

Ralph Nicholls 1956 Middenway  
also wrote as Francis Venteman.

CURRICULUM VITAE - Ralph Middenway  
Directions to 1997

- 1951-57 Arts student part-time, Sydney University; arranging; singing solo, in choirs and in small consorts; appearing in various revues; study at NSW Conservatorium, bassoon, singing, harmony.
- 1957 **Mass for All Saints** (premiere) - Pro Musica Society (15').
- 1958 B.A., majors in Music, Anthropology.
- 1958-63 Useful play music for productions at Sydney University, Independent Theatre: **Blood Wedding**, **Twelfth Night**, **The Way of the World**, **The Country Wife**, **The Good Person from Setzuan** (all 15' - 30', all with the Young Turks, the Nimrod Push, Horler, Bell, Schofield)
- 1958-64 Teaching music and drama at Tudor House, Moss Vale.
- 1958-67 Much *Gebrauchsmusik*; writing for now-defunct Sydney sound & gramophone record journal.
- 1960 Attended UNESCO Composers' Seminar in Adelaide; student of Raymond Hanson.
- 1962 Passed Mus. Bac. exams, University of Durham.
- 1964 Attended UNESCO Seminar on Sound and Film in Adelaide;  
**Lamentations of Jeremiah** - Pro Musica (20' - never performed, withdrawn).
- 1965-66 Assistant Secretary, Adelaide University Union. Occasional articles for student newspaper.
- 1965 Began occasional work as Adult Education teacher of music and drama; writing for AE journals.
- 1965-67 Conductor, Adelaide University Choral Society; producing and acting, university theatre.
- 1966 Conducted concert series, Adelaide Festival.
- 1967-72 Secretary, Adelaide University Union; Manager, Union Theatres, Licensee. Occasional articles.
- 1968 Directed concert series, S.A. Art Gallery; reviewing concerts and writing features, "The Advertiser".
- 1968-75 Theatre Consultant, Adelaide University Union Little Theatre, Union Cinema.
- 1969-72 Founding Company Secretary, Adelaide University Union Bookshop P/L, Nominated Client.
- 1969-83 Production Manager, Elder Conservatorium, sometime designer, stage director, drama/vocal coach, incl. *Orfeo*, *Idomeneo* (Tintner), *Figaro* (Shapirra).
- 1970 **Mosaics for Brass and Percussion** (premiere) - Elder Conservatorium (15').  
Chair, Committee on the Future of Opera in South Australia
- 1971 **Child of Heaven** for choir, brass and percussion (premiere) - ABC-TV commission (15').
- 1972-77 Warden (Director), Adelaide University Union. Edited all publications; wrote many.  
Nominated Shareholder, Adelaide University Union Bookshop P/L
- 1972-74 President, Town and Country Planning Association of SA Inc. - resigned to go overseas.  
Chief Music and Opera Critic, "The Advertiser" - resigned to go overseas.
- 1973 Editor, Civic Trust of South Australia Newsletter
- 1974 Music for **A Man's a Man** - Adelaide University Theatre Guild (25');  
**Listeners' Digest Condensed Brandenburg Concertos** - prom concert (10').
- 1975- Occasional broadcast appearances for ABC.
- 1975 Study leave in Europe, America, Japan, to universities and performing arts centres: published journal.
- 1976 In Germany, Austria, Czechoslovakia, attended many performances: published account.
- 1976-78 Adelaide critic, "The Australian"; occasional writing for other publications.  
Theatre Consultant, The Parks Community Centre's six venues.
- 1977-82 General Manager, The Parks Community Centre. Nominated Client Edited all publications; wrote most.
- 1977-82 Member, Faculty of Music, University of Adelaide; participant in numerous seminars (to 1990).
- 1978-86 Opera Critic, Music Critic, "The Advertiser"; many book reviews, feature articles.
- 1979 Began taking part in ABC New Music Workshops.
- 1980 In Switzerland, Germany, Spain, Denmark, Sweden, Norway, at many performances: published account;  
**Dreams** (premiere 1981) baritone, orchestra (**Tempest**) - Robert Dave, ASO (Thomas) (15').
- 1982 Guest Conductor, Adelaide University Choral Society; changed direction - to freelance composer.
- 1983 First submissions to Australia Council - all successful (no application for previous commissions)  
**Mosaics for Wind Trio** (premiere 1984) - Flinders Ensemble, flute, clarinet, bassoon (10');  
18 songs for a play, **Everyman** (premiere in concert 1985) - Jane Bradhurst (Canberra) (35').

- 1984 **The Stream of Time** - Two Songs of Okura (premiere) - Alexandra Trio (London), soprano, bass clarinet, piano (10');  
**Homage to Louis Couperin** (premiere) - string orchestra, variations (10');  
**Stone River** - Songs of *Hitomaro* (premiere) - Ryszard Pusz, baritone, 4 percussion (20');  
**The Seven Ages of Man** (premiere) - Adelaide Brass Quintet, after **As You Like it** (15');  
**Romance for Wind and Brass Quintets** (premiere 1985) - ABQ, **Tempest** ideas (15');  
**Music and Sweet Poetry** (premiere 1985) - Anthony Allan, baritone and guitar (5').
- 1985-89 Composer to the South Australian College of Advanced Education.
- 1985 **Songs of Poverty** - Six Japanese Poems (premiere 1986) - Lyndon Terracini, baritone, piano (20') - performed in Asian Music Festival Tokyo 1990;  
**Match of the Day** (premiere 1988) - City of Elizabeth Brass Band (10');  
**Mosaics for Large Orchestra** (premiere 1986) - South Australian CAE, orchestra, saxophone chorus, electric instruments, in symphonic form (20');  
**Sinfonia Concertante for Brass Quintet and Orchestra** (premiere 1986) - ABQ, ASO (Mester 15');  
**Mosaics for Reeds and Percussion Duo** (premiere 1986) - Ryszard Pusz and Clare Cochrane (10');  
chaired Adelaide ABC New Music Workshops; chaired SA Government Lion Arts Centre Committee.
- 1986 **Summer Night** (premiere 1988) - Anthony Allan (Britain), solo guitar (5');  
**The Letters of Amalie Dietrich** (successful tryout 1988) - State Opera of South Australia, one-act opera, librettist Andrew Taylor, four singers, orchestra (75').  
Co-founder of Wagner Society of SA, Chair; inaugurated comprehensive newsletter/journal.  
Guest lecturer, Friends of State Opera: A Tale of Two Operas.
- 1987-8 **Barossa** (premiere) - South Australian College, Australian Bicentennial Authority, SA Government; *Singspiel*, two acts, with librettist Andrew Taylor; four professional singers, several good students, one actor, chorus, onstage German band, and orchestra (120');  
Bought farm and began move to Inman Valley on Fleurieu Peninsula (easier to think in bushland).  
Lecture, Wagner Society; guest lecturer, Princes' College: A Tale of Two Operas
- 1989 **Sonata for Solo Percussion** - Ryszard Pusz (15') arr. as **Mosaics for Piano** - Sally Mays (London);  
**Stone River** - Nine Songs of *Hitomaro* (new setting, premiere) - Mary Branagan, soprano, piano, on early Japanese verse (20') - performance by Elizabeth Campbell scheduled in 1997;  
**Lamentations of Jeremiah** (new setting, premiere 1990) - (Corinthian Singers) (20');
- 1990 Completed move to Inman Valley on Fleurieu Peninsula;  
in Japan as guest of Suntory Foundation (see *Kokoro*, below), and Lafcadio Hearn Society;  
*Tsar Nikita and his Forty Daughters* - cabaret setting of an adults-only fairy-tale by *Aleksandr Sergeyevich Pushkin* - baritone, brass quintet, percussion - Lyndon and Paul Terracini, (20').
- 1991 Began to establish commercial Australian native flower farm;  
**Farmer Giles - Rustic Scenes for Clarinet Consort** - Elder Conservatorium (15');  
**The Eye of Heaven** - five Shakespeare sonnets set for Australian String Quartet and baritone Robert Dawe (20') (premiere) commission funding from University of Adelaide Foundation.
- 1992 Preliminary trials for commercial chestnut orchard;  
**Heian - City of Peace** - suite for koto, flute(s), clarinet(s), viola, cello, light percussion - a *gaijin* looks at the changing face of ancient Kyoto - *Reiku Hirowakyo (Kimi Coaldrake)* (20');  
*Dzimumdiena* - oboe, piano, voice (premiere) - song (in Latvian) for Aina and Roberts Dambitis.
- 1993 Flower farm begins production.
- 1994 **Sonata - East River (Toyokawa)** for Piano - Sally Mays (London) - ABC recording 1995 (20');  
**Seven Songs of John Donne** - seven secular poems set for baritone and strings - Adelaide Chamber Orchestra, (premiere scheduled for 1997) (20').
- 1995 Lecture, Wagner Society: Richard Wagner and Robert Graves' "The White Goddess".
- 1995-6 Flower farm expanding, increasing production.  
**Future Perfect - A Fable for the Twenty-first Century** - novel (with a publisher).
- 1997 Honorary Life Member, Richard Wagner Society of South Australia.
- in plan **Future Imperfect - Future Conditional** - (another two) *Fables for the Twenty-first Century* - novels.
- requests **Love's Coming** - in Celebration of John Shaw Neilson - Co\*Opera, SW Regional Cultural Trust - for the Penola Festival - long theatre piece - Andrew Taylor, Brian Chatterton - designed for touring around SA and Victorian regional centres, and later production in more sophisticated venues - 4 singers, instrumental ensemble, electronic keyboards, optional local choir (90');  
**Hoffnungsthal** - play - Russell Fewster, Chris Tugwell - 8 actors, 2 choirs, instruments (90-120');  
**Kokoro** - David Brennan, chamber opera, Andrew Taylor, *Kimi Coaldrake*, for baritone, 3 dancers, *koto*, flute, clarinet, 2 violins, viola, cello, percussion (research in Japan in 1990 with Taylor and Coaldrake funded by Suntory Foundation) mostly in English, some in Japanese (75');  
**The Tempest** - opera (some completed, performed, recorded, broadcast, 150');  
**Barossa** - touring version for Brian Chatterton & Co\*Opera (100').