

Senza Sord

JUNE 2015



EDUCATION,
OUTREACH &
PROFESSIONAL
DEVELOPMENT

soma

A MEAA Member



Cover and Inside cover: Adelaide Symphony Orchestra, Jay Lagaia and conductor Ben Northey present *Welcome to the Jungle with Jay*, February 2015. Photo courtesy Jay Lagaia

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Overture

As I collected the material for this edition, and read about the fantastic education and outreach programs that our musicians and orchestras are involved in, I felt incredibly proud of the enthusiasm everyone has for creating inroads into our orchestras for so many people. There are some wonderfully creative people in management who are really excited about the reach and range of activities that are possible when given the task of getting an orchestra out of the pit or off the (traditional) concert platform to collaborate and connect with people in an array of different environments. I think we all relish the opportunity to make all our lives more joyful.

Professional development and mentoring within our orchestras of our young instrumentalists has some space here too. Nurturing those who want to train to become an orchestral musician will become increasingly important in the future as pressure increases on national tertiary music schools to decrease the breadth of intensive training that is fundamental to this career.

There is an update on outcomes from the Sound Practice study. The publication of *Sound Practice Health Handbook for Orchestral Musicians* (Bronwen Ackermann, Dianna Kenny, Tim Driscoll and Ian O'Brien) is imminent and is designed to help explain how the human body functions during musical performance and how to manage issues that can affect performing at an optimal level. This will help musicians to better prevent performance-related health issues, as well as understand ways to help manage problems should they arise.

Simon Collins has recently been elected to the position of Federal President, Media, Entertainment and Arts Alliance, succeeding Patricia Amphlett. Congratulations Simon and all strength to your arm in the new role.

Finally, the SOMA Conference 2015 will be happening in Sydney on August 30-31 so gather your five colleagues and make your way to the Harbour. It's been a while since we've had a bivouac but it will be a great chance to catch up and talk about orchestras for two days. Please see your SOMA rep for more details of the conference schedule.

Lastly a thankyou to Mark Bruwel who has stepped into the SOMA presidency while I spend some time moonlighting in management at the Australian Ballet.

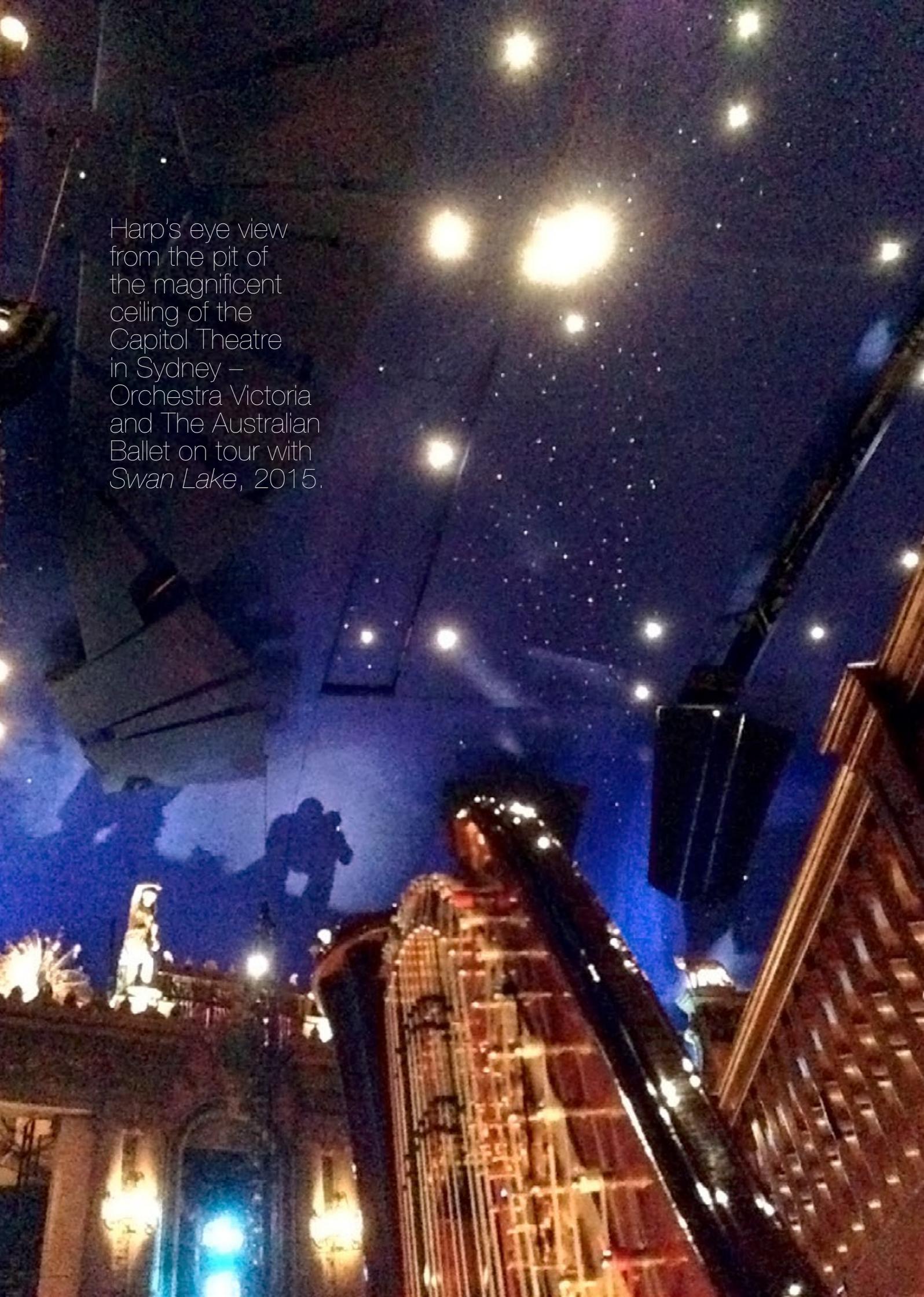
Tania Hardy Smith

Senza Sord editor



<http://www.fim-musicians.org/>

Harp's eye view
from the pit of
the magnificent
ceiling of the
Capitol Theatre
in Sydney –
Orchestra Victoria
and The Australian
Ballet on tour with
Swan Lake, 2015.





Emily Gann

ASO Learning and Community Engagement Coordinator

ADELAIDE SYMPHONY ORCHESTRA'S SA POWER NETWORKS

The last two years have seen a tremendous overhaul and expansion of the Adelaide Symphony Orchestra's SA Power Networks Learning Program.

With a new focus, "create and participate", ASO Learning has initiated many unique and engaging offerings into their program, through which children and students are placed at the centre of the creative process and performance, alongside members of the ASO. In term one of 2015 alone, 15 projects took place over 12 weeks and engaged 3800 participants. Amongst these projects were three brand new initiatives: *ASO Junior Jams @ City Library*, *The Bush Concert* school tours and *ASO Jams* at State Library SA, Art Gallery SA and SA Museum.

The new focus on collaboration, participation and creativity has had highly successful results, with a significant diversification and growth of the numbers of schools and individuals engaging with the program.

THE BUSH CONCERT

Most exciting of 2015 developments has been the launch of the new participatory project for primary schools, *The Bush Concert*. Developed by a creative team of five people – Mark Simeon Ferguson (composer), Margaret McGowan Jackson (resource writer), Emily Gann (project manager and workshop facilitator), Susan Ferguson (schools presenter) and Elizabeth McCall (community presenter) – *The Bush Concert* was created specifically to promote cross-curriculum, highly immersive and participatory learning.

Based on an Australian children's picture book written and illustrated by Helga Visser, *The Bush Concert* focusses on a community of Australian birds who are experiencing a drought. "*There has been a terrible drought and the birds put on a gala concert to cheer themselves up. There is singing and dancing but the final act is the perfect end to a wonderful bush concert.*"

LEARNING PROGRAM





Sam Roberts

ASO Junior Jams at the City Library.

Written for eight musicians and singer/narrator, the delightfully engaging score includes a well-crafted mixture of songs, dances, arrangements of existing orchestral pieces, soundscapes and features the bird-calls of over thirty five different Australian bird species entwined throughout.

Students are encouraged to participate throughout in a variety of dances, (eg. a brush turkey dance, flamenco fan dance, the Can Can) and songs. Students join in singing the delightful tongue-twisting *Gum Tree Song*, as well as a celebratory finale song and dance to the text “Drought is broken, rain is here. Joyful music brings us cheer. Hooray!” Throughout the concert, selected older students are given participatory roles as Can Can dancers, clowns, fireworks and rain. Accompanied by a very extensive learning resource and teacher professional development workshop, classes engaged in preparatory activities covering all five areas of the Australian Curriculum of the Arts, and focussing on themes of sustainability and community.

TIGERS AND TEAPOTS

Initiated in 2014, another highly participatory program for primary schools was launched, based upon the children’s song collection

and CD *Tigers and Teapots* by conductor and educator David Banney. Collaboratively developed between ASO Learning and David Banney, the program was designed to promote singing in schools and encourage the use of the voice as a tool for teaching musical literacy from a very early age. The structure of the program allows classes to form a choir, learning a number of the songs from the collection with the guidance of an extensive learning resource. On the day, eight ASO Musicians and David Banney visit individual schools to rehearse and workshop with each class choir, before combining to present a culminating concert for the broader school community. Following on from the success of its inaugural year, David Banney will be returning to ASO later this year to visit more schools with this outstanding program.

ASO JAMS AND JUNIOR JAMS

Reaching out to new audiences via creative and participatory family-friendly activities has been a significantly important development for the ASO Learning program. Over the recent April school holidays, ASO Learning presented eight *ASO Jams* sessions at three different collaborating venues: Art Gallery of South Australia, State Library of South Australia and Museum of South Australia.



Shane Reid

ASO *The Bush Concert*.

These creative music-making sessions were facilitated by jazz violinist/workshop leader, Julian Ferraretto, and supported by ASO trainees and ASO musicians, who had participated in a creative training workshop with Julian prior to the start of the school holiday series.

Over an hour period, Julian led the development of a creative musical response to a particular theme or article at each of the venues. The new *Junior Jams* series is another delightful addition to the ASO Learning program in 2015. Delivered throughout the year in partnership with the Adelaide's modern City Library, these highly interactive sessions for pre-schoolers are designed to encourage and promote singing and musical participation from the earliest of ages. Each sessions focuses on a particular instrument of the orchestra and involves singing, dancing and story-telling.

FESTIVAL OF LEARNING AND PARTICIPATION

In June this year, ASO Learning launches its inaugural Festival of Learning and Participation – a week long immersive program for teachers, students and families. Led by composer and educator, Paul



Rissmann, the week includes a professional development workshop for teachers, a creative workshop for ASO players and trainees, secondary schools creative workshops, primary school concerts, family concerts and middle school concerts. A brand new participation H2Oz, was commissioned by Symphony Services International and will be performed in school concerts by Melbourne, Tasmania and Adelaide Symphony Orchestras during this period.

From 2014, ASO Learning also reinstated the *Big Rehearsal* and *Little Big Rehearsal*, where primary-tertiary aged students spent a half or full day, rehearsing alongside ASO musicians, prior to an informal concert to family and friends.

You can read more about Emily's passion for music education in this piece by Angela Tufvesson from 5 March 2015

<http://www.truewealthbusiness.com.au/culture-and-leadership/teaching-children-music-hit-the-right-note/>





Kim Waldock

Director of Learning and Engagement,
Sydney Symphony Orchestra

SYDNEY SYMPHONY ORCHESTRA LEARNING AND ENGAGEMENT

The Sydney Symphony Orchestra has been educating young audiences since it first established its 'Youth Concerts' in 1947. Now, almost seventy years on, the SSO's Learning and Engagement program has extended its reach far beyond the borders of NSW to become the largest education program of the state orchestras in Australia.

The Learning and Engagement program has four main pillars: educational concerts for all ages, programs for talented emerging artists, professional learning resources and support for teachers, and an outreach program which magnifies the reach of our run-outs, regional and international touring.

The philosophy behind the SSO educational concerts is to develop and grow the audiences of the present. We challenge the listener through unpacking the music, stripping bare the mysteries of the orchestra, then engaging them through age-appropriate activities. All education concerts are aligned to current syllabi and supported by user-friendly resources that can be easily implemented by generalist and specialist teachers alike. All education activity is supported by

ABC Sydney Symphony concert for high school students in Ultimo.



Photo courtesy of Ken Butti

Sydney Symphony Orchestra giving an education concert for Western Sydney schools concerts at the Parramatta Riverside Theatre.

resources devised by leading teachers and accredited teacher professional learning.

The Emerging Artists program offers musical development and training to an extensive range of young musicians, where they have the opportunity to learn their craft from the best in the business. There are opportunities for tertiary students from the Sydney Conservatorium of Music to attend master-classes, closed rehearsals and talks from our guest soloists and conductors, as well as opportunities for young conductors and composers.

The Learning and Engagement program has four main pillars: educational concerts for all ages, programs for talented emerging artists, professional learning resources and support for teachers.

The jewel in the SS'sO Emerging Artist crown is the Fellowship program. A year-long -apprenticeship with a stipend of \$30k and guaranteed number of calls, the program offers a unique level of symphony orchestra training and Fellowship alumni can be found in orchestras all over the country as well as overseas.

The key to our engagement initiatives is to align them with the Orchestra's core activities, meaning we consider education wherever we go. SSO musicians and conductors run our student workshops conducted on regional tours, allowing them to meaningfully engage with the musical communities in each region we visit.

Of course the entire program is supported by expertise.SSO Chief conductor David Robertson is a visionary Chief Conductor and Artistic Director, we ensure that leading teachers write and advise all our resource materials; SSO Principal Viola Roger Benedict directs our Fellowship program, and all of these programs are supported by the extraordinary expertise of the Sydney Symphony Orchestra musicians.



Jenny Compton

Community and Outreach Executive,
Tasmanian Symphony Orchestra

TASMANIAN SYMPHONY ORCHESTRA

EDUCATION AND

OUTREACH

TSO is nearly halfway through an incredibly busy year. My role as Education and Outreach Executive covers Family Classics, Education, Outreach and a coordinating role when TSO hosts national training programs. Our first Family Classics concert was sold out and the Federation Concert Hall was overrun with pirates of all ages onstage and in the audience. *Pirates in the House* saw the TSO set out on a trouble ridden voyage and of course, they made it safely home! The costume competition was won by a pair of spectacular jellyfish!

The 2015 TSO Education program began with a set of Mini Maestro concerts in April. The concerts featured the story *Where is the Big Sound?* written by actor Jane Longhurst and embellished by TSO musicians. Many small children were entertained in the TSO Studio over three days. Next is a visit by

UK education specialist extraordinaire, Paul Rissmann. Paul will be presenting two education concerts and a workshop for teachers. Composer Katy Abbott visits TSO in June to present a concert/workshop of her work *Introduced Species*. In September *Maximus Mouse Visits the Orchestra* will be presented both as an education concert and a Family Classics. Mini TSO, our 15 piece ensemble, will hit the road in October for several run-out performances and a regional tour to Launceston and George Town. Melvin Tix visits Hobart with *Melvin's Musical Circus* in October and in November TSO will present Ben Wallfisch's *Dirty Beasts*, a narration of Roald Dahl poems with orchestral music.

TSO Outreach has taken off this year with several ongoing programs established. Last year the TSO began performing at the Royal



Hobart Hospital for patients and staff with performances by Mini TSO. Concerts at RHH have continued through the outreach area with TSO musicians and TSO chorus members volunteering to perform short chamber recitals in the Cancer Support Centre for patients and staff. TSO musicians are also involved with Mathers House, a Hobart City Council Adult Education and Recreation Facility.

Get to know the TSO presentations are a great opportunity for people to ask absolutely anything about life as an orchestral musician. Many of the questions are priceless!

A major outreach project for 2015 is the *TSO Prison Project*. The Tasmanian Department of Justice is a national leader in prison reform with one focus being family support. TSO musicians are presenting music workshops for incarcerated dads, together with their children and other family members.

With the enormous help of people involved in family support at the Risdon Prison Complex, TSO musicians gave the first workshop at the end of May. The workshop was an enormous success and was a most inspiring, gratifying and humbling experience for all involved. In December the TSO will present two concerts in the prison with Chief Conductor, Marko Letonja. The TSO and Marko Letonja will be joined by special guest Brian Ritchie and the prison rock band in a collaborative performance for a male inmate

audience only. The next week TSO will visit the prison family day to give a performance of *Peter and the Wolf* to prisoners and their families.

TSO remains committed to providing training opportunities for our local community and our national community. This year visiting TSO soloists Nicolas Alsteadt and Karen Gomyo gave masterclasses for UTAS Con students. TSO will be joined by members of TYO in September for the annual *Big Rehearsal* side-by-side event. TSO has hosted members of ANAM and AYO in two Masters Concerts and TSO principals mentored seven members of AYO when they came to Hobart as TSO-AYO wind brass and percussion fellows in May. TSO continues to host modules for the Symphony Services International Conductor Development Program and run the annual Symphony Australia (SSI) TSO Composers' School. TSO is also thrilled to be a partner this year in the innovative *Seven Deadly Sins Project* with Victorian Opera with a two day workshop taking place in Hobart in early July.

My goal at the TSO is simple. I want as many children and adults as possible to be introduced to orchestral music. Music means something different to every listener and every individual should have the opportunity to decide what music means to them. Choice is a result of education. Australia is a first world country and the choice to enjoy orchestral music should be available to all.



Rachel Leach

Animateur
London Symphony Orchestra

THE LONDON SYMPHONY ORCHESTRA DISCOVERY PROGRAM

Interviewed by Tania Hardy Smith

The LSO Discovery program was founded in 1990 by music animateur Richard McNicol and crucially, the players of the LSO. Richard was the first person to hold the post of animateur to a British symphony orchestra and Discovery was one of the first education departments in the country.

Tell us a bit about the Scheherazade/LSO program as it was/is happening now.

Every year since its beginnings, the LSO has performed specially devised school's concerts during each of the three school terms to all school ages. We now do around 16 such concerts a year to Key Stage 1 (ages 5–7), Key Stage 2 (aged 8–11) and less frequently Key Stage 3 and above (12–18). These full orchestral concerts take place at our home, the Barbican Centre, and feature the full orchestra of 80–100 players. These concerts often are tied to public events (Family

Concerts), which take place on Sundays and include foyer events for all the family.

Scheherazade was one of these programs. We performed it five times in 2014, four times to KS2 and once as a Family Concert. The concerts are programmed, scripted and devised by the animateur, in this case me, and feature classical repertoire, moments of interaction and participation, and often a specially composed song for the audience to learn in advance and join in with. We are lucky at the Barbican in that we have a TV system and are able to project live images of the players on a big screen alongside a slide presentation which helps to focus the children on what they are listening to.

I particularly liked the idea of composing a song to go with it – how long is the lead time into a concert and what sort of preparation did the teachers have to do before they arrived at the Barbican?

As this was a Key Stage 2 concert, in line with all of our schools concerts, a 'training' session was organised at our education home LSO St Lukes, for all the teachers who would be attending the concert. Each teacher received a specially written resource pack featuring two creative projects based on the repertoire, the song, and suggestions for cross-curricular work for the children to undertake before visiting the concert. This took place with over 60 teachers about a month before the concert.

How did you arrive at the format? the choice of work is fantastic – I imagine it's just such a great story that it lends itself really well to creating a musical journey for the children.
The concert was made up of almost the entire score of Rimsky Korsakov's *Scheherazade* with extracts chosen to highlight different features and display the instruments. The story was told over the top at various points and the song *The Ultimate Storyteller* was a re-telling of the over-arching story and was performed twice during the show. I wrote the song for the concert.

How, where and why did the idea take shape for you and/or the creator of the concert?
I like to program my concerts to feature where possible, pieces played in full and work to break up the listening with activities. We rarely play for over about 5 minutes at a time and the presentation is swift with short links and lots for the audience to do. All of my concerts follow a similar plan although for younger audiences I often choose the story first, using a well-known book, and fit the music around it. We then seek permission from the author to project images from the book on screen and this becomes the focus. (We also do a small-scale version of these concerts in school with an ensemble of 5 players.)

I program the concerts about 6 months in advance in line with the orchestral schedule and am lucky to have free-reign to choose whatever I want within a maximum allocation of players. Not all orchestras operate with this policy, sometimes the repertoire is chosen

for you and you have to make it fit – much harder!

Have you done it with other orchestras? or for other children in regional areas? there must be a demand for this type of program.
Almost every orchestra in the UK now has an education program and most perform children's/ school's concerts of some sort. The LSO's team is by far the biggest and reaches the largest number of children live every year with the most concerts. These schools concerts are just a small segment of the much bigger Discovery 'pie' which also includes two community choirs, a gamelan program, digital technology, instrumental learning program, creative projects with instrumentalists, special needs, teacher training programs etc etc – it's a long list!

You are a wonderful narrator! tell me about how you put the structure/dialogue and together. Are you doing any other programs at the moment?

I am completely freelance but my main employer is the LSO (I trained with them, learning from Richard McNicol back in the 1990s). I now devise and present concerts for many other orchestras as well. Primarily I am a composer and I think its important to make that distinction – I'm not a teacher or an actress but a musician and so my first thought when devising new work is how to put the music across to the audience. The stories, acting, participation etc are just tricks to get the children listening in an informed way. Many of these children will never have seen or heard an orchestra before and many of them will possibly never experience it again, so I see that as a huge responsibility and the canon of classical music is a fantastic resource. We now know from experience that the more preparation the teacher can lead with the children ahead of the concert, the better they will listen when they arrive and so the resource pack and training session are vital. We also have a year long teacher-training program which offers an intensive study of how to lead and devise such work. By training the teachers in our methods we are reaching far more children



Kevin Leighton

Rachel Leach

than by simply relying on our concerts alone. The LSO musicians are involved at all stages of the training and learn alongside the teachers. Hopefully we are providing a legacy of music learning

I am extremely lucky in that I always have at least one concert on the go at any one time and often several in different stages of development for different orchestras. As each orchestra and venue is so different that keeps the concerts fresh. I never simply take the script from one and use it with another. I always try to make the repertoire and presentation fit the circumstances. So, right now I have just finished *Billy the Kid* with LPO, although I now start school visits using that work. I'm about to present *Pictures at an Exhibition* for LSO that has a huge amount of school visits attached (we often visit the schools with players to help lead the classroom activities and this can be an excellent way of beginning that legacy). I have just written a script for the CBSO concert in July which joins in with the BBC 10 pieces initiative, and I'm putting together repertoire for Autumn's LSO, LPO and SCO concerts. Alongside this, I present a lunchtime series of chamber concerts to adults at LSO St Lukes and have a pretty full schedule of pre-concert workshops for the BBC. So there is always lots going on!!

From what you've seen and done, how important is this sort of activity for young ones?

These concerts are extremely important for children. It's not about creating the audience of the future, securing ticket sales or encouraging them to learn an instrument, it's about enrichment and cultural experience.

For the one hour they are with us in the audience we are exposing them to a whole world of sound that they may never come across again and by encouraging and empowering teachers to lead music activities in the classroom we are allowing them to get their hands on this world without needing any prior knowledge, expensive lessons or even equipment. Most importantly, aside from the music, we are teaching children to listen, to create and to experiment – three vital skills.

Right now in the UK (and I'm talking to you on election day... so anything could happen tomorrow!), music provision in school is constantly being cut. Trainee teachers are lucky to receive one day of music tuition if that, and music is no longer a core subject at any level. Without initiatives such as those invented by the LSO in the 1990s hundreds, thousands of children could have gone through their schooling without any music at all. That's how important it is!!



Cassandra Lake

Community Engagement Manager
West Australian Symphony Orchestra

WEST AUSTRALIAN SYMPHONY ORCHESTRA LAUNCHES REGIONAL MUSIC EDUCATION PROGRAM IN ONSLOW

In June this year, the West Australian Symphony Orchestra (WASO) partnered with Chevron Australia to launch a new music education program in the remote Pilbara town of Onslow. The two year pilot program will provide free music lessons to every student in Kindergarten to Year 7 as well as deliver professional learning opportunities to non-music specialist teachers at Onslow Primary School.

Since 2006, Chevron has supported the Orchestra to visit Onslow and the broader Pilbara region through the annual WASO *On The Road Tours*.

Through this program, the West Australian Symphony Orchestra reach indigenous students and communities in regional and remote locations. Small ensembles visit schools and present community concerts across the State, and in 2013, ensembles

travelled through the Pilbara region as far north as Dampier, South to Albany and to Geraldton.

WASO musicians present workshops, concerts and master classes in schools, as well as free community concerts and where possible, join local community ensembles in rehearsal to share their knowledge and experience. Selected program repertoire includes opportunities for audience members to be involved in the performance.

Groups travel with child sized instruments to give students in these centres the chance to have-a-go on musical instruments – for some, this is the first time they have even seen an instrument, let alone had the opportunity to try and play something. These interactive programs encourage participation and storytelling, and over the years, have provided a firm foundation towards the development of a regional Primary School education program.

As a significant extension of the Chevron partnership, this new music education program has been launched to meet a community need in Onslow and offer a music education program to the bright eyed students in years K – 7 at the school who have always warmly welcomed small ensemble visits.

The program will teach students new skills, bring them together to actively participate in music making and creative play, cover existing curriculum requirements wherever possible, encourage well-being, and inspire the broader community to celebrate the efforts and talents of the students through performance opportunities both within the school environment and in community settings.

Percussionists Paul Tanner and Mark Cain will teach a percussion based program as well as work with the students to make their own instruments. According to Cassandra Lake, WASO's Executive Manager, Community



The Orchestra visit the Pilbara.

Engagement, “This program is going to be the best kind of education – fun!”

WASO hopes that this program will be the template for a broader statewide regional music program, one that directly assists regional schools to implement ongoing music education programs, as well as support non-music specialist teachers to integrate music in to their teaching programs.

For more information about the West Australian Symphony Orchestra's education program visit www.waso.com.au

Footnote: To read about Mark Cain's AiR Grants Program experience building a 'Sound Garden' on behalf of Musica Viva Australia for Belmay Primary School, visit the case study on the ArtsEdge website at <http://www.artsedge.dca.wa.gov.au/artists-in-residence/Pages/PA-Musica-Viva-Australia-STREAM-2.aspx>

Kierstan Arkleysmith

Viola

West Australian Symphony Orchestra

WEST AUSTRALIAN
SYMPHONY ORCHESTRA
EChO, WASO
ON THE ROAD
HARMONY MUSIC
A PLAYER PERSPECTIVE

Over the past couple of years I have been involved with some of WASO's education and outreach activities including our Education Chamber Orchestra (EChO), WASO On The Road, Harmony Music.

EChO was formed by a group of players in the mid 1990's as a pocket size ensemble that could go places a full sized orchestra couldn't fit. Comprising one of each instrument, a mini harp, a suitcase of percussion instruments and music ranging from ABC kid's TV themes to orchestral classics, EChO

travelled to some quite remote places. They also released an album in 1997.

The original instrumentation remains unchanged but now has a greater range of percussion and a full-sized harp. Some of the original arrangements are still in use but with the ensemble's success new shows have been created to suit different age groups. One such show involves the adventures of Echo the Gecko who loses his tail. Most kids love the intrigue but of course there is always a kid who simply can't understand how adults can



Education WASO – ‘Have a Go’ session at the end of an EChO performance.

be so dumb. So when Echo’s tail comes off and disappears (into a box) this child becomes extremely frustrated and makes quite a scene by shouting “IT’S IN THE BOX!”

In recent years EChO’s Perth schedule has become so extensive that touring has dwindled and this has resulted in the emergence of *WASO On The Road*.



Cameron Brook with budding young tuba player.

WOTR typically takes a chamber ensemble and a presenter to a WA region for a week of schools and community concerts and workshops visiting both the major regional towns and remote communities.

Last year I went on a WOTR trip with a string quartet to Albany and surrounding towns. This region has a bustling string community with excellent teachers and players and a large number of students who very much appreciate WASO’s involvement. The area also produces some extremely good food and wine so it was definitely win-win trip!

One of the great things about WOTR is that the players are involved with creating the programme which means every tour is unique. Such programmes also work for Harmony Music, an initiative that involves incursions to special needs departments providing an opportunity for these students to gain new experiences within a familiar environment.

I have certainly enjoyed being part of these small ensemble activities but at the same time they are no substitute for the thrill and excitement of a full symphony orchestra.

FEATURE EDUCATION



Rachel Westwood

Violin

Australian Opera and Ballet Orchestra

ROSIN AND R

THE AUSTRALIAN OPERA A



Students involved in the Sydney Intensive Project.

OPERA AUST

OPERA AUSTRALIA
PRINCIPAL PARTNER



REED SCRAPINGS

AND BALLET EDUCATION PROGRAM

2015 is the fourth consecutive year that has seen the Australian Opera and Ballet Orchestra involved in the all-important education sector, in collaboration with geographically diverse secondary and tertiary institutions, incorporating support from Opera Australia staff, and all operating on the smell of an oily rag – or perhaps that should be the smell of rosin and reed scrapings.



RAU|A



Australian Opera and Ballet Orchestra, Regional Conservatoriums program, courtesy of Opera Australia.

Conductor Guillaume Tourniaire with students taking part in the Regional Conservatoriums Video Conferencing and Sydney Intensive Project.

Every two years is the current frequency of our greatest potential life-changer, the grandly titled *Regional Conservatoriums Video Conferencing and Sydney Intensive Project* which began in 2012. It is a feat of long distance communication, scheduling, and technological wizardry to connect participants from every corner of NSW with musicians from the AOBO. In 2014, 50 students in the late secondary/early tertiary age range were selected by recorded audition, encompassing all orchestral instruments except – strangely – French horn. They hailed from Dubbo (Macquarie), Port Macquarie (Mid North Coast), Tamworth, Wollongong, Albury (Murray), Young, Orange, Lismore (Northern Rivers), Gosford (Central Coast), Wagga Wagga (Riverina), Bathurst (Mitchell), Grafton (Clarence Valley), and Muswellbrook (Upper Hunter) – the conservatorium name being in brackets where it differs from the locality name.

A dozen volunteer mentors from the AOBO were then allocated to give video link mentoring sessions – including crash courses

in orchestral technique and etiquette – over 2 months leading up to a 3 day experience in Sydney in the middle of Winter. The students finally met each other (some being the only participants from their respective conservatoria), had a welcome tour of the various departments housed at The Opera Centre, a meeting and Q&A with orchestral and OA representatives, sectional rehearsals, and finally a whole orchestral rehearsal to polish excerpts from the opera and ballet repertoire. They also observed AOBO rehearsing in situ in the pit, and then had their own turn performing in that hallowed space under the baton of our guest conductor Guillaume Tourniaire, a keen proponent of educational outreach.

Imagine – or remember – your first time playing an excerpt from Donizetti's *Don Pasquale*, or the *Triumphal March* from Verdi's *Aïda*, or the *Dance of the Knights* from Prokofiev's *Romeo & Juliet*. Now imagine doing this when you hail from outside a country town but you get the chance to come to Sydney and join an orchestra just for a few days.

The sense of achievement, the palpable improvement to become performance ready, the understanding of an orchestra in context, for many their first opportunity to be in an orchestra and to encounter our repertoire, added up to an immeasurably valuable experience on all sides. Anke Timm, OA's Community Partnerships Manager, was and is our lynchpin in organising staff and interns to support this essential venture. Here after all might we find our future colleagues in AOBO or other orchestras, and we must help maintain and strengthen the tenuous link to experiences which lead to creating future professional musicians and general supporters and participants in the arts.

AOBO has also partnered with Ballarat High School, first in 2013, which has its own highly developed music program. This also culminated in a visit to Sydney, touring our workplace and putting on a performance. This group was heavily populated with wind, brass, and percussion players – and one lonely guitarist – so I cannot comment on the orchestral nature of its activities, so sorely lacking in string players!

Last but not least, we have a partnership with the Sydney Conservatorium of Music in a process which first ran in 2013. Tertiary students spend time during first term observing the entire rehearsal-to-performance process with the orchestra (this year *Faust* was the focal opera). They will also have mentoring, mock auditions, and an osmotic experience of the life of an opera and ballet orchestra. This year's intake happily includes a greater proportion of instrumentalists as opposed to vocal or conducting students, so the focus has been more intense. Our Conservatorium Interns will have their experiences documented and credited towards their

various degrees. You cannot buy that kind of empirical learning.

None of these programs would even begin without a great deal of goodwill from all sides to participate, and an eye-rolling amount of behind-the-scenes negotiating, administering of schedules, video-link sessions, technological support, and volunteer effort from AOBO musicians, management, our own interns, OA's indomitable Community Partnerships Manager, and the parental and administrative support of our Regional Conservatoria students especially.

SOMA and *Senza Sord* might not seem a likely soapbox, but educational programs such as these can only strengthen and enrich the cultural lives of the participants and their families, and of their mentors too, and are of very great benefit to a culturally lively nation where performing arts are made accessible at all levels and in all regions – not just our major cities. At the time of writing there is still no education budget to speak of, nor guarantee of future funding, and we can only assume and hope that the continued success of these activities will be recognised and allowed to grow to the size and stature they and we deserve.



Regional Conservatoriums Video Conferencing Project.

Cassie Etwell

Media and Communications Manager
Musica Viva

MUSICA VIVA ANNOUNCES NEW ARTISTIC DIRECTOR

1 December 2014

Musica Viva is delighted to announce that internationally respected music educator Richard Gill today commences as Artistic Advisor of Musica Viva In Schools – Australia’s largest and most innovative school music education program.

Mr Gill has had a long association with Musica Viva, but this position marks the next stage of his relationship with the company as he steps into this new visionary role. As Artistic Advisor to Musica Viva In Schools, he will be guiding the development of the finest Australian classroom resources in music.

As Musica Viva enters its 70th Anniversary year in 2015, and Musica Viva In Schools expands considerably in its reach globally,

Mr Gill’s appointment comes at a pivotal time in the company’s history. Both Mr Gill and Musica Viva believe that every child has the right to receive a quality music education, and together they will champion this message across the country.

“We now stand on the cusp of a dynamic new era in Musica Viva Education, expanding our reach to nearly half a million children with innovative use of new technologies,” says Musica Viva Chief Executive Officer, Mary Jo Capps. “It is fantastic to have Richard’s wealth of experience and wisdom to help shape the future of this internationally acclaimed program.”

Musica Viva prides itself on providing broad, high quality music education programs for primary and tertiary students that range from



Jeff Busby

Richard Gill

live performance to digital learning, including extended residencies, intensive workshops, accessible resources and live interactive video conferencing events. Chairman of Musica Viva, Michael Katz, says, “Musica Viva is thrilled to provide a national platform of unparalleled breadth and depth from which Richard Gill can help us expand our shared ambition.

“We both believe that an understanding of music must be a fundamental part of every child’s basic education. Music is essential in developing the creative citizens of the future. With Richard’s guidance, Musica Viva will help Australia move closer to fulfilling that future.”

Speaking on music education today, and his new appointment, Mr Gill says, “It’s an exciting time in the field of music education, with digital technologies both helping to

expand reach and heighten the experience and appreciation of music.

“Musica Viva has shown itself to be a world leader in using digital technology to advance arts and culture. I am delighted to be able to play this role in shaping the music education programs of the future.”

Mr Gill continues, “In order for Australia to remain a leader of innovation in the 21st century, it is vital that we invest in the creative and cultural learning of our children. Musica Viva In Schools has been unswerving in its commitment to this mission for over 30 years. With the exciting new possibilities opened to us through digital technologies, we are currently in the midst of a major education transformation. I look forward to working with Musica Viva as they lead Australian music education in the next 30 years.”

Since founding Musica Viva In Schools in 1981, Musica Viva has enriched the lives of over 7 million children across Australia. Musica Viva In Schools is the largest provider of music education programs in Australian classrooms, also reaching regional and remote areas.

In 2014, Musica Viva In Schools musicians travelled over 120,000 kilometres to deliver music education programs to over 260,000 students through 1,700 concerts, workshops and residencies. The company also provided direct training to over 2,000 teachers, as well as a further 8,000 teachers indirectly.

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EMERGING ARTISTS

SYDNEY SYMPHONY ORCHESTRA EMERGING ARTISTS PROGRAM



Fellows from the SSO Emerging Artists program.

Roger Benedict

Artistic Director, SSO Fellowship
Principal Viola, Sydney Symphony Orchestra

Interviewed by Tania Hardy Smith

You are the Artistic Director of the SSO Fellowship and also the orchestra's Principal Viola. The SSO Emerging Artists program, including the Sydney Symphony Sinfonia, is well known amongst professional orchestral musicians – tell us about the structure of the Fellowship in particular.

The Fellowship program is a one-year full-time training program for emerging professional musicians under the age of 30. There are currently 14 positions available, and there will be 18 from 2016.

The fellows work as regular casual players in the SSO where they are mentored by experienced professionals, they participate in an intensive chamber music program, do outreach and community work, play in masterclasses with visiting soloists and participate in a series of specially designed workshops (for example on stagecraft, musicians' health and taxation issues).

The fellows receive a stipend of \$30,000 per year plus extra fees for additional SSO calls, and many other benefits. They are kept extremely busy but we aim to help them become truly rounded performers capable of engaging with the widest possible audience. I want them to develop resilience, adaptability and versatility and have the courage to lead their profession into the future with confidence.

What is the story behind the genesis of the program?

There had been a skeleton of an emerging artists program before I came on board but when I took over in 2002 I redesigned the

Fellowship into an intensive full time program with a greater emphasis on chamber music, much more hands-on experience in the orchestra and also some outreach work, the aim being to prepare these young musicians for their future professional life as thoroughly as possible. Thanks to generous ongoing funding from individual donors, Credit Suisse and the Ian Potter Foundation we have been able to expand the program recently both in its scope and in the number of positions we can offer.

... the young player benefits from all the experience and skills their mentor shares with them, but the SSO mentor benefits from being exposed to the vitality and curiosity of the younger player.

You've had a fantastic career as a viola player internationally – how does this program prepare young musicians in Australia specifically?

There are so few orchestras in Australia and jobs come up rarely. We want to ensure our alumni have the edge when auditioning for one of those positions. Fellowship alumni have won positions in all the Australian orchestras but also in the Royal Concertgebouw, the Leipzig Gewandhaus and City Of Birmingham Orchestras for example. But I hope our alumni will have fulfilling and meaningful careers whether they play in the SSO, another orchestra or ensemble here or overseas, or have what is increasingly called a "portfolio career" where they create and manage their own varied work.

Why is it important for our orchestras to provide such programs for aspiring young players who may want a career in performance?

There are many things we can't learn at Conservatoriums – it's that vital hands-on training that is so important. You learn so much from working in a completely professional environment next to an experienced professional player and mentor, and have that experience backed up by playing chamber music at a high level. The SSO benefits by having a pool of highly trained and highly motivated casual players who are also job-ready for when a position in the orchestra becomes available.



Give us a perspective from the point of view of the musicians in the SSO – having young players come into the professional sphere must be interesting.

I always say mentoring works best when it is a two-way process – the young player benefits from all the experience and skills their mentor shares with them, but the SSO mentor benefits from being exposed to the vitality and curiosity of the younger player. Having to explain how and why we do certain things helps us in our

own continuing professional development, and hopefully reminds us how much we love the music!

There are often difficulties for young talented musicians in Australia, who live outside the main cities, to access the opportunities provided by our orchestras – what are your thoughts on how we make it easier for young players to be part of such a wonderful resource as the orchestra?

Our program is open to all Australian and New Zealand musicians and we hope that the stipend and benefits we offer allows access to the program to people wherever they may live. We will also for the first time be holding DVD first round auditions for our 2016 intake to make sure no-one is prevented from auditioning from interstate due to prohibitive flight costs. And we have pre-fellowship programs like Playerlink where SSO players travel to more remote locations in NSW to help train young players who would otherwise be unable to benefit from such guidance. Also the fellows ensemble does a significant amount of regional touring to take live music to places the larger SSO can't go.

What's happening/about to happen right now with the participants in the program?

We are just about to perform a concert in Parramatta Riverside Theatre in a program of Mozart, Adams and Stravinsky's *Soldiers Tale* in which three of our fellows will become thespians and take on the roles of Narrator, Soldier and the Devil! And a couple of weeks ago we made one our regular visits to a maximum security prison to do a workshop and concert for the inmates there. I love taking the fellows out of their comfort zone from time to time and see how they flourish as a result!



John Noble
Violin
Orchestra Victoria

TRAINING QUARTETS VIA SKYPE.

John Noble (violin, Orchestra Victoria), interviewed by Susan Pierotti, Editor, *Stringendo* – the magazine of AUSTA (the Australian Strings Association). First published in *Stringendo*, Vol 37/1, April 2015. Reprinted with kind permission from Susan Pierotti and John Noble.

'Teachers are using Skype™ in unique ways to fulfil educational goals.'
(<http://en.wikipedia.org/wiki/Skype#Protocol>)

John Noble, a violinist in Orchestra Victoria, is one of the foundation tutors of Orchestra Victoria's educational program, On the mOVe, which works across regional Victoria. At one workshop I noticed some particularly strong violin leaders and was intrigued when John told me they were part of his string quartet program.

SP: John, what inspired you to start a quartet program in regional Victoria?

JN: Having tutored at nearly every Orchestra Victoria workshop for nearly a decade, I was struck by the sometimes desperate need of string teachers in these areas of support in developing ensemble training. I was also excited by the possible collaborative opportunities between town and country and saw an opportunity to link my program (John Noble's Quartet Program©) with Orchestra Victoria's education programs.

SP: Could you tell me a little of its history?

JN: I initially launched the program in 2008 with a quartet of my own students, and a quartet in Melbourne's Boroondara Council. In 2011, in collaboration with Orchestra Victoria I launched a string quartet in Bendigo, an old gold rush town about two hours from Melbourne. Orchestra Victoria had already been performing concerts and doing workshops there for some time, so there was already an awareness of the orchestra's willingness to be involved in the Bendigo commu-



Bendigo "Noble" Quartet – Evie, Kate, Ruby & Sheri.

nity. I also set one up in Wyndham Vale, an outer western suburb of Melbourne with great municipal support. In fact, from the beginning, the local town councils and philanthropists have been right behind the whole program.

I approached Orchestra Victoria in 2011 with the proposal to run the string quartet training program, which was now very successful, under the umbrella of Orchestra Victoria's educational program. This saves on administration for me but also provides strong string section leaders for the On the mOVE orchestra workshops, as a result of their ensemble training. The Australian Ballet currently administers Orchestra Victoria – they have seen the value of this program by giving me an official role within the organisation, meaning I can retain full control over its day-to-day running.

It also allowed me to expand the program by establishing another quartet in Hamilton in 2012. This town is well served by three secondary schools, but they don't have regular string teaching, nor do they have specialised ensemble direction.

SP: *Your next quartet was in Wyndham Vale again. Why was that?*

JN: Students eventually graduate and move on but the need for quartet tuition is still

there. The *On the mOVE* workshops have a huge catchment area, some students travelling hundreds of kilometres to attend. An important feature of my program is one of mentorship. I regularly engage professional musicians to tutor/mentor our quartet members. Following two to three years of training, I launch a second-generation quartet in each region. Our foundation quartet members take on the role of mentors to their younger counterparts, which they take on with pride. The second-generation string quartet in Wyndham Vale is in another area of Melbourne, but still in the western suburbs, as this area has always had a deficiency of string ensemble activity.

Following two to three years of training, I launch a second-generation quartet in each region. Our foundation quartet members take on the role of mentors to their younger counterparts, a role they take on with pride. The second-generation string quartet in Wyndham Vale is in another area of Melbourne, but still in the western suburbs, as this area has been notoriously deficient of string ensemble activity.

We all know that one way of learning is to repeat what you have learned to someone else. The first Wyndham Vale quartet became mentors for the next generation, a policy



Hamilton 'HQ' Quartet, L to R, Patrick (viola), Tim (2nd violin), John Noble, Monique (cello) & Catherine (1st violin).

that has been followed ever since by all the quartets, and works really well. The quartet players are from four different schools in the area who then take the music and what they have learned back to their school's music program, thereby increasing the accessibility and value of the training to even more students.

SP: *Could you elaborate on the opportunities you see between town and country?*

JN: As well as leading the string sections, and therefore being tutored by members of Orchestra Victoria, the quartet players are linked to a professional string quartet in Melbourne. They not only get to sit in on their rehearsals where they are encouraged to ask questions, but also perform with them in a concert, either dividing the concert between them or, as on one occasion, playing the Mendelssohn Octet with them.

The professionals also offer the student free tickets to their own series of concerts. Not only do they have lessons with me, they connect to a whole new professional world of string music making.

SP: *What are the first things you do to establish one of these quartets?*

JN: Well, unlike 'School of the Air', for instance, where the teacher has never met the

students, I have already built a relationship with everyone who comes into the quartet program as I've already tutored them in the orchestral program or have known them through interactions with their local string teachers, and am able to choose who would be suitable. I supply the music, from Haydn and Mozart to more popular repertoire, including music by local composers. Sometimes music on the VCE (final school year certificate) list is incorporated as well. The music is chosen in line with their abilities but always tailored for performance opportunities. I supply the music, from Haydn and Mozart to more popular repertoire, including music by local composers. It sometimes incorporates music on the VCE (final school year certificate) list as well. The music is chosen in line with their abilities but always aimed for performance opportunities.

The students organise their own rehearsals, design their own logos and choose the name for the quartet. The schools, local government and performing arts centres generously donate the use of the venue and provide a big-screen TV, speakers, webcam and set-up. I am constantly in contact with the schools and the parents.

SP: *So how does a Skype lesson work?*

JN: I arrange the session times six months



Wyndham 'Young Mozart' Quartet – Natalie, Paris, Yinzhe & James – with The Aequales Ensemble/Orchestra Victoria musicians.

in advance. We have a monthly class on Skype that lasts between one and two hours, focusing on developing ensemble leadership, body gestures, tone and even dispute resolution! Crafting good tone production admittedly is limited by the technology but I have previously given them all many live lessons so I know how they sound. I then send an email or text report of the session, which is sent to the parents as well. I'm also available seven days a week (in daylight hours!) for consultation and an individual lesson via Skype, organised through the parents. Their performances are available on YouTube.

SP: *What successful outcomes have you seen?*

JN: Besides the obvious one of better quality music making, one of the Hamilton quartet leaders is now studying violin full time at Monash University. In 2013 the Bendigo String Quartet won a grant from Bendigo's Capital Theatre for free box office and publicity for a concert where they performed in the first half and a professional group, the Aequales Ensemble, in the second. It was filled to capacity, largely due to the students' promotion through social media and posters around town. The theatre seats nearly 500 people, by the way!

At the end of each year, the *On the mOVE* workshop students come to Melbourne for an end-of-year event. In 2014, as well as the quartet students being the string sections leaders for the main orchestral concert, they also performed brilliantly in the foyer before the concert. The audience blocked the entrance as they witnessed an amazing dynamic string performance.

SP: *Where do you see 'remote area' technologies being used in music tuition in the future?*

JN: I was approached earlier in 2014 by the Melbourne Conservatorium of Music as they had heard of my initiative with my quartet program. They have been working in conjunction with Ballarat Secondary College (Ballarat being another gold rush town) on other technologies for remote area learning and asked me if I would be interested in doing a test pilot study with using Zoom™ (which is subscription based) instead of Skype (which is free), as Zoom has better sound, less dropout and faster response time. The results aren't in on that yet but I'm excited about the possibilities.

SP: *Thank you, John, for your enthusiasm and willingness to take the resources of the city to rural communities, using technology to achieve that.*

Emily Gann

ASO Learning and Community Engagement Coordinator

ADELAIDE SYMPHONY ORCHESTRA PROFESSIONAL PATHWAYS

As part of Adelaide Symphony Orchestra's SA Power Networks Learning Program, one of the significant new initiatives include the development of the ASO Professional Pathways program, originally launched in 2014. Consisting of three yearlong strands: Orchestral Traineeships, Learning Traineeships and Artist Insight Series, this program seeks to provide young and emerging artists with career development experiences that go beyond the opportunities available within most tertiary courses.

The Artist Insight Series involves over 30 selected secondary and tertiary students who are invited to attend 11 exclusive presentation/discussions with whole-class artists over the course of the year, with each talk focussing on pathways through music as a profession, suggestions and words of wisdom for what makes a successful career, and other general insights into life in the profession.

In 2015 ASO accepted six Orchestral Trainees. A number of carefully structured activities throughout each year enable the trainees to experience the life of an orchestral musician and develop their playing, creative and audition skills. Trainees take an active role in the orchestra's new community

activities and towards the end of the year, work with the ASO Learning Trainees to plan, develop and deliver their own education activity/performance, with the guidance and assistance of ASO players and staff. This year ASO is again mentoring four Learning Trainees, each of whom are currently studying or recently graduated with education qualifications. Over the year, trainees learn about live arts education programs and develop delivery and performance skills, engage with development of learning materials and attend workshops before developing their own public program to present towards the end of the year.



ASO Trainees from L to R: Lester Wong, Samantha Raftery, Jennifer Bird, Charles Klein, Louis Cann, Edward Koltun.



Cassandra Lake

Community Engagement Manager
West Australian Symphony Orchestra

WEST AUSTRALIAN SYMPHONY ORCHESTRA HOSPITAL ORCHESTRA PROJECT

On Tuesday 25 March 2014, WASO had their first visit to Princess Margaret Hospital as part of the 2014 Hospital Orchestra Project (HOP) series. It was another emotional and heart warming morning for everyone involved. Originally scheduled to be an Education Chamber Orchestra (EChO) performance, an unwell presenter resulted in a late change to a Percussion Workshop with Amanda Dean and Steve Richter. Steve worked with us at the HOP Percussion workshop in 2013, but this was Amanda's first engagement with HOP.

In her words:

"In the 26 years of... schools concerts which I have been involved in, I have only performed say 6 concerts with children with severe physical disabilities, and about 12 performances to remote Aboriginal communities. Each group with its own complex issues. I think some of the highlights of school concerts for me, have been working with these children (at PMH), and seeing how they react. Of course there is a very sad part of working with them, however if I can engage them a little then that is a great reward. I would be happy to be involved in similar performances."



Even though this was our first visit to PMH since December 2013, a number of teaching staff from the School for Special Education Needs Medical and Mental Health, as well as carers on the wards, recognised us and approached us to visit children in their individual rooms. Over the period of time that I have been involved with the program, we have built trust and understanding among the Hospital personnel and shown great respect for their environment, and this has allowed us to be invited in to the sickest of children's rooms.

On this day, we visited a 15-year old girl on Ward 7teen who became a tetraplegic after a childhood accident at the age of 3 years. She is on a ventilator and uses a stylus to manage control buttons on technological devices, and also to paint. She is quite the visual artist and music appreciator, and was absolutely delighted that we visited her in her room. Due to risk of infection, she lives in isolation when in the hospital, and our visit provided the opportunity to perform for her, chat about our mutual interests in music, and the different kinds of music we play and enjoy.

We were also asked to play by the bedside of a young boy on the Neurology Ward, who was severely injured in a car accident and is

a long-term patient at PMH. We were told that he is mostly unresponsive, but that a piece of soft music played close to his bed would be a pleasant interruption in his day. Our two violinists performed a slow rendition of *Twinkle Twinkle* as a duet. Towards the end of the song, he opened his one good eye and looked up at us. His carer asked us to perform another piece, and to have this young boy obviously try so hard to see us and hear our music, was a very emotional experience, and one that will stay with the musicians for some time.

... she lives in isolation when in the hospital, and our visit provided the opportunity to perform for her.

Over the course of the morning, we visited 9 wards and almost 50 children. 8 children, some with adult help from grandparents and carers, then participated in the Percussion Workshop. They were taught a traditional Maori song and percussion rhythms to accompany the piece. Much fun was had by everyone in attendance.

Adelaide Symphony Orchestra

Lachlan Bramble, associate principal 2nd violin

The ASO hit national headlines in April with the announcement of our new ‘audacious’ artistic leadership team. Headed by Nicholas Carter, this is the first time in a quarter of a century an Australian has been at the helm of one of the Symphony Orchestras. Joining him in a triumvirate is Jeffrey Tate (Principal Guest Conductor), fondly remembered by the orchestra for conducting the Ring Cycle in 1998 and none other than Pinchas Zukerman (Artist in Association) who makes no secret of his interest in South Australian wines.

Another ASO triumvirate arrived earlier though with Alison Heike (violin) and Mark Gaydon (bassoon) welcoming son Henry just before Christmas; Natsuko Yoshimoto (concert-master) and Imants Larsens (viola) welcoming Maya in April; and Janet Anderson (violin) and David Khafagi (operations and trumpet) welcoming baby Ella at the time of writing. And the ASO welcomes back Simon Cobcroft

who has rejoined the ASO, this time as Principal Cello.

The ASO musicians are moments away from signing a new enterprise agreement which, more remarkable than the wage increase includes a new Performance Feedback Process. Built around a cluster of meetings of various groups of players, the idea is to use 360° feedback to build a more constructive, communicative and collaborative culture within in the orchestra. Many years in the planning it will be exciting to see how it works!

Our involvement in the 2015 Adelaide Festival consisted of a program of Gavin Bryars’ music plus an all singing, all dancing Danny Elfman stadium spectacular. The season opener however was more familiar territory – a Tchaikovsky program with Arvo Volmer. Nothing was strenuous enough to prevent the ASO fishing charter bringing home a huge haul of snapper.



ASO Tigers and Teapots with our own Lachlan Bramble heading up the orchestra.



ASO fishing charter April 2015.

Australian Opera and Ballet Orchestra

Mark Bruwel, oboe



Jonas Kaufmann relaxing before the show, Sydney Opera House.

It's been interesting to observe at AOBO over the last couple of years how a lot of the talk is about how the Company is travelling financially rather than artistically. I sometimes wonder what our priorities are, box office or music! So, to stay with that trend, Opera Australia recently reported a \$2 million deficit – an improvement on \$2.4 million in the previous year. This has been reflected in our Enterprise Bargaining with the Company proposing a wage freeze (in reality a cut) for 2015 and, at the time of printing, a 2.6% increase for 2016.

We will negotiate again for 2017 as our Theatre at the Opera House will be closed for renovations for 7 months. The majority of this work will be on upgrading stage equipment. We are currently exploring electronic acoustic enhancement options with German company Muller BBM that may be installed during the closure.

Aida was recently performed as Opera on the Harbour, or HOSH, with an extended

run of performances this year and, despite some severe weather, modestly exceeded its budget of \$10 million.

Anything Goes is the Musical for this year but will not involve the Orchestra. Instead, during that time, we will be involved in a production for TV called *The Divorce*, a recording with soprano Nicole Carr, the Australian Singing Competition conducted by Johannes Fritzsich and hopefully a chamber concert for a delegation from Villers-Bretonneux as part of WW1 commemorations.

On the audition front, it is the Orchestra's great pleasure to welcome Teije Hylkema to the position of Principal Cello, Phil Green to Associate Principal Clarinet and last but definitely not least, Jun Yi Ma as Concertmaster.

Finally, bringing up the rear of this report is the news that the AOBO Big Band is going from strength to strength and will be playing at our SOMA conference in August. Get your tickets now!

Orchestra Victoria

Josh de Graaf, associate principal oboe

Greetings from Orchestra Victoria and a delightful autumnal Melbourne! The summer break seems a long while ago, but as it was here that we left off since the last *Senza Sord* it seems a logical place to start. It was definitely needed for players and management alike following a hectic, yet productive 6 months since the The Australian Ballet/Orchestra Victoria partnership began in July 2014.

It would be remiss of me not to say thanks to all involved in last years OVMA players committee (especially to Stephen Robinson, Tony Gilham and Jason Bunn) and the management team led by Nicolette Fraillon and Julie Amos for steering the orchestra through the first 6 months. Ultimately, it was business as usual, and we look forward to the next stage of consolidating policies (gotta love 'em...), and improved workplace initiatives – some of which wouldn't be possible at OV without the strong backing of a company like TAB. More on this as it emerges.

In 2015, Anthony Pope took over the reins as President of the OVMA players committee (gotta love him) and is in constant discussion with both Nicolette Fraillon as Artistic Director of Orchestra Victoria/Music Director TAB and Libby Christie (CEO of TAB). It must be said that we have all been made to feel extremely welcome by the TAB family (the welcome back party earlier this year was a real highlight!) So thanks to David McAllister and all at TAB for the warm welcome.

On the field (so to speak), 2015 started with a flurry of meetings, auditions and some more meetings. While it's easy to roll the eyes back at the mere mention of the dreaded 'meeting' or 'professional development session' (as this

scribe did on more than one occasion), it was encouraging to note that players were being involved in the direction of the orchestra and that policies were being developed which will hopefully serve us more adequately and with more clarity in the future.

On the audition front, for the first time in as long as I can remember, there has been real activity in holding auditions. So, while there have been a few 'no appointments' I can report on some of the success stories. On trial currently are Tim Murray for Contra/2nd Bassoon, Ben Anderson on Bass Trombone and Katie Yap on Associate Principal Viola. A huge congratulations to you all, and a warm welcome to life in OV!

We would also like to welcome Rebecca Johnson (Associate Principal flute) and Robin Henry (Associate Principal Clarinet), both here for 2015 filling in for Karen Schofield (Chalabi) (maternity leave) and Richard Sholl (year in Sydney – poor fellow) respectively.

Playing wise, and speaking of Sydney, we enjoyed a season of *Swan Lake* in Sydney's Capitol Theatre (personally, the best pit I've played in). It proved to be a very successful season for TAB. Sold out every night, it seemed the run could easily have sold out for a month. Whether or not this becomes a thing of the future for us, remains to be seen. This particular season only came to be due to lack of theatre availability in Brisbane for the Ballet, Australian Opera and Ballet Orchestra's commitment to their opera season, and our lack of pre-existing February commitments. So not your usual run of events. Still, a lot of fun was had exchanging our laneways for harbour expanse.



Orchestra Victoria on stage for Opera Australia Mazda Opera in the Bowl – Melbourne 2015.

Prior to *Swan Lake*, we launched our new *Five at 5* series in our rehearsal space here in Albert Park, Melbourne. This series (5 concerts at 5pm on Saturdays throughout the year) is curated by musicians of the orchestra. Guy du Blet (Principal Timpani) kicked us off in style with *A day in the Life of Louis XIV* set to music of the day led by Baroque trio Latitude 37 complete with David McAllister dancing as King Louis. The most recent program featured Stephen Robinson (Principal Oboe), Yi Wang (Principal Violin), Dafydd Camp (Cor Anglais) and Merlyn Quaife (Soprano) with music of Bach, Vaughan Williams and Brumby.

In amongst all that, we've braved another season of *Giselle*, performed the first of our *Mostly Mozart* concert series (superbly led 'from the chair' by Wilma Smith) and have embarked on an opera season of Verdi, Mozart and Puccini. Our education program, mOVe, has kicked off for the year also (you can read more about that in this issue).

On the social front, congratulations to Severin Donnenberg (currently in Austria) on the birth of his first child (daughter Charlotte), to Adam

and Karen Chalabi (Schofield) on the birth of their second baby, son Rafi, to casual musicians Katherine Lukey (violin) and Paul Ghica (cello) on their recent wedding and hot off the press (as I write) to Erica Kennedy (violin) on the birth of her second child (daughter Isla).

Finally, a big thank you and farewell to Liz Ambrose (violin) who has decided to retire from OV and pursue teaching opportunities (after one last opera season!). I'm sure that current and future students will benefit greatly from Liz' great wealth of experience and expertise. And another belated farewell to Principal Harp Mary Anderson who retired at the end of 2014. Mary has given many years of smiling service to the orchestra and we wish her a long and happy retirement. It is with a certain sadness, but with the best of well wishes that we say goodbye to both of these wonderful colleagues. I'm sure we'll see you 'around the traps'.

Until next time...

Queensland Symphony Orchestra

Thomas Allely, principal tuba



Courtesy of Justin Bullock

QSO musicians thrill the students in Gladstone.

2015 has been a busy year so far for the QSO. We started by boldly going where no orchestra (at least in Queensland) had gone before with a performance of *Star Trek Live in Concert*, followed up by a premiere of Gordon Hamilton's marriage equality themed work *The Trillion Souls* and Beethoven's *Symphony no.9*. Other highlights have included a *Zarathustra* and a *Traviata* with our erstwhile chief Johannes Fritsch, and an exciting *Sacre* and *Scheherazade* with Alondra De La Parra. We also had a wonderful inaugural run of the *QSOCurrent*, a new contemporary music festival that involved many performances including a concert with beatboxer Tom Thum. Our Music Director search continues, with an announcement expected in early 2016.

Recently we have announced the appointment of Natalia Raspopova to the newly created position of Assistant Conductor. We look forward to working with her over the coming months.

Thomas Allely, principal tuba, demonstrating his skills for the students in an education program in Mackay.

Speaking of announcements, Nick Harmsen (Principal Bass Clarinet) and his partner Noz Omo have recently welcomed daughter Izumi to the world. Rebecca Seymour (Violin) and partner Daniel have welcomed son Asher.

In departures, we recently said farewell to our Principal Bass, John Fardon. In our last report, Simon Cobcroft was on trial with the ASO. Obviously all the rumours we were spreading about him being wanted for murder in 3 different continents didn't work, because he's passed his trial and left us for good.

At time of writing, the EA negotiation process has started for our next agreement. Watch this space...



Photo courtesy of Queensland Symphony Orchestra

Sydney Symphony Orchestra

Geoff O'Reilly, principal 3rd horn

Well, the 2015 season is underway with lots to report. We started in the park, moved to the concert hall to become a cinema orchestra for two weeks, then became a chamber orchestra, before officially becoming an orchestra again with our Chief Conductor, David Robertson, to embark on a most enjoyable Schumann cycle. Six weeks into our season we finally have our opening gala concert featuring Beethoven no.9. After 20 years and 42 performances of this great work, I can honestly say my love for this symphony never dies and the brass section improves with every performance.

March 28th was the inaugural concert for *The Planet 2015* in which everyone worldwide could participate in a mass, multi-location, simultaneous performance of Holst's *The Planets*. Everyone, anywhere on the planet could play along with the Sydney Symphony. It was a great night. An online highlight were the NASA scientists joining in from the Langley Research Centre in the US.

So we're approaching May and as you can tell I have not much to report on April. As we go to print we have a group of strings heading to Beijing to participate in the May chamber music festival

SSO Proms 2015 L to R: Marnie Sebire, Geoff O'Reilly, The Queen, Rachel Silver, Ben Jacks, Leo the Corgi.

at the NCPA, Beijing. As always the orchestra is very keen to participate in outreach activities to help our musical cultural alliances.

To finish off, I really need to talk about our great fellowship program we have. This year we have increased our fellowship program from 8 to 14 musicians. Each fellow receives a stipend and a guaranteed 40 professional calls to the orchestra for orchestral training.

I would like to acknowledge Roger Benedict (Artistic Director/ Co Principal Viola) and also our outgoing Director of Learning and Engagement, Kim Waldock, for the dedication she has given to the orchestra and her program to ensure young musicians get a great chance of an orchestral education.



Tasmanian Symphony Orchestra

Matt Goddard, principal timpani

2015 kicked off for us in the usual fashion with a performance in MONA FOMA, this year with dark cabaret performer Amanda Palmer, followed up by the completion of a recording of *Giselle* for the Australian ballet and some conductor training. Yet again, the Hobart performance of our *Symphony Under the Stars* was cancelled due to rain but we were able to stage a replacement performance in the Federation Concert Hall. Fortunately, Launceston turned on its usual balmy summer evening for us the following weekend.

As we progress through our subscription season we're happy to be seeing consistently full houses. A concert as part of the *Tasmanian International Festival of the Arts* (previously *Ten Days On the Island*) saw Principal Double Bass, Stuart Thompson, with an Australian premiere of Tan Dun's new work, *The Wolf*, a double bass concerto co-commissioned by the Royal Concertgebouw Orchestra, Royal Liverpool Philharmonic, St Louis Symphony Orchestra, Taiwan Philharmonic Orchestra and TSO. On the Australian music front we have recently recorded a CD of works by Andrew Schultz

and in commemoration of ANZAC Day premiered a moving new work by Richard Mills, *Remembrance*, in collaboration with the Victorian Opera Young Artists.

Later in May four musicians will be visiting Risdon Prison to run a music workshop with a small group of Dads with their children on a family day. The aim is to run a few musical games with the participants before working with them on some instruments to create some simple parts that they can play along with our musicians. This is our first such visit and the prison is very keen for something participatory rather than just a straight performance. A larger group will perform a concert later in the year.

On the personnel front we welcome Jonathon Ramsay who commenced as Principal Trombone at the start of the year and we welcome back Jenny Owen once again as Principal First Violin after 15 years playing in the Houston Symphony. Congratulations to violinist Yue-Hong Cha and former Principal Trombone and now Live Music Producer for Classic FM, Don Bate, who are now proud parents of Jeanette and Charlotte.



Photos courtesy of Dept of Justice

TSO workshop/performance at Risdon Prison – from L to R, Alison Lazaroff-Sommsich and Christine Lawson on violin, Jenny Compton (Outreach and Education Executive) on flute, Matt Goddard on percussion and Rob Clark on bass trombone.

West Australian Symphony Orchestra

Rachael Kirk, viola and **Christine Reitzenstein**, double bass

The year began with a full company 'Induction Day' – full company now means the orchestra, the administration and WAVE, the new company established by WASO to run the Perth Concert Hall. The day included presentations by businesses associated with our Health and Wellness program, a talk by a member of the WASO Board, and general housekeeping information. Highlights for most were the very entertaining description on how to use a fire extinguisher, and, of course, lunch.

The musical year kicked off with the *Dr. Who Spectacular* in our first outing in the newish Perth Arena, a venue normally occupied by rock concerts, basketball games and occasionally tennis. It's a huge space with impressive production facilities and there was plenty of room on stage for the obligatory Daleks and monsters.

From there it was into the pit to play for two productions in the Perth International Arts Festival – the Mark Morris Dance Company (not Morris dancing as some thought!) followed by Anthony Minghella's spectacular *Madama Butterfly* production complete with puppets and dancers.

Then it was out of the dark and into the bright lights of the concert platform for the start of our subscription season beginning with three weeks with Asher Fisch at the helm (and at the piano keyboard for *Rhapsody in Blue*). These concerts were a huge success both musically and at the box office and Asher's rapport with orchestra and audience alike continues to grow. We're looking forward to Asher's return in August for the Brahms Festival.

The Education and Community Engagement program continues to flourish with activities happening almost weekly. The El Sistema inspired singing program in Kwinana schools, south of Perth, was given a recent boost by the visit of conductor Diego Matheuz, a product of the original El Sistema.

As mentioned previously, WASO has taken over the running of the Perth Concert Hall, initially for a trial year, then, if all goes well, for the long term. The hall has been severely under-utilised and the aim is to make it a vibrant musical hub with top quality catering and pre and post concert activities. The main change for the orchestra so far has been the relocation of the orchestral management and music library into the concert hall offices instead of being located with all the other WASO management a block away. Players also now have access to the practice spaces



EChO Kwinana: The WASO Education Chamber Orchestra (EChO) performing in Kwinana south of Perth. (Brass players: Cameron Brook – tuba, Liam O'Malley – trombone, Breanna Evangelista – trumpet, Sharn McIvar – horn, with presenter Libby Hammer).

WASO's Principal Cellist Rod McGrath and Zhao Yunpeng from the China Philharmonic Orchestra share a joke before the concert.



during office hours and we hope to gain 24-hour access before too long. We still have a long way to go, but it's an improvement.

WASO has recently entered into a cross cultural partnership with the China Philharmonic Orchestra which will involve exchanges of musicians and management staff, reciprocal tours, and a general sharing of knowledge and experiences. Last December several management and three WASO musicians – Xiaole Wu (cello), Andrew Nicholson (flute) and David Evans (horn) spent a week in Beijing working with the CPO and in April we had a return visit from three CPO musicians – Zeng Cheng (violin), Zhao Yunpeng (cello), and Zhao Qi (horn). We look forward to many more collaborations in the future.

Marketing has begun a new initiative involving players making calls to subscribers thanking them for their continued support. This has proven to be a hugely successful campaign and our loyal subscribers have been delighted by the personal contact. One subscriber we called has been attending concerts since 1948! The troop of volunteer players has also found the experience very rewarding – but surprisingly exhausting.

On the recruitment front, congratulations to the three players who passed their trials

in the second half of last year: Peter Facer – Principal Oboe, Alex Brogan – Associate Principal Viola and Brent Grapes – Principal Trumpet. Caleb Wright is currently on trial for Principal Viola and shortly, following recent violin auditions and pre-trials, we'll have a number of violinists (what is the collective noun for violinists?) commencing their trials.

Later this year we'll conduct short pre-trials for two American percussionists competing for the Principal Percussion job and in the meantime we have Richard Gleeson from Sydney filling in on Associate Principal Percussion until the end of 2015.

2015 has welcomed a few new babies into the WASO family. Anna O'Hagan (violin) and James have continued on with the 1st violin tradition of twins – two boys, William and John, while Melanie Pearn (violin) and Brendan celebrated the birth of baby Felix. Eve Silver (cello) and Peter Miller (trumpet) welcomed their second daughter, Madeline in April. Rebecca Glorie, Stephanie Dean and Jane Kircher all returned this year from maternity leave.

On the wedding front, Graeme Norris, who is with us this year as Acting Associate Concertmaster, was married on Anzac Day. We wish Graham and Ana well.

**INDUSTRIAL REPORT:
A YEAR AHEAD OF
ENTERPRISE BARGAINING**

Howard Manley

National SOMA Officer,
Media, Entertainment and Arts Alliance

Through the course of 2015 we have a number of enterprise agreements up for renewal. They include the following:

WASO – The current agreement formally expires at the end of 2015. The most recent pay raise was 2.75% from 1 January 2015. Formal discussions with the management on the terms of a new agreement to operate from 2016 will commence soon.

ASO – The current Agreement expired in May 2014. In principle agreement that a 2.2% wage increase will be backdated to May 2014 and some minor adjustments to provisions. As we go to press discussions are underway for a 2015 salary adjustment.

SSO – The current agreement formally expires at the end of 2015. The most recent salary increase was 3.3% in January.

AOBO – The current agreement expired at the end of 2014. The long running negotiations have centred on whether the Company can afford wage increases in 2015. The Company has however, made commitments to fill a number of current vacancies in the orchestra.

The outcome of the National Opera Review will be important if OA is to maintain its range of activities at a standard Australian audiences expect.

QSO – The current agreement formally expires at the end of 2015. The most recent pay increase was 2% from 1 January 2015. Formal discussions on a new Agreement are programmed to commence in June.

In other industrial news:

MSO – Following a positive financial outcome for the Company in 2014 musician salaries increased by 2.5% from May.

TSO – Musician salaries increased by 2.8% from 1 May in line with the Hobart CPI.

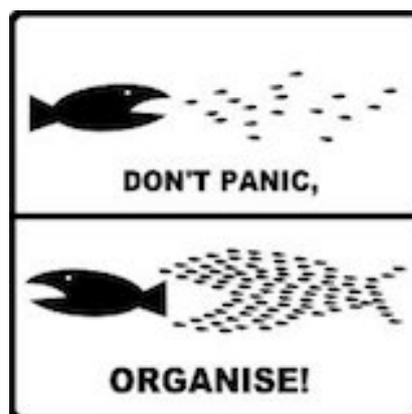
Orchestra Victoria – Following a wage adjustment of 1.5% in December and further 1.5% increase

National Opera Review – No further news on the anticipated discussion paper from the Review Panel as we go to press. SOMA will provide details to members as soon as it emerges.

MARCH 2015 MEETING – AGENDA

- Paul Murphy – recently appointed MEAA Chief Executive
- Agenda items
- Minutes of previous meeting
- Business arising
- Financials
- Honorary Members
- Senza Sord
- Planning for retirement
- SOMA Conference – August 30-31
- Opera Review
- Industrial Report
- AOBO EA
- EAs for renewal – WASO, ASO, SSO, QSO
- Sleeping leave update
- Orchestra Reports
- Malaysian Philharmonic – FIM caution
- Other
- Business arising – FIM conference 2016 – ICSOM Conference August 26-29 2015

The next executive meeting is in Brisbane, July 26-27. If you have any items you would like to put on the agenda, please speak to your SOMA representative.



Penultimate bar

Verbier Festival of Learning 2015
<http://www.verbierfestival.com/>

Announcement in the 2015-2016 Victorian Budget of \$20 million over four years for the arts in regional Victoria
http://creative.vic.gov.au/News/In_Brief/2015/2015-16_Victorian_Budget

Only two arts subjects need to be mandatory according to the recent review of the Australian Curriculum
<http://www.ampag.com.au/article/australian-curriculum-review-changes-the-goalposts>

Latest NEA Grants Support Orchestra Educational Programming, Community Engagement and More
<http://www.americanorchestras.org/advocacy-government/news-and-alerts/may-18-2015.html>

Berlin Philharmonic picks Kirill Petrenko
<http://www.chicagotribune.com/entertainment/music/ct-berlin-philharmonic-picks-kirill-petrenko-20150622-column.html>

Wesley Enoch, Artistic Director, Queensland Theatre Company on the recent arts funding announcement
<http://www.queenslandtheatre.com.au/Blog/Wesleys-Blog>

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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.