

DR. ANDRIÁN PERTOUT (COMPOSER)  
BMus (Hons) MMus PhD *Melb* HonFNAM SKG  
PO Box 4172, Richmond East VIC 3121, Australia  
Telephone (61 3) 9427 8042 Mobile (0409) 504 139  
Email [apertout@pertout.com](mailto:apertout@pertout.com)  
Web Page: [www.pertout.com](http://www.pertout.com)

- Biographical Sketch** Andrián Pertout was born in Santiago, Chile, 17 October, 1963, and lived in Gorizia, Northern Italy for several years before finally settling in Melbourne, Australia in 1972. In 2007, he completed a Doctor of Philosophy (PhD) degree at the University of Melbourne on Tweddle Trust, Australian Postgraduate and Melbourne Research scholarships, studying composition under the guidance of Brenton Broadstock.
- Academic Education:** The University of Melbourne, Australia  
PhD in Composition, March 2007 *Three Microtonal Compositions: The Utilization of Tuning Systems in Modern Composition and Folio of Compositions*  
MMus in Composition, October 2002  
BMus (Hons), October 2000
- Musical Education:** Composition Lessons in the USA with Don Freund (Bloomington, IN), Michael Harrison (New York, NY), Kyle Gann (Annandale-on-Hudson, NY), and David B. Doty (San Francisco, CA) in 2004  
2003 and 2004 ACOF (Australian Composers' Orchestral Forum) Composition Workshops with Brenton Broadstock, Andrew Schultz, and the Tasmanian Symphony Orchestra  
2001 Australian National Academy of Music Composition Program with Karen Tanaka (Japan), Simon Bainbridge (UK), and The Zurich Ensemble for New Music (Switzerland)
- Honours and Awards:** Finalist in the Utah Arts Festival 2014 National Commissioning Program (Salt Lake City, UT, USA)  
Faculty Small Grant Scheme (FSGS), Faculty of the VCA and MCM, University of Melbourne (2012)  
Winner of the 2013 Boston Metro Opera 'Mainstage Award' (Boston, MA, USA)  
Jean Bogan Prize (2012)  
Winner of the 'John Cage Centennial' Wolf Museum of Music and Art International Toy Piano Composition Competition for Two Toy Pianos (Lancaster, PA, USA)  
Winner of the 2011 Orchestra of Our Time Call for Scores Project (New York, NY, USA)  
Finalist in the Utah Arts Festival 2012 National Commissioning Program (Salt Lake City, UT, USA)  
Arts Victoria Arts Development 'Creation' grant (2011)  
Second Prize in the 2010 ClefWorks Composition Competition (Montgomery, AL, USA)  
Arts Victoria Arts Development 'Creation' grant (2010)  
Australia Council for the Arts Skills & Arts Development grant (2010)  
Winner of the 2010 Friends & Enemies of New Music Composition Competition (New York, NY, USA)  
Honorary Fellow of the National Academy of Music (Thessaloniki, Greece)  
Winner of the International Music Prizes for Excellence in Composition 2009 (Thessaloniki, Greece)  
Joint-Winner of the 2009 UnTwelve 1st Annual Composition Competition (Chicago, IL, USA)  
Honorable mention in the Fauxharmonic Orchestra 2009 Orchestral Composition Contest (Hamden, CT, USA)  
University of Tasmania Conservatorium of Music Visiting Composer-in-Residence (2009)  
State Library of Victoria Creative Fellowship (2009)  
Dorian Le Gallienne Composition Prize (2008)  
Honorary Fellow at the Melbourne Conservatorium of Music, University of Melbourne (2008)

Finalist in the 2007 Music07/Eighth Blackbird Composers Competition (Cincinnati, OH, USA)  
 Honorable mention in the Forecast Music 2006 Call for Scores (Brooklyn, NY, USA)  
 Finalist in the 2006 SCI/ASCAP Student Commission Competition (Boston, MA, USA)  
 Honorable mention in the Fauxharmonic Orchestra 2006 Orchestral Composition Contest (Hamden, CT, USA)  
 Finalist in the 2005 Matiz Rangel 2da Convocatoria de Composición (Bogotá, Colombia)  
 Betty Amsden Award – 2005 3MBS FM National Composer Awards  
 Third Prize in the 2005 Second Sun River Student New Composition Competition (Chengdu, China)  
 Melbourne Abroad Postgraduate Travelling Scholarship (2005)  
 The University of Melbourne Graduate Research Assistance (2005)  
 Third Prize in the 2005 American University Saxophone Symposium Composition Contest (Washington, DC, USA)  
 Prestigious Postgraduate Tweedle Research Scholarship, The University of Melbourne (2005)  
 Melbourne Research Scholarship (2005)  
 The University of Melbourne Graduate Research Assistance (2004)  
 APRA Award for Orchestral Composition – 2004 3MBS FM National Composer Awards  
 Winner of the 2004 Indiana State University Contemporary Music Festival/Louisville Orchestra Composition Competition (Terre Haute, IN, USA)  
 Finalist in the 2004 Rarescale/RCM Alto Flute Composition Competition (London, UK)  
 Third prize in the Lys Music Orchestra Ensemble de cuivres 2003 Deuxième concours International de Composition Musicale (Comines, Belgium)  
 Finalist in the Lys Music Orchestra Orchestre à cordes 2003 Deuxième concours International de Composition Musicale (Comines, Belgium)  
 Judges' Prize and the Audience Prize of the 2003 Oare String Orchestra Third International 'Music for Strings' Composing Competition (Faversham, UK)  
 Winner of The Victorian Youth Orchestra 2003 Composition Competition  
 Australia Council for the Arts Skills & Arts Development grant (2003)  
 Second Prize in the 2002 Open Space Electro-acoustic Competition (Victoria, British Columbia, Canada)  
 Zavod Jazz/Classical Fusion Award (2002)  
 Michelle Morrow Memorial Award for Composition (2002)  
 Finalist in the 2002 Icebreaker Composers' Competition (Surrey, UK)  
 The University of Melbourne Graduate Research Assistance (2002)  
 Ian Potter Foundation Cultural Trust grant (2002)  
 Finalist in the 2001 Hultgren Solo Cello Biennial (Birmingham, AL, USA)  
 Australian Postgraduate Award (2001)

**Selected Commissions:**

*Musica universalis* for Theremin and Harmonic Bells, no. 427 (2014) – commissioned by Lydia Kavina (London, UK)  
*The Unity of Virtue* for Wind Symphony and Optional Youth Orchestra, no. 426 (2014) – commissioned by the Ballarat Wind Orchestra, and especially composed for the orchestra's 2014 tour of China, encompassing five concerts in five cities: Bǎodìng, Dézhōu, Jǐ'nán, Xúzhōu and Shànghǎi  
*L'architecture du cosmos* for Pianoforte, no. 425 (2013-2014) – commissioned by María Paz Santibañez (Paris, France)  
*Ariadne's Thread* for Tenor Trombone and Baritone Saxophone, no. 424 (2013) – commissioned by Barrie Webb (UK) and Emil Sein (Romania)  
*Un brillo en la oscuridad* for Piano Trio, no. 423 (2013) – commissioned by the Firebird Trio (Melbourne Australia)  
*Iluminação, Concertino-Doppio* for Alto Saxophone, Harp and String Orchestra, no. 422 (2013) – commissioned by the American Harp Society, Inc. New York, NY (USA)  
*Esprit de la lune* for Soprano Saxophone and Organ, no. 421 (2012) – commissioned by Noah Getz (Washington, DC, USA) and Heinrich Christensen (Boston, MA, USA)  
*Die Kunst der Zahlen (The Art of Numbers)*, Étude for Chamber Orchestra (2012) – commissioned by the Orquesta de Cámara de Valdivia (Valdivia, Chile)  
*Hypatia's Circle, Song Cycle* for Voices, Harp, Flute and Viola (2012) – commissioned with funds provided by Arts Victoria for performance as a song cycle for the full-length play *Hypatia's Circle* by Tom Petsinis  
*Luz meridional, Twenty-four Études* for Pianoforte (2009-2012) – commissioned by Julian Burnside AO QC (composed for Australian pianist Michael Kieran Harvey as part of a 2009 State Library of Victoria Creative Fellowship)

*Una danza chilena* for violoncello and pianoforte (2011) – commissioned by the Corporación Cultural de Viña del Mar as the ‘Compulsory Chilean Work to be Performed by all Competitors’ of the 2011 Concurso Internacional de Ejecución Musical ‘Dr. Luis Sigall’ – Violoncello Mention (Viña del Mar, Chile)

*Ñamkonün (En la profundidad de las aguas)*, concertante for chamber orchestra (2011) – commissioned by the Orquesta de Cámara de Valdivia (Valdivia, Chile)

*A borboleta* for robot orchestra (2011) – commissioned by the Logos Foundation with funds provided by Arts Victoria for performance by the Logos Foundation Robot Orchestra (Ghent, Belgium)

*Carobne* for tamburica orchestra (2010) – commissioned by Julian Burnside QC (Melbourne, Australia) for performance at the International Society for Contemporary Music (ISCM) World New Music Days 2011 / 26th Music Biennale Zagreb

*The Elements* (2009) for violin – commissioned by Piotr Szewczyk (Jacksonville, FL, USA)

*Riesenschritte* (2008) for alto saxophone and pianoforte – commissioned by Noah Getz (Washington, DC, USA)

*Pi (Obstruction)* [2008] for toy piano – commissioned by Phyllis Chen (New York, NY, USA)

*Cinq petites mélodies* (2008) for pianoforte – commissioned by Julian Burnside QC for performance by Michael Kieran Harvey

*Bhuwana Agung* (2008) for soprano saxophone and gamelan orchestra – commissioned by Julian Burnside QC for performance by the Hong Kong University Balinese ‘Gamelan Gong Kebyar’ Orchestra (Hong Kong)

*Rishis and Saints* (2007) for violoncello and prepared pianoforte – commissioned by Alister Barker and Michael Kieran-Harvey

*Tres Imágenes Norteñas* (2006) for shakuhachi and harpsichord – commissioned by Anne Norman and Peter Hagen

*Aequilibrium* (2006) for flute, clarinet, viola, violoncello, trombone, pianoforte and percussion – commissioned by Pavel Mihelčič and the Ensemble MD7 (Ljubljana, Slovenia)

*Symétrie intégrante* (2006) for flute, organ and electronics – commissioned by the City of Melbourne for performance by Andrew Blackburn and Jean Penny

Film Music commissions include works that have been written to accompany over 20 documentary and short films, television programs, as well as commercials, computer games and stage productions. Highlights of this part of Andrián’s career include composing for documentary films such as *East Meets West* (1984), *Ibrahim* (1984), *The Murray River Quest* (1985), *Hope Street* (1987) and *The Australian Ballet* (1990).

#### **Selected Performances:**

Andrián’s music has been performed in Vietnam, Singapore, Luxembourg, Israel, Finland, Puerto Rico, Romania, Argentina, Turkey, Taiwan, Ireland, Portugal, Greece, Japan, Venezuela, Mexico, New Zealand, Poland, Brazil, Cuba, Colombia, Peru, China, Croatia, Hong Kong, France, USA, Belgium, Chile, Italy, Slovenia, Canada, Republic of Macedonia, UK, Netherlands, Austria, Korea, and Australia by orchestras that include Melbourne and Tasmanian Symphony Orchestras, Orchestra Victoria, The Louisville Orchestra (USA), Jerusalem Symphony Orchestra (Israel), Orquesta Petrobrás Sinfónica (Brazil), Vietnam National Symphony Orchestra (Vietnam), Orquesta Sinfónica de Puerto Rico (Puerto Rico), The Foundation Orchestra (USA), Orquesta Sinfónica de Chile and Concepción (Chile), Orquesta de Cámara de Chile and Valdivia (Chile), Logos Foundation Robot Orchestra (Belgium), La Chapelle Musicale de Tournai (Belgium), Oare String Orchestra (UK); conductors that include Benjamin Shwartz (USA/Israel), Frédéric Chaslin (France), Honna Tetsuji (Japan), Maximiano Valdés (Puerto Rico), Rodolfo Fischer (Switzerland), Johannes Fritzsich (Germany), Peter Aviss (UK), Kenneth Young (New Zealand), Robert Franz, David C. Bugli (USA), Daniel Phillips, Nicholas Cowall, Warwick Stengards, Adrian Kirk (Australia), Robert Casteels (Singapore), Jürg Henneberger (Switzerland); as well as performers and ensembles that include the Onix Ensemble (Mexico), Ensemble MD7 (Slovenia), Ensemble Contemporáneo (Chile), Sonemus Ensemble (Bosnia-Herzegovina), University of South Carolina World Symphonic Jazz Orchestra, Omni Ensemble, New York Miniaturist Ensemble, Orenunn Trio, Syracuse Ensemble (USA), Quinteto CEAMC (Argentina), Crossroads Trio, Ensemble Octandre (Italy), Alea Contemporary Music Ensemble (Republic of Macedonia), Matej Zupan (Slovenia), BEyond Infinity Ensemble, Ensemble TIMF, Sori Ensemble (Korea), Sydney Soloists, OZmoSiS Ensemble, Sonic Art Ensemble, Rompduo, Tin Alley String Quartet, Trio Erytheia,

Speak Percussion, Australian Contemporary Chorale (Australia), Ensemble für neue musik zürich (Switzerland), Cheung Hang-hung, Peter Fan (Hong Kong), Goska Ispording (The Netherlands), Marco Antonio Mazzini, Ward de Vleeschhouwer (Belgium), Susanne Stanzeleit, Carla Rees (UK), Isabel Ettenauer, Marika Ottitsch, Lourenço César Finatti (Austria), Geoffrey Morris, Ken Murray, Wendy Dixon, David Miller, Alister Barker, Michael Kieran Harvey, Anna Webb, Jean Penny, Andrew Blackburn, Anne Norman, Peter Hagen, Marshall McGuire, Ryszard and Aleksander Pusz, Josephine Vains, Rachel Atkinson, Luke Howard, Qmars Piraglu, Adrian Sherriff, Robert Chamberlain, Amy Valent, Alex Pertout, Johanna Selleck (Australia), Genevieve Feiwen Lee, Phyllis Chen, Noah Getz, Jeffrey Chappell, Jeri-Mae Astolfi, Larry Zimmerman, Craig Hultgren (USA).

1st Asia-Europe New Music Festival 2014, Hanoi, Vietnam  
ACMC 2001, 2006, 2008, 2010, 2011 and 2014 (Australasian Computer Music Conference, Sydney, Adelaide, Canberra, Auckland [New Zealand] and Melbourne)  
22nd, 26th, 27th, 30th and 31st ACL Conference & Festival 2002, 2007, 2009, 2012 and 2013 (Korea, New Zealand, Israel and Singapore)  
MONA FOMA Festival 2013 (Hobart, Tasmania, Australia)  
Toy Piano World Summit: Rainy Days 2012, Festival de musique nouvelle, Luxembourg  
X and XIII Festival Internacional de Música Contemporanea 2010 and 2012 (Santiago, Chile)  
V, VI, VII, VIII, X and XI Festival Internacional de Música Electroacústica de Santiago – Aimaako 2005, 2006, 2007, 2008, 2010 and 2011 (Santiago and Valdivia, Chile)  
Seoul Drum Festival 2011 (Seoul, Korea)  
2011 Festival Interamericano de las Artes (San Juan, Puerto Rico)  
2011 Australian Clarinet and Saxophone Festival (Melbourne, Australia)  
Extensible Toy Piano Festival 2005, 2007 and 2011 (The University at Albany, MA, Clark University, Worcester, MA, and BargeMusic, Brooklyn, NY, USA)  
MicroFest 2011 – The 2011 Festival of Microtonal Music (Claremont, CA, US)  
7th International Krikri 'Polypoetry' Festival 2011 (Ghent, Belgium)  
ICMC (International Computer Music Conference 2010 (New York City and Stony Brook, NY, USA)  
17th Biennale of Sydney (Sydney, Australia)  
Look & Listen Festival 2010 (Gary Snyder/Project Space, New York, NY, USA)  
Gilmore Keyboard Festival 2010 (Epic Center, Kalamazoo, Michigan, USA)  
ISCM World Music Days 2005, 2007 and 2010 (Zagreb, Croatia; Hong Kong; and Sydney, Australia)  
2010 Organs of the Ballarat Goldfields' Fifteenth Annual Festival (Ballarat, Victoria, Australia)  
11th Annual World Music Festival: Chicago 2009 (Chicago Cultural Center, Chicago, IL, USA)  
2009 New Zealand Electroacoustic Music Symposium (NZEMS) (University of Auckland, New Zealand)  
2009 School of Humanities Summer Institute 'Cross-Rhythms' Concert (University of Hong Kong, Pokfulam, Hong Kong SAR)  
JSEM/MSJ (Japanese Society of Electronic Music / Musicological Society of Japan) Electroacoustic Festival 2009 (Nagoya, Japan)  
Harold Clurman Concert Series 2009 (Stella Adler, New York, NY, USA)  
Adventurers Series 2009 (Symphony Space/Leonard Nimoy Thalia Theatre, New York, NY, USA)  
Piccante Series 2008 (Residence for a Briard, Culver City, CA, USA)  
Musicarama 2008 Festival (Hong Kong)  
Contemporanea Festival 'FrammentAzioni' (Udine, Italy)  
Música Viva Festival 2008 (Lisbon, Portugal)  
Medea Electronique – ElectroMediaWorks '08 (Athens, Greece)  
Sixteenth Annual Ussachevsky Memorial Festival (Pomona College Department of Music, Claremont, CA, USA)  
2008 International Contemporary Ensemble (ICE) ICETank Concert Series (New York, NY, USA)  
'Gradus ad Parnassum' Concert Series 2007 (Royal Conservatory of Ghent, Belgium)  
2007 Melbourne International Arts Festival 'John Cage's Musicircus' (Melbourne, Australia)  
'2007 Concert Artist Guild' Concert (Weill Recital Hall, Carnegie Hall, New York, NY, USA)  
Chicago Composers Forum 'John Cage's Musicircus 2007' (Chicago Cultural Centre, Chicago, IL, USA)  
XXIX Foro Internacional de Música Nueva 'Manuel Enríquez' 2007 (Mexico City, Mexico)  
'Harmonia Classica 25th Anniversary' Concert (Bösendorfersaal, Vienna, Austria)  
Los Angeles Sonic Odyssey / Electronic and Computer Music Concert Series 2005, 2006

and 2007 (Los Angeles, CA, USA)  
 BMIC Cutting Edge Series (London, UK)  
 Ljubljana Festival 2006 (Ljubljana, Slovenia)  
 Orquestra Petrobras Sinfônica 'Serie Ouro Negro 2006' (Theatro Municipal do Rio de Janeiro, Rio de Janeiro, Brazil)  
 XI Festival Internacional de Música Electroacústica 2006 (Habana, Cuba)  
 XIII and XV Festival de Música Contemporánea Chilena 2003 and 2005 (Santiago, Chile)  
 Tercer Festival Internacional de Música Clásica Contemporánea de Lima (Lima, Peru)  
 Segunda Convocatoria de Composición de Matiz Rangel Editores (Bogotá, Colombia)  
 Society of Composers 2004 and 2005 Conferences (Geneseo, NY, and Greensboro, NC, USA)  
 First American University Saxophone Symposium 2005 (Washington, DC, USA)  
 Oare String Orchestra 2005 Concert Series (Alexander Centre, Faversham, UK)  
 33e Festival d'Automne á Paris (Conservatoire National Supérieur de Musique et de Danse de Paris, France)  
 Indiana State University 38th Annual Contemporary Music Festival, 'Plugged In: Music With an Electric Edge' (Indiana State University, Terre Haute, IN, USA)  
 3èmes Rencontres Musiques Nouvelles (Paris, France)  
 The Foundation Orchestra 'New Horizons' Concert (El Dorado Show Room, Reno, NV, USA)  
 Electric Rainbow Coalition Festival (Dartmouth College, Hanover, NH, USA)  
 Terza Rassegna Internazionale di Composizione 'Alfeo Gigli' (Bologna, Italy)  
 Third New Music North Festival (Thunder Bay, Ontario, Canada)  
 'New Scene' Festival (Skopje, Republic of Macedonia)  
 2002 Festival Musica Danubiana (Ljubljana, Slovenia)  
 'Musicircus – 1840' / Cage 2002: 90/10 (University of Southampton, Highfield, Southampton, UK)  
 CEAIT Electronic Music Festival 2002 (California Institute for the Arts, Valencia, CA, USA)  
 2001 neoPhonia Series (Georgia State University, Atlanta, GA, USA)  
 Wiener Sommer-Seminar für Neue Musik: Komposition und Interpretation (Vienna, Austria)

#### **Publications:**

'Eclecticism Towards a Compositional Voice.' Andrián Pertout. Edited by Michael Atherton and Bruce Crossman. *Music of the Spirit: Asian-Pacific Musical Identity*. Australian Music Centre, 2009.  
 'Interview with Andrián Pertout.' David Bennet. *Sounding Postmodernism: Sampling Australian Composers, Sound Artists and Music Critics*. Australian Music Centre, 2008.

Andrián's music has been published by Wirripang (Sydney), Oregon Literary Review (Portland, OR, USA), Reed Music (Melbourne), Rhythmscape Publishing (Brisbane), Society of Composers (New York, NY, USA), and Red House Editions (Melbourne). His music also appears on 24 compact discs released by Atoll Records (Auckland, New Zealand), Ensemble Contemporáneo de Santiago (Santiago, Chile), Concert Artists Guild (New York, NY, USA), Melbourne Composers' League, Australasian Computer Music Association (Melbourne), Capstone Records (Brooklyn, NY, USA), Albany Records (Albany, NY, USA), Harmonia Classica (Vienna, Austria), Reed Music (Melbourne), Pueblo Nuevo/Laim/Cech (Santiago, Chile), Kostas Metaxas Recordings (Melbourne), University of Melbourne, Agenda Edizioni Musicali (Bologna, Italy) and Move Records (Melbourne).

Andrián Pertout's work as a writer involves numerous music publications (Juke Magazine, Mixdown, Australian Musician, On the Street Melbourne, Music Trader, Spanish Herald, Drum Scene, Music Trader Online, Beat Magazine, 3rd Magazine, Metalshop Online and the Sunday Herald Sun), reviewing new musical technology, compact disc and book releases, as well as conducting interviews with prominent national and international artists (to date the total number of published articles is over 400). Some of the artists interviewed include Herbie Hancock, Steve Reich, Joe Satriani, Mark Levine, Joe Zawinul, Melissa Etheridge, José Feliciano, Steve Vai, Mark Snow, Alf Clausen, Jimmie Vaughan, Ottmar Liebert, Mike Stern, Tom Coster, Bill Evans, Megadeth, Janis Ian (USA), INXS, Tommy Emanuelle, Savage Garden, Slava Grigoryan (Australia), Chitravina N. Ravikiran, Karaikudi R. Mani (India), Rick Wakeman, Fairport Convention (UK), Junkie XL (The Netherlands), Reinhard Flatischler (Austria), Paco Peña (Spain), Hossam Ramzy (Egypt), Sepultura (Brazil), Tony Pérez & Ramces Baralt (Cuba), and Inti-Illimani, Isabel Parra, Illapu (Chile), among many.

**Selected Lectures:**

- 'Defining Eclecticism in the New Millennium: A borboleta, Luz meridional and Bénédiction d'un conquérant'. Zhejiang Conservatory of Music, Hangzhou, Zhejiang Province, People's Republic of China (PRC)
- 'Defining Eclecticism in the New Millennium: Luz meridional and Quotation as a Compositional Device.' UiTM Composium, Faculty of Music, Universiti Teknologi MARA (UiTM), Kuala Lumpur, Malaysia, 2013
- 'The Equally-Tempered Archetype: Exposiciones for Sampled Microtonal Schoenhut Toy Piano,' as part of a series of lectures entitled 'Interactive Creativity Forums: Inners Secrets of Composers and Performative Interactions' at University of Western Sydney, 2010
- 'The Equally-Tempered Archetype: Exposiciones for Sampled Microtonal Schoenhut Toy Piano,' 'Eclecticism Towards a Compositional Voice: The Cross-Cultural Compositional Process,' and 'Composing Chamber and Orchestral Music' as part of a UTAS Visiting Composer-in-Residence, University of Tasmania Conservatorium of Music, Hobart, Australia, 2009.
- 'The Equally-Tempered Archetype: Exposiciones for Sampled Microtonal Schoenhut Toy Piano.' The 2009 New Zealand Electroacoustic Music Symposium (NZEMS), School of Music, University of Auckland, New Zealand
- 'Theory Versus Performance Practice: Āzādeh for Santūr and Tape.' 2007 Asia Pacific Festival 'Tradition/Transformation' Conference, Victoria University, Wellington, New Zealand as part of the 26th Asian Composers League Festival & Conference
- 'Pure Retuning and Political Subversion: Defining Eclecticism in the New Millennium,' as part of a series of lectures entitled 'Pacific Conceptual Issues and Techniques' involving five Australian composers that included Brett Dean and Liza Lim at University of Western Sydney, 2005
- 'Defining Eclecticism in the New Millennium.' Indiana State University 38th Annual Contemporary Music Festival, USA as part of winning the 2004 ISU Contemporary Music Festival/Louisville Orchestra Composition Competition
- 'Australian Composition.' Department of Music and Sinology, University of Chile, Santiago, Chile, 2003

**Work Experience:**

As an educator, Andrián Pertout has been teaching composition at the Faculty of the VCA (University of Melbourne) since 2006, where he currently conducts the lectures for two composition subjects: (1) Languages of Music 3-4: utilizing examples from classical, pop, jazz, other media, and world music; (2) Contemporary Composition Uncovered: a composition subject focusing on all the parameters of music composition. The Melbourne Conservatorium of Music (University of Melbourne) has additionally employed him since 2003. In 2007, he also began working as a music engraver for the Lyre-Bird Press (Editions de l'Oiseau-Lyre), one of the world's foremost publishers of scholarly musical editions, which is now established at the University of Melbourne, and since 2011, as personal copyist for Richard Mills AM (Artistic Director of Victorian Opera, and formerly Artistic Director of the West Australian Opera and Artistic Consultant with Orchestra Victoria). Over the years he has also worked for the University of Western Sydney, Monash University, University of New England, Charles Darwin University and the Victorian Curriculum and Assessment Authority as composition teacher, supervisor and examiner.

**Professional Affiliations:**

Australian delegate of the ACL (Asian Composers' League)  
President of the Melbourne Composers' League (2009-2013)  
Honorary Fellow at the Melbourne Conservatorium of Music (University of Melbourne)  
Honorary Fellow of the National Academy of Music (Thessaloniki, Greece)  
Member of the Australasian Computer Music Association, SCI (Society of Composers Inc., USA), Asociación Nacional de Compositores de Chile, CECH (Comunidad Electroacústica de Chile), Just Intonation Network (USA), and writer full member of APRA (Australasian Performing Right Association Limited)

**Additional Information:**

Spoken languages: Spanish, Italian and English  
Citizenship: Australian and Chilean  
Born: 17 October, 1963, Santiago, Chile