NSW BUSHFIRE FUNDRAISER CONCERT SERIES

STAMPING AROUND HOBART
A BASSOONIST’S PERSPECTIVE

SOMA CONFERENCE 2019
BRUCE RIDGE ADDRESS

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Overture

Hi everyone

I’m sure we all thought the bushfires would still be front and centre of our minds, but a virus has muscled in and suddenly taken our attention. I think most orchestras will not be working to their planned schedules by now, but it’s heartening to see the MSO going ahead with their “Keep the Music Going” initiative, available on the MSO YouTube channel.

The latest very concerning development is that Opera Australia has decided to stand the Opera Australia Orchestra down without pay as from last Friday. The players have managed to negotiate two weeks annual leave so they will receive their next pay, but many questions have as yet remained unanswered about the short to medium term outlook for the players. Members of the orchestra of Opera Australia performed an impromptu mini concert in the car park of OA on March 19 in protest at the company’s decision to stand them down without pay. https://www.meaa.org/mediaroom/governments-must-bring-forward-performing-arts-funding-now/

What is also concerning is the potential impact to many of our colleagues working in the gig economy, and in all the service areas that help make possible our concerts and events. This includes backstage, front-of-house, administration and production staff, and due to the symbiotic nature of our relationships, the hospitality and accommodation industries that are supported and enabled by our audiences engaging in Australian cultural events and tourism.

I’m hoping we’ll see practical measures from governments to support the arts through this crisis – many (if not most) arts organisations work on very tight financial budgets and will find it almost impossible to manage the current cancellations and ongoing fallout and stay afloat. But their existence is crucial to us all, so they must be supported through this very difficult period. To find out more information and advice from the MEAA, please go to their website using this link https://www.meaa.org/news/covid-19-and-your-rights-at-work/

This issue of Senza Sord pays tribute to the late Barry Tuckwell, our 2019 SOMA conference and John Panckridge, who is retiring from TSO. And our orchestras, who are still (and will be still) doing fantastic things around the country.

As Bruce Ridge reminds us, musicians – and all our colleagues in the arts – can offer an elevated message of hope to the world in troubled times. COVID-19 may suppress us, but hopefully not for long!!

All the best, and stay well.
Tania
The 2019 SOMA Conference had many highlights. Prime amongst them were a couple of truly inspirational speeches by special guest Bruce Ridge, a moving tribute and reflection on the life and times of Richard Gill by Margie Moore, and a powerful Welcome to Country by Donna Ingram.

Once again the beautiful Cruising Yacht Club at Rushcutters Bay in Sydney was the venue where more than forty musicians from each of the SOMA Orchestras around Australia, our wonderful colleagues from the New Zealand Symphony Orchestra, and ten guest speakers all met to discuss the latest issues, network
and be reinvigorated in our roles as Orchestra reps and advocates.

Bruce Ridge (former Chair of ICSOM) and Emma Dunch (current CEO of the SSO) started the panel discussion on ‘Advocating our Art’. Bruce spoke of the importance of personalizing relationships with both our Boards and our audiences, and becoming an integral part of our communities. He also asked us to look at the state of each of our orchestra’s social media profiles and to always answer negative messages with a positive one.

Emma asked us to consider how we might cut through a now fractured media and how we might work on mending and building relationships with the small to medium sector. She also suggested taking nationwide collective action, on the same day, to make a truly ‘Collective Impact’.

Emma mentioned ‘Orchestras Feeding America’ had been one such initiative, and drought relief could well be something for us to rally around. She also talked about the importance of developing a bigger public service profile with the potential for orchestras to become involved in programs for mental health, kids in distress, and food supply to disadvantaged communities.

The afternoon session saw Paul Murphy (CEO of MEAA) address the Conference and focus on the impact of the raids on various journalists’ place of work and homes, and the thinly disguised anti-union ‘Ensuring Integrity’ Bill introduced by the Federal Liberals. He encouraged us to write to our local member expressing opposition to the Bill and its attack on Australian workers.

Paul Davies (Director, Musicians MEAA) talked to us about a recent initiative of his to help organize ‘gig’ musicians – Musicians Australia. At the recent Federal Council meeting it was revealed that this initiative, through its careful research and social media campaign, has seen a stratospheric increase of 125% in membership and the plan now is for the program to be rolled out across MEAA. Congratulations Paul!

In the evening we met at the nearby Vibe Hotel for drinks and dinner and Bruce gave the keynote speech. For me it was the highlight of the Conference and I would encourage you to read it in this issue of Senza Sord or on the MEAA website. For one of my long time campaign hardened colleagues to comment, “Well, that makes me want to be a musician again” gives you an idea of its impact!

The second day of the Conference started with a beautiful tribute to the life and work of Richard Gill, arguably the most inspirational and influential music educator this country has seen. Margie Moore OAM worked closely with Richard on the highly regarded Sydney Symphony Education Program and gave the tribute. She invited all of us to reflect and comment on the many magic moments Richard provided – there were some great stories!

Paul Davies then reported on MEAA’s polling of public attitudes to orchestras and the arts, with 83% of respondents saying Government funding should stay at current levels or be significantly increased.

There is huge potential to tap into the social and economic benefits of live music, including orchestral music, with 70% of Australians saying they would like to attend more concerts. The challenges to turning on that tap include current planning and regulatory problems and poor public transport. As
Paul said, “People want to go out, they want to attend, but too often infrastructure constraints are making it harder to make that choice”.

Cara Anderson, General Manager of the wonderful Limelight magazine, gave us an update on the state of play at this important institution and I am very pleased that following further conversations after the Conference, SOMA and Limelight will collaborate more closely into the future. This has already manifested itself in an offer to all SOMA members of a free six month subscription to Limelight online.

Mental health has been a theme at SOMA Conferences and it was great to have Clive Miller, CEO of Support Act, continue this conversation. Support Act is a charity delivering crisis relief services to artists, crew and music workers as a result of ill health, injury, a mental health problem or some other crisis that impacts on our ability to work in music. They also have a Wellbeing Helpline if either you or a colleague you know might need support: 1800 959 500.

Our final guest speaker was Lisa Twomey, Executive Director, Major Performing Arts and National Engagement, at the Australia Council, a passionate musician and arts administrator. She is familiar to many of us particularly recently through her nation-wide consultative role looking at ways to strengthen the MPA Framework on behalf of the Meeting of Cultural Ministers. It was very useful to hear her thoughts on this and advocacy.

A Conference like this doesn’t happen without a lot of work behind the scenes so a big thanks to Jen O’Brien and Paul Davies at MEAA, the staff of the Cruising Yacht Club and the Vibe Hotel, and to my wonderful SOMA Executive colleagues.

Lastly, a final thanks to our guest speakers, especially Bruce Ridge for making the journey from the US to engage with and inspire us all.

Look forward to the next one in Melbourne in 2021!
It is a great pleasure to be with you all here in Sydney. I have been tremendously excited about this trip, not only in the recent months since SOMA President Mark Bruwel issued his kind invitation, but for many years, as I have always enjoyed meeting with your leadership at various international conferences. I first met former SOMA President Tania Hardy-Smith when she joined us for an ICSOM conference in San Diego in 2005, and of course we were honoured to have Mark at our conference in Washington DC in 2016. It is a “dream come true” for me to have an opportunity to visit with the great musicians of Australia.

About forty-five years ago, I was growing up on a strand of barrier islands called the Outer Banks of North Carolina, which at the time were pristine and unblemished by Wal-Marts and the like. It was a remote area, a group of islands bounded by the Atlantic and the Currituck Sound, three and a half miles across at the widest, with only one pay phone for the entire town, which is called Kill Devil Hills. There were signs in the cottages with instructions for television reception that said “TV channels: 3, 10, and 13… weather permitting.” I remember watching a broadcast from the newly opened Sydney Opera House on a blurry, fuzzy, black and white TV set. I don’t recall just what event was being broadcast internationally, but I could see...
the beautiful building, and it became seemingly emblazoned in my memory. To now have an opportunity to be here, and to attend the spectacular presentation of *Madama Butterfly* last night, is truly an emotional experience for me. I am so grateful to Mark, and all of SOMA, as well as Paul Davies and Jen O’Brien and everyone else at Media, Entertainment & Arts Alliance (MEAA), for their support.

I have long been aware that in Canberra, there is a nature reserve called Bruce Ridge. Well, a few years back, it’s less true now, but maybe ten years ago, if you Googled “Bruce Ridge” you’d get a picture of me and a picture of the nature trail, where they had apparently recently had a fire. So, the most prominent picture in the on-line search was called “Bruce Ridge on Fire.” About once every other week or so, someone would come up to me and say “do you know that if you Google your name you get ‘Bruce Ridge on Fire.’” I would always just smile and nod, as if to say “how could I possibly not know that?” I’d love to go there, but truth be told I’m not really much of a hiker, so I’d just be driving about five hours to get my picture taken standing by a sign. So instead I think I’ll see as many museums and hear as many concerts as I can while I am here in Sydney.

A couple of years ago, in a very small used book store in a very small town in the mountains of North Carolina, I found a disintegrating collection of ten copies of a classical music magazine, from 1947, called *The Etude*, which was a kind of current events publication reporting on the classical music field. Every page is fascinating, even though the pages are mouldy and falling apart. There are reports of Stravinsky working on his “new opera” which turned out to be
The Rake’s Progress, the American premiere of Mahler’s Sixth Symphony by the New York Philharmonic, and a notice of an invitation to the “young American conductor” Leonard Bernstein to conduct the Czech Philharmonic. The editorial attitude of the magazine seems to suggest that the publishers saw it as topically progressive, even though the articles and advertisements contain many social stereotypes from the time. But inescapable in these post-war editions is the palpable sense that musicians represented a great hope for the new and uncertain world.

An editorial in the May 1947 issue states, “The time has long since passed when musicians were expected to stand submissively, as ‘souls apart’ outside the gates of world progress, and not participate in the tremendous movements of the age…the participation of musically trained minds cannot fail to be of priceless value to the body politic at this startling moment in world history.”

Now, over seventy years later, though the circumstances are different, the world again finds itself at a startling moment of unrest, and musicians most certainly will participate in the “tremendous movements” of this age as well.

We live in a time when negative rhetoric permeates the depths of our societies, and self-serving politicians and commentators bombard the world with destructive words that inspire hatred. There have always been, and there will always be, opportunists that place personal ambition over service to others, but in this modern age, perhaps more than ever, they are profiting from the division they sow.

At times of crisis, as I once read in some article of analysis, leaders tend to emerge that “…lead people to feel they have lost control of their country and destiny, people look for scapegoats… then a charismatic leader captures the popular mood, and singles out that scapegoat. He talks in rhetoric that has no detail, and drums up anger and hatred.”

Last weekend in America, August 3 and 4, within a thirteen-hour period, over thirty people were killed and dozens more injured in two mass shootings. It is sadly not an uncommon occurrence in our country, and I know that such events have deeply affected other countries as well, as in the terrible tragedy in New Zealand just earlier this year. In my own country we seem to have an epidemic of violence. A major news organization reported that, by one definition, in 2019 there have been more mass shootings than there have been days.

In the inevitable hand-wringing that always follows such events, pundits speculate on how we might respond. To me it seems clear that one element of the problem is that in certain areas of my country it is easier for a child to get a gun than a trumpet, and that in many neighbourhoods children grow up with a greater familiarity with the sound of gunfire than with the sound of an orchestra.

I don’t mean to simplistically suggest that music can immediately change the world to a more harmonious place. After all, Leonard Bernstein once said, “…art never stopped a war and never got anybody a job. That was never its function. Art cannot change events. But it can change people. It can affect people so that they are changed…because people are changed by art—enriched, ennobled, encouraged—they then act in a way that may affect the course of events…by the way they vote, the way they behave, the way they think.”

I believe, deeply, that in our troubled world, humanity will always persevere in the face of violence, and music will forever be a response to hatred. It is clear that in this age of incivility, musicians can lead the way by continuing to offer an elevated message of hope to the world. In doing so, the world will surely benefit …as will musicians everywhere.

Musicians always must stand for peace, and we must take action with our art to bring
compassion to those who are hungry, alone, suffering and discriminated against.

As we ask our communities to invest in us, we must also invest in our communities. In that way, we will inspire our audiences with our actions just as we have always inspired them with our music. That is how to respond to terrorism, that is how to respond to violence, that is how to respond to hunger, and discrimination, and injustice.

The musicians of the world have begun organizing their own efforts to serve their communities while elevating the profile of their orchestras, by creating programs that bring music to hospitals, as music has now been scientifically proven to have healing affects. Food bank drives, serving and playing in soup kitchens, all work to demonstrate that our music is vital to a world in need. Any assertion that our music is elitist or irrelevant is dispelled by demonstrating that the work of musicians is valuable in the halls of cancer hospitals as well as great concert halls.

But these activities cannot come at the expense of the preservation of the artistic quality of our organizations. So much ink and time is spent on the notion of a “new business model” for our field, but some basic aspects of any successful business are being ignored in the discussion. A successful business knows to protect its “brand” at all costs, and for orchestras, our business “brand” is the “product” on stage. Should that brand not be protected through investment, then all other outreach activities are being built on quicksand…and when it comes to the role that all orchestras play in their communities, both through service and aspiration, the greater the investment, the greater the return.

These are the arguments we must learn to make for ourselves, and every musician in every orchestra should be eagerly seeking opportunities to spread a positive message for the future of our music. Build your Twitter feeds, your Facebook profiles, your Instagram accounts, and fill them with positive messages. The world needs to hear them, and people will listen to our words as they have always listened to our music…for while there may be some who doubt the relevance of symphony orchestras to society, we will not doubt ourselves or the value of what we do.

And why should we?

In terms of media, a report from Britain revealed that, in 2018, Classical music grew faster than any other genre with more than two million classical albums purchased, downloaded, or streamed. It was further reported that Classical music is experiencing a huge resurgence, largely due to millennial streaming.

Back in America, in the city of Boston, the arts sector attracts more attendees than all spectator sporting events combined, and the Boston Symphony's residency at Tanglewood leads to over $103 million of economic activity every year in the Berkshires of Massachusetts. The arts sector in America represents 4.3% of the Gross Domestic product, which is an amount greater than agriculture or transportation, leading to over five million jobs.
The advent of technology and the availability of new media must be utilized to advance the support of our orchestras, and the aspiration to excellence found in all of our concert halls, even at a time when the world seems too often content with mediocrity. After all, there is more technology in an iPhone than there was on the Apollo space crafts that sailed to the moon fifty years ago this summer.

When I was a kid if I wanted to hear a Beethoven symphony, or a Stravinsky ballet, or a Britten opera, I had to walk about two miles to a small library that had a modest collection of vinyl records. Today, people of all generations hear our music, and I do think that it allows young people to find our music more easily.

One of the standard criticisms of orchestra concerts is that our audience is aging, though as I have travelled throughout the world I continue to see people of all ages at classical concerts, and that was certainly true again last night at the Sydney Opera House. I think that if the greying of our audiences is a fact at all, it is being misinterpreted.

In 1940, the average life expectancy, at least in America, was sixty-two years. Today, it is seventy-nine years. Never in history has a civilization seen such a rapid increase in life expectancy. If that fact is ignored I could make an argument that the audience for everything is aging.

But if we generally accept that people tend to turn towards attending orchestral concerts as they age, having achieved a measure of success that allows for more freedom and leisure time, then we are likely the only business in the world that would perceive the fact that we have our target audience for an additional fifteen years of life span as a problem instead of an opportunity.

It remains the early years of a child’s life where we must continue to invest, as no education is complete without music. By bringing music and hope to the lives of young people we not only are working to create a new generation of audiences, we are also helping to create socially aware citizens of the world who may be able to lead the world to a greater understanding, and a new era of peace.

We live in a media age where the truth tends to belong to the person who says it most effectively. We have seen people who seek to use these tools, such as Facebook, Twitter, and other platforms, for nefarious purposes. But we have a real truth to tell, and a positive message to spread.

Our orchestras do change lives; our orchestras do benefit our cities, even for people who might never attend our concerts. Of course, more people should attend, and experience, what can only be found in our concert halls. But we cannot attract more audiences by allowing a negative message to be spread about our art.

In a world that often slumps with the weight of its burdens we can use these tools to tell our uplifting story. We must never shy away from our efforts to spread a message of hope.

WE MUST NOT ALLOW OURSELVES TO BE DISCOURAGED FROM OUR ASPIRATION TO BEAUTY.

I was recently reminded that James Baldwin, the great novelist, playwright and activist, once said “The precise role of the artist is to illuminate that darkness, blaze roads through vast forests, so that we will not, in all our doing, lose sight of its purpose, which is, after all, to make the world a more human dwelling place.”

The same sentiment was expressed by the great violinist Bronislaw Huberman, who saved so many lives through the founding
of the Israel Philharmonic, when he said
“The true artist does not create art as an end
in itself; he creates art for human beings.
Humanity is the goal.”

The orchestral musicians of the world need not
ever feel isolated or fearful as we face the future.
The orchestral musicians of the world are a
united and international group of friends. I often
think as I walk on to the stage in North Carolina,
that I am doing so just as many of my friends
are, to play the same great music, to spread the
same message of hope, at the very same time.
I think of all the musicians I’ve met in the great
concert halls of the world, and I never feel alone.
We are connected by a common bond, with
the complete confidence that this is who we
are, and this is what we do. It is not too trite to
say “We are the music-makers, and we are the
dreamers of dreams.”

THE GREATEST
MUSICIANS ACROSS
THE WORLD ARE
THOSE WHO ARE
STILL INSPIRED BY
THE OPPORTUNITY
TO INSPIRE.

In a very noisy world, every note we play is
a call for peace. Every concert we play is a
communion in our cities, and every lesson
we teach connects a new generation to a
great past. In its most generous interpretation,
time connects us all to Bernstein, Beethoven
and Mozart.

But as Mahler once wrote, “tradition is not
the worship of ashes; it is the preservation
of fire.”

We must embrace our future as eagerly as we
celebrate our past. Answers may be found in
the past, but solutions are found in the future.
We can and we will create our own future. For
while others worry about what is sustainable,
we can aspire to what is achievable, and we
can speak of what is possible more than what
is not.

In Asheville, another mountain town in my
home state, there is a rock-climbing wall on
one of the downtown streets, but they don’t
want you climbing it at night, so there is a
five-foot fence around it that they lock up.
I’ve looked at that fence many times on many
evenings, and thought “if you think you can
climb that wall, then that fence isn’t going to
be much of a problem.” I’ve tried to apply that
lesson to our work. Sometimes we never reach
the largest obstacles because the initial barriers
are too much of a nuisance to surmount.

In 1961, when John F. Kennedy challenged his
nation to land a man on the moon and return
him safely to earth by the end of the decade,
he told an Irish folk tale where two young boys
on a journey confront a stone wall, too high
to mount but too long to circumvent. Facing
the prospect of a retreat that would end their
adventure, one boy threw the hat of the other
over the wall, leaving them no choice to but
find some way to overcome this obstacle.
Kennedy also said that day “While we cannot
guarantee that we shall one day be first, we
can guarantee that any failure on our part to
make these efforts shall make us last.”

These are the efforts that orchestral
musicians throughout the world must make
to preserve our art form for this and future
generations. We must be our own advocates,
demonstrating our obvious relevance. We
will stand as a beacon of peace, inspiring our
members and our audiences alike, and our
music will remain an antidote for darkness.

Musicians will always imagine, and will always
work to realize, a more beautiful world…and
in this way we will not only serve our art, but
we will serve humanity.

Thank you very much, and I look forward to
our continued friendship.
The NSW Bushfire Fundraiser Concert Series was borne out of an urgency to raise much needed funds for our heroic firefighters and volunteers through our capacity to assist as musicians. We feel that music unites communities: it can console, it can inspire, and it can provide hope — these were all necessary elements as the bushfire emergency continued to devastate Australia.

The first event of the series was at the intimate speakeasy venue Soultrap, Surry Hills, as part of a collaboration with Evan Streater at The Chamber Project. The second event was held at St. Stephen’s Uniting Church, a space seating 500 people and generously donated by the parish for the fundraising event.

Both performances saw eclectic programmes featuring two world premieres by outstanding Australian composers Andrew Howes and Harry Sdraulig, alongside major string quartets, solo and duo woodwind repertoire,
and everything from Japanese ryuteki, to jazz vocals, ukulele and melodica numbers. In order to be as inclusive as possible, we wanted the performances to be available to everyone nationally and internationally, most notably for the victims of the fires who could not make it in person. To that end the concerts were streamed onto social media and YouTube.

The amount of support was overwhelming, not least the multiple venues willing to host the events, the many amazing musicians wanting to compose/perform and the generous public who attended the events raising over $21,000 for the NSW RFS.

To that end, the series will continue into the future at different venues, with varying programmes and musicians in order to fundraise for different charities each time, the most recent of which were two performances at Soultrap which raised $3,000 for animal welfare charities.

For more info please see our FB page: https://www.facebook.com/nswbushfirefundraiser/
MEAA’s Federal Council has endorsed an ambitious three year plan for the union with a strong focus on organising new sectors in the media, arts and entertainment industries.

Meeting in Sydney on Friday and Saturday, the Federal Council ticked off on the union’s strategic plan, which has at its core a plan to use digital communications and organising tools to reach out to pockets...
of the workforce that would benefit from union membership.

This followed full-day face-to-face meetings by the Media, Equity and Entertainment and Crew & Sport national committees to finalise their own detailed section plans.

MEAA’s Federal Council is made up of ninety-two elected rank-and-file members, with delegates from every section and branch of the union. It is MEAA’s ultimate governing body with the power to make changes to the union’s rules, laws and constitution.

A regular face-to-face Federal Council meeting is held every two years, usually following elections the previous year. The fifteen person MEAA Board is responsible for day-to-day governance of the union and meets at least every two months.

Opening the Federal Council meeting on Friday morning, Federal President Simon Collins said MEAA membership had grown slightly since the last meeting in February 2018, highlighted by more screen technicians joining the union and the rapid expansion of the new Musicians Australia membership category.

But he warned the union could not afford to stand still in an era defined by technological change, insecure work and a hostile political and industrial environment.

“We have to be ambitious and prepared to take risks,” Mr Collins told delegates. “Old models of behaviour must be stress-tested and where they are found wanting, new ideas embraced.

“To remain strong and relevant, we need to adapt to changed circumstances, to be innovative and to understand how our members’ needs are evolving. We also need to be prepared to explore new territories and to tailor membership options to suit the workers of today.”

He referred to the relatively recent experiment of Musicians Australia and the Love Live Music campaign, which helped double the membership of the Musicians section in just twelve months, and organising in the publishing industry as examples of the success that came from being innovative and ambitious.

Mr Collins said MEAA would be taking advantage of digital tools to organise workers and to campaign in areas such as freelance journalists, but this would not be at the expense of existing workplaces.

“Oh course there is a still a place for enterprise bargaining and large-scale organising of large workplaces... but it is equally true that only organising around a diminishing number of traditional workplaces is a slow but sure path to decline and irrelevance.

“If we are to serve our members in the modern workforce effectively, we have to be prepared to interrogate what is the best model for our union and the best way of achieving that. We have to be responsive to the needs of workers in this environment, to go where the potential members are, to research and understand what motivates them and what they are looking for from a union, and we need to talk to them in their language.

“Not all workers require or want the full service union model. Not all workers have a fixed employer or place of work. We must think bigger than individual workplaces and campaign across industries, not just for pay and conditions, but for funding and respect and recognition.”
Mr Collins also warned delegates of the threat posed by the Ensuring Integrity Bill, which the Morrison Government has pledged to reintroduce to Parliament after it was rejected by the Senate last year.

“This is an anti-democratic piece of legislation designed to intimidate unions, making it harder for workers to win pay rises and protect their jobs,” he said.

“It is not taking place in isolation but is part of a pattern of increasing authoritarianism that seeks to silence truth tellers, whether they be journalists, artists or unions.”

Apart from the endorsement of the four-year strategic plan, another highlight of the Federal Council meeting was the adoption of a Reconciliation Action Plan for MEAA. To be developed over the next twelve months, the RAP will cement MEAA’s role as a partner in reconciliation, setting tangible goals and obligations for the union to contribute to reconciliation, engage meaningfully with First Australians and work to advance and respect their interests.

Labor Senator Patrick Dodson, often referred to as ‘the Father of Reconciliation’, addressed the meeting on Friday morning. He outlined the challenges and obstacles to lasting reconciliation and a voice for Indigenous people in our constitution and Parliament.

Senator Dodson welcomed MEAA’s commitment to giving Indigenous Australians a greater say in the leadership of the union and urged performers, journalists and others with a public profile to use their influence to assist the cause of reconciliation.

Federal Councillors also approved Gold Honour Badges for services to MEAA to Shauna Black, Corinne Grant, Pearl Tan, Terry O’Connor, David Turnbull and Sue Marriott. Shauna Black was present to receive her badge from Media federal vice-president Karen Percy, while the other badges will be presented at ceremonies in the recipients’ home states.
SOMA
Federal Executive meeting
Now to be held online:

AGENDA

• Attendance
• Apologies
• Previous Minutes/Matters Arising
• SOMA Finances and Membership
• Corona Virus update from each orchestra
• National Strategy Discussion re Corona Virus
• Casual and Contract Musician salaries
• Next Meeting
• Any Other Business

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

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).
VALE
BARRY TUCKWELL
AC OBE FRCM FRSA
By Ian Perry

Barry Tuckwell, one of the greatest Australian musicians of the 20th Century, died peacefully on the 16th of January 2020 from complications of heart disease.

The international significance of Tuckwell’s performance and recording legacy stands proudly alongside vocalists Dame Joan Sutherland and Dame Nellie Melba, representing the ne plus ultra of instrumental performance of his era.

Barry’s solo recording career began in earnest when in 1959, as Principal Horn with the London Symphony Orchestra, he was called upon by the legendary producer John Culshaw to record Mozart’s Horn Concerti 1 and 3, to complement the Mozart clarinet concerto with the LSO’s renowned Gervase de Peyer. This recording marked the beginning of an unprecedented solo career that spans what is widely regarded as the golden age of classical music recording, and, indeed of the classical music industry as a whole, through the 1960s, 1970s and 1980s.

It’s a popular fantasy that what is needed to succeed in classical music at the highest level is talent, vast amounts of talent – and of course vast amounts of hard work. That’s true as far as it goes, but prodigious talent and hard work are only two of many elements that go towards building, developing and maintaining even a modest career.

As a child in a professional musical household – his father was the respected organist Charles Tuckwell – Barry was fascinated by music and taught himself to read the arcane notation of music before he was even taught to read words, and could readily name pitches that his older sister Patricia played on the piano.

In later childhood Barry was frustrated by his piano and organ studies, his impeccable musical ear being so far ahead of what his fingers were able to replicate. This created an ongoing source of torment. At this time, he also studied violin and was a chorister at Sydney’s Saint Andrews Cathedral.

Barry happily told the story of his introduction to the horn: at age thirteen, sitting in a café with his sister Patricia, then a Sydney Symphony Orchestra violinist (later high-fashion model Bambi Shmith), SSO principal oboist Charles Mackerras (later Sir Charles) and SSO horn player Richard Merriwether (later a stalwart of British horn manufacturer Paxman), the question arose from Patricia: “what are we going to do about Barry?” Merriwether suggested: “Why not try the horn?” After a brief introduction by Merriwether, Barry duly studied with the doyen of Australian horn teachers, Alan Mann. Having played what is often regarded as the most treacherous and unforgiving of musical instruments for just 18 months, at the age of 15, Barry was awarded the position of third horn with the Melbourne Symphony Orchestra by Joseph Post, and a year he later joined the Sydney Symphony Orchestra under Eugene Goosens. Barry’s magnificent gift had found the perfect outlet.

After a little more than three years with the SSO, Barry made the exodus to London, winning in rapid succession a slew of appointments with famous regional orchestras: in 1951 with the Hallé Orchestra under Sir John Barbirolli, 1953 with the Scottish National Orchestra under Karl Rankl and in 1954 with the Bournemouth Symphony Orchestra under Charles Groves.

In 1955 at age 24, Barry was appointed Principal Horn of the London Symphony Orchestra. At this time the LSO had been...
moribund for some time and was eclipsed by the newer London orchestras. But with the influx of a group of ambitious and talented young Turks, of which Barry was a key member, this once great orchestra became revitalized and in a relatively short time returned to its previous position of pre-eminence. The chief conductors during Barry's time with the LSO were Josef Krips, Pierre Monteux, István Kertész and André Previn. But the Maestro about whom Barry spoke most reverentially was the guest conductor Stokowski – a magician.

During his time with the LSO Barry made many solo recordings. Significant among them are the previously mentioned Mozart Concerti, a magnificent Britten Serenade for Tenor, Horn, and Strings with Peter Pears and Benjamin Britten, and a virile recording of the Strauss Concerti with the Hungarian István Kertész.

During his thirteen-year engagement with the LSO Barry was initially elected to the board, rising to become Chair of this great self-governing orchestra. His roles as principal horn and occasional soloist were carried out concurrently with his task of helping steer the LSO into more secure financial waters and developing ever higher standards. His role as Chair required refined musical and interpersonal judgment, negotiating skill, resolve, and steely toughness in dealing with the artistic and disciplinary decisions necessary to guide the course for an institution of more than 100 strong-willed artistic individuals.

It is rare to have the often-contradictory qualities in one person which allows them to fly so close to the sun for an extended time. Skill, ambition, resilience, toughness even ruthlessness, compassion, grace, dignity, confidence, sensitivity, passion, enthusiasm, love of the musical art-form, vision and common sense are just some of the personal qualities that Barry maintained until his last breath.

A counterpoint to Barry's work with the LSO was his work with a trio he formed with Brenton Langbein (violin) and Maureen Jones (piano), initially for a performance of the Horn Trio by Don Banks in 1962. The trio subsequently performed together for many years, touring in Europe, Asia, and Australia. Their work together remained close to Barry's heart and came to an end with the death of violinist Brenton Langbein.

Barry left the London Symphony in 1968 taking the bold and, at the time many would
have said, foolhardy leap to pursue a career as a horn soloist, a touring virtuoso, without the fallback of an orchestral or teaching position. Barry proudly said that in setting out on his solo career his first step was to appoint a publicist...at his own expense. This decision demonstrates a canny and pragmatic side of Barry's nature, realizing that such an appointment was essential if he were to make a success of conjuring up a career as a touring virtuoso, a feat that not even the great Dennis Brain had attempted. Brain had always maintained at least one orchestral position as a backstop.

Barry also recognized that to make his career viable he had to perform and record as frequently as possible and related one occasion where he had to scramble from a solo performance in the United States to catch a trans-Atlantic Concord flight to make an important solo recording session the next morning in London.

Barry’s success in creating a stellar solo career and the easy access to the brilliance of his performance gave him pride of place in the pantheon of the greatest horn players of all time and the popularity of his recordings made him one of the most readily recognized classical instrumentalists. His solo career success blazed a trail for other wind soloists to follow.

Alongside his roster of solo appearances, Barry took immense pride in his work with the Barry Tuckwell Wind Quintet, formed when he left the LSO. The quintet was another example of the satisfaction Barry experienced working intensely with a small group of trusted colleagues. He recalled with joy the story of the quintet’s condensed preparation period and performances of the fiendishly difficult Schoenberg Woodwind Quintet, a piece selected as a keystone of the ensemble’s early festival appearances. The piece could very easily have gone devastatingly, and irretrievably awry, but as live recordings attest the performance was thrilling.

Barry expressed abiding admiration and respect for many of his colleagues, an enduring love of their camaraderie and musical virtue, whether it was the principal oboist of the LSO during his tenure there, a musician whom Barry described as the heart and soul of the orchestra, or his LSO Second Horn, whom Barry said possessed a prodigious ability to judge exactly and complement Barry’s phrasing, articulation, and performance, always making him sound better. Conversely, Barry was never one to hide his contempt of even the most pedigreed virtuosi if their musical commitment was judged as lacking. Even after fifty years, Barry remained incensed at a cavalier attempt at phrasing by one virtuoso during one of his recording sessions.

There is an old platitude used by some with ecumenical musical tastes - that there are two kinds of music, good music, and bad music. This adage could certainly be applied to Barry’s openness to and love of a wide range of music. It applied also to the huge amount of respect he held for dedicated musicians across a range of genres. Who could have imagined that the virtuoso who won and joyously wore the epithet “the God of Horn” loved Elvis Presley or that he respected the slickly kitsch extravaganzas...
of Andre Rieu. Or conversely, the contempt that he held for ill-conceived and ill-executed orchestral crossover performances which demonstrated in their arrogance or ignorance those musicians had little or no respect or understanding for the genre of music they were attempting. Barry’s regard for craft and respect for commitment and integrity trumped perceptions of musical or societal strata.

Barry gleefully referred to his property, just out of historic Kyneton, in Victoria, as his “country seat” and held great affection for the community there, as well as nearby Taradale where he had previously lived. He spoke with admiration of the integrity of one local firm which, when asked to repair broken window blinds they had previously installed, refused payment taking it as a point of honour that it was their responsibility to support the product that they had made.

And no visit to Kyneton was complete without a visit to the local artisan bakery where Barry delighted in the quality of the comestibles and took great joy in sharing his enthusiasm for the quality of their work, always coming away with extra supplies to share.

Barry took joy in the commitment to high-quality work across the board, and seemed to live by the dictum that something ill-executed should not just be mildly annoying but should cause actual pain.

Compared to the vast and varied solo repertoire of the violin and piano, the horn has a relatively slim canon of solo pieces even though many of those are quite magnificent. To offer new horn music to his audiences and to challenge and add freshness to his performances, Barry enthusiastically championed the many large-scale solo pieces written for him, including concerti by Oliver Knussen, Don Banks, Gunther Schuller, Robin Holloway, Thea Musgrave, Jean-Michel Damase and Richard Rodney Bennett.

Barry was always excited to find well-crafted new music and maintained enormous respect for its champions and their ways of introducing the unfamiliar to sceptical audiences – notably Eugene Goosens from his early experiences in Sydney and Leopold Stokowski from his time in LSO. Barry took the lessons learned with these greats to his work with the Maryland Symphony Orchestra.

Barry was always infatuated with music and thrilled to discover a new piece. He was always in search of a great performance and joyous at the opportunity to share a newfound treasure. His love of music seemed to be a well that was replenished many-fold the more he drew from it.
Barry was fiercely indignant on hearing performances devoid of the spiritual essence of the composer’s music or performer’s respect, where the great mystery of existence that flows beneath these masterpieces had been eschewed in favour of technical expediency, empty bluster or arrogant carelessness.

Barry often commented that in the last decades, the level of mediocrity had risen greatly – within this comment is the notion that technical standards may well be high but frequently accompanied by an underlying emptiness, leaving the performance meaningless, devoid of artistry or humanity. The performances of the 1960s and earlier which Barry held in esteem had those qualities of spirituality and musical profundity at their core, and the conductors whose music-making he loved were those who drew these qualities from their orchestras, whether they were appalling people or saints.

At age sixty-five in 1997 Barry retired from the concert platform as a soloist but since 1980 had been building a significant career as a conductor. For music lovers it had been a disappointment to have Barry step away from the concert platform as a soloist at the height of his powers. But he left a proud and enduring legacy of thousands of solo performances and over fifty recordings at the very highest level of instrumental performance.

Barry’s conducting positions included Chief Conductor of the Tasmanian Symphony Orchestra from 1980 until 1984, and founder and inaugural music director of the Maryland Symphony Orchestra in the United States, a position he held for sixteen years. Added to these full-time appointments were countless guest appearances and recordings around the world.

Throughout his career, Barry was highly sought after as a teacher, mentor, advisor, competition judge, director, patron and figurehead for many music festivals and events. Barry was generous in his praise and staunch in his support of musicians in whom he believed. Conversely, he was utterly, scornful and dismissive of those whose playing did not uphold the revered standards which he held were his instrument’s and music’s due.

Barry curated and conducted the SACD recording *Rhapsodie: Fantasie: Poéme* on Melba Recordings. The flavour of the disc was predominantly French, highlighting several pieces by Jean Michel Damase; one, the *Rhapsodie* was commissioned for Tuckwell by another of the great Australian Barrys, Barry Humphries. The recording featured the brilliant young Co-Principal Horn of the Sydney Symphony Orchestra, Ben Jacks, as soloist. Although a “young gun” professional, Ben was thrilled to be involved so intimately in a project with one of his heroes – a figure held in such reverence in the world of French horn. Barry always supported Ben’s musical decisions never undermining, always encouraging bravery at the expense of safety and trusting his soloist.

An anecdote is offered as an indication of Barry’s cool head and skills of orchestral sleight-of-hand during these sessions, in the dying minutes of the only day’s recording session, in which the primary piece had been
meticulously captured, but the remaining
time barely allowed for playthrough and one
recording take of the ‘b side’ piece.

Undaunted, Barry conducted through the ‘b
side’ piece once, with the red recording light
on. To the despair and disbelief of all present,
the piece sounded utterly ghastly; strings out
of tune, not together and uneven. Such was
the awfulness of the playing the musicians
believed that attempting anything in the three
or so minutes remaining would be futile,
and as absolutely nothing could be done
to salvage the piece the best option was
to give up and go home.

Barry was unperturbed and after some
efficiently delivered ‘orchestra whispering’,
for example, “violins just murmur and provide
texture for such and such a passage – we
don’t need to hear detail or even be aware
of the notes here” etc. etc.

With not quite enough time for one more
playthrough the same musicians provided
a most elegant and poised performance, a
minor miracle. Ben Jacks ‘sang’ on solo horn
with the greatest poise, Barry’s orchestral
direction created a wave of orchestral sound
for Ben to ride and the performance went
on to receive the most excellent reviews.

During Barry’s Melbourne sojourn several
developing horn players benefited enormously
from his mentorship, advice and support.
Chief among these was the Chinese/
Australian virtuoso Lin Jiang, now solo horn
with the Hong Kong Philharmonic. Barry
never interfered with the direction of Lin’s
development but offered supplementary
advice and council, subtly nudging him
towards deeper musical insight and technical
development. Barry’s delight in talking of his
admiration for Lin’s technical virtuosity and
freedom exposed the joy of a man so young
at heart.

Barry Tuckwell was a founding patron of the
Melba Foundation, and we were honoured
when he became our Chair.

Barry’s love for and understanding of
recording made him the ideal champion of
an Australian Foundation and recording label
created with the objective of representing
Australian performers on recordings of the
highest quality. He understood the need
and was unswerving in his lobbying for
government and philanthropic support.

He was a superb letter writer and wrote in a
personal style he described as “Barry speak”,
distillation of his ideas into elegant pithy
sentences with never a word out of place
and never one word too many.

We benefited constantly from his wisdom and
guidance and were buoyed by his fearless
demand for high standards and
will be eternally grateful for the mentorship
and the unstinting support that he offered.
There is no way we can repay the debt of
gratitude that we owe him professionally
and personally. We are heartbroken by the
loss of this truly amazing friend, fabulous
character and legendary musician.

Our thoughts go to his wife Jenny, his
children David, Jane and Tom.

© Melba Recordings
— with Barry Tuckwell.
Michael Fortescue

Barry Tuckwell, Phillip Farkas and I were all born on the 5th of March. The first two are famous horn players and I’m not, but my brother is a horn player, so I spent my late teens in the company of recordings of Barry, Phillip, Alan Civil and Denis Brain, the fab four of twentieth century horn players. Barry, the last of them, died in Melbourne on the 16th of January this year.

Barry was chief conductor of the TSO from 1980 to 1983. It would appear however that this was not his only connection to the island.

Barry’s father was an organist. There was a Wurlitzer organ in the Strand Theatre in Hobart, later known as the Odeon. There is a photo of the theatre in the corridor of the TSO offices today. The name TUCKWELL appears above the door. 1930 would be a reasonable guess.

Barry Tuckwell was, above all, soave. His playing was soave, his facial hair was suave, his general persona was suave. He was a great storyteller with a penchant for the risqué. I was walking through St David’s Park with him one day when he suddenly announced, pointing diagonally across Davey St, “That’s where I was conceived!” “In the Freemasons Hotel?” I asked, and he replied “No, on the footpath!”. 1930 would be a reasonable guess. Cold though.

One of the exits from Town Hall Station in Sydney leads you past the entrance to St Andrew’s Cathedral School. There is (or was) a display of St Andrew’s memorabilia, including a very stylish photo of Barry next to a very stylish photo of Charles Kingsford-Smith. Real Aussie Bloke Pin-ups.

I last saw Barry when he came to record some jazz standards with TSO. In the end, we put down backing tracks and he added the solo parts later. He said he wanted to do it that way because he wasn’t in particularly good form and besides, he didn’t actually own a french horn.

Barry was chief at TSO at a very critical moment in our history, as we were reinventing ourselves as something other than the last orchestra in Australia. The four ABC orchestras outside of Sydney and Melbourne were called the BAPH orchestras. The silent H was us. Barry played a very important role in setting us on a path to musical confidence and independent spirit. Barry Tuckwell, a wonderful musician, a wonderful career.

This piece first appeared in the TSO weekly newsletter on February 7, 2020. Reprinted with kind permission from Michael Fortescue and TSO.
Bassoon and Contrabassoon player John Panckridge retires in July this year, after a career spanning nearly four decades, most of which has been spent playing with the TSO.

Well known amongst his colleagues as a stamp collector and a ready source of advice with rediscovered junior collections or old family albums, there is actually a little more to it all.

John’s real collecting interest lies with the Postal cards of Germany during the period of Hyper Inflation following the end of World War 1. A leading specialist in this field, he has recently been invited to give a display at the next World Stamp Exhibition in Essen in May 2021.

My first stamp album arrived at the age of 8, so let’s start there. In the 1960s nearly everyone collected stamps, or rather accumulated them and most collections I see today are simply that, accumulations. (The better albums don’t have the stamps upside down or falling out.)

One way to take a collection further however is to look at the stamps in their social and/or historical context.
For illustration, I’ve shown a famous Tasmanian set issued in 1899, known as the “Pictorials”, which were produced to support the growing tourist industry. Most of the scenes depicted are easily recognisable today, though one stamp contains an extraordinary blunder. Can you spot it? While you’re looking, I’ll take up the musical thread.

BEGINNINGS
The Bassoon and I joined forces at the age of thirteen, and after a few years I was catching the train from Geelong for lessons with legendary MSO Principal Harold Evans. These continued through my tertiary years at the Victorian College of the Arts, which was in its early days, when the mounted division of the Victoria Police were still using the stables at the back of the precinct. Harold was an inspirational teacher and mentor and played a key role with both the purchase of my bassoon and getting my first professional engagements.

EARLY OPPORTUNITIES
I had a memorable season with the Victorian State Opera under Richard Divall and can remember fumbling through the nebulous 3rd Bassoon part of Debussy’s Pelleas and Melisande. A dynamic range of pp – mp for almost 3 hours was a good reality check about the demands of the profession. Next opera was Die Fledermaus, a bit of light relief.

THE BASSOON
I play on a Heckel Series 9000 from 1954, before the company changed its manufacture to thicker walled instruments. The original owner is unknown but it was bought early on by a Canadian playing in a British military band during a tour of Germany. I’ve been reliably informed that the purchase was a black-market transaction involving some 500 pounds of coffee! It’s a treasured instrument which has been my constant companion throughout my career.

RETURNING TO THOSE STAMPS
In early Federation times, Tassie had about 450 Post Offices, each with their own datestamp which was used to cancel the mail. They showed both the Post Office name and the date.

And some of these places were tiny – to qualify for a postal service you only needed a cluster of six homes with a minimum amount of mail of fifty letters a year. To form a complete collection of these datestamps used on the Pictorials is a daunting task, though fun to try. And how much would it cost? Pictured are the two extremes. The 1d stamp cancelled in Hobart is from the main GPO, a million plus copies would be out there. In contrast there are about four examples recorded which were cancelled at the Springs Hotel, halfway up Mount Wellington. The Post Office there operated for just a few years and then only during the summer months.

SNAIL MAIL – REALLY?
In 1899 there were three mail deliveries a day in Hobart. If you needed to work late you could easily advise those at home with an afternoon postcard. On the other side of the world in Berlin, there were four daily deliveries and this was just for normal mail. Pay an additional express fee and every Post Office in the city would have a team of cyclists ready to jump on their bikes and pedal furiously through the streets to personally deliver the urgent letter.
STILL NOT FAST ENOUGH?
Pay a sizable premium and you have access to Berlin’s pneumatic tube system, the Rohrpost. This was built beneath the footpaths of the city and mail was loaded into cannisters which were then fired by compressed air through tubes, crossing suburbs in minutes. (Speeds varied between 7 – 10 metres a second and the network had about 400 kilometres of tubing.)

THE ORCHESTRA 1983 – 2020: THEN AND NOW
No mobiles or Internet. No Youtube. Shostakovich’s Cello Concerto No.1 had been composed a little over twenty years earlier and we gathered at a friend’s house to listen to the only LP available.

Forget your music when setting off to work with no IMSLP to the rescue? You may get to experience the joy of playing your part off a full score. The navigation of the page turns will provide great entertainment for your peers!

Plane flights certainly weren’t cheap and there was no discounting. A return fare from Melbourne was around $1200 in today’s terms. Hobart airport did contain one charming feature however. Access to the carpark was by insertion of a twenty-cent coin into the machine and the metal bar would magically rise to provide you with unlimited parking. An hour or a month, no difference.

Nowadays we may be much more connected through all the various social media but the essential working patterns of orchestral life have remained remarkably the same.

Of course, orchestras are not impervious to the advances of technology but I do find it reassuring that in essence the structure of rehearsal and performance, like the seasons, is an enduring one.

I’ve enjoyed a wonderful career with the TSO and words will never do justice to my appreciation of the wonderful playing and support from my colleagues over many years.

I would also like to pay tribute to our management, who work tirelessly behind the scenes to make things work so smoothly.

FINALLY – THE FAKE NEWS
The top 6d value in the Pictorial set contains the lemon. Unlike the famous Russell Falls, about an hour’s drive from Hobart and well worth a visit, the intrepid tourist will hunt in vain for Dilston Falls. No one today has been able to locate this spot where a temporary blockage, probably caused by a downed tree, caused flash flooding.

Just a pity there weren’t a few Tasmanian tigers frolicking in the waters as well!
Paul Davies  
Director, Musicians  
Media, Entertainment and Arts Alliance

As always SOMA activities are focussed on securing the employment of musicians and building the quality of our orchestras and the broader music community. With new agreements either reached or underway with the Queensland Symphony Orchestra, Adelaide Symphony Orchestra, Melbourne Symphony Orchestra, and about to begin with Orchestra Victoria, Tasmanian Symphony Orchestra and Opera Australia Orchestra, the broader context of Art sector funding is also demanding particular attention.

A recent initiative is the SOMA dedicated website – www.soma.org.au

Late 2019 saw the release of the National Performing Arts Partnership Framework, policy that replaces the Major Performing Arts Framework and which introduces more uncertainty for performing arts companies. While the new Framework purports to improve accountability measures, it’s not clear that the previous standards were unfit for purpose. More obviously, the new policy provides for the introduction of new companies into the funding pool, while no further funding allocations have been made or forecast.

Reflecting on this development and the weakness of cultural policy generally over the past decade or more, MEAA has decided to invest in a longer term Arts/creative community strategy. The research commissioned by SOMA and released at our August 2019 conference has helped direct this work. The objective is to rebuild community and political support for creative practices and Arts sector funding, including through a national cultural policy of the scope and ambition of those from the 1970s and 90s.

Our hypothesis is that we have been too quiet about the value of all forms of creative activity, including music, for too long. We need to be louder, more organised and make visible the enormous amount of artistic and creative activity in all parts of society; to marshal the arguments about the intrinsic benefits, and the social, personal and economic advantages of creative practice. These positives can be quantified and we also know that we can grow audiences by supporting structured, community-based creative practice.

Our audiences and potential audiences are made up of families who value music lessons, for instance, but who too often find it difficult to find the time and place for them. The facts that 75% of our public schools do not have a formal music program and that local community halls are underutilised at a rate of close to 50% are symptomatic of the generalised failure of recent cultural policy. SOMA research of public attitudes encourages us with the finding that a very large majority of Australians value orchestras and would support more funding. Our strategy will be directed at ensuring we build the community support and the practical ideas to make this support politically compelling.

Check out the “Our Orchestras” Facebook page to get involved.
Adelaide Symphony Orchestra

Lachlan Bramble, Associate Principal Second Violin

ASO’s first international tour in a decade hung on a knife’s edge for months before the stars aligned and we were off to China and South Korea in October. Pinchas Zukerman’s largesse of musical charisma saw us through six concerts in Zhuhai, Shanghai, Beijing and South Korea. Repertoire was Beethoven, Mozart and Elgar with a little ‘Purple Bamboo’ thrown in for good measure.

It was a great experience for the orchestra to perform in many different venues in such a short time. An outdoor concert in a forest near Beijing had much more sun than anyone anticipated when the stage was discovered to be facing the wrong direction.

South Australian Premier Steven Marshall joined us at the visually and aurally exquisite Shanghai Symphony Hall. Rumour has it that Steven had his measuring tape out. Hopefully he can find the space (and the money) for one somewhere by the Torrens.

The tour ended in the picturesque and peaceful seaside town of Tongyeong, a place awash with kimchi and more dried fish than you could ever imagine. The ASO really likes touring. Let’s do it again soon!

Musical force-of-nature Pinchas Zukerman holds court with Concertmaster Nastuko Yoshimoto.

The Great Wall of China
After a veteran forty plus years in the ASO, percussionist Greg Rush played his last concert with the orchestra to a thunderous farewell from his percussion mates. Greg was always welcoming, always wise and a generous repository of wonderful stories from the ‘good old days’. I know some of us are hoping that his regular emails of slightly inappropriate jokes continue into his retirement.

Caleb Wright (Principal Viola) also left the ASO at the end of 2019 and with his wife Jiwon Kim is heading north to play with the Malaysian Philharmonic. We wish them all the very best for the future.

Dave Phillips (Double Bass) passed away in February in truly tragic circumstances. Loosing such a dear friend and musical companion has been devastating for the orchestra. For me Dave was that person in the orchestra who was easily the most fun to be around. In his company all the trials and tribulations of life seemed to effortlessly retreat with an amusing quip or giggle. Dave’s love and enthusiasm for any music that could be played on a bass was legendary and it is hard to imagine the ASO without him. 2020 will be a year tarnished with sadness as many of us reflect on what is really important. Music and our musical friends remain at the top of the list.
Melbourne Symphony Orchestra

Michael Pisani Principal Cor Anglais

MSO finished 2019 with a brief tour to the US, and although some of the conditions on tour were less than desirable (flights to Chicago via Dubai!), we gave four successful concerts in Chicago, Washington, Worcester and New York. In 2020, we’re off to Europe in August for another brief tour to Spain and the UK – hopefully with better conditions this time around...

In December we also farewelled Sir Andrew Davis as our Chief Conductor, his final performance being his arrangement of The Messiah for full orchestra (including marimba) It has been a very successful seven years with Sir Andrew at the helm and we look forward to the continuing relationship with him as Conductor Laureate.

This year began with another very successful series of free concerts in the Myer Music Bowl, although rain did keep the audience away for one of the performances. Our Horn section featured in one of the programs, performing a new composition by Richard Mills titled Island Signal for Horn Quartet. Also performing as an encore an arrangement for eight horns of the Adagio from Bruckner’s Symphony No. 8 in a moving tribute to the late Barry Tuckwell.
A couple of musicians have successfully completed trials recently – Nico Fleury as Principal Horn and Owen Morris as Principal Trumpet. We welcome them into these key positions. Also on trial is Tair Khisambeev for the position of Assistant Concertmaster (Principal First Violin).

And some notable retirements from the orchestra – Rob Clarke as Principal Percussion and Keith Johnson in the cello section, both players giving many years of service to the orchestra. Sylvia Hosking has also resigned from her position as Assistant Principal Double Bass to take up a role in our Learning, Education and Innovation department.

As we enter our mainstay subscription series for 2020, we continue on without a chief conductor (the search is still underway) and under the weight of an ever-busier roster.
Over the last few years, summer has now become our busiest time of the year with the ballet season coming to an end and the opera season launching. This year’s opera season included old favourites *La Bohème* and *Carmen* along with revivals of *Don Giovanni* and *Faust*, and a new production of *Attila* by Verdi.

I can’t let this recent summer go without mentioning the devastating bushfires. For many days Sydney was blanketed in smoke – which did make its way into the Joan Sutherland Theatre at the Opera House. Fortunately the Opera House was able to do something clever with the air conditioning and this unwanted intrusion stopped after a couple of days. Also, for about a month, collections were made each performance by Opera House staff on behalf of the Opera Company and the Opera House for those communities and organizations effected by the bushfires.

This year is an Enterprise Bargaining year for us and will have a different feel about it. For the first time, all the different agreements across the Opera Company fell due for renewal in the same year so, with organizational help from MEAA, reps from all the different sections met and took an initial combined claim to Management. This resulted in OA agreeing to pay a 1.8% CPI increase from January (with the balance negotiated later in the year) in exchange for a delay in bargaining until July 2020. All parties felt it was a beneficial process.

February also saw the passing away of former Principal Oboist of the then Elizabethan Theatre Trust Sydney Orchestra, Graham Powning. He held that position from 1972 – 1985. He was also a prolific composer, writing over 800 pieces including more than 100 for two oboes and cor anglais.

We had thought we’d snared the tenureship of husband and wife team Rixon Thomas (Cor Anglais) and Ida Speyer-Groen (Associate Principal Viola). However, after much consideration on their part, they decided for family reasons not to take the positions up and instead have now returned to their orchestra in Denmark. Auditions for these positions will be held again this year.

However, congratulations to Ben Smith and Kelly Tang who won trials for Tutti Violin positions in recent auditions.
Greetings from sunny Melbourne.

It has been a pretty strange start to 2020 around the country – I think everyone has been coming to terms with the devastation of bushfires, and working out what we can do to help.

And now we have Coronavirus – we’re yet to see what the full impacts of that will be, but here at OV we are chugging along, playing music, and providing a much needed outlet for our audiences (much like the rest of the live performance industry).

Since the last report our big news is that we celebrated our 50th anniversary. This culminated in a gala performance celebrating the successes of Orchestra Victoria over the years, particularly highlighting the pit work for which we are celebrated.

In other performance activity some highlights were: the premiere of a new production of Sylvia with The Australian Ballet; Bodystorque – a fantastic collaboration with emerging choreographers at the The Australian Ballet, partnering with chamber ensembles at Orchestra Victoria to produce new works; we played a gala performance with Bryn Terfel in Sydney and Melbourne; and we had a very successful spring opera season of Turandot and Faust with Opera Australia.

2020 began with Opera for the People, an outdoor opera gala with Dame Edna as host – unfortunately Melbourne weather brought a combination of 40 degree heat, thunderstorms, and smoke haze. But the smaller than normal audience was not shy in showing their enthusiasm!

We have also launched our 2020 chamber music series, Five at 5, and had a successful season of Salome at the Palais with Victorian Opera – so off to a good start.

We are delighted to have welcomed Tim Francis to begin his trial as Associate Principal Trumpet. We have also welcomed Natasha Hanna to the orchestra for 2020 as the first recipient of the Richard Bonynge Orchestra Fellowship. At the end of 2019 we farewelled Cathy Bishop, a valued member of the viola section, her dry wit will be missed. We wish her the best for all her future pursuits.

On an industrial front we will begin negotiating our next EBA in the coming months – wish us the best, as we do to all of our friends around the country!
The new decade has heralded numerous changes in the sunshine state’s orchestra. We said farewell to our Music Director, Alondra de la Parra, after four years in the job. Like most relationships, the QSO and Maestro de la Parra’s union wasn’t without its ups and downs and each side has a story to tell. But due credit must be given to Alondra’s warmth and respect of the musicians. She is a charismatic and charming figure that wooed subscribers, donors and audiences with her presence both on and off stage. In particular, she was able to connect the QSO with their inner-Latino, performing highly successful concerts with music from her homeland of Mexico.

During her reign, Alondra saw three Chief Executives in the job including an interim CEO before we finally poached Craig Whitehead from WASO. Craig was ten years in Perth and I’m sure he will be missed. However, their loss is our gain and hopefully we can keep this CEO for more than a year or two! It’s a big move back to his home town of Brisbane so there’s a good chance he will be here for keeps. With Craig’s wealth of experience and seemingly calm exterior, he has appeared to show no sign of regretting his decision to migrate back to Brisbane even after realising the somewhat dishevelled state of the QSO, who was still reeling from the revolving door of CEOs and various management positions.

Some wonderful new comers to the QSO in the last year or so include Katie Betts (violin), Sonia Wilson (1st Violin), Imants Larsens (Principal Viola) who saw the light and moved from the ASO, Ash Carter (Associate Principal Trombone) and last but not least, Alison Mitchell (Principal Flute). Alison brings her experience, leadership, fabulous playing to the QSO. Not to mention she is my new favourite flautist and like me, is an ex VCA student from more years ago than we would both care to remember.

Our Principal Cellist, David Lale has succumbed to the injuries sustained by many years of leaning over a cello and has left us after decades of amazing playing and dedication to the QSO. He is coming to terms with a slightly earlier retirement than expected and toying with various ideas of how to spend his new-found freedom, but the cello is set to gather dust in the cupboard. Also, the multi-talented Tom Coyle (Bass Trombone) has left the QSO after decades of inspirational playing to try his luck at acting and by the look of his Facebook posts, several roles in local theatre companies and extras work for film and TV, it looks as though he is set for fame and fortune! People never seem to amaze me.
A sad departure from the QSO was our Principal Trumpet, Sarah Butler. Even apart from the fact she held the title of Australia’s first female Principal Trumpet, Sarah proved her worth as an exceptional player every time she sat in the chair. Her professionalism, collegiality and dedication to the QSO will be sorely missed. She, like many, battled with juggling family and playing. A salient message for all orchestras is how we can accommodate the expanding gender balance and provide flexible working hours for men and woman doing the hard yards with family/work life balance.

The long serving Linda Carello (1st Violin) has also retired. Linda has been in the QSO for as long as I can remember and she has earned a well-deserved rest. All of us in the QSO wish her the very best for her retirement and future endeavours.

We also bid farewell a longtime colleague, musician turned Orchestra Manager, Matthew Farrell. Many know him as a cellist, teacher and devoted musician advocate but after turning to the dark side has worked in operations management, continuing onto his last post as Director of Operations. We all wish him the very best in his future endeavours and I suspect his first passion, the cello, may once again play a role in keeping him out of the shops.

The families within the QSO family are expanding bringing great joy to those of us that have endured raising our offspring while managing to keep playing music through sleepless nights, cracked nipples, practicing with mutes in ten minute intervals and arriving at work to have a rest. The greatest joy of course is watching our colleagues become parents, their babies surrounded by music, getting our baby fix then politely handing them back.

2019 saw the arrival of baby Grace – sister for Ian and a daughter for Thomas and Lisa Allely – and baby Maxwell to Josh and Hannah DeMarchi.

Our vacant chairs include Principal Cello, Principal Trumpet and Principal Bass Trombone and Tutti Violin, so anyone wishing to improve their tan please apply.

2020 began with what felt like a long break over the Christmas holidays and alas our season resumed with Shostakovich 5, Star Wars: Return of the Jedi and the Aussie Ballet with a World Premier of The Happy Prince. Talk about hit the ground running. For the QSO I have a sense of optimism I haven’t had since my youthful days as one of the young players in the Jurassic period. Changes are being made, musicians are getting organized and the standard of concerts are at an all-time high. No report of mine would be complete without a horn section pic. The Shostakovich 5 horn section with our Alex Miller stand in, Tim Skelly, Malcolm Stewart, Lauren Manuel, Ian O’Brien and me.
Sydney Symphony Orchestra

Emily Long Violin

A change is as good as a holiday it is sometimes said, and so begins our two year period away from the Sydney Opera House while the Concert Hall undergoes renovations.

Industrially this means a period of extra flexibilities in our working conditions to accommodate venue availabilities, stage sizes and also budget and programming considerations. Our production staff are doing a stellar job in managing our rehearsing and performing at many different locations, and all the extra bumping in and out that requires.

Our Season Opening Gala at the beautiful Sydney Town Hall was quite a change from the usual classical fare, featuring an (almost) naked woman at the front of the stage – no, not a wardrobe malfunction – Australia’s queen of burlesque Imogen Kelly.

Summer outdoor concerts kicked off our working year, and for the first time the orchestra formulated an Air Quality Policy in response to the terrible air pollution resulting from this summer’s devastating bushfires. Many from SSO donated performance fees to bushfire charities, and personally took up the cause to organise their own Bushfire Relief concerts.

Congratulations go to Principal Flute Josh Batty for passing his trial in 2019, and also for raising almost $21,000 through a chamber music concert series performed with SSO musicians and others. In addition to Josh, the orchestra welcomes James Burke from the UK for his trial as Principal Clarinet, and violinist Riika Sintonen, who has changed places in the Finnish National Opera Orchestra with first violinist Jenny Booth. Riika already did an exchange in SSO with Kirill Gerstein performs Grieg’s Piano Concerto 2
2nd violinist Rebecca Gill last year, but loved it so much she decided to stay for more!

2019 marked many milestones in terms of conductors. We celebrated and farewelled David Robertson as Chief Conductor with some highly enjoyable and well-reviewed concerts of John Adams’ *Harmonielehre*, and the Rouse Bassoon Concerto featuring our wonderful Principal, Todd Gibson-Cornish, as soloist. A one-off performance of *Turangalîla* was a highlight for many in the orchestra. David will be returning in 2020 as Guest Conductor, along with Donald Runnicles as our Principal Guest Conductor.

Simone Young has been announced as our next Chief Conductor and will begin her tenure when we return to the Opera House in 2022.

Our Conductor Laureate, Vladimir Ashkenazy, who has a fifty year association with SSO, will sadly not be returning as he recently announced his retirement from public performances. His presence will be missed by orchestra and audience alike!

Also farewelled from the orchestra was second violinist Stan Kornel, whose retirement party was one of the most entertaining and memorable I’ve witnessed. Along with speeches given standing on top of tables, Stan serenaded the party with his newly made pocket violin fashioned from the remnants of his previous violin (which unfortunately fell victim to a workplace accident). Stan’s generosity, sense of humour and jovial personality have been features of the SSO workplace for thirty-one years.

Michel Hryce, our In-house Counsel and Head of People and Culture, has left us after nearly eight years. Michel was a formidable but fair negotiator who steered us through two sets of industrial negotiations – including a complete EBA rewrite – and always committed to improving the health and wellbeing of the musicians. Watching Michel and Howard Manley battle it out across the negotiating table was always entertaining!

Also Raff Wilson, Head of Artistic Planning, will be farewelled soon when he leaves for his new role at the Seattle Symphony, following his second stint at the SSO. We wish Raff all the best!

We hope to fill some vacant positions this year: Principal Piccolo, Principal Timpani, and Principal Harp audition processes are planned for 2020.
Tasmanian Symphony Orchestra

Matt Goddard  Principal Timpani

TSO finished 2019 with a number of fantastic concerts. Most notably our side-by-side program with ANAM performing an all Wagner program under the baton of Conductor Laureate Marko Letonja. We presented internationally renowned Wagnerian Soprano Nina Stemme, alongside her compatriot John Lundgren, to much acclaim.

2019 also saw us farewell Principal Cello Sue-Ellen Paulsen. Sue-Ellen was a stalwart of the orchestra for thirty-three years. A formidable figure within the orchestra she will be a much missed colleague.

As we farewelled with one hand we welcomed with the other. Sercan – Serge – Danis joined us at the end of 2019 in the position of Associate Concertmaster and 2020 saw us welcome Eloise Fischer as Tutti Clarinet.

We began 2020 with our small format informal program Live Sessions at the Cathedral in the Hanging Garden. This is the largest venue performed for this concert series and had a fantastic audience of 600 attendees. This is a testament to the success of these player-curated and lead concerts. This was programmed and led by Serge Danis who has been doing a great job in his short time with the orchestra thus far.

We then moved to our role as orchestral educators with the Australian Conducting Academy. This program is now in its third year in the current format and is going from strength to strength. Johannes Fritsch leads the program and has proven to be an asset to the orchestra also leading the brass in St David’s concert and the Symphony Under the Stars performance in Launceston.

As I write this we are now preparing for the first extended period with our new Chief Conductor. Eivind Aadland will preside over a three week Brahms festival. This festival includes chamber music performances by our orchestra members at MONA in the Nolan Gallery. The TSO is also in the second year of a partnership with the ACO that will see the TSO present ACO in concert as part of the Brahms Festival.

The gentlemen of the orchestra have made a historic move and voted overwhelmingly to ditch tails as the uniform for our masters program. With the full backing of our new CEO we have entered into a partnership with local Tasmanian menswear outfitter Routleys to attire the men in tailored suits matched with white mandarin collared shirts. This should debut in late March.

On the industrial front we now are beginning to move towards the negotiating of our new EBA. Preliminary discussions with the new management have been very amicable and open.
As always seems to be the case, the second half of 2019 flew by with the usual blur of symphonic concerts, operas, ballets and one-off collaborations.

Asher Fisch celebrated his twenty-year association with WASO with two exhilarating performances of Verdi’s Requiem in November, the work he conducted in his very first appearance with WASO in 1999. TSO kindly lent us their Chorus to share the choir stalls with our WASO Chorus and the collective sound was sublimely delicate and suitably terrifying at all the appropriate moments.

Other highlights in the second half of 2019 included ‘An Evening with Gun-Brit Barkmin’ - who was as impressive as she had been the previous year in the role of Isolde, two memorable weeks with conductors Fabian Gabel and Douglas Boyd, and the high energy Disco Wonderland concerts – where we took the (albeit very restricted) opportunity to vary our dress code.

October saw us undertaking a short regional tour to Esperance (our first visit since 2004) and Albany in the WA’s south-east. The concerts, conducted by our outgoing Assistant Conductor Carlo Antonioli with our very own Leanne Glover as cor anglais soloist, were extremely well received and we hope to return to the region more frequently in the future. We certainly had an appreciation for the vastness of WA and country town roadhouses after spending a total of twenty-four hours on rickety buses. Our vote is to fly next time!

Liam O’Malley and John Keene all set for Summer Classics

Tim South, Lorna Cook, Fletcher Cox and Jenna Smith – not mad enough to tour by bus!
We ended the year on a very balmy night with our traditional outdoor Christmas Symphony Concert, playing, yes you guessed it, Christmassy themed music to the masses. And of course, it wouldn’t have been the end of the year without our traditional post-concert party backstage on the grass.

The start of 2020 has been very busy with our Summer Classics concerts and then multiple collaborations in Iain Grandage’s first Perth Festival as Artistic Director. It’s refreshing having a festival director who values and includes the local arts organisations.

Like many arts companies, 2019 proved to be difficult year financially for WASO. A large operating deficit saw some soul searching for the Company, and in an effort to help balance the 2020 budget, the orchestra agreed to accept a 2% pay increase in 2020 instead of the 3% that had been agreed to in our 2018-2020 Musicians Agreement.

Sadly, Sarah Bowman our harpist resigned during the year after a nearly twenty-year association with WASO. We wish Sarah all the best for the next chapter of her life. A large number of administration staff also resigned in the latter part of 2019, many to take up exciting roles in other organisations. We wish them every success in their new jobs.

Eve Silver, previously Tutti Cello, passed her trial for the position of Associate Principal Cello so will now try to keep the cello lads in line from the front desk. We’re delighted to welcome Daniel Schmitt from the Bavarian State Opera Orchestra who has recently joined us to fill the long-vacant Principal Viola position. The viola section hopes he continues to supply them with delicious German biscuits and sweets.

We warmly congratulate violinists Kathryn Shinnick and Shaun Lee-Chen who tied the knot over the summer break.
New Zealand Symphony Orchestra

**Lyndsay Mountfort** Viola

During the second half of 2019, NZSO introduced new guest conductors Fawzi Haimor, Carlos Kalmar, Asher Fisch, Jun Märkl and Heinz Karl Gruber to NZ audiences. Violinists Jennifer Koh and Carolin Widmann, and singers Lauren Snouffer, Anna Larsson, Celeste Lazarenko, Andrew Goodwin and Hadleigh Adams also made their first visits. Oboist/composer Russel Walder was introduced to our Wellington Shed 6 audience.

We also welcomed back some old friends: conductor Graham Abbott, pianists Steven Osborne and Louis Lortie, trumpeter and conductor Håkan Hardenberger, and mezzo Anna Pierard, Orpheus Choir of Wellington, Auckland Choral, Voices NZ, and our own principal horn, Samuel Jacobs, as soloist in Strauss Horn Concerto No.1.

In July, NZSO enjoyed an unusual collaboration with Alistair Fraser, presenting a new commissioned work by Wellington composer Michael Norris. Alistair is an expert creator of and performer on ngā taonga pūoro, the traditional musical instruments of the Māori. Mike’s beautiful and evocative work *Mātauranga (Rerenga)* featured these instruments both amplified and electronically processed. The name of the work refers to knowledge, wisdom and understanding (*Mātauranga*), and voyage or departure (*Rerenga*).
In July, during the NZSO’s leave week, the NZSO National Youth Orchestra (which has been managed and tutored by NZSO staff and players from its inception) and the National Youth Choir joined forces to celebrate their 60th and 40th anniversaries respectively. Collaborating with the young musicians were James Judd, NZSO Music Director Emeritus, mezzo Catherine Carby and NZYC Music Director David Squire, in a programme featuring works by NZ composers Glenn Downie and Tuirina Wehi (arr. Robert Wiremu) as well as works by Sibelius and Elgar.

NZSO started celebrating the Beethoven’s 250th birthday a year early in August, with a full cycle of the nine symphonies, performed with Edo de Waart over two weekends in Auckland, and on four consecutive nights in Wellington. This period marked the penultimate tour of Edo’s tenure as Music Director.

The orchestra received funding in 2019 under the Tuia Encounters 250 programme of the Ministry for Arts, Culture and Heritage for a project for schools. A beautiful and theatrical new work was created by composer Jeremy Mayall with text by Horomona Horo, for orchestra, narrator, taonga pūoro and vocalist. The narrative describes the first encounters with the Māori people, of James Cook and his crew and the settlers that followed. With a description of the ensuing conflicts and dispossession, a case was made for honest discussion about the past to help move forward into a shared future. The project included school visits introducing taonga pūoro alongside orchestral instruments, and teaching Māori action songs. The children later attended concerts in five cities in September to hear the new work, An Instrumental Voyage, which included narration and taonga pūoro solos from writer Horomona Horo, the audience performing the action songs, and vocal items from Maisey Rika, a popular Māori singer and songwriter. These concerts got a great response from their young audiences.

The touring season concluded with Edo’s last visit as MD in four cities, with one programme of Esa-Pekka Salonen’s Violin Concerto with Jennifer Koh, and Schubert’s C major Symphony, and another of Mahler’s Symphony No. 2, Resurrection, in Auckland and Wellington. Edo has accepted the new title of Conductor Laureate and is scheduled to return to NZSO for one visit each in 2020 and 2021. Former NZSO Associate Conductor, Hamish McKeich has been appointed Principal Conductor in Residence from 2020. No immediate appointment of a successor to Edo is expected.

The NZSO 2020 Podium Series launches later in March, but as I write this report, the NZSO is part-way through a new residency pilot initiative, entitled “Setting Up Camp”. The orchestra is divided into three groups,
and is “setting up camp” for a few days each in three regions of New Zealand. A small symphony orchestra conducted by Hamish McKeich is presenting family-friendly evening performances called Realising Beethoven, contrasting Beethoven’s music with works by later composers that were influenced by him. There is also a schools programme including The Composer is Dead by Nathaniel Stookey and Lemony Snicket, Relaxed Concerts for people with autism, sensory disorders and other disabilities, and their carers and families, and side-by-side rehearsals with youth and community orchestras. A chamber orchestra directed by Concertmaster Vesa-Matti Leppänen is playing Bach’s Goldberg Variations in an interesting selection of arrangements and instrumentations, and twelve Education Specialists are visiting schools, coaching youth and community orchestras, providing professional development to music teachers, and performing and talking at “Happy Hour” events. These are in lieu of conventional pre-concert talks prior to the orchestral concerts. The aim of the pilot is to build a deeper connection into the communities that NZSO visits each year, and to take the opportunity to talk to local music lovers and organisers about what they want from the orchestra into the future. So far, the feedback has been excellent.

NZSO is in a period of leadership change, with the departures in 2019 of Music Director Edo de Waart, Board Chair Donald Best and CEO Chris Blake. Business strategist and CEO of NZ Institute of Economic Research, Laurence Kubiak, is the new chair of the NZSO Board. Former Board member Peter Biggs is Interim CEO, while an international search is underway for a new permanent CEO.

In the orchestra, Bruce McKinnon, Principal Emeritus Percussion, retired at the end of 2019 after thirty-one years of service. And in April we farewell Nick Sandle, Assistant Sub-Principal Emeritus Double Bass after fifty years of service, and Lucien Rizos, Tutti Second Violin, after forty-six years of service. Sam Burstin, Associate Principal Viola, has left to return to Europe and Ignacio de Nicolas, Principal Piccolo, has moved to the Malaysian Philharmonic. Vicky Crowell, Associate Principal Bassoon, will also return to the UK in May 2020.

The summer holidays saw the arrival of two new members of the NZSO whanau. Principal Viola Julia Joyce and Principal Cello Andrew Joyce welcomed their daughter, Leah Rebecca, on 15 December. And violinists Megan and Alan Molina also had a baby daughter, Delia Jean, on 22 January.
Media, Entertainment & Arts Alliance
SOMA MEMBERSHIP APPLICATION FORM

MEMBERSHIP APPLICATION (PLEASE USE BLOCK LETTERS)

THIS AUTHORITY WILL REMAIN IN FORCE UNTIL CANCELLED BY ME IN WRITING

Surname ..........................................................................................................................
First name ......................................................................................................................
Title (eg Mr / Ms / Mrs) .........................................................................................
Gender ☐ F ☐ M ☐ Other
Date of birth ...........................................................................................................

I am an Australian citizen/resident ☐ Yes ☐ No

Home address ..............................................................................................................
Suburb ................................................................................................. Postcode . . . . . . .
Email .........................................................................................................................
Mobile .....................................................................................................................

I was previously a member of MEAA ☐ Yes ☐ No

Employment status ☐ Permanent ☐ Casual / Freelance ☐ Employer / Orchestra
What is your role? .................................................................................................

Do you work in any other MEAA workplaces? ☐ Yes ☐ No

If yes, where .............................................................................................................

PAYMENT METHOD - PLEASE INDICATE EITHER OPTION ONE OR TWO

OPTION ONE - PAYROLL DEDUCTION ☐
For permanent musicians and also suitable for casual/freelance musicians who wish to have their fees deducted in the weeks that they work for the nominated orchestra where payroll deduction is available.

I hereby authorise the pay officer to make deductions from my pay for MEAA membership fees for the weeks that I work and in accordance with the appropriate scale as advised to the pay office by the MEAA each year.

OPTION TWO - DIRECT DEBIT ☐
For credit card/debit card deductions

I instruct MEAA to deduct my membership fees (tick one): ☐ Weekly ☐ Fortnightly ☐ 4-Weekly ☐ Quarterly ☐ Half-Yearly ☐ Annually
Credit card ...................................................................................
Card number __ __ __ __ / __ __ __ __ / __ __ __ __ / __ __ __ __
Expiry date __ __ / __ __
----- OR -----  

Direct debit from my bank account

Financial institution .................................................................................... Branch
Name of account ...............................................................................................
BSB __ __ __ - __ __ __ Account number ..............................................

I hereby apply to join the Media, Entertainment & Arts Alliance as a new SOMA member and agree to be bound by its rules and constitution as amended from time to time. I request to pay my MEAA fees by payroll deduction / periodic credit card payment / periodic direct debit from my bank account until such time that I cancel my membership in writing.

SIGNED................................................................ Date.............................................................

Obligations of Membership

Membership fees are levied annually by Federal Council in consultation with SOMA. All membership fees are tax deductible. Fines and Levies shall be the first charge of all payments by members. If you leave the industry and wish to resign your membership, at least two weeks written notice of resignation must be given to your Regional Director. An unfinancial member, in addition to being liable for all amounts outstanding to the union, shall not be entitled to any of the benefits of membership including voting rights.

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