

Senza Sord

MAY 2016

DIGITAL DISRUPTION

AUSTRALIAN NATIONAL ACADEMY OF MUSIC
**EXPRESSING A CLEAR POINT
OF DIFFERENCE IS ESSENTIAL**

MELBOURNE SYMPHONY ORCHESTRA
PARDON THE PUBLICIST

ADELAIDE SYMPHONY ORCHESTRA
**VIRTUAL REALITY:
AUDIENCE 'ON STAGE'**

SYDNEY SYMPHONY ORCHESTRA
BACKSTAGE NEWS+

A NEW ALLIANCE
NEW ZEALAND SYMPHONY
ORCHESTRA TO JOIN SOMA



A MEAA Member



Senza Sord

MAY 2016

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Cover: Tasmanian Symphony Orchestra and Missy Higgins at Skyfields, near Devonport.

Left: Secondary students re-composed sections of Petrushka and then performed their work in partnership with the ASO playing excerpts from Stravinsky's original score.



Overture

Tania Hardy Smith

Orchestra Victoria

Hi everyone

This edition of *Senza Sord* is about how our orchestras and other organisations promote, profile, communicate, campaign, publicise and connect to our audiences through the media and across other platforms. And from the stories, it's an incredibly dynamic and necessarily creative area of activity that is crucial to keeping our organisations and orchestras visible in an increasingly crowded space. Of particular interest is MEAA Communications Director Mark Phillip's piece on the value of social media. It's a comprehensive outline of the challenges and opportunities that exist for the modern communications and campaigning strategist. My thanks go to the management team members who contributed to this issue.

As a report on orchestral industrial matters has recently been sent out to all members, there is instead an introduction to a new section of the union, TOMA – the Theatre Orchestra Musicians' Association. The organisation has been established by MEAA with the assistance of SOMA members. You can also read about insurance cover for Public Liability and Professional Indemnity,

which has been arranged for musicians and tutors by MEAA. It's well worth joining up to SOMA if you're not already a member – players who work in the orchestras on a casual basis are also included in this arrangement if you take out a casual membership. There's a form at the back of the magazine if you need one.

And to one of the best orchestral stories from the last few months. Jane Little, double bass player with the Atlanta Symphony Orchestra, fell ill on stage recently during a rendition of *There's No Business Like Show Business*, and unfortunately passed away soon after. Jane was 87 and had been a member of ASO for 71 years! Apparently this was a record in any American orchestra – I knew some of us stayed in our orchestras for a long time...

Vale Jane.

I hope you enjoy this issue – all the very best to everyone.

Tania

Musical Melbourne on display at State Library Victoria



'Madame Arabella Goddard's Hospital Concert at the [Melbourne] Town Hall', published in The Illustrated Australian News, 7 October 1874, Pictures Collection, State Library Victoria

State Library Victoria's exhibition *The Changing Face of Victoria* (free, Dome Gallery Level 5, 10am–5pm daily) features a new display about the history of classical music in Melbourne, from colonial settlement to the first decades of the 20th century. It includes programs, tickets, realia, photographs and illustrations relating to significant individuals, groups and venues in Melbourne's musical history, including the Royal Melbourne Philharmonic Society (founded 1853), the Melbourne Symphony Orchestra (founded

110 years ago in 1906) and the Melbourne Town Hall (opened 1870). Highlights include the manuscript score of composer Charles Horsley's 'Impromptu on leaving Melbourne' (1867), rare material relating to MSO-founder Albert Zelman Jnr, and Edison wax cylinders (c. 1902), one of the first formats used by the music recording industry. This display is on show until May 2017.

<http://www.slv.vic.gov.au/whats-on/changing-face-victoria>

Megan Sloley

Marketing & Communications Manager
Australian National Academy of Music

AUSTRALIAN NATIONAL ACADEMY OF MUSIC EXPRESSING A CLEAR POINT OF DIFFERENCE IS ESSENTIAL

There is a generally held view amongst Australian classical music institutions – across departments and including musicians – that audiences for classical music concerts are declining. In fact, results vary significantly from organisation to organisation and specific events and artists can skew annual audience and revenue figures making it difficult to identify long term trends.

Marketing budgets and brand awareness also play a major role in determining audience size. In major Australian cities where there are literally hundreds of arts and culture events on offer every week, being able to buy advertising regularly in high impact media spaces gives an organisation and its events greater visibility. The Melbourne Symphony Orchestra has seen incremental growth in its audience over the past three years through consistently advertising in the most



Fletcher Cox – ANAM, trumpet

Photo: Mark Lobo

The challenge is to create stand out content that will garner deeper engagement beyond a quick 'like'; expressing a clear point of difference is essential.

Adam McMillan – ANAM, piano

visible places in primary media channels (and then delivering high quality performances). Not every organisation has the budget or brand power to enable this.

What is not up for debate is the level of competition for classical music audiences: in Melbourne alone, there are multiple live classical music events every week of the year. Events often feature repertoire that has been performed by another organisation a month prior or is being performed a month later. You don't see this in, say, musical theatre or theatre. There are not two versions of *Matilda* currently touring Australia, yet audiences

can choose from multiple events featuring Beethoven's piano concertos in 2016. Most classical music event promoters are using Facebook advertising, because it is targeted and affordable, but the space is becoming crowded. Promoters are using it in almost identical ways, and with similar content. The challenge is to create stand out content that will garner deeper engagement beyond a quick 'like'; Facebook algorithms are evolving to favour this type of content. Expressing a clear point of difference is essential.

Audience development is of vital importance to ANAM, but secondary to our main mission:

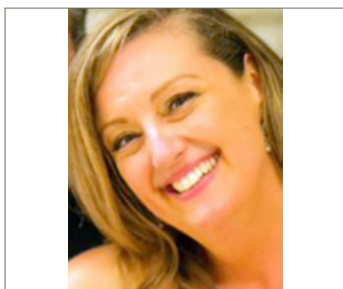


Photo: Mark Lobo

to develop Australia and New Zealand's most talented musicians into artists of the highest calibre through intensive performance training and events. We're a training institution by day and a performing arts organisation by night. In order for the performance experience to benefit musicians, we need classical music audiences with an adventurous mindset and an appetite for the experimental.

How do we attract, retain and grow these audiences? There's no magic formula, but more an adherence to a simple guiding principle: artistic programming that challenges our musicians to push themselves

to performance levels beyond what they thought was possible. If that means unpopular, ie, unfamiliar programming, so be it. The challenge for marketing is to entice more people to come on a journey that carries some risks. We're currently developing a Podcast series developed in partnership with our musicians that will allow existing and new audiences to get to know ANAM on a much deeper level – detailing the stumbles as well as the triumphs.



Michelle Robins

Publications & Communications Coordinator
Adelaide Symphony Orchestra

VIRTUAL REALITY PUTS AUDIENCE 'ON STAGE'

WITH ADELAIDE SYMPHONY ORCHESTRA MUSICIANS

The Adelaide Symphony Orchestra (ASO) has launched a piece filmed at its Classics Unwrapped series online via YouTube and Facebook 360, and now audiences can view the ASO in virtual reality from anywhere.

In this innovative concert-going experience, audiences move around the concert hall and experience 360-degree views of the orchestra with immersive sound to view and hear over 60 Adelaide Symphony Orchestra musicians on stage performing Sibelius' stirring symphonic poem, *Finlandia*.

Audiences can now use their smart phone, Mac or PC as well as their own VR headset,

or Google's VR device 'Google Cardboard' to view the ASO's Virtual Reality Concert. The vision is as realistic as it gets and gives regular fans a new way to enjoy a concert. The aim is to create appeal for a new generation of music lovers.

In September 2015 the ASO made international news when *The LA Times* reported, "This summer, the Adelaide Symphony Orchestra in Australia initiated a VR concert series captured during a live performance".

Mini-planet: Virtual reality takes you out of your everyday and disrupts your world view, momentarily.

Photo: Jumpgate <http://jumpgatevr.com/>





This innovative digital project is part of the ASO's world-leading partnership with Adelaide-based company Jumpgate Virtual Reality who first captured this footage during the ASO's *Classics Unwrapped* concert at the Adelaide Town Hall in May 2015 using a small camera tree comprising 16 GoPro cameras.

Last year, as part of a week-long display at the headquarters of ASO Principal Partner Santos in June and subsequent demonstrations at the Adelaide Film Festival in October, audiences had the chance to test this incredible technology, by wearing virtual reality headsets, they could see and hear ASO performances.

ASO Managing Director, Vincent Ciccarello said the response from the general public was overwhelming.

"One ASO subscriber adored the experience – and even brought a copy of the score to read while she enjoyed the 'virtual' ASO concert," he said.

"It's quite a mind-blowing experience, being able to be actually a part of the orchestra, seemingly a member of the orchestra with the violins to one side, woodwind behind you, and then the brass and double basses and cellos to the left of you.

"To be able to hear it in surround sound through headphones, you really feel like you're in the middle of it. It takes you out of your everyday and disrupts your world view, momentarily.

"We're hoping it'll give a much deeper, more immersive experience for people who perhaps have already dabbled in orchestral music but just want to enhance that experience."

Jumpgate VR Managing Director Anton Andreacchio said, "It's been fantastic working with the ASO as there is a real interest in using virtual reality to reach new audiences and create unique experiences. Right from the start they saw the value of the technology and we're excited for what lies ahead".



Photo: Jumpgate <http://jumpgatevr.com/>

Virtual reality puts you 'on stage' with 60 ASO musicians for an innovative concert experience.

Mr Ciccarello said the state-of-the-art technology had potential beyond concert performances.

"The technology could also be used in music education, with students able to experience all aspects of a concert through the headsets, while being directed to pay attention to particular features such as individual instruments or themes.

"We see it as an opportunity to introduce people to the world of orchestral music mediated by the latest technology. Given that technology is playing such an important role in the delivery of all forms of entertainment, we want to embrace that," he said.

HOW DO I VIEW THE ASO IN VIRTUAL REALITY?

Here are some options:

Find the ASO Virtual Reality concert on YouTube or Facebook, move around the concert hall by:

Moving your smart phone

Clicking and dragging your mouse on the video using your Mac or PC

Using your own VR headset or Google's VR device 'Google Cardboard'



VIEW THE CLASSICS UNWRAPPED VIRTUAL REALITY CONCERT ONLINE

<https://www.youtube.com/watch?v=LZINCAGWtWE>

COMMUNICATIONS ENQUIRIES

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Ali Webb

Public Relations Manager
Melbourne Symphony Orchestra

PARDON THE PUBLICIST

When I first accepted the role as publicist at the Melbourne Symphony Orchestra, my mother – my biggest career supporter to date and winner of the Country Women's Association 1994 Slice of the Year competition – asked me how I was going to publicise music that was over 200 years old (or more) with only knowing how to read music by reciting 'Every Good Boy Deserves Fruit' out loud.

My response to her was: 'Keep an eye on the news!'

Yes, there are many challenges that come my way when promoting what some people might call 'old music'. I'm not the first person to say switch on any movie, close your eyes, block out the dialogue and listen to the sweet

sounds of an orchestra highlighting the sad, the happy and the laugh-out-loud moments of the film.

I'm also not the first person to sit in a full hall and cry, almost uncontrollably, when hearing Mahler's Third Symphony for the very first time and I'm certainly not the first person to feel the prickles of goosebumps run up my spine when hearing the eerie but oh-so-sensational, sublime work of Bernard Herrmann.

So how do I go about publicising an orchestra and getting those 'bums on seats'?

For me, it's about creating a connection between the reader and the music. Before a concert press release is written or a journalist is briefed, the publicity team researches



MSO harpist, Yinuo Mu is photographed as part of a profile piece on Extraordinary Routines.

the repertoire, the composer, and the soloist in search of a hook or a story. We're the department within an orchestra that asks all the questions that at the time might seem irrelevant, but the answer might be the difference between a page 5 photoshoot in a tabloid newspaper and a few hundred extra seats sold:

Is there an exquisite instrument that was around during the time of Mozart? Is the work a premiere? Is the solo artist Australian or is this their first time in Australia? What does the soloist like about Melbourne and what are they going to do in their down time while here? Has the music been used in popular culture – a film, a TV show or perhaps in a ring tone (gah!)? Who was the composer and what is their story? Is the soprano wearing

a dress that requires a full team to dress her due to the intricate workmanship? Is the piece really difficult to play? Does a musician have a specific connection to the work? Is there an interesting instrument like a giant wooden hammer, pebbles, two conductors, an offstage choir, a homemade wind machine, and 150 musicians on stage? The list goes on...

And importantly, why should someone spend money to come and experience this performance over one of the many other exciting arts events happening in Melbourne at the same time?

Our audience, like with any orchestra, comes to a concert to hear the music and see the Orchestra perform. Working with the media



MSO musicians stand side by side with Flight Facilities for the front cover of Beat Magazine



A camera catches the extraordinary sounds of the MSO during a rehearsal for Hitchcock & Herrmann

to create additional stories about the repertoire, and the personal journeys of our extraordinary musicians, provides concert-goers with an extra experience that they are not paying for: knowledge. It is human nature to seek a deeper understanding of a topic you have an invested interest in.

One of our biggest challenges is making a classical concert accessible to audiences: we want to reach out to our loyal subscribers as well as encourage new audiences to experience the Orchestra. We might initially engage with that new audience member at one of our free outdoor Sidney Myer Music Bowl concerts in the summer or through a screen and sound film concert event, before enticing them with the promise of great performances in the concert hall too.

Whilst good publicity can result in great ticket sales, a beautiful profile piece on a musician does not always need to be linked to a 'Book Now' message. The MSO brand is a part of Melbourne and we are always looking out for that perfect placement to profile a musician,

allowing readers to hear their story and find a connection to their art form.

In the past we have worked closely with weekend newspaper supplements providing journalists with access to our musicians in 'getting to know' pieces; we have set up photoshoots with pigs in tubas to promote *Babe: The Twentieth Anniversary Concert*, our double bassist held an 8 metre python to highlight *Raiders of the Lost Ark* and we have seen musicians jumping out of a DeLorean in a Melbourne laneway to announce *Back to the Future Live in Concert*.

A recent performance by an MSO musician of the *Air* from Bach Suite No. 3 live on ABC 774 had listeners tweeting in their droves about its beauty, and a series on commercial radio station Gold FM last year saw musicians perform classical versions of hits from the 1970s and 1980s across a five week campaign.

Our musicians' willingness to partner with the publicity team to promote their orchestra



MSO musicians promote BBC Proms



MSO Tubist Tim Buzbee meets a sweet little pig for a Babe: Twentieth Anniversary Concert photoshoot

is so important. It is from our musicians that we receive the greatest stories that help to promote a concert or the MSO as a whole and their openness to ideas. We couldn't promote the work that we do without the musicians' involvement.

A lot of our media coverage is supported by our social media platforms, namely Facebook, Instagram and Twitter. The MSO's Facebook page has over 40,000 followers who we keep entertained through daily posts about concerts, musician profiles, video, listening guides, imagery, announcements, giveaways and shared content.

As the team works so closely with visiting artists and our local musicians we regularly write blog stories which are then fed through both social media and via a regular e-newsletter to subscribers. These stories are an ongoing showcase for the incredible work our musicians do within the Orchestra.


No time is ever wasted on a media opportunity and we have seen the results.

In 2015, ticket sales were up and the company's media coverage increased by 87% when compared to 2014 (based on the value of Advertising Space Rate). In 2015 alone, the MSO reached a combined audience of over 118 million people through the media, which includes social media, online, radio, TV and print.

So when my mum calls me from country Victoria on a Sunday night while making a slice to say that she can't wait to see Schubert's *Unfinished Symphony* after reading a story in the national newspaper about the conductor, or when she says how thrilling it would be to hear the 'Fantasia song' performed live (Mussorgsky's *Night on Bald Mountain*) then I know we've succeeded. However, there's still a large market out there left to experience the glorious sounds of the MSO and how we do that... well, you're just going to have to keep an eye on the news!



sydney symphony orchestra
David Robertson Chief Conductor and Artistic Director



Ben Jacks can't wait to hit the road

Our regional and brass tours

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17 May 2016

Tuning pianos in the Queensland outback

A very special Steinway Grand

Indigenous artist Judy Watson has transformed an instrument in to a work of art.



13 May 2016

DIY costumes and 'Dad jokes'

Interview with comedian Frank Woodley

Frank Woodley has mastered DIY costumes but not the 'Dad joke'.

[READ MORE](#)



11 May 2016

Japanese conductor Masaaki Suzuki

A long-awaited Sydney debut

The esteemed Japanese conductor is a fascinating person.

[READ MORE](#)



09 May 2016

The making of Bowie: Nothing Has Changed

First rehearsal with the band and soloists

iOTA, Tim Rogers, Steve Kilbey, Deborah Conway, Adalita and Jack Ladder are joining forces.



Bridget Cormack

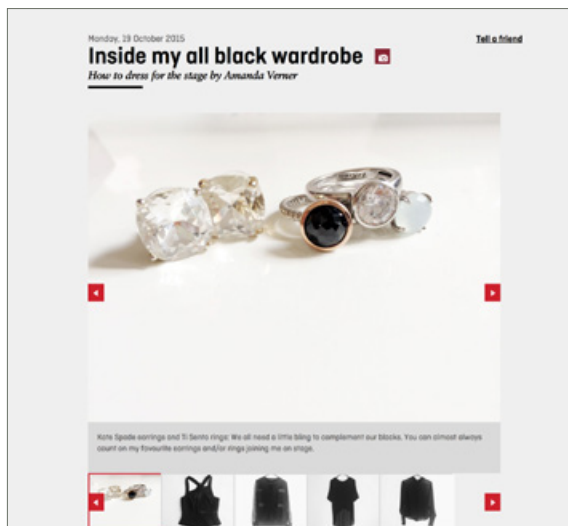
Head of Communications and Managing Editor of Backstage News+
Sydney Symphony Orchestra

HOW THE SYDNEY SYMPHONY ORCHESTRA CREATED ITS OWN NEWS SITE

BACKSTAGE NEWS+

Recently the Sydney Symphony Orchestra celebrated the six-month birthday of Backstage News+, its dedicated news site for the latest videos, galleries, articles and recordings from the Orchestra.

We've featured stories by our musicians on how to curate the perfect all-black wardrobe, the best way to make a timpani head and how to manage performance jitters by using mindfulness techniques. The musicians have invited us inside their homes to film where they practise every day and told stories about the history of their cherished instruments. Australian heldentenor Stuart Skelton, broadcaster-composer Andy Ford and Royal Concertgebouw Violist Jeroen Quint, who is currently performing with the SSO on a six-month job swap, are among the artists who have written for our news site. While our overall vision for Backstage News+ is to be the primary destination for SSO news by presenting compelling stories to engage fans, build the SSO's profile and add value for supporters – the benefits of this story-telling factory have been even more far-reaching than we could have imagined.



SSO Violist Amanda Verner tells how to create the perfect all-black wardrobe.

Wind back the clock to early 2015 when we were in the planning phases for this news site. We already had an active YouTube channel of more than 4000 subscribers, strong followings on Facebook, Instagram and Twitter, and a dedicated section within the website – the Watch and Listen hub – housing podcasts, videos and SSO Radio, a SoundCloud playlist featuring the latest ABC Classic FM recordings of SSO concerts at the Sydney Opera House. Our busy communications team of four published videos, galleries and behind the scenes snippets of our musicians at work on YouTube and social media on a daily basis. So why then, did we need a news site?

Despite our daily output of content on social media, we still had an overflow of images and stories that weren't reaching our audiences. The number of stories within an orchestra is simply astounding. Not only are the 100-plus musicians who perform in the orchestra humans – each with a personal story – but they are elite artists armed with all the determination, discipline and personal sacrifice required to reach the top of their field. This is interesting stuff! The SSO performs more than 179 concerts to more than 286,000 people each year. It also tours regionally and internationally, and has a robust learning and engagement program that reaches in

excess of 30,000 teachers and students annually. All of this relentless – and exciting – activity brings a constant stream of virtuosic conductors and composers, all of whom have fascinating stories. And then there's our visionary Managing Director Rory Jeffes and Chief Conductor and Artistic Director David Robertson, whose passion for music is utterly contagious. In other words, we have no trouble finding content.

In recent years we've witnessed the rise of branded journalism. You need only glance at the websites of the major Australian banks – Commonwealth Bank's Women in Focus site is a case in point – to affirm that content marketing is in full-swing. Every person, both natural and artificial, has a story to tell. Stories have become a means for brands to generate loyalty, embed themselves in the lives of their customers and promote their goods and services. As a former newspaper journalist, I've watched with fascination the proliferation of stories in the corporate world.



Photo: Christie Brewster

A performance by a brass ensemble at the SCG for the SSO's philanthropic membership program Vanguard makes for a fascinating gallery.

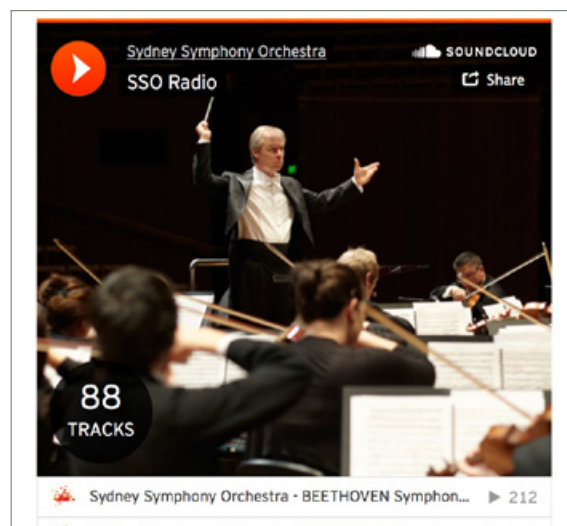
News outlets continue to shed staff and the once rigid boundaries between journalism and communications are gradually softening. I'm of the belief that while journalists might not see content marketing as 'real journalism' – and indeed investigative journalism is a very different beast altogether – for consumers this distinction can be somewhat artificial. Corporations are closest to the interests and needs of their customers and are well-placed to create and disseminate human interest stories, informational articles and behind-the-scenes insights to satisfy them.

Looking around the world, we noted several orchestras engaging in their own news-making. In 2013 the Chicago Symphony Orchestra became the first major American orchestra to launch a brand journalism site when it launched its online multimedia magazine, Sounds & Stories, and was last year kind enough to share with us some of its key learnings from that experience.



Photo: Marion Carmel

SSO musicians Justin Williams, Lerida Delbridge, Claire Herrick and Timothy Nankervis shared their travel trips in Vienna.



SSO Radio is now housed on Backstage News+.

When it came to shaping Backstage News+ we deliberately wanted to create a news site – as opposed to a blog or magazine – because we felt it was important to publish three pieces of content each week to foster ongoing engagement with our visitors. We also chose to host the page within our current website to allow for better content integration and a seamless user-experience. Our marketing team is able to use web analytics to monitor Backstage News+, which allows us to measure traffic and shape our editorial strategy accordingly.

One of the key challenges of embarking on a project of this size without hiring additional staff was finding ways to build content creation in to our existing workflow. We started out by creating a content inventory within the organisation to identify how people were already generating stories. For example, a Publicist will create a Q & A with a visiting soloist when they prepare a press release for the performance. The Q & A is a piece of content in itself that can be published on the news site. Through brainstorming within the organisation we identified B-roll video, photos, Q & As, op-eds, program notes and other pieces of content that naturally occurred in our day-to-day business and could be moulded in to content for the news site. We also identified musicians



Photo: Robert Catto

Tim Rogers and Deborah Conway in the band rehearsal for the SSO's commercial concert 'Bowie: Nothing Has Changed'



Photo: Keith Saunders

Chief Conductor and Artistic Director David Robertson in the new concert series, SSO at Carriageworks.

who had blogs of their own and were willing to write for us, as well as sponsors such as Newtown brewery Young Henrys and lifestyle property group BresicWhitney who were keen to share photo and video content.

Since we launched the site in October the feedback from our stakeholders has been fantastic. Overall, visits to the Backstage News+ portal are increasing by 1000 unique views per month, and our visitors spend on average two minutes on each page. Backstage News+ also made international

news when music commentator Norman Lebrecht linked to two of our articles in April on his popular website Slipped Disc. Our site has become another way for the Communications Team to contribute revenue to the business; while we often see a correlation between concert publicity in mainstream news outlets and ticket sales, we can directly track the ticket sales generated by links in our stories using web analytics.

A couple of months ago we featured a story about 96-year-old subscriber Margot Foote who has been attending our concerts since World War II. "I just go to the concerts because I really enjoy the music," Margot told me over a coffee in the Rocks. "It doesn't matter that it's just pure enjoyment." On a personal level, I can think of nothing more satisfying than providing a forum for the people in the SSO family to share their stories and passion for music. Backstage News+ is not only about promoting the orchestra and impacting ticket sales, it's about increasing the sense of value among the staff, musicians and audiences of this incredible orchestra through storytelling.



Photo: Ken Butti

German conductor Christoph von Dohnányi conducts the SSO at the Sydney Opera House.

View the Sydney Symphony Orchestra's Backstage News+: <http://www.sydney-symphony.com/backstage-news-plus.aspx>

Mark Bruwel
SOMA President
AOBO – Oboe



BY DESIGN

Mark Bruwel has recently taken over the reins as President of SOMA. He has been a member of SOMA since AOBO joined the association. Prior to that, Mark spent time as Treasurer of the Musicians' Union. Mark has a great belief in the benefits of working as a Union and a long time interest in education both in and through music, areas he is keen to promote during his time as President.

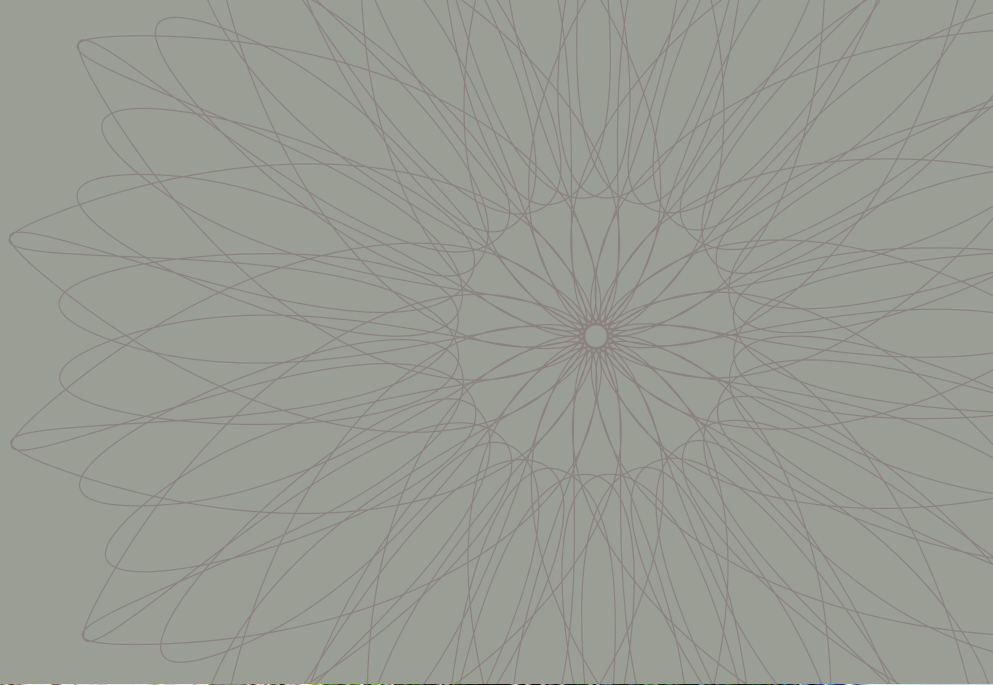
Playing oboe in the Australian Opera and Ballet Orchestra is not all he does though. In his spare time, Mark is a landscape designer in the Northern Beaches area of Sydney. He established Garden Symphony in 2000.

Prior to combining his two passions, Mark studied at the Sydney Conservatorium of Music and went on to join the Australian Opera and Ballet Orchestra as an oboist in 1988. During that time he has occasionally moonlighted with the Sydney Symphony Orchestra, Queensland Symphony Orchestra

and the Australian Chamber Orchestra, appeared as a soloist with the Sydney Bach Orchestra and got distracted by the eclectic jazz group 'The Umbrellas'.

Throughout his musical career, Mark always maintained a strong interest in garden design. While studying music in Europe, he gained inspiration for his music by spending time in beautiful parks and gardens. It was then that he began to see the fascinating parallels between music composition and garden design. Both require an underlying structure in order to provide pleasure to their audiences.

This interest led Mark to complete his Landscape Design Diploma and develop a comprehensive base of technical knowledge. Whilst living in Willoughby, Mark set up Naremburn Park Care with the support of Willoughby Council. This highly successful project regenerated 'pocket parks' and nature corridors around the Naremburn area.



Mark is committed to the philosophy that 'your garden should be your haven': a haven where you can escape for solace, contemplation, strength and inspiration.

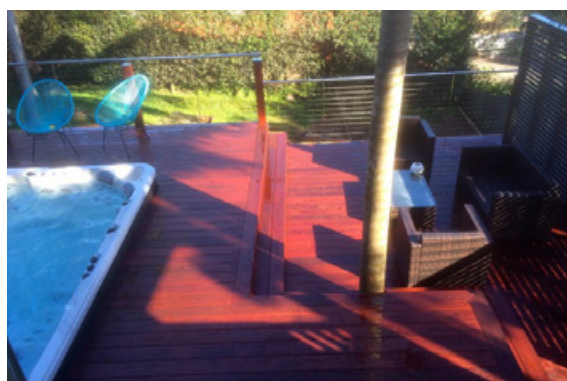
He has also travelled extensively, visiting, studying and gathering ideas from gardens all over the world. The very natural, timeless feeling of his designs can be attributed to his love of the historic gardens of Europe, such as France, Italy, Germany and Spain. He has picked up unusual design concepts in the US and been heavily influenced by the lush tropical gardens of Asia. Even the gardens of the Middle East have helped provide ideas for innovative new ways of coping with Australia's often unforgiving environment. More recently he has travelled a number of times to Japan to study design principles used in their remarkable gardens.

In 2003, Garden Symphony was selected from numerous applicants to take part in 'Sydney in Bloom' – a premiere gardening event showcasing Sydney's best landscaping talent. Mark's successful design was inspired by a scene from Puccini's opera *Madama Butterfly*, and was featured in the *Sydney Morning Herald* and the magazine, *House and Garden*.

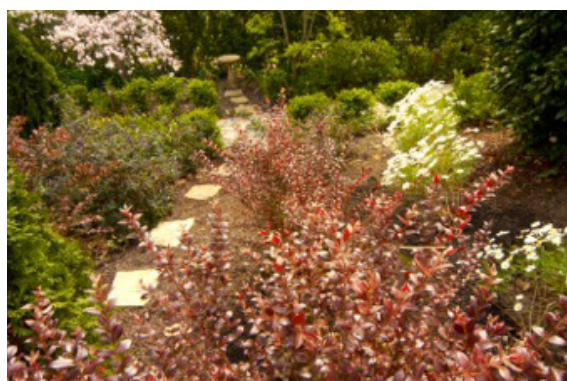
So, if you ever need some ideas for your garden, thoughts on Unionism or Education, or share experiences with outrageous 1960s muscle cars, Mark is very happy to have a chat.



Teetering.



Spa garden.



A textural garden in Killara.



Mark Phillips

Communications Director
Media, Entertainment and Arts Alliance

A series of blue hearts of varying sizes arranged in a diagonal line from the top right towards the center of the page, above the main title.

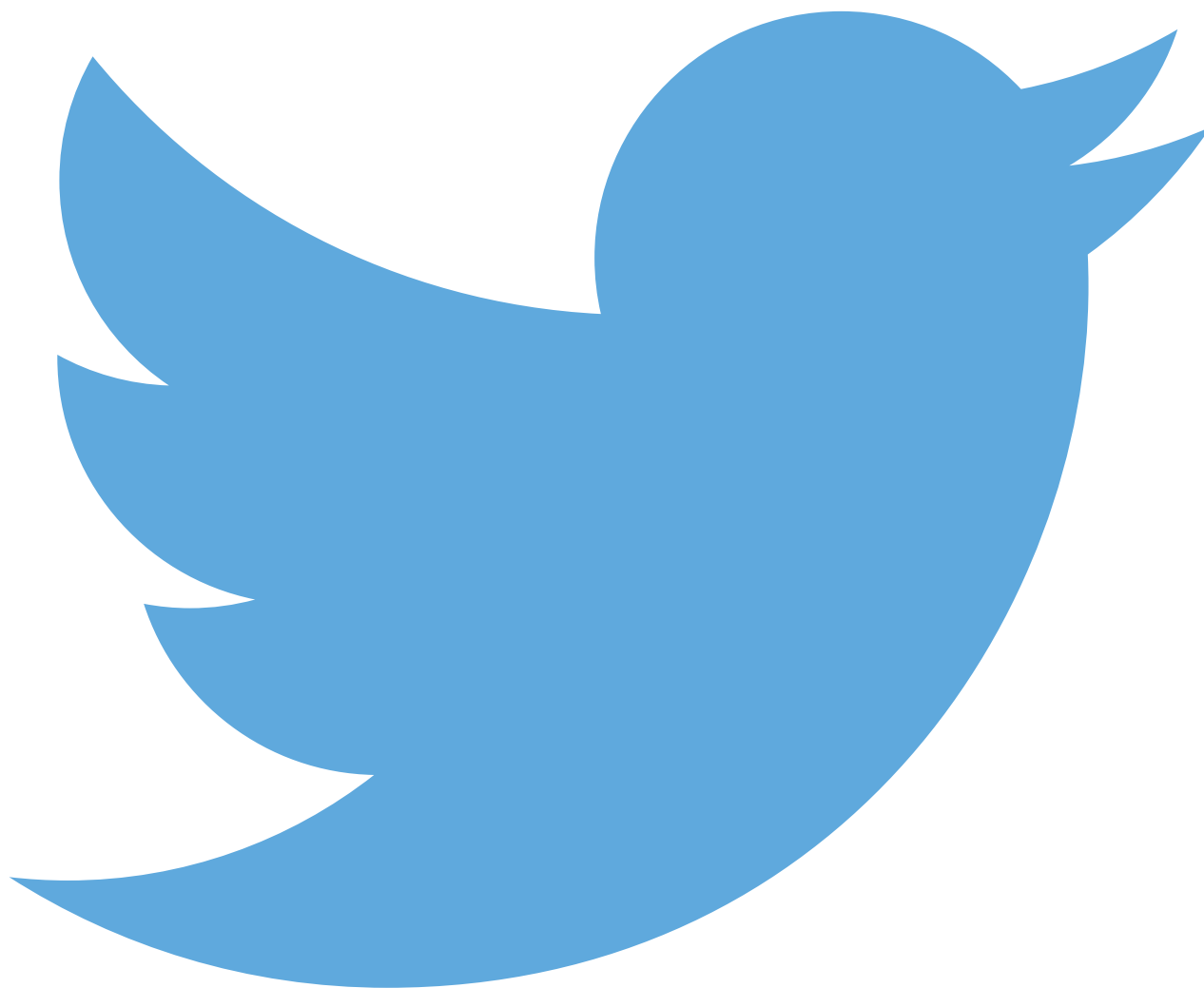
PLEASE LIKE ME

HOW SOCIAL MEDIA IS CHANGING THE WAY ORGANISATIONS CAMPAIGN

Mark Phillips is Communications Director at the Media, Entertainment and Arts Alliance. He was a newspaper journalist for almost two decades and prior to joining MEAA held senior communications and media positions at the Australian Council of Trade Unions.

If you had been able to travel through time from 20 years ago to today, you would find an almost unrecognisable media landscape in Australia and around the world.

The emergence of cheap and accessible internet access, powerful computers nestled inside a mobile phone smaller than your hand, lightning fast broadband and wireless speeds, and a plethora of technology that allow millions of people from every corner of the globe to connect at the same time have all combined to create a media and communications revolution.



So-called digital disruption has shaken up the traditional business models of media organisations with many battling for survival amid rapidly falling revenues, entrenched fixed costs and the flight of audiences to new platforms.

Today's media consumers are abandoning traditional print and free-to-air television in droves. The cachet of established mastheads means less to people who increasingly get their news from social media, more often than not on their mobile phone, and catch up on their favourite programs through streaming services like iView or podcasts.

In search of new audiences and revenue, and faced with less money to invest in expensive investigative journalism, some media organisations have all but abandoned the commitment to quality journalism. Specialist rounds have been axed and the depth and breadth of reporting has diminished as editors chase website clicks.

For journalists themselves, digital disruption means job insecurity. In Australia alone, thousands of journalists have been made redundant in recent years. Some have found new life as freelancers; others have left the

industry for good. Those that remain in the industry are working harder than ever and have quickly had to learn new skills to keep pace with new technologies.

For consumers, the new media environment means a bewildering array of sources of news, information and entertainment. We are spoilt for choice: never has more information been available than now on the worldwide web, but finding news you can trust is like searching for a needle in a haystack.

And for organisations and individuals wishing to influence public policy, grow their membership and advocate for their industries – like the Media, Entertainment and Arts Alliance and SOMA – the new media environment presents a whole range of new challenges about how to get your message out, build support and run a successful campaign.

Challenges, yes. But also opportunities.

THE NEVER-ENDING NEWS CYCLE

In the old days it used to be so simple. For decades, the media operated on a fixed 24-hour news cycle.

Morning newspapers were the big news-breakers and the main source of exclusive stories. Morning radio and talkback would follow up those stories, amplifying their coverage and impact. If the story was significant enough, it would make the nightly news on television and then the cycle would start all over again.

For the media advisors of politicians, corporations, and organisations, this meant a well-trodden process of cultivating journalists and providing them with a story the afternoon before publication, making your media release and a spokesperson available the next morning, and then sitting back and wait for the calls.

There were some other rules as well, such as never attempt to do media after lunch on a Friday when there are early newspaper deadlines (unless you wanted to bury a story, otherwise known as ‘putting out the trash’).

But the modern news cycle no longer follows that 24-hour pattern; it is constant and never stops. Unlike how our lives were built around the fixed printing or production schedules of newspapers and television, today we expect and want the latest news whenever we log on.

Today, the news cycle is so fast that what is said in the morning is easily forgotten in the afternoon. Attention spans have shortened and stories now have a half-life of a few hours before they become old.

In this environment, it is difficult to keep journalists and their news desks engaged with a serious and long-term policy issue. This is a real challenge for organisations like MEAA, and even if you are able to produce an attention-grabbing stunt, how long will it resonate before the circus moves on?

The other great challenge posed by the digital environment is the fragmentation of media. Increasingly, news outlets are becoming specialised, either by their subject matter, their location, or by the demographics of their audience. Whatever your interests or your age and gender, there is likely to be an easily accessible website or blog that satisfies what you are looking for. Middle of the road, generalist outlets like the big mass market newspapers struggle in this environment.

This again also creates problems for organisations’ communications and campaigning strategies. When once you could devote your energy to placing a story



in a large daily newspaper in the safety that it would be seen by tens or hundreds of thousands of pairs of eyeballs, today it is not only risky to put all your eggs in one basket, but almost impossible to reach them all.

THE RISE OF SOCIAL MEDIA AND OTHER CAMPAIGNING TOOLS

The modern communications and campaigning strategist has a lot to think about.

Who is the audience you are targeting? How do you reach as many people as possible? How do you break down a complex and nuanced issue so it can

be understood by people who have short attention spans? When is the best time to go public with a story?

The decline of influence and reach of the traditional media outlets with fewer people reading newspapers and watching television – especially younger people – accentuates these conundrums.

But for campaigning organisations, the digital revolution has also provided a host of new tools to make meaningful contact and engagement with people who would once have been hard to reach, and to motivate them to become advocates for your campaign.

The growth of social media over the past decade is a game changer for organisations like MEAA. It allows you to get your message out unfiltered by any gatekeepers. Get it right, and there is potential for massive audience reach. And it is cheap.

It is easy to dismiss social media as the home of cute cat videos and mindless trivia, but its value as a communications channel has been recognised by political campaigners working for the likes of Barack Obama, Kevin Rudd and Malcolm Turnbull.

Today, Facebook is clearly the dominant social media platform. An average of 14 million Australians are active on Facebook each month – 10 million of them on mobile phones. YouTube is not far behind. Instagram, the photo sharing platform, has 5 million active users a month, and LinkedIn has 3.6 million.

The template for a successful social media campaign is probably the Destroy The Joint Facebook page, which publicly shamed sexist and misogynistic behaviour in the media.

Surprisingly, Twitter is well down the list with about 2.8 million Australian users monthly. But the statistics do not tell the full story, as different platforms cater for different audiences.

So while Facebook dominates all demographics, Instagram may be your channel of choice if you wish to reach young people, and Twitter has the most impact among the so-called 'influencers', who include politicians, journalists, opinion-makers and

academics (with the exception of Waleed Aly, who famously is not on Twitter).

For a small union like MEAA, which has limited resources, social media is now a core part of our campaigning and communicating weaponry.

The template for a successful social media campaign is probably the Destroy The Joint Facebook page, which publicly shamed sexist and misogynistic behaviour in the media and resulted in advertisers withdrawing their support from Alan Jones' radio program over comments he made about Julia Gillard.

All of MEAA's recent big public campaigns have had a strong social media component. A good example is the Fair Go Fairfax campaign opposing job cuts at Fairfax's mastheads.

When the most recent redundancies were announced in March, MEAA quickly set into action a social media plan to maximise the pressure on the company to reconsider its decision to axe 120 journalists.

With a message that what was at stake was the very notion of quality journalism on which Fairfax's reputation rested, we sought to galvanise public support for the campaign and our members by with creative and informative content on social media at regular intervals throughout the three-day strike that began on March 17 and finished on March 21.

During that period, MEAA posted 55 tweets that reached more than 200,000 Twitter users and 12 Facebook posts that reached about 40,000 people. Between them, these posts generated more than 4000 reactions (people liking, retweeting or sharing our content).



This social media activity was backed by direct email communication to MEAA members and supporters, with the result that during the strike our website had well over 30,000 page views, and in less than 48 hours more than 10,000 people signed an online petition we hosted on the website calling for Fairfax CEO Greg Hywood to reverse the planned job cuts.

The outcome was that Fairfax later revised down the head count by a third to 82. This could not have been achieved without the public pressure that was built through social media.

This was an example of a well-planned social media campaign, but sometimes

an unplanned story can take off on social media and spread like wildfire.

In early March, MEAA was made aware that the Australian Institute of Music in Sydney had issued a call out to musicians to perform for free on the TV show *The Bachelor*, produced by Warner Brothers.

When we posted a screen shot of the call out on our Facebook page, it rapidly went viral, reaching 121,000 people and generating 155 comments. In a case of the tail wagging the dog, media outlets picked up the story after seeing it on Facebook and the resulting firestorm saw both AIM and Warner Brothers back down and commit to pay the musicians.

The value of social media is not only in widening your audience reach, but building the engagement between your organisation and your supporters around key issues so that you can later call on them to take action on your behalf.



But social media does have its downsides. The sheer volume of activity on platforms like Facebook and Twitter can make it difficult to cut through the noise. Commentators also often refer to the echo chamber effect: users on social media are more likely to seek out content that reflects their already established world view.

Most experts agree that social media will not convert people or win an argument, but it helps to reinforce your arguments to your supporters and motivate them to take action.

Social media will play a key role in the campaigns of all political parties in the 2016 federal election, often at the expense of traditional paid advertising.

Other online campaigning and communicating tools are also regularly coming

onto the market that were not available a decade ago.

The US-based Nationbuilder is one of the most popular online campaigning and communicating platforms, and has been used extensively in Australia by unions, political parties and advocacy organisations.

Nationbuilder combines a traditional website with email and SMS functionality and a very sophisticated database management system under its bonnet. It allows petitions and surveys to be hosted on your website – very much a one stop shop for the modern campaigner.

Cheaper options include the online petition websites Change.org and Megaphone (megaphone.org.au).

IS CLICKTIVISM KILLING ACTIVISM?

Some traditionalists have rightly queried whether rise of so-called 'clicktivism' online is at the expense of more traditional forms of activism.

The success of the campaign against Patrick Stevedores attempt to sack its workforce in the 1998 waterfront dispute was largely due to the mass protests at wharves around Australia in support of the Maritime Union of Australia. Crowds were rapidly mobilised for rallies through the use of phone trees and word of mouth.

But some ask if a similar dispute happened today, would the same numbers of supporters be willing to put their bodies on the line, often overnight – or would they think that adding their email address to an online petition and liking a few social media memes was doing their bit for the cause? It's a legitimate concern. It would be foolish to only use social media in isolation to other forms of

communication, including old media, and without a strong organising strategy in the real world, it will result in nothing more than a feel good factor for people who are online. Something that is popular on social media is no measure of a campaign's success.

The counter argument is to look at the 'let them stay' protests to oppose the deportation to detention centres on Manus Island and Nauru of 37 young children in February. In one case, hundreds of people were mobilised by social media to maintain a vigil for several days and nights at Brisbane's Lady Cilento Children's Hospital to block authorities from removing baby Asha. Tens of thousands of other people took to social media to place incredible moral pressure on the Immigration Minister, Peter Dutton, until he relented.

Despite their waning influence, mainstream media outlets – and newer ones like BuzzFeed and *Huffington Post* – still remain important to communicate and campaign. It would be vastly premature to write them off.


But an increasing number of organisations are also realising that they can create their own channels through self-publishing and niche publications.

This further fragmentation of the media recognises that consumers today are less bound by loyalty to a masthead, and more likely to act a little like cultural magpies, seeking information and entertainment in snippets from a range of sources, increasingly via social media.

The Conversation (theconversation.com/au), a website that draws on the resources of hundreds of academics around Australia, to report daily on a wide range of topics, is one example. This is why we find the Australian Football League increasingly

muscling in on commercial media to cover the AFL as a semi-independent media outlet itself (afl.com.au).

And the Australian Council of Trade Unions has developed an online publication, Working Life (workinglife.org.au) to both overcome commercial media bias against unions and to fill the gap in industrial relations coverage left by the reduction in regular workplace reporting by media outlets.



Social media does have its downsides. The sheer volume of activity on platforms like Facebook and Twitter can make it difficult to cut through the noise.

By using social media as your distribution channel, you can bypass mainstream media completely to get your message directly to the people you want to reach.

But let's not write off old media just yet. Nothing has the same impact as a big newspaper or TV story. The lesson out of all this is that a variety of communications tools should be used, with a measure of horses for courses.

In the same vein, that's why *Senza Sord* is such a valuable resource for SOMA members, providing news, information and opinion that they would struggle to read anywhere else: an old-fashioned proposition on paper and in print in the digital era. Long may it reign.



Nancy Hackett

Marketing Manager
West Australian Symphony Orchestra

MEDIA AND COMMUNICATIONS FOR ORCHESTRAS

WEST AUSTRALIAN SYMPHONY ORCHESTRA

Over the past 88 years of the West Australian Symphony Orchestra's existence, many people from different walks of life in Western Australia have experienced WASO's vision "to touch souls and enrich lives through music". The aim of WASO's communications activities is to share this vision with as many people as possible, tell WASO's story in all its variety, and continuously reinforce our contribution to the music world as well as to the broader community and civil society at large.

WASO's media and communications activities aim to:

- Raise WASO's brand awareness in our community;
- Generate sales for our concert programs – both subscriptions and single ticket sales – and enable us to reach our set ticket and revenue targets for all concerts;

- Showcase all aspects of our work, from our concert performances at Perth Concert Hall and our corporate and philanthropic activities to education and community access activities that cover anything from regional tours of smaller WASO ensembles in WA's remote Goldfields and Pilbara regions, Crescendo, our El-Sistema inspired music education program, to musicians' hospital visits, programs for primary and secondary music students, programs for Special Needs students and much more;
- Help create a deeper understanding of our work and a deeper connection with what we do;
- Communicate corporate news;
- Help manage situations that require a crisis communications approach.

WASO's communication activities target a range of different stakeholder groups that often require quite distinct and tailored approaches. These stakeholder groups include potential audience members who may

want to attend some of WASO's free concerts or purchase single tickets; our existing database of current and past single ticket buyers, subscribers, donors, and volunteers; corporate and government partners; and industry peers and other arts organisations.

Communicating important corporate news with our own Orchestra members and administration staff also heavily involves our communications team. News about WASO matters most to those who are most closely connected to the organisation – and that of course puts its own Orchestra members and staff at the top of the communications priority list. And, with WASO's activities being as broad and varied as they are, it is crucial that every single employee is as well informed as possible about the scope of our activities.

We are currently in the midst of a true revolution of the media and communications landscape, which is rapidly changing WASO's marketing and public relations activities. You all know first-hand how our media landscape and people's media consumption habits are evolving in front of our eyes.



Changes that directly impact WASO include:

- 24-hour news cycle.
- The decline of print media, with fewer outlets and smaller editorial teams.
- Fewer full-time arts writers – unfortunately this also means less appetite and knowledge for in-depth arts coverage.
- Great image material and video content is becoming a crucial marketing and communications tool.

For our media and communications team, this means that:

- We are moving from mass communication to one-on-one communication.
- It is critical for us to grow our in-house stakeholder databases, as well as our direct digital reach in order to be able to communicate directly with our audience.
- The growing importance of digital channels informs how we allocate marketing budget spend and public relations resources.
- We place more focus on creating visually striking communication pieces.
- Speed is everything – a story may go around the world today but the same story would not raise an eyebrow a week later. We need to have the agility to be able to operate in this environment.
- More than ever, collaborations with media outlets that can help us to gain additional distribution and reach are vital.
- Multi-tasking and flexibility is an essential skill for all communications staff.

- It is critical to find unique and unusual story angles tailored to individual publications. The collaboration between media and communications staff and musicians to highlight interesting connections or (personal) stories can produce outstanding media results.
- More career uncertainty and poorer job prospects for journalists means that a lot of them are now looking for corporate communications roles, so the make-up and background of our teams will be changing in the future.

These changes also have direct impact on musicians. Whether you like it or not:

- Participating in media and PR activities is increasingly becoming a part of every artist's work.
- An understanding of how to best market yourself is not just important for your career, but also the orchestra or ensemble that employs you.
- If the thought of PR activities takes you well outside your comfort zone, media training may be able to help you become more comfortable with media activities.

Two recent media exposure success stories for WASO are two recent collaborations with 720 ABC Perth. In October 2015, the ABC filmed WASO performing an orchestral version of the West Coast Eagles club song which was 'conducted' by a much-loved ABC presenter in footy gear. The video was released by the ABC on their social media channel and shared widely in the lead-up to the Eagles' Preliminary Finals game. The footage was also used by the ABC and other TV channels in TV news coverage. Since then, the video has generated 111,112 views to date.

WASO + West Coast Eagles club song

More Videos by 720 ABC Perth

Previous · Next



720 ABC Perth

Perhaps this is the last place you'd expect to see footy being celebrated? Thanks to the talented [West Australian Symphony Orchestra](#) for helping us make this happen. Good luck [West Coast Eagles!](#) #AFLGF — at [Perth Concert Hall](#).

2 October 2015 · Edited

Shared with: Public

111,126 Views

[Embed](#)

In March 2016, a WASO string quartet performed a classical version of the Dusty Springfield song *Goin' Back* live on air during the final broadcast of a much-loved 720 ABC Perth breakfast presenter. This performance was also filmed by the ABC and shared via social media, and even got shared by the official Dusty Springfield Facebook page. This video has now reached 2,025 Likes and 76,919 views.

Both videos were great examples of WASO becoming part of the conversation on topics that were top-of-mind, trending and relevant both to the ABC's and WASO's audiences at the time. On its own, WASO would have never been able to produce high-quality video content with an extremely fast turnaround time or achieve the reach that the videos obtained with the help of the ABC.

The fact that the Orchestra was willing to collaborate with the ABC on quirky and unique projects also strengthened our

relationship with the ABC local station management and marketing team.

We look forward to exploring more projects like this in the future, but continue to also develop and grow our own databases and direct communications channels. Other arts organisations are way ahead of us in their use of video content and internally produced editorial content, and we are keen on closing this gap in the future. At the same time, WASO as an organisation has limited staff and financial resources, and we need to ensure our media and communications strategy makes the best use of our limited resources, so that the effectiveness of our activities and the return on our investment are under constant scrutiny.

Links to mentioned videos:

<https://www.facebook.com/720abcperth/videos/1050667498299543/>

<https://www.facebook.com/720abcperth/videos/1140384729327819/>

A NEW ALLIANCE

NEW ZEALAND SYMPHONY ORCHESTRA TO JOIN SOMA



Paul Murphy (CEO, Media, Entertainment and Arts Alliance) and Simon Collins (MEAA Federal President) have recently met with Paul Tolich (Senior National Industrial Officer at E tū, New Zealand) and the New Zealand Symphony Orchestra players and reached easy agreement that NZSO should become a fully participating member orchestra of SOMA. E tū is the biggest private sector union in New Zealand and covers both journalists and the NZSO.

NZSO has wanted to become more involved with SOMA for some time, and MEAA and E tū have discussed a cooperative arrangement to bring this about.

The proposal would see NZSO send a delegate to all SOMA executive meetings

and inclusion in the email communications just as all our current orchestras do and send a delegation to the SOMA conference.

E tū will bear the costs for their members so things should remain cost neutral to MEAA and SOMA. Union membership would remain unchanged and NZSO members would rely on their own union for local industrial assistance and support services.

E tū have also proposed making Simon Collins their proxy at FIM and making a contribution toward the cost of sending Simon to meetings.

A meeting of the NZSO players unanimously endorsed the arrangement.

As an introduction to everyone involved with this cooperation between MEAA and E tū :

Paul Tolich: Senior National Industrial Officer at E tū, covering journalists and international matters

Lyndsay Mountfort: Chair of the NZSO Players (Violist)

Howard Manley: National SOMA Officer MEAA, oversees all matters relating to the symphony orchestras in Australia

Cameron Brook: Federal President of the Musicians Section MEAA (Principal Tuba, West Australian Symphony Orchestra)

Mark Bruwel: SOMA President and chair of the SOMA Executive (Oboist, Australian Opera and Ballet Orchestra)

Tania Hardy Smith: Editor SOMA magazine *Senza Sord* (Cellist, Orchestra Victoria)

In summary:

- Industrial arrangements are significantly different between the two countries so NZSO will rely on their union E tū for industrial support and services.
- Members of each union remain bound by the rules of their respective unions.
- E tū will finance NZSO participation including travel and accommodation for the NZSO delegate(s) to Executive meetings and conferences.
- E tū will assign a proxy to the MEAA delegate to FIM (currently Simon Collins) and make a contribution to the travel expense.
- A meeting of the NZSO players resolved unanimously that we proceed down this path.

Musician members should be aware that we have a community of interest with E tū over journalist matters, that some of the same major media players operate in Australia and in NZ, and that there are strong collectives around journalism in the Asia Pacific region.

MEAA does have a NZ branch which currently covers actors. We employ one full time industrial officer who is based in Auckland.

Howard Manley and Paul Tolich will manage the relationship from this point. Issues to confirm include:

- The 'SOMA' brand transports easily across the Tasman as our nationality is not implied. SOMA does have an advocacy position in the Australian arts politic so it is preferred that messaging continue to come from Howard when the brand is used.
- We have an issue with freelance Australian musicians playing in NZSO in that the collective agreement does not provide for non-union members. A solution may be to have a notional membership arrangement with E tū. Australian law provides no such issue, with our collective agreements covering all workers doing the same work. It is imagined that a nominal membership arrangement may be the solution for MEAA members performing in NZ.
- Agreement on any financial settlements for such things as FIM and newsletter costs.
- Arrange access to the MEAA website for current news, campaigns and back issues of *Senza Sord* etc.

A big welcome into SOMA to all our colleagues in the NZSO!

Kirsty Bremner

Violin

Melbourne Symphony Orchestra

MELBOURNE SYMPHONY ORCHESTRA SHANGHAI RESIDENCY 2016



Photos: Paris Thomson

In April, the MSO travelled to China to begin what will be a three year collaboration with the Shanghai Symphony Orchestra (hereafter referred to as the 'OSSO' – or the Other SSO). In addition to this tour it is likely that there will be player exchanges between the two orchestras and possibly residencies in Shanghai of smaller groups. The project will culminate in a full orchestral tour to Shanghai in 2018.

OSSO's Music Director Yu Long has been very keen for his orchestra to work with Sir Andrew Davis. After a concert of the MSO in its own right, the two orchestras combined under Sir Andrew's baton to perform Berlioz' *Roman Carnival Overture*, Beethoven's *Triple Concerto* and Holst's *The Planets*.

An interesting experiment to join forces but not likely to be repeated, as orchestras are organic beings and it proved unrealistic to throw two together and expect brilliant

上海



The combined orchestras rehearsing in Shanghai Symphony Hall.

results. Nevertheless it was fun meeting our Chinese counterparts and sharing experiences.

In two respects OSSO's working conditions made us green with envy.

Firstly, they have a beautiful hall in which they rehearse as well as perform. Designed by Japanese architects it has wonderful acoustics, tiered seating for strings as well as wind, brass and percussion and a lovely

feeling of intimacy with the audience which can be lacking in Hamer Hall.

Secondly, they only have one four hour call (with breaks) per day. They were quite shocked to hear that we regularly rehearse from 10am until 4pm.

Work aside, we managed to find time to sightsee. Shanghai is a fabulously exciting city with much to discover, both old and new. For greedy people like me, it's paradise in



Sir Andrew Davis rehearses MSO and SSO in Shanghai.

its variety of culinary experiences. Our hotel had a rooftop bar which we enthusiastically patronised, enjoying its spectacular view of Shanghai's bold and modern architecture.

The tour provided us with an opportunity to get to know Sophie Galaise – our new Managing Director – who began her tenure with the MSO in China. She has embraced our collaboration with Shanghai and we look forward to developing with her, what has been an encouraging beginning to an ongoing relationship between the two orchestras.



Harold Mitchell, Sophie Galaise, Sir Andrew Davis, Fedina Zhou, David Li and Tim Dillon.

Richard Watts

National performing arts writer
ArtsHub

SWITCHED ON SYMPHONY

First published on ArtsHub.

*For arts news, jobs and resources go to
www.artshub.com.au*

Tuesday 8 December, 2015

Partnering with Google Play Music to present new recordings as part of the Classical Live service is helping advance the Sydney Symphony's brand globally.

Almost a month after becoming the first orchestra from the Asia-Pacific region to join Classical Live – a Google Play Music initiative offering both streaming services and digital downloads – Sydney Symphony Orchestra (SSO) Managing Director Rory Jeffes said it was too soon to tell how successful the service would be.

'No, we haven't had the first feedback yet,' Jeffes told ArtsHub. But despite not having access to hard data indicating how

frequently the orchestra's recordings have been accessed, he believes the SSO's participation in the project – alongside some of the world's premier orchestras – is valuable for the orchestra's brand.

If you look at Classical Live and what's on there, including some of the recent releases by the other orchestras – the Boston Symphony, The Cleveland Orchestra, the LSO [London Symphony Orchestra], the Concertgebouw ... These other orchestras are the finest orchestras in the world and we are the only Asia-Pacific orchestra that is part of that. So we think in terms of our global positioning as a leading orchestra of the Asia-Pacific region, that's a pretty good thing for us to be doing,' Jeffes said.

Ted Kartzman, Global Head of Independent Music Companies at Google Play Live, also avoided giving a direct answer about the popularity of classical music on the site.

'I don't think it's necessary to get into numbers. It's no secret that classical is not the largest genre out there; and when you

look at new services and what they come to market, they're not targeting classical. I don't think we did this for the size of the market, but I think we did it because classical fans are passionate,' Kartzman said.

Classical Live is the first and only initiative offering current concert recordings exclusively on Google Play Music for digital download and streaming, and is designed to help both newcomers to the genre as well as classical aficionados cut through the digital noise and find the music that they like.

'There's so many millions and millions of classical recordings on the market; it's mind-blowing. If you go to a service and you search for a composer you'll find just a ridiculous amount of music that's out there,' said Kartzman.

'So what I think we're doing is giving them a place to jump off by making them all live recordings, so if you don't really understand the power of classical then we think you can get it through these live recordings. And we're giving you a series of these so if you don't like the first you listen to a second, and figure out if this is something that's up your alley ... And it's a way to compare these orchestras – how does the Sydney Symphony compare to the London Philharmonic, and how does that compare to the New York Phil or the Cleveland Symphony Orchestra, you know?'


The site's focus on live recordings has Jeffes particularly excited.

'We admired the ethos of the initiative, which is really designed to give people access to the latest live recordings rather than, for example, the long process of recording a CD. And to me, because what we regard as the core of what we're doing, and the appeal that we have, is about live music,' he said.

'So in terms then of how we relate to the digital world, it really reflects the kind of golden years of recording, when producers and engineers would rush down to the concert hall to capture the dynamism of a live concert, and the recordings that were released were essentially based on live recordings rather than studio recordings. And so to me that's a really exciting aspect.'

Sydney Symphony's participation in Classical Live marks the second phase of the project, which Kartzman said has previously focused on orchestras from Europe and the USA.

'We had a chance to get into Germany during this phase but we didn't go for it because we wanted to sort of understand about the German customer – there's some resistance to subscription in Germany – and I just want to make sure that we're doing it correctly and going down the right path,' said Kartzman.



It's a way to compare these orchestras – how does the Sydney Symphony compare to the London Philharmonic, and how does that compare to the New York Phil or the Cleveland Symphony Orchestra.

As to how he saw the service growing and evolving, one of the next major steps would be in refining searchability and filtering functions, Kartzman told ArtsHub.

'We're about to hit like 35 million, 38 million songs in the [Google Play Music] catalogue. It's really getting to be more than you can listen to, and so I think the next generation



Photo: Keith Saunders

The SSO in rehearsal at the Sydney Opera House.

of subscription is about filtering and how can we create programs that give you a nice snippet of what you might be interested in instead of being overwhelmed by the unlimited choices that are out there,' he said.

While Sydney Symphony will continue to explore the digital realm, the live experience will remain the orchestra's main focus.

'We definitely regard digital as part of the overall orchestral experience of our audiences, and that is now integrated into everything we do,' said Jeffes.

'It allows us to reach new audiences, it improves accessibility and it expands our reach. And it provides a huge number of opportunities to be able to connect in different ways ... but to me it's all about those being adjuncts to live concert experiences. And so the portfolio of our approach to digital is all about adding value to the live concert experience, rather than trying to replace it.'

He pointed to recent projects, such as the SSO's participation in the digitally streamed *Concert for the Planet* earlier this year; SSO Radio, a Soundcloud-based area of the orchestra's website; and *Backstage News+*, a section of their site which features articles about developments in the classical music

world in Australia and overseas, as successful examples of the orchestra's current digital strategy.

'All these sorts of things are very good for us in the digital space, and as I say, I like to think we're at the cutting edge but not the bleeding edge of these things, you know? I don't want to be doing things in the digital space just for the sake of it and for the techies to have a marvellous moment of ecstasy about it. We like to think that what we're doing in the tech space is actually exciting for consumers rather than just technology for technology's sake,' Jeffes concluded.

www.classical-live.com

ABOUT THE AUTHOR

Richard Watts is ArtsHub's national performing arts writer; he also presents the weekly program *SmartArts* on community radio station Three Triple R. The founder of the Emerging Writers' Festival, he currently serves on the boards of La Mama Theatre and the journal *Going Down Swinging*; Richard is also a member of the Green Room Awards Independent Theatre panel. Follow him on Twitter: @richardthewatts

Adelaide Symphony Orchestra

Lachlan Bramble, Associate Principal 2nd Violin

The ASO cut to the chase in 2016 with a Christmas in January. Our 2015 attempt was postponed at the last minute because of imminent fire danger – not a rare occurrence in SA! Thanks to Jenny Newman (violin) for hosting us all at her home. The alternative date did give us a chance to meet and welcome several new members of our administration team.

Our season proper commenced with a concert of gargantuan proportions led by Nicholas Carter, his first in the role of Principal Conductor. It is not often that violinist James Ehnes playing the Beethoven Concerto feels like a warm-up act! The second half was a semi-staged performance of *Die Walküre*

Act I with a trio of ‘knock-out’ singers. The concert was a memorable event in every way and did much to contribute to the profile of the orchestra in Adelaide and further afield.

The orchestra’s involvement in the March festival season was not huge. We made a contribution to the Tectonics mini-festival of new music including an extended group improvisation with The Necks. We also backed Angélique Kidjo for her performance at WOMAD amid the smells of lentil casserole and the strains of competing pub-rock.

In April though, we hosted our own festival; one of Learning and Participation led by



Photo: Alex Makeyev

Petrushka Project no.1.

UK-based inspirator and provocateur Paul Rissman. The highlight was a groundbreaking project where a group of secondary students re-composed sections of *Petrushka* and then performed their work in partnership with the ASO playing excerpts from Stravinsky's original score.

30 selected instrumental music students came together for a week-long creative program to work with internationally acclaimed composer and educator Paul Rissmann and to be mentored by ASO players. Inspired by Igor Stravinsky's groundbreaking composition *Petrushka*, the project culminated in a finale concert featuring the student ensemble, performing

their freshly composed music interwoven with the original *Petrushka* ballet score, with the full forces of the Adelaide Symphony Orchestra. This is the first project of its type to be programmed by an Australian orchestra.

ASO also hosted the SOMA Executive for our meeting in April for the first time in at least a decade and we are looking forward to having Karene Walton from MEAA visit us in May to train our musician representatives.

Hugh Kluger departs the ASO after a brief stint as Associate Principal Double Bass. We wish him and his bass all the best for their travels.



Petrushka Project no.2.

Photo: Alex Makeyev

Australian Opera and Ballet Orchestra

Mark Bruwel, Oboe

AOBO is currently in a period of waiting for the National Opera Review recommendations to be released, to find out what we are going to be doing during the Joan Sutherland Theatre closure in 2017, and what that closure might bring to the Enterprise Bargaining table due to start early July.

The upcoming Winter Opera season sees us involved in productions of *The Love for Three Oranges*, *Carmen*, *Così fan Tutte* and *Simon Boccanegra*. This will be followed by 72 performances of the musical *My Fair Lady*.

We will be moving to the Capitol Theatre for the 2017 Ballet and Musical seasons so it will be very nice to stretch out in the Orchestra Pit there and explore the myriad of restaurants, pubs and cafes around the Capitol. We will be doing performances of *Sleeping Beauty* and *Alice in Wonderland* for the Australian Ballet; the musical has yet to be announced.

The Opera has recently undergone a major administrative restructure with the creation of three Executive Producer roles. This has come about after the Company's interaction with the Musical world and is hoped to help the Company be more agile in dealing with change.

Our Education programs with the Sydney Conservatorium and the regional Conservatoria of NSW continue this year. The enthusiasm that comes with the students from the various Cons is inspiring and these programs are a highlight for many in the Orchestra and Management team. Students from Sydney Con were tutored by us on an OzOpera style production of *La Bohème* which they took to a music festival in Hanoi, which was by all accounts a great success.

Finally it's fantastic to welcome Bonita Williams (Double Bass) and Tara Houghton (Viola) to the AOBO fold as they recently successfully passed their audition trials.

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Melbourne Symphony Orchestra

Patrick Wong, Violin

MSO kicked off 2016 in late January with an eclectic mix of styles and genres, with DJ Jeff Mills and Derrick May, Diana Krall, Bernard Herrmann's Hitchcock scores and Tan Dun's annual Chinese New Year celebrations – all within the first two weeks. The dynamic young conductor Joshua Weilerstein joined us for the first time for the free Myer Music Bowl concerts, which included a memorable performance of the *Barber Violin Concerto* by MSO concertmaster Dale Barltrop, as well as that toe-tapping favourite Tchaikovsky's *Symphony No. 5*.

The subscription season began in earnest in March with the arrival of Sir Andrew Davis and soloist (slash) social media superstar Ray Chen, with the Tchaikovsky *Violin Concerto* and Richard Strauss' *Alpine Symphony*. Sir Andrew's Mahler cycle with the MSO continued with *Symphony No. 5* before the countdown began to the MSO's first tour to China since 2002 (see Kirsty's report on

the tour). The tour coincided with the first week at the MSO for our new Managing Director Sophie Galaise, who takes over from our interim MD Richard Evans. Richard did an amazing job holding the fort after the departure of André Gremillet in late 2015, and we are very grateful for his work with the orchestra during this time.

Just two days after Sir Andrew and the orchestra arrived back in Melbourne after a successful tour to Shanghai, we opened the first ever BBC Proms to be held outside of the UK with works by Westlake, Saint-Saens and Berlioz. The Queensland Symphony Orchestra joined us in Melbourne for the festival over four days, which culminated in the iconic *Last Night of the Proms*.

Finally we wish to congratulate the brilliant Thomas Hutchinson who has passed trial for the Associate Principal Oboe position.



Sir Andrew Davis and members of the Shanghai Symphony Orchestra.

Orchestra Victoria

Josh de Graaf, Associate Principal Oboe

Greetings from OV for the first time in 2016. After a refreshing summer break, we returned to a flurry of meetings, workplace training and auditions in February. While we're on the audition front, Kate Proctor (Principal Piccolo) and Rosie Turner (Associate Principal Trumpet) have both begun their trial periods as a result of successful auditions. A warm OV welcome to both Kate and Rosie.

A mOVe education workshop in Mornington kicked off our education program for the year. Along similar lines, school holidays brought us sold out, interactive family performances as Saint-Saens' *Carnival of the Animals* came alive in our Albert Park rehearsal studios. It was fantastic to see such a great response to these shows, as well as seeing so many colleagues dressed in animal onesies, behaving (mostly) under the watchful eye of Zookeeper Fraillon.

Our chamber series *Five at 5* (again utilising our Albert Park rehearsal studio) has grown even more in 2016 and has even gone on the road to the great suburb of Upwey in the Dandenong Ranges.

The first ballet season for the year brought us a Triple Bill (*Vitesse*) featuring Britten and Nyman.

Some further pit challenges were found in Her Majesty's Theatre for *Lucia di Lammermoor* with Victorian Opera (starring Jessica Pratt and conducted by Maestro Richard Mills, ably assisted in the rehearsals by his trusty dog Buddy).

And as I write, another opera season is well and truly upon us. *Pearlfishers*, *La Bohème* and *Luisa Miller* providing an entree to the Ring Cycle later this year...

Off the field, things such as generous professional development grants and instrument loan schemes continue. This on top of access to free physio, Pilates and gym memberships through our partnership with the Ballet have helped to improve the general work environment.

Cheers,
Josh

Queensland Symphony Orchestra

Viv Collier-Vickers, Horn

The QSO may have been conspicuous by its absence from the last edition of *Senza Sord* but it isn't because we have been hibernating over the summer months. No....the QSO is in full swing and hurtling through 2016 with Mahler, Puccini and an interstate tour to Melbourne already under its belt.

I'll try and get everyone up to date with all the goss in the land of pristine beaches, theme parks and sweaty armpits as best I can!

Our biggest change to management is our CEO Sophie Galaise has resigned from the QSO, clearly preferring a drier heat, has migrated to the more European climate, in Melbourne. We wish her all the very best on her career journey but I can't imagine why anyone would swap blue-ringed and box jellyfish for tiptoeing through the sea kelp on a Victorian beach!

In the meantime we have Rodney Phillips as our interim CEO admirably holding the fort until the official appointment...when, is anyone's guess.

Arguably the second biggest news we have is the appointment of our new chief conductor Alondra De La Parra. As with most orchestras, the chief conductor is a significant appointment that can often be met with fear and trepidation. However I am quite sure Maestra De La Parra won over any 'negative nellyes' with her earnest commitment to the orchestra and her respect for the musicians. Of course, what happens on the podium is what musicians care about the most. So far the QSO has been thrilled and exhilarated with spectacular concerts, not least of which was Mahler's 2nd Symphony, that proved



Huw Jones and baby Ethan.

beyond a shadow of a doubt Alondra was capable of a far more diverse repertoire than the hip gyrating salsa flavoured music from her homeland of South America.

Enough of that boring stuff and let's get to all the juicy goss.

Babies! Our most recent addition to the QSO family was Huw Jones (Principal Oboe) and wife Renee with the arrival of their second child, Ethan.

QSO babies and apologies if I've missed anyone are:

- Pricilla Hocking – violin with babe No. 3 (boy);
- Bec Seymour – violin with babe No. 1 (boy);
- Nick Harmsen – Clarinet/Bass Clarinet with babe No. 1 (girl);
- Claire Ramuscak – Bassoon/Contra with babe No.2 (boy);
- Yoko Okoyasu – Principal Viola with babe No.2 (girl);
- And last but not least is Sarah Butler, Principal Trumpet and Malcolm Stewart, Principal Horn with babe No.1 (girl)... perish



The shy retiring horn section of the QSO. Stage Door Hamer Hall Melbourne (Only place with reliable wifi)

the thought that baby Butler-Stewart should take an interest in an instrument other than a brass one!

We have had some retirements from the QSO with John Fardon (Principal Bass) and Pauline Smith (Violin) enjoying a well earned rest and Margaret Connolly (Violin) leaving to pursue other playing opportunities. Also Alexis Kenny (Principal Flute) has left us too.....like getting a job on flute isn't hard enough...she left us embarking on the simple quest of a medical degree!

In the wedding category the only marriage to report is Irit Silver (Principal Clarinet), upholding the fine family tradition of Silver girls having a penchant for trumpet players, wedded the handsome Michael Rogers (trumpet player and educator/jazz crooner/ soon-to-be software engineer) late last year at Mt. Cootha Botanical Gardens.

Short of taking up the entire magazine, the only other point of interest I'd like to mention is the QSOs short and sweet tour to Melbourne (not just for the horn section photo opportunity) but for the 2 awesome concerts we performed.

The first was a QSO extravaganza complete with our chief conductor, Alondra, conducting Gershwin's *Cuban Overture* (with that Salsa feel I mentioned) and Bernstein at his finest

in *Westside Story*. The second concert was with the legendary David Attenborough (albeit onscreen) with the orchestra accompanying an incredible nature documentary with a wonderfully moving score by Murray Gold of *Dr Who* fame.

I would be remiss in not mentioning the relationship that the QSO has nurtured with the incredible talents of beat boxer Tom Thum. He was one of the featured artists in Melbourne and won over music critics that were perhaps understandably dubious of the partnership between a symphony orchestra and an artist renowned in the hip-hop culture. But the critics were impressed and the success can be not only attributed to Tom's vocal genius with a microphone and twiddling with a ton of electronic things...but also to the talents of composer Gordon Hamilton. Gordon's clever and skilfully written compositions for Tom and the QSO have been fabulously well received and entertaining for the hip-hop fans and orchestral highbrows alike.

So the QSO is charging along and indeed branching out, trying new and innovative ideas to engage a diverse range of the music loving audience. Collaborations, commercial use, education and importantly Healthy Player initiatives, thanks to the likes of Ian O'Brien (3rd Horn, audiologist and brainiac) and Judy Wood (ex-bassoonist, Head Librarian and she who takes good care of all us ailing musicians) has put several programmes in place that have proved highly successful and beneficial.

Judy writes, "This February in addition to its annual audiological assessments, QSO was able to provide physiotherapy assessments to all musicians as a result of a grant received from WorkCover. A screening program was devised by Dr Bronwen Ackermann and implemented by physiotherapists Dr Clifton Chan, David Peirce and Melanie Fuller. The aim was to screen for potential physical play-

ing-related problems and provide individual advice and exercises to reduce the likelihood of future injury. Response to the screening was positive and we plan to extend the opportunities for injury reduction activities in the future. Weekly physio and massage sessions are incredibly popular as our busy start to the year seems to never end.”

Keep up the great work Judy!

I so enjoyed reading the previous edition of *Senza Sord* with several excellent articles pertaining to ‘Healthy Music Making’.

What strikes me is that all concerns and issues are universal.

We are all in the same boat. So let’s continue sharing ideas and collaborating on all things musical and educational so we can continue to thrive and flourish no matter what state we are lucky enough to live.

So for now we are all rugging up to weather the bitter cold of a Queensland winter...LOL just kidding...



Tom Thum and the QSO at the Powerhouse.

Sydney Symphony Orchestra

Carolyn Harris, Flute

So far in 2016, Sydney Symphony Orchestra members have performed in 12 venues around Sydney and New South Wales. We have also had some players perform in Hong Kong for our Premier Partner, Credit Suisse, and in Vienna and Budapest with our Major Partner APT.

There have been many highlights already, including welcoming Maestro Christoph Von Dohnányi to our shores, the return of Vladimir Ashkenazy for the first instalment of our Beethoven mini-festival, and two huge weeks with our Chief Conductor and Artistic Director David Robertson playing Messiaen and not one, but two *Scheherazades* (John Adams and Rimsky-Korsakov).

We had a swingin' week with Wynton Marsalis and his Jazz at Lincoln Center Orchestra All Stars and still more swingin' with James Morrison as he opened the Schools Concerts for the year for over 3000 students. This was followed by the first in the return of our Family Concerts for Sydney audiences.

A sell-out audience was raving about the first of two concerts in our Carriageworks new music series where four works were presented, curated in conjunction with our Artist-in-Residence, Brett Dean.

Strings Attached and *Winds of Change* are the titles for our first two 'Cocktail Hour' concerts in the Utzon room at the Sydney Opera House. These concerts precede a mainstage concert and provide an opportunity for our audiences to hear our players in a more intimate setting, mirroring the Night Lounge series concerts which are directly *after* an evening performance.

The SSO Fellowship Program has been expanded this year and we have 16 fellows honing their skills with the Orchestra and in chamber music performances.

Recent appointments to trial include Jaan Pallandi on Double Bass and Todd Gibson-Cornish on Principal Bassoon.

Thank you to our long serving members of the 2nd Violin section Phillippa Paige, Biyana Rozenblit and Maria Durek who have recently retired, for your huge contribution to the Sydney Symphony Orchestra over many years.

Tasmanian Symphony Orchestra

Matt Goddard, Principal Timpani

The year kicked off for us in the usual way with a performance as part of MOFO (The Museum of Old and New Art's Festival of Music and Art) – this year with Kate Miller-Heidke in our old home at The Odeon – followed in quick succession by a performance for passengers from the cruise ship *Azamara* and a couple of weeks conductor training with Johannes Fritzscht at the helm.

The weather was kind to us this year, and both *Symphony Under The Stars* performances remained rain-free for a change.

Other activities have included recording Katy Abbott's *The Peasant Prince*, the first half of a CD of orchestral works by Australian composer Matthew Hindson, and the completion of a recording of Strauss waltzes as well

Tasmanian Symphony Orchestra and Missy Higgins at Skyfields, near Devonport.



as four concerts with Chief Conductor, Marko Letonja.

We also performed the inaugural concert at a new outdoor venue, Skyfields, with Missy Higgins. This stunning site is about 40 minutes out of Devonport and has the striking backdrop of Mount Roland. Strong winds cut short some of the rehearsal time but the concert went off without a hitch to a very happy audience of 4000.

The State Government has just announced its financial support for our proposed tour

to China at the end of the year, so it looks like we'll be jumping on a plane on Boxing Day to head off on our first overseas tour since 2005.

We're thrilled to welcome our new Concertmaster Emma McGrath to Hobart with her husband and double-bassist Matt and their young family. Emma comes to us from the Seattle Symphony where she was Associate Concertmaster. Aurora Henrich joined the bass section at the beginning of the year and Douglas Coghill was successful in the recent tutti viola audition and will commence his trial soon.

TSO and Missy Higgins with Mount Roland in the background.



West Australian Symphony Orchestra

Rachael Kirk, Viola

The beginning of 2016 saw us welcome our new Concertmaster Laurence Jackson and his wife Sarah to Perth. Laurence left his previous position of Concertmaster with the City of Birmingham Symphony Orchestra and the English winter to arrive in the middle of one of Perth's hottest summers on record. We've been keeping him busy with lots of orchestral solos as well as the Mendelssohn Concerto, but he's still managing to find time to pursue his interest in birdwatching.

We had a very bitsy start to the year with many meetings, photo shoots and activities involving small-sized orchestras or chamber ensembles.

As with last year, things kicked off with our Company Training Day which this year actually included a number of presentations relevant to a working musician. Ian O'Brien flew across the continent to give us an excellent talk about hearing conservation, and we also had presentations on superannuation (Media Super) and salary packaging.

Opera in the Park this year was Puccini's *Gianni Schicchi* and it was a nice change to play the whole opera and not just 'the' aria. An added bonus was that the entire event was all over in an hour!

During the Perth Festival we had the privilege of sharing the stage with Wynton Marsalis and the amazing musicians of the Jazz at Lincoln Center Orchestra in Marsalis' whirlwind Swing Symphony. We also made a return to King's Park for a balmy evening of music-making with Diana Krall and her awesome band.



Laurence Jackson (WASO Concertmaster) – on the move.

Our main subscription concerts have included a spectacular Paganini Concerto with violinist Ning Feng, and we've continued our exploration of the Germanic repertoire with Principal Conductor Asher Fisch, including performances of Mahler's Resurrection Symphony, and Strauss' *Thus Spake Zarathustra*.

Full houses for our day trips to the regional centres of Bunbury and Mandurah demonstrate a growing demand for more regional concerts and we're looking at ways to make these visits more frequent.



Dave Evans (Principal Horn), Liam O'Malley (Associate Principal Trombone) and Frankie Lo Surdo (Tutti Horn) sporting the new WASO summer uniform!

We finally wrapped up and voted on our 2016 EBA – negotiations on the next one start soon!

Congratulations to Stephanie Dean (Violin) and hubby Andrew on the birth of their second child Alexis.

Comings and Goings:

Ben Caddy (Tutti Viola) and Christina Katsimbardis (Tutti Violin) have both successfully completed their trials and are now fully-fledged members of the string section. Unfortunately, we lost our Principal Viola at the end of last year when Caleb Wright and Ji Won Kim decided to return to MSO.

New Zealand Symphony Orchestra

Lyndsay Mountfort,
Chair NZSO Players, Viola

It's my great privilege to provide the first orchestra report to *Senza Sord* from the NZSO as part of SOMA. We want to thank Simon Collins and Paul Murphy of MEAA for their visit to us in Wellington and the work behind the scenes to integrate us into SOMA. Also Mark Bruwel, Howard Manley and all the orchestra delegates who welcomed our delegation so warmly to the SOMA Conference in 2015 and encouraged us to become a permanent part of SOMA, and Paul Murphy of E tū (NZSO's union) for his work helping to figure out the details of the new arrangement.

The start of 2016 marked something of a new era for NZSO, with a new 3-year Collective Employment Agreement signed after more than two years of negotiations, and the start of Edo de Waart's tenure as Music Director.

The new CEA provides three 2% salary increases during its 3-year term, despite NZSO's unchanged government funding for eight years, a partial but welcome reversal of the loss of value of salaries over recent years. It also strengthens our Players Committee's role in consultation over the orchestra's management and activity. In return, the musicians have provided some extra flexibility around call lengths and scheduling, but without increasing total workload.

Edo de Waart's first national tour with the NZSO as MD opened the orchestra's 2016 season with ten concerts in eight cities, featuring soloists Charlotte Hellekant, Nicola Benedetti and Leonard Elschenbroich. This followed two sold-out performances with Wynton Marsalis and the Jazz at Lincoln Center Orchestra, and a strings-only



Photo: Jesse Willems

Edo De Waart



Photo: Scorpion Media

NZSO violins

programme directed by Concertmaster Vesa-Matti Leppänen, as part of the NZ Festival.

For the start of the season we also welcomed two new musicians to permanent positions. Vicki Crowell joins us from the UK as Associate Principal Bassoon, and Lloyd Hudson (formerly of the TSO) as Principal Piccolo. And shortly afterward we farewelled the two Steves from our bass section – Steve Gibbs, who retired after 42 years in the NZSO, and Steve Taylor who has moved on after 15 years.

And finally, as I write this, NZSO is awaiting two crucial and imminent decisions. On Thursday 26 May, Finance Minister Bill English reads his 8th Budget, which will reveal the amount of NZSO's public funding into the immediate future. The second decision concerns the future of Wellington's 112-year-old Town Hall, and its proposed seismic strengthening and repurposing as part of a new Music Hub for Wellington to provide a permanent rehearsal home for the NZSO and Orchestra Wellington, alongside a new campus for the New Zealand School of Music.

Howard Manley

National SOMA Officer

Media, Entertainment & Arts Alliance

THEATRE ORCHESTRA MUSICIANS' ASSOCIATION

With the assistance of SOMA members, MEAA has now established a new section of the union for musicians working in commercial theatre, the Theatre Orchestra Musicians Association (TOMA)

With the demise of the old musicians union the commercial theatre has increasingly become de-unionised with static pay rates and diminishing conditions.

As the popular song lyric goes 'from little things big things grow', TOMA members have had early success with agreement to increase the base call rate on TML Enterprises *Fiddler on the Roof* and Disney's *Aladdin*.

TOMA is currently campaigning for registered agreements for productions that include:

- Base call rates on par with the other orchestras;
- Annual base call rate increases;
- Maintaining Sunday penalty rates;
- Improved acoustics, reduced noise levels and sound pressure control in orchestra pits;
- Better flexible arrangements for deputising and paying deputies to observe the show;

- Improved instrument doubling rate; and
- Indexing instrument upkeep allowance.

If you or any of your friends work in commercial theatre encourage them to join TOMA and get active to rebuild the sector.

If you are a SOMA member who works in the theatre orchestras, you can also nominate TOMA as an additional section within your MEAA membership.

MEAA INSURANCE

MEAA Journey Protection Insurance

As a financial SOMA membership you are automatically covered by the MEAA Journey Protection Insurance if you are injured travelling to or from work, and where workers' compensation no longer provides cover.

Journey Insurance cover commences from the time the insured person undertakes direct travel from and ceases upon arrival at either their normal residence or place of employment, whichever is their destination.

Cover may also extend to include the following:

- Direct and uninterrupted travel between one place of employment and another;
- Activities undertaken during lunchtimes and meal breaks; and
- Travel to and from either their normal residence or place of employment and a recognised educational institution to undertake study relevant to the insured person's occupation.

Cover includes:

- Weekly benefits for injury resulting in temporary total disablement;
- Weekly benefits for injury resulting in temporary partial disablement;
- Up to \$2000 for injury resulting in fractured bones;

- \$500 for injury resulting in loss of teeth or dental procedures;
- Up to \$1000 personal vehicle excess waiver, including any claims for repairs falling under the excess will still have a maximum amount of \$1000, and up to \$500 for any cumulative loss of no claim allowance not otherwise recoverable as a result of loss or damage to insured member's personal vehicle; and
- Up to \$10,000 funeral benefit if an insured member accidentally dies during a journey.

This is a brief summary only – more complete information including the PDS, Policy Schedule and claim form can be found at meaa.org

MEAA Musicians Multimedia Liability Insurance

For musicians and tutors MEAA has also arranged insurance cover for Public Liability and Professional Indemnity. Key features include:

- Cover for claims by third parties for bodily injury and property damage to leased or rented premises and venues at which you perform or tutor;
- Civil liability claims arising from your performance or tutoring;
- Claims investigation and defence costs;
- Libel, slander and defamation actions against you;

- Infringement of intellectual property, trademark, copyright claims;
- A Principals Indemnity extension providing assurance to companies engaging free-lancers to perform or tutor;
- Cover for breach of confidence and confidentiality or licence, negligent publication, and negligent act;
- Cover for errors or omissions in the provision of your services;
- Covers you anywhere in Australia and New Zealand.

This Policy covers is designed to cover individual members.

For a band /ensemble to be covered all must have joined the MEAA Musician Multimedia Liability Policy and in the event of a claim each member would be covered individually.

To be covered by the MEAA's Musicians Multimedia Insurance Policy you must:

- Be an eligible financial member of MEAA.
- Have completed the insurance declaration with your membership application/renewal.

This is a brief summary only – more complete information including the PDS, Policy Schedule and claim form can be found at meaa.org

OTHER INFORMATION

If you are a member of SOMA, you should also be receiving fairly regular emails from MEAA specifically related to SOMA issues. If this is not the case, perhaps this is a good time to update your email address with MEAA!

Contact

MEAA Member Central

Phone: 1300 656 513

Email: members@meaa.org

And for your information the Pay Roll Deduction payment option for SOMA membership fees has been made available on the 'Join MEAA' online application form (meaa.org).

SOMA Executive Meeting

Adelaide, April 17-18 2016 – Agenda

- SOMA training for players involved in negotiations. (This will be taking place for interested players at various times in orchestras round the country)
- ABC recording contracts
- Music education in Australia
- National Opera Review
- Tax deductibility of performance clothing
- Changes to Income Protection costs and altered conditions of Death and Disability Insurance with Media Super. (Media Super members should have received letters regarding these changes)
- Status of EAs within Australian orchestras
- Social media, filming, mobile phone policies
- Orchestral reports by SOMA reps
- The role of the Player's Committee within an orchestra
- Artistic policies (specifically regarding string section sizes)

If anyone would like any further information on the above or if you have any questions around industrial issues in general (personal or otherwise), please see your SOMA representative.

Vale: Stephen McTaggart, Violin

1954-2016

Early in March, violinist Stephen McTaggart passed away. Stephen was an interesting and influential figure in Melbourne music for many years. His mother was violinist and esteemed teacher Jean Lehmann and uncle, Jean's brother, the distinguished violinist and composer Wilfred Lehmann.

Stephen began violin lessons with Jean and later studied with Nathan Guttman. As a student at Carey Grammar, he won a music scholarship to Scotch College, where the well-known teacher and conductor George Logie-Smith mentored him.

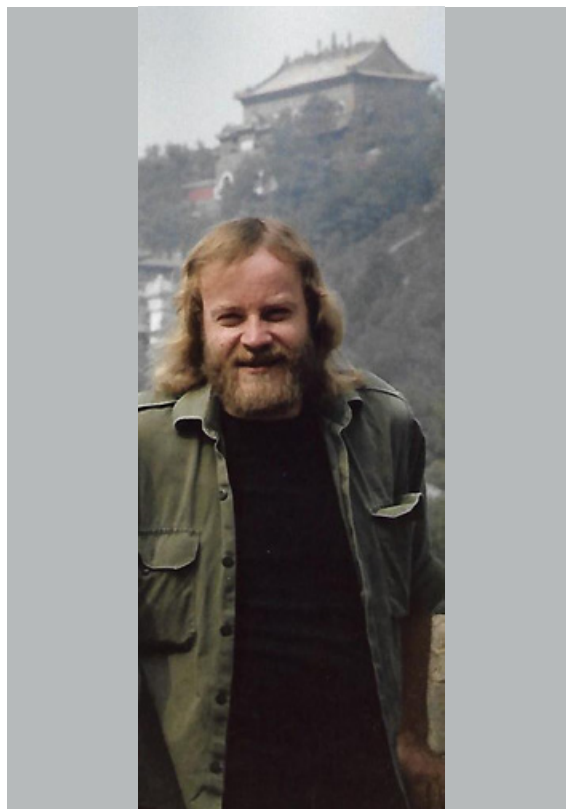
In the early seventies Stephen became a member of the Elizabethan Trust Melbourne Orchestra, as Orchestra Victoria was then called. He left to pursue other interests returning some years later as a casual player. It was at this time that we became good friends.

Stephen was a man of many interests, with a ferocious intellect. He loved literature, antique furniture and restoring old Mercedes Benz cars. His life quest was to find interesting violins and bows which later took precedence over violin playing. A dazzling violinist, Stephen was as at home leading a chamber orchestra for a Haydn Mass, as being on stage with Joe Camilleri and the Black Sorrows.

On behalf of his friends in Orchestra Victoria and The Melbourne Symphony Orchestra, I extend to his dear mother Jean and his family our deepest sympathies.

Martin Reddington

Orchestra Victoria, Violin



Steve in China, 1987.



MEAA Application Form – SOMA Section

I, _____ of the _____ Orchestra hereby make application to join the Media, Entertainment and Arts Alliance (and its related State registered unions where they exist) as a member of the Symphony Orchestra Musicians Association (SOMA), and agree to be bound by its rules and Constitution as amended from time to time.

Title: ☐ Ms ☐ Miss ☐ Mrs ☐ Mr

Last Name: _____

First Name: _____

D.O.B: _____

Address: _____

State: _____ Pcode: _____

Phone: (home) _____

(work) _____

(mobile) _____

Email: _____

Previous Member: ☐ Yes ☐ No

Employment Status: ☐ Permanent ☐ Casual ☐ Weekly Contract

Method of Payment

Payment may be made in one of the following methods.

Please indicate your preference (choose **ONE ONLY**) with ✓ in the appropriate box

☐ cash/cheque ☐ credit card (please indicate your preference below)

☐ one off payment ☐ monthly ☐ quarterly ☐ half-yearly ☐ yearly

Credit Card Details:

☐ Bankcard ☐ Mastercard ☐ Visa ☐ Amex ☐ Diners

Name of cardholder: _____

Card Number: ____ / ____ / ____ / ____ Expiry Date: __ / __

☐ direct debit financial institution – four weekly deduction only (please complete the PDC form attached)

☐ employer deduction from regular pay (please complete the section below)

Payroll Deduction Authorisation

To the Paymaster:

I wish to authorize payment of my subscription to the Symphony Orchestra Musicians Association to be paid by fortnightly payroll deduction to the Media, Entertainment & Arts Alliance.

Signature: _____

Date: __ / __ / __

Please complete this application form and hand it to your SOMA delegate/ committee member or mail directly to :

Alliance Membership Centre
Locked Bag 526
Spring Hill QLD 4004

Phone: 1300 65 65 13

Email: members@meaa.aust.com

Internet: <http://www.alliance.org.au>

Alliance membership fees are levied annually by Federal Council in consultation with the SOMA Executive. All membership fees are tax deductible. If you leave the industry and wish to resign your membership, you must do so in writing to your Branch Secretary, in other cases, three months written notice of resignation must be given.