, musician, and producer. As front man of the seminal 70's band, Jo Jo Zep & The Falcons, Joe was inducted into the ARIA Hall of Fame in 2007. With *The Black Sorrows*, there have been hits not only in Australia but also in Europe and an ARIA for best group in 1990. There have been multi-platinum albums and sales of over two million records. *The Black Sorrows*, in one form or another, haven't stopped recording or performing since Joe pulled the thing together in 1983. *The Black Sorrows* are currently touring album No. 20.

Biography

Award winning singer/songwriter Kutcha Edwards has an extensive body of work including several solo albums, significant collaborative ventures, and music theatre productions. A pivotal member of the Aboriginal community and a proud Mutti Mutti man, his life's work is the continuum of his ancestral Songline.

kutcha-edwards.com

Kutcha Edwards



After successes with bands Watbalimba and Black Fire, Kutcha began his solo career and has since produced four albums, *Cooinda*, *Hope*, *Blak & Blu* and *Beneath the Surface*. Kutcha has staged two theatre productions, *Songlines of a Mutti Mutti Man*, which won a VIPA Award, and performed solo in his touring stage show *yuyukatha*.

Kutcha has also received awards for Indigenous Person of the Year and Deadly Vibes Male Artist of the Year in 2001 and been an inductee on the 2015 Victorian Aboriginal Honour Roll and to the 2016 NIMA Hall of Fame. In addition, he has worked for over 10 years on the award winning *Beyond the Bars* radio show produced for Indigenous prisoners. Fusing soulful music and a rich, powerful voice with his personal story, Kutcha's songs reflect on life as an Aboriginal man in white Australia. His deep and rhythmic tones are that of a storyteller whose inspiring songs are full of passion and spirit that evoke a connection to an intimate and resilient Songline.

Photo: Klaus Rudolf



Liza Lim

Liza Lim is one of Australia's leading composers, published by the prestigious Casa Ricordi/Universal Music label with a catalogue of 75 works performed by the world's pre-eminent orchestras and ensembles.

Ecstatic Architecture commissioned by the Los Angeles Philharmonic for the inaugural season of the Walt Disney Concert Hall received the Paul Lowin Award. She was composer-in-residence with the Sydney Symphony, and has received numerous international commissions from the BBC, Bavarian Radio and SWR Orchestras, Ensemble MusikFabrik, Ensemble InterContemporain Paris, Ensemble Modern, Arditti String Quartet, Holland, Salzburg and Lucerne Festivals, and Festival d'Automne à Paris.

Her operas *The Oresteia*, *Moon Spirit Feasting* and *The Navigator* were premiered by ELISION at the Melbourne, Adelaide and Brisbane Festivals, subsequently touring to high profile seasons in Berlin, Zurich, Paris, Tokyo and Moscow. Her fourth opera *Tree of Codes*, commissioned by Cologne Opera premiered to acclaim in April 2016. The American critic Alex Ross (*The Rest is Noise*) includes Lim's major song-cycle *Tongue of the Invisible* in his pick of the top 10 pieces of the 21st Century.

Biography

Liza Lim is a composer whose unique inter-cultural music draws on a wide range of Asian, Indigenous and European sources. Operas and orchestral works explore themes of ecology, language, ritual and ecstatic states. An influential educator, she is Professor of Composition at the University of Huddersfield, UK and lives in Melbourne.

lizalimcomposer.wordpress.com

Adalita Srsen

Photo: Warwick Barker



Adalita has cemented herself as a rock icon both locally and internationally. After 14 releases over 23 years, her music has appeared in TV, film, soundtracks and advertisements. Her collaborations have spanned the ages from co-writes with Gareth Liddiard and Stonefield, through to appearing in tributes for Patti Smith, Paul Kelly and David Bowie.

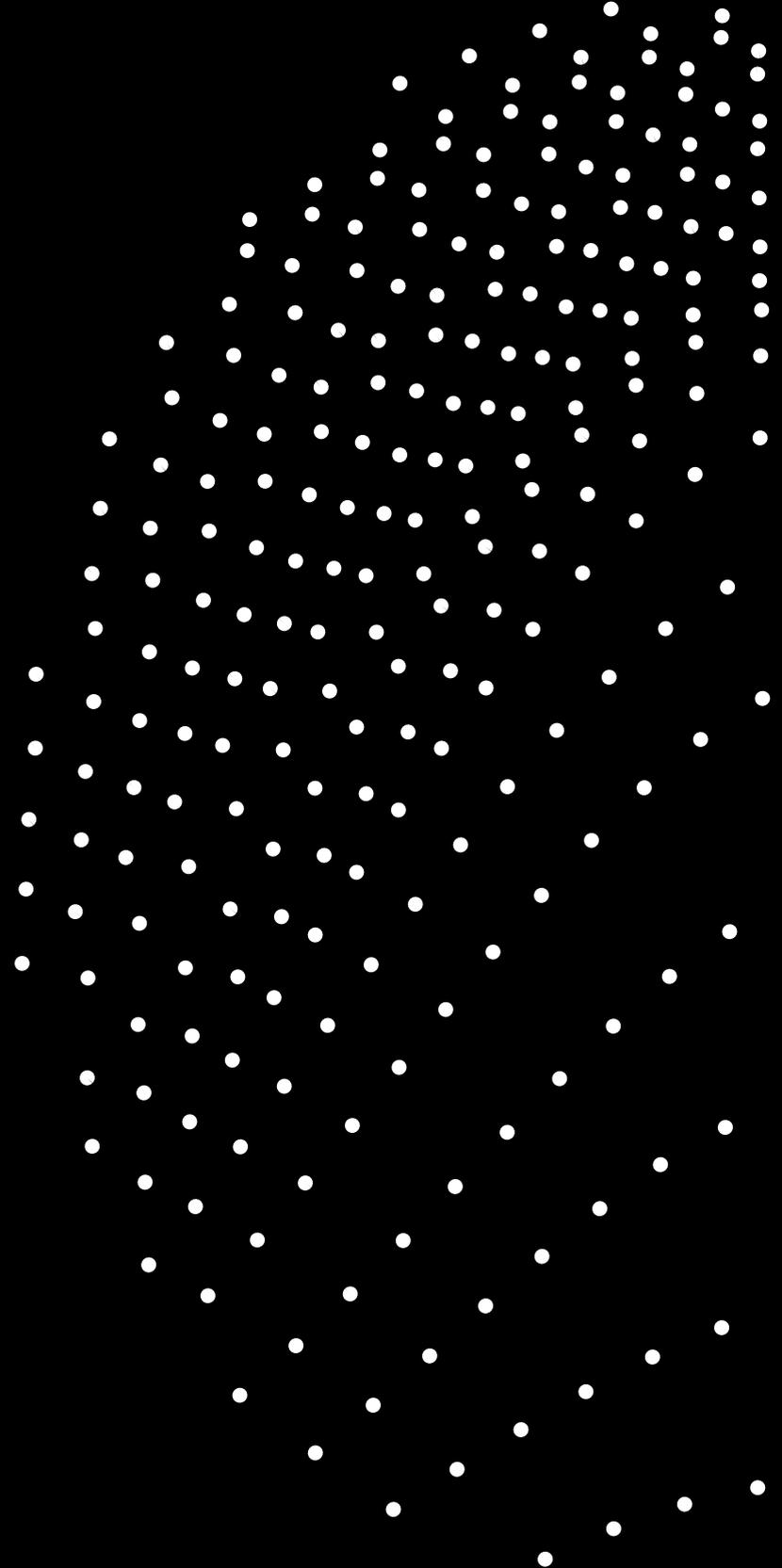
She's been nominated for seven ARIA awards, won the Australian Independent Record Association 'Album of the Year' for her self-titled debut, was a finalist for the Australian Music Prize and has been The Age Music Victoria Female Artist of the Year. She's played for the Dalai Lama, acted as an all important mentor for young Victorian artists in and out of schools around the state as well as appearing as a guest speaker at numerous conferences around Australia.

She's a published writer and exhibited photographer and has toured with artists such as Leonard Cohen, J Mascis, The Drones and Paul Kelly.

Biography

Modern Australian rock icon Adalita is best known as front woman for Australian indie rock band Magic Dirt. In 2011 Adalita released her debut self-titled solo album garnering rave reviews and winning the 2011 AIR Award for Best Independent Release, as well as being shortlisted for the 2012 AMP music prize. She is currently working on her 3rd solo album.

adalita.com



Outstanding Musicians Award 2016

Finalists

Lior Attar

Briggs

Sophia Brous

Biddy Connor

James Hullick

Gareth Liddiard

Kate Miller-Heidke

King Gizzard &
The Lizard Wizard

PLEXUS

Scott Tinkler

**Value: \$30,000 + \$2,500
Qantas voucher**

The Outstanding Musicians Award 2016 will be awarded to a Victorian musician, or group, for recent work representing an outstanding example of creativity and skill.

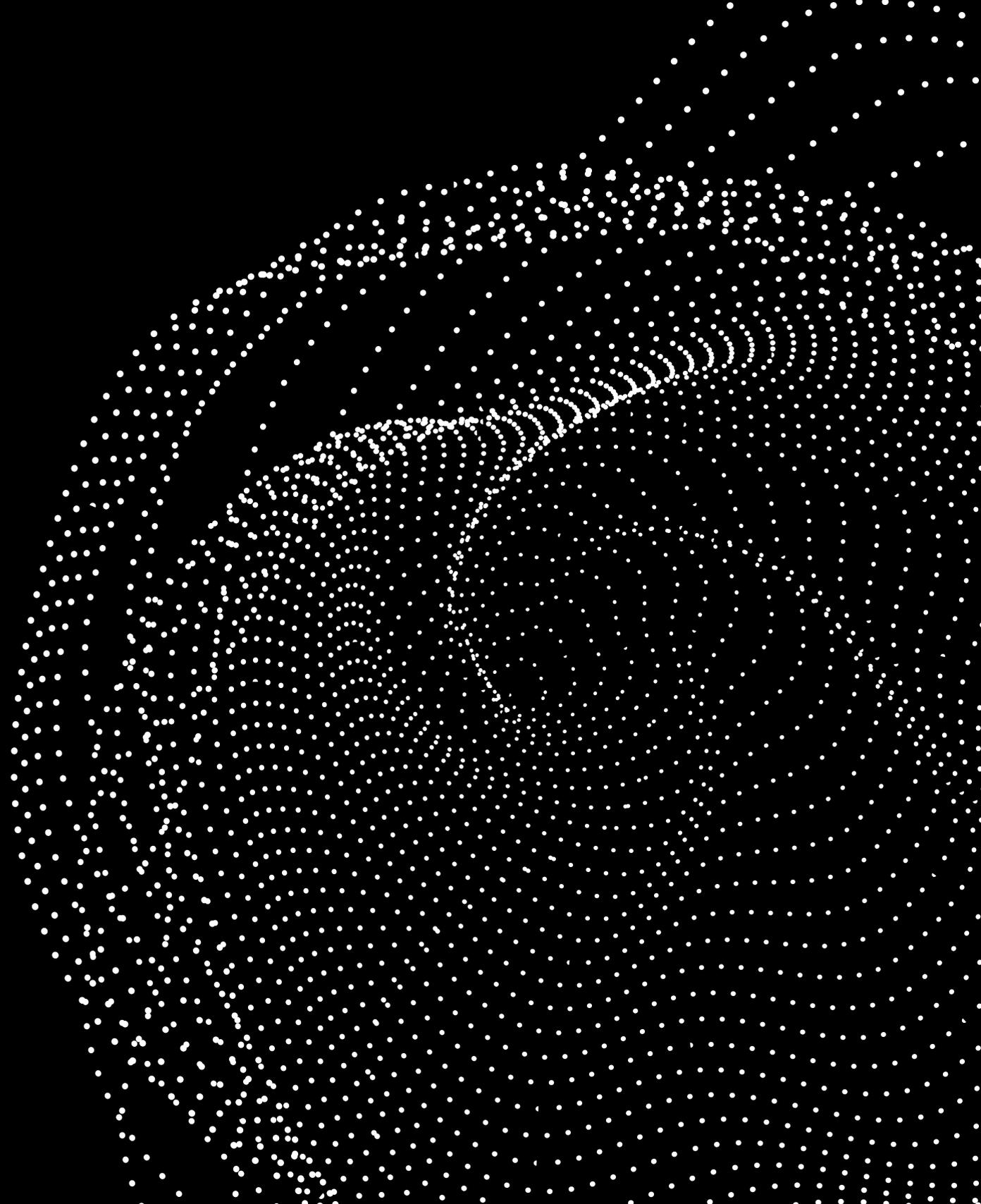
**Supported by
Dr. Rob Benson**

**ALL music genres are
eligible for this Award**

Public Voting

Vote for a finalist to win the \$4,000 Civic Choice Award 2016 in this catalogue or at melbourneprize.org

Listen to the finalists entered music at the Federation Square exhibition or at melbourneprize.org





Lior Attar

Biography

Lior is one of Australia's most cherished singer / songwriters, renowned for his beautiful voice and songs that radiate truth and sincerity. His debut album 'Autumn Flow' became one of the most successful independent releases in Australian music history. Lior has since released several albums and has embarked on various collaborations, most notably *Compassion*.

lior.com.au

Entered music — *Compassion*

Compassion is a song cycle for voice and orchestra written and performed by Lior together with Nigel Westlake. It consists of ancient Hebrew and Arabic texts centred around the idea of compassion. The work is made up of seven movements of original melodies and orchestrations set to a collection of poems and proverbs drawn from the rich worlds of Judaism and Islam, which offer us an insight into the wisdom of compassion and how we should treat one another. Their similarities are immense and their universality is undeniable.

Far from the misguided commentaries that have steered humanity away from the true enactment of compassion, these texts affirm that attaining a greater sense of compassion is an ultimate goal, and letting it guide our actions is the ultimate wisdom.

Compassion toured with the major Australian orchestras throughout 2014, including a performance with the Melbourne Symphony Orchestra at the Sidney Myer Music Bowl. A recording of *Compassion* won the ARIA for 'Best Classical Album' of 2014. *Compassion* recently made its US premiere with the Austin Symphony Orchestra, where it won the Austin Critics' Award for 'Best Symphonic Performance of 2015-16'.

Entered music — *The Children Came Back*

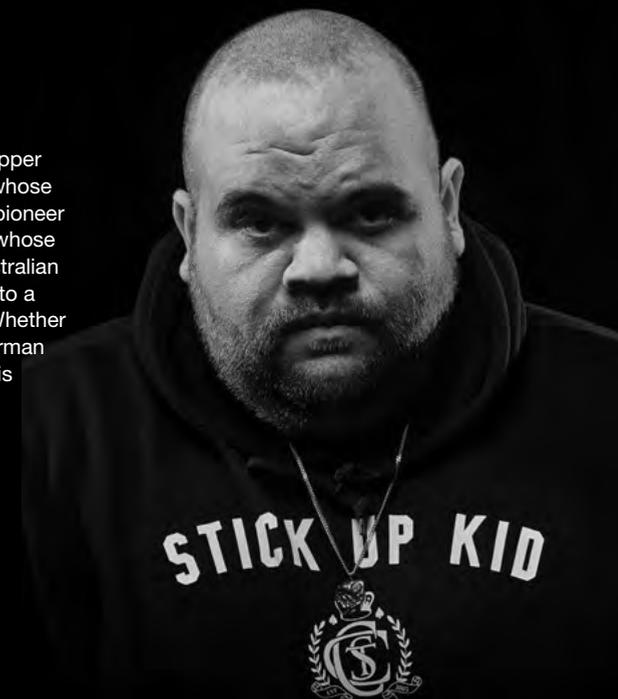
The Children Came Back advances the story and pays homage to *They Took The Children Away*. Archie Roach AM released the song 25 years ago from the seminal album 'Charcoal Lane' and it's with his blessings, this new sequel of a song is released to champion black excellence and remind us of the amazing things achieved since.

Jimmy Little, Adam Goodes, Lionel Rose and Patty Mills are just some of the greats referenced within this almighty shout-out by Briggs.

Briggs

Biography

Briggs, the powerhouse rapper / Bad Apples Music CEO whose records have made him a pioneer of Australian hip-hop and whose outspoken critiques of Australian culture have given a voice to a marginalised population. Whether on your TV in ABC's *Clevertan* or on your turntable with his critically hailed albums.



Sophia Brous



Photo: Paul Philipson

Biography

Sophia Brous is a vocalist and musician, curator and artistic director. She works and collaborates with companies and artists internationally, including recent engagements with The Barbican, Paris Philharmonie, Southbank Centre and Red Bull Studios New York. She has worked with David Byrne, Julia Holter, BBC Orchestra, Questlove, Sean Lennon and Kimbra. In 2016, Brous is artist-in-resident of National Sawdust New York, The Watermill Center, and Artistic Associate of Arts Centre Melbourne.

sophiabrous.com

Entered music — *Mama Zaman/Ru U Ru*

Mama Zaman/Ru U Ru is an original work composed and performed by Sophia Brous with British musicians Leo Abrahams and David Coulter. Drawn from half-spoken texts of two Eritrean lullaby chants, the piece is taken from the extended song cycle *Lullaby Movement*, a theatrical musical performance work created by Brous since 2015 exploring lullaby ritual from around the world.

Performed in over 20 languages, Brous developed the song cycle in series of commissioned phases, where she learned lullabies from migrant and refugee communities around the world, working with organisations including the Refugee Council UK, The Watermill Center, Urbantheatre Projects, The Hutto Project Berlin and Good Chance Calais in the Jungle refugee camp.

Brous developed the material into a full song cycle as artist-in-resident at Robert Wilson's Watermill Center in New York. *Lullaby Movement* was original commissioned by UrbanTheatre Projects for the Sydney Festival and will be debuted as a fully staged theatre song cycle internationally in 2017.

The piece features electronics, guitar, voice, strings, organ and percussion. Brous' performs in Eritrean Arabic dialect, taught to her by Askaleh at the Refugee Council UK, October 2015.

Entered music — *Same But Swallowed*

Same But Swallowed was recorded live in The Oratory, Abbotsford Convent on Sunday June 28th, 2016 by James Cecil.

It is part of the 'Oculus Sonic' Song Cycle, written about the various inhabitants of The Abbotsford Convent and the area that it is built on. The feature vocalist is Marita Dyson from The Orbweavers and members of the quartet provide the extra vocal harmonies.

This song cycle was written in collaboration with lyricist Maria Zajkowski in 2015, with the assistance of a Spiritous Award from The Abbotsford Convent Foundation. Maria's summary of the content of this particular song is drawn from her own Father's experience as a refugee: "Same but Swallowed is the migrant song, and, as emphasized by the lyrics 'same, but swallowed', declares the need to adapt or act in a modified way to fit in."

Biddy Connor



Photo: Darren Sylvester

Biography

Biddy Connor, founding member of The Letter String Quartet, has composed, arranged and performed for a range projects including film, television, theatre and large-scale community events. Biddy has worked with local and international artists including Laura Jean, Winged Victory for The Sullen, Jherek Bischoff, Jen Cloher and John Cale.

theletterstringquartet.com

Rotation Post-Sapien, composed and performed by James Hullick, is a Herculean 60-minute work for soloist, which combines prepared piano, voice, percussion and synthesizers.

Mapping out a trajectory of human to post-human sonic evolution, the conceptualization of *Rotation Post-Sapien* was deeply informed by James' research into communities, discussed in his article 'Meta-Listeners' (2014):

"Some of our human ancestors will perhaps remain unsurpassed in their colossal commitment to sonic adventuring. What remarkably creative innovators they must have been... Their gift can also be understood as a precious tool for our advancement as a species – a tool to help us find sustainability amidst the chaos of our own accelerated proliferation. That tool is meta-listening."

Première at BIFEM 2015 the work achieved clarity through archetypal expression:

"Stripped of shock value, prepared piano and electronics—as well as sound art—gain the capacity to become more emotive, completing their rotation from something alien to overwhelmingly human. With *Rotation Post-Sapien*, Hullick combines and re-invents musical relics from different periods in a ritualistic exploration of human emotion." (Reviewed: 'Partial Durations' 2015.)

James Hullick



Photo: Chung Fu

Biography

James Hullick is a pianist, sound artist and composer at the forefront of auditory creation. He has composed and performed internationally for over two decades; and often with The Amplified Elephants (Footscray Community Arts Centre). A 2015 Australia Council Fellow, James is a Harvey Piano Scholar 2015-16, a Visiting Fellow at CiART RMIT and Director of JOLT Arts

hullickmedia.com

Biography

Gareth Liddiard moved to Melbourne from Perth in 2000, where he has recorded eight albums, both with his band The Drones and solo. He has spent the last sixteen years touring Australia and the rest of the world.

thedrones.com.au



Gareth Liddiard

Entered music — *Feelin Kinda Free* (The Drones)

Feelin Kinda Free is a bad trip you can dance to. Aptly summed up in the album's opening line "the best songs are like bad dreams", *Feelin Kinda Free* is an avant avalanche of everything coming back to haunt. It has been described by Australia's premier right-wing tabloid superstar and Richard Wagner fanboy Andrew Bolt as "stamping on the ashes of the West's musical traditions".

Literally, it explores themes such as koro syndrome, the fruits of western imperialism, ISIS, celebrity chefs, seaside statecraft, beach-bum race riots, Rupert Murdoch, the new middle eastern/european diaspora, the spectre of neofascism, Hugo Boss, Luftwaffe psychological warfare techniques, girls, sweet revenge, capitalist consumer psychosis, body image dysmorphia/mania, Gertrude Bell, eating people and selling yourself, having great skin, leftist utopianism, scientific triumphalism, E.T. and the mindless assumption that alien lifeforms would be nicer than us simply because of their technological superiority.

Kate Miller-Heidke

Biography

Kate Miller-Heidke is an independent, award-winning singer-songwriter who lives between the worlds of contemporary pop and classical music. She has released four studio albums to great acclaim. Trained as a classical singer, Kate has performed for the Metropolitan Opera in New York and the English National Opera. Her debut opera as a composer, *The Rabbits*, won four Helpmann Awards, including Best Score and Best New Australian Work.

katemillerheidke.com



Entered music — Excerpts From *The Rabbits* And Other Recent Recordings

This medley of excerpts features six pieces of Kate's recent work, in a variety of styles and genres. The first two are from *The Rabbits*, the Helpmann Award-winning opera composed and performed by Kate: *Where?* (a live acoustic version with Iain Grandage on piano) and the operatic climax of *My Sky* (from the live cast recording album). These are followed by two new songs - *You've Underestimated Me*, *Dude* and *Elysian Fields* - performed with the Tasmanian Symphony Orchestra at a concert for Mona Foma, which won the 2016 Helpmann for Best Contemporary Australian Concert.

The final two songs are from Kate's latest studio album *O Vertigo!*: *Rock This Baby To Sleep* (a mostly a capella song, with multiple tracks of Kate's vocals used as backing) and the title track, *O Vertigo!*, which has been described variously as sounding like a yodelling ambulance or Enya on crystal meth.

Biography

Although they formed in 2011 in Melbourne, Australia, King Gizzard & The Lizard Wizard's sense of unfettered sonic exploration makes them easy to mistake for a long-forgotten relic of the psych explosion of the '60s. With a far-out sound that, at times, feels barely held together, the band evoke the eclectic rock experimentation of Frank Zappa's early work with the Mothers of Invention as they follow their musical flights of fancy wherever they might go, and let the rest just fall into place on its own.

kinggizzardandthelizardwizard.com



King Gizzard & The Lizard Wizard

Entered music — *People-Vultures*

Our blue planet is parched and cracks are forming underfoot and the sweat drips from our collective temple onto the citrine sand and a feathered doom encircles us from above and there's a pulsing in our breast telling us there ain't nothing any mere mortal can do when the sun retreats and blackness sets in. Call upon God to deliver us from our peril.

PLEXUS

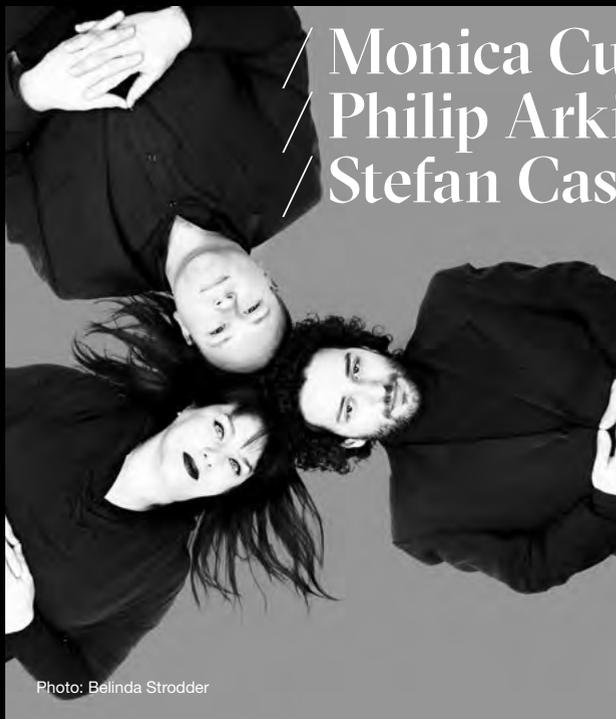


Photo: Belinda Strodger

/ Monica Curro (violin)
/ Philip Arkininstall (clarinet)
/ Stefan Cassomenos (piano)

Biography

Melbourne ensemble PLEXUS brings together the talents of three of Melbourne's most vibrant and versatile musicians, who together are devoted to supporting and engaging an ever-growing network of exceptional artists across a variety of disciplines. Since launching in 2014, PLEXUS has commissioned over 100 works and given 65 world premières.

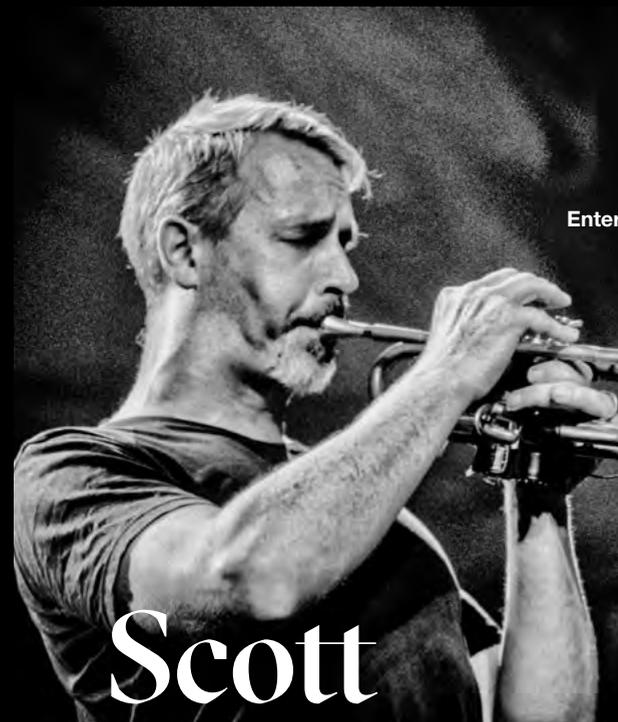
plexuscollective.com

Entered music — *Debugeti* from *The Lyrebird in my Piano* by Richard Grantham.

This work was written for PLEXUS and premiered by them in 2014. The title alludes to the extraordinary talents for mimicry of the Superb Lyrebirds: not only can they perfectly imitate other birds' calls and assorted environmental sounds, but some in close contact with humans have been heard imitating their neighbours' music. Even more remarkably, some individuals appear capable of combining two learnt tunes into a hybrid melody of their own devising.

Grantham's piece attempts to answer the whimsical question of what might be sung by a hypothetical lyrebird residing in his piano.

Each of the work's movements is a hybrid of the styles of two composers, including *Satók* (Satie x Bartók), *Reichemitsu* (Reich x Takemitsu), and the finale *Debugeti* (Debussy x Ligeti) which, according to Grantham, "starts with an unmistakable French lightness, occasionally tangling the texture by mixing a bit too much unmistakable French lightness in at once. (Spare a thought for the amount of unmistakable French lightness allocated to the pianist, who plays almost 2500 notes at a rate of 14 per second.)"



Scott Tinkler

Entered music — *WHALE*

In 2015 Scott received a Project Fellowship grant from the Australia Council to explore and develop a series of works for Solo Trumpet and foot triggered percussion. This Suite has since been premiered at MOFO Festival in Tasmania and recorded for release early in 2017.

Extending from his acclaimed 2006 Solo recording on the Extreme label, *BACKWARDS*, and bringing together years of study of Indian Karnatic music and Korean music, Scott Tinkler's new solo project explores rhythm and sound in a highly energetic and exposed environment.

With the use of a foot pedal percussion, akin to a one man band, Tinkler sets up pulses to be explored and developed with intense creativity and power. Triggering acoustic resonance in cymbals, using a bucket of water as a device to de-contextualise trumpet, Tinkler stretches the world of solo trumpet to new areas of expression and sound. This series of works involves carefully conceived rhythmic and melodic structures that can be explored and developed in real time through improvisation. Tinkler's commitment to developing a unique sound and musical syntax through improvisation is at the forefront of his long and highly regarded career.

Biography

Scott Tinkler has been a leading musician, improviser and composer for over three decades. In his own playing, he uses his trumpet to find new effects, colours and techniques, and through collaboration he presents performances which explore the musics of other cultures, and new ways to connect through improvisation

stinkler.com

Beleura Award for Composition 2016

Finalists

Chris Dench
Mary Finsterer
Andrea Keller
Kate Neal
Anthony Pateras

Value: \$25,000 (new category)

The Beleura Award for Composition 2016 is for a composition, by a Victorian musician, of outstanding musicianship, skill and creativity.

All genres of composition are eligible

Public Voting

Vote for a finalist to win the \$4,000 Civic Choice Award 2016 in this catalogue or at melbourneprize.org

Listen to the finalists entered music at the Federation Square exhibition or at melbourneprize.org

John Tallis, son of theatre entrepreneur Sir George and Lady Tallis, was a renowned composer and studied at London's Royal College of Music and in Paris. His lifetime passion for providing opportunities for musicians and love of music is enshrined in the new Beleura Award for Composition 2016, for Victorian composers across all genres.

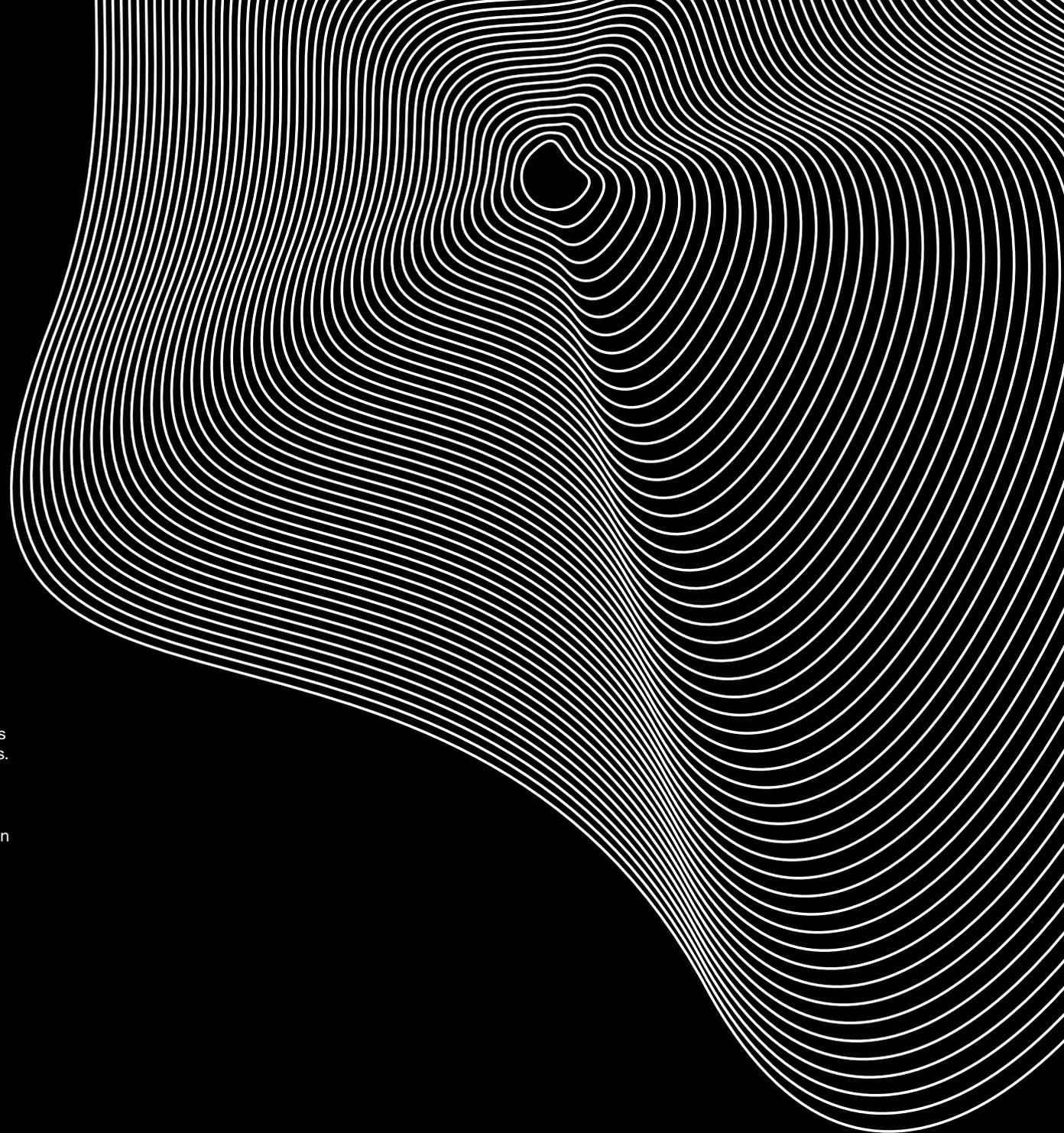
Beleura was John Tallis's house on the Mornington Peninsula, gifted by him to the people of Victoria, which is now a house museum.

Visit beleura.org.au

Supported by The Tallis Foundation in memory of John Tallis (1911-1996)



BELEURA
HOUSE & GARDEN



Chris Dench

Photo: Jake Turner



Biography

Born in England, Chris Dench came to Australia in 1989 to escape the Old World and obtain some proper weather; he now lives in Ballarat. He has been writing music for fifty-five years and has produced an extensive catalogue of works performed, broadcast, and issued on CD, world-wide.

chrisdench.com

Entered music — *Piano Sonata* (2015-6)

The *Piano Sonata* was written entirely in Ballarat, and is the culmination of an almost 50-year ambition to write a single-arch work that embodies the complete lifecycle of a musical cosmos. It has nine movements that run continuously over a span of about ninety-five minutes: *whiteout* (Prelude)—*three windows* (Sonata-Rondo)—*heat sink* (Intermezzo I)—*Photino birds* (Scherzo I & trio)—*gallery of spaces* (Passacaglia)—*Lévy flights* (Scherzo II)—*EM fugue [A—B—C]* (Fantasia)—*k=+1* (Intermezzo II)—*infallscape* (Scherzo III)—*tombeau / Ω Point* (Elegy-finale). The work was commissioned by Peter de Jager, who gave the first performance of an incomplete version on 6 August 2015. The complete piece was privately premiered, also by Peter, in October.

Although the work is intended to be heard as a completely abstract architecture, the titles of the movements allude to extra-musical ideas, from SF authors such as Philip K Dick, Greg Bear, Stephen Baxter, and Gregory Benford, as well as physicists John Barrow, Albert-László Barabási, and Frank Tipler. These references provide a tangential counterpoint to the strictly musical discourse.

Entered music — *AEREA*

“Between abstract geometrical tracery and the echo of objects.” Roh

AEREA explores how diverse idioms within jazz and classical traditions can be unified in one cohesive structure. It reflects on that slight sense of déjà vu you might feel while looking down from an aeroplane window which comes in part from the shifting correspondences between the world below and your own. You start to notice relationships in abstract shapes that recur, not only from one to another, but also within the same shape. *AEREA* takes this idea of shifting entities as a metaphor to create dramatic twists and turns of movement and gestural interplay in an unfolding musical narrative.

AEREA was commissioned and first performed by The Monash Art Ensemble, Sir Zelman Cowen School of Music, Monash University in 2013 and received the Australian ART Music Instrumental Work of the Year Award in 2014. *AEREA* is dedicated to Dean Golja.

Mary Finsterer



Photo: Dean Golja

Biography

Mary Finsterer is Chair of Composition at the Sir Zelman Cowen School of Music, Monash University. Recognised as one of Australia's most innovative orchestral composers, Mary has won many prestigious national and international awards and has represented Australia in five International Society for Contemporary Music Festivals.

maryfinsterer.com

Entered music — *Grateful, Hopeful, Joyful*

Dedicated to the great British pianist & composer John Taylor, I composed *Grateful, Hopeful, Joyful* after hearing of his sudden passing in 2015. Taylor has been a major influence on me as improviser, composer, teacher and human being. I was fortunate enough to have heard him perform live, and met him on numerous occasions.

Grateful, Hopeful, Joyful is in three parts (as the title suggests), and draws heavily from the harmonic progression of Taylor's piece *Ambleside*, which he gave me at a lesson in Cologne 2002. The title reflects a celebration of Taylor's life and is a nod to his immeasurable contribution and effect on the musical world. As my tribute to Taylor, I am *Grateful* for having heard his music and for having met and interacted with him personally; *Hopeful* that I continue to strive to be a musician with as much integrity, honesty and generosity as Taylor; and *Joyful* as is the pleasure and fulfilment Taylor's music has brought to the lives of myself and countless others.

Andrea Keller



Photo: Natasha Blankfield

Biography

Andrea Keller is a pianist and composer dedicated to the performance and creation of contemporary jazz and improvised music. Described as 'totally original', 'remarkably Australian', and 'positively arresting', her music is highly lauded, receiving three ARIA Awards, four Australian Jazz 'Bell' Awards, an Art Music Award, and fellowships from the MCA/Freedman Foundation and the Australia Council.

andreakellerpiano.com.au

Biography

Kate Neal is an artist with over twenty years experience as a composer, arranger, teacher, artistic director and collaborator. Neal holds a BMus (VCA, Melbourne); BMus/MMus (RC, The Hague); PGDip (non-western music, SC, Amsterdam); PGDip (RNCM, Manchester) and is a current PhD Graduate Fellow at Princeton University.

kateneal.com



Kate Neal

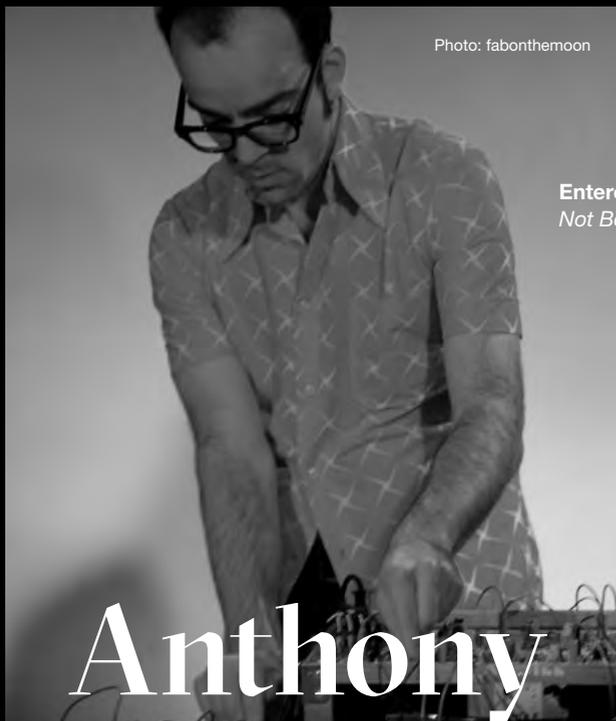
Entered music — *Semaphore*

Semaphore is a 60min mixed media work (music, dance, light, theatre) for three dancers and nine musicians. *Semaphore* explores and abstracts encoded methods of communication and signalling, and hence, concepts and narratives of mis-communication. Using physical, visual and aural encoding systems (semaphore, light coding, binary code, morse code, pennants signalling) sound, light and physicality are fused in a common language. This results in a highly arresting and compelling visual and sonic environment.

Archival recordings of ANZAC Naval signalman narrating stories and experiences on facets of coding are interwoven within the fabric of the work.

Semaphore premiered in a sell-out season at Arts House, May 2015. *Semaphore* also showcased at APAM, Brisbane 2016.

Photo: fabonthemoon



Anthony Pateras

Finalist

Biography

Anthony Pateras is a composer, pianist and electro-acoustic musician whose work explores varying constellations of notation, improvisation, electronic and acoustic materials.

Since 1999, Pateras has been consistently active in multiple bands that have toured extensively throughout the world, simultaneously writing over 50 concert works for leading orchestras, ensembles and soloists.

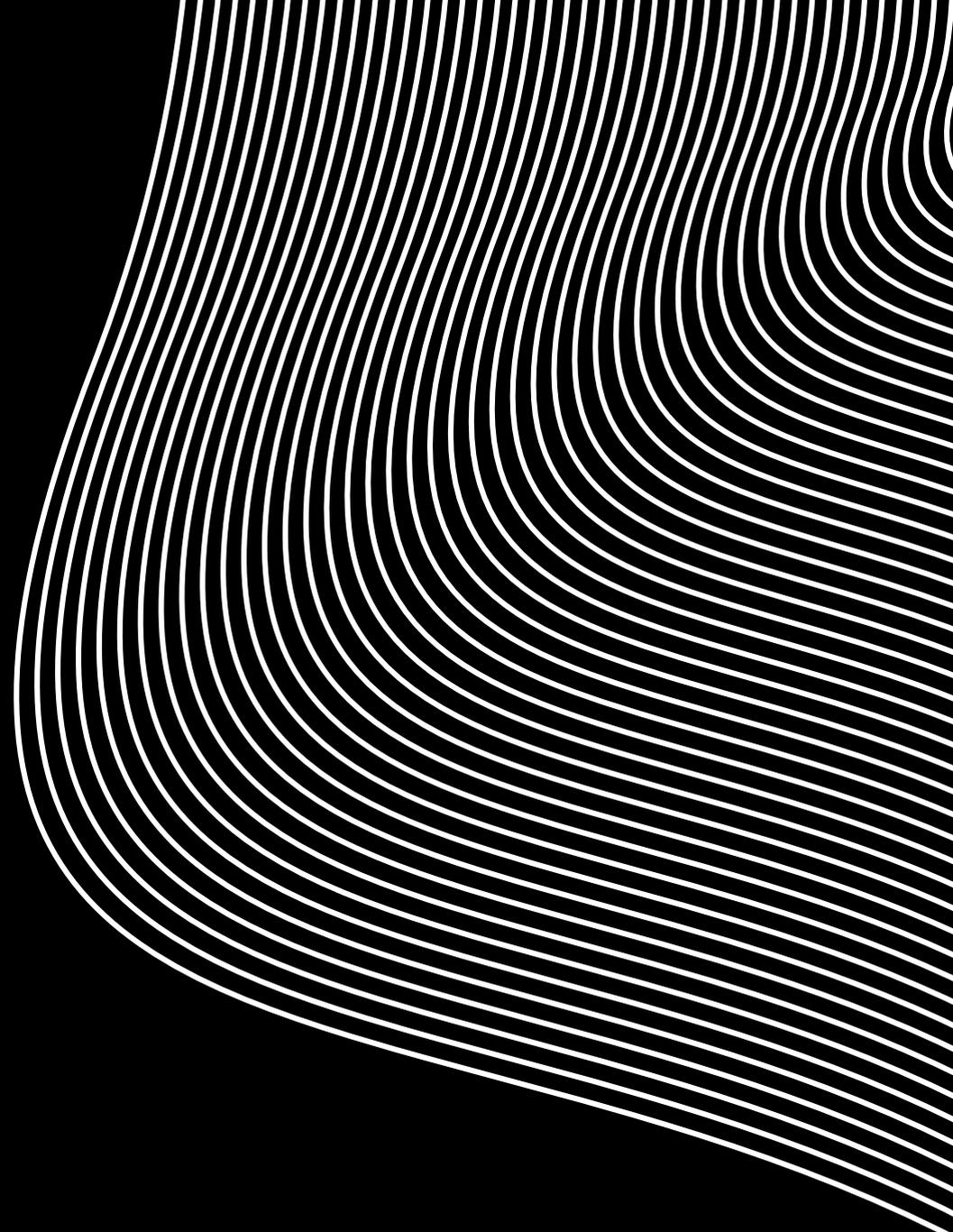
anthonypateras.com

Entered music — *Beauty Will Be Amnesiac Or Will Not Be At All* (2012-2014)

Beauty Will Be Amnesiac Or Will Not Be At All (2012-2014) is the result of a decades research into orchestral percussion writing. This practice was driven by an exploration into distinct timbral configurations, long-range rhythmic structures and potential inter-relationships between percussion and electronics. This work is the last of this cycle, synthesising its enduring aspects into a final four movement statement.

Beauty is performed in a 12-point star surrounding the audience which consists of six percussionists & six-channel electronics. The acoustic materials are very strict, stripping back 'musical' language to numbers and permutations (I wrote the piece using Microsoft Excel 2004). Primarily, the piece is based on long range mathematical (that is not to say complex) formulae, composed into extended musical structures. The electronic component is in total contrast to this: it is comprised of edits from three days of improvisations with my friend Jérôme Noetinger, who is responsible for discovering the live instrumental potential of the Revox B77 (despite his protests to the contrary!)

Importantly, the instrumentation mirrors (with minor additions) that of Xenakis' 2nd sextet *Pleiades* (1976), which employs 17-pitch micro-tonal metallophones called 'sixxen', invented specifically for his piece and employed in mine.



Development Award 2016

Finalists

Sophia Exiner

Rory Burnside
/ Rudely Interrupted

Gabriella Cohen

Matthias Schack–Arnott

Tilman Robinson

Value: \$16,000

Comprising \$10,000 cash + \$6,000
Yamaha Music Australia grant

The Development Award 2016
will be awarded to an early
career Victorian musician or
group of musicians, 30 years of
age and under, who demonstrate
outstanding musical talent and
the potential to develop their
professional career.

Public Voting

Vote for a finalist to win the
\$4,000 Civic Choice Award
2016 in this catalogue or
at melbourneprize.org

Listen to the finalists entered
music at the Federation
Square exhibition or at
melbourneprize.org

**ALL music genres are
eligible for this Award**

**The cash component is
supported by The William
Buckland Foundation.
The music instrument
and equipment grant
is supported by Yamaha
Music Australia Pty Ltd**

The
WILLIAM BUCKLAND
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WBF

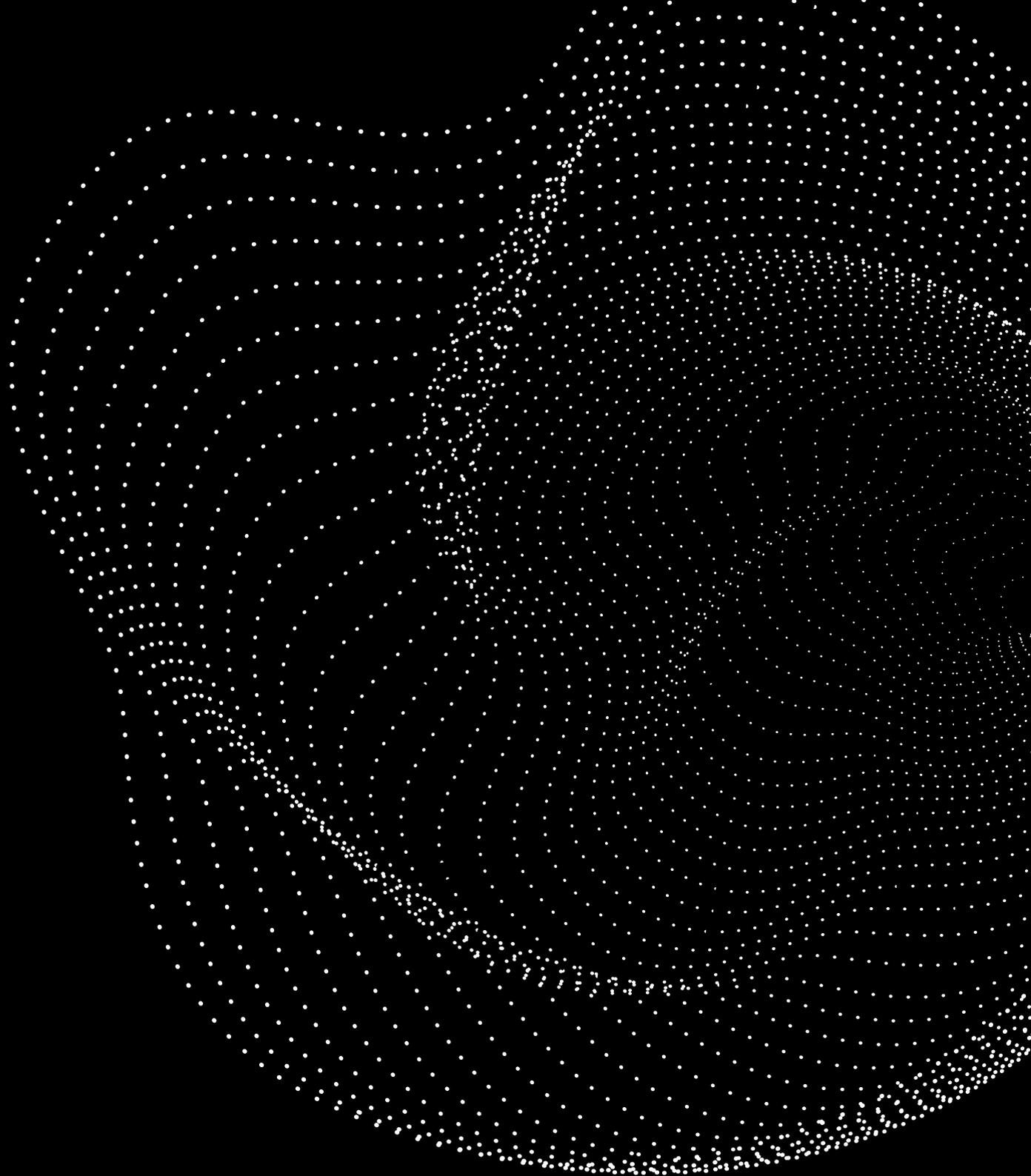




Photo: Louisa Stichelbruck

Sophia Exiner

Biography

Sophia Exiner, also known as Phia, grew up in Melbourne, Australia and graduated from the Victorian College of the Arts with an honours degree in improvisation. In 2011 she bought a one-way ticket to Berlin, playing 100s of shows, from bars in Southern Italy to fisherman's villages in Iceland as well as international festivals in Germany and Poland. Sophia plays the kalimba, an instrument she has made her own through her unique use of it through effect pedals and loops.

listentophia.com

Entered music — *Heartstrings*

On her long-awaited debut album *The Ocean of Everything*, beguiling art-pop melodist Phia searches for home and finds her sound. Luscious layers of harmonies, rambunctious vocal percussion and vivid pop sensibilities collide with raw and affecting lyricism to create a remarkably self-assured and genre-defying listening experience.

Phia weaves a patchwork landscape of imagery, memories and reflections as she searched for her identity in her new home of Europe, which was also the home of her ancestors. Melodically and rhythmically complex, yet brimming with accessible pop hooks, Phia's inspired arrangements border on the orchestral, revealing a luminous creative spark.

Woven through *The Ocean of Everything* is the hypnotic sound of the African kalimba: an instrument made of wood and metal, and not much bigger than a postcard, as heard on opening track *Heartstrings*. An unusual accompaniment choice for a singer-songwriter, Phia picked up the kalimba in 2010 and never looked back.

Entered music — *Love You Till I Die*

Love You Till I Die is a song about feeling the loss of love and being forgiven. It's about the eternal struggle to find true love and companionship, making some bad decisions and being forgiven. It's a song about learning from experiences, making mistakes and finding forgiveness from those we love. Once we love we always have a special place in our hearts for those we loved and we openly or secretly *love them till we die*.

Love You Till I Die is musically simple, with a complex rhythmical arrangement that gives the song a more meaningful push along. With many syncopations and playing across the bar line the rhythm provides many hooks for the music to simply sit on top of it, like snow on a mountain or perhaps like the chocolate on the top of the choc tops at the movie theatre, they're made for each other.

Rory Burnside / Rudely Interrupted



Biography

Rory Burnside has been writing and performing with his indie rock act Rudely Interrupted since conception in 2006. Rory and Rudely Interrupted have toured our homeland many times and represented Australia internationally 13 times across 9 different countries in the last 10 years including USA, Italy, Germany, China, Canada, UK, New Zealand and Singapore.

rudelyinterrupted.com



Photo: Annabelle Aronica

Gabriella Cohen

Entered composition — *Full Closure and No Details*

Full Closure is a definitional labour of love: when Cohen talks about her collaborators she sounds like she's talking about her family – her bass player and backing singers, ring-ins that recorded after Cohen and Dillon finished up in the country, are “dear friends”; and Dillon is her “sister”. The songs were written on Cohen's grandpa's nylon string guitar, and Piano Song was recorded on Dillon's parents' old, out-of-tune upright, the same piano she learned on as a child.

Biography

Talking about Gabriella Cohen requires a new adjective: when she tells you about a guitar tone she likes, an organ sound she's looking for, or the opening bars of The Velvet Underground's 'I Found a Reason', she might tell you these things sound 'pink'. She's not describing a synesthetic or aesthetic connection with the colour – instead, it's an adjective she's coined, all her own. Luckily, after a spin through Cohen's debut album *Full Closure and No Details*, we'll all know what 'pink' sounds like: it sounds like this. It sounds like heartbreak and reckless abandon, like quiet reflection and raucous teamwork.

remotecontrolrecords.ink.to/
GabriellaCohen

Entered music — *Mapping the interior: In search of the inland sea*

Percussion sextet composed and performed by Matthias Schack-Arnott for the three-channel video work by Drew Pettifer by the same title.

Instrumentation: Tuned resonant metals, aerophones, bowed 4-octave quarter-tone metallophone, bass drums and sine tones.

The music explores the extreme fatigue and hallucinatory effects of heat stroke as experienced by early explorers of the deserts in Southern and Central Australia.

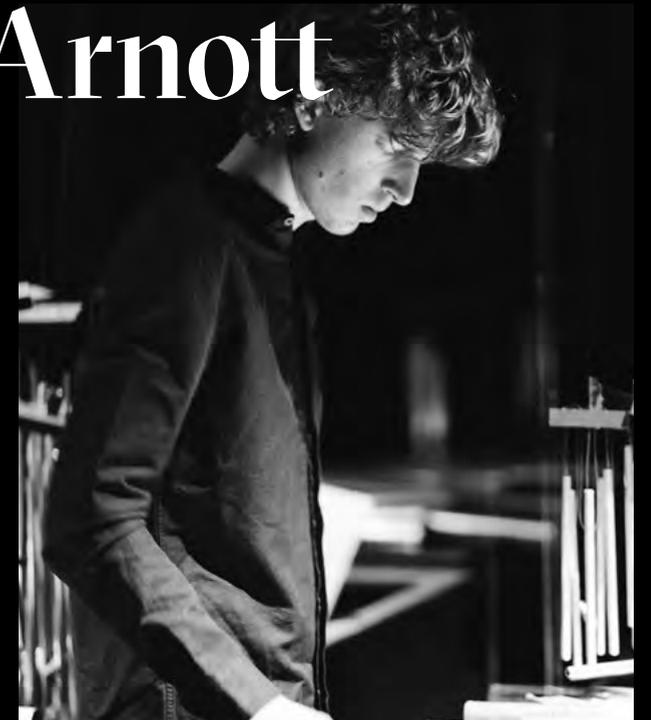
Key elements of the work are the distortion of breath through aerophones, subtly phasing pulsation patterns and the use of micro-tonally shifting metals. In keeping with the film it was composed for, the work texturally seeks to evoke arid landscapes, crackling heat and warped perspectives. Bass drums are played layered with strewn material – sand, pebbles, debris – to create granular tapestries. Unstable pitch motifs are played on resonant metals as they are submerged in water. Aerophones create beating patterns through alternating three-note micro-tonal chords, mirroring the triptych presentation of the original video-work. The musical material unfolds in a languid manner, always in a process of slow change, a continual movement towards a destination that never gets closer.

Matthias Schack-Arnott

Biography

Matthias Schack-Arnott is a percussive artist working in contemporary classical and experimental music as a performer, composer and improviser. He maintains an internationally active career, creating his own solo projects, performing as key artist in Speak Percussion, and appearing as a guest artist with diverse ensembles and orchestras.

matthiasschackarnott.com



Biography

Tilman Robinson is an Australian composer, producer and sound designer. Tilman creates electro-acoustic music across a range of genres including classical minimalism, improvised, experimental, electronic and ambient. Academy trained in the fields of both classical and jazz composition, Tilman's diverse output focuses on the psychological impact of sound.

tilmanrobinson.com

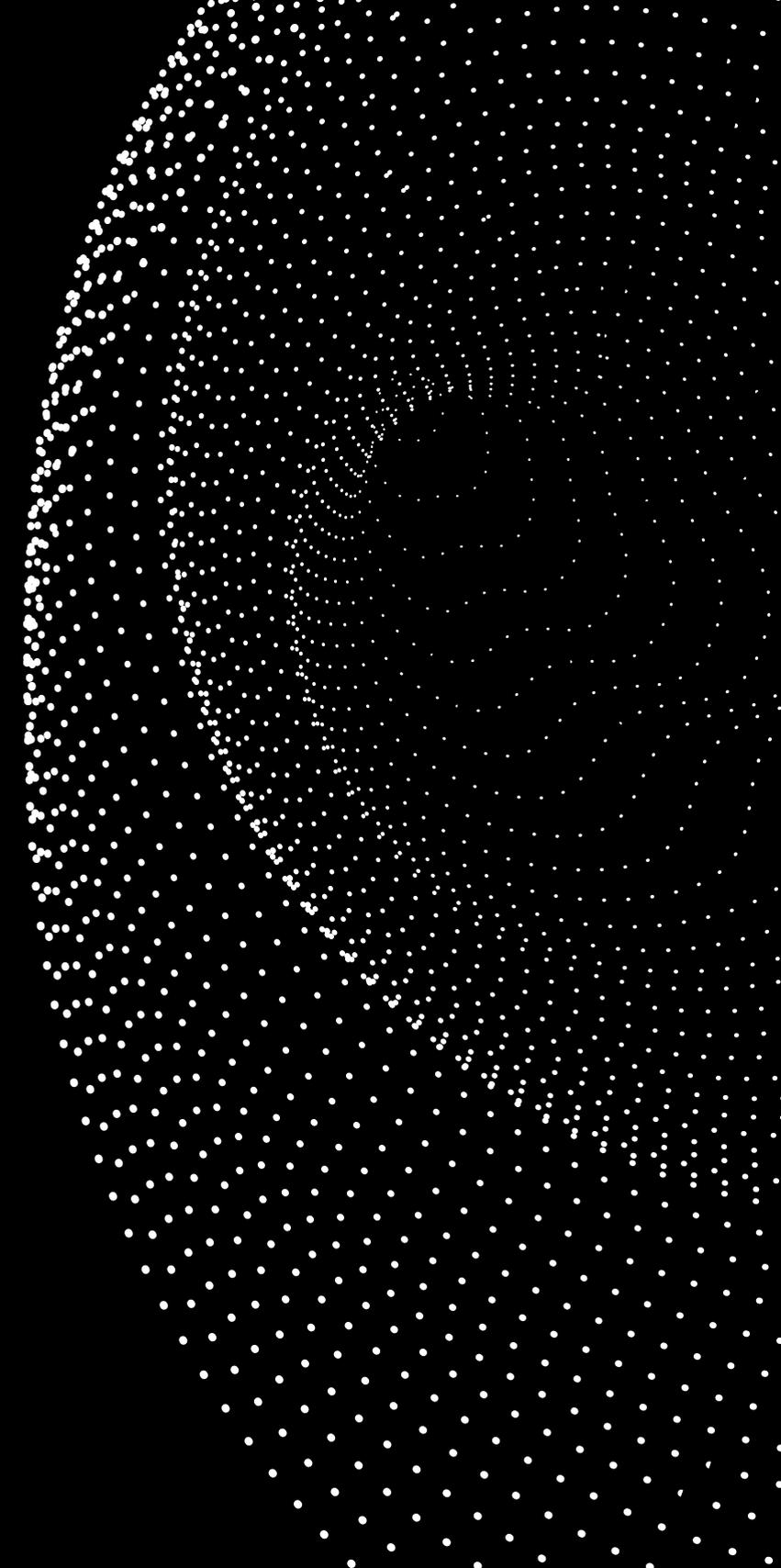


Tilman Robinson

Entered music — *Orison*

Orison is a Middle English word for prayer. As an atheist I have had little call for prayer in my life but as our civilisations survival teeters on a knife's edge and people around the world continue to be oppressed/killed I offer this wordless hymn. *Orison* is not prayer-like, it is a shriek into the dark; the howl of anguish so many feel but can't articulate.

Orison is a through-composed work written for string trio, double bass, clarinet, ondes martenot, dulcitone and live electronics. This recorded version is featured on my recent album *Deer Heart* released through Hobbledehoy Record Co. Written, recorded and meticulously pieced together at various locations in Berlin, Melbourne, the Canadian Rockies and Reykjavik's Greenhouse Studios, *Deer Heart* is an electro-acoustic pastiche, draws on my wide range of musical influences and is intent on testing the psychological impacts of dense sound.



Distinguished Musicians Fellowship 2016

**Distinguished Musicians
Fellowship 2016**
\$20,000 (new category)

The Fellowship will provide the winner with a commercial engagement, to the value of \$20,000, with the Victorian College of the Arts (VCA) and Melbourne Conservatorium of Music (MCM).

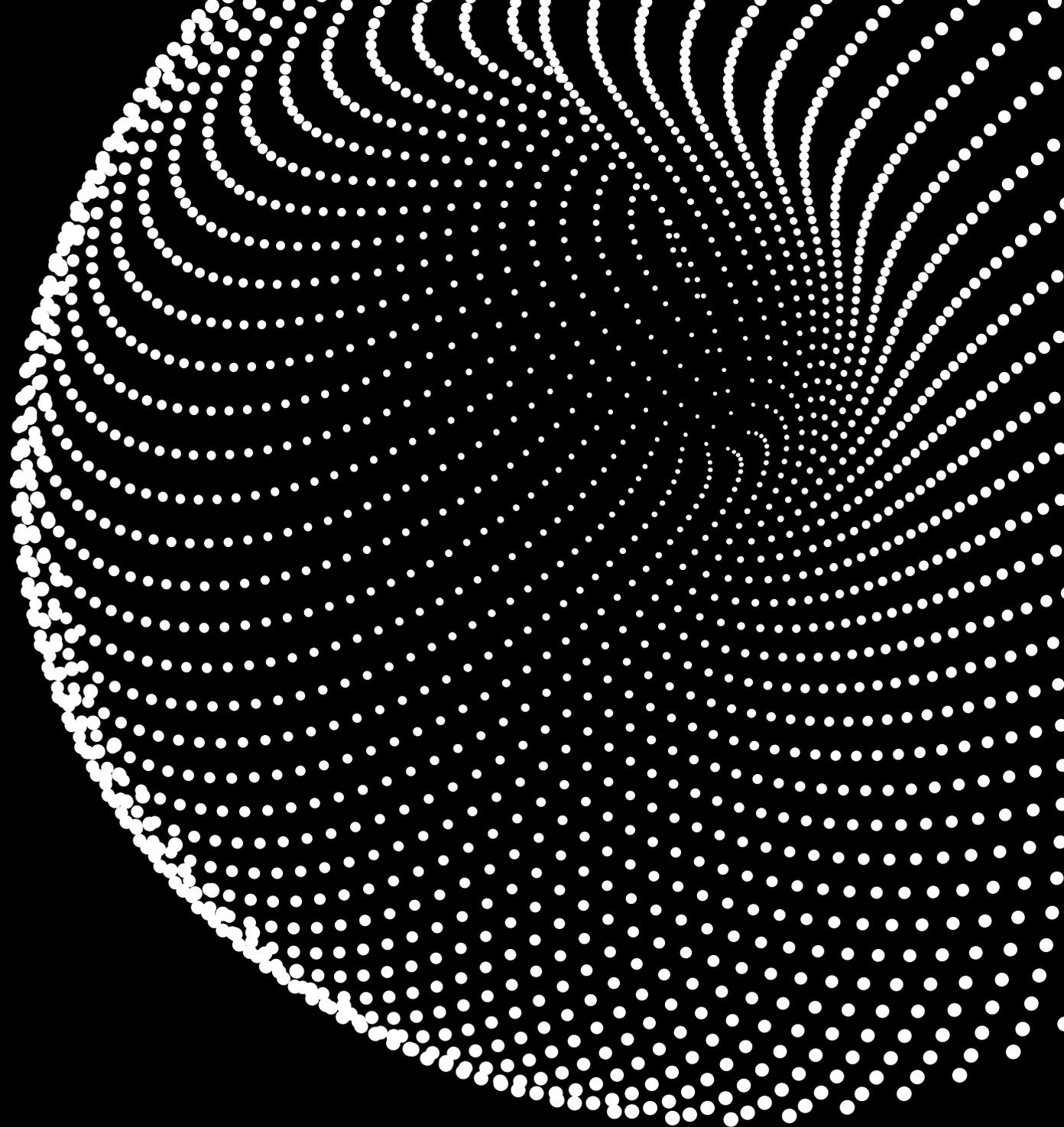
The Fellowship will be flexible, valid for a 12 month period, and provide the recipient with, for example, the opportunity to engage with the VCA and MCM (e.g. teach, lecture or hold concerts) commensurate to the value of the Fellowship.

The recipient of this new Fellowship will be selected by the 2016 judges from the finalists of the Melbourne Prize for Music 2016, the Outstanding Musicians Award 2016, the Beleura Award for Composition 2016 and the Development Award 2016.

Supported by



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VCA &
MCM



Thank You

The Melbourne Prize for Music 2016 and Awards would not be possible without the generous support of our partners and patrons this year, many of whom have been with the Trust from the start in 2004. Thank you to the many entrants and finalists this year.

Thank you to the **Victorian Government**, through Creative Victoria, and the **City of Melbourne** through Melbourne Music Week 2016 as our Government Partners.

The dedication of the judges this is appreciated – thank you to **Patrick Donovan**, CEO Music Victoria and Chair Australian Music Industry Network, **Professor Paul Grabowsky AO**, Pianist, Composer, Conductor, Director Monash Academy of Performing Arts, **Genevieve Lacey**, Recorder Virtuoso, Artistic Director and Collaborator, **Marshall McGuire**, Head of Artistic Planning Melbourne Recital Centre, **Helen Marcou**, Co-founder Bakehouse Studios and SLAM and **Ronald Vermeulen**, Director of Artistic Planning, Melbourne Symphony Orchestra.

The ongoing direction of Melbourne Prize Trust Directors, **Dr Janine Kirk AM**, **Professor Andrea Hull AO**, **Clive Scott**, **Anthony Poynton**, **Gerard Dalbosco** and **Pamela Warrender OAM** is appreciated.

Founding Partners **Cornwell, Ernst & Young**, **Minter Ellison** and the **Committee for Melbourne** have played an integral role in establishing and maintaining the project since inception in 2004. The brand identity and exhibition design for the 2016 Melbourne Prize, including the catalogue, is developed by **Sally Dobell** and the team at **Cornwell Design** – thank you one and all for the wonderful partnership you have made possible from the start.

Our Exhibition and 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 and awards event and Deakin Edge. Thank you to the **Annie Danks Trust** and the **City of Melbourne** through Melbourne Music Week 2016 for their support of the exhibition.

Creative Vision & Audio's support with the audio visual component of the exhibition is appreciated. Thank you to long-term partner **Premier Graphics** for building our exhibition and signage. The Trust is grateful for the generous support of Corporate Partners **Qantas** and **Sofitel Hotels and Resorts**, who have made available our partner events and an overnight stay to be given away to a voter on our website during the finalist exhibition.

The Melbourne Prize for Music 2016 would not be possible without the major support and long-term partnership of **Ian Morrison** and **Roger Blythman**, Trustees of the **Vera Moore Foundation**. The Outstanding Musicians Award 2016 is generously supported by **Dr Ron Benson**. The Development Award 2016 is generously supported by **The William Buckland Foundation** and **Yamaha Music Australia**. Thank you to **Readings** for making it possible to offer the Civic Choice Award 2016.

The new Beleura Award for Composition 2016 is generously made possible by **The Tallis Foundation** and the new Distinguished Musicians Fellowship 2016 is supported by the **Victorian College of the Arts** and the **Melbourne Conservatorium of Music**. Thank you also to the Victorian College of the Arts for making an office available to the Melbourne Prize Trust.

Our patrons are acknowledged and thanked for their generous donations this year. These include the **Vera Moore Foundation**, **Diana Gibson AO**, **The Robert Salzer Foundation**, the **Sidney Myer Fund** and the **Scanlon Foundation**.

Thank you **3AW** for their support as Broadcast Partner this year.

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 **Brad Taylor** and **Rocky Rungsrissawad** of **Grant Thornton** who undertake the annual audit of the Trust. **Rothfield Print Management** and **Spicers Paper** are generous supporters of the Trust's print requirements.

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The Trust would like to thank **Pratika Lal** and **Robert Oatley Vineyards** as our wine partners. **George** and **Joice** of **Cafe Chinotto** at Federation Square generously support the awards catering.

The Trust would like to thank the many organisation supporting the music sector in Victoria for their interest in our activities and support in raising awareness of the Melbourne Prize for Music 2016 and Awards. The many music sector journals, peak bodies, commercial organisation and websites made it possible to promote the prize.

The Trust is fortunate to have the support of a number of people whose contribution this year is greatly appreciated. These include Melbourne Prize Trust Administration and Operations Assistant **Sarah Kempson** and volunteers **Sara Cook**, **Amanda Clark**, **Annabel Bowden** and **Lyndall Metske**.

The Trust would like to thank the public and visitors to the Federation Square exhibition for their interest in the Melbourne Prize for Music 2016 and Awards.

Melbourne Prize Trust
Melbourne, Australia

About the annual Melbourne Prize & Melbourne Prize Trust

Launched in 2004, the Melbourne Prize Trust recognises and rewards excellence and talent, inspires creative development and enriches public life. The Trust achieves these aims by running the annual Melbourne Prize, which is funded by a collaboration of partnerships and patrons.

To date, over \$1 million has been made available to Victorian artists via the annual Melbourne Prize, plus exhibitions, residencies and international travel. The Trust is an Income Exempt Charity with Deductible Gift Recipient status.

The annual Melbourne Prize is 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:

- 2016 Melbourne Prize for Music
- 2017 Melbourne Prize for Urban Sculpture
- 2018 Melbourne Prize for Literature

The annual Melbourne Prize is unique, celebrating artistic excellence under the banner of Melbourne.

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 public has the ability to vote for a finalist to win the Civic Choice Award. The exhibition increases the public's exposure and access to the creativity of our community and enhances Melbourne's reputation as a cultural capital.

The origins of the Trust date back to the establishment of the children's garden precinct at the Royal Botanic Gardens Melbourne and the commissioning of *The Magic Pudding* sculpture in 2000. Proceeds from the sale of limited edition miniatures of this landmark sculpture contribute to the Trust. Please contact the Melbourne Prize Trust regarding the miniatures.

Design by Cornwell

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