

MTASA ACTIVITIES 2012.

- Tuesday, Jan. 17th - Professional Development Day
Hartley Concert Room, Kintore Ave
- Sunday, Feb. 19th - AGM /Luncheon
Royal Coach Motor Inn
- Saturday, May 5th - Concert Performance Day.
Cynthia Poulton Hall, St. Peter's Cathedral
- Saturday, June 16th - Miriam Hyde Awards.
Cynthia Poulton Hall, St. Peter's Cathedral
- Tuesday, July 10th. - Professional Development Day.
Venue to be Advised
- Saturday, Aug.TBA - Concert Performance Day.
Cynthia Poulton Hall, St. Peter's Cathedral
- Saturday, Sept.15th - Reimann – Robinson Scholarship.
Cynthia Poulton Hall, St. Peter's Cathedral
- Saturday, Oct. 20th - Norman Sellick Memorial Prize.
Cynthia Poulton Hall, St. Peter's Cathedral



The Music Teachers' Association of SA Inc

ABN 80 062 304 126

In association with



Australian

Music

Examinations

Board

Presents

PERSPECTIVES on PERFORMANCE

Tuesday 17 January 2012

Hartley Concert Room, Hartley Building
University of Adelaide, Kintore Ave, Adelaide

SPONSORED BY

WINSTON
MUSIC

SESSIONS and PRESENTERS

DR. GRAHAM WILLIAMS (9:00am)

This Professional Development Workshop begins with a presentation by **Dr. Graham Williams** titled "**Debussy, the Gentle Revolutionary: Interpreting the French Style**"

French music, and Debussy in particular, have played a far greater role in the development of 20th century music than anyone originally anticipated. Serialism was all the go and Debussy was treated as Mozart was treated for so long, as rather light-weight. Jazz and Hollywood embraced him immediately, but the world of classical music was more dubious about his "serious" stature.

However the direction which Debussy took has influenced music to the present day. This presentation shows what Debussy did, how he built a musical world which drew on the modes of mediaeval music and his love of Baroque music and Rameau in particular. He moved the structural focus from melody and harmony to rhythm, colour and modes, and knowing how he has used these is crucial to interpreting French music.

This lecture recital is a practical demonstration of how Debussy changed the structural foundation of composition, showing how the revelation of Javanese gamelan music helped inspire his development of complex rhythmic variations, his use of modes and colour chords and, like impressionist art, layers of sound and colour. It will show you where to look in his music and how to interpret it so that it is vibrant, colourful and clear. And this applies, of course to the style which developed in France. Debussy's influence is obvious right to the present day, and the presentation will include examples of it in contemporary Australian art and music.

DR GRAHAM WILLIAMS

Graham Williams was the first to graduate with a Ph.D in music from the University of Adelaide where he also gained a Grad.Dip.Ed. He has made a specialty of twentieth century music and has known and given first performances of the music of many of Australia's leading composers. He was awarded a Commonwealth Post Graduate Award and the French Government Scholarship and in Paris gained the Licence de Concert of the Ecole Normale de Musique.

Graham was the only Australian to study with both the composer Olivier Messiaen and his wife, the pianist, Yvonne Loriod, and he pursued his studies with them

for three years. He has performed extensively in Europe and Australia – in Adelaide at the Adelaide Festival, Elder Hall and Recitals Australia. He was a keynote speaker at conferences for the International and Australian Societies for Music Education, for the Australian Musicological Association and the Music Teachers' Association and University of Adelaide Summer Schools. He recorded for the ABC and French National Radio, has broadcast for the BBC, ABC and Radio Adelaide, has released three CDs and co-authored a book for jazz pianists.

Graham taught at the University of Adelaide for over twenty years both in the classical and jazz schools and still teaches privately. His students have gained first prizes in local, national and international competitions.

He is also founder and director of the Lifeflow Mediation Centre and an Adjunct Lecturer in the School of Medicine at Flinders University.

EARLY DANCE CONSORT (11:00am and 1:30pm)

Directors of the Early Dance Consort, **Fiona Garlick & John Barnard** will present two sessions entitled "**Baroque Dances and their Music**".

Most instrumental music of the baroque era was related to the court dances of the day, either directly or through characteristic rhythms. A practical session will explore the relationship between key dances and their music. A costumed lecture-demonstration will follow, presenting a selection of 18th century choreographies from the French court.

The Early Dance Consort is a Sydney-based teaching and performing company specialising in the recreation and performance of early European court dance. The Consort repertoire extends from the earliest surviving records of court dance in the early fifteenth century, through the Renaissance to eighteenth-century treatises on the noble "baroque" dance style of the court and stage, and the social dances of the Classical era.

The Consort has appeared with leading early and chamber music ensembles including Adelaide Baroque, the Australia Ensemble, the Australian Brandenburg Orchestra, the Australian Chamber Orchestra, Capella Corelli, the Elysium Ensemble, Musica da Camera, The Musicke, Pastance, the Renaissance Players, the Telemann Ensemble, The Marais Project, the Sydney Conservatorium Early Music Ensemble, and the City Chamber Orchestra of Hong Kong.

Recognised as one of Australia's leading authorities in the field of historical dance, Fiona Garlick first trained in classical ballet. She has an Honours degree in Fine Arts, and a Ph.D. in French court dance under Louis XIV.

Her dance research spans a period from the Renaissance through to the 18th century. Special focus is on the reconstruction and performance of the noble dances recorded in notation from the late seventeenth and early eighteenth centuries, a subject on which she has presented and published scholarly papers both in Australia and overseas.

As artistic director of the Early Dance Consort, Fiona has directed numerous early dance presentations, as well as choreographing for productions of early operas and plays. Her choreographic credits include re-creations of ballets for Lully's *Armide*, Rebel's *Les Caractères de la danse*, Telemann's *Wassermusik* and Rameau's "Ballet des Fleurs" from *Les Indes Galantes*, and the ballet vivant, "Love Reconciled, or The Rewards of Evil," by Australian composer Stephen Yates, commissioned by The Marais Project.

Co-director, John Barnard trained in jazz ballet with Cor de Regt before turning to early dance while studying architecture at the University of Sydney. Since that time he has partnered and assisted Fiona both in performance and in the Consort's teaching activities, from regular evening classes to specialist workshops and lectures. John is also currently a practising architect in a Sydney - based firm.

Fiona and John have conducted lecture-demonstrations and workshops on early dance and related topics for arts organisations and educational institutions around Australia, including the Sydney Conservatorium of Music, National Institute of Dramatic Art and Universities of Sydney, New South Wales and Western Sydney, the WEA, primary and secondary schools, music education and early music associations, as well as educational institutions in Hong Kong.

ALEXANDRA FROST (3:00pm)

Alexander Frost, Clinical and Performance Psychologist, Attuned Psychology, concludes the Professional Development Day with a presentation titled:
"Managing Performance Anxiety"

This introductory seminar will help participants develop a basic understanding of some of the latest psychological tools used to manage musical performance anxiety, build confidence and enhance musical performance.

Presented by Alexandra Frost BA (Hons) M Psych (Clinical):
Clinical and Performance Psychologist, Attuned Psychology

ALEXANDRA FROST

As an experienced performer and practising Clinical Psychologist with 14 years of experience, Alexandra Frost brings a unique and varied perspective to the practice of Psychology. Through her professional private practice at Attuned Psychology she help individuals, students, career professionals and performers from all walks of life to achieve personal goals, enhance wellbeing, improve relationships and achieve peak performance. Alexandra helps people to achieve a meaningful, content life through becoming attuned to their values and drawing on her ability to view performer's issues within the broad context of their relationships and life experiences. Alexandra draws on her clinical experience with anxiety, direct experience as a performer and knowledge of performance psychology to assist performers to be in the moment more, enjoy performance and set goals that reflect what they want to stand for as a performer.

In 1996, Alexandra began to combine her passion for the performing arts, with her professional experience in anxiety management, to complete research into the management of musical performance anxiety. Her work in Performance Enhancement Coaching allows her to work with professional musicians, opera and contemporary singers, music students, dancers and actors across a range of levels of experience. Alexandra regularly conducts seminars, workshops and provides coaching to performing artists, tertiary students and professional development for performance educators. Alexandra also brings to the practice of Psychology an extensive involvement in working with children, adolescents, families, couples and groups who are dealing with issues such as domestic violence, abuse, panic and anxiety and depression, providing a broad perspective that allows every performer to be viewed holistically.

REGISTRATION FORM
The Music Teachers' Association of SA Inc
ABN 80 062 304 126

For Professional Development Day
17th January 2012

Name.....

Address.....

Suburb.....Post Code.....

Phone: H.....email.....

- **MTASA Members** \$75
- **Related Association Member*** \$75
- **Non Member** \$90
- **Student (includes lunch)** \$35
- **Student (without lunch)** \$25

*AGSA, ANATS, ASME, AUSTA, Flute Society,
Recitals Australia, Suzuki
Lunch provided except where noted.

CERTIFICATE OF PARTICIPATION YES/NO

Cheques / Money Order payable to:
The Music Teachers' Assoc. of SA Inc. & forward to:
MTASA, P O Box 1268, Golden Grove Village, SA 5125

Or
Deposit to Account
Acc. Name: Music Teachers Assoc. of SA
BSB: 805050
Account No. : 61302882
Reference: Your name.

Reply by: Monday 9th January 2012

Enquiries to the Secretary

(08) 8251 8168 mtasa@telstra.com
www.mtasa.com.au

PROGRAM

- 8.15 Registration
(Fruit Juices/Tea/Coffee available)
- 8.45 Welcome *President, Debra Andreacchio*
- 9.00 Debussy, the Gentle Revolutionary:
Interpreting the French Style *Dr Graham Williams*
- 10.30 Morning Tea
- 11.00 Lecture by the Early Dance Consort
Fiona Garlick & John Barnard
- 12.30 Lunch
- 1.30 Costumed Lecture/Demonstration; Early Dance Consort
Fiona Garlick & John Barnard
- 2.30 Afternoon Tea
- 2.45 AMEB *Julie Cranswick*
- 3.00 Managing Performance Anxiety *Alexander Frost*
- 4.00 Close

Thanks go to the organizing committee for this
Professional Development Day.
Anne Hutchesson, Helen Payne, Gina Macri, Sue Boyce,
Ee-lin Chin, Tanya Markova, Julie Candido,
and Daniel Pereira