

unlocking creativity



artology

Annual Report 2016

Our vision

The leaders of experiential learning for youth in the arts.

Our mission

Enriching lives and communities by
nurturing creativity in youth.



Our values

CURIOSITY Exploring opportunities

CREATIVITY Encouraging discovery

COURAGEOUS Daring to challenge the status quo

CONNECT Uniting people and ideas through the arts



Wot we do

Artology develops the creative potential of young people through experiential learning in the arts.

Why we do it

We believe:

- Creativity is our most valuable human resource.
 - Creative thinking is under-valued.
- Fostering creativity in young people enriches their own lives and those around them.



How we do it

Artology supports a range of different projects including the annual Fanfare Competition.

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Report

Artology in 2016 has seen much joy and creativity driven by many special people including our mentor composers Nicholas Vines and Lyle Chan.

Fanfare continues to promote the performance and creation of original work in an innovating way bringing audiences and artists together.

and original fanfares, thus showcasing the talent of young composers.

The selected eight composers complete a series of workshops with the Australian Youth Orchestra and mentor composer Nicholas Vines.

This year the program was extended to incorporate a teacher / student resource kit to assist with the composition process.



Fanfare is the winner of the 2016 Arts Music Awards for Excellence in Music Education. The judges' comments said that "this outstanding program offers everything to its participants: mentoring, composition, recording, broadcast and audience, in a systematic and thoughtful process."

Fanfare now in its third year is a collaboration between the Australian Youth Orchestra, Artology, the Sydney Opera House, Cool Australia, the Australian Theatre for Young People and Art Gallery of NSW.

Since its inception in 2014 the national call for submissions has received over 360 submissions from budding composers aged 12 to 21. The aim is to assist the cue bells at SOH with short

Fanfare also partnered with ATYP for one lucky composer, Chrysoulla Markoulli, to create the sound design for ATYP production *Zombies of the Night*.

For the first time Artology ran a special Composer Development Day for any Fanfare entrant that wished to discuss their composition with our mentor composers.

Artology partnered with the Art Gallery of NSW and the Resonate Series in 2016 to present the fanfares at the concerts. The fanfares were played to welcome guests and the young composers were interviewed on stage by Lyle Chan. It is great to see the Fanfares reaching more audiences.

Fanfare Competition 2016

The Fanfare Competition sees the traditional Sydney Opera House cue bells that call patrons to their seats replaced by fanfares composed by some of Australia's youngest and most talented composers. The Fanfare concept was created by London's Royal Opera House in 2009, and was brought to Australia by Artology. Our project partners are the Sydney Opera House, Australian Youth Orchestra, ATYP and Cool Australia with mentorship with composer Nicholas Vines. This year the program was extended to incorporate a teacher / student resource kit to assist with the composition process.

2nd in open age guitar solo. I became interested in composing when I did a unit on it in year 8 music class. Since then I have enjoyed writing many of my own music and have been improving my composition skills. In 2015, I won 1st and 2nd prizes for my compositions in ASME's Young Composers Awards.

Composition inspiration: My fanfare began as a very simple tune originally for solo piano, consisting of a repetitive chromatic melody and accompaniment in the bass. However, it was rather catchy and a source of amusement for my friends, especially when I played it again a semitone higher and somewhat faster.



Fanfare partners with ATYP for one lucky composer, Chrysoulla Markoulli to work with a professional create the sound design for an ATYP production.

Meet one of our youngest composers Marcus Kha from Adelaide (Age 14).

Composition: Fanfare in Eb Currently studying at Pembroke School

My name is Marcus Kha, I am 15 years old and I am in year 11 at Pembroke School in Adelaide. I have been learning the piano since I was 5 and am now aiming for my AMEB Associate in Music. My current piano teacher is Marianna Grynchuk. I have also been learning the classical guitar with Andras Tuske since I was 8, and am going to do the AMEB Licentiate of Music this year. As well as solo playing, I enjoy playing in ensembles – at school I play piano in two chamber music groups and a guitar ensemble; outside of school I am a member of the South Australian Youth Guitar Ensemble. I have won prizes in both solo and ensemble categories in the Adelaide Eisteddfod competitions. This year I came 1st in 17 years and under guitar solo and

Eventually, when I decided to enter the fanfare competition, I expanded the tune for an orchestra and added a new B section. I kept the original chromatic melody in the first violins and the bass in the bassoon and brass, and have also managed to ensure that the remaining instruments all have something to do. After writing the fanfare I also arranged it for clarinet trio – clarinet, cello and piano. This is one of my favourite forms of instrumentation, and one of my school chamber music groups is indeed a clarinet trio – the Incomplete Octet, as we are called. Once again I extended the piece, adding new sections. A piece that is meaningful to me is the second movement of Beethoven's piano sonata number 24. Beethoven wrote it in 1809, which was not long after a turning point in his life. The French had just invaded his country and he had also begun going deaf. He decided that he no longer wanted to be like Mozart or Haydn and announced that he was going to 'take a new path.' From then on his music was highly revolutionary and began the transition to the Romantic Era. This is very clear in this piece, with its chromaticism, weird key signatures and drastic fluctuations in character. I found it amusing but also very clever and ahead of its time. I hope to someday write something like it.

2016 program highlights

1 April

Fanfare Competition launch at the Sydney Opera House for 2015-16 Fanfares.

16 July

Fanfare Competition Workshop. Sydney Grammar School

25 September

Resonate Series Concert: Australian Hayden Ensemble. Cordelia To.

16 October

Resonate Series Concert: Songmakers Australia. Sam Weller



6 August

Composer Development Day. 2015 entrants, Lyle Chan and Nick Vines. Macquarie Street Office.

13 August

Fanfare Workshop. Sydney Grammar School

22 August

Artology wins Education Award at the Art Music Awards

4 September

Fanfare Competition AYO Recording Day, Trackdown.

9-19 November

ATYP Mentorship with Zombies of the Night: Sound design by Chrysoulla Markoulli.

20 November

Resonate Series Concert: David Malouf with Bazz Extravaganza. Elise Bergman.

Throughout 2016 the 8 works by our 2015-16 young composers were broadcast at the Sydney Opera House - Drama Theatre Foyers.



Artistic Team 2016

Lyle Chan at age 1, Lyle Chan was already doing impressions of Edvard Munch's *The Scream*. It launched a stellar career in the kindergarten arts, including an acting role as a town councillor in the *Pied Piper of Hamelin*, and playing the Lone Ranger TV theme on the piano using only one hand. Over his adult life, he earned a Bachelor of Physics, worked as a molecular biologist, an AIDS activist and even a neurolinguistic coach and hypnotist. In music, he spent 10 years working for ABC Classics. Today, Lyle is an acclaimed composer whose works have been performed by the likes of soprano Taryn Fiebig, flautist Jane Rutter, pianist Simon Tedeschi and even the Hon. Bob Carr, Australia's Foreign Minister.

Nicholas Vines is an Australian composer particularly active in the US and at home. His music has been performed in Australia, USA, UK, Europe and Japan. Formerly a lecturer in music at Harvard University and at the Massachusetts Institute of Technology, Vines has also worked in various capacities at Wellesley College, the University of Sydney and the Australian International Conservatorium. He recently took up the position of Artistic Director of Music at Sydney Grammar School. Vines is regularly involved in operas, choirs and choral productions as a bass-baritone and countertenor.



Our team

Artology

Graeme Wood AM

Founder and Supporter

Anna Cerneaz

Director

Lyle Chan

Artology Advisor

Fanfare

Nicholas Vines

Lyle Chan

Mentor Composers

Financial and Business Report

Fanfare is a joint collaboration with our friends, the Australian Youth Orchestra and the Sydney Opera House. The project is very financially friendly (at a budget of \$30,000) with in-kind support from AYO and others that helped make an impact of this exciting new initiative. We are looking towards building this with other venues in the future.

Project Partners



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