

CutCommon

AUSTRALIAN INDEPENDENT STREET PRESS



THE NEW GENERATION OF CLASSICAL MUSIC

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ISSUE #1, 2018

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POST-GENRE WORLD

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A FEW WORDS FROM THE EDITOR

Hey, there.

You've just picked up Australia's biggest and boldest magazine for emerging classical musicians. Congrats.

CutCommon was founded in 2014. As a digital publication, we've shared hundreds of stories about artists like you, through the voices of emerging arts journalists across the nation. We are paving the way for the new generation of classical music in Australia, and we invite you along for the ride.

So why did we decide to go to print for the first time, when print magazines are typically seen as a 'dying' breed? Well, they told us classical music was 'dying', too. And we don't like to follow what's typical. We like to share the stories that need to be told.

On the following pages, you'll find the remarkably talented and entirely unstoppable team bringing you CutCommon's inaugural print issue. Some are writers, others composers or performers – but we all have one thing in common: we chase our passions. Together, we've worked for months to break new ground and reveal the inner-workings of our arts industry, and showcase the beautiful humans within (that's you).

In this new magazine, you'll discover stories that will inspire you, educate you, and challenge what you thought classical music was all about.

So join us on this journey. Be motivated to take action in your own career – whether you're a pianist, composer, listener, music therapist, or anything and everything else.

Let's turn classical music on its head.

Steph x

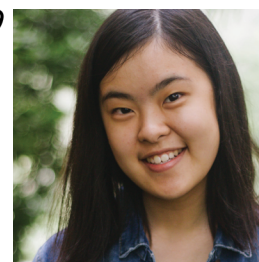
Who is Steph, anyway?

Stephanie Eslake is an arts journalist, musician and educator. She founded CutCommon in 2014, awarding her City of Hobart 2017 Young Citizen of the Year and 2017 Tasmanian Young Achiever of the Year Awards finalist. She has been published in *SBS*, *Limelight Magazine*, *ArtsHub* and *The Music* among others; and has worked as Staff Writer at *The Mercury/TasWeekend*, Subeditor of *Warp Magazine* and *Undertow*, and *Platform* Co-editor and Publications Mentor. Stephanie has degrees in media and music, and participated in the 2014 Australian Youth Orchestra Words About Music program. She was the inaugural *Kill Your Darlings* 2017 New Critic Award winner, and has written program notes for Tasmanian and Queensland Symphony Orchestras. Stephanie edited this magazine while listening to a LOT of new music from extraordinary artists you're set to read about. (Photo: Graziano di Martino.)



CONTRIBUTORS (P.1)

P



2017 CutCommon Young Writer of the Year **CELINE CHONG** studies a Bachelor of Music (Honours)/ Bachelor of Arts at the University of Queensland. She participated in the Australian Festival of Chamber Music Advanced

Masterclass Program, and has won awards from UQ, Queensland Piano Competition, Redlands Eisteddfod and the English Teachers Association of Queensland. She aspires toward a portfolio career using skills in performance, chamber music, teaching and writing.



Composer **LEWIS INGHAM** is passionate about the presentation of new music by young composers in Australia. He has degrees in Composition and Screen Composition (University of Melbourne and Box Hill Institute, respectively).

Hailing from rural Hepburn Springs, Lewis finds musical inspiration across the urban environment of Melbourne in which he now resides. Outside music, Lewis enjoys a hit of tennis, challenging the stereotype that musicians are no good at sport.



Newcastle pianist, teacher and writer **JOSEPH ASQUITH** started learning piano in his teens. In 2015, he completed a Bachelor of Music (Honours) at the University of Newcastle, majoring in Piano Performance and

producing a dissertation on the interplay between music and zeitgeist. He has received piano tutelage from Andrew Chubb, Clemens Leske, Michael Kieran Harvey and Paul Hersh. A sought-after ensemble member/accompanist, Joseph plays opera, classical, folk and contemporary pop. He was Newcastle Youth Orchestra resident journalist in 2014. (Photo: Jennifer Hankin, *The Emerald Ruby*)



Melbourne writer-oboist **MADLINE ROYCROFT** is CutCommon's Trends Editor (web). She is a PhD candidate at the Melbourne Conservatorium of Music, with a forthcoming thesis on the reception of Dmitri Shostakovich in 20th

Century France. Madeline tutors music history and is a research assistant in the Éditions de l'Oiseau-Lyre archive, University of Melbourne. She co-presents/ programs *Australian Sounds* (3MBS). (Photo: Tristan Rebien.)

M



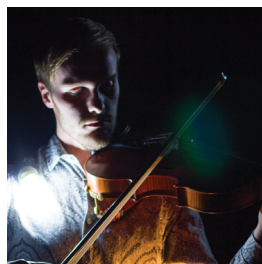
Perth writer-oboist **LAURA BIEMMI** graduated from the University of Western Australia with a Bachelor of Arts (Music Studies/Law and Society), and studies Honours (Musicology) in 2018. She holds positions with WA Youth Orchestra

and WA Charity Orchestra (p.10), and has performed with Fremantle Chamber Orchestra, OperaBox and Perth Orchestra Project. In 2016, she toured Singapore/Japan with WAYO, playing with the Orchestra of Music Makers. A UWA Delano Music Scholarship recipient, she tutors music and English. Laura undertook the 2018 Australian Youth Orchestra Words About Music program.



SYLVIE WOODS studied a Bachelor of Arts (University of Sydney) and started performing classically with Opera Australia's children's chorus. She sang with OA from 2006-9 in *Turandot*, *La Boheme* and *Werther*. In 2017, she was

soloist in Kirsten Milenko's *Ex Aere* (Unashamedly Original). Sylvie has sung with Sydney Children's Choir; and solo with Sydney Conservatorium Chamber Choir, St Andrew's College Chapel Choir (William Cumming Thom Choral Scholarship), and in New Zealand's World Vision *The Wall* commercial. She's sung on 102.5 Fine Music FM and Sydney's Eastside Radio; has written for *The Ladies Network*; and won the 2013 St Andrew's College Principal's Prize for poetry.



Curator, event producer, DJ, teacher and writer **KIERAN WELCH** is trained in classical viola. He's a core member of Nonensemble Solo, and has premiered pieces written for him by Chris Perren, Connor D'Netto, Benjamin Heim and more; also performing for Argo, Backstage Music and Metro Arts. Kieran has appeared with Ensemble Offspring, Hong Kong New Music Ensemble, Camerata and Kupka's Piano. He's curated Dots+Loops since 2014 (p.31), presenting 11 critically acclaimed performances. In 2017, he completed an MPhil (Music Performance) at the University of Queensland. (Photo: Connor D'Netto/Benjamin Heim.)



KANE MORONEY grew up in rural Victoria, and completed his Bachelor of Music through the Western Australian Academy of Performing Arts/Sydney Conservatorium of Music. After starting a specialty coffee business in 2014, Kane couldn't ignore his urge to return to a career in music (p.34). As Adelaide Symphony Orchestra Audience Development Coordinator, Kane believes the arts can thrive even in challenging times if we create an environment that inspires artists and colleagues to work together. Kane participates in the 2018 Australia Council for the Arts' Future Leaders Program. (Photo: Sam Dickinson.)



PEGGY POLIAS (NSW) and **LISA CHENEY** (VIC) are composers who founded Making Waves in 2015 (p.24). The playlist series showcasing new Australian music has featured works of 150+ composers. In 2017, Making Waves launched a crowdfunding campaign complemented by Creative Partnerships Australia's MATCH funding. It resulted in the release of 29-episode podcast *Making Conversation*, featuring Australian composers and music journalists.



ISAAC MOUSKOVIASIAS successfully auditioned for a Bachelor of Music at 16 years old. While studying, the vocalist and repetiteur freelanced as an accompanist and taught 50+ students per week. He also completed AMusA in piano performance with distinction. Isaac moved from Adelaide to Melbourne and works as full-time accompanist and piano teacher at Brighton Grammar School. He is also accompanist and theory lecturer at APO Arts Academy. Isaac was recently accepted into a Masters of Music, specialising in Accompaniment and Repetiteurship. (Photo: Keisha Rose Doyle.)



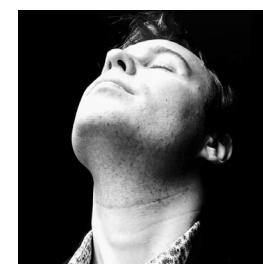
JASLYN ROBERTSON is the coordinator of *CutCommon* series *Queer and Now*, which showcases LGBTQIA+ identifying arts practitioners. The Melbourne composer has written for Vortex, Tristram William, the Argonaut String Quartet, Landesjugendensemble Neue Musik Berlin and more; with her works presented in Italy and Germany, including the Deutsche Oper (Klangwerkstatt Festival für Neue Musik Berlin). Her pieces featured in Tilde New Music Festival, Bendigo International Festival for Exploratory Music, and Future Creatives Festival, which she runs with a collective of students.



Writer and performer **ELEANOR WOOD** moved from Sydney to London in 2017. She studied Classical Voice and Musicology (Sydney Conservatorium of Music) and graduated with a Bachelor of Music Studies (Honours) and Graduate Diploma in Pedagogy (Voice). She's an Australia Council for the Arts Artstart grant recipient and has performed globally in opera, cabaret and theatre; featuring with Pacific Opera, Spectrum Now Festival and Manhattan School of Music Summer Voice Festival. She completed a law degree at University of New South Wales (p.41).

CONTRIBUTORS (CTD.)

In 2017, **ELSABETH PARKINSON** completed the Australian Youth Orchestra Words About Music program, and internships with *Limelight Magazine* and the Canberra International Music Festival. The Adelaide writer, teacher and pianist graduated in 2016 with a Bachelor of Music (Elder Conservatorium) having studied classical piano and pedagogy. She started writing about music in 2015, crafting program notes for the Elder Hall Lunchtime Concert series.



CHRISTOPHER HEALEY has composed 80+ works, many performed across Australia, Europe and United States. He's received commissions from the Camerata of St John's, Australian Piano Duo Festival, Brisbane City Council, Queensland University of Technology and 4MBS. He has composed for Australian National Academy of Music students, Ensemble Ardor, Ensemble Fabrique (broadcast by ABC), Sounding Out Composers' Collective, Bricolage Duo, Bron Saxophone Quartet and more.



NATASHA LIN is an award-winning pianist with coaching and teaching experience. She is Concert Coordinator of Concerts at St George's Friends of Music Series. Natasha has facilitated workshops, seminars and community groups to raise awareness of the power of music on wellbeing. She studied Masters in Music Therapy, undertaking a 2017 internship in India promoting sustainable music therapy programs. She sets her sights to the United States in 2018 with Musicians Without Borders.



RACHEL BRUERVILLE is an Adelaide composer, arranger, cellist, singer and writer. She studies Honours in Composition (Elder Conservatorium of music), is an Adelaide Chamber Singers core member, and plays cello in theatre pits and with her band Minority Tradition. She worked on the 2016-17 national tours of Patch Theatre Company's *Emily Loves to Bounce*; and composed and performed her solo cello/vocal score in the award-winning 2017 Adelaide Fringe theatre production *Stories in the Dark*. (Photo: Jack Parker Photography.)



Composer/producer and *CutCommon*'s Global Series Coordinator **CHRISTOPHER LEON** placed semi-finalist in the 2017 Tasmanian Young Achiever Awards. In 2011, he co-orchestrated/produced the score to US feature film *Christmas with the Dead* and in 2013 scored a State Government TV commercial (p.37). He graduated in 2013 from the University of Tasmania (Journalism/Music Technology); and performs his classical and Flamenco-influenced compositions, having learnt guitar from 12 years old. In 2017, he focused on electronic music and held a booked-out masterclass at the Tasmanian Museum and Art Gallery (National Science Week), and performed at Moonah Arts Centre, Light Up the Lane, and Falls Festival. He works as Tasmanian Symphony Orchestra Production Assistant.



Award-winning Melbourne journalist and businesswoman **CAROL SAFFER** holds a Master of Business Administration (Swinburne University of Technology) and Master of Journalism (Monash University). Carol is experienced in public, private and not-for-profit sectors. She's created and grown businesses in retail, consultancy and business services sectors with a focus on production, retail and wholesale in the Australian fashion industry. She has been involved at executive level on peak industry bodies across local and global fashion industries. The New Palm Court Orchestra Chairman was formerly a director on the Board of Governance of Ballan District Health and Care.

GROWING UP WITH MUSIC: KYLA MATSUURA-MILLER

LEWIS INGHAM INTERVIEWS THIS ACO
COLLECTIVE EMERGING ARTIST

Kyla Matsuura-Miller's musical experiences are like a ball of yarn: now filled with years of memories, it is too large for her to pick apart and locate the precise moment her desire to pursue a musical career emerged.

However, the violinist is still attuned to a number of memories of her upbringing that have influenced her development, culminating in her experience of touring with the Australian Chamber Orchestra Collective in 2017 as an Emerging Artist.

Forming Kyla's appreciation for music was a childhood filled with ABC Rage, Pink Floyd cassettes on car trips, and a vinyl-playing virtuoso of a father.

The moment she began learning the violin, Kyla's mother – an accomplished pianist – was there coaching her on music and phrasing.

Kyla maintains that her parents have always been her number one supporters, enabling her to succeed as a classical musician and chauffeuring her to violin lessons and rehearsals.

Some of these rehearsals no doubt involved the Queensland Youth Orchestra. When asked about the experience of performing with other young artists, Kyla is quick to outline the benefits one can gain.

"I cannot stress how important it is to encourage children and young adults to listen to what is happening around them as early as possible," Kyla says.

"Playing in orchestras and chamber groups from a young age really helped that along for me."

Through the QYO, Kyla immersed herself in orchestral and chamber music with like-minded peers.

With confidence, she says that her time with the QYO changed her life as a young violinist.

When it comes to operating as a professional musician, touring with the ACO Collective as an Emerging Artist has exposed Kyla to how far she has come, and how far she can go. She says she's found a desire to maintain a strong sense of curiosity in order to reach new heights of technical and musical artistry.

But one other realisation has also emerged from the experience: "Touring is hard!".

"It's hard on the body and on the mind. Being in close proximity for three weeks with the same people – bless them! – is also hard.

"I've realised the importance of maintaining some constants during these periods: good nutrition, exercise, sleep, and a bit of alone-time."

A student at the Australian National Academy of Music, Kyla utilises her academic environment to develop her violin skills and even organise concerts.

Safe and Sound was a benefit concert held in July 2017 for the Asylum Seeker Resource Centre and the UN Syrian Emergency Response Fund, put on by Kyla and fellow ANAM students.

With one eye on the future, Kyla is using her time at ANAM to experiment and develop without fear of mistakes. She believes in being the best violinist she can to keep opportunities coming her way. And we should surely keep our eyes out for Kyla in the future.



Below: Violinist Kyla Matsuura-Miller captured by Pia Johnson, courtesy ANAM.

"I cannot stress how important it is to encourage children and young adults to listen to what is happening around them as early as possible"



THE ORCHESTRA SETTING OUT TO MAKE A DIFFERENCE

SAM PARRY BUILT AN ORCHESTRA TO RAISE FUNDS FOR CHARITY, WRITES CAROL SAFFER

“Let’s get a bunch of us together this summer and put on a concert to raise funds for charity.”

Famous first words Sam Parry uttered in 2008 when, as a student at Perth’s Edith Cowan University, he kick-started the Western Australian Charity Orchestra.

Sam wanted to give his fellow musicians at the university something to do over the summer months. But more importantly, he wanted to provide musicians with the opportunity to change lives through music.

Since that fateful day, WACO has raised more than \$50,000 and has seen more than 1000 musicians come through the ranks of the orchestra.

Sam is deeply passionate about the work WACO does to make a difference in the community, and says “it is just so great for the soul”.

“That feeling of knowing that I have made a difference by sharing my talents in order to make this happen” is what makes the commitment worthwhile, according to Sam.

While WACO has a supportive volunteer committee, it is largely Sam’s personal devotion (some may say obsession) that’s kept it operational through the years.

He can be found managing three ensembles: a wind symphony running all year, a chorale of 30 singers, and the orchestra.

“It is beyond a full-time job making this happen.”

Sam takes great pride that the orchestra has a screened audition process – an international and professional orchestral practice. He states: “No other community organisation in Australia does that”.

Using this audition method enables WACO to ignore the bias of age or experience, therefore giving equal opportunity to diverse musicians.

“One year, we had a principal trumpet and trombone who were both in year 10 at high school.” And playing under their direction “were university students and grandparents in their section”.

“We make the whole orchestra audition every year so it keeps the ensemble fresh,” Sam says.

During the past decade, WACO has worked to support charities such as Canteen, Guide Dogs WA and Beyond Blue.

“We try to support groups [that] do work in the community.”

However, WACO is now embarking on a different business model; one of a charitable community project.

A pilot event, in which a vocal quartet from the chorale performed at a nursing home, was a huge success: the residents “absolutely loved it”.

WACO will raise funds from its public program and concerts, and intends to bring chamber music into nursing homes and hospitals across the city.

“We use the money we make ourselves to then take music into the community.”

Sam says this personal performance approach to their audience means WACO musicians “are excited about actually making a difference and seeing the effect of what they are doing”.

“We are changing other people’s lives and our own.”

Famous *last* words – although, this may not be the last you hear of Sam Parry and WACO.



Sam Parry (below-right) founded the Western Australian Charity Orchestra (below). Credit: Ebony Lim/To Dream a Story.

“We are changing other people’s lives”



**“As long as we have forward-thinking people,
classical music is in safe hands...”**



Left: Brett Yang and Eddy
Chen are TwoSet Violin.
Credit: Michael Carrello.

@TWOSETVIOLIN

**STEPHANIE ESLAKE CATCHES UP WITH ONE HALF
OF THIS GLOBAL INTERNET SENSATION**

Brett Yang + Eddy Chen = TwoSet Violin. You’ve seen them – they’re that crazy duo making YouTube videos you’ve watched 70 million times (that’s right, you know who you are).

They might be pictured here in suave suits, but the young artists use comedy to loosen up the stiff upper lip of classical music and, importantly, bring this music to 21st Century audiences.

In 2017, TwoSet crowdfunded the first-ever classical music world tour, raising \$50,000 in less than a week to help send them to Singapore and Poland (with plenty of sold-out dates in the countries between).

We ask Brett about how TwoSet has been the life of the classical music party since it was founded in 2014.

S: When did you first think making a video together would be a good idea (and explode the internet)?

B: It all started from watching *Gangnam Style* in 2012. The video struck us as bizarre and so comical that we thought it was a good idea to try produce something similar.

Your work gives ‘high-brow’ classical music a good dose of tall poppies. Why does this musical culture need an overhaul?

Everything always needs some sort of an overhaul, because without change things cannot grow.

What we need is a change in how we present classical music to our current audiences, and also attempt to let non-musicians have a chance to be at least curious about classical music.

We have been fortunate in many ways, as we have always had fun together making music. We knew the comedy and light-hearted side of classical music was something that the rest of the world needed to see – and then, our mission of making classical music more relevant to our generation began.

You’ve been smashing classical music stereotypes for a few years, now. How do you sustain this energy as a duo?

If you have a dream and set up goals, nothing can stop you!

What do you think other musicians should be looking for in the perfect duo partner?

They should look at themselves first and see if they are the person they would want to work with. When you fix yourself, you’ll find people that are like you and find your ideal partner.

You’re fresh off the back of your first international tour. What have you learnt so far about travelling and performing together over the seas?

Always be empathetic to everyone you’re working with because we’re all fighting our own battles. Eddy and I are very good at understanding each other, so that is definitely one of our strengths. Also, a shout out to all our fans – we loved meeting everyone after every show and will continue to do so.

At the end of the day, where do you think classical music is headed in the future?

As long as we have forward-thinking people, classical music is in safe hands.



MAKING MUSIC WITH SHIRAHNI MUDALIAR

STEPHANIE ESLAKE CHATS WITH THIS YOUNG VIOLINIST

Shirahni Mudaliar picked up the violin at 6 years old and took her first musical exam at 7.

So it's only natural she has grown to feel music is part of her "daily routine".

"Music became progressively meaningful in my life," Shirahni says. The Canberra musician started early with AMEB and Suzuki grades, soon taking part in weekly Canberra Youth Music rehearsals.

"From missing one rehearsal, I would feel miserable and it was from this that I knew I couldn't picture a future without music."

Shirahni took advantage of a high school education that set her

up to play an "eye-opening" range of works, from jazz to baroque.

Now a first-year student studying a Bachelor of Languages (Japanese)/Bachelor of Music (Performance) at the Australian National University, she one day hopes to share the value of music with the next generation.

"There are several benefits that music has to offer for young minds," she says, citing the learning of new skills and the development of focus and multitasking abilities. But when it comes down to it, "music is so much fun".

"I wish to be able to show how music is enjoyable through

teaching as my many teachers and tutors have taught me."

She's been involved in various music programs (including her 2017 achievement of being named Merici College's Expressive Arts and Culture Captain, while studying on a scholarship). But Shirahni has studied under the same violin teacher – Vivianne Anthrak – for a decade.

"Having Vivianne as my teacher for so long felt like an advantage as she knew my strengths and weaknesses."

Building this relationship with her mentor has served Shirahni well, as she feels confident welcoming the natural competition that comes with life in the industry.

"There are times when it does get competitive, but just reminding myself why I enjoy playing music will help me to overcome stress of competition."

"I find that once you get into the music community, you are in a supportive network where your individual voice is valued."

It's perhaps for this reason that Shirahni encourages all young musicians to "be active in your community so that you can take the opportunity to share your skills".

"Even if it's really small, one thing will lead to another and you'll be able to impact many lives."



Shirahni captured by William Hall.



Matt captured by Rohan Thomson.

HOW I RECORDED MY ALBUM

LEWIS INGHAM INTERVIEWS
MATT WITHERS ON DIY
RECORDING

Matt Withers enjoys the variety his creative life allows – and we can see this among the many roles this Australian classical guitarist has embraced in his latest studio album *Songs of Yesterday*.

Through this 2017 project, Matt shows us he's just as capable with studio post-production and designing cover art as he is manoeuvring his fingers across the fretboard.

As the guitarist explains, his fifth album grew from a process of gauging the most popular works performed at his concerts, and the sheer joy he found in performing particular songs.

"For myself and my audience, many of the songs hold memories of love and happiness," Matt says. As a result, *Songs of Yesterday* features timeless classics arranged for guitar such as *Blue Moon* and *Yesterday*.

Also involved in the development of the album's repertoire was Matt's mentor and fellow guitarist Tim Kain.

Tim, who performs alongside Matt in chamber group Guitar Trek, features in the album as a producer and performer. Together, they play three themes from Ennio Morricone's *Cinema Paradiso* (1988) score.

But Matt also looks beyond the music. With a strong social media presence, he seems pretty keen to interact with his fans. So how does it feel to perform in a recording booth where the microphones are the only objects privy to the performance?

"I always strive to achieve my highest quality performance, whether live or in the studio," he says.

"However, I feel there is a different mindset required for each environment."

Without the energy of a live audience to inspire him, Matt believes a new form of mental preparation is required for the studio; his own passion and enthusiasm the key to generating an electric atmosphere for the recording.

When recording new repertoire, Matt says he moves beyond the notes on the page, and tries to capture his true sense of the music. This artistic command is mirrored in his involvement in the album's post-production.

"I have always had a passion for sound engineering, and find that being able to work on the post-production gives me greater control over my projects."

Matt's control over the project extends beyond the audio elements – the guitarist designed the cover art for *Songs of Yesterday*.

Claiming it was a way to "help create the whole aural and visual package", he used Queensland painter Sue Needham's *Eucalyptus Leaves* as the foundation for the design. He says it "encapsulates the colour and vitality of the repertoire".

Creating an album from scratch has been a lengthy process – but great satisfaction comes to Matt when he can put his music in the hands of listeners.

And for emerging artists interested in recording for the first time, Matt says performing music that you love is the starting point.

"Whatever your style, chances are that if you enjoy the music, there's an audience out there that wants to hear it too."



WHAT THE 'PORTFOLIO CAREER' TAUGHT ME ABOUT MYSELF*

*AND WHAT I WANT TO DO WITH MY LIFE. BY MADELINE ROYCROFT

“This is Maddy. She wears many hats, but today she’ll be reviewing the concert.”

I have indeed worn many hats over the past few years, and as a result have become increasingly difficult to introduce at social functions.

I had no idea what I wanted to do with my life when I finished my Honours degree in 2015. ‘Writing about music in some way, shape or form’ was the default response I gave to people who probed. But how to make that profitable or sustainable?

My solution was to build up a portfolio career – and two years later, it’s finally making my future look a little less foggy.

A portfolio career...

Wait - what?

The term ‘portfolio career’ is a description for professional work that encompasses several streams of income (multiple part-time jobs, temporary contracts, freelance assignments, etc.).

Marci Alboher, author of *One Person/Multiple Careers: A New Model for Work/Life Success* (Grand Central Publishing, 2007) asserts that portfolio careers give you several identities and by engaging in such a lifestyle, “the whole of you comes out”.

While that sounds a little too spiritual for my liking, there’s no denying that this genre of work is well suited to those of us with creative tendencies.

My portfolio career initially involved a day of teaching plus freelance work as a music journalist and oboist. By the end of 2017, it was the same, plus 15 hours per week as a research assistant, and a full-time commitment as a PhD student.

In other words: completely unmanageable.

I’ve certainly taken on multiple identities over the past couple of years: researcher, musicologist, teacher who could probably invest more time in lesson preparation, oboist who could *definitely* afford to practice more, writer who likes funny and empowering stories and spends too much time scrolling through memes...

I could go on, but my point is: you can be different things to different people, but one thing shouldn’t make you any less of the other. Until it does.

Refusing to acknowledge the outrageous workload of graduate study, I kept my teaching job because I liked it. It was at a great school with great colleagues and I felt lucky to be there, so I was reluctant to give it up.

Unfortunately, my unintentional solution to avoiding burnout was to give less than 100 per cent to some of my identities, and music teaching ended up being the most neglected. It was only after working as a music researcher for a few months that I realised I had held onto teaching for the wrong reasons. I was conditioned to believe that my chances of success in what I really wanted to do were unachievably slim, and if all else fails, teaching is a reliable and rewarding career option for a musician (read more about these ideas with Joseph Asquith, p.32).

While this particular job had been the source of many a fond memory (and much reliable income) over the past two-and-a-half years, I decided it would be better off in the hands of a person who could – to quote Alboher – give it “the whole of [them]”.

So, please accept this longwinded anecdote by way of me saying: not only do portfolio careers allow you to do all the things you ever wanted to do, but they can also help you figure out what you genuinely want to do with your life.

There will always be people who misinterpret the portfolio career as mediocrity in multiple fields, and while I’m sure I gave this impression at least once in 2017, the majority knows this is completely untrue.

For many, it is not merely a necessity, but a result of many skills and multiple passions.

Sometimes, you just need to have a crack at all of them to figure out which passions are the strongest.



Below: Madeline Roycroft captured by Tristan Rebien.

“I have indeed worn many hats over the past few years, and as a result have become increasingly difficult to introduce at social functions”



LEARNING CULTURE THROUGH SONG

DUJON NIUE AND HIS GROUP WYNISS VISIT SCHOOLS ACROSS AUSTRALIA TO SHARE MUSICAL TRADITIONS OF THE TORRES STRAIT ISLANDS. DUJON TELLS STEPHANIE ESLAKE ABOUT THIS 2018 MUSICA VIVA EDUCATIONAL TOUR

S: Dujon, you're experienced in many instruments from ukulele to Warup and guitar. Tell us a little about your background in music and dance.

D: I grew up on Mua Island in Wug Village, now called the St Pauls community. Learning through traditional song and dance was a big part of my childhood and many of my family are songwriters, dancers and musicians.

I have had much experience as a songwriter, dancer, choreographer, and teacher. I trained at NAISDA Dance College and this is where my passion for bringing culture to the stage blossomed.

Initially, I returned to the Torres Strait to care for my father. But then several choreography and performance opportunities arose with the opening of the Jabiru Cabaret Restaurant in Cairns, performing with the Aboriginal Islander Dance Theatre in Sydney and Bangarra Dance Theatre.

In 2003, together with several family members, we created a new organisation – Arpaka Dance Company – to demonstrate Torres Strait culture through traditional song and dance. We have performed all over Australia and internationally.

How is song and dance important in the development of culture?

Music and dance is central to Torres Strait culture and is featured at all public and family events and celebrations. It's important to learn culture and knowledge through song and dance.

Dances and songs are learnt from an early age. They are a way that our culture is kept alive and passed from one generation to the next. Through this, we learn to respect and to understand our traditions.

Part of your project includes children's games. How have you found these vary across cultures?

Growing up as a child on Mua Island, the games that we played often involved materials from the environment – for example, making spinning tops from kulap seeds. I want to keep these traditional games alive so that we're not so dependent on games that you might buy at a shop.



Credit: Emmy Eite.

What are some of your favourite games?

In the Wyniss show we play string figures with a circle of string that you twist with your fingers to make shapes that tell a story. I've composed songs to accompany these string figure stories. We also dance and play with spinning tops. We sing a song with actions to acknowledge the people who've taught us skills in our lives. We also sing welcome songs and a farewell song.

How can projects like this raise cultural awareness?

It's wonderful to have the opportunity to share Torres Strait culture in schools across Australia with the Musica Viva program. I feel very honoured that my music and dance is part of this performance, and it's exciting that Wyniss will give students a learning experience about life in the Torres Strait. Children can go home and tell their parents about what they've learnt.



THERE'S MORE TO MUSIC THAN MEETS THE EAR

LAUREN FOREMAN TRADED A CAREER IN PERFORMANCE FOR ARTS MANAGEMENT. HERE'S WHY, WRITES STEPHANIE ESLAKE

The first question people tend to ask Lauren Foreman is: "What instrument do you play?".

And although she works in the classical music industry, Lauren doesn't consider herself an instrumentalist.

Instead, you'll find her backstage as Program Coordinator of the Tasmanian Youth Orchestra.

"I think a lack of self-confidence and self-esteem is what caused me to hide behind the scenes, at least initially," Lauren reveals. But her success in the industry hints at a stronger sense of identity – one that empowered her to chase her dream career.

Originally a student of euphonium, Lauren discovered she held greater interest in curating performance opportunities. She graduated from WAAPA in 2008 having studied Arts Management – and, after taking on several events management and production roles, she packed up and moved to Tasmania in 2016.

"There is a really supportive and well-connected community in the classical music scene here," she says.

"I've developed some great skills that I may not have if I'd continued down that performance road.

"Seeing those on stage and thinking, 'Yes! You are wonderful! How can I help you keep doing that thing that brings me and others joy?' is just as fulfilling as a life on stage for me."

So what does a self-described "project management nerd" do to bring an orchestra to life?

Lauren says her day-to-day activities involve management of auditions, concerts and rehearsals; marketing and invoicing; and working on long-term strategy with TYO General Manager Michelle Forbes.

"I'm surrounded by talented, dedicated young people who impress me every day."

Through her important work behind the scenes, Lauren has also developed a fresh perspective on what it means to perform on stage.

"I don't think musicians – or at least, young

musicians – see how impressive it is that they commit to learning an instrument. It shows an immense amount of grit, determination, resilience and skill that is really admirable.

"These traits are so important in life."

To other artists wondering about their career paths, Lauren offers a simple piece of advice: "Never stop learning".

"It is easy to stay comfortable in doing what you know, but life becomes a lot more interesting if you put yourself outside your comfort zone. Opportunities for learning are everywhere.

"Question yourself and what drives you. You might discover that what you really want is to move to the other side of the country and pursue a career in classical music management."



Credit: Ira Bleckley.



“TREASURE YOUR INDIVIDUALITY”

LAURA BIEMMI INTRODUCES WA MEZZO-SOPRANO
FLEURANNE BROCKWAY

**“No one can do your performance
better than you can”**

When Fleuranne Brockway first discovered opera in high school, she fell in love with the stirring singing, the moving acting, and the complete and utter lack of dancing.

“I had a big love for performing arts, and for musical theatre,” Fleuranne explains.

“But, girl, I cannot dance.”

Opera has allowed this mezzo-soprano to go from strength to strength in a few short years.

The rising star began her studies at the University of Western Australia with a double degree in Music and Law, a combination of industries that’s tighter than you might expect.

“Lawyers are creative, and there’s definitely a link there,” she says.

“Some of my favourite performers, such as Monty Python and Shaun Micallef, studied law.”

Nevertheless, it was music that captured Fleuranne’s heart the most.

The Perth singer has spent the past few years on a full scholarship with the Lisa Gasteen National Opera School, as well as working with the Victorian Opera as a 2016 Developing Artist.

More recently, Fleuranne won the 2017 National Liederfest, and is one of three singers to work with WA Opera as part of its Wesfarmers Young Artist Program.

Fleuranne likens her time as a Wesfarmers Young Artist to “a soft entry into the opera profession[...] Like an apprenticeship, almost”.

Being a fly on the wall at production calls, having regular coaching sessions, and performing in a supportive environment makes for an experience Fleuranne describes as “constantly inspiring”.

One standout moment she recalls is a performance at Wesfarmers House in the Perth CBD.

“The people from Wesfarmers were really interested in our art, which was invigorating,” she says.

“Sometimes opera has the appearance of a dated art form, and it’s hard to feel that we can introduce new audiences to it.

“But to meet people who aren’t students of opera, yet are still inspired by it and love it, is a great reminder that what we’re trying to do is working.

“We’re connecting with people, and it reminds us that opera is more than just singing in another language.

“It’s about the human experience, and getting the audiences to connect with themselves.”

Fleuranne provides some sage advice to all performers who feel the music industry can seem a little daunting: “No one can do your performance better than you can”.

“You have to treasure your individuality as performers, because that’s what makes you special. That’s what makes you the artist that you are.”



Credit: James Rogers/West Australian Opera.





STAR IN FOCUS: JOSH BELPERIO

THINK CLASSICAL AND CABARET ARE
WORLDS APART? ENTER JOSH BELPERIO,
WRITES ELSABETH PARKINSON

Josh Belperio wears so many hats that it's rather specious to introduce him as a composer alone: he's also a conductor, musical director, performer, teacher, cabaret artist and accompanist.

But as his composing ties all these activities together, it seems to be the hat he wears most often.

The Adelaide artist's earliest memory of composing dates back to when he was just five years old and wrote a song called *The Sun is My Best Friend*.

But in the years to come, he discovered it'd be musical theatre that would hook him for life.

In 2008, Josh won the State Theatre Company Young Playwrights Award for his production *Perfectly Persephone – A Little Greek Myth*.

He was just 13 years old.

"I still remember the first dress rehearsal, when we got to the finale of Act I," Josh recalls.

"When we ran through the song with costumes and lights for the first time, I thought: 'This is the most amazing thing ever'."

A Bachelor degree in composition from the Elder Conservatorium of Music introduced Josh to "the intellectual rigour behind composing"; and skills he uses when listening to classical music.

He graduated in 2015 and has since diversified his interests and influences. Today, his (long) list of favourite composers includes the likes of Lin-Manuel Miranda and Beethoven, Stravinsky and Nigel Westlake, Steve Reich and Sally Whitwell.

Josh's choral and instrumental music often explores classical influences, but Josh is always looking for ways to blend theatre and classical genres so he can engage audiences of each style.

He still loves to write musical theatre, but says finding opportunities to air his final products can be lengthy and expensive. Instead, he delights in creating cabaret performances.

Josh made his solo cabaret debut with *Scarred for Life* in 2017 at the Adelaide Cabaret Fringe Festival.

He gave audiences a candid exploration into his fears and anxieties – and received five-star reviews in return.

Another recent audience hit was Josh's song *Dear Malcolm Turnbull* – his musical response to the Australian same-sex marriage postal vote.

This was recorded and viewed more than 200,000 times on social media, and helped raise funds for the QLife Australia charity.

So with all of this behind him, what would he most like to write?

"My dream commission would be for Thomas Kail, director of *Hamilton*, to ask me to work on a Broadway musical with him and a budget of \$20 million," Josh says.

"Failing that, I'm pretty happy with the projects I'm working on at the moment!" And we look forward to hearing more.



**"When we ran through the
song with costumes and lights
for the first time, I thought:
'This is the most amazing
thing ever'"**

Above: Josh sings in his viral music clip for
Dear Malcolm Turnbull (Warman Video
videographer).

This story was produced as part of Celine's 2017
CutCommon Young Writer of the Year win, under
mentorship from writer and broadcaster Ben Nielsen.

DID SOMEONE SAY 'DRINKS'?

GEORGINA IMBERGER TELLS CELINE CHONG
ABOUT A NEW LITTLE (CLASSICAL) MUSIC BAR

Imagine this scene: You stroll down the sidewalk in Brunswick. The night is young and the streets are glowing. Amongst the offbeat hustle, glimpses of Chopin drift out and catch your ear. Or perhaps some Beethoven or Bach – or maybe some new music.

For Georgina Imberger, this is the dream – and it's quickly becoming a reality.

Its name? Tempo Rubato – a new-concept bar and venue for classical music, where people are welcome to wander in, grab a drink, meet someone new and listen to great music – all at once.

"It's all terribly exciting, and it's very ambitious and a little bit crazy," Georgina says.

You wouldn't expect her to venture into the world of venue management. She's an anaesthetist by trade – but has become a new-age impresario, music lover and charity founder.

There's no doubt that she speaks from a lifetime of passion for great music, and the exploration of it in new, social and meaningful ways.

In 2015, Georgina founded Piano Project, a charity that sponsors piano and music lessons for children who have newly immigrated to Australia. As part of its initial fundraising, she and her team hosted classical music concerts in unusual settings.

Tempo Rubato will be the next step in this endeavour – a permanent venue where all the profits will go toward Piano Project.

"We were inspired, in particular, by a place that we loved in Berlin called Piano Salon Christophori," Georgina explains.

"It's a factory in a gritty, urban part of Berlin, where a guy was restoring pianos and started holding recitals one night."

Setting classical music concerts in contemporary venues is a concept that's gaining popularity. In fact, many concerts set in carparks, factories, and warehouses now boast full-house audiences and international artists on their makeshift stages.

Georgina is certain there's something special about it: "It's the same music, right? But the way it reverberates through those walls and the fact that it's so social makes it so welcoming, and there's an extraordinary diversity of audiences...it's an absolute joy".

Georgina says the flexibility of Tempo Rubato will be a key feature, and she's hoping that the tinkling of ivory keys will attract all sorts of audiences to drift into the bar – young, old, major concert hall regulars, and people who have never been to a live performance in their lives.

The building itself has a sort of rugged charm, and Tempo Rubato will harbour no discriminations: the venue's very brick and mortar represent Georgina's belief that classical music can be accessible to everyone.

"I love the idea of someone being intrigued by hearing something, and having the physicality of the space such that they could wander in, buy a drink and casually have a listen."

Of course, Georgina is well-aware that, sometimes, the beauty of the repertoire will demand more formality – and the bar will have the capacity for those events as well. "It's about doing both", she says, and versatility is key.

In describing Georgina, however, versatile would be an understatement. In creating both Piano Project and Tempo Rubato, she has shown her determination to spread a love of classical music to better the lives of others.

It should come as no surprise that Georgina's work is all about inclusivity; for her audiences at Tempo Rubato, as well the children learning music through Piano Project. "For these kids, it's about life being full of hope again."

For us, it's simply about sharing and enjoying wonderful music. That we bar-goers can help change lives in the process is just a welcome bonus.

Track the opening on pianoproject.org.au.



NEW AUSTRALIAN MUSIC IS MAKING WAVES

COMPOSERS PEGGY POLIAS AND LISA CHENEY LAUNCHED THIS PLAYLIST SERIES IN 2015. THIS IS THEIR STORY



Peggy Polias (above) by Hayden Shepherd Photography.
Lisa Cheney by Jason Thorpe Buchanan.

Making Waves shines a spotlight on the music and practice of Australian composers.

Recent recordings of new works are presented in a series of online playlists curated to themes, enticing listeners to discover an hour of recently composed music on a monthly basis.

This voluntary project began out of necessity. Live concerts are a wonderful way to get to know the latest work of Australian composers; but geographical, time and financial constraints can make it hard to attend a wide selection.

Flash back to 2013: as a new parent, Peggy found it difficult to attend live concerts, often programmed in the evening at 'witching hour' for babies. Simultaneously, Lisa was exploring an interest in creating support networks and community for other early career female composers in Australia.

Like many of our listeners, we had resorted to looking online via SoundCloud, YouTube, and social media to keep up with colleagues locally and further afield. This process proved to be a giant and time-consuming undertaking.

In some initial emails we decided to share our efforts – releasing public playlists and introducing composer profiles and social media channels in one place for easier listening and following. Thus, after the first playlist was released in January 2015, Making Waves was born.

Working remotely, all our resources are housed in 'the cloud'. We keep in touch via Skype, meeting once or twice a year in person. Welcoming several interns throughout 2016, we've had many wonderful team brainstorming and conversations.

As a project run by two women, we regularly reflect on the ways gender might play a part in how we run the project and our curation.

Just as Peggy's experiences as a somewhat isolated new mum led to the initiation of the project, both of our lived experiences in the industry have led to particular stances on representation.

We consider the music first and foremost when curating, but demographics do play a significant role in balancing out the voices we feature.

We warmly encourage all composers to submit their online recordings to the pool of tracks from which we curate, and have tried to make the submission criteria as open as possible.

In addition to curating playlists ourselves, we make it a habit to invite diverse voices to guest-curate playlists throughout the year to ensure we're being as representative of the field as possible. We feel we have made progress in terms of representation by starting with 'gender parity' as a baseline.

As a growing body of online recordings and conversations, Making Waves avoids many of the restrictions of competitively selective opportunities.

It is our goal to ensure this archive is a rich and fair snapshot of present-day composers: there is always more work to be done in terms of increasing and maximising gender, ethnic and geographic diversity.

With the support of the new music community, we look forward to growing this important archive of contemporary Australian music and conversations.



Visit makingwavesnewmusic.com to explore the Making Waves playlists and podcast, and to learn about the intern and journalist team.

AN HOLISTIC APPROACH TO MUSIC

WHAT'S THE DEAL WITH MUSIC THERAPY, ANYWAY?
EMERGING PRACTITIONER NATASHA LIN ENLIGHTENS US

The practice of using music to maintain health has been around since ancient times.

Civilisations would use music to ward off evil spirits, or incorporate music in shamanic practices as a spiritual gateway.

We can see music therapy start to emerge as a profession after World War II.

But it's only with advancement in neuroimaging techniques and constant improvement in our understanding of the human brain that the profession has become informed by evidence-based research.

The trajectory of obtaining a music therapy registration is rigorous. It requires training to the equivalent of a Masters degree, including hours of placements and further development of musicianship and theoretical knowledge in the field.

You'd find Registered Music Therapists practising in schools or privately; or specialising in various health sectors such as palliative care, oncology, paediatrics or neurorehabilitation.

I recall an experience in which an audience member, who had a disability, was very vocal during one of my recitals. I started to question the accessibility of classical music, and music in general, for all

members of the community. I also began to question my philosophical pursuit of music.

After spending some time overseas and reflecting on how I can contribute to society as a musician, I began to explore the idea of music therapy as way to enhance my musicianship.

So in 2016, I enrolled in a Master of Music Therapy at the University of Melbourne.

Through this education, my biggest transformation has been the questioning and refining of my identity as a musician.

As a performer, music serves as a vehicle of personal expression; one that requires hours of dedication and training to achieve the desired performative state.

As a music therapist, the music serves as a vehicle of personal expression for the client; one that is fluid and in a constant state of flexibility to reflect his or her priorities.

While a performer's responsibility is anchored in accurate compositional interpretation, a music therapist's responsibility is anchored in the state of unconditional regard for the client, and therefore for yourself as therapist.

This has been a strong message for me.

It goes against the highly critical and judgmental voice that has been inherent throughout my many years of arduous institutional training as a performer.

My music therapy training has thus begun the process of merging these concepts into my performance experiences, as well as opening possibilities in considering my audience as a crucial element of the performance.

For me, this has become an holistic approach to provide music as a gift to be shared with all.



GRETA BRADMAN TALKS MENTAL HEALTH

Australian soprano Greta Bradman is a woman of many passions: along with her music degree, she also holds a Masters in Psychology, and is an outspoken advocate for the promotion of positive mental health among performing artists.

In this interview, we discuss mental health among music students, the stereotype of the ‘struggling artist’, the Arts Wellbeing Collective of which she’s a board member, and touch on some of her personal experiences.

Greta’s entry into AWC came in April 2016 at Arts Centre Melbourne, when Australian psychologist Dr Michael Carr-Gregg had run internal workshops on mental health literacy.

R: You officially became involved in the Arts Wellbeing Collective in 2017, after you’d designed some workshops in the area of positive psychology. What’s the collective all about?

G: The aim was to offer something that can really transcend just good mental health; something which helps us to flourish and lead purposeful, meaningful lives.

That is a big part of working within the performing arts. Even the famous cases of artists who have struggled with mental health conditions – if you look at when they were at their most productive, it was when they were mentally well, generally.

You have spoken out against the stereotype of the ‘struggling artist’, in which creativity is boosted by mental ill-health. How does this affect an artist’s output?

I know for myself, the part of me that is highly creative is also the part that can be highly ruminative.

Rather than making assumptions around some sort of a straightforward, necessary relationship between psychological problems and creativity, I think there’s a much more exciting, interesting and relevant conversation to be had around how to harness a meaningful life in the performing arts, so that you can live with all your personal idiosyncrasies and channel that in a positive way.

Mental health is not some abnormal state, and that we all have it the way we have physical health.

What are some practical ways that you’ve found can help maintain mental health and wellbeing?

I think mindfulness within the performing arts over the next decade will become a really mainstream tool.

Something that the research has shown is that it’s really important for people in the early stages of a performing arts career to equip themselves with tools and strategies that will help them maintain good mental health as they progress through their career.

It’s not really any good thinking, ‘I read once about mindfulness, maybe I’ll give it a go’, when you’re five minutes before stepping on stage. It’s like lifting weights – it will get better with practice.

One thing that I love doing is attention training exercises. You might be collecting sounds in your mind: identify four sounds within your area – some inside, some outside – until [...] your attention can’t really stay with the unhelpful thought.

What’s the research telling us?

There’s been really interesting research in the United States that suggests there is a predictable point in tertiary training among musicians where mental health drops off, around the end of second year.

So, it totally negates the idea that people who

RACHEL BRUERVILLE INTERVIEWS THIS RENOWNED SOPRANO AND PSYCHOLOGIST ABOUT MAINTAINING WELLBEING

“Live with all your personal idiosyncrasies and channel that in a positive way”

choose careers in the performing arts are somehow also naturally more predisposed to mental health issues.

Are there plans to expand the AWC nationally, or into tertiary institutions or other workplaces in 2018?

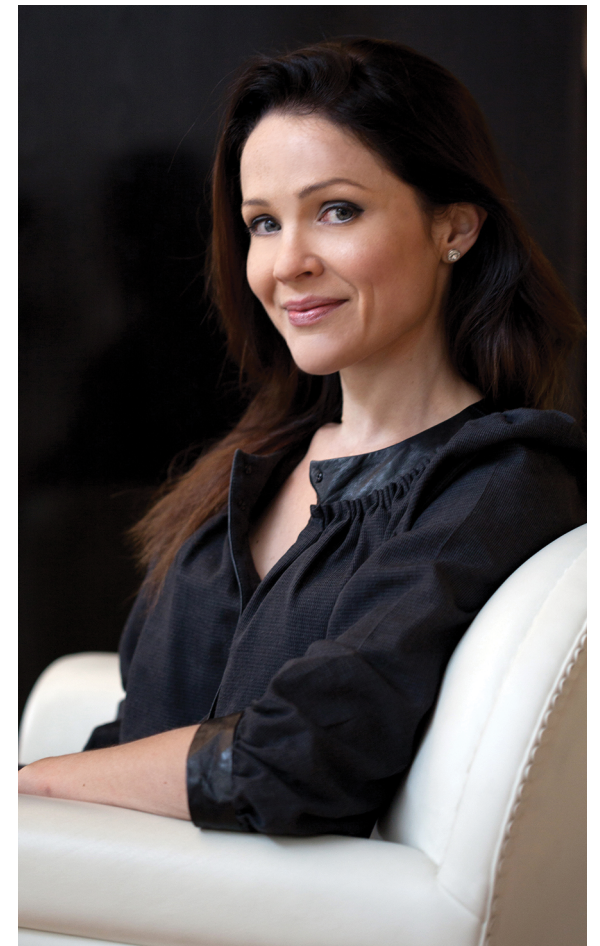
Yeah! It’s just been an amazing year, and the level of engagement in the AWC has blown us all away.

When it was first devised, the idea was to have something that would be accessible to AWC staff and their affiliates, and I really wanted to make sure that it was accessible to freelance workers[...] Then it ended up being close to 150 organisations, so pretty much anyone who is working within the performing arts in Melbourne has access to the AWC resources.

It’s gone really well – and we’re pretty excited.



Acknowledgement: Greta’s research is informed by her literature review, ‘Mental Health and Wellbeing in the Performing Arts’, 2017, pending publication. Disclaimer: This article is intended as a broad discussion of mental health and wellbeing in the arts industry. Please contact your medical professional for individual advice. CutCommon became a member of the AWC in 2017 to support the value of mental health and wellbeing in our industry.



Greta Bradman captured by Pia Johnson, courtesy AWC.

EXPOSED!

LIFE IN THE ORCHESTRA WITH MARK BAIN, TRUMPET

STEPHANIE ESLAKE TAKES US BEHIND THE SCENES OF THE TASMANIAN SYMPHONY ORCHESTRA WITH THIS STARRING MUSO

S: How would you describe your typical day backstage?

M: The rehearsal process is one where everything comes together as a whole. Here, I'm able to learn everyone else's part more intricately, and adjust to where I fit in the whole scheme of things. This varies from week to week, as different conductors, repertoire, venues, and other players coming in all have an influence on how we play and interpret the music.

What do you feel are the strongest expectations placed on you in your role?

I definitely feel that the strongest expectations placed on me are from myself rather than from anyone else. I am constantly analysing how I am playing, working out what went well or not so well, and more importantly, why – so that I can hopefully learn from each concert I play and improve for the next one. Striving for perfection whilst accepting that mistakes are inevitable helps me keep an even keel. We're only human!

Was there ever a time you thought the challenge of your role inside the orchestra would be too great?

I have never felt that a challenge would stop me from doing my job, as I view challenges as opportunities to learn and grow as a person and a performer, rather than something negative. If I am not being challenged then I feel that I may become stagnant, so I am always looking for ways of improving.

How do you cope with live performance pressure?

As we perform most weeks of the year, performances become part of your routine and you develop coping mechanisms for performance pressure. I mainly use psychological techniques that help me to overcome fear or anxiety when I perform, and help turn nervous energy into a positive influence on my playing, rather than something that becomes detrimental.

What do you wish audiences could understand about what it means to play in the orchestra?

Musicians are just normal, regular people like everyone else, working hard and doing what we love to do. We all strive to create beautiful music, and combine to create something that is greater than the sum of us. But this is only possible with the energy given off from you, in the audience. Your excitement and engagement lifts us to perform with even greater energy and conviction, so you really are an essential part of the performance. Without you, we would be playing to an empty concert hall. Playing in front of a full hall is much more fun!

What is one piece of advice you can offer young musicians looking to commence their orchestral careers?

Work as hard as you can in all aspects of music to achieve your dreams. Winning a permanent position in a full-time orchestra is becoming increasingly difficult, so you're going to have to work harder and smarter than everyone else to win that job. If you really want it, then believe in yourself and give it everything you have. Only then will you be able to discover your true potential.

This backstage exploration is part of our exclusive collaborative series with the TSO. Image supplied.



WHY COMPOSE?

BY CHRISTOPHER HEALEY

“Why do composers insist on persisting in a world where every musical avenue has seemingly been explored?”

“Why compose music? Why perform music? Why listen to music? The obvious answers are, respectively, money, money, and pleasure” – Tim Blanning, *The Triumph of Music: Composers, Musicians and their Audiences, 1700 to the Present* (Penguin UK, 2009).

Why do composers insist on persisting in a world where every musical avenue has seemingly been explored? Where there aren’t enough fingers and toes in a whole concert hall to count the number of exceptional works that exist?

Is it for fame or fortune, as Blanning playfully suggests?

Probably not.

But artists still need food to eat, a place to sleep, and space in which to work. So while these may not be primary aims, being paid and recognised for your compositions are as necessary as they are uninspiring.

Is it for music’s ability to express the otherwise inexpressible qualities of experience?

This one is perhaps closer to the truth.

When a composer is asked why they write music, the typical response is to point to the intrinsic aspects of nature: Why do birds fly? Why do fish swim? Why do lungs breathe and hearts beat?

Because it is in their nature.

Thinking about why I compose, I have often considered William Blake’s view, “the fool who persists in his folly will become wise”, somewhat fitting: perhaps if I just continue to do this long enough, I will come to know more tangibly why it is so vital.

One response (that if nothing else, I have found a sufficiently poetic idea), comes from Karl Paulnak’s 2014 opening address at the Boston Conservatory of Music. He describes the Greek idea of music as a “way of finding the big, invisible moving pieces inside our hearts and souls and helping us figure out the position of things inside us”.

From this view, composers become the cartographers of these inner worlds, measuring and mapping the pieces. They take the hidden objects of our beings and rework

them into musical constellations that might, for some, shine like the North Star, guiding them through their darkest hours.

Or, perhaps, they might unlock a door that, once opened, is transformative in hundreds of subtle ways. To do this, composers feel the pulse of the universe; not all the time, but for moments. And from the formless, they create something that has form. It is, perhaps, an everyday miracle. But it is nonetheless profound.

And yet, when all is said and done, when the dust of the composer’s creative frenzy settles around them, the answer is always the same. It beats with their heart, it beats with the pumping of their lungs and with the march of their feet. It is:

Because... Because... Because...



MAKING MUSIC IN A POST-GENRE WORLD

KIERAN WELCH
CHALLENGES THE WAY
WE THINK ABOUT LIVE
CLASSICAL MUSIC

Think about what you had for dinner last night. Now, what did you eat the night before that? Unless you’re on a strict budget, chances are they were quite different cuisines.

Next, grab your phone and google some of the most talked-about restaurants in your city. It’s likely many will combine diverse cuisines in fresh, exciting ways.

This is the same way I approach music.

There can be immense richness and freedom in listening to and working with diverse musical genres. Finding ways to combine my classical training with the electronic and alternative music I listen to has resulted in my becoming more confident as a performer, and having more fun along the way.

It’s also enabled me to share music drawing from the classical tradition with people who’ve never really experienced it; and, just as importantly, show many classical musicians that there is an infinite number of worthy ways to perform and create music by combining genres.

Since 2014, I’ve run a post-genre concert series called Dots+Loops. Exploring the space in between a traditional classical concert and a club or rock gig, our post-genre ethos doesn’t mean we just program music from a range of different genres – it shapes our whole concert experience.

For example, our set times are more like those you’d find in a rock show – roughly 30 minutes each, with breaks in between – and our DIY warehouse venues are laid out more like jazz clubs.

By combining these different musical worlds in a non-hierarchical way, we connect with audience members who’ve never been to a traditional classical concert. And, on the other side of the fence, our classically trained performers often express that they’ve never enjoyed performing more, and never knew they could connect so readily with music written today.

This post-genre ethos is by no means a new concept. But I believe the most interesting developments in music right now are coming from equal, non-hierarchical combinations of multiple genres and traditions. And I believe this is perhaps the most promising way for the classical tradition to stay relevant and innovative in our postmodern, globalised world.

So, ask your non-classical friends what they’re listening to, and give it a go. Head down to your local and check out some new live music. Listen to a different radio station. Ask yourself what you liked, what you didn’t, and why – and then look at your classical career the same way.

I think you’d be surprised by how much it could change your musical outlook.



Kieran Welch of Dots+Loops.

Credit: Benjamin Heim/Connor D’Netto.



IS MUSIC TEACHING THE 'SAFE' CAREER PATH?

JOSEPH ASQUITH RECKONS TEACHING IS FOR THOSE WHO CAN DO

In the 1903 drama *Man and Superman* by George Bernard Shaw, the character Bob is feeling demoralised by his teacher's comments about his novel.

His friend Jane's first response in comforting him is to disparage his teacher by saying: "Don't listen to her, Bob. Remember, those who can, do. Those who can't, teach".

This quote is particularly resonant, as there is an unfortunate and very much alive rhetoric of ineptitude associated with the vocation of teaching.

As a profession, education is largely stigmatised as a 'safe' career path for those who are, supposedly, not prepared for the 'real world'. Teachers of all subject areas and age groups seem to experience this defamation in various ways.

Additionally, they're often faced with the assumption that people who are proficient in their field, and choose to become teachers, are wasting their talents.

For a lot of people, it boggles the mind why someone who is evidently brilliant at what they do would choose to use their skills in teaching, rather than other careers.

Why does a brilliant artist become a teacher and not an architect? Why does a brilliant scientist become a teacher and not a medical doctor? Why does a brilliant musician become a teacher and not a celebrated performer?

For music teachers, these undesirable reputes associated with teaching are often combined with the fact that music is commonly viewed as an industry with narrow career-making prospects. The general consensus seems to be that the only means of earning a living as a musician is to become glorified as a sort of celebrity, with music teaching being the fall-back career.

With this toxic attitude, music teachers could feel demoralised and frustrated. And as despairing as these attitudes are, they can of course be disputed on a micro level.

However, can they be meaningfully subverted on a larger scale?

First, it might be prudent to hone in on why these attitudes exist at all. Let's look back to the above quote from *Man and Superman*, for a moment.

Bob is feeling despaired about his English teacher's comments regarding his novel. Jane's remark about the English teacher undermines the role of guidance, as facilitated by a teacher, into a position of subservience and inadequacy.

This conceivably happens because the role of guiding advice can be easily misconceived as one of authority. Constructive criticism can also be misconstrued as a personal attack, causing students to become defensive by denigrating their teacher's expertise.

So what does this mean for us?

It is undeniable that teachers do very often have a positive, memorable and lasting effect on students.

"It is a fundamental truth that teaching ensures the continuity, development and innovation of knowledge and skill"

Cast your eyes back onto some of history's best-known musical composers.

Johann Sebastian Bach was an avid teacher of music theory, much of which remains relevant today.

Franz Joseph Haydn taught composition, with Ludwig van Beethoven as one of his own students.

Frédéric Chopin was a much-sought-after piano teacher whose teaching pedagogies are still used in instrumental tuition today.

Maurice Ravel was a renowned teacher of music, with students as prestigious as Ralph Vaughan Williams.

Though these musicians lived well before our time, they were responsible for passing on their musical expertise through teaching to the extent that their names have become immortalised.

There is also an abundance of successful musicians today who are continuing the tradition of music education.

Violinist Nicola Benedetti is a teacher of Sistema Scotland, in which she inspires her students to become involved in music – and enthusiastically brings awareness to the importance of classical music in education.

Touring Musica Viva artists travel to schools in Australia to teach children about music (p.18), enlightening young people by allowing insight into the performance industry.

Members of the Australian Chamber Orchestra also run education programs wherein they journey to schools all over the country. They've claimed on their official website that they undergo these events with "the same commitment and energy [they] bring to the concert platform".

There is no rule to say that a music teacher cannot also be an active performer or composer, in addition to teaching. In fact, from personal experience I can share with you that teaching genuinely enhances

my own musicianship. And I am quite certain that I speak for many teachers of music.

I have always been confused with the idea of 'those who can't do, teach'.

For the reasons you've now read, I have always had enormous respect for the expertise and nobility that comprises the profession of teaching, which is also why I have chosen teaching as a career path myself.

It is a fundamental truth that teaching ensures the continuity, development and innovation of knowledge and skill – not just in music, but in all teaching areas.

It works towards contributing to a more peaceful, inclusive and empathetic society.

For music teachers, in particular, we have a huge responsibility to fight for the continuation of one of the foremost aspects of our own humanity: music.



HOW OWNING A COFFEE SHOP HELPED ME UNDERSTAND THE ORCHESTRA

BY KANE MORONEY, A GUY WHO REALLY, REALLY LOVES COFFEE
(AND BETWEEN CUPS, WORKS WITH THE ADELAIDE SYMPHONY ORCHESTRA)

Coffee is a connector. For centuries, people have gathered to share stories and bond over a finely crafted cup. This is why in 2014, I opened my own specialty coffee shop: Dapper Jack. Stepping away from life as a budding professional flautist, I stepped into life as a small business owner.

In a quiet little Perth neighbourhood, I ran my business providing ethically sourced and locally roasted coffee. My Dapper Jack experiences taught me many things, and – unexpectedly – presented me with an opportunity to improve my experiences with classical music. Here's what I learnt.

Passion pays off in many ways

Passion is infectious. It has an ability to lift those around you. And when you're unashamedly *into* what you do, people are boosted by your energy and are more open to what you have to offer – be it a filter coffee or a performance of John Cage's 4'33".

Education is part of the equation, but isn't the be-all and end-all

You can woo people even if they have no experience with what you offer. People do have the ability to enjoy things without needing to be educated on the subject. If they're into it, they'll naturally open up and want to learn more.

A comfortable environment is important

In my shop, I created a comfortable and friendly environment by getting to know people, and introducing them to each other, too. Similarly, in the musical world, I've introduced a number of first-timers to the orchestra, then provided them with a space to get to know each other and talk about their experiences. Now, they go to concerts together. A shared sense of comfort boosts confidence, and leads to an empowered and inclusive community.

Customers are real people, not a transaction

This is one of the biggest learnings from my experience owning Dapper Jack. That person walking into your shop to buy your product? They're a human, not a transaction. And the same goes for every one of your concertgoers. Get to know them, and they'll reward you with more than you thought possible.

Orchestral music isn't a pigeonhole

It is many different things to many different people. Making assumptions about your audience is a trap – you'd be surprised at who is out there waiting to discover what you're offering. Listen to your community. You must help them connect, and be open in your approach.

Stay authentic to what you have to offer, and don't compromise on who you are. You bring something unique. And remember that you're never going to please everyone.

It's not about the quick wins

You can't force something down someone's throat: it leaves a bad taste (literally and metaphorically). Approach is important. It sometimes takes people a while to come around to what you're offering.



Credit: Sam Dickinson.

Value the power of music in diversity

Music is a universal language and can be enjoyed by everyone. Some believe classical music carries a stigma of being exclusive to older, wealthier audiences – and more work needs to be done to demonstrate that this isn't the case. Encourage and facilitate a connection with your music-making where you can.

Community is important

In fact, it is vital. The people in your community are your champions; your advocates. By finding a way to create a space that they are comfortable in, and facilitating a place for them to connect with each other, they gain strength. That strength empowers us all to be proud of our connection to classical music. And it's infectious.

Think beyond the performance

It's fair to say that attending a more traditional orchestral performance doesn't necessarily provide ample opportunity for chats, unlike meeting over coffee. So, be creative and think outside of the performance.

So, you've got an audience: how are you helping them to connect?

If you can, empower them to get to know each other. Not everyone has the confidence to connect, so you can work to create this opportunity. It shows that you value the people who come to see you make music.

Involve your audience and don't be scared to start a dialogue – tap into their curiosity. Encourage their adventurous side and more than likely they'll want to know more. Be a resource for your community. Help answer their questions when you can, and support them to learn more. Sometimes, you might have to break it down and explain what they're about to taste, or what they can expect from the experience. Helping them in this way can aid deeper engagement and ward off feelings of exclusivity.

Like coffee, classical music is a deep and colourful world

So dive in. Go on a journey and take your community with you. The work you put in will be extremely rewarding. And don't forget, your community empowers you, too.

WHAT YOUR ACCOMPANIST IS REALLY THINKING...

GET A NEW PERSPECTIVE ON YOUR MUSICAL RELATIONSHIPS
WITH CAREER ACCOMPANIST ISAAC MOUSKOVIAS

The piano. It's an entire orchestra at your fingertips.

As conductor, you can regulate each key that is played, and convey what the composer has thoughtfully crafted. But unlike the collaborative assembly of an orchestra, the piano stands alone. Stepping out into silence, a combination of excitement and anticipation catches your breath as you draw closer to the concert grand.

As a self-absorbed child, the idea of a career in piano seemed extremely appealing. At 13, I was encouraged by a regional voice teacher to accompany two of her students in the local eisteddfod and, as they say, the rest is history.

British classical pianist and accompanist Gerald Moore wrote in *The Unashamed Accompanist* (Hamish Hamilton Press, 1957): "Strangely enough, [a good accompanist] does need in his chemical make-up, that repository of all human feeling, that source of poetry, fire and romance, namely, a heart". I think it takes a certain type of person to make a good accompanist.

As a collaborative artist, there is no room for ego. (So there goes my childhood dream of adoration and glory as a concert pianist.) Finding the balance between constructive feedback and thoughtless opinion is tricky. Anyone who is able to find

this balance is worthy of a Lifetime Achievement Award.

An accompanist wears many hats; teacher, coach, counsellor, friend, a voice of reasoning for the anxious soloist, and, in some cases, an honest opinion about that Juicy Couture velour tracksuit you're wearing. We sometimes, willing and unwillingly, absorb your own nervous energy before the performance. In these moments, it can be helpful to allow your accompanist time to recharge and expel any projected energy.

In my time as an accompanist, I've come to value one important partnership element: trust. A small word with huge impact.

Perhaps you've never worked with your accompanist before, or maybe you're uneasy about the repertoire you're performing. Whatever the reason, there should be no doubt: only complete trust in the musical partnership.

If I had a dollar for every time a vocalist faltered, I'd be able to retire. It's natural to make mistakes. It's my priority to support and smooth over any discrepancy.

Unfortunately, I don't possess the superpower of telepathy – so if you get lost, commit.

Really. Commit to it.

It's highly likely that your accompanist already knows and is right behind you. To help you visualise, a blunder can be likened

to baking: you've got the cake in the oven when you realise you've forgotten to combine the self-raising flour.

Whoops – too late now.

You can't unbake that cake. So commit to serving that gluten-free slice. Because chances are, no one will notice. (And everyone loves cake.)

Trust is a two-way street. Teachers, you can start inculcating in your young students a sense of trust for their accompanists, and advise them to keep all channels of communication open. Further, I can't encourage the concept of 'rehearsal performances' enough. Smaller-scale performance settings, where a singer is able to flesh out a piece and build rapport with the pianist, are the best way to strengthen any collaboration. Such small performance settings minimise any distrust between artists.

At the end of the day, creating music with other artists is one of the most rewarding experiences. No single performance is the same, and I glean something new from every collaboration. It's art. This is what we do. We live for it. We die for it.

And there's nothing else I'd rather do.



SCORE ALL THE THINGS

EVER WANTED TO KNOW THE DIFFERENCE BETWEEN FILM, GAME AND TELEVISION SOUNDTRACKS? LEARN WITH COMPOSER-PRODUCER CHRISTOPHER LEON



Film scoring requires a composer to work around two main elements that align with certain events on-screen.

Cues are certain points in the film where a defined action or event takes place. Music responds to these cues to reaffirm what the audience should be feeling.

Themes are often symbolic musical passages or *leitmotifs* (a term coined by Wagner whereby a musical theme is attached to a character or situation).

The composer and director work closely to integrate the musical themes into the film. However, scoring is never a straight-forward process, as editing of the film in the final stages usually detaches synced musical cues, and results in a need for the composer to 'patch up' inconsistencies.

Film requires a linear approach to scoring. A story is being told, and a composer's job is to help tell that story through music, and perfectly accompany the events in the film. Therefore, a composer needs to understand the director's intentions and the overall narrative.

Film music plays a hugely important role: the difference between a good score and a bad one can essentially determine the film's public reception.



For me, video games present a challenging and unique creative experience.

There are various ways in which audio and music are integrated into a game. Middleware audio applications such as FMOD Studio and Wwise take finished audio and allow it to be integrated into a game through a game engine such as Unity, Unreal, and Havok.

Cues and themes can be written months (even years) before the game is finished and the number of cues are astronomically more than film – think into the hundreds.

In modern video games, the narrative is no longer linear in structure. Storylines change and the decisions made by a player affect the direction of the game.

So, how do you score for such events? Well, through middleware applications, the game engine is able to determine at what point in the game a piece of music or sound effect should play.

This is known as adaptive audio, and it responds to the player's movements and choices within the gaming environment. For instance, in *Ni no Kuni: Wrath of the White Witch*, the player might be prompted to go into battle or journey across a new terrain. These in-game events trigger new musical themes (here composed by Joe Hisaishi).



In television, musical themes carry over many episodes. In this environment, *leitmotifs* play an integral part in recalling events from previous episodes, and drawing in viewers by repeating the main theme throughout the series.

For instance, in *Game of Thrones*, composer Ramin Djawadi uses augmentation and diminution of the main theme to foreshadow important scenes.

Scoring for TV usually requires a composer to work flat-out on the series. As there are multiple episodes, there must be original music for each episode's cues and onscreen event. Many production companies won't have the time or budget to continuously hire orchestras to record every episode's music. Therefore, TV composers turn to high-quality sample libraries for their orchestral and acoustic instrument needs. Some popular libraries are from Spitfire, EastWest, and ProjectSam.

With the time constraints of production schedules, TV composers must take different approaches to their work processes, and have a solid understanding of mixing and mastering hardware or software, and comprehensive knowledge of music production software.



CLASSICAL MUSIC INSTAFAME!

WHAT DO YOU DO WHEN YOUR MATES ARE HEATING UP THE INTERWEBS?
INTERVIEW THEM. HERE'S ONE FROM SYLVIE WOODS

In the past two years, The Clari Boys' naughty social media presence has produced a sort of Bieber Fever among clarinetists across the globe.

Since winning fame online (to the effect of 50,000+ social media followers), the quintet has gone from strength to strength; working on music, videos and, most recently, a line of increasingly successful Clari Boys merchandise.

So what is it like becoming instafamous for a love of clarinet? Allow me to take you behind the scenes with the group – and together, we can find out.

This is The Clari Boys' first collective magazine interview.

S: Would you say The Clari Boys is a beneficiary of 'the cheerleader effect', or are all clarinet players as popular as you are?

Alex M

'Favourite Piece: Spohr Clarinet Concerto No. 1'

As hilarious as I think I am on my own, the 'cheerleader effect' is definitely at play when it comes to us. I think our online presence mainly benefits from our connectedness as people; just a group of friends who have played clarinet together for a long time, but have also been through heaps of stuff together. I think out of spending a lot of time together, we've come to bounce off each other in a particular way – and that's the humour people see and relate to.



In what ways has instafame affected your real life?

Oliver Schermacher

'Likes to triple the amount of garlic in a recipe'

It's always funny when playing with a youth orchestra or a new ensemble, and people come up to you and say how much they love your stuff. It's opened up quite a lot of doors professionally, which has been quite unexpected. And I'm really excited to see where it takes us in 2018. Stay tuned!

Have you been recognised by a stranger? What was that like?

Jarred M

'Rolls his Rs like a native Italian'

A few times, actually [chuckles]. Once in Verona, after a concert, a member of the audience came up and said: 'Are you...Clari Boys?!', much to the amusement of my quintet. The weirdest one happened to me and Max H, grabbing gelato after a late practice session. A girl came up to us and said she loved our videos! It was so strange because it was not at a conservatory or a concert.

You've released a line of Clari Boys merchandise – socks, shirts and so on. Do you think you're bound to become fashion icons? Is there a Clari Boys fragrance on the way?

Alex M: We're not concocting a fragrance in one of our garages. That's ridiculous...but I do seriously think our line of merchandise will be hitting fashion week next year.

Below: The Clari Boys, captured by Sylvie herself. L-R: Max H, Alex M, Max M, Oliver Schermacher, Jarred M. Sylvie decided to bring us backstage for an exclusive sneak peak into what it's like achieving instafame. We get up close and personal with her and the boys, like we never have before.

How important do you think it is to be an all-rounder in 21st Century classical performance?

Max H

'Eating fries and telling lies'



I like to think that there will always be an audience that will appreciate classical music as it is traditionally presented. However, I think that the success of The Clari Boys is underpinned by its multifaceted nature. We have become 'all-round performers' by incorporating comedy, drama and (dare I say!) sex appeal into our artistic output. I don't consider these things to be novelties, but rather as exciting features that bring a new generation into the world of fine music.

How has your insta' success been received by those around you?



Max M

'Likes MMA - Making Mozart Amazing'

For the most part, it's been met with hilarity; as in, nobody would've expected an Instagram with clarinetists to take off like it did. But here we are. There has been the odd friendly jab, but for the most part people aren't too fazed by it.

Where would you like to see The Clari Boys go in the future?

Max H: On social media, I really hope The Clari Boys continues to grow in order to reach out to and share our art with an ever-expanding audience. Outside of this, I hope we can continue to contribute to the repertoire by commissioning composers to write exciting new works for clarinet ensemble.



Instagram: the_clari_boys
Interwebs: theclariboys.com



LAWYER UP!

THREE WAYS THE LAW CAN HELP YOUR MUSIC CAREER, WITH ELEANOR WOOD, BMUS (HONS)/JD (LAW)

Navigating the uncertain seas of your music career can be daunting. Everything from negotiating a fee to signing a contract can be frustrating and, at times, intimidating. Musicians are often asked to perform for free or for that magical unicorn of payment: ‘exposure’. And potential employers and clients don’t always appreciate the time, training and great expense it requires to become a professional musician.

Making money from your music is hard. But this is where a basic knowledge of legal principles can come in handy. Copyright law can help you protect and monetise your creative work. And an understanding of what contracts are and how they work can not only help you get paid (yay!), but also help you if any disputes arise, or those wonderful artistic unions come unstuck.

So, here are some tips to help you understand how to protect your own artistic work (and your income).

LET’S TALK ABOUT THE ‘C’ WORD...

What’s a contract, anyway?

A contract is a legally enforceable agreement between two or more persons or legal entities. The most important part of a contract is that it consists of an exchange of promises (i.e. money for services).

Do your research

Who is the other party? Do they have authority to enter into a contract with you? Are they a company or an individual?

The Australian Securities and Investment Commission registers all business names.

You can search ASIC to check if the business name or company is registered, and can also check the public register of people banned or disqualified from running companies (boo!).

Put it all in the contract

If you have a written contract, the law generally presumes it’s the whole agreement – so make sure that it is. Don’t leave details out because they seem too obvious, or because you think they’ll happen anyway.

Think about how long you want the contract to last. Will you be paid in instalments or in one lump sum? What will happen under the contract if the working relationship falls apart?

Get it in writing

Whether it’s a pen on a paper or an email, get it – and keep it – in writing. Keep copies of everything you sign, and read them often. It can make us super uncomfortable to think about artistic partnerships going sour, but being prepared for any pitfalls can help protect you and your income in the future.

“Making money from your music is hard. But this is where a basic knowledge of legal principles can come in handy”

IT’S ALL ABOUT THE COPYRIGHT

Copyright law is a bundle of economic rights that can protect and monetise your creative output, including your musical works and sound recordings.

If you are the copyright holder of a work, you are then able to license the copyright and earn a royalty from it, which means you can make money from your work.

Copyright protection is automatic upon physical creation of the work. You don’t need to register your work, or use the © symbol to gain copyright protection. But there are a few requirements to gain copyright of a work.

Copyright doesn’t protect ideas

It only protects the expression of ideas. The work must be in a material form (i.e. it must be written down, like drawing notes on a score).

The work must be original

It doesn’t have to be innovative or artistic to be original, but must be attributable to the author’s skill and labour, and not copied.

A LITTLE ABOUT YO’ MORAL RIGHTS

Moral rights protect the personal relationship between a creator and their work even if the creator no longer owns the work, or the copyright in the work. But moral rights don’t exist in relation to sound recordings, so some performers have limited moral rights in live or recorded performances.

While moral rights don’t really come with a direct economic benefit, they do help make sure you’re correctly attributed for your work.

They can also prevent anyone from changing your work without your permission.

When you’re drilling scales in a practice room at 11pm on a Friday, you’re probably not going to lose much sleep about how the law affects your rights. But it can pay to be aware of those rights, and to have a working knowledge of the ways the law can affect your music career.

After all, knowledge is power. Good luck!



Disclaimer: The information in this article is intended to be general in nature and is not legal advice. A great place to explore your legal rights is the Arts Law Centre of Australia, which you can visit at artslaw.com.au.

A LETTER TO A YOUNG ARTIST, ABOUT SEXUALITY



Dear reader,

I don't necessarily understand all this. But there's lots I don't understand that is true, nonetheless.

In his 1937 personal development classic *Think and Grow Rich*, Napoleon Hill stated that the harnessing and re-direction of sexual energy raises mediocrity to genius; and that no person of great achievement did not also possess a "highly developed" sex drive.

Similarly, to Freud, creativity is one of the pathways of sublimation; a defense mechanism: sexual thoughts we don't want to express publicly are turned into artistic creations, rather than repressed.

What I know is that there is only one creative impulse. To create children, to create relationships, to create businesses, and to create art, all come from the one energy.

Whatever your sexuality, the desire for contact with another human makes you alive, electric, luminous, vibrant. And if you hang onto this state, it leads to imagination, problem-solving, bravery, perseverance and other qualities of creative power.

How you hang onto this state, you must find out for yourself. It is about recognising the power of your sexuality and then giving it a balance of both physical expression as well as the other, psychic outlet.

As Hill observed, "so strong and impelling is the desire for sexual contact" that people risk "life and reputation to indulge it".

So much achievement – the success of companies, the writing of novels, the leadership of communities – can be explained by the inspiration and motivation of a beautiful man or woman. My great hero John Cage only birthed 4'33", after years of devising it, out of his attraction and love for David Tudor.

Love is life's greatest experience. When infused with sexuality and romance, you witness the difference between idea and application.

From Lyle Chan, composer



Lyle Chan is a leading Australian composer, renowned for his String Quartet: an AIDS Activist's Memoir in Music. He was awarded the 2017 Art Music Awards' Orchestral Work of the Year prize for his song cycle My Dear Benjamin. This letter is featured as part of Jaslyn Robertson's Queer and Now series with LGBTQIA+ identifying artists in Australia.

Picture of Lyle, above, supplied.

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We'd like to acknowledge the incredible organisations and individuals who assisted with this magazine, and who collaborate with us on our national roving launch.

You can find CutCommon throughout these locations as part of our limited edition issue #1 release.

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