

CURRICULUM VITAE

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CONTENTS

PERSONAL DETAILS	1
QUALIFICATIONS	1
ACADEMIC.....	1
CURRENT STUDIES.....	1
TEACHING.....	1
PROFESSIONAL	2
EMPLOYMENT	2
EMPLOYMENT HISTORY OVERVIEW.....	2
PRESENT POSITION	2
PREVIOUS POSITIONS.....	3
PROFESSIONAL ACTIVITY	8
PRIZES OR HONOURS ACHIEVED	8
PROFESSIONAL MEMBERSHIPS.....	9
COMMISSIONS, CONSULTANCIES, RESIDENCIES	9
<i>Commissions (Current)</i>	9
<i>Consultancies, Delegations, Residencies</i>	9
OTHER PROFESSIONAL ACTIVITY/EXPERIENCE.....	10
<i>Wollongong Conservatorium of Music Ltd 1998–</i>	10
<i>External Assessor/Examiner/Referee etc</i>	10
<i>Technical Experience</i>	11
<i>Seminars/Workshops/Conferences Attended</i>	12
<i>Miscellaneous Professional Experience including performances, etc</i>	13
<i>Proficiency in Languages other than English</i>	14
RESEARCH ACTIVITY AND SCHOLARSHIP.....	14
ACTIVE RESEARCH AND RESEARCH INTERESTS	14
<i>Current Active Research and Research Interests</i>	14
<i>Previous research interests</i>	15
<i>General/Creative research interests</i>	15
RESEARCH GRANTS	16
PUBLICATIONS	17
RESEARCH REPORTS/MONOGRAPHS	18
REFEREED ARTICLES.....	18
UNPUBLISHED CONFERENCE PRESENTATIONS	18
OTHERS.....	18
<i>Research Seminar Presentations</i>	18
<i>Lecture Course Notes for Internal/External Studies</i>	19
<i>Technical Reports</i>	19
<i>Company Reports, Reviews, Newsletters, Miscellaneous (Indicative Listing)</i>	20
COMPLETE CREATIVE WORKS AND RECORDINGS	20
Concert Works	20
Theatrical Works.....	26
Film Soundtracks, Videos and Miscellaneous	27
Discography	28
Radio/TV Interviews	30
<i>Reviews/Articles/Critiques</i>	30
Articles/compositions published by	30
Citations/critiques in books, newspapers, articles etc about	31
What the critics said (refer to Appendix C)	33
<i>Invited Talks/Addresses</i>	34
<i>Interdisciplinary Collaboration</i>	35
SERVICE TO EMPLOYER AND WIDER COMMUNITY	35
CURRENT PROFESSIONAL CONTRIBUTIONS	35

<i>Service to Wollongong Conservatorium of Music (WCM) and Community 1998–</i>	35
<i>Service to University of New England and Community 1987–97</i>	36
<i>Administration and Organisation of UNE Visiting Lectureship 1987–96</i>	38
<i>Other Professional Service</i>	38
<i>Formal/Vocational/Staff Development Education</i>	39
<i>Administrative Experience</i>	40
<i>Wollongong Conservatorium of Music Ltd (WCM) Committees</i>	40
<i>University of Wollongong (UoW) Committees</i>	40
<i>Other NSW Regional Committees</i>	40
<i>UNE Committees</i>	40
TEACHING	41
TEACHING/TUTORING EXPERIENCE.....	41
<i>Summary of yrs experience at each level</i>	41
<i>Outline of Teaching Experience</i>	41
LOAD (FOR YEARS 1995–6) AT UNE.....	41
QUALITY.....	43
<i>Teaching Music Composition 1987–</i>	44
<i>Innovative Teaching</i>	45
<i>UNE Visiting Lectureship</i>	45
<i>UNE Visiting Lecturers' Comments</i>	45
CURRICULUM DEVELOPMENT AT WOLLONGONG CONSERVATORIUM OF MUSIC AND UNIVERSITY OF WOLLONGONG 1998–.....	46
CURRICULUM DEVELOPMENT AT UNE 1987–97.....	46
BMUS(HONS) AND POSTGRADUATE STUDENTS' SUPERVISION.....	48
<i>Table 1 Supervision at UoW for period 1998–</i>	48
<i>Table 2 Supervision at UNE for period 1987–97</i>	48
REFERENCES (OPEN)	50
REFEREES	51
APPENDICES	1
APPENDIX A.....	1
<i>Biography</i>	1
<i>Breve Biografia</i>	2

§ Appendices and Chronology are not attached unless specifically requested.

PERSONAL DETAILS

Born 12 May 1949, Gorizia, Italy
 Immigrated to Adelaide, SA, Australia, 1955
 Naturalised as Australian Citizen, Adelaide, SA, 1961
 Australian and Italian citizen (dual citizenship), 1987
 Married; 3 children

QUALIFICATIONS

ACADEMIC

Postgraduate course in Composition (*corso di perfezionamento*) with Salvatore Sciarrino, Italy 1985

Course units completed/level of passes achieved:

- entry by audition exam.
- Completed the course at Città di Castello, Italy, by attending 3-hour masterclasses every weekday (total of 15 hrs/week) August–September 1985.

Period of study: 6 weeks.

Postgraduate course in Composition (*corso di perfezionamento*) with Franco Donatoni, Italy 1985.

Course units completed/level of passes achieved: Appendix B, pp.5, 13.

- entry by audition exam.
- Completed the course at the Accademia Musicale Pescarese, Pescara, Italy, by attending fortnightly masterclasses (total of 14 hrs/fortnight) January–June 1985.

Period of study: 6 months.

Commenced Bachelor of Music with Honours. The Elder Conservatorium of Music, The University of Adelaide 1983 (part-time). Withdrew, August 1984.

Course units completed/level of passes achieved: Appendix B, p.3: academic transcript.

Bachelor of Music (Composition). The Elder Conservatorium of Music, The University of Adelaide 1983: Appendix B, p.2.

Course units completed/level of passes achieved: Appendix B, pp.3–4: academic transcript.

Period of study: 3 years.

Member of Institute of Music Teachers (MIMT) 1980. Appendix B.

Period of study: 1 year (accredited by attaining Certificate in Music (Instrumental Teaching). Department of Further Education SA (DFE) 1980).

Intermediate Certificate. Gilles Plains High School, Adelaide, SA, 1965.

CURRENT STUDIES

Enrolled as Doctor of Creative Arts candidate at the Faculty of Creative Arts, University of Wollongong, 1994–1999

Present status: Suspended 1998 and first semester 1999; second semester 1995 and first semester 1996). Appendix B, p.8: academic transcript as of January 1996.

Expected completion date: NA.

TEACHING

Certificate in Music (Instrumental Teaching). Department of Further Education SA (DFE) 1980. Appendix B, p.9.

Accredited Private Music Teacher. Federation of Australian Music Teachers Association (FAMTA) 1982. Appendix B, p.11.

Provisional Registration as Teacher (Guitar). Teachers Registration Board of SA 1980–5.

PROFESSIONAL

Telecommunication Technician's Certificate. Post Master General's Department (PMG) 1971.

EMPLOYMENT

fractional (ie., not full-time) position, indicated in percentage (eg., 50%)

EMPLOYMENT HISTORY OVERVIEW

Current Level	16/2/2000	Associate Professor and Director (Level D Academic), Base +3	University of Wollongong and Wollongong Conservatorium of Music Ltd, Australia
Appointed	16/2/1998	Associate Professor and Director (Level D Academic), Base	University of Wollongong and Wollongong Conservatorium of Music Ltd
Appointed	1/1/1992–7	Senior Lecturer (Level C Academic) Base to Base +4	University of New England
Appointed	1/11/1987	Lecturer (base level)	University of New England
Appointed	1/3/1987	Project Officer (50%)	Focus: Adelaide Festival Fringe
Appointed	1/2/1987	Music Director and Composer-in-residence	<i>Doppio Teatro</i> (theatre co.), Adelaide
Freelance	1984–7	Composer	Adelaide
Casual	1/1/1987	Music Copyist	ABC, Adelaide
Casual	1/9/1985	Composer's Assistant and Music Copyist	Ricordi Music Publishers, Milan, Italy
Casual	1985	Casual typist/editor	Eric Hebborn, Rome, Italy
Casual	1983–4	Joint Curator (50%)	Ministry of Technology SA, Adelaide, INTERFACE Exhibition
Casual	1983–4	Guest Lecturer and Contract Tutor	The Elder Conservatorium of Music, The University of Adelaide
Casual	1979–84	Guitar Teacher /Tutor	Various tertiary and secondary institutions: Adelaide
Freelance	1977–87	Private Music Teacher	Adelaide
Appointed	1/1/1966–77	Technician and Acting Technical Officer	Australian Telecommunications Commission, formerly PMG, Adelaide

PRESENT POSITION

Position:	Associate Professor and Director (Level D Academic), base level plus three (3).
Employer and Yr(s):	The University of Wollongong and Wollongong Conservatorium of Music Ltd, Wollongong 16 February 1998– Present salary is Academic Level D (Associate Professor), base level plus three \$77,065.
Nature and scope:	<ul style="list-style-type: none"> • Director and Chief Executive Officer of the incorporated company, Wollongong Conservatorium of Music Ltd. • Director/CEO reports to the Company Board of Directors and to legal/statutory bodies including the Australian Securities and Investments Commission. • responsible for comprehensive executive, administrative, industrial relations, and financial control of company. • preparation of administrative and financial documentation to Board. • responsible for development, implementation and programming of Information Technology and Management Information systems

(including network, workstations, server, Web sites, enrolments' database and financial applications).

- responsible for highest-quality pedagogic, artistic and administrative leadership to both teaching and administrative staff (approximately 65 part-time teachers and five administrative staff respectively).
- conceptualisation and organisation of Conservatorium concert series, workshops and masterclasses.
- responsible for development of strategic planning, funding initiatives, internal reviews, media communications, community and political representation including public speaking to professional organisations such as the Business and Professional Women's Association of Wollongong and service organisations.
- limited teaching/supervision of a range of postgraduate degree students in the Faculty of Creative Arts, University of Wollongong.
- continuing role as developer/coordinator of articulation programmes with outside providers.

Length of service: 32 months.

PREVIOUS POSITIONS

- Position: Head of Department, Department of Music.
Employer and Yr(s): The University of New England, Armidale 1 February 1995–13 July 1997.
Academic Level C (Senior Lecturer), base + level 4.
Nature and scope: Day to day administration of Department of six full-time academics, up to 15 part-time academics, four general staff and two full-time academic positions filled on visiting/as-need basis; 40 internal undergraduate and 120 external undergraduate students, and approximately 20 postgraduate students (see below at 'Service to The University of New England and Community').
Length of service: 29 months.
-
- Position: Acting Head of Department, Department of Music.
Employer and Yr(s): The University of New England, Armidale, various times from November 1993–September 1994.
Nature and scope:
 - Normal administrative duties of HOD including planning and organising visiting artists for 1994.
 - establishment of the half-time Concert Manager position (split full-time Technical Officer position into two half-time positions: Technical Officer and Concert Manager). The initiative was intended to relieve the academic and administrative staff of the pressure of duties associated with constantly organising musical events and also to enhance the profile of the Department and the links with the local community.
 - preparation and submission of a case for promotion of the Department's Administrative Assistant, and a reclassification of its Technical Officer position.
 - lobbied strongly with the Registrar and the VC for the Department of Music to relocate to the CB Newling Centre.
Length of service: 9 weeks.
-
- Position: Senior Lecturer in Composition, Department of Music.
Employer and Yr(s): The University of New England, Armidale 1992–7.
Nature and scope:
 - academic activities at UNE as below.
 - joint-coordinator of Composition at undergraduate level including BMus(Hons).
 - supervision of a range of postgraduate degree students including MLitt, MMus (Hons) and PhD. (In recent years a growing number of postgraduates wished to study specifically with me).

- Sole supervisor of BMus(Hons) student in composition who was awarded the University Medal in 1995, the first Music student to gain such an award.
- nominated for Supervisor of the Year 1995.
- Supervisor of two of PhD students (co-supervised externally) who were UNE scholarship award holders.
- specialist areas of research: New Music in Italy and Australia in the Post-WWII period, and Electronic and Computer Musics.
- commissioned by many national and international ensembles and musicians for compositions employing traditional and electronic instruments and utilising traditional and computer-based music technologies.
- active in many university and professional fora including role as Sub-Dean of Music and being a strong advocate of 'research and creative arts' and a variety of other issues.

Length of service: 5 years.

Position: Lecturer in Composition, Department of Music.
Employer and Yr(s): The University of New England, Armidale 1987–91.
Nature and scope:

- activities at UNE included writing, developing and teaching of composition in instrumental and electronic/computer musics, musicology and ethnomusicology courses at undergraduate level, both in internal and external modes.
- development of interactive software-based tutorials on topical issues relating to composition and musicology using the *Oyster* package.
- joint-coordination of Composition at undergraduate level including BMus(Hons).
- supervision of a range of postgraduate degree students included MLitt, MMus (Hons) and PhD.
- establishment of a modest-sized state-of-the-art MIDI electronic and computer music studio in 1988 with a view to recording of performances and compositional facilities.
- foundation President of The Dish Association, which initiated and coordinated a campaign to raise funds for the purchase of equipment, including a satellite earth-station, in order to receive SBS television transmissions and ABC-FM national stereo radio. The campaign bore fruit in 1995 with the commencement of telecasts by SBS Television in the city.
- specialist areas of research: New Music in Italy and Australia in the Post-WWII period, and Electronic and Computer Musics.
- completion of a number of works commissioned by national and international artists.

Length of service: 4 years.

Position: Freelance composer (in Italy and Australia).
Employer and Yr(s): 1984–7.
Nature and scope: Compositions on commission from private individuals and performers (see Creative Works section).
Length of service: 4 years.

Position: Music Director and Composer-in-residence.
Employer and Yr(s): *Doppio Teatro* Theatre Company, Adelaide 1987.
Nature and scope:

- Composed music for two plays staged by the company: *Just Call Me Jo* and *La Madonna Emigrante*.
- the composition of the works involved intense ongoing collaboration with the director and actors.

- management of the brief including working within tight budgets and maximising use of available resources. Both plays received critical acclaim.
- Length of service: 1 year.
-
- Position: Project Officer (part-time).
Employer and Yr(s): Focus: Adelaide Festival Fringe 1987.
Nature and scope:
 - Organisation of a venues database referencing the specific needs of artists and venue operators.
 - involved database planning, design and implementation (IBM platform).
 - surveys of venue managers and artists, data entry and communications, meetings with and regular reports to Fringe managers.
 - Member of Adelaide Festival Fringe sub-committees: Performing Arts and Adelaide Music Management 1987.
- Length of service: 9 months.
-
- Position: Music Copyist.
Employer and Yr(s): Australian Broadcasting Corporation, Adelaide 1987.
Nature and scope: Preparation of scores and parts of a number of symphonic repertoire works for the Adelaide Symphony Orchestra.
- Length of service: 8 months.
-
- Position: Casual typist/editor.
Employer and Yr(s): Eric Hebborn, Rome, Italy 1985–6.
Nature and scope:
 - Typing of English translations of poetry by Federico García Lorca and Michelangelo Buonarroti in conjunction with the translator/artist.
 - involved considerable editorial input and decision-making.
- Length of service: 2 years.
-
- Position: Composer's Assistant and Music Copyist.
Employer and Yr(s): Ricordi Music Publishers, Milan, Italy, 1985.
Nature and scope:
 - musical assistant and music copyist to the composer, Salvatore Sciarrino, preparing the score and parts for his composition, *Allegoria della Notte*.
 - the score was being composed as the music was being copied. Sciarrino was extremely demanding about the calligraphic standard and style of copying.
 - the score was avant-garde in terms of notational conventions and involved detailed and constant consultation with the composer.
 - attendance at private rehearsals between composer and performers, which involved collaborative research to resolve technical problems of notation and sound production.
- Length of service: 3 months.
-
- Position: Joint Curator (part time).
Employer and Yr(s): Ministry of Technology SA, Adelaide, INTERFACE Exhibition, 1983–4.
Nature and scope:
 - Invited by Dr Peter Ellyard, Minister of Technology SA, to be joint curator of a multi-media exhibition, demonstrating cutting-edge art works and employing sophisticated technologies, as part of the 1984 Adelaide Festival of Arts, in liaison with many private and public bodies including:
 - Secretariat, ABC, Sydney;
 - Music Board, Australia Council;
 - Victorian Ministry for the Arts;

Director General's Office, Education Department of SA;
The Elder Conservatorium of Music, The University of Adelaide;
Advisory Centre for University Education, The University of
Adelaide;
Cadds-Man Bureau, Regency Park, Adelaide; and
SA Department for the Arts.

- Particular interests centred in the areas of:
 - contemporary music concerts employing instrumental, electronic, computer, radio, dance and theatre media;
 - ARTEC, a schools-based project of dissemination and access to computer graphics technologies;
 - Artists-Access to television (ABC) and radio (ABC-FM, 5UV); and
 - invited, by Policy and Planning Committee of the Australia Council, to speak on "art and technology" with specific reference to the INTERFACE Exhibition.

Length of service: 6 months.

Position: Guest Lecturer and Contract Tutor.
Employer and Yr(s): The Elder Conservatorium of Music, The University of Adelaide 1983–4.
Nature and scope:

- Two lectures in Electronic Music and Analysis of Berio's *Visage* to second-year students.
- conducted weekly Composition Workshops for one semester to Combined Years BMus Composition students.

 Length of service: 2 terms.

Position: Guitar Teacher (casual).
Employer and Yr(s): Silver Keys Music Centre, Adelaide 1982–4.
Nature and scope:

- Teaching of classical, jazz and rock guitar to individual students from beginners to advanced-level.
- age range of students from young children to mature adults.

 Length of service: 1 year.

Position: Guitar Tutor (casual).
Employer and Yr(s): Open College of Technical and Further Education (TAFE), School of Prisoner Education, Adelaide 1982–4.
Nature and scope:

- Teaching of classical, jazz and rock guitar to individual students or small groups of students from beginners to advanced-level, all of whom were 'maximum security' long-term prisoners. Appendix G, p.2.
- required special interpersonal skills and a mature teacher expert in a range of musical styles and with a broad technical ability on the instrument and in music theory.
- The programme was focused with a view towards rehabilitation and integrating the prisoners' return to society.
- age range of students from young to mature adults.

 Length of service: 2 years.

Position: Guitar Tutor (casual).
Employer and Yr(s): Gilles Plains Community College, Technical and Further Education (TAFE), Adelaide 1982.
Nature and scope:

- Teaching of classical, jazz and rock guitar to individual students or small groups of students up to 4hrs/week, from beginners to medium-level.
- age range of students from young children to mature adults.

 Length of service: 1 year.

-
- Position: Freelance Sound Engineer.
Employer and Yr(s): 1980–7.
Nature and scope:
 - ‘Live’ mixing of a variety of bands (from progressive to art rock styles), Adelaide.
 - required a sensitivity to sound design of the particular group, electronic and audio engineering knowledge and occasional electronic fault finding experience.
Length of service: 8 years.
-
- Position: Guitar Tutor (casual).
Employer and Yr(s): Port Adelaide Community College, Technical and Further Education (TAFE), formerly Department of Further Education (DFE), Adelaide 1979–80.
Nature and scope:
 - Teaching of classical, jazz and rock guitar to individual students or small groups of students up to 3hrs/week, from beginners to medium-level.
 - age range of students from young children to mature adults.
Length of service: 2 years.
-
- Position: Guitar Tutor (casual).
Employer and Yr(s): Salisbury College of Advanced Education, Adelaide 1979–80.
Nature and scope:
 - Tertiary-level teaching of classical, jazz and rock guitar to individual students from beginners to advanced-level up to 3hrs/week.
 - age range of students from young children to mature adults.
Length of service: 2 years.
-
- Position: Guitar Tutor (casual).
Employer and Yr(s): Private Schools: St Peter’s College and Cabra College, Adelaide 1978–80.
Nature and scope:
 - Secondary-level teaching of classical, jazz and rock guitar to individual students or small groups of students from beginners to medium-level for up to 14 hours/week.
 - age range of students early to late teens.
Length of service: 2 years.
-
- Position: Private Music Teacher.
Employer and Yr(s): Self-employed, 1977–87.
Nature and scope:
 - Teaching of classical, jazz and rock guitar to individual students from beginners to medium-level up to 4hrs/week.
 - age range of students from young children to mature adults.
Length of service: 10 years.
-
- Position: Technician and Acting Technical Officer (full-time).
Employer and Yr(s): Australian Telecommunications Commission, formerly PMG, Adelaide, 1966–79.
Nature and scope:
 - Acting Technical Officer 1977–8: in charge of a ‘flying squad’ of four people upgrading ARX Crossbar Country Exchanges (Adelaide Hills and Plains), installing and upgrading equipment, and fault-finding. Involved organising and managing the team and responsibility for reporting and communications with regional supervisors.
 - Technician 1971–9: maintenance of Telecom communications equipment including Step-by-Step, Rotary and ARF Crossbar Telephone Exchanges (various in metropolitan Adelaide) involving establishing independent initiatives for maintenance schedules and fault-finding; and

- Apprentice Technician-in-Training (5 years) 1966–70: trained in a variety of electro-magnet and electronic communications equipment including the then-new Ericsson and Siemens ARF and ARK telephone exchanges. The training was a traditional and comprehensive course in all aspects of electronics (analog/digital, valves and semiconductors), power supply, radio and communications switching theory, equipment design and fault-finding.

Length of service: 13 years.

PROFESSIONAL ACTIVITY

PRIZES OR HONOURS ACHIEVED

Invited to participate in the *Australian Music Day*, Faculty and Conservatorium of Music, University of Newcastle, 22 August 2000.

Invited to adjudicate the *David Helfgott Scholarship*, Coffs Regional Conservatorium, Coffs Harbour, August 2000.

Invited to attend Reception by Hon John Aquilina for personal Acknowledgment to Public Education in NSW, Department of Education and Training Building Bridge St Sydney, NSW Department of Education and Training, 13 December 1999.

Co-adjudicated the prestigious *Albert H Maggs Composition Competition*, University of Melbourne, August–September 1996.

String Quartet no.1 selected by panel of professors from Paris Conservatoire Nationale for masterclass performances by students and the *Australia Ensemble*, ensemble-in-residence at the Conservatoire, 5–10 November 1994. Appendix C, p.30.

Invited to participate in the 1994 *June in Buffalo Composers' Festival* (State University of New York at Buffalo, USA) and workshop presided over by a distinguished panel of senior composers including Milton Babbitt, Charles Wuorinen, Donald Erb, Lukas Foss and Roger Reynolds. Appendix C, p.29.

Awarded a travel grant by the *AS White Bequest*, University of Sydney 1994.

Doppio Teatro (Adelaide multi-cultural theatre company) jointly awarded the *Sidney Myers Performing Arts* prize for their contribution to Australian culture; specifically in recognition of the musico-dramatic work (*La Madonna Emigrante*—music composed by Pompili) concerning the migration of an Italian community to a new land. Announced 16 April 1994.

La Madonna Emigrante (1992)—radio drama based on the original play and musics—was selected as a finalist in the Drama Section, 1993 *New York International Radio Festival*.

“Composer Profile” a one-hour interview/profile by Charles Southwood broadcast on national radio, ABC-FM, 15 February 1994. Produced by Judith Irvine. Published by ABC Fine Music, Australian Music Unit, Sydney.

Zeitfluß (Teuflicher Kontrapunkt) (1985–90; rev 1991) for wind quintet. Commissioned work awarded the *Adolf Spivakovsky Scholarship for the Composition of Music 1990*. Appendix C, p.13.

Awarded a travel grant by the *AS White Bequest*, University of Sydney 1990.

Invited to attend the premiere of the bass clarinet arrangement of *Lo spazio stellato si riflette in suoni...* performed by *Duo Contemporain* (Henri Bok, bass clarinet and Evert le Mair, percussion) at the *Second International Bass Clarinet Festival* in Ghent, Belgium, 3 November 1990.

Invited to attend a prestigious *New Music Series' Composer Portrait Concert* in my honour, Toronto, Canada, 28 October 1990 at which *Lo spazio stellato si riflette in suoni...* (1990) was premiered and *Lo specchio del fiore* (1989) was performed. Appendix C, pp.3, 12.

Citlalin Tlamina (1985–6; rev 1991) selected as Finalist in the 1989 *International Composition Competition* (Miami, Florida). Finalists were chosen from over 500 entries and 55 countries. Appendix C, pp.5–6.

Invited to submit biographical entry in the second edition of the International Biographical Centre's *Who's Who in Australasia and the Far East 1989*. Appendix C, p.36.

Polymnia Triptych: Elegia (1981–6) selected by the 1989 Australian Jury of the International Society for Contemporary Music as a submission for the 1990 *World Music Days*, held in Oslo, Norway. Appendix D, p.2.

Awarded full representation in the Australian Music Centre's (*Sounds Australian*) archival holdings 1988–9. The Centre acts as a publisher, maintains a complete collection of works and is licensed to reproduce and distribute them.

Adjudicated the Composition section of the Armidale Eisteddfod Society's 1989 Programme. Final Judgings held 9 June 1989.

Just Call Me Jo (1987) real-time collage for digital drum machine and prepared tape. Commissioned and performed by *Doppio Teatro*, 1987. The play was performed by invitation at the ASSITEJ *International Youth Theatre Conference*, Adelaide, 1987, receiving critical acclaim from the international audience of practitioners and academics.

String Quartet No.1 selected by the 1983 Australian Jury of the International Society for Contemporary Music as a submission for the 1984 *World Music Days*, held in Montreal, Canada. Appendix C, p.35.

Italian Government Scholarship 1984–5 to study with Franco Donatoni and Salvatore Sciarrino. Appendix B, p.14.

The Alex Burnard Scholarship (Composition), The University of Adelaide 1983. Appendix B, p.3 academic transcript.

PROFESSIONAL MEMBERSHIPS

Elected Treasurer, Executive Committee, Association of Regional Conservatoria and Music Centres (ARCMC (NSW)), 2000–

Elected Treasurer, Interim Steering Committee, Association of Regional Conservatoria and Music Centres (ARCMC (NSW)), 1999–2000

Elected member of Executive Committee, National Council of Heads of Tertiary Music Institutions (NACHTMUS), and the “Research” and “Melbourne National Academy of Music” Working Parties, 1995–6.

Elected President, the Northern NSW Chapter of the Musicological Society of Australia (MSA) 1990–1.

Australasian Performing Right Association Ltd (APRA), elected Writer Full Member 1990–

The Musicological Society of Australia 1989–

Australian Computer Music Association 1989–

Fellowship of Australian Composers 1988–

Music Arrangers' Guild of Australia 1987–

The Australian Music Centre (*Sounds Australian*), Full accredited Member 1987–

Institute of Music Teachers (Australia) 1980–

COMMISSIONS, CONSULTANCIES, RESIDENCIES

Commissions (Current)

A multi-media science fiction opera from *doppio parallelo* (Adelaide);

A large-scale solo flute composition (ca. 30') from Ms Laura Chislett (Sydney);

A duet for bass clarinet and bass oboe (ca.10') from Prof Henri Bok (Rotterdam);

A piano concerto for Dr Donna Coleman (ca.30') from Assoc Prof Gillian Wills, Dean of School of Music, Victorian College of the Arts, Melbourne; and

A trio for bass clarinet, percussion and guitar(s) (ca.10') from Prof Henri Bok (Rotterdam).

Consultancies, Reviews, Delegations, Residencies

Composition/Sound-designer residency: research collaboration with bi-cultural theatre company, *Doppio Teatro* (Adelaide), and writer/poet, Linda Marie Walker, on development of, *The Last Child...flight of the swallows*, multi-media opera project performed at the 2000 Telstra Adelaide Festival, Adelaide, July 1999–March 2000.

Member of External Review Committee for consideration of Suzuki Talent Education Association of Australia's teacher training courses, Certificate Levels III, IV and Diploma in Suzuki Talent Education, Sydney, 18 October 1999.

Member of two delegations to the Minister for Education and Training, Hon J Aquilina (one as Director/CEO of the Wollongong Conservatorium of Music and other as Treasurer of the Association of Regional Conservatorium Music Centres to the Dalton Review of Non-Tertiary Music Education on funding of Regional Conservatorium Music Centres), Sydney, June–August 2000.

Chaired TAFE External Review Committee for consideration of Certificate Level IV Music Management and Diploma of Music Business (International), follow-up consultations with industry representatives, and oversaw preparation of final report. The NSW TAFE Accreditation Council approved the new

courses with special mention for the quality of industry consultation and the perceived rigour of the content of the courses, Sydney, March–June 1999.

Composer-in-residence at School of Music, Victorian College of the Arts, University of Melbourne from 2–6 September 1996. Presented seminars (under- and postgraduate students and staff), masterclasses, workshops and individual lessons. The culminating activity during this residency was an ABC Classic FM ‘live broadcast’ recording of *The Polymnia Triptych* by the *Newman Sinfonietta*/Chris Childs for John Crawford’s *New Music Australia* programme at the Iwaki Auditorium, ABC Southbank Centre, Melbourne, Wednesday 4 September 1996. The broadcast recording involved many BMus(Hons) and postgraduate students of the School of Music.

Member of NACHTMUS Executive Committee delegation to Department of Employment, Education and Training and Youth Affairs (DEETYA) and meetings with Senators Robert Hill and Richard Alston for consideration of the Relative Funding and the Research Models with regard to tertiary music activities, Canberra, August 1996.

Visitor-in-residence at Newman College, University of Melbourne from 28 August–8 September 1996. Held informal and wide-ranging discussions with the Master, and senior members and students of the College leading up to the premiere performance of own composition, *The Polymnia Triptych*, Newman College Chapel by the *Newman Sinfonietta*/Chris Childs, Saturday 31 August.

Consultations, report submissions and delegations concerning casual music teachers awards to Personnel Services, UNE, National Tertiary Education Union (NTEU), Australian Higher Education Industrial Association (AHEIA) and the Industrial Relations Commission (IRC). Appeared at IRC hearings, Sydney, August 1996.

Two week ABC-Audio Arts residency/recording project: *La Madonna Emigrante* for the Audio Arts Department, ABC, Adelaide in conjunction with Teresa Crea, *Doppio Teatro* (20 September–3 October 1992). The project’s brief was to create a new style of radio drama at the cutting edge of current trends in bi-cultural theatre. It was broadcast on ABC-Radio National on 3 January 1993. Appendix C, p.24.

Composer-in-residence at St Kevin’s College, Toorak, Melbourne from 26–31 July 1993. Presented classes/workshops and attended rehearsals and concert performances of *Songs for Ophelia* and especially revised version of *String Quartet no.1*.

Invited as Guest Composer at New England Girls’ School (NEGS) “Music Day”, Armidale, 6 June 1992. Led workshops and discussed own and other Australian contemporary music. Appendix F, p.9.

Musical Director/Consultant, *Bamboo Art Studio*, Genova, Italy, 1990–2. Provided original music and consultation for visual art and sculpture exhibitions.

OTHER PROFESSIONAL ACTIVITY/EXPERIENCE

Wollongong Conservatorium of Music Ltd 1998–

From the beginning of 1998 to the present time, refer also to the Wollongong Conservatorium of Music Ltd occasional newsletter, *Keynotes*, and the Wollongong Conservatorium of Music Ltd *Annual Report*, for an overview of professional activities.

External Assessor/Examiner/Referee etc

External examiner for Bachelor of Creative Arts Honours (Composition) candidate, Faculty of Creative Arts, University of Wollongong, November 2000.

External examiner for Master of Creative Arts (Conducting) candidate, Faculty of Music and Conservatorium, University of Newcastle, November 2000.

External examiner for Bachelor of Music Honours (Conducting) candidate, Faculty of Music and Conservatorium, University of Newcastle, November 2000.

External examiner for Bachelor of Music Honours (Performance–Tuba) candidate, Faculty of Music and Conservatorium, University of Newcastle, November 2000.

External examiner in Composition for the degree of Doctor of Philosophy, The University of Queensland, November 2000.

External Assessor for ARC Research Grant application (Musicology—music of G. Gabrielli and his Venetian contemporaries), The Australian Research Council, Canberra, July 2000.

External Assessor for ARC Research Fellowship Scheme application (Musicology—music of G. Gabrielli and his Venetian contemporaries), The Australian Research Council, Canberra, July 2000.

External Assessor for ARC Research Grant application (Musicology—Australia’s electronic music and musical instruments), The Australian Research Council, Canberra, June 2000.

- External Assessor for ARC Research Fellowship Scheme application (Musicology—the de-constructive musical Idea in the post-structuralist era), The Australian Research Council, Canberra, June 2000.
- External Assessor for ARC Research Grant application (Musicology—Young Children’s Musical Thinking as Users of Notation), The Australian Research Council, Canberra, July 1999.
- External Referee Report for Senior Lecturer position application, Newcastle Conservatorium, University of Newcastle, March 1999.
- External Referee Report for Lecturer position application, James Cook University, January 1999.
- External Assessor for ARC Research Grant application (Musicology—British Influences in Australian Choral Music) , The Australian Research Council, Canberra, September 1998.
- External examiner in Composition for the degree of Master of Music, Macquarie University, June 1998.
- External examiner in Composition for the degree of Master of Music, Australian National University, September 1997.
- External Referee Report for Associate Lecturer position application, University of Queensland, February 1997.
- External Referee Report Administrator position application, Institute of the Arts Canberra School of Music, Australian National University, April 1996.
- Internal Consultation/presentation to Promotions Committee, UNE, for staff applicant for promotion from Associate Lecturer to Lecturer, March 1996.
- Internal Selection Panel for Lecturer Position, Department of Theatre Studies, UNE, Armidale, October 1995.
- External Referee Report for Lecturer position application, Sydney Conservatorium, University of Sydney, October 1995.
- External Promotion Report for Lecturer to Senior Lecturer, The University of Western Australia, 1995.
- External Tenure Report for Senior Lecturer, The University of Queensland, 1995.
- External Assessor for ARC Research Grant application (Musicology), The Australian Research Council, Canberra, June 1995.
- Internal Selection Panel for Administrative Assistant (Concert Manager), UNE, Armidale, 1994.
- Internal Selection Panel for Theatre Director, New England Theatre Company/UNE, Armidale, 1994.
- External examiner in Composition for the degree of Master of Music (four MMus (Hons) degrees assessed as of May 1999), Faculty of Music, Visual and Performing Arts, School of Music, University of Melbourne 1991–

Technical Experience

- Assessing, planning and implementing information technology and management information systems (including network, workstations, server, Web sites, enrolments’ database and financial applications) at the Wollongong Conservatorium of Music, Wollongong 1998–
- Assessing and planning the refurbishment of the CB Newling Centre building including considerations of teaching space allocations, acoustic environments, performance needs, and the departmental Library and technology needs for staff and students 1995–6.
- Assessing, planning and implementing the logistical, technical and academic relocation of the Department of Music from UNE Northern Site to the CB Newling Centre, Armidale 1995–6.
- Assessing, planning and implementing the computer network needs of the Department of Music (Northern Site) 1995.
- Establishment of a modest-sized state-of-the-art MIDI electronic/computer music studio at the Department of Music, UNE 1988.
- Primary consultant to the Department of Music, UNE, on technical matters in office equipment and music technologies including Apple computer systems 1987–97
- During employment at UNE, proffering of technical advice and expertise freely in order to improve the productivity of the Department in all aspects of its activities and assist colleagues in the following ways: firstly, a major contribution to the upgrading of electronic equipment (hardware and software) resources in the Department for teaching, research and administrative purposes; and secondly, establishment of an Electronic and Computer Music Studio for teaching and creative work. In general, the aim of these was to achieve in-house professional print-quality music scores and scholarly publications, and broadcast-quality digital audio tapes and compact discs of original compositions and performances. Technical activities included:
- instigation and championing of equipment acquisitions such as Macintosh computers, Apple Laserwriter, automatic collation photocopier, spiral binder, digital audio recorders (PCM and DAT),

studio and field-recording facilities, and computer software (*Finale*, *Fontographer*, *Alchemy*, *Upbeat*, *Music 4C*, *HMSL*, etc) for the benefit of students and colleagues alike.

- establishment of a modest-sized state-of-the-art MIDI electronic/computer music studio in 1988 with a view to recording of performances and providing compositional facilities:

- searched, conceptualised, created wiring diagrams for the inter-connection of studio equipment.
- contributed to designs for the control and recording rooms.
- the studio included the following features: Apple Macintosh computer, CASIO FZ-1 sampling synthesizer, 16-4 channel mixing facilities, Fostex 8 channel multi-tracking tape recorder, a variety of professional analog tape-recorders and synthesisers, and PCM and DAT mastering.

- cutting-edge research using the *Finale* software—and a suite of sophisticated ancillary graphics software—from 1989, which attracted attention from a number of musicians/scholars including Mr Gwyn Roberts (Senior Lecturer, Department of Music, University of Queensland), Dr Graeme Gerrard (Lecturer, Faculty of Music, University of Melbourne) and Mr Gordon Abbot (Music Librarian, Barr Smith Library, The University of Adelaide).

- during the first half of 1991 spent a significant period of time in interfacing personal research needs and software to UNE Printery's newly-installed Varsity state-of-the-art computer typesetting equipment. The results produced were outstanding as verified by Mr Gwyn Roberts' comments in his correspondence. Appendix D, p.15.

- making continuous assessments of the current range of music software and hardware towards the establishment of a Departmental "Music Scholars' Workstation".

- contribution at the planning stage and provision of ongoing consultation in the development of the Keyboard Group Teaching Laboratory.

- in 1992 establishment of home Electronic and Computer Music Studio, with a network of five Macintosh computers and ancillary equipment and software, as a research facility capable of music and graphic desk-top publishing, algorithmic generation and professional-quality playback of compositions and performances, digital direct-to-disk recording, editing and post-production including 'burning' of audio compact discs (CD-R), and full range of electronic communications.

Computing 1H Course (Programming in Pascal and Basic), The University of Adelaide 1982.

Freelance Sound Engineer 1980–

Computing (music composition) 1980–

Acting Technical Officer (Telecom Australia) 1977–8.

Telecommunications Technician 1966–79.

Seminars/Workshops/Conferences Attended

Unimutual Insurance Workshop, "Gold Medal Risk Management", Gold Coast, August 2000.

Intellectual Property Seminar, Wednesday 29 September 1999, University of Wollongong

Unimutual Insurance Workshop, "Contractual Liability", Melbourne, August 1999.

Problem Based Learning Workshops, Problem-Based Learning Research Centre (PROBLARC), University of Newcastle, 16–26 November 1998.

Unimutual Insurance Workshop, "Risk Management", Melbourne, August 1998.

1994 *June in Buffalo Composers' Festival and Workshops*, State University of New York at Buffalo, USA, 1994.

1992 International Computer Music Conference (ICMC), San Jose (USA), 11–6 October 1992. Participated in two workshops on MIDI and MAX (graphic object music real-time composition language).

XIIth National Musicological Conference, Musicological Society of Australia Inc, UNE, 24–7 September 1989.

National Composers' Conference, Powerhouse Museum, Sydney, September 1988.

Seminar/performance by Olivier Messiaen, composer (France), Rome, August 1986.

Seminar/performance by Mauricio Kagel, composer (Belgium), Rome, 11–13 December 1985.

Meeting/discussions with composers Goffredo Petrassi and Sylvano Bussotti, Rome, 1985.

International Computer Music Conference, IRCAM, Beauborg Centre Pompidou, Paris, October 1984.

Satellite Conference on Music Editing and Printing by Computer, IRCAM, Beauborg Centre Pompidou, Paris, October 1984.

Music and Technology Conference, Education Department of SA Music Teachers Association, Adelaide, 3 August 1984.

Seminar by George Crumb, composer (USA). Elder Conservatorium, The University of Adelaide, Adelaide, 30 July 1984.

Seminar by David Burge, pianist (USA), Elder Conservatorium, The University of Adelaide, Adelaide, 24 May 1984.

Artists-in-Schools Scheme Conference, Education Department of SA, Adelaide, 4 May 1984.

Seminar by Professor Lou, composer (China), Elder Conservatorium, The University of Adelaide, Adelaide, 8 March 1984.

Seminar by Alvin Lucier, composer (USA), Elder Conservatorium, The University of Adelaide, Adelaide, 2 March 1984.

Flederman Contemporary Music Ensemble. Seminars/Workshops in performance and composition. SACAE, Kintore Ave, Adelaide, June 1983.

New Concepts Weekend Workshops in Guitar/Flute. Gilles Plains Community College, TAFE, Adelaide, December 1982.

International Music and Technology Conference, The University of Melbourne, September 1981.

Sydney Music Symposium by Sydney Spanish Guitar Centre, The Seymour Centre, Sydney. Masterclasses by John Williams, Joe Pass, Peter Sculthorpe and Janos Starker, January 1980.

Course on Adult Teaching Methods for part-time Lecturers, DFE, Adelaide, July 1979. Appendix B, p.12.

Miscellaneous Professional Experience including performances, etc

Staff representative for NEUMS (The University of New England Musical Society), Armidale 1990–1.

Founding President of The Dish Association Self-Help Scheme for SBS and ABC-FM. Community project, Armidale 1988–95.

The Dish Committee evolved into the Mocca Committee and the campaign achieved its objectives in 1995 when the project was taken up by the Armidale City Council with transmissions of SBS programmes commencing in June 1995. The scope of activities involved:

- researching and preparing a number of technical reports for consideration by the State and Federal Departments of Transport and Communications and Telecom apropos of seeking a licence to broadcast SBS under the Self Help Scheme;
- considerable negotiations with the State Engineer, Mr Ho, and various telecommunications and broadcasting engineers of Federal DOTAC and Telecom; and
- writing numerous submissions to Mr Ian Sinclair, local Member of Parliament and former Federal Minister of Transport and Telecommunications, and The Armidale City Council.

Member of Music sub-committee of the Multicultural Artworkers Committee (MAC), Adelaide 1987

Involved in establishing venues and scheduling performances for community-based artists in the 1988 Adelaide Festival Fringe programme.

Adelaide Italian Festival sub-committee of Co-ordinating Italian Committee Inc. (CIC) 1987

Involved in organising Italian Festival and Youth Music Project 1987. Mounted the Italian Festival Opening Concert in Elder Hall, The University of Adelaide, 24 October 1987.

Founding President, Composers' Collective, Adelaide 1982–4. Appendix C, pp.7–9

Main activities were:

- the organisation of concerts of new music;
- administrative, financial and artistic management; and
- submissions to and liaison with external bodies including the Music Board of the Australia Council, the SA Department for the Arts and The Elder Conservatorium of Music.

President, Music Students' Association (MSA), Elder Conservatorium of Music, 1983

Main activities included:

- liaison with and conveying student concerns to academic staff via representation at Academic Staff Meetings;
- convening regular meetings of the MSA Committee and carrying out duties of office;
- organising with Committee regular social events and film evenings for students, including the staff/students Annual Soccer Match;
- organising and distributing regular newsletter; and

- the key issue of 1983 was presentation to Academic Staff Meeting for the urgent need to continue Mr Bozidar Kos' Composer Fellowship in the Conservatorium.

Duet Concerts (Claudio Pompili, guitar and Felicity Horgan, soprano)

- Italian Christmas Carols. Dante Alighieri Society. November 1983.
- Renaissance Songs. Dante Alighieri Society. July 1983.
- English Folk Songs. Southern Cross Homes. November 1982.
- English/Italian Renaissance Songs. DFE Italian Class. October 1982.
- English Renaissance and Folk Songs. Elder Hall. September 1982.
- Britten/Schubert Songs. Tea Tree Gully Civic Centre. December 1981.

Guitar Quartet Concerts

- Vivaldi/Boccherini Concerti. Dante Alighieri Society. July 1983.
- Praetorius/Vivaldi works. DFE Italian Class. October 1982.
- Praetorius/Vivaldi works. Elder Hall. September 1982.
- Hooke solo/quartet works. Elder Hall. August 1982.
- Hooke solo work. Elder Hall. December 1981.

Conducting Experience

- NEW MUSIC FROM NEW ENGLAND Concert at Madgwick Hall, UNE, 11 May 1990: conducted Andrew Wilson's *unison I* for voice and two pianos.
- SPECTRA Inaugural Concert. Conducted Toru Takemitsu's *Quatrain II*. 3 November 1983.
- Regularly conducted large guitar ensembles. Adelaide Classical Guitar Society. 1983–4.

Conducts own compositions. 1980–

Proficiency in Languages other than English

- Italian native speaker.
- FilemakerPro database application script programming: research and development of a range of financial and statistical reporting tools
- HTML and Perl programming languages: research and teaching development of Web interfaces and common gateway interface (CGI) scripting using Perl.
- Pascal programming language: Computing 1H Course (1st yr), The University of Adelaide 1982 (incomplete).
- XPL programming language (a derivative of Pascal) of the New England Digital Corporation's Synclavier I computer/synthesiser. (Electronic Music, BMus course, Elder Conservatorium 1980–2).

RESEARCH ACTIVITY AND SCHOLARSHIP

ACTIVE RESEARCH AND RESEARCH INTERESTS

Current Active Research and Research Interests

Research in recent years has been limited due to onerous demands of executive duties as Director of the Wollongong Conservatorium of Music Ltd and previously, Head of Department, Department of Music, University of New England. In the period from 1997 to the present time, the main research interests are:

- research collaboration on development of the Wollongong Conservatorium of Music's Childhood Music Education (CME) Program supported by funding from the IMB Foundation;
- consultations and collaborations on an Australia Council-funded multi-media 'Sci-fi Opera' project for *Doppio Teatro*, Adelaide;
- research collaboration (from August 1999 to March 2000) with: (1) bi-cultural theatre company, *Doppio Teatro/Parallelo* (Adelaide), and writer/poet, Linda Marie Walker, on development of *The Last Child...flight of the swallows*, mixed-media opera project performed at the 2000 Telstra Adelaide Festival of Arts; and (2) the visual art project, "Verve: The Other Writing", Adelaide Festival of Arts, Contemporary Art Centre of SA, Adelaide, 3–26 March 2000;
- production of BHP Youth Orchestra CD, *Steam, Wind and Strings. The 3801 Steam Train Easter Tour 1998*. It involved the post-production editing and mastering of all recordings, graphic design direction and desktop-publishing;

- research collaboration on development of a Bachelor of Music programme utilising Problem-Based Learning with PROBLARC, University of Newcastle;
- in the development of tertiary music programmes, especially those utilising electronic/flexible delivery technologies including Web-based multi-media tools and delivery, and CGI scripting using PERL language programming;
- composition of *Ridendo vado sul fiume...* (1997) for bass flute and percussion (Australian Music Centre, Sydney) 1997. Commissioned by and dedicated to Kathleen Gallagher. .Duration ca.18’;
- research and sketching outline of an opera project based on the USA Airforce officer, Kelly Flinn;
- re-editing and mixing original four-track master of computer-generated composition, *Medieval Purity in a Bed of Thorns* (1981–4) (Australian Music Centre, Sydney) 1984. Duration 9’55”. The recording on the *Anthology of Australian Music on Disc CSM:4 Electroacoustic Music* (Canberra School of Music) 1989 CD has an egregious technical blemish; and
- production of CD, *Felicity Horgan—EARTH HOLD. Australian Songs from New England*. It featured the music of Cary, Pompili, Platt, Maddox and Hiscocks, and involved the recording, research and collection of audio recordings, editing, mixing and graphic design.

Towards the end of 1995 and 1996 the main research project was the digital editing and post-production of a number of digital recordings from various sources (including the Canadian Broadcasting Corporation and the Australian Broadcasting Corporation) of own original compositions with a view to self-publishing a ‘Composer Edition’ compact disc. The research methodology involved acquiring expertise in the use of software and hardware but also engineering, acoustic and psychoacoustic knowledge to produce a number of CD-Audio masters ready for bulk pressing. The learning period was greatly assisted through the invaluable resources and professional advice of many digital audio professionals/engineers via the DAW-mac List (Digital Audio Workstation List) and critical reading and software resources of the DAW Mac Web Page and the Digital Domain Web Page (New York). The work was carried out in own home Electronic Music Studio on a Macintosh Quadra 650 computer with considerable digital and analog audio equipment mastering on Sony and Pinnacle/Micro CD–R burners. Two CDs were produced: *Claudio Pompili—SPAZIO* and *Claudio Pompili—CANTO*. See comments by Emeritus Professor of Music, Peter Platt—Appendix E, pp.9–11.

Previous research interests

Primary research activities cover the following areas:

- the composition and production of computer-typeset, publication-quality, original compositions (research and use of the extensively revised *Finale* and ancillary graphics and MIDI software) with particular focus on advanced notational and MIDI performance aspects of contemporary music (including solo flute and chamber music; *Fra l’urlo e il tacere* (1993) for bass clarinet; *Il fiore senz’ombra* (1993) for clarinet/bass clarinet; and *Scherzo alla Francese* (1990) for solo double-bass).
- collaborations with performers-in-residence, and revision of original music based on outcomes of the collaborations.
- digital editing and post-production work on recordings of original compositions using Digidesign hardware and software (*Fra l’urlo e il tacere* (1993) for bass clarinet; *Il fiore senz’ombra* (1993) for clarinet/bass clarinet).
- practical investigation of ‘state-of-the-art’ MIDI algorithmic composition (*M, Jam Factory, Cybernetic Composer, Vision, MAX, Symbolic Composer, Notator and Cubase*), sequencer-scorewriters (*Notator Logic, Cubase Score, Vision* and *Nightingale*) and editing software (*Galaxy Plus* and *SoundQuest* editors) with a view to extending available compositional tools and production of MIDI audio proofs.
- in 1994, research for and production of a set of eight lectures in 2nd- or 3rd-year Australitalian Literature and Music for BMus or BA degrees, UNE, entitled *Australitalian Literature and Music: Four works in contemporary Australitalian musico-dramatic genres*. The works discussed are contemporary musico-dramatic large-scale compositions (see details at section Publications: Others: Lecture Course Notes for Internal/External Studies, p.10).
- organisation of visitors to the Department of Music and presentation of concerts by and collaborations with a number of leading national and international performers and ensembles specialising in new music.

General/Creative research interests

New Music in Italy and Australia in the Post-WWII period, and Electronic and Computer Musics including music notation; computer-assisted composition, performance and music printing; music in film and theatre; video art; music curriculum development in vocational education and training and tertiary areas.

RESEARCH GRANTS	% contribution to joint projects	\$AUD Amount
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NB: \$the majority of the grants were utilised to fund Mr Pompili's individual activities and music composition and, as such, comprise 100% contribution on his part.

∞ UNE Internal Research Grant allocation diminished in recent years. It was completely suspended for 1997.

2000–2001		\$
Wollongong City Council Rent Relief Grant		50,000
Council approved a rent-relief grant of \$25,000 per year for two years.		
WCM Childhood Music Education Development Project		50,000
Principal supervisor of the two-year project funded by IMB Foundation to value of \$100,000. First year of funding (\$50,000 approved)		
1999–2000		\$
Consultancy Fee, <i>Doppio Teatro</i> (Adelaide)		5000
Composition/Sound-design of <i>The Last Child</i> multi-media opera project		
1996		\$
Internal Research Grant, UNE		1000
Rehearsals and premiere performance of original composition		
1995		
Internal Research Grant, UNE		2000
Rehearsals and premiere performance of original compositions		
1994		
Academic Development Fund, UNE		750
Purchase and application of specialised MIDI sequencer/algorithmic composition software		
Faculty of Arts Dean's Conference Fund		1000
Overseas travel to take up invitation to participate in the 1994 <i>June in Buffalo Composers' Festival</i> (State University of New York at Buffalo, USA) and workshop		
<i>AS White Bequest</i> : travel grant		800
Overseas travel to take up invitation to participate in the 1994 <i>June in Buffalo Composers' Festival</i> (State University of New York at Buffalo, USA) and workshop		
Internal Research Grant, UNE		2000
Rehearsals and premiere performance of original compositions and overseas travel to take up invitation to participate in the 1994 <i>June in Buffalo Composers' Festival</i> (State University of New York at Buffalo, USA) and workshop		
1993		
Audio Arts Department, ABC-FM commission		2000
Two week ABC-Audio Arts residency/recording project: <i>La Madonna Emigrante</i> for the Audio Arts Department, ABC, Adelaide in conjunction with Teresa Crea, <i>Doppio Teatro</i> (20 September–3 October 1992). The project's brief was to create a new style of radio drama at the cutting edge of current trends in bi-cultural theatre		
Academic Development Fund, UNE		750
Purchase and application of specialised MIDI sequencer/algorithmic composition software		
AMC Copying of Parts Funds		686
Music part required for rehearsals and premiere performance of original composition		
Internal Research Grant, UNE (on Study leave: Funded only for 2nd semester)		1500
Rehearsals and premiere performance of original compositions		
1992		
St Kevin's College, Melbourne, Composer Residency		800

Composer-in-Residence at St Kevin's College, Toorak, Melbourne from 26–31 July 1993. Presented classes/workshops and attended rehearsals and concert performances of *Songs for Ophelia* and especially revised version of *String Quartet no.1*

Internal Research Grant, UNE 2800
Rehearsals and premiere performance of original compositions, and purchase of Yamaha DX7 FM synthesis synthesizer

1991

Internal Research Grant, UNE 3500
Rehearsals and premiere performance of original compositions, and purchase of E-mu Proteus sample player

1990

Dr Elissa Poole commission: Performing Arts Board of The Australia Council 4785
Composition of new large-scale work for the duo *Strange Companions*

Perihelion ensemble commission: Performing Arts Board, Australia Council 4785
Composition of new large-scale work for the ensemble *Perihelion*

Duo Contemporain ensemble commission: Performing Arts Board, Australia Council 3828
Composition of new large-scale work for the ensemble *Duo Contemporain*

New Music Concerts Organisation, Toronto, Canada: expenses grant 1000
Overseas travel to attend the premiere performance of new composition at prestigious *New Music Series*' Composer Portrait Concert in Toronto, Canada, 28 October 1990

AS White Bequest: travel grant 800
Overseas travel to attend the premiere performance of new composition at *New Music Series*' Composer Portrait Concert in Toronto, Canada, 28 October 1990; and to attend the premiere of the bass clarinet arrangement of *Lo spazio stellato si riflette in suoni...* performed by *Duo Contemporain* (Henri Bok, bass clarinet and Evert le Mair, percussion) at the *Second International Bass Clarinet Festival* in Ghent, Belgium, 3 November 1990

The Adolf Spivakovsky Scholarship for the Composition of Music 2000
Commissioned work, *Zeitfluß (Teuflicher Kontrapunkt)* (1985–90; rev 1991) for wind quintet, awarded the 1990 prize

The Principal's International Travel Grant, UNE 800
Overseas travel to attend the premiere performance of new composition at *New Music Series*' Composer Portrait Concert in Toronto, Canada, 28 October 1990; and to attend the premiere of the bass clarinet arrangement of *Lo spazio stellato si riflette in suoni...* performed by *Duo Contemporain* (Henri Bok, bass clarinet and Evert le Mair, percussion) at the *Second International Bass Clarinet Festival* in Ghent, Belgium, 3 November 1990

Internal Research Grant, UNE 1000
Overseas rehearsals and premiere performance of original compositions

1989

Wind quintet commission, *Zeitfluß*: Performing Arts Board, Australia Council 3983
Composition of new large-scale work

1987

Composer Commission: Performing Arts Board, Australia Council/*Doppio Teatro* 5000
Composition of new large-scale musico-dramatic work for the Adelaide-based, Italo-Australian theatre company *Doppio Teatro*

PUBLICATIONS

NB: † all items indicated below are sole author except where indicated as appropriate.

§ For a number of creative or artistic works included here, see critiques of those works—including some extracts at item “What the critics said” below—by suitable scholars at Appendices C and D.

RESEARCH REPORTS/MONOGRAPHS

Pompili, C., "The Ins and Outs of Composition: A Personal Perspective", in *The University of New England Research Report 1994*, Publications Office, 22–3.

REFEREED ARTICLES

Ellis, C., Alter, A., Eakins, R., Ghandar, A., Goldsworthy, G., Halton, R., and Pompili, C., 1992 "Thinking Performance", *The Sounds Australian Journal*, No. 24, 19–23 (15% contribution).

Pompili, C., 1983 "Art and Technology", *Artlink*, 3(4), September/October.

Pompili, C., 1983 "Contemporary Music—a New Move", *Artlink*, 3(2), May.

Pompili, C., 1992 "An Emotional Geography of Australian Composition—Claudio Pompili", (invited submission) eds Ian Shanahan and Christopher Dench, *The Sounds Australian Journal*, No. 34, Winter, 26.

Pompili, C., 1983 "Interface", *Artlink*, 3(5), November/December.

UNPUBLISHED CONFERENCE PRESENTATIONS

Pompili, C., 1989 "Ophelia: Woman or Wimp (or Daddy was a nice guy... really). Reflections on the composition and interpretation implications of *Songs for Ophelia*", Musicological Society of Australia Inc *XIIth National Musicological Conference*, 24–7 September, UNE.

Pompili, C., 1994 "Technical Considerations, Notational Strategies and Performance Implications: towards the premiere performance of *Ah, amore che se n'andò nell'aria!*", Postgraduate Conference, Faculty of Creative Arts, University of Wollongong, 13 October. (Submitted but not presented because of illness.)

OTHERS

Research Seminar Presentations

Pompili, C., 2000, "Music and Technology—The Convergence of Print, Synthesis and Audio Media", presentation and discussion convenor, Musicological Society of Australia Newcastle Study Weekend, Faculty and Conservatorium of Music, University of Newcastle, 11 November 2000.

Pompili, C., 1998 "My Compositional Style and Influences", Staff and Undergraduate Student Seminar, Faculty of Creative Arts, University of Wollongong, May.

Pompili, C., 1996 "Profile of my Influences and Compositions", Staff and Undergraduate Student Composition Seminar of School of Music, The Victorian College of the Arts, The University of Melbourne, 4 September.

Pompili, C., 1996 "Profile of my Influences and Compositions", Staff, Under- and Postgraduate Student Composition Seminar (extended) of Faculty of Music, The University of Melbourne, 2 September.

Pompili, C., 1996 "Methodology in Composition: Problem-solving, APIE (Assess, Plan, Implement, Evaluate) and Two Case Studies (*Lo spazio stellato si riflette in suoni...* and the 'black art' of CD mastering: *Claudio Pompili—SPAZIO*), Postgraduate School, Department of Music, UNE, 23–4 February.

Pompili, C., 1996 "Workshop on Music and Information Technologies", Postgraduate School, UNE. Two-hour workshop for staff and postgraduate students, 23 February.

Pompili, C., 1994 "My Compositional Style and Influences", Postgraduate Seminar, Faculty of Creative Arts, University of Wollongong, 1 September.

Pompili, C., 1994 "Presentation of Charles Southwood's 'Composer Profile' programme broadcast on ABC Classic-FM and Mr Southwood's 'performance'", Postgraduate School, Department of Music, UNE, 26 February.

Pompili, C., 1994 "Profile of my Influences and Compositions", Staff and Student Composition Seminar of School of Composition, Sydney Conservatorium of Music, The University of Sydney, 7 September.

Pompili, C., 1994 "Research Room Computer: Hardware and Software Environment including Storage and Networking", Postgraduate Seminar, Department of Music, UNE, 28 February.

Pompili, C., 1993 "Background influences and composition of *La Madonna Emigrante* (1992) radio drama commissioned by the ABC", Art Museum Armidale. Public Presentation under auspices of the Department of Aboriginal and Multicultural Studies, UNE and New England Regional Art Museum (NERAM), 13 April.

- Pompili, C., 1993 “Study Leave Report and Discussion of Compositions [multi-media presentation]”, Postgraduate Seminar, Department of Music, UNE, August.
- Pompili, C., 1992 “A contemporary survey of middle-generation Australian Composers, their popular music influences and selected compositions of my own”, Staff and Undergraduate Student Composition Seminar, School of Music, The University of Toronto, Victoria, Ontario, Canada, 28 October.
- Pompili, C., 1992 “A contemporary survey of middle-generation Australian Composers, their popular music influences and selected compositions of my own”, Staff, Under- and Postgraduate Student Composition Seminar, School of Music, University of Victoria, Victoria, BC, Canada, 19 October.
- Pompili, C., 1992 “A contemporary survey of middle-generation Australian Composers, their popular music influences and selected compositions of my own”, Staff, Under- and Postgraduate Student Composition Seminar, School of Music, University of Auckland, Auckland, New Zealand. An extended seminar and laboratory session discussing own use of the *Finale* music software, 7 October.
- Pompili, C., 1992 “A contemporary survey of middle-generation Australian Composers, their popular music influences and selected compositions of my own”, Staff, Under- and Postgraduate Student Composition Seminar, Department of Music, The University of Victoria, Wellington, New Zealand, 6 October.
- Pompili, C., 1992 “Notational strategies and performance implications: towards the premiere performance of *Ah, amore che se n'andò nell'aria*”, Postgraduate School, Department of Music, UNE, 4 July.
- Pompili, C., 1991 “Layers of meaning: accentual strata in my compositions. Discussion of specific technical aspects of recent works”, Integrated Days Seminars, Department of Music, Department of Music, UNE, 23 August.
- Pompili, C., 1991 “Pitch and Rhythmic Organisation in my compositions of the last decade”, Postgraduate School, Department of Music, UNE, 4 July.
- Pompili, C., 1991 “Reflections on a performance of *Lo spazio stellato si riflette in suoni...*”, Postgraduate School, Department of Music, UNE, 19–20 January.
- Pompili, C., 1991 “Workshop on Computer Printing Software”, Faculty of Arts Macintosh Laboratory, UNE. Four-hour workshop for undergraduate students, 8 July.
- Pompili, C., 1990 “Further reflections on a wind quintet (*Zeitfluß*) and the problems, bugs and other vices of the music software, *Finale*”, Postgraduate School, Department of Music, UNE, 4 July.
- Pompili, C., 1990 “Reflections on a wind quintet (*Zeitfluß*) and the music software, *Finale*”, Postgraduate School, Department of Music, UNE, 24 February.
- Pompili, C., 1989 “Ophelia: Woman or Wimp (or Daddy was a nice guy... really). Reflections on the composition and interpretation implications of *Songs for Ophelia*”, Postgraduate Seminar, Department of Music, UNE, 15 September.

Lecture Course Notes for Internal/External Studies

- Pompili, C., 1994 *Australitalian Literature and Music: Four works in contemporary Australitalian musico-dramatic genres*. A set of eight lectures (pp.124) in 2nd- or 3rd-year Australitalian Literature and Music for BMus or BA degrees, UNE, with three accompanying C90 audio cassettes.
- Pompili, C., 1988 *The Beatles* set of three lectures in 2nd-year Ethnomusicology for BMus degree UNE, with one accompanying C90 audio cassette. (*Ethnomusicology 225/325-2 Lecture Notes 1–13: African and Rock Music*, Department of Music, UNE, 1989, pp.40–88).
- Pompili, C., 1988 *Music and Machines: The Post-War Period: A Survey of Music and Aesthetics*. A set of 11 lectures (pp.201) in 2nd-year Musicology for BMus degree, UNE, with accompanying resource book (pp.240) and 12 C90 audio cassettes.

Technical Reports

- Pompili, C., 1994 “Report on Opcode’s *Vision/Galaxy* applications”, Report to the Academic Development Unit, Professional Development Grants, 3 February, 1p.
- Pompili, C., 1993 “Report on Coda Software’s *Finale* v.3.0 application”, Report made available to under- and postgraduate students, 9 July, 1p.
- Pompili, C., 1993 “Report on Steinberg’s *Cubase Score* v.1.0 application”, Report made available to under- and postgraduate students, 9 July, 2pp.

- Pompili, C., 1993 “Report on Tonality Systems’ *Symbolic Composer* v.2.2 application”, Report made available to under- and postgraduate students, 9 July, 2pp.
- Pompili, C., 1993 “Report on E-magic’s *Notator Logic* application”, Report made available to under- and postgraduate students, 9 July, 5pp.

Company Reports, Reviews, Newsletters, Miscellaneous (Indicative Listing)

- Pompili, C., 2000 *Wollongong Conservatorium of Music Ltd Report: History, Status and Funding*, Wollongong Conservatorium of Music Board of Directors, July, comprises approx. 45pp of body text and remainder of references materials, 180pp, Submission to NSW Department of Education and Training (DET) as part of Review of the Sydney and Newcastle Conservatoria’s Non-Tertiary Music Education Program funded by NSW DET.
- Pompili, C., 2000 *Teaching Staff Handbook: Guide to Administrative Procedures*, Wollongong Conservatorium of Music Board of Directors, June, 36pp.
- Pompili, C., (ed.) 2000 “Chief Executive Officer’s Summary, Corporate Governance, and Director’s Report”, *Wollongong Conservatorium of Music Ltd 1998 Annual Report*, Report to the members and Annual General Meeting of the Conservatorium company and the Australian Securities Commission, 24 May, 22pp.
- Pompili, C., (ed.) 1999 “From the Director: Dialoghi”, “Administration News”, “Conservatorium Storyboard: Reports”, *Keynotes*, Occasional newsletter of the Wollongong Conservatorium of Music, September, 1999/1, 28pp.
- Pompili, C., 1999 *Administrative Positions Review Preliminary Report*, Wollongong Conservatorium of Music Board of Directors, May, 16pp. Memorandum in confidence.
- Pompili, C., 1999 *Projected Budget Scenarios 1999*, Wollongong Conservatorium of Music Board of Directors, May, 19pp. Commercial in confidence.
- Pompili, C., 1999 *Interim Projected Budget 1999*, Wollongong Conservatorium of Music Board of Directors, April, 16pp. Commercial in confidence.
- Pompili, C., 1999 *Fees and Teachers’ Rates Review Report*, Wollongong Conservatorium of Music Board of Directors, April, 15pp.
- Pompili, C., 1999 *Description & Guidelines for Annual WCM Tuition Scholarships Report*, Wollongong Conservatorium of Music Board of Directors, April, 20pp.
- Pompili, C., (ed.) 1999 “Chief Executive Officer’s Summary, Corporate Governance, and Director’s Report”, *Wollongong Conservatorium of Music Ltd 1998 Annual Report*, Report to the members and Annual General Meeting of the Conservatorium company and the Australian Securities Commission, 30 March, 34pp.
- Pompili, C., (ed.) 1998 “From the Director: Dialoghi”, “Administration News”, “Conservatorium Storyboard: Reports, Services and Programs, Concertante”, *Keynotes*, Occasional newsletter of the Wollongong Conservatorium of Music, October, 1998/1, 20pp.
- Pompili, C., 1998 *Wollongong Conservatorium of Music Ltd Corporate Overview 1998-2003 Part I*, Wollongong Conservatorium of Music Board of Directors, December, 45pp.
- Pompili, C., 1998 *Wollongong Conservatorium of Music Ltd Business Plan 1998–2003 Part II*, Wollongong Conservatorium of Music Board of Directors, December, 16pp.
- Pompili, C., 1998 *WCM/FCA Proposed Bachelor of Music: An Illawarra initiative for the nation and the world, Part IIIa*, Wollongong Conservatorium of Music Board of Directors, December, 15pp. Commercial in confidence.
- Pompili, C., 1998 *WCM/FCA Proposed Bachelor of Music Structural Outline of collaborative degree, Part IIIb*, Wollongong Conservatorium of Music Board of Directors, April, 7pp. Commercial in confidence.
- Pompili, C., 1998 *Wollongong Conservatorium of Music Ltd Strategic Planning Support Documents 1998–2003 Part IV*, Wollongong Conservatorium of Music Board of Directors, December, 24pp.

COMPLETE CREATIVE WORKS AND RECORDINGS

NB: ∞ indicated most significant publications with an asterisk (*)

Concert Works

- * ***Ridendo vado sul fiume...*** (1997) for bass flute and percussion (Australian Music Centre, Sydney) 1997. Commissioned by and dedicated to Kathleen Gallagher. Duration ca.18’.
- El grito deja en el viento una sombra de ciprés*** (1995) for alto saxophone and percussion (Australian Music Centre, Sydney) 1995. Commissioned by *Duo Contemporain*. Dedicated to Gianluca Daniele Pompili. Duration ca.3’.
- Performance: premiered by *Duo Contemporain* (Henri Bok, alto sax and Miguel Bernat, percussion), Old Darlington School, Sydney, 27 September 1995.
- Recording: by *Duo Contemporain*. Producer: John Crawford. For CD release. Appendix D, p.18.
- Broadcast/telecast: by *Duo Contemporain*. ‘Live-to-air’ performance/broadcast presented by John Crawford, *New Music Australia*, ABC-Classic FM, 4 October 1995.
- * ***Il Chiosco del Limpido Autunno*** (1993) for baroque flute, marimba and two percussionists; also transcribed for alto sax or oboe or piccolo and percussion (Australian Music Centre, Sydney) 1993. Duration ca.30’.
- * ***Fra l’urlo e il tacere*** (1994) for bass clarinet (Australian Music Centre, Sydney) 1994. Dedicated to Henri Bok. Duration ca.24’.
- Performance: • Roslyn Dunlop, The University Centre, Sydney, 8 September 1994.
• premiered by Roslyn Dunlop, Madgwick Hall, UNE, Armidale, 6 September 1994.
- Recording: Roslyn Dunlop (second revision), ABC recording at Eugène Goossens Hall, ABC Ultimo Centre, 13 September 1994 for CD release. Producer: Susan Shineberg.
- * ***Il fiore senz’ombra*** (1993) for clarinet/bass clarinet (Australian Music Centre, Sydney) 1993. Dedicated *in memoriam* to Eric Hebborn (1934–1996). Duration ca.6’.
- Performance: • Roslyn Dunlop, The University Centre, Sydney, 8 September 1994.
• premiered by Roslyn Dunlop (clarinet/bass clarinet), Madgwick Hall, UNE, Armidale, 6 September 1994.
- Recording: Roslyn Dunlop, ABC recording at Eugène Goossens Hall, ABC Ultimo Centre, 13 September 1994 Producer: Susan Shineberg. Recorded on CD *Claudio Pompili—SPAZIO* (Selve Amiche Publications, Invergowrie) 1996.
- Broadcast/telecast: by Roslyn Dunlop. ‘Live-to-air’ performance/broadcast presented by John Crawford, *New Music Australia*, ABC-Classic FM, 21 August 1996.
- Tableau Vivant de Childe Harold (ovvero burlesca Berlioziana)*** (1993) for string orchestra (Australian Music Centre, Sydney) 1993. Duration ca.6’. Selected for *Australian Chamber Orchestra Composition Workshop Competition*. Appendix C, p.25.
- Performance: workshopped by the *Australian Chamber Orchestra*, Rehearsal Studio, Kings Cross, Sydney, 5 February 1994.
- Recording: by the *Australian Chamber Orchestra*, Rehearsal Studio, Kings Cross, Sydney, 5 February 1994.
- * ***El viento lucha a obscuras con tu sueño*** (1991–3) for bass clarinet (Bb)/alto saxophone, and percussion (Australian Music Centre, Sydney) 1993. Commissioned by and dedicated to *Duo Contemporain*. Duration ca.20’.
- Performance: premiered by *Duo Contemporain* (Henri Bok, bass clarinet/alto sax and Miguel Bernat, percussion), Lazenby Hall, UNE, Armidale, 18 September 1993.
- Recording: • by *Duo Contemporain*, ABC-FM, Brisbane, 21 September 1993. Producer: Hans May.
• by *Duo Contemporain*, Lazenby Hall, UNE, Armidale, 18 September 1993. Producer: C Pompili. Engineer: Mark Martin. Recorded on CD *Claudio Pompili—SPAZIO* (Selve Amiche Publications, Invergowrie) 1996.
- Broadcast/telecast: by *Duo Contemporain*. ‘Live-to-air’ performance/broadcast presented by John Crawford on *Random Round*, ABC-FM, Brisbane, 21 September 1993.
- * ***Ah, amore che se n’andò nell’aria!*** (1991–4) for clarinet/bass clarinet (Bb), viola and violoncello (Australian Music Centre, Sydney) 1994. Commissioned by and dedicated to *Perihelion*. Duration ca.24’.
- Performance: premiered by *Perihelion*, Griffith University, 29 July 1994.

Recording: by *Perihelion*, ABC-Classic FM, Brisbane, 20 October 1994. Producer: Hans May. For proposed *Perihelion* CD release.

Broadcast/telecast: by *Perihelion* and broadcast presented by John Crawford on *New Music Australia*, ABC Classic FM, Wednesday, 26 May, 1995.

La notte non vuole venire perché tu non venga e io non possa andare (1992) for alto flute in G (*ovvero flauto d'amore*) (Australian Music Centre, Sydney) 1992. Dedicated to Brian Byrne. Duration ca.2'.

Performance: premiered by Danièle Byrne, private concert, Armidale, 17 July 1992.

Wandriers Nachtlied I and II (1991) for soprano and pianoforte (Australian Music Centre, Sydney) 1991. Dedicated *in memoriam* to Isabel Penny. Duration ca.5'.

Performance: • by Felicity Horgan (soprano) and Chris Childs (piano), Earle Page College Dining Hall, UNE, Armidale, 9 September 1993.

• by Felicity Horgan (soprano) and Marco Cecchinelli (piano), "Best of Felicity-Live!" Concert, Oratorio di San Filippo, Genova (Italy), 23 January 1993.

• premiered by Felicity Horgan (soprano) and Chris Childs (pianoforte), Lazenby Hall, UNE, Armidale, 6 December 1991.

Recording: by Felicity Horgan (soprano) and Chris Childs (pianoforte), Lazenby Hall, UNE, Armidale, 6 December 1991. Producer: C Pompili.

The Patterned Lute (1991–2) for SATB choir (Australian Music Centre, Sydney) 1992. Duration ca.5'.

****Lo spazio stellato si riflette in suoni...*** (1990) for baroque flute and percussion; also transcribed for bass clarinet and percussion (Australian Music Centre, Sydney) 1990. Commissioned by Elissa Poole for *Strange Companions*. In homage to Rainer Werner Fassbinder. Duration ca.26'.

Performance: • *Strange Companions*, Peterborough, Ontario, 19 December 1990.

• bass clarinet arrangement premiered by *Duo Contemporain* (Henri Bok, bass clarinet and Evert le Mair, percussion), *Second International Bass Clarinet Festival* Concert, Conservatorium of Music Recital Hall, Ghent, Belgium, 3 November 1990.

• premiered by *Strange Companions* (Elissa Poole, baroque flute and Rick Sacks, percussion), Composer Portrait Concert, *New Music Series*, Premier Dance Theatre, Harbourfront, Toronto, Canada, 28 October 1990.

Recording: • by *Strange Companions*, for Canadian Broadcasting Corporation (CBC), Toronto, Canada. Producer: David Jaeger. Engineer: David Quinney. Recorded on CD *Claudio Pompili—SPAZIO* (Selve Amiche Publications, Invergowrie) 1996.

• by *Duo Contemporain*, *Second International Bass Clarinet Festival* Concert, Conservatorium of Music Recital Hall, Ghent, Belgium, 3 November 1990. Engineer: C Pompili.

Broadcast/telecast: by *Strange Companions*. Broadcast presented by David Jaeger on *Two New Hours*, CBC FM, Canada, 13 January, 1991.

****Scherzo alla Francese*** (1990) for double-bass solo (Australian Music Centre, Sydney) 1990. Commissioned by and dedicated to Francesca Andreoni. Duration ca.3'.

Performance: • by Robert Black at subsequent recitals in North America, 1995.

• premiered by Robert Black, *June in Buffalo Composers' Festival*, State University of New York at Buffalo, USA, 6 July 1994.

• by Francesca Andreoni, private performance, Armidale, 5 September 1990.

Recording: by Robert Black, *June in Buffalo Composers' Festival*, State University of New York at Buffalo, USA, 6 July 1994. For CD release.

****Zeitfluß (Teuflischer Kontrapunkt)*** (1985–92) for wind quintet (Australian Music Centre, Sydney) 1992. Dedicated to Franco Donatoni, Eric Hebborn and Edgar Alegre. Duration ca.18'. Awarded the *Adolf Spivakovsky Scholarship for the Composition of Music 1990*.

Performance: workshopped by *Quintetto Arnold*, Italy, January 1993.

****Songs for Ophelia*** (1989; rev 1991) for unaccompanied female voice (concert version) (Australian Music Centre, Sydney) 1991. Dedicated to Meg Mumford. Duration ca.10'. Appendix D, pp.3–6.

Performance: • by Felicity Horgan, "Midday Concert Series sponsored by Business and Professional Women's Association of Wollongong, Bruce Gordon Theatre, IPAC, Wollongong, 20 November 1998.

- by Felicity Horgan, “Best of Felicity–Live!” Concert, Oratorio di San Filippo, Genova (Italy), 23 January 1993.
 - premiered by Felicity Horgan, *XIIth National Musicological Conference*, Lazenby Hall, UNE, Armidale, 24 September 1989.
 - workshopped by Meg Mumford and Felicity Horgan, Postgraduate School, Department of Music, UNE–Armidale, 20 July 1989.
- Recording: by Felicity Horgan, ABC Classic-FM (Sydney studios), 6 August 1990. Producer: Maureen Cooney. Recorded on CD *Claudio Pompili—CANTO* (Selve Amiche Publications, Invergowrie) 1996.
- Broadcast/telecast: by Felicity Horgan and broadcast presented by John Crawford on *Random Round*, ABC Classic-FM, 27 February 1991.
- * ***La Madonna Emigrante*** (1987; rev 1989) (concert version) for narrator, two actors, musicians and tape (Australian Music Centre, Sydney) 1989. Duration ca.1hr 15’.
- Performance: premiere given by members of the Department of Music and the Italian Division and invited artists at the 1989 April Residential School, Robb College Dining Hall, UNE, Armidale, April 1989.
- Recording: Robb College Dining Hall, UNE, Armidale, April 1989. Producer: C Pompili.
- * ***Lo specchio del fiore*** (1988) for transverse baroque flute; also transcribed for alto saxophone (Australian Music Centre, Sydney) 1988. Dedicated to Elissa Poole. Duration ca.10’. Appendix D, pp.7–12.
- Performance:
 - by Hans-Dieter Michatz, *10th Australian Flute Convention*, Conservatorium Theatre, Queensland Conservatorium, Griffith University, Brisbane, 4 April 1999.
 - by Kathleen Gallagher (member of *Coruscations Ensemble*), on metal (modern) flute, Lazenby Hall, UNE, 28 May 1994.
 - by Elissa Poole, Auditoria I, La Casa De La Cultura, Mexico City, Mexico, 11 December 1993.
 - playing of the ARTIFACT CD at opening of oriental ceramics exhibition entitled *D’Inverno I Kaki*, Bamboo Art Studio, Genova, Italy, 10 November 1990.
 - by Elissa Poole, Composer Portrait Concert, *New Music Series*, Premier Dance Theatre, Harbourfront, Toronto, Canada, 28 October 1990.
 - by Henri Bok (alto saxophone version), tour of Thailand, September 1990.
 - by Henri Bok (alto saxophone version), in Verbruggen Hall, NSW Conservatorium of Music, Sydney, April 1990.
 - by Elissa Poole, Queensland Art Gallery, Brisbane, 28 June 1989. Appendix D, pp.20–1.
 - premiered in North America by Elissa Poole, Recital Hall, University of British Columbia School of Music, 27 November, 1988; as part of repertoire, major North American tour, 1988. Appendix D, pp.22–31.
 - premiered by Elissa Poole, Lazenby Hall, UNE, Armidale, 19 June 1988.
- Recording:
 - by Henri Bok (alto saxophone version), Verbruggen Hall, NSW Conservatorium of Music, Sydney, recorded by ABC Classic-FM, April 1990. Appendix F, p.13.
 - by Elissa Poole. CD *Strange Companions: New Music for Baroque Flute and Percussion* (ARTIFACT, Toronto) 1991.
- Broadcast/telecast:
 - by Henri Bok (alto saxophone version) and broadcast presented by John Crawford on *Random Round*, ABC Classic-FM, April/May 1990.
 - by Elissa Poole and broadcast presented by David Jaeger on *Two New Hours*, CBC FM, Canada, 13 January 1990.
- Fan Tales*** (1986) tape collage (Australian Music Centre, Sydney) 1986. Dedicated to Anne-Marie Con-Sing Satta. Duration 24’.
- Performance: premiered at *Fantails Art Exhibition*, Bamboo Art Studio, Genova, Italy, April 1986.
- * ***Citlalin Tlamina*** (1985–6; rev 1991) for flute, clarinet, violin and violoncello (Australian Music Centre, Sydney) 1991. Dedicated to Felicity Horgan. Duration ca.13’. Selected as a Finalist in the 1989 *International Composition Competition* (Miami, Florida).

- Performance:
- by *Coruscations* ensemble (Amanda Chominsky, fl; Catherine Playoust, cls; Kirsty Beilharz, vln; Judith French, vc; Elliott Gyger, conductor), Old Darlington School, University of Sydney, 4 December 1993.
 - premiered by *Symeron* (Laura Chislett, fl; Roslyn Dunlop, cl; Nicola Lewis, vln; Zoltán Szabó, vc), Joseph Post Auditorium, Sydney, 31 August 1991.
 - workshopped by *Musica d'Oggi*, XVIIIth Festival delle Nazioni di Musica da Camera, Città di Castello, Italy, 29 September 1985.
- Recording:
- by *Coruscations*, Old Darlington School, University of Sydney, 4 December 1993. Engineer: Gordon Munro.
 - by *Symeron*, ABC Classic-FM, Joseph Post Auditorium, Sydney, 31 August 1991. Producer: Owen Chambers. Recorded on CD *Claudio Pompili—CANTO* (Selve Amiche Publications, Invergowrie) 1996.
- ****The Polymnia Triptych: Preludio; Toccata; Elegia*** (1981–6; rev 1996) for soprano, flute/piccolo/alto flute, clarinet/alto clarinet/bass clarinet, violin, violoncello, two pianoforte/synthesizer and two percussion (Australian Music Centre, Sydney) 1986. Dedicated *in memoriam* to Zora Poberaj, died 1982. Total duration ca.30'. The *Elegia* selected by the Australian Jury of the International Society for Contemporary Music (ISCM) as a submission for the 1990 *World Music Days*.
- Performance:
- the complete work premiered by *Newman Sinfonietta*/Chris Childs, Newman College Chapel, The University of Melbourne, 31 August 1996.
 - *Preludio* premiered by *Seeds Ensemble* (Jennifer Newsome, fl; Nigel Sabin, cl; Monique Curiel, vln; Robert Penny, vc; Rodney Smith, piano; Stefan Ammer, piano; John White, perc; Adrienne Badcock, perc)/Malcolm Fox, Elder Hall, The University of Adelaide, 2 April 1984.
- Recording:
- premiered by *Newman Sinfonietta*/Chris Childs (revised version), Newman College Chapel, The University of Melbourne, 31 August 1996. Producer: Claudio Pompili. Recording engineer: Marc Pompili.
 - *Preludio* by *Seeds Ensemble*/Malcolm Fox, Elder Hall, Adelaide, 2 April 1984. Producer: C Pompili. For CD release.
 - *Newman Sinfonietta*/Chris Childs, ABC Classic-FM, Iwaki Auditorium, ABC Southbank Centre, Melbourne, 4 September 1996. Producer: Lydia Warren. Recording engineer: Garry Havrillay. For subsequent 'live' broadcast (John Crawford's *New Music Australia* programme). Recorded on CD *Claudio Pompili—CANTO* (Selve Amiche Publications, Invergowrie) 1996.
- ****Medieval Purity in a Bed of Thorns*** (1981–4) computer-generated composition (Australian Music Centre, Sydney) 1984. Duration 9'55".
- Performance:
- New Audience Concert Series, The University of Melbourne, October 1983.
 - Elder Hall, The University of Adelaide, November 1984.
 - premiered, Adelaide Festival of Arts Concert, Elder Hall, The University of Adelaide, March 1982.
- Recording:
- Recorded in CD *Anthology of Australian Music on Disc* (Canberra School of Music) 1989. Appendix C, pp.2–3.
- Broadcast/telecast:
- broadcast presented by Jaroslav Kovaricek on *Acoustica Nova*, ABC-FM. March 1981 and 24 August 1984.
- Fanfara per Organo*** (1982; rev 1986) for solo pipe organ (Australian Music Centre, Sydney) 1986. Dedicated to Maria-Antonietta Innocenzi. Duration ca.7'.
- Performance:
- by Ashleigh Tobin, Elder Hall, The University of Adelaide, 24 October 1987.
 - premiered by Antonella Barbarossa, Chiesa di S. Domenico, L'Aquila, Italy, 28 May 1986.
- Recording:
- by Ashleigh Tobin, Elder Hall, The University of Adelaide, 24 October 1987. Producer: C Pompili. For CD release.
 - by Antonella Barbarossa, Chiesa di S. Domenico, L'Aquila, Italy, 28 May 1986. Producer: C Pompili.
- L'Isola*** (1986) for solo trumpet (Australian Music Centre, Sydney) 1986. Dedicated to Konradin Groth. Duration ca.5'.

***String Quartet no.1** (1982; rev 1986–7; 1991–2) (Australian Music Centre, Sydney) 1992. Dedicated to Simon Rowland-Jones. Duration ca.14'. Selected by the Australian Jury of the International Society for Contemporary Music as a submission for the 1984 *World Music Days*.

Performance: • by Deborah Fox, Deborah Goodall, Simon Collins, William Howard (revised version), Sports Pavilion, St Kevin's College, Melbourne, 31 July 1992.

• premiered by the *Festival String Quartet* (Bogden Kaczemiercek, vln; Deborah Fox, vln; Colin Warrender, vla; William Howard, vc), Composers' Collective Concert, Elder Hall, The University of Adelaide, 22 July 1982.

Recording: • by Deborah Fox, Deborah Goodall, Simon Collins, William Howard (revised version), Sports Pavilion, St Kevin's College, Melbourne, 31 July 1992. Producer and Engineer: Paul Mack. Recorded on CD *Claudio Pompili—CANTO* (Selve Amiche Publications, Invergowrie) 1996.

• by the *Festival String Quartet*, Composers' Collective Concert, Elder Hall, The University of Adelaide, 22 July 1982. Producer: C Pompili. Released on audio cassette *Composers' Collective Vol. I* 1983. For CD release.

Broadcast/telecast: • by Deborah Fox, Deborah Goodall, Simon Collins, William Howard (revised version), Sports Pavilion, St Kevin's College, Melbourne, 31 July 1992. Producer and Engineer: Paul Mack. Broadcast on 3MBS-FM, August 1992.

• by the *Festival String Quartet*. Broadcast presented by Jaroslav Kovaricek on *Acoustica nova*, ABC-FM, July 1982 and 1988, and Radio 5UV Adelaide, 1988.

***Trece** for pianoforte (1981; rev 1988–90) (Australian Music Centre, Sydney) 1990. Duration ca.8'.

Performance: • by Stephen Manes (USA), St Ursula's Chapel, Armidale, 4 April 1995.

• by Peter Maddox (revised version), Madgwick Hall, UNE, Armidale, 11 May 1990.

• premiered by Graham Tyler, Composers' Collective Concert, Elder Hall, The University of Adelaide, 22 July 1982.

Recording: • by Stephen Manes (USA), St Ursula's Chapel, Armidale, 4 April 1995. Producer: C Pompili. Engineer: Mark Martin.

• by Stephen Manes (USA), Armidale, 4 April 1995. Producer: C Pompili. Engineer: Mark Martin. Studio recording for CD release.

• by Richard Peter Maddox (revised version), ABC (Sydney studios), 6 August 1990. Producer: Maureen Cooney. Recorded on CD *Claudio Pompili—CANTO* (Selve Amiche Publications, Invergowrie) 1996.

• by Graham Tyler, Composers' Collective Concert, Elder Hall, The University of Adelaide, 22 July 1982. Producer: C Pompili. Concert recording for CD release.

Broadcast/telecast: by Richard Peter Maddox and broadcast presented by John Crawford on *Random Round*, ABC Classic FM, 27 February 1991.

***Bubbles** (1981; rev 1982–4) computer-generated composition (Australian Music Centre, Sydney) 1984. Duration ca.6'.

Recording: premiered at Elder Hall, The University of Adelaide, in a concert presented by Tristram Cary, September 1981. Producer: C Pompili.

Capriccio for solo viola (1981; rev 1986–92) (Australian Music Centre, Sydney) 1992. Dedicated to Simon Rowland-Jones. Duration ca.5'.

Performance: • Revised version at request of Errol Russell, for concert performance and use for HSC students' performance exams, Armidale, October 1992.

• premiered by Barbara Hornung, Composers' Collective Concert, Elder Hall, The University of Adelaide, 22 July 1982.

• second movement premiered by Simon Rowland-Jones, Composer's Workshop, The University of Adelaide, 1982.

Recording: • by Simon Rowland-Jones, Composer's Workshop, The University of Adelaide, 1982. Producer: C Pompili. For CD release.

• by Barbara Hornung, Composers' Collective Concert, Elder Hall, The University of Adelaide, 22 July 1982. Producer and Engineer: C Pompili.

Space Invaders—for the birds (1981) tape composition (Australian Music Centre, Sydney) 1981. Duration ca.5'.

- Performance:
- at the *Prospects for the Future* exhibition, Prospect Council (Adelaide), November 1983.
 - at the Stirling Festival Concert, SA, November 1983
 - premiered at Elder Hall, The University of Adelaide, April 1981.

Broadcast/telecast: broadcast on 5MMM, Adelaide, March 1984.

Submerged—re-run of a bad dream (1981) tape work (Australian Music Centre, Sydney) 1981. Duration ca.5'.

- Performance: premiered at Elder Hall, The University of Adelaide, April 1981.

Three Miniatures for piano (1980). Duration ca.5'.

Trio for violin, double-bass and classical guitar (1980; rev 1983; 1990) (Australian Music Centre, Sydney) 1990. Duration ca.4'.

Annabel Lee (1979; rev 1990) for mezzo-soprano and classical guitar (Australian Music Centre, Sydney) 1990. Duration ca.2'.

- Performance: premiered by Felicity Horgan (soprano) and Stephen Tafra (guitar), Lazenby Hall, UNE, Armidale, 7 December 1990.

- Recording: by Felicity Horgan (soprano) and Stephen Tafra (guitar), Lazenby Hall, UNE, Armidale, 7 December 1990. Producer: C Pompili.

Schubert's **Ave Maria** (1979; rev 1986). Duration ca.4'. Arrangement for female voice and classical guitar.

- Performance:
- numerous subsequent performances in Australia and Italy.
 - premiered by Felicity Horgan (soprano) and Claudio Pompili (guitar), Civic Centre, Tea Tree Gully (Adelaide), December 1981.

Lullaby (1979) duo for flute and classical guitar. Duration ca.3'.

- Performance: premiered by Jennifer Hore (mezzo-soprano) and Claudio Pompili (guitar), Recital Room, Flinders Street School of Music, Adelaide, December 1979.

- Recording: by Jennifer Hore (mezzo-soprano) and Claudio Pompili (guitar), Recital Room, Flinders Street School of Music, Adelaide, December 1979. Producer: C Pompili.

Theatrical Works

***The Last Child...flight of the swallows** (2000) a vox-opera-club-cabaret and mixed-media/electroacoustic and composition/sound design for mixed-media performance—singer, eight classical and jazz musicians, a DJ, a dancer—(Australian Music Centre, Sydney) 2000. Text by Linda Marie Walker. Duration ca.1hr.

- Performance:
- directed by Teresa Crea of *doppio-parallelo*. Music performance led by Julian Ferraretto and Libby O'Donovan with acid funk band, *Brewed*, 11th Sydney Spring: *International Festival of New Music*, The Studio, Sydney Opera House, Sydney, 11–12 August 2000;
 - premiered and directed by Teresa Crea of *doppio-parallelo*. Music performance led by Julian Ferraretto and Libby O'Donovan with acid funk band, *Brewed*, 2000 *Telstra Adelaide Festival*, Cargo Club, Adelaide, 3–18 March 2000.

- Recording:
- 'Live' recording, The Studio, Sydney Opera House, Sydney, 11–12 August 2000. Recording Engineer & Producer: Claudio Pompili.
 - 'Live' recording, Cargo Club, Adelaide, 3–18 March 2000. Recording Engineer & Producer: Claudio Pompili.

***Songs for Ophelia** (1989) for unaccompanied female voice (dramatic) and including sound design for the play, *Hamlet* (Australian Music Centre, Sydney) 1989. Dedicated to Meg Mumford. Duration of the *Songs*, ca.10'. Appendix D, p.13.

- Performance:
- by Meg Mumford, *XIIth National Musicological Conference*, Lazenby Hall, UNE, Armidale, 24 September 1989.
 - premiered by Meg Mumford (staged/dramatic version), Drama Studio, Department of Theatre Studies, UNE, 5 June 1989, as part of the larger play, *Hamlet*, directed by Geoff Borny.

- Recording: 'Director's Video' recording, Department of Theatre Studies, UNE. Producer: Geoffrey Borny.
- Broadcast/telecast: by Meg Mumford and Felicity Horgan excerpts broadcast by Ivan Lloyd, ABC Radio National programme: *The Australian Music Show*, 16 October 1989.
- * *La Madonna Emigrante* (1987) musico-dramatic composition. Incidental music for brass ensemble, concert band and itinerant folk ensemble (Australian Music Centre, Sydney) 1987. Duration ca.1hr 25'. Commissioned and realised by *Doppio Teatro* (Adelaide) 1987.
- Performance: premiered by *Doppio Teatro* (staged/dramatic version), 1987 *Adelaide Italian Festival*, Norwood Oval, 24–5 October 1987.
- * *Just Call Me Jo* (1987) real-time collage for digital drum machine and prepared tape as incidental music for the play (Australian Music Centre, Sydney) 1987. Duration ca.1hr 10'. Commissioned and realised by *Doppio Teatro* (Adelaide), 1987.
- Performance: • premiere season by *Doppio Teatro* (staged/dramatic version) for the Adelaide Secondary High Schools *Come Out Festival* tour, February–March, 1987. Appendix D, p.16.
• invited to perform the play at the ASSITEJ *International Youth Theatre Conference*, Adelaide, March 1987.
- The Misanthrope* (1987) sound designer in the theatrical production, staged by The University of Adelaide Theatre Guild, 1987.
- Performance: premiere season (staged/dramatic version) by The University of Adelaide Theatre Guild, The University of Adelaide, July 1987.

Film Soundtracks, Videos and Miscellaneous

- * *The Last Child...flight of the swallows* (2000) graphic score of the vox-opera-club-cabaret for mixed-media/electroacoustic performance—singer, eight classical and jazz musicians, a DJ, a dancer—(Australian Music Centre, Sydney) 2000. Text by Linda Marie Walker. Duration ca.1hr.
- Exhibition: "Verve: The Other Writing", Contemporary Art Centre of SA, *Adelaide Festival of Arts*, 3–26 March 2000.
- Lo spazio stellato si riflette in suoni...* (1990) for baroque flute and percussion soundtrack for *Tina, the Warrior Hair Stylist* (1999), short film by Simon Luckhurst. Arena Cable TV Channel Competition Entrant. 1999.
- * *La Madonna Emigrante* (1992) radio music drama based on the original play and music (Australian Music Centre, Sydney) 1992. Commissioned by the Audio Arts Department, ABC, and performed by *Doppio Teatro*. Duration ca.50'. It was selected as a finalist in the Drama Section, 1993 *New York International Radio Festival*.
- Recording: by *Doppio Teatro*, the Audio Arts Department, ABC, Collinswood (Adelaide). Producer: Keith Richards. Engineer: Mike Ladd. For CD release.
- Broadcast/telecast: • by *Doppio Teatro* and broadcast by ABC-Radio National on 28 April 1996.
• by *Doppio Teatro* and broadcast by ABC-Radio National on 1 August 1993.
• by *Doppio Teatro* and broadcast by ABC-Radio National on 3 January 1993.
- Composing Now!* external teaching video for telecast on SBS. The central element of the video is a discussion and performance of *Lo specchio del fiore* (1988) by Elissa Poole. Duration ca.25'.
- Recording: by Elissa Poole, UNE and St Patrick's Orphanage, Armidale. Produced by Distance Education Centre, UNE, 1989. Engineer: Steve Di Luzio.
- Broadcast/telecast: • by Elissa Poole in numerous subsequent telecasts on SBS.
• by Elissa Poole and first telecast on SBS on 23 November 1989.
- The Masters' Apprentice: Claudio Pompili*, ABC-Radio National program. A two-part series drawing on own music and highlighting the music of the composers with whom he studied, in both Australia and Italy.
- Recording: by C Pompili at studios of 2-ARM Community FM Radio, Armidale, 1989.
- Broadcast/telecast: • by C Pompili and broadcast on ABC-Radio National's program *Australia Wide*, 1989.
• by C Pompili and broadcast on Armidale Community Radio 2ARM-FM in February and June 1989.

The Visible Arm (1981), with Steve Matters. Computer and electronic soundtrack. Stella Productions Ltd. 1981. Duration ca.1hr. (50% contribution).

* *Vandalism* (1981), with Steve Matters. Computer and electronic soundtrack. Stella Productions Ltd and the SA Film Corporation. 1981. Duration ca.1hr. (50% contribution).

Discography

Claudio Pompili—SCHERZO (Selve Amiche Publications) 2000 SAP05—CD. Total duration [53.34]. Live performances, computer-generated composition, Proteus 1 and 2 MIDI realisations, and post-production enhancements.

Space Invaders—for the birds (1981) tape composition. Remastered and post-production enhancement, October 2000.

Fanfara per Organo (1982; rev 1986) for solo pipe organ. Live performance by Antonella Barbarossa. Remastered and post-production enhancement, October 2000

Capriccio, Movt II (1981; rev 1986–92) for solo viola. Live workshop performance, Simon Rowland-Jones. Remastered and post-production enhancement, October 2000

El grito deja en el viento una sombra de ciprés (1995) for alto saxophone and percussion. Proteus 1 and 2 MIDI realisation.

Scherzo alla Franciscana (1990) for double-bass solo. Live performance by Robert Black. Remastered and post-production enhancement, October 2000

Bubbles (1981; rev 1982–4) computer-generated composition. Remastered from 4-track quadrasonic master tape to stereo and post-production enhancement, October 2000.

Ridendo vado sul fiume... (1997) for bass flute and percussion. Proteus 1 and 2 MIDI realisation.

Lullaby (1979) duo for flute and classical guitar. Proteus 1 and 2 MIDI realisation.

Annabel Lee (1979; rev 1990) for mezzo-soprano and classical guitar. Live performance by Felicity Horgan (soprano) and Stephen Tafra (guitar).

Wandlers Nachtlied II (1991) for soprano and pianoforte Live performance by Felicity Horgan (soprano) and Chris Childs (piano).

Claudio Pompili—OPERA: IL CHIOCO DEL LIMPIDO AUTUNNO (Selve Amiche Publications) 2000 SAP11—CD. Total duration [54.20]. Electroacoustic compositions for live performers, and Proteus 1 and 2 MIDI performance/realisations and post-production enhancement, October 2000.

Interlude I: Movie (1994). MIDI performance on Proteus 1/2.

Interlude II: Ambience Groove (1994). MIDI performance on Proteus 1/2.

Il Chiosco del Limpido Autunno (1993) for baroque flute, marimba and two percussionists. MIDI realisation on Proteus 1/2.

Interlude III: Notre Dame Shuffle (1994). MIDI performance on Proteus 1/2.

Interlude II: Hammond á go-go (1994). MIDI performance on Proteus 1/2.

* **Claudio Pompili—AMORE E TACERE II** (Selve Amiche Publications) 2000 SAP10—CD. Total duration [64.18].

Ah, amore che se n'andò nell'aria! (1991–94). Performed by *Perihelion*: Nigel Sabin, clar/b.clar; Patricia Pollett, vla; Glyn Roberts, 'cello.

Fra l'urlo e il tacere (1993). Performed by Roslyn Dunlop, b.clar.

Medieval Purity in a Bed of Thorns (1981–4) computer-generated composition 1984. Remastered from 4-track quadrasonic master tape to stereo and post-production enhancement, October 2000.

Zeitfluß (Teuflicher Kontrapunkt) (1985–92) for wind quintet 1992. Proteus 2 MIDI realisation and post-production enhancement, October 2000.

* **Claudio Pompili—The Last Child...flight of the swallows: Live Preview** (doppio parallelo) 2000. A vox-opera-club-cabaret for mixed-media/electroacoustic performance—singer, eight classical and jazz musicians, a DJ, a dancer. Additional composition (minor) by Julian Ferraretto. Text by Linda Marie Walker. Sound design and recording engineer by Claudio Pompili. Sound mixer: Daniele Di Giovanni. Total duration [ca.52:00]. Music performance led by Julian Ferraretto and Libby O'Donovan with acid funk band, *Brewed*, 2000 *Telstra Adelaide Festival*, Cargo Club, Adelaide, 3 March 2000. The CD has seven tracks as follows: 1. Club-Ambience; 2. Prelude-Sacred; 3. Panel A-Woman; 4. Panel B-Child; 5. Panel C-Man; 6. Postlude-Profane; and 7. Club-Ambience.

* **Claudio Pompili—LA MADONNA EMIGRANTE I: FOLK & INCIDENTAL MUSIC** (Selve Amiche Publications) 1999 SAP06—CD. Edizione Filologica. Total duration [43.19].

Folksongs. Performed by *Doppio Teatro*/Teresa Crea.

Instrumental Folksongs. Performed by *Doppio Teatro*/Teresa Crea.

Incidental Music. Performed by *University of Adelaide Brass Ensemble*/Standish Roberts.

* **Claudio Pompili—LA MADONNA EMIGRANTE II: RADIO MUSIC DRAMA** (Selve Amiche Publications) 1999 SAP07—CD. Edizione Filologica. Total duration [41.47].

La Madonna Emigrante. A work for radio devised and performed by *Doppio Teatro*/Teresa Crea.

* **Claudio Pompili—LA MADONNA EMIGRANTE III: SOUND TRACK—MUSIC NARRATIVE** (Selve Amiche Publications) 1999 SAP09—CD. Edizione Filologica. Total duration [57.08].

The Village.

America.

The Fall.

Redemption.

* **Claudio Pompili—LA MADONNA EMIGRANTE IV: CALABRIAN TARANTELE** (Selve Amiche Publications) 1999 SAP08—CD. Edizione Filologica. Total duration [33.16].

Traditional Calabrian Tarantelle Performed by Gianni Rocca, Rocco del Fino; Franco Varacalli; Paul Varacalli.

* **Claudio Pompili—AMORE E TACERE** (Selve Amiche Publications) 1999 SAP04—CD. Total duration [40.32].

Ah, amore che se n'andò nell'aria! (1991–94). Performed by *Perihelion*: Nigel Sabin, clar/b.clar; Patricia Pollett, vla; Glyn Roberts, 'cello.

Fra l'urlo e il tacere (1993). Performed by Roslyn Dunlop, b.clar.

Wandriers Nachtlied II (1991) for soprano and pianoforte. Performed by by Felicity Horgan (soprano) and Chris Childs (piano). Recorded in the *Felicity Horgan—Earth Hold* (Selve Amiche Publications) 1997 SAP03—CD.

Songs for Ophelia (1989; rev 1991) for unaccompanied female voice. Performed by by Felicity Horgan. Recorded in the *Felicity Horgan—Earth Hold* (Selve Amiche Publications) 1997 SAP03—CD.

* **Claudio Pompili—CANTO** (Selve Amiche Publications) 1996 SAP02—CD. ISBN 1 86389 381 4. Total duration [72.34].

Trece (1981; rev 1988–90) for piano. Performed by Richard Peter Maddox.

String Quartet no.1 (1982; rev 1986–7; 1991–2). Performed by Deborah Fox, violin; Deborah Goodall, violin; Simon Collins, viola; William Howard, 'cello.

Songs for Ophelia (1989; rev 1991) for soprano. Performed by Felicity Horgan.

The Polymnia Triptych: Preludio, Toccata, Elegia (1981–6; rev 1996). Performed by Deborah Grace, soprano; *Newman Sinfonietta*/Chris Childs.

Citlalin Tlamina (the star shoots a dart) (1985–6; rev 1991). Performed by *Symeron*: Laura Chislett, flute; Roslyn Dunlop, clarinet; Nicola Lewis, violin; Zoltán Szabó, 'cello.

* **Claudio Pompili—SPAZIO** (Selve Amiche Publications) 1996 SAP01—CD. ISBN 1 86389 325 3. Total duration [51.56].

Lo spazio stellato si riflette in suoni... (1990) for baroque flute and percussion Performed by *Strange Companions* (Elissa Poole, baroque flute. and Rick Sacks, percussion);

Il fiore senz'ombra (1993) for clarinet/bass clarinet. Performed by Roslyn Dunlop (clarinet/bass clarinet); and

El viento lucha a obscuras con tu sueño (1991–3) for bass clarinet (Bb)/alto saxophone, and percussion. Performed by *Duo Contemporain* (Henri Bok, bass clarinet/alto sax and Miguel Bernat, percussion).

“Composer Profile”, a one-hour interview/profile by Charles Southwood broadcast on national radio, ABC Classic-FM, 15 February 1994. Produced by Judith Irvine. Published by ABC Fine Music, Australian Music Unit, Sydney. Appendix D, p.19.

* *Lo specchio del fiore* (1988) for transverse baroque flute. Performed by Elissa Poole. Recorded in the *Strange Companions: New Music for Baroque Flute and Percussion* (ARTIFACT, Toronto) 1991 CD.

* *Medieval Purity in a Bed of Thorns* (1981–4) computer-generated composition. Recorded in the *Anthology of Australian Music on Disc CSM:4 Electroacoustic Music* (Canberra School of Music) 1989 CD. Appendix C, pp.1–2.

String Quartet no.1 (1982) performed by the Festival String Quartet in Elder Hall, 1982. Released on audio cassette *Composers' Collective Vol. I* 1982.

- Great Stuff* performed by *Brass Buckle*. Released on 45rpm “maxi-single” (PEPPER, Adelaide) January 1971.
- Girl Don't Leave/Da Da Song* performed by *Coloured Rain*. Released on 45rpm “single” (PEPPER, Adelaide) 1970.
- Angie/What More Do You Want* performed by *Coloured Rain*. Released on 45rpm “single” (SUNSHINE, Sydney) 1969.

Radio/TV Interviews

- Interviewed for Prime TV News about WCM's lobby for re-classification to metropolitan status and other developments at the Wollongong Conservatorium of Music, PrimeTV, Illawarra, Australia, 26 June 2000.
- Several interviews for Prime TV/WIN TV News about developments and forthcoming events at the Wollongong Conservatorium of Music, PrimeTV, Illawarra, Australia, 1998–99.
- Interviewed by John Steinke about developments and forthcoming events at the Wollongong Conservatorium of Music, and presented selection of music for broadcast on 2Vox FM Illawarra, Wollongong, Australia, 12 June 1999.
- Interviewed by John Steinke about future directions at the Wollongong Conservatorium of Music and compositions broadcast on 2Vox FM Illawarra, Wollongong, Australia, 28 February 1998.
- Interview by Ivan Lloyd on ABC-Radio National programme: *The Australian Music Show* and presented excerpts of *Songs for Ophelia* (1989; rev 1991) for unaccompanied female voice as performed by Meg Mumford and Felicity Horgan at the *XIIth National Musicological Conference*, Lazenby Hall, UNE, Armidale, Australia, 24 September 1989.
- Interviewed, and compositions broadcast on Radio Valle dell'Aniene, Roviano, Italy. 12 March 1986.
- Interviewed, and compositions broadcast on Adelaide University Radio 5UV, Adelaide, Australia, August 1984.
- Interview by Jaroslav Kovaricek about *Art and Technology* (INTERFACE Exhibition), broadcast on *Acoustica Nova*, ABC-FM, Adelaide, Australia, 9 March 1984.

Reviews/Articles/Critiques

Articles/compositions published by

- Pompili, C. 1996 “Getting the Most out of the Vanstone '90s”, in *Smith's "Forum"*, University of New England, Armidale, Australia, 22 November, 37 (23) (650 words).
- Pompili, C. 1996 “Duo Contemporain *Getting Blue*”, Critique of *Duo Contemporain* recital in Earle Page College Dining Room, University of New England, Armidale, Australia, 17 September 1995.
- Pompili, C., 1995 Critique of Musica Viva concert (6 September 1995) given by the *Wihan String Quartet*, with particular focus on the new String Quartet No 3 (1995) by Richard Meale, intended for publication in the *Armidale Express*, Armidale, Australia, (500 words).
- Pompili, C., 1994 Critique of concert (19 October 1994) given by the *Canberra Wind Soloists* and Susanne Powell (pno) published in the *Armidale Express*, Armidale, Australia, 21 and 26 October (500 words).
- Pompili, C., 1993 Critique (complete) of “De Link” concert in the Zouavenlaan Centrum voor Kunst en Vormgeving, Tilburg, Netherlands (Thursday, 12 November 1992) “Claudio Pompili in The Netherlands [review of performances of Andrew Ford's *The Art of Puffing* and Mike Irik's *De Tijd Zal Het Leren* performed by Henri Bok, Miguel Bernat and Sue Newsome]” *Sounds Australian Update*, Australian Music Centre, Sydney, September, No.69, 4–5.
- Pompili, C., 1993 Critique excerpt of “De Link” concert in the Zouavenlaan Centrum voor Kunst en Vormgeving, Tilburg, Netherlands (Thursday, 12 November 1992) “Claudio Pompili in The Netherlands [review of performances of Andrew Ford's *The Art of Puffing* and Mike Irik's *De Tijd Zal Het Leren* performed by Henri Bok, Miguel Bernat and Sue Newsome]” *Sounds Australian Update*, Australian Music Centre, Sydney, May, No.65, 4.
- Pompili, C., 1993 Critique of concert in the Sala del Bramante, Milan, Italy (Wednesday, 16 December 1992) “Alpha Centauri Ensemble” *Sounds Australian Journal of Australian Music*, Australian Music Centre, Sydney, No.37, Autumn, 57–8.
- Pompili, C., 1992 Critique of concert at New England Girls' School (NEGS), Armidale (7 September 1992) given by Chris Childs, *Armidale Express*, Armidale, Australia, September (500 words).
- Pompili, C., 1991 Critique of Care Australia concert at St Ursula's Chapel, Armidale (2 June 1991) given by UNE *Madrigal Group*, *Armidale Express*, Armidale, Australia, 7 June (480 words).

Citations/critiques in books, newspapers, articles etc about

- Anonymous, "Traversing diverse sounds" *The Armidale Express*, Armidale, Australia, Friday, 23 August 1996. Discussing the launch of the CD, *Claudio Pompili—SPAZIO*. Appendix C, p.38.
- Arrighi, Michael "C. Pompili: Renaissance man" *La Fiamma* [national ethnic press], Sydney, Wednesday, 9 February 2000. Discussing his vision and leadership as Director of the Wollongong Conservatorium of Music.
- Bernstein, Tamara, "Intriguing journeys across space and time" *The Globe and Mail*, Toronto, Canada, Tuesday, 30 October 1990. Critique of world premiere of *Lo spazio stellato si riflette in suoni...* (1990). Appendix C, p.22.
- Blanks, Fred, "Played with hardly a discordant note" *The Sydney Morning Herald*, Sydney, 4 September 1991. Critique of world premiere of *Citlalin Tlamina* (1985–6; rev 1991) performed by *Symeron* (Sydney). Appendix C, p.17.
- Carmody, John, "Follow-up is easy listening" *The Sun Herald*, Sydney, 15 September 1991. Critique of world premiere of *Citlalin Tlamina* (1985–6; rev 1991) performed by *Symeron* (Sydney). Appendix C, p.16.
- Corrigan, Chris, "Duo dazzles with musical finesse" *The Examiner*, Peterborough, Ontario, December 1990. Critique of *Lo spazio stellato si riflette in suoni...* (1990) performed by *Strange Companions*. Appendix C, p.21.
- Crawford, John, "Improvisation and Structure" *New Music Australia*, ABC Classic FM, Australia, 26 April, 1995. A discussion on technical and aesthetic issues concerning the composition, *Ah, amore che se n'andò nell'aria!* (1991–4) for clarinet/bass clarinet (Bb), viola and violoncello, performed by *Perihelion*, and given its first broadcast.
- Ellis, Greg, "Pressing the right buttons: Accordion graduates to first course of note" *The Illawarra Mercury*, Wollongong, Australia, Saturday, 13 November 1999, p.27. Refers to Mr Pompili's development of Accordion studies and highlighting the fact that the Wollongong Conservatorium of Music will be the first Conservatorium to do so.
- Everett-Green, Robert, "Recordings of Note: Classical", *The Globe and Mail*, Toronto, Canada, 29 July 1991. Review of the CD release on the ARTIFACT label entitled *Strange Companions: New Music for Baroque Flute and Percussion*. The CD features Mr Pompili's composition *Lo specchio del fiore* (1988) performed by Elissa Poole. Appendix C, p.20.
- Ford, Andrew, "Classical Reviews" *24 Hours* FM magazine, Sydney, Australia, May 1992. Review of the CD release on the ARTIFACT label entitled *Strange Companions: New Music for Baroque Flute and Percussion*. The CD features Mr Pompili's composition *Lo specchio del fiore* (1988) performed by Elissa Poole. Appendix C, p.26.
- Hambleton, Ronald, "Flute adapts to times" *The Toronto Star*, Toronto, Canada, Tuesday, 30 October 1990. Critique of world premiere of *Lo spazio stellato si riflette in suoni...* (1990). Appendix C, p.23.
- Hooke, John M., "South Australian Composers' Collective" *Words and Visions*, Adelaide, Australia, Autumn no.15, 1984, pp.24–25. Refers to the Composers' Collective and the premiere performance of Mr Pompili's *String Quartet no.1*. Appendix C, pp.7–8.
- Iliffe, David, "Con steps up battle for money" *The Illawarra Mercury*, Wollongong, Australia, Saturday, 24 June 2000, p.4. Discusses Mr Pompili's successful approach to Wollongong City Council for a rent-relief grant and lobby to NSW Department of Education and Training.
- Ingham, Stephen, "Rhythms from the River Plate" *The Age*, Melbourne, Australia, Tuesday, 3 September 1996. Critique of world premiere (revised version) of *The Polymnia Triptych: Preludio; Toccata; Elegia* (1981–6; rev 1996). Appendix C, p.37.
- Maddox, Graham, "Performance of elegance, grace and a little nostalgia", *The Armidale Express*, Armidale, Australia, Wednesday, 20 December 1991. Critique of premiere of *Wandrer's Nachtlid I and II* (1991) and works by three of Mr Pompili's postgraduate students (Chris Childs, Stephen Campbell and Mark Bromley). Appendix C, p.32.
- Maddox, Richard Peter, "Stylish exploration in Lazenby" *The Armidale Express*, Armidale, Australia, Wednesday, 22 June 1988. Critique of world premiere of *Lo specchio del fiore* (1988). Appendix C, p.27.
- McCallum, Peter, "Refreshing trip from words to music" *The Sydney Morning Herald*, Sydney, Saturday, 27 August 1990. Mentions Mr Pompili's *Songs for Ophelia*. Appendix C, p.11.
- McIntosh, Deborah, "The Business of Good Art" *Weekender* section, *The Illawarra Mercury*, Wollongong, Australia, Saturday, 29 April 2000, pp.2–3. Discusses Mr Pompili's collaboration with big business, especially BHP, and issues of corporate philanthropy.

- Mackie, Gay, "City of Wollongong Eisteddfod Special Event Supplement: Talent 'fantastic'" *The Advertiser*, Wollongong, Australia, Wednesday, 10 June 1998. Appendix C, p.52.
- McCredie, Andrew, "Creative Challenges and Models" *From Colonel Light into the Footlights* (Pagel Books, Adelaide, Australia, 1988). Refers to Mr Pompili's leadership of the Composers' Collective and performances. Appendix C, p.9.
- Mowbray, Karina, "Compositional Influence and Claudio Pompili" Higher School Certificate (Yr 12) 3 Unit Musicology Essay, Wollongong, Australia, 1999. Refers to Mr Pompili's compositional style and works. (with analysis of *Lo spazio stellato si riflette in suoni...*).
- Nunn, Louise, "Unusual flight into multi-media theatre" *The Advertiser*, Adelaide, Australia, Monday, 13 March 2000, p.71. Critique of world premiere season of *The Last Child...flight of the swallows* (2000) at the 2000 Telstra Adelaide Festival.
- O'Connor, Kerrie, "On Tumbleweed, Technology" *Campus News*, University of Wollongong, Wollongong, Australia, April 1998. Refers to Mr Pompili's interest in expanding the Wollongong Conservatorium of Music's offerings to include popular music and technology, amongst other things.
- Pompili, C., *Companion to Music and Dance in Australia*, (ed.) Helen Gifford, Currency Press, Melbourne, Australia 1998. Biographical entry.
- Pompili, C., *Who's Who in Australasia and the Far East 1989*; International Biographical Centre, revised 1996. Biographical entry in the second edition.
- Priest, Gail, "Tracking texts" [Realtime @ the Telstra Adelaide Festival 2000](#), No.3, 14 March 2000, p.7. Adelaide, Australia. Critique of world premiere season of *The Last Child...flight of the swallows* (2000) at the 2000 Telstra Adelaide Festival.
- Roach, John, (ed.), "Hard Rock & Pop at the Conservatorium?" *Better Business*, Illawarra Business Chamber, Wollongong, Australia, May 1998. Refers to Mr Pompili's leadership of the Wollongong Conservatorium of Music Ltd. Appendix C, p.52.
- Silsbury, Elizabeth, "St Cecilia survives upheavals—just" *The Advertiser*, Adelaide, Australia, Saturday, 23 December 1989. Mentions Mr Pompili's leadership of the Composers' Collective. Appendix C, p.10.
- Smith, Rodney, "A generous classical serve opens Italian Festival" *The Advertiser*, Adelaide, Australia, 4 September 1991. Critique of Australian premiere of *Fanfara per Organo* (1986) performed by Ashleigh Tobin (Adelaide). Appendix C, p.11.
- Spencer, Chris and Nowra, Zbig., "Coloured Rain" *Who's Who of Australasia Rock*; 3rd ed., Five Mile Press, Knoxfield, Australia, 1993. C. Pompili was the lead guitarist in the band, *Coloured Rain*.
- Tindall, Ron, "Faculty with didgeridoos: Conservatorium has a world music plan" *Business* liftout No.69, *The Illawarra Mercury*, Wollongong, Australia, Tuesday, 5 October 1999, pp.2–3. Discusses Mr Pompili's vision for development of the Wollongong Conservatorium of Music and regional initiatives.
- Tye, Michelle, "Hands up for the Infants School" *Kiama Independent*, Kiama, Australia, Wednesday, 10 March 1999. Refers to Mr Pompili's interest in establishing a Kiama Campus of the Wollongong Conservatorium of Music in the Kiama Infants School. Appendix C, p.54.
- Vicars, Jim, "Claudio and his composition in the best company" in *The Armidale Express*, Armidale, Australia, 28 August 1991, on the international release of *Lo specchio del fiore* (1988) performed by Elissa Poole on CD ARTIFACT Label, Toronto, Canada. Appendix C, p.18.
- Vicars, Jim, "Composer's work on Canadian CD" in University of New England's *Gazette*, Armidale, Australia, 27 August 1991, on the international release of *Lo specchio del fiore* (1988) performed by Elissa Poole on CD ARTIFACT Label, Toronto, Canada. Appendix C, p.19.
- Vicars, Jim, "Site switch opens new era of music" in *The Armidale Express*, Armidale, Australia, 17 November 1995, on the relocation of the Department of Music to the Newling campus and the Community 'Festa', Armidale, December 1995. Appendix C, p.34.
- Vicars, Jim, "Visiting ensemble to perform works by UNE composers" in University of New England's *Smith's Weekly*, Armidale, Australia, 20 May 1994, on the visit of the *Coruscations* Ensemble (Sydney). Appendix C, p.31.
- Weekes, Diana, "Life in a nutshell" [Realtime @ the Telstra Adelaide Festival 2000](#), No.3, 14 March 2000, pp.6–7. Adelaide, Australia. Critique of world premiere season of *The Last Child...flight of the swallows* (2000) at the 2000 Telstra Adelaide Festival.
- Woolage, Danielle, "The sweet sound of cold hard cash" *The Illawarra Mercury*, Wollongong, Australia, Thursday, 29 June 2000, p.9. Refers to Mr Pompili's successful bid for IMB Community Foundation funding for development of the WCM's Childhood Music Education Program.

Young, Kenneth, "Mixed bag of new compositions highlights UB's June in Buffalo" *The Buffalo News*, Buffalo, New York, 7 June 1994. Critique of world premiere of *Scherzo alla Francescana* (1990; rev 1994) performed by Robert Black. Appendix C, p.28.

What the critics said (refer to Appendix C)

Critique of world premiere of *The Last Child—flight of the swallows* (2000)

Louise Nunn, "Unusual flight into multi-media theatre" *The Advertiser*, Adelaide, Monday, 13 March 2000, p.71:

Set in the cool, stark confines of the upper level of Adelaide's ultra hip nightclub the Cargo Club, *The Last Child* is one of the Festival's more unique performance experiences. The show is powered along by spiky-haired vocalist Libby Donovan, singing non-stop for an hour in one spot, while dancer Richard Seidel moves slowly around the space, his presence ultimately consumed by the cacophony of sound and images. The overall experience is loud and chaotic, albeit with some tender moments.

Gail Priest, "Tracking texts" *Realtime @ the Telstra Adelaide Festival 2000*, No.3, 14 March 2000, p.7:

If more concerts had this level of performance I would be overjoyed. Doppio have created an elegant style that falls between cabaret, performance and concert. The design is beautiful; a corridor of untouched sand, which leaves trails of evidence; 3 suspended drawers reminiscent of Dali; the musicians scattered around the space. Libby Donovan gives a performance so epic and engaging that I found it hard to pull my gaze away and watch the dancer. The music, composed by Claudio Pompili, has an exotic and dramatic force, ever present but sometimes lying low, moving from chaotic structures to come together in hunks of electric energy. The performance is both bewildering and exciting.

Diana Weekes, "Life in a nutshell" *Realtime @ the Telstra Adelaide Festival 2000*, No.3, 14 March 2000, pp.6–7:

The Last Child is loud, lusty, in-your-face but at the same time gentle, generous and above all honest. The meaning of life, impossible to capture in words ("nothing said is ever true") is here encapsulated in the raw energy and individual involvement of the vocal narrator, musicians and DJ, their intensely passionate desire to communicate knowledge, and their final realisation that truth is non-transferrable. ("You never remember, she begins to mumble, none of us carry the same kind of flower. Claudio Pompili's score is a compilation and layering of acid funk, solid baroque, high romanticism, Spanish and Latin modes, minimalist moments, folkly flavours and just jazz, all ardently adherent to (and simultaneously commenting on) the emotional content of the text. The performers...deliver the goods with the strict discipline of serious chamber music, the united abandon of good jazz and—towards the end—the intensity of tribal passion. Inspired improvisation, collaborative co-existence. With balance problems rectified and a more expansive use of personal space by individual performers, this could be one of the festival's more innovative creations.

Critique of world premiere (revised version) of *The Polymnia Triptych: Preludio; Toccata; Elegia* (1981–6; rev 1996)

Stephen Ingham, "Rhythms from the River Plate" *The Age*, Melbourne, Australia, Tuesday, 3 September 1996:

A large-scale, ritualistic piece, encrusted with fine filigree and melismata in the best contemporary Italian style, Pompili's work documented with passion and rhetoric... the composer's quest for a personal voice as an emerging Italian-Australian artist. ...[T]he overall result was sombre, dignified and sometimes very moving.

Critique of world premiere broadcast recording of *Ah, amore che se n'andò nell'aria!* (1991–4)

John Crawford, "Improvisation and Structure" *New Music Australia*, ABC Classic FM, 26 April, 1995:

[Pompili's] immensely appealing new work. Both these works [Pompili and Denley] are...great steps forward in Australian music. Both represent the great spirit of investigation in music, of newness. [B]oth [compositions] seem fresh to me, original and confident. [*Ah, amore*] is an immensely complex work, dense and difficult yet never obscure, or overly complex. I think it's a great piece and a major contribution to the repertoire and I hope it's not forgotten.

Critique of world premiere of *Scherzo alla Francescana* (1990; rev 1994)

Kenneth Young, "Mixed bag of new compositions highlights UB's June in Buffalo" *The Buffalo News*, Buffalo, New York, 7 June 1994:

On the second half there were three virtuoso works for various instruments, starting off with a furious little piece for solo bass, "Scherzo alla Francescana" by Claudio Pompili. Soloist Robert Black flailed away mightily at his instrument—a barrage of percussive thumps and squeaks, tailpiece indignities and harmonic shrieks that delighted the crowd.

Critique of world premiere of *Citlalin Tlamina* (1985–6; rev 1991)

Fred Blanks, "Played with hardly a discordant note" *The Sydney Morning Herald*, Sydney, Australia, 4 September 1991:

Wispy music for flute, clarinet, violin and cello which combines ingenuity with inspiration.

Critique of world premiere of *Lo spazio stellato si riflette in suoni...* (1990)

Chris Corrigan, "Duo dazzles with musical finesse" *The Examiner*, Peterborough, Ontario, December 1990:

Strange Companions worked through a program of six phenomenal new music compositions... Perhaps the strongest piece of the evening came in the form of *Lo Spazio Stellato Si Riflette in Suoni*, a new piece by Australian composer Claudio Pompili. Poole and Sacks performed it brilliantly. As Sacks moved around the stage first to a drum kit with roto toms whose skins had been loosened somewhat, and then on to the vibraphone, a new angle on the composition emerged. With the mellow sound of the wooden baroque flute interacting with all the rhythm parts, a sense came over the piece which obscured its origins. All of the instruments were African in genesis, and European in modification, and both reflected the origins of music in its constituent parts of melody and rhythm.

Tamara Bernstein, "Intriguing journeys across space and time" *The Globe and Mail*, Toronto, Ontario, 30 October 1990:

The manic, elemental energy of the first movement, *adagio furioso*, wrenches the small, speech-like gestures of baroque music into the twentieth century, turning them into rigidly stylized, dislocated gestures and often jazzy rhythms. Congas and bongos provide the primary percussion color here, but the second movement begins with a virtuoso percussion interlude dominated by snare drums. Although the composer describes this section as an homage to bluesman Keef Hartley... its... aggression was disturbing, particularly when the flute re-enters in a more lyrical vein; small wonder that the flute and percussion seem to pass like ships in the night in the closing section.

Ronald Hambleton, "Flute adapts to times" *The Toronto Star*, Toronto, Canada, Tuesday, 30 October 1990:

Claudio Pompili gave the baroque flute no quarter in his *Lo spazio stellato...* it drove ahead with energetic self-assurance.

Critique of world premiere of *Lo specchio del fiore* (1988)

Richard Peter Maddox, "Stylish exploration in Lazenby" *The Armidale Express*, Armidale, Australia, Wednesday, 22 June 1988:

Poole's haunting presentation of a new work for solo flute specially written for her... a work of extraordinary beauty and a performance of remarkable virtuosity and conviction.

Invited Talks/Addresses

- Pompili, C., 1999 "The role of the Conservatorium and Music in the Illawarra", The Friends of the Wollongong City Library Association Address, Music Library, Wollongong City Council, Wollongong, Australia, 18 June.
- Pompili, C., 1999 "Current Overview of The Wollongong Conservatorium of Music and its Childhood Music Education Programme", The West Wollongong Rotary Club Dinner Address, Wollongong, Australia, 9 June.
- Pompili, C., 1999 "Current Programmes and Developments at The Wollongong Conservatorium of Music with reference to possible collaborations and initiatives with Shoalhaven Arts Council", The Shoalhaven Arts Council Meeting Address, Nowra, Australia, 2 June.
- Pompili, C., 1999 "Current Overview of The Wollongong Conservatorium of Music, Illawarra's Living Treasure", The Country Women's Association Lunch Address, Wollongong, Australia, April.
- Pompili, C., 1999 "A Personal Journey from Italy to The Wollongong Conservatorium of Music, Illawarra's Living Treasure", The Business and Professional Women's Association of Wollongong Dinner Address, Wollongong, Australia, April.
- Pompili, C., 1998 "The Illawarra Ethnic Centre's CD Launch of *Folklorica* Festival Choirs", NSW Carnivale Launch Address, Wollongong, Australia, October.
- Pompili, C., 1995 "Dinner across Dumaresq", Earle Page College Welcome Formal Dinner Address, UNE, Armidale, Australia, 19 July.
- Pompili, C., 1991 Panel Discussion with visiting Italian composer, Maestro Franco Donatoni, Recital Room, Department of Music, University of Queensland, St Lucia, Brisbane, Australia, 10 September. Appendix C, p.14.
- Pompili, C., 1991 Pre-concert talk on M^o Donatoni's music, Recital Room, Department of Music, University of Queensland, St Lucia, Brisbane, Australia, 13 September. Appendix C, p.33.
- Pompili, C., 1990 Pre-concert talk on own compositions *Lo specchio del fiore* (1988) for baroque flute and *Lo spazio stellato si riflette in suoni...*, to be performed in concert, "Illuminating

Introduction” in the Composer Portrait Concert, *New Music Series*, Premier Dance Theatre, Harbourfront, Toronto, Canada, 28 October.

Pompili, C., 1984 Gave 2hr presentation on Electronic and Computer Music to SA Education Department Music Teachers Conference, Morphett Vale High School, Adelaide, Australia, 3 August.

Interdisciplinary Collaboration

Pompili, C., 1994 “Italian 279/379 Australitalian Literature and Music” (1 unit/1 semester external) Course in conjunction with Dr Andreoni, Department of Italian, UNE, External 3-day Residential School, 10–12 July (50% contribution).

Pompili, C., 1991 Chaired an inter-disciplinary seminar with members of the Italian Department focusing on the works and ideas of visiting composer, M^o Franco Donatoni, Madgwick Hall, UNE, 16 September.

Pompili, C., 1989 *La Madonna Emigrante* (1987; rev 1989) (concert version) Performance given by members of the Department of Music and the Italian Division and invited artists at the 1989 April Residential School, Robb College Dining Hall, UNE, April.

Pompili, C., 1989 Joint organiser with Alliance Française of the *Perihelion* (University of Queensland) Concert of new music which included readings of French contemporary poetry, Madgwick Hall, UNE, 25 July.

Pompili, C., 1989 Sound design for the play, *Hamlet* including original compositions, *Songs for Ophelia* (1989), directed by Geoffrey Borny, Drama Studio, Department of Theatre Studies, UNE, 5 June.

Pompili, C., 1988 Presented an evening of multi-cultural music in conjunction with Felicity Horgan and Drs G Andreoni and A Gualtieri at the Division of Italian’s External School, Madgwick Hall, UNE, September.

SERVICE TO EMPLOYER AND WIDER COMMUNITY

CURRENT PROFESSIONAL CONTRIBUTIONS

Service to Wollongong Conservatorium of Music (WCM) and Community 1998–

During his tenure as Director from February 1998 (see Mr Colin Warne’s comments, Appendix E, p.12):

- member of two delegations to the Minister for Education and Training, Hon J Aquilina, Sydney, June 2000. (one as Director/CEO of the Wollongong Conservatorium of Music and other as Treasurer of the the Association of Regional Conservatorium Music Centres: seeking review of and improvement in funding of Regional Conservatorium Music Centres);
- successfully sought funding from IMB Community Foundation and Wollongong City Council (2000);
- active in the greater Illawarra region, State and Sydney music and professional communities championing the cause of the Conservatorium and Music education;
- regularly liaises with community music and professional organisations and civic and statutory bodies at State and Federal levels;
- main focus since 1998 has been at local regional level and he has commenced a number of initiatives especially with Wollongong City Council, Kiama Shire Council and Shoalhaven Shire Council; and
- member of a number of committees including Cultural Advisory and *Gleniffer Brae*, of the Wollongong City Council.

Of particular note are: (1) collaborations with Wollongong City Council (WCC) in Councils’s annual festivals, 1998 *Open Up* Festival, 1999 *Big Night Out* and 2000 *Viva La Gong*; (2) establishment of a Conservatorium CBD Wollongong performance space at the Gallery 9, Wollongong City Gallery; (3) collaboration with the Illawarra Association of Teachers of Italian and the Italian Cultural Institute including annual *Italian Week* activities and hosting the Wollongong stage of the *Tosti Ensemble* 2000 Australian Tour; (4) initiative to develop the Conservatorium’s Kiama Campus with an international centre for Jazz Studies and a national centre for Australian Folk Studies, in addition to the Conservatorium’s Childhood Music Education programme; and (5) a research centre/music centre at Nowra, NSW, to develop an innovative BMus in Commercial Music utilising electronic flexible delivery technologies and collaborate with local music organisations and community performers.

The foregoing initiatives are in conjunction with the Wollongong City, Kiama and Shoalhaven Shire Councils, respectively.

As Associate Professor attached to the Faculty of Creative Arts, University of Wollongong: involved in a number of projects with the University including the collaborative development of an innovative BMus programme with the Music staff of the Faculty of Creative Arts; and research project in conjunction with staff of the Faculty of Education, UoW, evaluating the Conservatorium's Childhood Music Education programme.

In the vocational education and training area: initiation of a proposed relocation of Illawarra Technical and Further Education's (TAFE) Music facility at Goulburn, NSW, to the main campus of the Wollongong Conservatorium of Music, Wollongong. The relocation is the basis for tighter collaborative projects with TAFE including joint-offerings by TAFE and the WCM including Certificates and Diplomas in Contemporary and Classical Music, and Business Management (International).

At the regional level: establishment of collaborative relationships with a range of related organisations including other Regional Conservatoria and Music Centres, NSW State and local Illawarra Suzuki Talent Association, Private Music Teachers Association, Sydney Symphony Orchestra, Australian Music Examinations Board NSW (AMEB), Sydney Conservatorium and private music education and training providers, JMC Academy, Sydney.

At the broader community level: active in meeting with and giving talks to various community, professional, civic and music organisations with a view to establishing close strategic partnerships in order that the Conservatorium may continue to provide a centre of excellence in community music education and become a peak representative body and umbrella organisation for music organisations at large in the greater Illawarra.

Service to University of New England and Community 1987–97

Service to the University was at Departmental, Faculty and Academic Board level including activities in the colleges, especially Earle Page College and its Senior Common Room, and schools; considerable contribution was made on a broad level to the attainment of goals described in the various Mission Statements, Strategic and Management Plans through the national and international exposure of compositions, concerts, radio programmes/interviews, competition adjudications and invitation lectures/discussions. Personal promotion of the Department of Music and its activities in developing the CB Newling Centre for Performing Arts encompassed championing the performance, community music and research activities of the Department to the regional community. Appendix C, pp.34, 38.

The position of Head of Department, taken up from February 1995, included day-to-day administration of Department of six full-time academics, up to 15 part-time academics, four general staff and two full-time academic positions filled on visiting/as-need basis; 40 internal undergraduate and 120 external undergraduate students, and approximately 20 postgraduate students. The equivalent full-time student unit (EFTSU) load was approximately 90 in 1995. The scope of the position encompassed the expected (*ordinary*) duties of a Head of Department but in this case also *extraordinary* activities outlined below. Appendix C, pp.39–41.

In this latter category, attention is drawn to the considerable disciplinary and complex industrial problems concerning part-time/non-fractional/casual staff in the Department of Music. These matters required enormous expenditure of time (hundreds of hours) in consultations, reports and submissions to Personnel Services, UNE, National Tertiary Education Union (NTEU), Australian Higher Education Industrial Association (AHEIA) and the Industrial Relations Commission (IRC). Mr Pompili appeared at Industrial Relations Commission hearings on casual awards issues in Sydney, August 1996.

Further, between mid-1996–7, significant energies were devoted to extending the UNE Department of Music's teaching and training activities—especially in the distance education mode—to encompass regional, national and international tertiary music sectors through the establishment of strategic links and/or articulations with key institutions, both public and private; and to generating revenue through such increased teaching activities including the franchising of the BMus degree and fee-paying programmes both at under- and postgraduate levels. The first phase of these developments was the implementation of domestic programmes which evolved during the first half of 1997. Subsequently in the second phase, both the JMC Academy and the Australian International Conservatorium of Music concentrated on full fee-paying international markets and sought collaboration in this area. The third phase consisted of joint development of new courses/programmes of mutual financial, educational and cultural value to the Department of Music and other parties.

Mr Pompili undertook liaison, planning, negotiation and implementation of collaborations with other music education institutions with a view to delivery of joint awards and/or franchising of the UNE Music degree including the Taiwan International Conservatorium Project (Taiwan/Sydney), The JMC Academy (Sydney), The Australian International Conservatorium of Music (AICM), Sydney, The Combined Defence Forces School of Music (Victoria), The La Salle College of the Arts, School of Music (Singapore), and the Faculty of Music, The University of Newcastle. Specifically, some successful initiatives include:

- a collaboration with Mr Tom Lubin of the JMC Academy (Sydney), and a UNE inter-faculty implementation between the Faculty of Arts and the Faculty of Education, Health and Professional Studies that saw the further development of the Bachelor of Professional Studies degree to include specialist strands in commercial music management and audio technology. Enrolments in this UNE/JMC degree program by 1998 reached approximately 85 full-time students, half of whom

were full-fee paying internationals. Up to 1997, I was instrumental in the development of a further articulation between the JMC Academy and the Faculty of the Sciences, UNE, in establishing a Bachelor of Engineering (Audio Engineering) course that commenced in 2000.

- Mr Pompili's negotiations with Professor Kyung-hee Lee of the Australian International Conservatorium of Music (Sydney), came to fruition in late 1997 with UNE music units franchised to the Conservatorium as part of its own accredited BMus program ultimately comprising 60% of the degree's total number of units.
- his development of an articulation pathway for Australian Defence Force musicians with Captain Damon Cartledge and Major Eric Andersen, of the Combined Defence Forces School of Music (Victoria), which resulted in six senior ADF music personnel undertaking advanced units in the UNE BMus.

In addition, in this category of Service to the University of New England and Community, the main input was as follows:

- during 1995/96, in capacity as HOD, made vital computer and ancillary equipment purchases and provided instruction to staff and students in word processing and information technologies.
- since commencement of employment at UNE proffered technical advice and expertise freely in order to improve the productivity of the Department in all aspects of its activities and assist colleagues in the following ways (see Technical Experience):
 - made a major contribution to the upgrading of electronic equipment (hardware and software) resources in the Department for teaching, research and administrative purposes;
 - established an Department of Music's Electronic and Computer Music Studio for teaching and creative work; and
 - provided colleagues and students with training sessions on technology.
- active critical input in academic matters at Departmental, University and public levels was via the fora of Staff and Departmental Committees and Faculty of Arts Meetings, and such media as direct correspondence and letters to Faculty of Arts Research Committee's *Newsletter*, *Smith's Weekly* and *The Armidale Express* (see list of seven entries, Appendix C, p.42).
- many suggestions were acknowledged or adopted by the Department eg., the employment of a democratic process in the review procedures for Head of Department selection. In attempts to promote an effective organisational climate at wider levels, many issues were addressed in letters within UNE to the Vice-Chancellor, the Academic Board, the Dean of the Faculty of Arts, and other UNE senior academics and organisational structures and without UNE (see list of 22 entries, Appendix C, pp.43–4).
- an overview of interests and subjects raised with the Academic Board, UNE—as elucidated in a letter to the Academic Board on 13 September 1990—is summarised below. (see list of 16 entries, Appendix C, p.45).
- apropos of teaching evaluation, made written comments to supervisor on a number of occasions pointing out concerns with a variety of available 'student assessment' questionnaires that might be used as models. Earlier in 1991, had an interview with Barbara Rigsby of the Tertiary Education Institute (TEDI), The University of Queensland, regarding teaching evaluation programmes (19 April 1991). Disseminated this information to various supervisors including Head of Department, Dean of the Faculty of Arts and the Vice-Chancellor. This information was incorporated into discussion papers on the subject. Discussions continued within the Department in order to establish a set of criteria that addresses explicit areas of teaching methodology and reflects the Department's academic philosophies. Eventually UNE adopted a university-wide system that had limited application and still required considerable amendment in order to capture successfully the range and complexity of issues within the Humanities generally and the Performing Arts specifically.
- various other organisational/administrative functions within the Department of Music and the Faculty of Arts. They included:
 - Sub-Dean of Music: regular attendance and input at Standing Committee meetings on a number of issues and attendant activities including enrolments. Of particular note was the incomplete introduction of the uniform credit point system, which greatly affected the BMus degree structure. Appendix F, p.10.
 - Library Liaison Officer for Department of Music (est 80 hrs in 1991). Major contribution was the acquisition of contemporary music periodicals, CD-ROM audio/visual resources and contemporary music study scores (especially European and Japanese composers) and addressing a serious lacuna in the music analysis periodicals holding.
 - Department of Music's representative on the Dean of the Faculty of Arts' Computer Committee 1988 and again in 1996.

- Department of Music's representative on the University Theatres Committee 1988.
- acted as Departmental representative at meetings for Musica Viva, the *Armidale Symphony Orchestra* and the Catholic Music Education Association 1988–9.
- NEUMS (The University of New England Musical Society): staff representative 1988 and 1990–1.
- Department of Music nominee, Faculty of Arts Internal Research Grants Committee 1991 (unsuccessful).
- Earle Page College: member of the Senior Common Room from 1995 to 1997 and involved over many years in many musical activities and collaborations. Earle Page College accommodates many of the Department of Music's visiting musicians and they in turn contribute to college life through the informal recitals given in the College Dining Hall. (See Philip Raymont's letter of 19/1/94, Appendix F, p.8.)
- various public functions outside of the Department of Music. They included:
 - The Dish Association Self-Help Scheme for SBS and ABC-FM. Community project 1988–95
Initiated and was involved in co-ordinating a campaign to raise funds for the purchase of equipment, including a satellite earth-station, in order to receive SBS television transmissions and ABC-FM national stereo radio.
Founding President: devoted a great deal of energy to developing the project, which included canvassing opinions from a wide variety of community groups and liaison with national and federal Government bodies.
During this time fund-raising activities, such as concert organising, and technical surveys began.
From 1988 until 1990 continued as President; and from 1991 as Vice-President.
In 1991, renewed effort was made with the mounting of the MOCCA (More Communication Choice for Armidale) Campaign.
Continued to input largely at the research and technical level until 1995. The campaign bore fruit in 1995 with the commencement of telecasts by SBS Television in the city.
 - Invited member of Judging Panel for *1991 Battle of the Bands*, UNE Bistro, 1 July 1991.
 - Armidale Community Radio 2ARM-FM—regular programme on Australian Composers and Composition: the programme, which began in October 1989, was broadcast every Sunday on Armidale Community Radio 2ARM-FM, and features Australian compositions and, to a lesser degree, performances. Rostered to produce and host one programme per month, 1989–91.
 - Armidale Eisteddfod: Invited to adjudicate the Composition section of the Armidale Eisteddfod Society's 1989 Programme. The Final Judgings were held on 9 June 1989.
 - Writing critiques for local musical events for and including Musica Viva, the *Armidale Symphony Orchestra* and *UNE Madrigal Group*, 1988–97.

Administration and Organisation of UNE Visiting Lectureship 1987–96

The Visiting Lectureship was intended to fund the visits of musician-scholars, either as individuals or ensembles, with a view to collaboration with Department of Music staff, teaching at under- and postgraduate levels, and provision of significant public performances of repertoire, underpinned by scholarly and creative endeavour and complementing the mainstream repertoire available in Armidale and the region.

The list, at Appendix C, contains 38 entries of national/international musicians or ensembles-in-residence at the Department of Music, UNE, with whom there was direct or significant involvement. The organisation of these visits included budget administration, establishing teaching schedules and liaising with other staff, accommodation, hall reservations, media interviews, concert publicity, and fees. As HOD and at various earlier times, there was total responsible for the Visiting Lectureship budget administration. Appendix C, pp.46–9.

Other Professional Service

Leading UNE Department of Music 'Brain storming Sessions on BMus revisions', CB Newling Centre, February–March, 1996.

Internal UNE Staff and postgraduate student technology training (5 hours) on Word-processing for academic purposes (Microsoft Word 5.1a); importing music graphics (from Coda *Finale* and other software) to word-processor; and information technologies including email and web browser (*Eudora* and *Netscape* amongst others), Postgraduate School, 23–4 February 1996.

Internal Assessment, development and implementation of duty statements and award classifications for three positions (Technical Officer, Concert Manager and Administrative Assistant) in the Department of Music, in conjunction with Personnel Services, UNE, 1995–6.

Extensive reports on UNE Music Department industrial matter pertaining to employment of casual staff for Personnel Services, UNE, Industrial Relations Commission, AHEIA and NTEU industrial organisations, and the National Council of Heads of Tertiary Music Schools (NACHTMUS), 1995–6.

Extensive preparation of submissions to UNE Department of Music Review and Strategic Planning processes especially major initiatives in the Postgraduate and Community Management areas, 1995–6.

Formal/Vocational/Staff Development Education

Attended training seminar on “Occupational Health and Safety: Due Diligence”, (Workshop Consultant: Alison Bell) Career Development Unit, University of Wollongong, 5 September 2000.

Attended one-day training seminar on “Managing for Performance”, (Workshop Consultant: Hilary Langford, Oliver & Langford Organizational Consultants) Career Development Unit, University of Wollongong, 21 October 1999.

Attended professional development breakfast seminar on “Maximise People, Profit and Potential Through Working Smarter”, (Workshop Consultant: Glenn Capelli) Alumni Office, University of Wollongong, 16 June 1999.

Attended the FilemakerPro Advanced Workshop at Duxton Hotel, Sydney, 9 April 1999.

Attended the FilemakerPro Seminar at Powerhouse Museum, Sydney, March 1999.

Attended one-day training seminar on “Trends in Organizations, Leadership and Empowerment”, (Workshop Consultant: Hilary Langford, Oliver & Langford Organizational Consultants) Career Development Unit, University of Wollongong, 24 August 1998.

Attended four two-hour training workshops on “Team Building”, Career Development Unit, Wollongong Conservatorium of Music, 1998.

Attended one-day seminar on “Intellectual Property and Copyright Workshop”, presented by *Spruson and Ferguson*, Wright Lecture Theatre, UNE, 28 October 1997.

Attended two-day seminar on “Thesis Writing Workshop”, presented by Professor Ron Adams of Victoria University of Technology, University of Wollongong (UoW), 8–9 September 1997.

Attended one-day training seminar on “Selecting the Best”, Drummond College Conference Room, Drummond College, UNE, 30 May 1997.

Attended HODs’ training seminar on “Supervisor Training: Managing Unsatisfactory Performance and Misconduct”, Marnie Yeates Conference Room, Mary White College, UNE, 20 March 1996.

Attended HODs’ forum on “UNE Links with TAFE and Schools”, Marnie Yeates Conference Room, Mary White College, UNE, 29 February 1996.

Attended HODs’ Conference “The Changing Role of the Head of Department” organised by Academic Development Unit, UNE, 21–3 June 1995.

Attended open forum on the proposed questionnaires for “Student Evaluation and Quality Assurance”, 6 December 1993, Alluna Arts Lecture Theatre.

Attended Academic Staff Development planning symposium for a “Celebration of Creative Teaching and Learning” event in 1994, 11 November 1993.

Attended an Equal Opportunity all-day workshop on Anti-Discrimination, 12 November 1993.

Attended an Equal Opportunity all-day workshop on EEO and Anti-Discrimination with guest speaker Steven Mark, August 1993.

Attended all-day workshop on *Macintosh System 7.0* at The Armidale School, 5 June 1991.

Supervising Higher Degree Research Seminar, UNE. November 1988.

Getting Started with UNIX Course, UNE. July 1988.

Typing Studies. Adelaide University Students’ Union 1983.

Italian Studies. Community Languages, Open College of Technical and Further Education (TAFE), formerly Department of Further Education (DFE), Adelaide, 1981–2.

Writing Clear and Concise Essays Course. Workers Education Association (WEA), Adelaide, 1980.

T’ai Chi. WEA/T’ai Chi School of SA, Adelaide, 1980–2.

Certificate Courses in Music: Performance and Instrumental Teaching. School of Music, DFE, Adelaide, 1978–9.

Jazz Guitar Studies with John Wilson. Gilles Plains Community College, DFE, Adelaide, 1977–8.

Classical Guitar Studies with John Della-Torre. Gilles Plains Community College, DFE, Adelaide, 1977.
Private Music Studies (Singing/Theory). Isabel Penny, Adelaide, 1977–9.

Administrative Experience

Director, Wollongong Conservatorium of Music Ltd, Wollongong, Feb, 1998–
Head of Department, Department of Music, UNE, Feb, 1995–7.
Acting Head of Department, Music Department, UNE, 27–31 September 1994.
Acting Head of Department, Department of Music, UNE, 14–18 February 1994.
Acting Head of Department, Department of Music, UNE, 31 January–4 February 1994.
Acting Head of Department, Department of Music, UNE, 8 November–20 December 1993.
Sub-Dean of Music, Faculty of Arts, UNE, 1993–4.
Library Liaison Officer, Department of Music, UNE, 1991–2.
President, Musicological Society of Australia, Northern New South Wales Chapter, UNE, 1990–1.
Administration/budgeting of Music Department's Visiting Lecturer Scheme, UNE, 1987–96.
Course coordinator (Composition) for Second and BMus(Hons) years of BMus, UNE, 1987–96.
Foundation President, Dish Association, UNE, 1988–91.
Joint Curator, INTERFACE Exhibition, Adelaide Festival of Arts, 1983–4.
Foundation President, Composers' Collective, The University of Adelaide, 1982–4.
President, Music Students' Association, The University of Adelaide, 1983.
Acting Technical Officer, (Telecom) Adelaide, 1977–8.
Management of pop group GAMBLE, Adelaide, 1976–8.

Wollongong Conservatorium of Music Ltd (WCM) Committees

Board of Directors, WCM, 1998–
Finance and Resources Working Party, WCM, 1998–
Strategic Planning Working Party, WCM, 1998–
Complaints and Grievances Panel, WCM, 1998–
Music Advisory Panel, WCM, 1998–
Programs and Events Committee, WCM, 1998–

University of Wollongong (UoW) Committees

Faculty of Creative Arts Faculty Committee, UoW, 1998–
Faculty of Creative Arts CAXI Research Centre Committee, Faculty of Creative Arts, UoW, 1998–

Other NSW Regional Committees

Directors of Regional Conservatorium and Music Centres (RCMC) Committee, Performing Arts Unit, NSW Department of Education and Training, 1998–
Cultural Advisory Committee, Wollongong City Council, 1998–
Wollongong (1999 *Open Up* and 2000 *Viva La Gong*) Annual Festival Committee, Wollongong City Council, 1998–
Gleniffer Brae Committee, Wollongong City Council, 1998–
Patron, Illawarra Music Association, 1998–

UNE Committees

Faculty of Arts Promotion Publicity Committee, UNE, 1996–7.
Faculty of Arts Computer Committee, UNE, 1996–7.
Academic Board, UNE, 1995–7.
Heads of Departments Committee, Faculty of Arts, UNE, 1995–7.
Research in Creative Arts Working Party, UNE, 1995–7.
VC's Initiatives Project 4: Community Initiatives, UNE, 1995–7.
Standing Committee (Sub-Deans), Faculty of Arts, UNE, 1993–5.

Dean of Arts' Computer Committee, UNE, 1988–90; 1996–7.
 University Theatres Committee, UNE, 1988.
 Faculty of Arts meetings, UNE, 1988–97.

TEACHING

TEACHING/TUTORING EXPERIENCE

Summary of yrs experience at each level

As of 2000: three years at Music Conservatorium level, 15 years at tertiary (university), two years at TAFE, two years at secondary levels.

Outline of Teaching Experience

Supervision and Co-supervision of various undergraduate and postgraduate music degree students including BMus(Hons), MLitt, MMus (Hons) and PhD (from 1998–2000: 1 MCA, 1 BCA (Hons), UoW. At UNE in 1997: 2.1 PhD, 1 MMus (Hons), 2 BMus(Hons)).

Lecturer, then Senior Lecturer in Composition. Includes giving lectures in Musicology and Ethnomusicology, and also assessing Performance Studies. Department of Music, The University of New England 1987–97.

Prior to 1987, worked in teaching environments, both in Italy and Australia. See Employment section above for details.

LOAD (FOR YEARS 1995–6) AT UNE

NB: Head of Department from 1 February 1995 to 13 July 1997. The normal administrative load incumbent upon that position required that some teaching load be delegated. Additionally, extraordinary administrative matters required urgent attention (Departmental Review, Departmental Strategic Plan, revised BMus and new/amended units proposals, competitive grant applications, and development of the CB Newling Site as a centre for the Performing Arts and Community Music). Consequently, Mrs Ann Ghandar kindly agreed to take over all composition classes (all 2nd and one-half of 3rd year undergraduates), and postgraduate students were employed to take over teaching of undergraduate orchestration classes on a joint basis. (This also had the added benefit of providing valuable teaching experience for Departmental postgraduates.) These arrangements were in place for 1995 and most of 1996, although there was no delegation of postgraduate teaching/supervision and, in fact, an increased workload in that area.

A normal teaching load was resumed in the second-half of 1997.

ACADEMIC YEAR 1995

(a) Undergraduate and Postgraduate (this does not represent a normal workload in the undergraduate area—see above)

(i) Undergraduate Work

1995: 0 hours formal class contact
 12 hours supervision
 6 hours marking
 3 hours of one-to-one consultations
 2 hours of course co-ordination
 9 hours of performance auditioning and examining

Performance Auditions/Exams

Gave auditions (4 hrs) and exams (5 hrs)

BMus(Hons): Joint supervision 1 student

BMus(Hons) Composition Minor (34%): full-time 50% joint supervision; 1995–6; estimate 12 hrs supervision/consultation; 6 hrs marking.

Joint Supervising 12 hrs

Marking 6 hrs

Consultations 3 hrs

Course Co-ordinator of this unit (2 hrs)

(ii) 1995 Postgraduate Work

1995: estimate 111 hours supervision/consultation
estimate 67 hrs marking
estimate 4 hrs performance auditions/exams

Performance Auditions/Exams

Performance exams when necessary (MMus (Hons) 4 hrs)

MMus (Hons): Sole and Joint Supervision 5 candidates

MMus (Hons) Composition: on-campus, part-time. Period of candidature 1 February 1993 to 1 February 1997. Supervisors: 50% C Pompili/50% Mrs Ghandar as joint supervisors from 1994–; estimate 5 hrs supervision/consultation; 5 hrs marking.

MMus (Hons) (1996 converted to PhD): full-time sole supervision; 1993–5: 100% sole supervision; estimate 30 hrs supervision/consultation; 15 hrs marking.

MMus (Hons) Composition (began as a Prelim 1990): full-time joint-supervising; 1990–7: 70% joint supervision; Dr Michael Hannon, SCU; estimate 10 hrs supervision/consultation; 15 hrs marking.

MMus Prelim in Composition: 50% joint supervision with Mrs Ghandar. Withdrew as supervisor in October 1995 and sole supervision to Mrs Ghandar. Provided considerable written feedback on compositions and analysis; estimate 5 hrs supervision/consultation; 10 hrs marking.

MMus (Hons) Composition Prelim: (on campus full-time) from 15 Feb 1993 to 31 January 1995 (2 yr programme). Joint supervision 50% C Pompili/50% Mrs Ghandar; estimate 2 hrs supervision/consultation; 2 hrs marking.

PhD: Joint Supervision 3 candidates

PhD: full-time joint supervision; 1995–7: 80% joint supervision; 20% Dr Caroline Williams; estimate 40 hrs supervision/consultation; 10 hrs marking.

PhD: full-time (Nominal/HoD) joint supervision; 1995–7: 30% joint supervision; estimate 5 hrs supervision/consultation; 0 hrs marking.

PhD: full time ‘nominal/casual fill-in/replacement’: 1992–6: joint supervision with ‘sole supervisor’ function during December 1995 to Feb 1996 at submission time; estimate 10 hrs supervision/consultation; 10 hrs marking.

(iii) Other

Brainstorming the Dr Pat O’Shane Commission Project and Retreat with MMus (Hons) candidates and Mrs Ann Ghandar (est. 40 hrs)

Regularly consulted by past and current postgraduate students regarding *Finale* (est. 15 hrs).

Regularly consulted by colleagues regarding *Finale* music software and other communications/information technologies (est. 20 hrs).

(b) Supervision of other than Master or PhD

1995: total 5 hours supervision; marking thesis drafts 6 hrs

1995: Joint supervision of Mr M J Gardiner: MLitt: Pt A (1995) Pt B (1996)

(c) Preparation of Teaching Materials

1995: 120 hours (estimate) preparation of revised BMus and new/amended units and administration

ACADEMIC YEAR 1996

(a) Undergraduate and Postgraduate (this did not represent a normal workload in the undergraduate area—see above)

(i) Undergraduate Work

1996: 30 hours formal class contact (13 hours of lectures, 13 hours of tutorials, 4 hours of seminars)
20 hours supervision
45 hours marking
20 hours of one-to-one consultations
15 hours of course co-ordination

10 hours of auditioning and examining

Composition 352-2 (second semester only): 16 students enrolled

Gave 13 lectures, 13 tutorials, co-conducted 2 seminars: all-years groups (30 hours contact)

45 hrs (estimate) marking (2 assignments per student for 2nd semester)

10 hrs consultation

Course Co-ordinator of this unit (5 hrs)

Performance Auditions/Exams

Gave auditions (3 hrs) and exams (7 hrs)

BMus(Hons): Joint supervision 2 students

BMus(Hons) Composition Minor (34%): full-time 50% joint supervision; 1995–6; estimate 20 hrs supervision/consultation; 5 hrs marking.

BMus(Hons) in Community Music: consultations 10 hrs

Joint Supervising 20 hrs

Marking 5 hrs

Consultations 10 hrs

Course Co-ordinator of this unit (5 hrs)

(ii) 1996 Postgraduate Work

1996: estimate 173 hours supervision/consultation

estimate 168 hrs marking

estimate 4 hrs performance auditions/exams

Performance Auditions/Exams

Performance exams when necessary (MMus (Hons) 4 hrs)

MMus (Hons): Sole and Joint Supervision 3 candidates

MMus (Hons) Composition 80% joint supervision with Dr D Goldsworthy; estimate 10 hrs supervision/consultation; 5 hrs marking.

MMus (Hons) Composition (began as a Prelim 1990): full-time joint-supervising; 1990–7: 70% joint supervision; Dr Michael Hannon, SCU; current; estimate 30 hrs supervision/consultation; 40 hrs marking.

MMus (Hons) Composition Sole supervision; estimate 12 hrs supervision/consultation; 5 hrs marking.

PhD: Joint Supervision 4 candidates

PhD: full-time joint supervision; 1995–7: 80% joint supervision; 20% Dr Caroline Williams; estimate 40 hrs supervision/consultation; 10 hrs marking.

From MMus (Hons) converted; full-time joint supervision: 80% joint supervision; nominally 20% Dr Alistair Riddell; estimate 30 hrs supervision/consultation; 8 hrs marking.

Alison Tucker, PhD: full-time ('Nominal'/HoD) joint supervision; 1995–7: 30% joint supervision; estimate 6 hrs supervision/consultation; 0 hrs marking.

PhD: full time 'nominal/casual fill-in/replacement': 1992–6: joint supervision with 'sole supervisor' function during December 1995 to Feb 1996 at submission time; estimate 45 hrs supervision/consultation; 50 hrs marking.

(iii) Other

Pompili, C., 1996 "Workshop on Music and Information Technologies", Postgraduate School, UNE, 23 February 1996. Two-hour workshop for staff and postgraduate students. Estimate 4 hrs preparation,

Regularly consulted by past and current postgraduate students regarding *Finale* (est. 15 hrs).

Regularly consulted by colleagues regarding *Finale* music software and other communications/information technologies (est. 60 hrs).

(b) Preparation of Teaching Materials

1996: 180 hours (estimate) preparation of revised BMus and new/amended units and administration

QUALITY

Teaching Music Composition 1987–

During 1999–2000, supervised Stephen Gard, and Robert Moore, BCA(Hons) and MCA students respectively. Under my tutelage Stephen enjoyed outstanding success winning the Sydney Symphony Orchestra's Composer Dialogue Competition.

In teaching music composition at UNE (1987–97), created a course structure that reflected own background training and specialisation, tempered by what was then felt to be appropriate for the New England regional music education environment. Since then the content and teaching methods have evolved continually on the basis of experience and responses from a range of sources including visiting lecturers'/performers' verbal and written feedback.

A significant event was the organisation of the three-day schedule for M^o Donatoni's 1991 visit to the Department of Music. This involved M^o Donatoni in teaching and assessing of undergraduate and postgraduate students.

From 1987 to 1997, there developed an advanced postgraduate 'school' in composition with several gifted students wishing to study specifically with him.

The following points are notable:

- Refer to Professor Henri Bok's (Rotterdam Conservatorium) comments in 1996 on the quality and scope of Mr Pompili's composition teaching. Appendix E, p.2;
- Refer to Dr Elissa Poole's (Toronto, Canada) comments in 1996 on the quality and scope of Mr Pompili's teaching. Appendix E, p.6;
- two PhD students were UNE scholarship award holders;
- BMus(Hons) Composition student, Ruth Martin, was awarded a University Medal, UNE, in 1995, the first time that such an award had been won for the Department of Music. Appendix E, p.13;
- nominated as Supervisor of the Year 1995. Appendix F, p.6;
- Virtual Composer Group Project 1995: the original composition project involved two PhD in Composition students, Steven Campbell and Ruth Martin, writing music for the Installation of the new Chancellor, Dr Pat O'Shane in April 1995.
 - organised a three-day retreat and provided guidance /supervision towards development of the composition project;
- Visiting M^o Franco Donatoni (Italy) viewed Mr Pompili's teaching at undergraduate level favourably, and had the highest praise for two BMus(Hons) students and one MMus (Hons) student, when he conducted a public masterclass at UNE on 17 September 1991. M^o Donatoni's written comments were proffered freely at the invitation of Prof Cath Ellis. Appendix F, p.5;
- Invited to lead Masterclass in Ensemble Performance at the Department of Music, University of Queensland, St Lucia, 19 April 1991. Appendix C, p.15;
- Verbal comments by the ensemble *Perihelion* (Department of Music, University of Queensland), after workshopping the compositions of two BMus(Hons) candidates, indicated that the work of UNE composition students was comparable to that of students in better-known music institutions. A member of the ensemble, Mr Nigel Sabin further corroborated this, in personal correspondence (see below);
- Evaluation of Musicology 201-2 external lecture notes and resource materials by Dr Peter Maddox (former Lecturer in Musicology, UNE). Dr Maddox is suitably qualified to assess the materials in his capacity as musicologist and composer. Appendix F, pp.15–6;
- UNE personnel administered the collection and analysis of Student Evaluation data for second semester 1997 of a new courses in Orchestration/Music Technology for 3 years undergraduate BMus, employing Web-based technologies (Appendix F, pp.24–30). Developed:
 - courses;
 - electronic/flexible delivery; and
 - electronic/computer-assisted assessments
- Solicited responses from postgraduate students are:
 - (1) Ruth Lee Martin's letter of 12 February 1998: UNE scholarship holder and former PhD student. Appendix F, p.23.
- Sample of unsolicited students' comments:

Comments quoted from correspondence (1990) by 3rd year students (unsolicited) to Mr Pompili. Appendix F, p.14.

Innovative Teaching

- The teaching process (from August 1999 to March 2000) which culminated in the acclaimed world-premier performance of *The Last Child...flight of the swallows* at the 2000 Telstra Adelaide Festival of Arts exemplified a ‘problem-based learning’ methodology in action. Techniques such as ‘group-devised composition’ and the application of a graphic-score underpinned and facilitated the successful outcomes.
- Developed and taught a unique interactive Orchestration and Music Technology unit across three undergraduate years of the BMus in Composition available by World Wide Web delivery and utilising browser, CGI scripts, sequencing and notation software and innovative assessment processes. The course was taught throughout 1997 in a computer laboratory environment as precursor to flexible, off-campus delivery.
- Work in progress: development of a unique interactive Associate Diploma Course in Composition available by World Wide Web delivery and utilising *Finale* software and innovative assessment processes.
- The revised UNE BMus degree, and own Composition units specifically, incorporated Music and Information Technologies in both their content and, in the external mode, the manner of delivery. They were unique and expected to be available from 1998.
- Researched, wrote and implemented computer-assisted teaching demonstrations and interactive student exercises via the use of academic authoring software and musical ear-training software. Specifically, activities in this area included:
 - assessment of authoring software (*Oyster*, *Drill* and *Lesson Writer*) and development of computer-assisted ‘expert system’ tutorial and seminar, *The Seymour Group Exercise* and *I Want To Analyze!*
 - the seminars below included computer-assisted interactive learning developed on the academic software called *Oyster*.
 - conducted *The Seymour Group Exercise* seminar in the Macintosh Laboratory for the Bridging Course, 10 February 1990.
 - conducted *I Want To Analyze!* seminar in the Macintosh Laboratory for the Postgraduate School, 25 February 1989.
 - assessment of musical ear-training software (*Ear Trainer*, *GuitarWizard*, *Listen* and *MacVoice*) and development of computer-assisted drills and exercises. These were used in the first year Bridging Course from 1989.

UNE Visiting Lectureship

Part of the visiting performers’ function was to workshop student pieces and the ensuing experience was extremely positive for performers and students alike. Furthermore, when own compositions were being workshopped by visiting performers, students were present. This provided valuable technical and aesthetic insights to staff and students. An example of the nature of activity by Visiting Lecturers/Performers in own area of Composition Teaching is as follows.

Performance/Composition Practice research of own compositions including:

- Workshop and performance of *El viento lucha a obscuras con tu sueño* with Professors Henri Bok and Miguel Bernat, *Duo Contemporain* 1993. Appendix F, p.7.
- Workshop and performance of *Lo specchio del fiore* with Dr Elissa Poole 1988. Appendix D, pp.9–12.
- Workshopped *Songs for Ophelia* with Ms Susan Falk (soprano) 1989. Appendix D, pp.3–6.
- Workshopped *Zeitfluß* with Prof Henri Bok (bass clarinet part only) 1991.

Performance/Composition Practice research of students’ compositions including:

- *Elektra String Quartet*: Workshopped student works 1990.
- Ms Margaret Connolly, vln; and Ms Rosemary Quinn, vc; performed with Dr Richard Peter Maddox and workshopped student works 1988. NB that the second year composition students comprised the class that Mr Pompili took for the whole year. Appendix F, pp.2–4.
- Dr Elissa Poole (baroque flute): workshopped student works 1988.
- *Perihelion*: workshopped student works 1989. See Visiting Lecturers’ Comments below.
- *Symeron*: workshopped student works 1990.
- Prof Henri Bok: workshopped student works 1991. See Visiting Lecturers’ Comments below.

UNE Visiting Lecturers’ Comments

Comments quoted from correspondence by Mr Nigel Sabin, member of the *Perihelion* ensemble:

“Thanks again for a wonderful and stimulating residency in Armidale (1989). As a group, and individually, we got a lot out of it.” Appendix F, p.12.

Comments quoted from correspondence by Prof. Henri Bok, member of *Duo Contemporain* (1990):

“Indeed it was a great pleasure to be in Armidale. I’ve very good memories of the concert and the classes.” Appendix F, p.13.

CURRICULUM DEVELOPMENT AT WOLLONGONG CONSERVATORIUM OF MUSIC AND UNIVERSITY OF WOLLONGONG 1998–

Since 1998, active in development of an innovative and ambitious BMus programme in collaboration with the Faculty of Creative Arts (FCA), University of Wollongong. A major submission application was made to the Faculty of Creative Arts, May, 1998 and is currently under review. The new BMus development is a joint UoW/WCM testamur comprising a three-phase process over a three-year period:

- Phase 1: restructuring of all FCA Music units (1) to comply with Australian Qualifications Guidelines and credit point structures as a fundamental platform for progressive and incremental modifications in later phases; (2) approx. 30% reduction of excessive and ineffective units and teaching staff resources; (3) streaming the music units into more coherent and continuous sub-disciplinary strands over the three year period of the Bachelor of Creative Arts (BCA) degree; and (4) implementation did not include any new course content materials but only re-packaging of existing units.
- Phase 2: creation of the new BMus nomenclature/testamur alongside the BCA degree and (1) implementation of diverse career pathways of the new BMus into a number of pertinent specialisations such as BMus (Music Pedagogy), BMus (Childhood Music Education), BMus (Secondary Education), BMus (Performance), BMus (Music Therapy); (2) double-degree combinations of the new BMus with existing education, information technology and multi-media degrees at UoW particularly the BMus/BTeach combination; and (3) implementation of problem-based learning teaching methodologies.
- Phase 3: implementation of (1) competency-based training complementary to the problem-based learning teaching methodologies; (2) articulation of the new BMus with Certificates and Diplomas from the TAFE and Secondary School sectors; and (3) on-campus and flexible delivery modalities of the BMus degree in conjunction with industry partners.

Other curriculum developments are Certificate and Diploma qualifications in collaboration with NSW TAFE and industry private providers including JMC Academy (Sydney), Private Music Teachers Association NSW, Australian Music Examination Board NSW, Suzuki Talent Education Association NSW in areas such as Certificates Levels III and IV and Associate Diplomas in contemporary and classical music and music technology and music management.

CURRICULUM DEVELOPMENT AT UNE 1987–97

The focus in this section is the major restructuring of the UNE Bachelor of Music degree, and the new and amended units as outcomes of the 1995 Department of Music Review. Brief mention has been made of this elsewhere in this application, for example, at ‘Service to the University and/or Wider Community’.

On commencing the Headship in February 1995, led and administered the Strategic Planning process, the 1995 Quality Assurance (QA) Review submission into Research and Community Services and interviews, the Department of Music Review, and the revision of the BMus and its units (estimate of the number of hours involved at the section ‘Teaching—(i) Load’).

Initially taught as part of a BA, Music then progressed from a 3 yr “integrated” BMus through a 4 yr “streaming options” degree and a 3 yr “specialist streaming” course to a 3 yr Music strand as part of the BA, once again. As well as academic content, issues considered by the 1995 Department Review Panel included implementation of uniform credit points, cross-sectoral joint delivery flexibility and/or articulation with other education providers. During this period the Department consistently strove to meet the financial exigencies of the day and still produce innovative music education courses that were designed to meet existing and emerging demands in consultation with a wide range of stakeholders at local, regional, national and international levels. Refer to the draft proposal and structural features of the new BMus model to illustrate his capacity in this regard. Appendix F, pp.17–22.

The eventual outcomes for the discipline of Music and Department at UNE were significantly affected by the grave funding shortfalls of the Faculty of Arts and UNE generally.

Principal architect of revised UNE BMus, outlined below:

- it represented significant revisions to the previous incarnations of the BMus and specifically addressed the principal issues identified in the 1995 Music Department's Review Report;
- it revised the rules of the Bachelor of Music Degree, requiring successful completion of 144 credit points instead of 192 credit points;
- the units comprising the degree were restructured;
- it rationalised and optimised the staffing resources of the Department particularly in the area of Performance/Instrumental teaching; and
- it articulated a BMus degree that had academic integrity and flexibility of structure and delivery, attuned to the then and future needs of the region, and the development of the Newling Centre for the Performing Arts.

BMUS(HONS) AND POSTGRADUATE STUDENTS' SUPERVISION

Table 1 Supervision at UoW for period 1998–

Indicate past and present students' names and level of supervision of BMus(Hons) and postgraduate students	Degree Supervised	Indicate with (*) whether		In case of joint supervision show %
		successfully completed	current	
Robert Moore: 1999–. Composition. Joint supervision with Houston Dunleavy.	Master of Creative Arts (MCA)		*	50%
Stephen Gard: 1999. Composition. Joint supervision with A/Prof Stephen Ingham.	Bachelor of Creative Arts Honours (BCA Hons)	*		50%

Table 2 Supervision at UNE for period 1987–97

Indicate past and present students' names and level of supervision of BMus(Hons) and postgraduate students	Degree Supervised	Indicate with (*) whether		In case of joint supervision show %
		successfully completed	Current at end of 1997	
Ann Keogh: Composition Major 1988	BMus(Hons)	*		50%
Glen Hodges: Composition Major 1988	BMus(Hons)	*		50%
Andrew Close: Composition Major 1988	BMus(Hons)	*		50%
Mark Bromley: Composition Major, 1988, finished 1989	BMus(Hons)	*		50%
Tudor Davis: 1988–90	MLitt	*		50%
Steven Campbell: Composition Major 1989	BMus(Hons)	*		
Alison Dare: 1989; withdrew February 1990	PhD			50%
Corrado Palleschi: Composition Minor 1990 (withdrew beginning 2nd Semester)	BMus(Hons)			34%
Chris Childs, PhD: part-time (34% in Music; 66% in Psychology) (enrolled late 1990; transferred to University of Sydney 1992)	PhD (Psychology/Music)			34%
Peter Martin: began Prelim 1990–6, full-time	MMus Composition	*		70%
Graham Aubrey: 1990–2	MLitt	*		50%
Mark Brown: Composition Minor 1991	BMus(Hons)	*		34%
Mathew Armstrong: Composition Minor 1992	BMus(Hons)	*		34%
Rita Crews: 1992; 1995–6 (ad hoc/occasional). Sole supervisor during 're-write' and successful completion phase.	PhD	*		25%
James Silvey: 1992 Sole supervision in Mrs Ghandar's absence	MLitt	*		
Steven Campbell: 1993–5 (1996 converted to PhD)	MMus Composition	*		
Mark Bromley: part-time, 1993–7	MMus Composition			50%
Rachel Butcher: 1994–5	BMus(Hons)	*		40%
John Kellaway: temporary supervision for 3 months during Dr Halton's absence 1994	MMus Performance		*	66%
Greg McGarity: temporary supervision for 3 months during Dr Halton's absence 1994	MMus Performance		*	66%
Ruth Martin: Composition Major 1994	BMus(Hons)	*		50%
Stephen Thorneycroft: Composition Minor 1995–6	BMus(Hons)	*		20%

Paul Ryan: MMus Prelim in Composition: 50% joint supervision with Mrs Ghandar. Withdrew supervision October 1995	MMus Composition			50%
Yau Yuen Hing: MMus Prelim: (on campus full time) 1993–5 (2 yr programme), withdrew 1995	MMus Composition			50%
Ruth Martin: 1995–7. Transferred to ANU April 1997.	PhD Composition			80%
Alison Tucker: Nominal/HoD joint supervision with Dr W Olphert, Psychology; 1995–	PhD (Music/Psychology)		*	50%
M J Gardiner: 1995–6, withdrew	MLitt			50%
Dawn Seidenkranz: Community Music 1996	BMus(Hons)	*		20%
Mark Brown: Composition 1996. Withdrew early 1997.	MMus Composition			80%
Stephen Stanfield: 1996. Withdrew early 1997.	MMus Composition			
Steven Campbell: 1996 (converted MMus (Hons) to PhD). Submitted 15 October 1997	PhD Composition	*		100%
Tom Lubin: 1997. Popular Music and Technology (Composition & Ethno)	PhD		*	50%
Justin Tonti-Filipini: 1997 Popular Music and PNG Music (Composition & Ethno). Suspended mid-1997	PhD			50%
Greg Knight: 1997 Composition/Performance. Occasional supervision during Mrs Ghandar's absence 1997	BMus(Hons)		*	60%
Kym Hall: 1997 Composition/Ethno. Occasional supervision during Mrs Ghandar's absent 1997	BMus(Hons)		*	60%
Robert Valler: 1997 Community Music Preliminary: Composition/Performance (Rosalind Halton)	BMus(Hons)		*	66%
Ana Maria Gorski-Damaceno: 1997. Musicology Major; Performance minor. Joint supervisor with Dr R Halton.	MMus Musicology/Performance		*	66%

APPENDICES

APPENDIX A

BIOGRAPHY

Claudio Pompili, born in 1949, at Gorizia (Italy), is Associate Professor, University of Wollongong, and Director of the Wollongong Conservatorium of Music Ltd, Australia. From 1987 to 1997 he was Senior Lecturer in Composition and Head of the Department of Music, The University of New England (UNE), Armidale (Australia). His musical background ranges from playing popular music to formal studies in classical guitar, electronic and computer music, and composition. He studied composition and electronic music with Richard Meale, Bozidar Kos and Tristram Cary at the Elder Conservatorium of Music, The University of Adelaide (1980–4). He was recipient of two scholarships for composition: the *Alex Burnard Scholarship* (1983), and an Italian Government Scholarship (1984). In Italy, he studied with the highly acclaimed Italian composers Franco Donatoni and Salvatore Sciarrino.

In 1982, while still a student, he founded the Adelaide-based *Composers' Collective* and was its President until 1984. The *Collective* organised forums and regular concerts of contemporary music and released an audio cassette of some of the music performed at these concerts. He was joint curator of an art and technology exhibition entitled INTERFACE, part of the 1984 Adelaide Festival of Arts; and Project Officer for the arts organisation *Focus: Adelaide Festival Fringe* in 1987.

His interest in notation, both manual and computer-assisted, led him to attend the 1984 "International Computer Music Conference", organised by IRCAM in Paris, and its satellite conference "Music Editing and Printing by Computer". Since then he has worked as a music copyist for G. Ricordi and C. (Italy), preparing Salvatore Sciarrino's score of *Allegoria della Notte* and for the Australian Broadcasting Corporation (ABC) in Adelaide. Since 1990, he has been using Coda Music Software's computer program *Finale* to typeset and produce his own scores.

Combining his interests in theatre, Italian and Australian contemporary music, and electronic music, he worked as Musical Director/Composer/Sound Designer with the Adelaide-based multicultural theatre group *Doppio Teatro*. In 1999/2000 he was composer/sound designer in the critically-acclaimed mixed-media performance, *The Last Child...flight of the swallows*, and the visual arts exhibition, *Verve: The Other Writing*, in the 2000 Adelaide Festival of Arts. He composed music for two plays staged by the company in 1987: *Just Call Me Jo* and *La Madonna Emigrante*. *Just Call Me Jo* was performed in secondary high schools as part of the theatre-in-education programme of the Adelaide Come Out Festival. It was subsequently performed at the ASSITEJ International Youth Drama Conference and received critical acclaim. *La Madonna Emigrante* was performed at the 1987 Italian Festival in Adelaide, and has since been performed in a shorter concert version and also produced as a radio drama; the latter was selected as a finalist in the Drama Section, 1993 *New York International Radio Festival*. He has also worked as a sound designer for The University of Adelaide Theatre Guild, and collaborated with Dr Geoffrey Borny of UNE–Armidale Drama Department on the latter's production of *Hamlet*. The resulting cycle of *Songs for Ophelia* has received frequent stage and broadcast performances and has been recorded by the ABC.

In 1989 he was awarded full representation at the Australian Music Centre (*Sounds Australian*). His chamber work *Citlalin Tlamina* was selected as a finalist in the 1989 *International Composition Competition* (Miami, Florida). Two of his works were chosen as Australian submissions for *World Music Days* (*String Quartet No.1* in 1984 and *Elegia* from *The Polymnia Triptych* in 1990), and his wind quintet (*Zeitfluß*) was awarded the 1990 *Adolf Spivakovsky Scholarship for the Composition of Music*. He was honoured with an invitation to attend a *New Music Series' Composer Portrait Concert* held in Toronto (Canada) in 1990, at which his work for baroque flute and percussion, *Lo spazio stellato si riflette in suoni...*, was premiered. In 1994 he was invited to participate in the *June in Buffalo Composers' Festival* (State University of New York at Buffalo, USA) and workshop presided over by a distinguished panel of senior composers including Milton Babbitt and Roger Reynolds, at which his work for double-bass solo, *Scherzo alla Franceseana*, was premiered. His compositions appear on a number of compact discs including *Anthology of Australian Music on Disc* (Canberra School of Music) 1989; *Strange Companions: New Music for Baroque Flute and Percussion* (ARTIFACT, Toronto) 1991; *Claudio Pompili—SPAZIO* (Selve Amiche Publications, Invergowrie) 1996; and *Claudio Pompili—CANTO* (Selve Amiche Publications, Invergowrie) 1996.

His academic activities at University of Wollongong since 1998 include course development, professional and research activities, occasional giving of undergraduate seminars, and postgraduate supervision. Prior to 1998, at UNE, his activities included teaching of composition in instrumental and electronic/computer musics, musicology and ethnomusicology at undergraduate level. He supervised a range of postgraduate degree students including MLitt, MMus (Hons) and PhD. At UNE, he established a modest-sized state-of-the-art MIDI electronic/computer music studio in 1988 with a view to recording of performances and compositional facilities. Activities in the multicultural sphere included inter-disciplinary lectures, seminars and musico-literary evenings with the UNE Departments of Italian and Aboriginal and Multicultural Studies. In the wider community, he founded the *Dish Association* as a community project to bring SBS-TV and ABC-FM radio to Armidale via satellite facilities.

His specialist areas of research are: New Music in Italy and Australia in the Post-WWII period, and Electronic and Computer Musics. He has acted as expert assessor for a number of Large Grant Australian Research Council (ARC) applications from 1995 to the present day.

He is a member of numerous music organisations including the *Association of Regional Conservatorium Music Centres NSW (ARCMC)*, *Music Arrangers' Guild of Australia*, *Fellowship of Australian Composers*, *International Society for Contemporary Music*, *Institute of Music Teachers*, and *The Australian Music Centre*. Since 1999, he has been elected Treasurer to the Executive Committee, ARCMC. In 1995 and 1996 he was elected to the Executive Committee of the National Council of Heads of Tertiary Music Institutions (NACHTMUS), and the "Research" and "Melbourne National Academy of Music" Working Parties of NACHTMUS. During 1989 he acted as committee member of the *Musicological Society of Australia* (Northern NSW Branch). He was elected President of the Branch in 1990. He is a full Writer Member of Australian Performing Rights Association (APRA) and is listed in the International Biographical Centre's *Who's Who in Australasia and the Far East*.

His interests lie in the areas of music notation; computer-assisted composition, performance and music printing; music in film and theatre; Italian and Australian contemporary music; and video art. His compositions have been included in anthologies and he has been the recipient of numerous commissions. Scores and recordings of his music are available from the Australian Music Centre, Sydney.

BREVE BIOGRAFIA

Claudio Pompili, nato a Gorizia, Italia, il 12-5-1949, In 1998, ha assunto i posti di lavoro come Direttore al Wollongong Conservatorio di Musica e Associate Professor (cattedra) all'Università di Wollongong. Dal 1998 risiede a Wollongong, New South Wales, Australia. Precedentemente dal 1987 abitò ad Armidale, New South Wales, Australia, dove fu ex-Capo di Dipartimento e insegnava composizione presso il dipartimento di musica dell'Università di New England.

Iniziò la sua esperienza musicale nel campo della musica leggera, diplomandosi più tardi in chitarra classica. Nel 1980 divenne socio sia dell'Istituto di Maestri di Musica (Member of the Institute of Music Teachers—MIMT) sia della Società Australiana per l'Istruzione Musicale (Australian Society for Music Education—ASME). Nel 1982 divenne «libero docente» della Federazione Australiana Associazione Maestri di Musica (Federation of Australian Music Teachers Association—FAMTA), e fondò la *Composers' Collective* di Adelaide di cui fu presidente fino al 1984; nello stesso anno curò la mostra artistico-tecnologica *INTERFACE* del *Festival of Arts* di Adelaide.

Si laureò presso l'Elder Conservatorium dell'Università di Adelaide nel 1983, con i celebri maestri John della Torre, Richard Meale, Tristram Cary e Bozidar Kos. Si è specializzato in chitarra classica, composizione, musica elettronica e computerizzata. Vincitore di due importanti borse di studio per composizione: l'*Alex Burnard* (1983) e la borsa di studio del Governo Italiano (1984), ha studiato con i famosi maestri Franco Donatoni e Salvatore Sciarrino. Per la casa editrice G Ricordi (Italia) ha curato gli spartiti di *Allegoria della Notte* del Maestro Salvatore Sciarrino.

La passione per il teatro, la musica contemporanea italiana e australiana e la musica elettronica lo spinse ad accettare il posto di direttore musicale della famosa compagnia multiculturale *Doppio Teatro*. Nel 1987 fu incaricato di scrivere la musica per le acclamate opere *Just Call Me Joe* e *La Madonna Emigrante*. Nel 1993 *La Madonna Emigrante* fu scelta dal *New York International Radio Festival*.

La sua musica da camera, *Citlalin Tlamina*, fu tra le opere finaliste scelte dal 1989 *International Composition Competition* (Miami, Florida). *String Quartet n.1* (1984) e l'*Elegia* del *Polymnia Triptych* (1990) furono presentate dalla giuria australiana al *World Music Days*. Il quintetto per strumenti a fiato *Zeitfluß* vinse, nel 1990, il premio *Adolf Spivakovsky*. Claudio Pompili fu poi invitato a partecipare alla personale (*Composer Portrait Concert*) organizzata dal *New Music Series* di Toronto, Canada.

Nel 1990, l'*Australian Music Centre* (*Sounds Australian*), dopo avere esaminato le opere dei maggiori compositori australiani, lo nominò «compositore di interesse nazionale».

Nel 1994 Claudio Pompili fu invitato a partecipare al *June in Buffalo Composers' Festival*, University of New York, alla cui manifestazione parteciparono, tra gli altri, anche Milton Babbitt e Roger Reynolds. Due composizioni, *Medieval Purity in a Bed of Thorns* e *Lo specchio del fiore* sono state registrate commercialmente su CD e da 1996 apparse due CD monografici, SPAZIO e CANTO.

Dal 1989, Claudio Pompili compone esclusivamente per *ensemble* nazionali ed internazionali, tra i quali *Duo Contemporain* (Olanda), *Strange Companions* (Canada) e *Perihelion* (Australia).