

Overtures

May 2008

***Classical Cornerstones*—KPO's 'Must Not Miss' Concert of 2008**

THREE of the towering works of the classical repertoire are being performed at KPO's *Classical Cornerstones* concerts on May 24th and 25th:

Beethoven's uplifting *Symphony No. 7* is considered by many as the most beautiful of his symphonies, with its soaring melodies and incessant, driving rhythms.

Elgar's much loved *Cello Concerto* is a cornerstone of the cello repertoire, and is a work that Elgar himself recognized was destined to endure. Commenting about it to a friend, he observed 'If after I'm dead, you hear someone whistling this tune, don't be alarmed. It's only me.' One of Australia's most acclaimed cellists, Julian Smiles (see profile overleaf), joins the KPO for its performance.

Mozart's *Overture to 'The Magic Flute'* is the one composition—if, indeed, it is possible to identify just one piece—that comes closest to being the most representative of Mozart's works. His effervescent writing for the strings, mischievous woodwind parts, majestic use of brass, show Mozart's complete mastery of orchestral composition. And to audiences, it's a perennially popular piece!

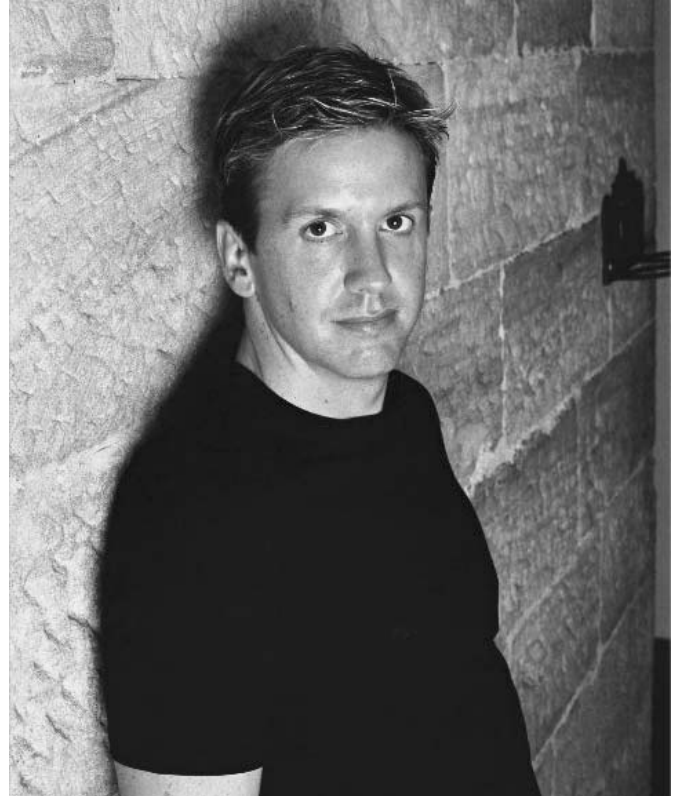
Plus, the KPO is presenting the premiere performance of *Poles Apart* by Melbourne-based composer Lorenzo Alvaro. This piece was one of three new works developed at last year's KPO Composer Workshops—so the KPO is particularly delighted to now be presenting its inaugural public performance.

KPO's *Classical Cornerstones* concerts are being held at 8.00pm on Saturday May 24th and 2.30pm on Sunday May 25th at Ravenswood Centenary Centre, Henry Street, Gordon. A free pre-concert talk will be presented by Patrick Thomas, commencing 45 minutes prior to each performance.

Tickets are available from MCA Ticketing, 1300 306 776 or via KPO's website www.kpo.org.au

The conductor at KPO's *Classical Cornerstones* concerts is Steven Hillinger. *Overtures'* interview with Steven is featured overleaf.

Please note: Ticket sales for both the Saturday evening and Sunday afternoon *Classical Cornerstones* concerts are exceptionally high, and it is likely that 'full house' signs will be displayed at both concerts. To ensure you secure seats, we suggest you call MCA Ticketing, 1300 306 776, **as soon as possible.**



Julian Smiles, Cello Soloist at KPO's *Classical Cornerstones* Concerts on May 24 & 25. A profile of Julian appears on page 2.

An Exceptionally Busy Time for the KPO

THIS is probably the busiest time of the year for the KPO.

In recent weeks we've held the Auditions and the Semi-Finals Concerts for the 2008 NSW Secondary Schools Concerto Competition. Our *Classical Cornerstones* concerts are just weeks away...and then the Orchestra has just 4 weeks to prepare for the Finals Concert of the 2008 NSW Secondary Schools Concerto Competition.

Plus, we've just held two highly-successful Percussion Workshops for school-age musicians...and several people are frantically preparing for the 2008 KPO Composer Workshops that commence on July 8th.

We've included reports on all these activities in this issue of *Overtures*...plus a lot, lot more!

Helping Australia's Most Talented Young Musicians

THIS YEAR the KPO is presenting the 25th NSW Secondary Schools Concerto Competition.

To commemorate this milestone, we have looked to the future—and established a fund to help the most talented of NSW's young musicians become world-class and world-acclaimed performers.

Our aim is to award scholarships, worth at least \$10,000, every two or three years to deserving young musicians, to enable them to continue their performance studies and/or receive other training that will substantially progress their performance careers.

But we need **your** help.

KPO is a totally volunteer-based orchestra that is continually challenged with having to raise the funds that are needed to present its range of annual activities. It must, therefore, look elsewhere—to our community, to generous businesses, to supporters such as yourself—to fund for these scholarships.

We're hoping you will be able to assist. To do so, please simply complete and return the enclosed addressing slip. **Your donation is fully tax deductible.**

The NSW Secondary Schools Concerto

Competition has, over the past 25 years, been a stepping-stone to international success for a number of Australian musicians—including pianist Simon Tedeschi, violinist Natalie Chee, pianist Alexander Gavriluk, saxophonist Amy Dickson, and pianist Hikari Nakamura (see her story on page 5). We hope, with assistance from KPO's Young Performers' Scholarships, that more of today's most talented young Australian musicians will similarly be able to receive acclaim on stages throughout the world.

...and thank you, in advance, for your support.

Steven Hillinger

THE CONDUCTOR of KPO's *Classical Cornerstones* concerts in May is Steven Hillinger—a conductor who is well known to Sydney school, youth and community orchestras.

"I love working with these orchestras," Steven told us. "Their members are enthusiastic, willing to try anything, dedicated (most of the time!), take pride in their work...and, simply, are inspiring."

"I treat these orchestras as if they are professional orchestras. My aim is to get each to perform at their best. And when they do, everyone is happy."

Steven works with seven ensembles in Sydney every week. These include groups at Ascham and North Sydney Girls High School, the North Sydney Symphony Orchestra, the University of NSW Wind Band...and currently the KPO.

But we've got ahead of ourselves. What's Steven's background?

"Music has always been a significant part of my life. My grandmother was an opera singer in Hungary. My parents absolutely loved music. Classical music and jazz were particular favourites at home—we listened to the radio and to Dad's large collection of LPs."

"I was fortunate to be taken to many live music performances. From age seven, I was a regular Sydney Symphony concert-goer, and I have wonderful memories of concerts by jazz greats including Ella Fitzgerald, Harry Belafonte, Stephane Grappelli and Oscar Peterson."

"My first musical instrument was a guitar at primary school. By the time I started high school I had fallen in love with the French Horn—simply from hearing it at SSO concerts."

"Unfortunately my high school didn't have a French Horn, so I had to be content playing the clarinet, cello and trumpet."

"When I was 15, my parents bought me a French Horn. I resolved to become a professional horn player."



Steven is 'Right at Home' Conducting the KPO

"Whilst studying for my Bachelor of Music at the Sydney Conservatorium, I asked Henryk Pisarek if he would teach me conducting. Fortunately he agreed."

"I had always been fascinated by conductors, seeing how they could move to the music and be totally involved."

"Henryk was later to help me find conducting jobs—with the Sydney Youth Orchestra, and at Ascham."

"It's a job I really love."

"Most of those studying to become conductors at the same time as me have moved overseas to pursue their careers. But I just love Sydney and absolutely love working with youth and community orchestras."

"I also love travelling, and music gives me many opportunities to do this. In fact, I've just returned from two weeks touring China with the Ascham School Symphony Orchestra."

And the French Horn? "I still play it—but not professionally! I play it in the TOPS orchestra, and every time I do I think to myself, 'gee, I really love playing this instrument'. Hopefully some of that joy is being passed on to my five horn students."

Julian Smiles

'I GREW UP IN Canberra, in a fairly traditional family: youngest of three, father worked with CSIRO, mother domestic technician (house-wife). The important part of this, as far as my musical upbringing was concerned, was that my mother was a keen (and very good) pianist, and her love of music meant that I was exposed to large amounts of music from the beginning.

Mum obviously felt a musical education to be important: we all learnt the piano with the local teacher (Mrs Goldfinch), and were members of the Canberra Children's Choir. I had already discovered music's ability to stimulate the emotions - one of my earliest musical memories being the pure excitement of Sibelius' *Karelia Suite*.

Our primary school had a program of school bands, alternating between wind and brass. My brother learnt the flute (he still plays), and my sister the French Horn (she *can* play). My year was to be brass, but some impending orthodontic work (which wasn't seen to be a good combination with brass playing) resulted in my being given a pair of drum sticks.

I quite enjoyed my period as a percussionist, but my mother - who obviously felt my musical horizons needed expanding - spotted an advertisement in the paper: a new program of elementary string studies at the Canberra School of Music.

I was paraded before three distinguished looking gentlemen. It would be romantic to suggest they looked at my teeth, etc., but I was tall for my age, and I think this was the main reason I was assigned to the cello class.

We started in a group of about eight young cellists with my wonderful teacher, who I remained with for the following nine-or-so years: Nelson Cooke. His was an "in at the deep end" type of teacher: in early lessons we would often saw our way through four octave scales (with our siblings and parents cringing in the corner with hands over their ears!). He also had us performing regularly (complete with announcements in our young voices) which I think was one of the most important features of his successful teaching.

It rapidly became apparent to me that here was something I could be good at. Without being considered "prodigious", I was playing very advanced works at an early age and being successful in the AMEB exams and various competitions.

Towards the end of my studies I performed several concertos with

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orchestras, one being the Elgar's *Cello Concerto*, which I played in the finals of the ABC National Youth Concerto Competition, and also with the Canberra Symphony Orchestra.

It's a great pleasure to come back to this concerto after so many years. It has always held a special place in the repertoire, not least because of the enduring impression of Jacqueline du Pre's passionate performances.

It has a mix of deep emotions ranging from grief to exuberance. It shows Elgar to have a deep passion for the instrument, and a great understanding of its capabilities.'

New KPO Executive Elected

KPO's Annual General Meeting was held on March 18th and the following were elected to the Executive Committee for 2008/2009—

Louise Keller (President),
Anne Cahill (Vice President),
Graeme Gee (Treasurer),
Jill Bottomley (Secretary),
Peter Lacey (Marketing Manager),
Liz Wilson, Jane Smith,
Liz Nurthen, Lewis Cornwell,
Suzanne Cattell,
Gabrielle Callinan-Williams,
Martin Brown,
Jocelyn Brennan-Horley.

The Treasurer's Report for 2007 highlighted continuing growth in ticket sales to KPO concerts and increases in donations received by the KPO. These were offset to some extent by substantial increases in venue hire charges (particularly the hire of Willoughby Town Hall and PLC, on occasions when Ravenswood was not available), resulting in a small surplus of \$5,030 (just 3.7% of KPO's income, and down 8% from 2006). This highlights the immense value to the Orchestra of every bit of support it receives—support that comes from a wide range of sources.

Louise Keller, in her President's Report, thanked all who had assisted the KPO in 2007. She indicated 2008 would be an unusually challenging year for the KPO, as it would be functioning without an Artistic Director for most of the year, and because significant additional marketing help would have to be found following Peter Lacey's indication that he wished to reduce his time commitment to the Orchestra.

Copies of KPO's formal 2007 Annual Report are available by phoning 9899 2957.

The beat starts here—KPO Latin American Percussion Workshop

HANNAH continued to beat rhythms on the brick wall waiting for her Mum to collect her, such was the power and drive from the Latin American percussion workshop held recently at Ravenswood by Ku-ring-gai Philharmonic Orchestra. Eleven students who already play percussion in their own school bands or orchestras were brought together from seven schools for this special Latin American percussion workshop, led by Carlos Villanueva.



Chilean born Carlos is a talented multi-instrumentalist who has presented schools programs for Musica Viva and toured nationally and internationally with the group *Tigramuna*. Carlos featured in the KPO 'Rhythms of Latin America' concert last year and will perform for *Friends of the KPO* on Sunday 18 May.

Salsa, the cha-cha, afro-Peruvian music and a piece composed by Carlos

Villanueva: students started by dancing, before moving on to instruments, gradually becoming comfortable with these styles of music over the two days of the workshop. Playing the guiro, claves, cowbell, bongos, congas, marimba, xylophone and drum kit—students learnt the rhythms, developing skills and techniques for each instrument in turn. Bringing each piece together in layers was powerful and exciting.

This first Latin American workshop was developed with support from Ku-ring-gai Council. This KPO Latin Percussion Group led by Carlos is hoping to perform the salsa at Ku-ring-gai Council's *Festival on the Green* in June...and they are keen to learn more.



Finalists selected in 2008 NSW Secondary Schools Concerto Competition

ONE HUNDRED AND FIFTEEN young musicians took up the challenge and entered the 2008 NSW Secondary Schools Concerto Competition, organised by the KPO.

The Adjudicators at Auditions on April 6th selected a total of twenty contestants to proceed to the Semi Finals, which were held on April 19th...and from these seven individual section finalists were chosen and a winning duo in the Multiple Concerto section of the competition was named to perform at the Finals Concert on June 28th.

What a night this promises to be!

Eight performances of some of superb concertos by truly talented young musicians and all the excitement of the announcement of the winners by the Adjudicator, Hikari Nakamura (see her contribution on page 5 of this *Overtures*). And finally, a reception for those associated with the NSW Secondary Schools Concerto Competition from the past 25 years, for orchestra



members, and for *Friends of the KPO*.

Tickets to this Finals Concert (advance bookings are essential) are now available from MCA Ticketing, 1300 306 776, or through KPO's website, www.kpo.org.au.

The concert starts at 8.00pm and is being held in the Gillian Moore Centre for Performing Arts, Pymble Ladies' College, Avon Road, Pymble.

The finalists performing at this concert are—

Junior Section—

Jonathan Chan, piano, performing Poulenc's *The French Rondo*, 3rd mvt
Aris Cao, violin, performing Lalo's *Symphonie Espagnole*, Op 21, 1st mvt

Senior Section—

Narek Shamavonian, oboe, performing Kalliwoda's *Oboe Concertino in F*, Op. 11, 2nd & 3rd mvt
Muhammed Mehmedbasic, bass, performing Dragonetti's *Bass Concerto in A Major*, 1st mvt

Tamara Kohler, flute, performing Jacob's *Concerto for Flute & Strings*, 2nd & 4th mvt
Xenia Deviatkina-Loh, violin, performing Sarasate's *Carmen Fantasy*

Hyung Suk Bae, cello, performing Dvorak's *Cello Concerto in B Minor*, Op. 16, 1st mvt

Winners of the Multiple Section (at left)—

Sally Cho & Benjamin Mellefont performing Krommer's *Concerto for Two Clarinets*, Op. 91, 3rd mvt.

Applications to Participate in KPO Composer Workshop at Record High

SIXTEEN applications were received from Australian composers to participate in KPO's 2008 Composer Workshops. This is a record level of interest.

Half of the applications were received from composers living interstate—a reflection of the value placed on these workshops by Australian composers.

Each year KPO provides three talented young composers with the opportunity to develop an orchestral piece in a workshop environment with the KPO and with composer-mentor Paul Stanhope.

"There are very few opportunities for Australian composers to work on their pieces 'live' with an orchestra," KPO's President Louise Keller explained. "The Melbourne Symphony offers a 21st Century Australian Composers Program, the Tasmanian Symphony runs an Australian Composers' Orchestral School, and the National Music Camp provides some opportunities to composers of chamber music."

"The chance, therefore, to hear works-in-progress being played by a full orchestra and to receive practical feedback from orchestra members is quite rare...as is the chance to work alongside Paul Stanhope [winner of the Toru Takemitsu Composition Award, perhaps the world's most prestigious composer's accolade] and being able to experiment with various parts of the work with the orchestra."

Paul Stanhope echoed these sentiments in observing "No amount of score-studying, text-book reading or theorizing can quite prepare a composer as well as does rehearsal and performance with a real, live orchestra! The KPO provides a rare (and friendly!) opportunity for young and emerging composers to give life to their ideas. With tertiary education bodies largely abandoning their role in providing composers such opportunities, the KPO Composer Workshop provides a valuable resource for the future of Australian music."

The composers selected to participate in the 2008 KPO Composer Workshop are Carl Panvino from Sydney, who will be working on a score for a ballet, Tim Shawcross from Melbourne who is developing a highly exciting and rhythmic piece influenced by jazz, and Mark Viggiani from Melbourne who is writing a piece for orchestra inspired by Negro Spirituals and Worksongs.

In 1984 Barbara Cran and Barbara Robinson, two long-serving members of the KPO pictured below, organised the first concerto competition run by the KPO. This year that competition—now the NSW

Secondary Schools Concerto Competition—is celebrating its 25th anniversary. KPO's President, Louise Keller, recently asked 'The Two Barbaras' for some of their recollections from the competition.



25 Years of Great Memories

BARBARA Cran had been a finalist in the ABC Concerto & Vocal Competition, which provided finalists with the opportunity to perform with the West Australia Symphony Orchestra, and had found this to be a positive and rewarding experience. She thought a similar competition would also be an exciting experience for some of her own string students, so raised the idea at a meeting at the home of KPO Executive Committee member, George Szekeres. Barbara Robinson recalls her enthusiastic support for the idea because she also taught some talented students and knew other local teachers who had students who would benefit from the experience.

There were considerable challenges to be faced by the KPO in establishing a concerto competition. Barbara Robinson remembers one meeting discussing the difficulties associated with a competition that compared pianists to violinists to wind players. However it was decided that the concerto competition, which was only open to school-age students, would be an excellent preparation for students wishing to enter the ABC National Youth Concerto Competition.

Barbara Cran recalls the initial response from local teachers and schools was very positive. She still has letters from teachers who were pleased that their students were given the opportunity to work on the concerto repertoire and noting that the Concerto Competition was an excellent way to introduce this repertoire to their students.

Barbara Robinson agreed, adding that the competition is unusual in that up to eight finalists have been given the opportunity to perform with the Orchestra; in many other competitions only the winner or significantly fewer competitors are given such an opportunity.

In 1984, the year of the first Concerto Competition, the orchestra was conducted by Brian Buggy and the three adjudicators were Warren Thompson, Joy Lee and Deirdre Hall. There were forty entrants (nineteen Juniors and twenty-one Seniors) and the winner was a pianist from the Junior section named Hikari Nakamura.

The Concerto Competition has evolved since, and now regularly attracts well over one hundred entrants. It grew from a local Ku-ring-gai competition, to a Sydney-wide based competition, and then to one that was open to students from throughout NSW and the ACT. Barbara Robinson recalls that the competition had become so popular with teachers and the music community that there was a groundswell of demand to widen entry eligibility beyond the initial requirement that contestants attend school within the Ku-ring-gai municipality.

The competition has also evolved in respect of the concertos being presented. Barbara Robinson remembers that initially there were many Baroque concertos performed, but now entrants are preparing more difficult works, with greater skill and at a younger age! Barbara also recalls that in the early years the majority of

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competitors were string and piano players and that there was a constant push to encourage woodwind and brass players to enter. However, it is interesting to note that a flute player (Fiona Richards) won the Competition in its second year! There are now many excellent woodwind and brass players who enter the competition, and we even have percussionists perform their concertos successfully.

Barbara Robinson recalls memorable moments from the Competition include one occasion when several male volunteers had to pull a piano-laden trolley across the stage at Roseville College, prompting the music critic, Fred Blanks, to compare them to "Trojan horses". And on another occasion the standard of performance was so high that the Adjudicators could not select just one Senior Section winner.

Both Barbara Cran and Barbara Robinson agree amazing performances by some extremely talented young students are their most memorable recollections from the Competition.

But a good performance does not necessarily guarantee that an entrant will be selected to move to the next round of the competition. The two Barbaras both recall instances of being 'devastated' when Adjudicators have overlooked performers they thought deserved to progress—"but selecting the best performers in a Competition such as this is, by nature, subjective. If only more students could win!"

Barbara Cran indicated one of the main benefits of the Concerto Competition is that each year over one hundred young musicians work towards a performance outcome, and that a great number can experience the exhilaration of performing a solo with an orchestra. "This experience can be vital for those who pursue music as a career," she observed.

Barbara Robinson agreed, but indicated she always finds the Auditions round of the Competition to be most exciting. "To hear so many good students prepare their concerto and perform beautifully is always a delight".

"Participation by my own students in the Competition has also impacted positively on my own teaching. There is nothing like experiencing at first hand the preparation, determination and dedication that go into each performance," Barbara suggested.

A RECORD 107 entries were received this year for the Junior and Senior sections of the NSW Secondary Schools Concerto Competition. Twenty of these young musicians contested the semi-finals from which seven finalists were chosen to compete in the concert with the KPO on Saturday 28th June.

The adjudicator at the Finals Concert will be Hikari Nakamura, the first ever winner of the competition.

A Word from Hikari Nakamura –The Adjudicator at the Finals of the 2008 NSW Secondary Schools Concerto Competition

IT IS such a great honour and privilege for me to be part of this year's NSW Secondary Schools Concerto Competition. I am so excited. What an event this has become!

Congratulations for reaching the 25th anniversary, and a big thank you to the Kuring-gai Philharmonic Orchestra for supporting and nurturing young musicians. By providing this platform, young musicians are able to develop their talent, share their musical gifts with others, and build upon a tradition that has brought joy and inspiration to many people. Best wishes to all the contestants for a memorable experience.

When I was asked to adjudicate the finals of this year's competition, I couldn't believe that it had been 25 years since I was named the overall winner of the first Concerto Competition back in 1984. Gosh, has it been that long ago already? Am I that old? I still remember it vividly and cherish the fond memories from the whole experience.

There were 40 entrants from the municipality's high schools and the preliminary auditions were held at Ravenswood. I thought it was so special that my teacher, Nada Brissenden, was accompanying me and more than anything else I wanted to play well for her. I had been studying with her for almost four years and she had become one of my most important persons in my life. She asked me after we played, "Did you know you were going to be good at the piano?" I am sure that I shrugged my shoulders not knowing quite how to answer her. Everyone else sounded very good. I just knew that I wanted to continue to play the piano.

I remember sitting in on all the other pianists' rehearsals with conductor, Brian Buggy, and the KPO. Eleanor Lee was playing the third movement of Mozart *Piano Concerto in C major*, K. 467, one of my favorites; Nancy Chan, playing the first movement of Schumann *Piano Concerto in A minor*, was so mature and poised; and Lye-Lin Ho playing the Mendelssohn *Piano Concerto No. 1 in G minor* made all those

fast notes and octaves sound so easy. I was inspired by all of them and remember thinking, "I wish I could play their concertos one day."

The finals were held at Knox Grammar School. The auditorium was a familiar place since I used to walk across the Pacific Highway with my violin every Thursday afternoon to get to the rehearsals for Knox Abbotsleigh Youth Orchestra. I knew that I was going to have fun and be in good hands with Mr. Buggy conducting. He recognized me from K.A.Y.O. and I felt lucky when he gave me a wink from the podium.



As a twelve year old, I think I was the youngest finalist that evening playing the first movement of Mozart's "*Coronation*" *Concerto in D major*. I got a brand new pink velvet dress for the occasion. We've all heard the cliché "you are all winners", but I honestly thought that we were all "winners" that evening and each one of us was being rewarded by a performance with a real orchestra in a concert.

I didn't realize there were going to be judges until I was sitting in the audience listening to others before my turn came and I looked at the program, nudged my mum and whispered, "Is this still a competition?" She responded, "Well, there's no point in you competing with others so you'd better just think that you're playing in a concert and be grateful that the orchestra is playing for you."

Ignorance on my part was probably a good thing at the time. It was too late to worry about the judges so all I tried to do was to concentrate on playing Mozart.

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I was so surprised when I was named the winner of the junior section and received the big trophy. I was promptly told that I couldn't keep it and that it was to go to my school. I felt like I was carrying the America's Cup for "show-and-tell" when I took it to school and all my friends were wondering what I had won. I was once a runner in a relay team, but had never won anything for Abbotsleigh before.

The real prize, of course, was the chance to play the complete concerto with the KPO and conductor, David Mc Bride, later that year in a concert. Before rehearsals started, I remember getting a call from the management, "We're wondering how your preparation is coming along?" I suppose my "preparation" and twelve year old version of "studying the score" was playing along with recordings and making sure that I knew when to come in on my entries. Madame Lili Kraus was my favourite. She looked very sophisticated and strikingly beautiful on her Mozart "Coronation" record cover, dressed like a royal herself. I chose to play her cadenza and hoped that I could emulate her elegant playing.

The concert with the KPO was held at the Macquarie University Auditorium. This performance is one that I will never forget. I must have been quite pleased with how I played since I did watch myself on the video that my Dad took on his latest Sony. (Video cameras were so heavy back then and not exactly "portable" by today's standards.) I wore a white silk dress which my grandma had sent from Japan because just four years earlier our family had immigrated to Australia. I look back and think how lucky I was to have received such an opportunity.

I went ahead to pursue a career in Music and continued playing the piano. I graduated from the Sydney Conservatorium with a Bachelor's degree in Music; Queensland Conservatorium with a Post-graduate Diploma in performance; and Q.U.T. with Master of Fine Arts degree. In 2000, an opportunity came for me to take up a piano faculty position in the U.S.A. at the Preucil School of Music in Iowa City, Iowa.

One thing leads to another and I ended up with a Doctorate degree from the University of Iowa. I also got married to a doctor, a rheumatologist on the faculty of Internal Medicine at the University of Iowa. Thanks to the piano, I met my future husband who came to hear me play at the university recitals!

Since the first concerto competition, I have been blessed to have had other concerto performances with orchestras including, the Grieg *Piano Concerto* with the Sydney Symphony Orchestra and the Conservatorium Symphony Orchestra; Rachmaninov's *Paganini Variations* with the Queensland Symphony Orchestra; and the Tchaikovsky *Piano Concerto No. 1* with

the Yomiuri Philharmonic Orchestra in Japan.

Preparing for a concerto performance with an orchestra requires many hours of perseverance, concentration and stamina. I am very grateful that I had this invaluable experience performing with the Ku-ring-gai Philharmonic Orchestra at a young age. Last year, I was fortunate to be selected as one of the winners in the Van Cliburn Institute Concerto Competition for teachers, and performed the Brahms *Piano Concerto No 1* with the Fort Worth Symphony Orchestra. I was four months pregnant at the time.

My son, Yuki, is now six months old. I am looking forward to one day, that he will also have the opportunity to enter the NSW Secondary Schools Concerto Competition and have a chance to perform with the KPO.



Hikari Nakamura gives her son Yuki some prize-winning tips for when he enters the NSW Secondary Schools Concerto Competition

In Brief

Timetable announced for award of inaugural KPO Young Performers' Scholarship

KPO has recently announced that application forms for the first KPO Young Performers' Scholarship will be available from early October, that applications will close on 12th December 2008, and that the successful applicant will be announced in early February 2009. Further details are available at www.kpo.org.au

KPO seeking marketing expertise

KPO is looking for a volunteer with marketing expertise to take responsibility for KPO's marketing and fundraising, and is looking suitably experienced volunteers to work on specific marketing projects that support the orchestra. Enquiries: Anne 9416 4199 or Madeleine 9144 6747.

KPO's performance becomes high school music resource

KPO's world-premiere performance of 'Never this sun, this watcher', recorded by 2MBS-FM in 2005, has been included in a resources kit on compositions by Nigel Butterley that has been compiled by Symphonies Australia and distributed to high school music departments throughout Australia.

Dates for Your Diary

Sunday 18th May at 3.00pm. **Music for KPO**

Friends – Latin American music.

Enquiries: Madeleine 9144 6747

Saturday 24th May at 8.00pm & Sunday 25th May at 2.30pm. **Classical Cornerstones.**

Tickets: 1300 306 776

Saturday 28th June at 8.00pm. **Finals**

Concert, 2008 NSW Secondary Schools Concerto Competition.

Tickets 1300 306 776

Tuesday 8th & 15th July and Sunday 20th July.

KPO Composer Workshops. Enquiries: 9351 1275

Saturday 23rd August at 8.00pm & Sunday 24th August at 2.30pm. **Symphony at the Movies.** Tickets 1300 306 776

'KPO News' keeps Ku-ring-gai community up-to-date

A new community newsletter, *Ku-ring-gai Philharmonic Orchestra News*, has been launched by the KPO to keep our local community informed about KPO's various activities. The first issue was distributed in March to homes in Wahroonga. *KPO News* is aimed at broadening support for the KPO's activities among local residents. It supplements KPO's other forms of communication, which include *Overtures* (which is distributed to KPO supporters and musicians), KPO's website (www.kpo.org.au), and news stories that are a regular feature in local newspapers.

Yon-Ju heads overseas

One of KPO's Concertmasters, Yon-Ju Yoo recently successfully auditioned for the Hochschule fur Musik in Mannheim, Germany, and has been studying there since April. Her course will take 4 semesters to complete, but she will be back in Australia at the end of July and, she indicated, 'I look forward to rejoining the KPO for the August and September concerts.' She is studying with Professor Roman Nodel, a graduate of the Tchaikovsky Conservatorium and silver medallist in the prestigious Queen Elisabeth Competition in Belgium.

Sunday 21st September at 2.00pm and

3.30pm. **KPO Kids' Proms.**

Tickets: 1300 306 776

Further details about these activities, and other KPO concerts in 2008, are available at www.kpo.org.au

For a copy of KPO's 2008 Concert Calendar, simply call 9899 2957.

When next updating your Will, please consider including a bequest to assist the KPO. You'll be helping ensure that fine music is provided to future generations—and we can't think of more deserving beneficiaries!

If your address is incorrect, or if you would prefer to be removed from KPO's mailing list, please return the accompanying mailing slip (with corrected address, or the notation 'remove') to KPO, PO Box 165, Pymble NSW 2073, or advise us via our website www.kpo.org.au