

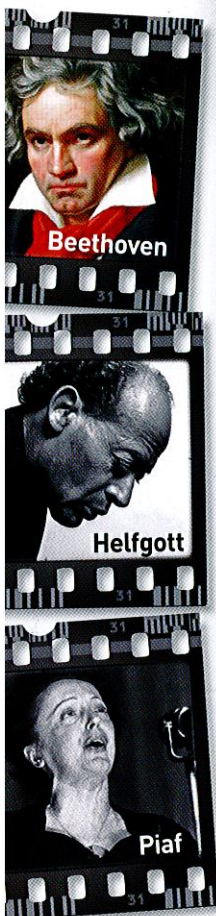
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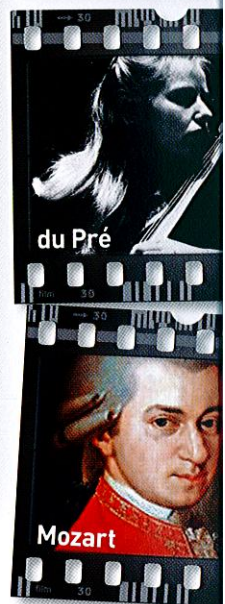
October 2009

LIMELIGHT
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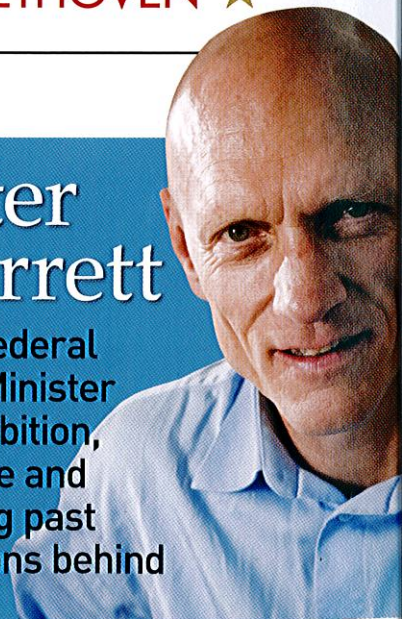
Arts in Victoria



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Peter Garrett

The Federal
Arts Minister
on ambition,
change and
leaving past
passions behind



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Success story

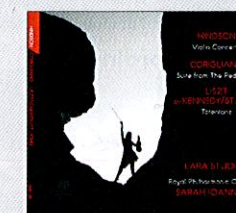
Here are some Australian composers who wrote their works thanks to the Ian Potter Foundation



MATTHEW HINDSON
Baroquerie, 2001

The Ian Potter commission enabled me to write work for Andrew Manze and Richard Egarr, two of the greatest baroque performers in the world today. It allowed me to write a large-scale work of 20 minutes that was presented to Musica Viva audiences throughout the country. I am sad that the Music Commissions are no longer. It's impossible to overestimate the importance of a wide range of funding sources when it comes to helping to commission new musical works. Disparate avenues beyond the Australia Council means that disparate approaches can and will be supported. This is important for the ongoing diversity of the musical artform.

Lack of time, lack of funds and a perceived lack of audience are all disincentives to composition, and each of these will be different for different composers. But it's important to stay positive and remember that we are creating art that will be making a difference to the world at large. Our creations are bigger than ourselves.



Recommended Recording

Hindson: *Violin Concerto*
Lara St John, violin; Royal
Philharmonic Orchestra/Ioannides



ROSS EDWARDS
Southern Cross Chants, 2003

Composers need the kind of support that will allow them sufficient time and peace of mind to realise their vision. A vision that's not been properly realised is no use to anyone – in fact, it can be deeply depressing. Five years ago the Ian Potter Trust supported me in the composition of *Southern Cross Chants* for The Song Company. Only recently, after many performances and years of gradually refining details of the score, did I consider it to be finished and ready for publication. But I have to emphasise once more that it takes time to bring such projects to fruition, and composers, like everybody else, need to be supported while they work. I'm thankful for the support the Potter Foundation has given me and other composers and I'm sad that commissions aren't going to continue.

Recommended Recording

Edwards: *Southern Cross Chants*
Song Company, on the 'Kalkadunga Yurdu' CD
Ross Edwards's works are also on ABC Classics & Tall Poppies



The end of an era: the panel for the last-ever Ian Potter Music Commissions (left to right) John Hopkins, Katarina Krosiakova (not on the panel), Elena Kats-Chernin, Richard Mills, Lady Potter and Barry Tuckwell

Australian Sounds

This month sees the end of an era in Australian music, as the last of the Ian Potter Music Commissions are awarded to both established and emerging composers. *Limelight* talks to the panel making this final decision.

WORDS KATARINA KROSLAKOVA

Ah yes, we've all heard the jokes and jibes. The ones about the concerned parents telling their offspring to get a "real" job when they announce their plans to follow their musical passions, their dreams. But think about it, why on earth would anybody want to be a classical musician of any kind? Just for kicks, or for effect, or to annoy their parents, or just because?

Let's be clear about this: being a classical musician (performer, or composer) is hard work. The pay isn't terrific, the opportunities won't come knocking on your door. The work hours are long. The diet often consists of baked beans on toast and cold tea. And no matter which instrument you choose, there will be the endless jokes from your so-called mates.

If you're a composer, well, you are faced with nearly-constant confidence lows, self-doubt, and the awkward self-promotion that needs to happen in order to get your works heard. This does not come easy to composers. Let's just say in order to become a composer, your convictions have to be pretty strong.

So when, in 1999, the Ian Potter Cultural Trust announced that it would be awarding grants to

Australian composers, the excitement was high.

This Trust has long been supporting the creative work of Australians in other artforms, and the decision to dedicate 10 years of focus and some pretty significant funds to contemporary Australian composition was a revolutionary one. This is an area that's often overlooked or underappreciated in the wider cultural landscape, so the Music Commissions have certainly brought much-needed attention and recognition.

Through the commissions over the last 10 years, the Trust has helped nearly 25 composers. As a result, nearly 40 new works were created.

The list of awarded composers is a veritable who's who: Nigel Butterley, Carl Vine, Andrew Ford, Liza Lim, Matthew Hindson, Larry Sitsky, Raffaele Marcellino and the list goes on.

Previous winners also include Richard Mills and Elena Kats-Chernin, who were on the 2009 panel to award the final two Music Commissions. (The judging was done at the Ian Potter Foundation headquarters in Melbourne.)

Richard Mills said he still feels the positive effects of the award today – four years after he was recognised with a 2005 Fellowship as Established Composer.



PANEL TALK:
The panel discuss who will be the worthy recipients of this year's commissions

"The most precious thing for a composer is time," Mills said. "The thing that I'm still enjoying at the moment is the time to be able to say no to my day job, which is conducting. I've set aside this time to compose because I am able to, because I've been provided for by the Foundation. To find time to do what you want to do – that's hard these days. This gives you time to create and reflect – and you can't put a value on that."

Kats-Chernin was awarded a Music Commission in 2003 to create her piano trio *The Maiden and the Well Spirit*. She says the effect was more psychological.

"The commission is also a valuation that you're worth it. When someone gives you this gift of time and obviously a financial gift as well, you feel you've actually been chosen, because sometimes you're not even sure yourself. It's great there's a panel that says, 'Yes you're worth it, now go with it, have a journey with the project'. It gives you this boost. It's wonderful to put it on your CV too – it has such weight, such a good name."

I'VE SET ASIDE THIS TIME TO COMPOSE BECAUSE I AM ABLE TO, BECAUSE I'VE BEEN PROVIDED FOR BY THE FOUNDATION. **TO FIND TIME TO DO WHAT YOU WANT TO DO – THAT'S HARD THESE DAYS. THIS GIVES YOU TIME TO CREATE AND REFLECT – AND YOU CAN'T PUT A VALUE ON THAT.** **RICHARD MILLS**

Fellow panellist John Hopkins is not only a conductor and educator, he is often referred to as one of the most important leaders in helping Australian composers achieve success overseas. (Fans can read about Hopkins' accomplished life in his new memoir, *The Point of the Baton*, published by Lyrebird Press.) He says he's found the incredibly strong field of composers this year "extremely gratifying". The discussions have been, by all accounts, relatively tame as the panel has found common ground, and the winners will be announced at the special concert on 1 October (to be broadcast on ABC Digital, see panel on right). *Limelight* will bring you a full wrap-up in the November issue.

So yes, while it's certainly sad and nostalgic to see these very important Music Commissions coming to an end, the long-term effect will keep going for years to come. In 2011, the Ian Potter Cultural Trust will announce the next field of arts to receive grants.

LAST BROADCAST:
Hear a special concert celebrating past and present winners at 10.30pm 2 October on ABC Classic FM Digital and streamed at abc.net.au/classic. The concert will also be available as audio on demand for four weeks after the broadcast at abc.net.au/classic/newmusic/



TIM DARGAVILLE
Rubia – Concerto for Piano and Orchestra, 2001

The commission offered me the opportunity to compose my first large-scale orchestral work for some very fine musicians (Bernadette Balkus and the Academy of Melbourne). The major benefits from this experience were firstly, the opportunity to be ambitious in the scope of the work, and in the construction of its musical language.

This comes all too rarely in the contemporary music scene in Australia, where funded projects are small and the opportunities to create new orchestral music very limited. And secondly, the recognition and affirmation of my path as a creative artist. These experiences are crucial in gaining confidence and the courage to test your artistic convictions.

Philanthropy for new music creation in Australia is still very thin on the ground, so the Ian Potter Commissions will be greatly missed. The legacy left behind is in not just the many works created, but also the building of a music culture that celebrates contemporary expression and engages artists, performers and audiences in meaningful endeavour.



Recommended Recording

Storm Sight
(Featuring Dargaville's *Alba*)
Piano works performed by
Michael Kieran Harvey
ABC Classics, 2001 release

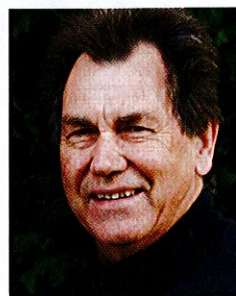


KATE NEAL
Hyrax, 2001

I was quite a young composer (not so much in terms of age, but experience) when I received the Ian Potter award. I was really thrilled to get it – it was certainly an affirmation, great encouragement, a confidence boost and a terrific financial help. The commission provided me with the opportunity to

design and develop a project entirely from the ground-up. The work was premiered at the Melbourne Festival. I don't think I would have written the work without the help of the Commission. The award gave me the structure, support and finances to bring the work to fruition. It was a fantastic opportunity for me.

The Ian Potter Music Commissions have been a beacon of light in the landscape of contemporary music practice in Australia. They have grown and developed over the years to nurture a variety of composers, and facilitate and instigate a range of vital new works. I do remain hopeful that other opportunities will arise. We (composers) can make opportunities for ourselves too – and each other – that's important.



BARRY CONYNGHAM
Now that Darkness, 2003

On a personal level, the Ian Potter Commission was another chance to fulfill my prime passion, to continue to write for the orchestra. On a broader level, this wonderful 10-year program has created a rich crop of new Australian classical compositions.

While these commissions will cease, hopefully there are other private organisations or even individuals out there who want to contribute, to be part of something special and unusual – the creation of a new piece of music: elusive stuff that helps define our culture, not just for now but for the future.

Recommended Recording

Barry's works are available on ABC Classics, Tall Poppies and Move records



LIZA LIM
Ochred String; Pearl, Ochre, Hairstring; The Four Seasons (After Cy Twombly), 2007

The biggest challenge for a composer is to find a really personal expression of their energies as an artist. This takes time and the mental and emotional freedom that comes from working as if

there were no constraints on time or money. This is why fellowship schemes such as the Ian Potter Cultural Trust are so important – not so that artists have a 'cushy' time but so they can take risks.

Recommended Recording

Ochred String for quartet is about to be released on Neos:
www.sa-cd.net/showtitle/6114

POLITICAL PREMIERE



Brisbane-based new music champions, Southern Cross Soloists, will premiere new works on their national tour this month, showing Australian performers and audiences have a healthy appetite for new music that reflects contemporary events.

Artistic Director and clarinetist Paul Dean has composed the new work *Abyss*, which was inspired by the events surrounding the sinking of the vessel

SIEV X (at the time of the TAMPA crisis). In October 2001, 353 asylum seekers drowned in ocean that was inside the Australian aerial border protection surveillance zone. Most of the refugees were women and children who were trying to reunite with husbands and fathers already in Australia. Paul Dean says, "It is a tragedy of massive proportions that remains untold and unsolved. The piece isn't particularly political however, it is more about the personal story of the people; it's about the darkness, the frightful knowledge that the boat is taking on water, the panic, the silence, the disaster. Not one for the faint-hearted really." The program also includes a new work by Matthew Hindson.

Tour dates: 4-11 October. www.southernxsoloists.com



Thursday 1 October

6.05am CLASSIC BREAKFAST

Emma Ayres

The beautiful way to start your day

9.05am MORNINGS David Marr

10.05am The Morning Interview

Hear today's and recent interviews at
abc.net.au/classic/throsby

Produced by Phil Carrick

11.05am JUST CLASSICS

Damien Beaumont

Calvin Bowman *Homage to Mozart*, Flinders Quartet

www.flindersquartet.com

Bach *Partita in E, BWV1006a: Prelude* 10'

Bach *Siciliano in G minor, BWV1031b* 4'

Lipman *Harp Duo* 3'

www.sebastianlipman.com

Puccini *La bohème: Che gelida manina; Si, Mi chiamo Mimì; O soave fanciulla*, Anna Netrebko, s; Rolando Villazón, t; Boaz Daniel, br; Bavarian Radio Sym Orch/Bertrand de Billy

DG 477 6600 15'

Debussy *Prelude to the Afternoon of a Faun*, Saint Louis Sym Orch/Leonard Slatkin

Telarc CD 80071 11'

Legrand *Piano Concertino (The Summer of '42)*, Danielle Laval, p; Monte Carlo Phil Orch/Pascal Verrot

Naïve V4979 4'

1.05pm AFTERNOONS Paul Bevan

Musica Mundi Festival 2008

Talich String Quartet

Vitaly Samoshko, piano

Haydn *String Quartet in D, Op 64 No 5 (The Lark)* 16'

Janáček *String Quartet No 1* (Kreutzer Sonata) 16'

Dvořák *Piano Quintet No 2 in A, Op 81* 39'

Recorded in Brussels. Courtesy of Belgian Radio

Holzbauer *Mass in C*, Monika Meier-Schmidt, s; Isolde Assenheimer, c; Berthold Schmid, t; Thomas Pfeiffer, b; St Thomas Choir School, Wittenhausen; Camerata Vocale, Günzburg; Johann Christian Bach Academy, Cologne/Jürgen Rettenmaier

Carus 83141 36'

Stephen Hough *Musical Jewellery Box*, Stephen Hough, p

Hyperion CDA 67043 3'

Zemlinsky *Overture Sarema*, Danish National Radio Sym Orch/Thomas Dausgaard

Chandos CHAN 9601 6'

R Strauss *Horn Concerto No 2 in E flat*, Barry Tuckwell, hn; London Sym Orch/István Kertész

Decca 475 7463 20'

Zemlinsky *Sinfonietta, Op 23*, Danish National Radio Sym Orch/Thomas Dausgaard

Chandos CHAN 9601 20'

4.05pm

Brahms *Alto Rhapsody, Op 53*, Nathalie Stutzmann, c; Monteverdi Choir; Revolutionary and Romantic Orch/Sir John Eliot Gardiner

SDG 703 13'

Saint-Saëns *Romance for Horn and Piano, Op 67*, Barry Tuckwell, hn; Vladimir Ashkenazy, p

Decca 475 7463 9'

Dvořák *Slavonic Dances, Series 1, Op 46: No 6 in D* 5'

No 7 in C minor 3'

No 8 in G minor 4'

Czech Phil Orch/Sir Charles Mackerras

Supraphon SU 3422 2081

5.05pm CLASSIC DRIVE Julie Howard

The perfect blend of classical, jazz, stage and film music, including 5.15pm CD of the week

8.00pm IN PERFORMANCE Simon Healy BBC PROMS 2009



BBC National Orchestra of Wales

David Pyatt, horn

Jac van Steen, conductor

Janáček arr **Talich** *The*

Cunning Little Vixen: Suite

McCabe *Horn Concerto*

(Rainforest IV)

British composer John McCabe says of his Horn Concerto: "The inspirations ... came from two elements: the sound of jazz horn in the 1950s and '60s, especially in West Coast jazz ... and the contemplation of the rainforest world with which the music seems to start."

Dvořák *Symphony No 9 in E minor, (From the New World)*

Recorded last month in the Royal Albert Hall, London. Courtesy of the BBC

BBC PROMS 2009

Members of the Academy of Ancient Music

Iestyn Davies, countertenor

Simon Wall, tenor

Richard Egarr, harpsichord/director

Henry Purcell (1659-1695)

Suite in G: excerpts

Hail, Bright Cecilia: Tis nature's voice

A New Ground

Music for a while

Suite in D: excerpts

Sweeter than roses

Blow *Ode on the Death of Mr Henry Purcell*

Purcell *Evening Hymn*

Recorded last month in Cadogan Hall, London. Courtesy of the BBC

10.30pm UP LATE Simon Healy

Taffanel *Wind Quintet* (1878), Berlin Phil Wind Quintet

BIS SACD-1532

Beethoven *Piano Trio No 5 in D, Op 70 No 1* 21'

(Ghost), Chung Trio

EMI CDC 7 54579 2 31'

Britten *Folk song arrangements:*

I Wonder as I Wander (1934) 3'

Sail on, sail on (1958) 2'

The Miller of Dee (1947) 2'

At the mid hour of night (1958) 3'

There's none to soothe (1947) 2'

Mark Padmore, t; Roger Vignoles, p

Harmonia Mundi HMU 907443

Produced by Simon Healy

12.30am ALL NIGHT CLASSICS

Bob Maynard

NEWS on the hour from 6am to 1pm

and 4pm to 7pm

Friday 2 October

6.05am CLASSIC BREAKFAST

Emma Ayres

The beautiful way to start your day

9.05am MORNINGS David Marr

10.05am The Morning Interview

Repeat of a popular Margaret Throsby interview
Hear today's and recent interviews at
abc.net.au/classic/throsby

Produced by Phil Carrick

11.05am JUST CLASSICS

Damien Beaumont

Striggio *Ecce beatam lucem à 40*, Huelgas Ensemble/Paul Van Nevel

Harmonia Mundi HMC 801954

Handel *Organ Concerto No 5 in F, HWV293*, 8'

Ottavio Dantone, o; Accademia Bizantina

L'Oiseau-Lyre 4781465 10'

Beethoven *Symphony No 2 in D, Op 36*, 33'

Cleveland Orch/Christoph von Dohnányi

Telarc CD 801897

1.05pm AFTERNOONS

Paul Bevan

Focus on George Gershwin

Kicking the Clouds Away, George Gershwin, p

BMG SBSM 0002-2 3'

Tip-Soes *Overture*, New Princess Theater Orch/John McGlinn

EMI CDC 7 47977-2 5'

Blue Monday: Blue Monday Blues; Dance;

Expecting a Telegram, Arthur Woodley, br; William Sharp, br; Gregory Hopkins, t; Amy Burton, s;

Concordia/Marin Alsop

Angel 54851 2 11'

The Man I love, Joanna MacGregor, p

Collins 1137-2 3'

An American in Paris, Melbourne Sym Orch/Guy Noble

Recorded by ABC Classic FM 20'

An American in Paris: S'Wonderful, Georges Guétary and Gene Kelly, voc; Soundtrack Orch/Johnny Green

3'

Our love is here to stay, Gene Kelly, voc; MGM Studio Orch/Johnny Green

4'

EMI 5 53415-2

Lullaby, Saint Louis Sym Orch/Leonard Slatkin

Vox 1154 832 8'

Porgy and Bess: Summertime, Kathleen Battle, s; Orch of St Luke's/André Previn

DG 437 787-2 3'

Gershwin/Robert Russell Bennett *Porgy and Bess (A Symphonic Portrait)*, Montreal Sym Orch/Charles Dutoit

Decca 425 1112 24'

Off the Record

Chapentier *Louise: Come the day*, Eleanor Steber, s; Philharmonia Orch/Walter Susskind (Rec 1947)

5'

Beethoven *Piano Sonata No 31 in A flat, Op 110*, Dame Myra Hess, p (Rec 1953)

Philips 456 832-2 20'

Bach trans Hess *Jesu, Joy of Man's Desiring*, Dame Myra Hess, p (Rec 1940)

3'

Mozart *Marriage of Figaro: Where are those happy moments (Dove sono)*, Eleanor Steber, s; RCA Victor Orch/Erich Leinsdorf (Rec 1945)

RCA GD 60521 4'

Puccini *Madama Butterfly: Love duet*, Eleanor Steber, s; Richard Tucker, t; Metropolitan Opera Orch/Max Rudolf (Rec 1949)

Sony MH2K 62765 11'

Schubert *Symphony No 3 in D, D200*, Berlin Phil Orch/Herbert von Karajan (Rec 1978)

EMI 5 86064-2 25'

4.05pm

Vivaldi *Nulla in mundo pax sincera, RV630*, Anke Hermann, s; Academia Montis Regalis/Alessandro de Marchi

Opus 111 OP30340

Ravel *Le Tombeau de Couperin*, Gwendolyn Mok, Erard piano

Musicians Showcase 22'

5.05pm CLASSIC DRIVE Julie Howard

The perfect blend of classical, jazz, stage and film music

8.00pm IN PERFORMANCE Marian Arnold

LIVE BROADCAST

Direct broadcast from the Sydney Opera House

Concert Hall

Sydney Symphony

Roger Benedict, viola

Michael Dauth, violin

Canntillation

Mark Wigglesworth, conductor

When the Sydney Symphony

programmed this concert to

celebrate the music of Vaughan

Williams, it was to be conducted

by Richard Hickox. But with

Hickox's untimely death late last

year, the SSO reprogrammed

the concert retaining its English

flavour as a tribute to Hickox.

Britten *Sinfonia da Requiem, Op 20*

Vaughan Williams *Flos Campi, Suite*

Vaughan Williams *The Lark Ascending*

Vaughan Williams *Serenade to Music*

Elgar *In the South (Alassio), Overture, Op 50*

Sound engineer: Yossi Gabboy. Producer: Ralph Lane

10.30pm JAZZ UP LATE Gerry Koster

ABC CLASSIC FM DIGITAL RADIO

AND STREAMING ONLINE

10.30pm NEW MUSIC UP LATE

FRIDAY EDITION Julian Day

Ian Potter Foundation Concert

ABC CLASSIC FM PRODUCTION

A special concert presentation

of new works commissioned

by the Ian Potter Foundation

from composers Richard Mills,

Damian Barbeler, Liza Lim and

Anthony Pateras recorded last

night by ABC Classic FM at the

Melbourne Recital Centre Salon.

12.30am ALL NIGHT CLASSICS

Bob Maynard

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Bob Maynard

NEWS on the hour from 6am to 1pm

and 4pm to 7pm