

THE WINSTON CHURCHILL MEMORIAL TRUST OF AUSTRALIA

Report by - BONNIE BROWN - 2008 Churchill Fellow

The Stuart and Norma Leslie Churchill Fellowship to undertake an intensive mentorship with internationally renowned Brazilian concert pianist Cristina Ortiz - France

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Signed Bonnie C BROWN

Dated 3rd October 2010



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A piano lesson in progress, France.

INTRODUCTION

The Stuart and Norma Leslie Churchill Fellowship provided me the rare and privileged opportunity to undertake an 8-week intensive mentorship with Brazilian-born concert pianist Cristina Ortiz. My Fellowship work was based out of Paris, France, but included travel to other locations within France, as well as to London in the United Kingdom. Whilst I had the opportunity during my intensive work with Ms. Ortiz to examine both the broader aspects of piano technique and repertoire, the highlight and focus of my Fellowship was the classical piano music of South America. Of particular importance and note was our in-depth study of the composers of Ms. Ortiz's native Brazil, for which she is widely considered one of the world's leading exponents and experts.

This report will provide a comprehensive discussion of my intensive 8-week mentorship with Ms. Ortiz. It will also touch on experiences outside this time-frame, which reflect my continuing relationship with Ms. Ortiz as well my ongoing professional opportunities, neither of which would have been possible were it not for this Fellowship.

Acknowledgements

I wish to acknowledge Mrs. Norma Leslie for her generous support through sponsoring The Stuart and Norma Leslie Churchill Fellowship. I wish to thank the Winston Churchill Memorial Trust not only for this magnificent opportunity, with a special mention to all the Trust staff for their support and advice on how to best maximize my Fellowship period. I am eternally indebted to my Australian professors and mentors, as well as my family, whose endless support and belief in me resulted in realizing this life-changing experience. And last but not least, infinite thanks to Ms. Cristina Ortiz, whose natural brilliance, generosity, profound craftsmanship and artistry have provided, in 8 short weeks, enough inspiration to me for years to come.

EXECUTIVE SUMMARY

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The Stuart and Norma Leslie Churchill Fellowship to undertake an intensive mentorship with internationally renowned Brazilian concert pianist Cristina Ortiz - France

Highlights & lessons learnt, some proposals for dissemination

- Primarily, tuition in its most traditional sense - at the piano, with Ms. Cristina Ortiz as teacher/mentor. Discussions and demonstrations (it must be stressed that the value of these demonstrations at close distance cannot be overrated). The opportunity to workshop issues ranging from the general (pure technical advice, practice techniques, musicianship and interpretation), to the highly specific (mental and physical techniques demanded by certain composers, most notably surrounding the classical piano music of Brazil of the 20th Century).
- Along similar lines, the chance to observe Ms. Ortiz in "concert" with a public, from which I gained enormous insight into the artistry of a great musician and performer.
- Several opportunities to observe Ms. Ortiz working with other highly advanced pianists in a masterclass situation, and thus the opportunity to profit from a) the relative clarity of a removed point of observation and b) her views and advice on different pianistic issues and repertoire that were perhaps not raised during my own tuition.
- Incidental delights, such as the opportunity to discover rare gems of her discography (whilst listening together), as well as the privilege of viewing photos from her career and the stories that accompanied them.
- Following on from this, insights into Ms. Ortiz's own musical training, experiences, and career. Most notably the opportunity to discuss with her own education from its earliest beginnings, which was clearly exceptional. This was of extreme interest and value to me as I kept in mind how I would like to pass on all I have learnt to young students in Australia through my pedagogical work.
- Introduction to a close friend of Ms. Ortiz's who supports young artists; this subsequently led to my introduction to a professional French singer with whom I collaborated for several performance engagements in Europe, thus giving Australian musicians an international audience. Inversely, as a result we are now entirely prepared to perform in Australia, sharing new repertoire and programs with the Australian public and therefore enriching Australia's cultural environment.
- Similarly, the intensity and incredible demands and level of tuition has understandably prepared me for further solo performance opportunities in Australia, and therefore the large-scale dissemination of my new body of knowledge and repertoire. It has also prepared me to share this with musical colleagues from composers through to performers and musicologists.
- Broader highlights included my general proximity to the diverse and rich European cultural environment, encompassing the opportunities to attend concerts, visit museums and benefit generally from centuries of cultural traditions and history.

Conclusions & Further Proposals for Dissemination

- That the classical piano music of South America is a magnificent body of repertoire sadly rarely heard within Australia, yet is a music directly inline with the tastes and curiosities of the Australian concert-going public, and provides a dynamic and more unique musical experience to capture the interest of Australia's unfortunately waning concert-going numbers.
- Like all great music it must be performed with the appropriate technical command and stylistic understanding to be at its most vibrant and convincing. That most notably many of the purely pianistic, technical issues that were raised during my Fellowship were eye-opening and inspired a feeling of regret that I hadn't had access to this information sooner.
- That therefore owing to Australia's relative geographical isolation as well as short cultural history, Australians must continue to be sent overseas to immerse themselves in the great environments, artists and masters abroad. Australian artists are of exceptional raw talent and quality, but to be of a competitive world-standard must be exposed to the work practices, work ethics and levels of excellence outside our waters. Only then can the Australians of today foster new levels of skill and excellence in the Australians of tomorrow.

PROGRAMME SUMMARY

1 – 9 JANUARY 2009

PARIS, FRANCE: Private tuition with Cristina Ortiz at her home, Paris.

18 – 25 JANUARY 2009

LONDON, ENGLAND: Private tuition with Cristina Ortiz at her home, London.

25 JANUARY – 2 FEBRUARY 2009

PARIS, FRANCE: Private tuition

15 – 22 FEBRUARY 2009

BORDEAUX, FRANCE: Private tuition with Cristina Ortiz at her property in France.

Included opportunities to observe Ms Ortiz working with other pupils and in performance, as well as the rare chance to see old photographs as well as listen together to items from her extensive discography.

22 FEBRUARY – 3 APRIL 2009

PARIS, FRANCE: Private tuition

FELLOWSHIP DESCRIPTION, INCLUDING LESSONS LEARNT

PIANO TECHNIQUE

Cristina Ortiz has undoubtedly one of the most utterly natural, brilliant and dazzling virtuoso piano techniques of any living pianist today. Upon extensive observation and reflection, I am wholly convinced that there does not exist one work for the piano, from the earliest works for the keyboard, to fiendishly difficult contemporary compositions, that she is not capable of performing with equal levels of technical and musical mastery. While this may sound like an obvious remark when discussing today's great concert artists, it should be noted that this cannot be said for every major pianist on the international performing circuit, as it is a well-known fact that large numbers of pianists will select repertoire that most conveniently and convincingly showcase their strengths, while simultaneously hiding their weaknesses. Furthermore, there are plenty of musicians who work professionally who could simply never be considered of her caliber. Moreover, what makes this so fact incredible is not simply that it is a remarkable facility in and of itself. It is that Ms. Ortiz never "exploits" her gifts for the sake of sheer technical brilliance, a temptation that many other artists with similar levels of technical capacity have succumbed to. Hers is used as a vehicle for the most remarkable and subtle expressions of nuance, colour and emotional force, with above all the goal of expressing in every respect the composers unique natural voice, and the intentions of his score.

Hand shape or the formation of the hand while playing

During my initial lessons Ms. Ortiz's attention was almost exclusively devoted to the importance of the shape and position of the hand during playing. This was certainly the *most* significant piece of technical advice that I received during my entire Fellowship, and perhaps, in fact, the most important piece of technical advice I have received in the last 5 years of my development and study as a pianist. In simple terms, she swiftly identified that often during demanding or rapid musical passages, I would "break" the shape of the hand by collapsing the knuckles, therefore losing all the inherent strength provided by the palm of the hand, integral to complete control whilst playing the piano. This is most probably a habit that dates back to very early training, and begs the question as to why it was not identified earlier. I can only hypothesize that it is a subtle problem, and owing to the rapidity of the repertoire and the sporadic nature of the problem's appearances (not to mention the gamut of other concerns that always arise during a practice session or piano lesson), it is quite possible that it was simply overlooked in favour of other seemingly more pressing issues. I can further hypothesize that Ms. Ortiz's clear teaching style and technique was instantly compatible with my issues and requirements. Her approach in its simplest form is to identify the most critical problems of the pianist and suggest immediately the solutions, which is only made possible by her remarkably sophisticated and inherent understanding of the instrument. One final suggestion is that the very nature of many of the works I presented (particularly the extremely technically demanding Brazilian repertoire, such as by Villa-Lobos) are utterly impossible to perform convincingly without this adjustment to the hand shape, and as such the repertoire also aided in revealing a larger problem. In reality, the changes made to the shape of the hand were only a shift of several millimeters in difference. However, this was perhaps the most vital change that I have encountered in my own recent technical development, and after spending hour upon hour re-training the habit and re-forming the hand, I have reached a stage where I find every technical issue contained within a given work at least 50% easier to master.

Related issues of hand position, fingering and finger strength

Very closely linked to the discussions about hand shape are the issues of finger strength, hand position in relation to the keyboard (as different from hand shape) and the choice of fingering for given musical passages. Once the most critical issue of hand shape had been resolved, we were able to progress to other issues surrounding technical command. These include finger strength, which is at all times an issue for pianists but was particularly relevant during my sessions at the keyboard with Ms. Ortiz. It must be observed here that Ms. Ortiz has relatively small hands, certainly in comparison to many male concert pianists, but any pianistic problems that may unjustly be blamed on smaller hands by other pianists are in her case utterly irrelevant. When Ms. Ortiz is at the keyboard, her capacity to remain utterly faithful to the composer intentions at all times is

remarkable. The sheer strength in her fingers is almost frightening, with each of the 10 fingers working with equal force and entire independence when needed. While I have always been aware of the absolute necessity of this in my own playing, strategies for achieving this as well as the limits one should accept were thoroughly revised after several sessions of work.

Following on from this theme is the issue of fingering in piano music (the fingers one selects to use in a given phrase or passage, the combinations of which are infinite). This is directly related to Ms. Ortiz's views on hand position, and in conjunction with the work regarding the shape of the hand and the strength of the fingers, is indispensable. On this topic, many technical issues were resolved by quite simply by choosing a fingering that works with the simplest and swiftest changes of hand position, and, at many times, ignoring the fingering suggested by the editors on a given score, which are notorious for being poorly thought out or inappropriate given that every pianist has his or her own individual hand shape, size, strengths and weaknesses. Through demonstrating to me alternate ways of attacking this very significant issue, Ms. Ortiz was able to revolutionize my approach to finger choice, easing countless technical inconveniences with her views and suggestions.

Pedal techniques, sonority and voicing

Complimentary to our lessons about the use of the hands whilst playing, Ms. Ortiz has very definite views on the infinite possibilities of the three pedals of the piano, their importance and their endless catalog of musical effects. Not surprising, when you take into account her "repertoire" (the music for which she is perhaps best known and champions). Including of course the vast repertoire of Brazilian music of the 20th century, as well as Chopin, Debussy, Ravel, to name a very few, her approach to the way she manipulates and controls the pedals affords her infinite varieties of sound quality, colour, voicing, above all musical expression. While too technical to go into in great detail, these techniques and ideas have begun to grant a subtlety, polish and authenticity to my own playing which I now find indispensable when considering my own interpretations. This is highly relevant when discussing the music of South America, as pedal indications are few relative to the amount you may actually chose to utilise, and the techniques for achieving these musical effects once you have decided to employ the use of the pedals could certainly not be considered "common knowledge" amongst pianists. Another example of the remarkable opportunity I had to benefit from the fruits of Ms. Ortiz's long career and experience.

PRACTICE TECHNIQUE

Many times throughout my life-long relationship with the piano, particularly as a teacher myself when observing the pupils of others, I have remarked to myself how incredible it is that large percentages of piano professors systematically neglect to give detailed advice about how best to work outside the lesson time. Most teachers are too pre-occupied with the immediate problems presented by the student, and do not consider beyond the hurried advice "practice this week", when in reality they should be advising suitable strategies and techniques for maximizing the student's independent practice time. When one considers that in fact, the majority of the time spent at the piano is a solo activity without supervision, it is astounding to think that teachers are not absorbing themselves much more with this vital issue. Even from the very beginning of studies as a pianist, a child will not see a teacher ordinarily more than once a week, and contact with a mentor for someone at my level is considerably less frequent than that. What was so rewarding about input from Ms. Ortiz were her suggestions that I will now be able to carry through and utilize for years to come, even when working entirely without independently, as most professionals do. Some notes therefore on her suggestions about have to improve my work on a day-to-day if not hour-to-hour level.

Separate-hand work

I was utterly stunned during my mentorship with Ms. Ortiz how many times she insisted that I reduce my work to one hand at a time, and upon reflection find this a fascinating piece of advice. Many of the subtleties of phrasing, voicing within the individual hand, as well as technical issues that need addressing are much more efficiently tackled and resolved when we concentrate and focus directly on one problem at a time. It has provided food for thought as I reflect upon my own

work as a teacher and how best to impart my new found knowledge once I return to my pedagogical work in Australia.

Really reading the score and simultaneously writing less on it

One of the most astounding experiences during my mentorship was during the observation of another pianist's session at the piano with Ms. Ortiz. This gifted young man was presenting a complicated work of the 20th century repertoire, with large passages of glittering rapid scales up and down the keyboard, interspersed with large sections of dense and harmonically complicated chordal figures. At one stage, Ms. Ortiz, who was holding the score, stopped the young pianist to point out some notes that had been miss-read during his original study of the work. In context, one must understand that there are literally thousands of notes per page and that to the untrained ear (and, in some cases, the trained ear as well!) these false-notes are next to impossible to identify. This small moment during so many hours of music, advice and tuition is forever engraved in my memory as an example of a great artist's musicianship, as well as her attention to every detail, which are too numerable to mention on a score such as this. This was elaborated upon further during my own one-on-one work, where we not only were able to identify issues relating to my own repertoire, but when Ms. Ortiz also advised me to keep my scores as blank and clean as possible. While a large number of pianists will note constantly things on the score to remind them of areas that need work, fingering choices and the like, it is Ms. Ortiz's contention that one must memorize these details immediately to aid in the security of the memorization, an extremely important issue for all pianists, who are almost exclusively expected to perform without the score. Furthermore, her style of writing the absolute minimum is essential in allowing the musician to see the music in its purest written form, allowing for a clearer and more exact reading and interpretation.

Developing musicianship to identify problems with existing editions of some repertoire.

Carrying on from this was the issue that even with the purest intentions, musicians are sometimes trapped by the limitations of an edition or the poor editorial of a given piece of music. While there exists a large range of possible editions when one studies a work by Mozart or Beethoven, in the case of much of the music of Brazil and South America there exists one edition of these works, if one is lucky! As such it is impossible to confirm one's suspicions about errors in the printed editions, except without of course consulting an expert in the field. This was indispensable in my studies of the Brazilian music I presented, as I was able to ask countless questions about markings and even notes that I believed to be incorrectly printed. Further to that, Ms. Ortiz was able to impart enough insight and knowledge into the composition style and techniques of this music that I should now be able to confidently identify any future problems with the scores independently.

Familiarization with the broader repertoire through constant sight-reading.

While discussing scores, I wish to draw attention to another interesting piece of advice that was given to me throughout my mentorship. Ms. Ortiz explained to me that during her studies as a young pianist, she would stack unfamiliar scores on one side of her piano, and during her own work would systematically read through these pieces of music, creating a new stack of scores on the other side of the piano once she had familiarized herself with their contents. This gives an explanation and insight into her extremely sophisticated musicianship, as well as her astounding ability to learn, memorise and guard internally a new piece of music in record time.

RHYTHM, RHYTHM and more RHYTHM

A special mention and emphasis must be placed upon the attention to rhythm during my lessons, as when learning and interpreting the music of Brazil and South America there is perhaps no more important musical element. In order to perform the music of Brazil with a genuine authenticity, the performer must have an inherent understanding of its rhythmic elements and characteristics, which go beyond the printed note. Furthermore, as it is something so unique and intuitive, and something that I believe must be learnt through one-on-one contact, it was here that the chance to observe, listen to and discuss things in person with Ms. Ortiz was absolutely key to my development. Ideas ranging from simply the pulse and chosen tempi, to the more sophisticated organization of the different rhythmical elements were all discussed in great detail and throughout our work I was

fascinated as Ms. Ortiz pointed out my areas of weakness, or lack of understanding, and provided advice and demonstrations that instantly lifted the quality of my performances.

EDUCATION and HISTORICAL INFORMATION

As I spent the majority of my fellowship time based out of Paris or in France, I wish to draw attention to the marvelous opportunity that was presented to me in terms of cultural and historical immersion. Further to this, Ms. Ortiz herself studied in Paris with the brilliant Brazilian concert pianist and pedagogue Magda Tagliaferro, which has given me a context and insight into this important element of my own teacher's training. In reading a book entitled "French Pianism: A Historical Perspective", I came across a remark I feel sums-up the depth of the experience of studying the piano in Paris:

"When we consider that Paris was the birthplace of the modern piano and its double escapement action, and that by 1847 there were 180 piano firms in the city, it is not surprising that a distinctive style of pianism developed there and was nurtured at its conservatoire¹"

In the same book we are provided an overview of the most historically important pianists to live and work out of Paris, where Tagliaferro is interviewed and Ortiz is mentioned as one of her most important pupils. This link is highly important in the framework of my fellowship. Tagliaferro was born to French parents in Brazil and studied at the Paris Conservatoire, after which she then went on to perform in the masterclass of the great French pianist and pedagogue Alfred Cortot. A dazzling performance and highly significant teaching career followed. She was friends with many of the now the most celebrated composers and musicians of the day, and in amongst her life's work gave the first performances of works by perhaps Brazil's most famous composer, Villa-Lobos. Ortiz herself moved to Paris after winning a scholarship in Brazil as a young woman and studied in the masterclass of Tagliaferro, and throughout my fellowship, besides obviously benefiting from this link immensely during my tuition at the piano (the link to not only another magnificent pianist, Tagliaferro, but to the composer himself, Villa-Lobos), I also had the opportunity to discuss with Ortiz her own studies as a young woman in Paris and hear remarkable stories that have deepened my understanding of this music, and enhanced my fellowship experience in remarkable ways.

OBSERVATIONS and INSIGHTS ABOUT ORTIZ ON STAGE

One of the factors that has contributed to the success of my Fellowship experience has been, quite simply, that I engaged the agreement of a mentor who was at once both inspirational and highly memorable. Besides her remarkable qualities as a teacher, Ortiz's abilities to inspire and communicate are perhaps at their most concentrated when she is on the concert stage. While the opportunity to observe her very unique technique and phenomenal musical gifts at close range during tuition was equally indispensable, the chances I had to observe her with an audience giving a recital provided me with a new level of insight into her teaching. Permitted by her phenomenal technique and natural musicianship, she has a spontaneity, command and range of expression, which she manipulates to its extremities on the concert stage, particularly notable in her performances of the Brazilian repertoire she has lived with since the start of her career.

INCIDENTAL OBSERVATIONS

Due to the nature of the career of a concert artist, understandably it was required of me to travel to work with Ms. Ortiz when she had the time to mentor me between her other engagements. During my Fellowship she was generous enough to welcome me into her home in France, where we spent a week together. The intensity and benefits of this shared living space provided me with the opportunity to really gain an insight into the life of this remarkable woman, materially contributing to the success of my fellowship and my own development as an artist.

Primarily, I was afforded the opportunity to have extensive and intensive discussions with Ms. Ortiz, which would have otherwise been impossible (as obviously in a normal "piano lesson" setting the focus is primarily on what is happening at the instrument). The very nature of spending an

¹ Timbrell, Charles *French Pianism: A Historical Perspective*. London: Kahn & Averill, 1992.

extended period of time together meant that conversation flowed freely and without the pressures of an interview situation or the time constraints of a “meeting”, leading to innumerable spontaneous and memorable remarks. I was able to further workshop with her the elements of piano technique, interpretation and performance technique that I have already outlined, complimentary to our work at the piano, and which deepened my understanding immensely of our actual “lesson time”.

Also, I was able to discover fascinating stories from her musical past. I benefited from fascinating discussions surrounding her views on piano training in general, as well as other incidental “delights”, which included listening together to gems of her discography, the opportunity to see nostalgic photos from her personal collection, as well such seemingly unimportant activities as listening to the radio together, which became fascinating as she spontaneously shared her views on other musicians and elaborated further her views about music and musicians in general.

The result of this inspiring experience has led to an unplanned review of how I approach being a pianist and musician. Most importantly, the “food for thought” that arose during this Fellowship period with Ms. Ortiz will feed directly into how I will be able to better communicate with my own students, not to mention the other musicians I come into contact with. I feel totally motivated to share my new-found knowledge and insights gained with musicians at all levels of experience, from young piano and music students to professional colleagues.

MY OWN PERFORMANCES

As I mentioned previously in my “executive summary”, it was through a close friend of Ms. Ortiz’s that I was introduced to a wonderful young French soprano with whom I have collaborated for several professional performances in Europe since the termination of my Fellowship period.

Our performances were a combination of solo piano works, solo voice works, and works for both performers together. This gave me a wonderful opportunity to bring full-circle my studies with Ms. Ortiz, as I included several works by Villa-Lobos for solo piano in the program, as well as collaborating with my duo partner to perform works by the Argentinean composer Piazzolla, thus already implementing the new found understanding and techniques I have acquired as a result of my Fellowship.

I have also given several other solo concerts that have included repertoire that was acquired directly as a result of my Fellowship. It was truly an invaluable experience to put to the test, almost immediately after my intensive study period with Ms. Ortiz, the fruits of our labors, and I feel exceptionally privileged to have already been able to carry-through this work to it’s final stage - artistic collaboration and public performance.

Furthermore, several significant factors have arisen owing to the success of these performances. Primarily, I have experienced a considerable shift in command with this music that will permit me to continue my personal exploration and public dissemination with a newfound confidence.

I also feel proud to have already represented Australia on the international stage as a concert artist, and am convinced that the performances that I have already given in Europe would be equally as well received in Australia, thus allowing for a large-scale dissemination of my Fellowship work with an Australian audience.

CONCLUSIONS and RECOMMENDATIONS

The time that I have spent under the guidance of Cristina Ortiz has been a deeply profound experience, at once both irreversibly life and artistically changing. Besides the obvious immediate musical skills that I have acquired, the time I spent working alongside this brilliant woman has been the catalyst for much thought as I reflect constantly on her approach to both being a pianist and an artist, as well as her views and my conclusions about musical education generally.

As I have always worked in the area of musical education alongside my performance career, I wish to address the majority of my conclusions and recommendations at the level of musical education in Australia. For me this means not only at a higher university level, but also importantly at its earliest inception during childhood. If knowledge and a high level of skill leads to fulfillment and professional success, it seems to me that education is one of the most crucial issues facing Australian musicians today. It is a simple fact that almost every professional musician I know, (Australian and otherwise), began their serious musical education (more specifically, private, one-on-one tuition outside of any musical contact provided at school) at the age of around 5 or younger. In my constant research regarding music education in Australia, which for me has always been an incredibly principal issue, I came across this remark on the website of the Australian Children's Music Foundation:

"I established the Foundation in 2002 when I realised how dire music education in Australia had become. It is a sad fact that over 75% of public schools in Australia no longer have a specialist music teacher".

It is no exaggeration to say that I was utterly horrified when I discovered this statistic and reflected upon its implications for the future of Australian musicians. However in practical terms, when you taking into consideration Australia's short cultural history, and, of course, our total geographical isolation (from the artistic centers of cities such as New York and the great European cultural capitals), it is more understandable. The sad reality is that this isolation, combined with Australia's relatively small population compared to land mass, means we have neither the historical cultural resources nor the population to support the kind of thriving artistic communities you find abroad, nor are the arts given the same level of importance and serious approach.

As such, it is my view that in order for Australia to compete at an artistic level internationally, it is crucial that music is given a greater emphasis and more important role at its earliest beginnings, in the lives of young Australian children. To reach this goal, therefore, support must continue to be given to today's generation of active musicians. They must be given every chance to continue to go abroad and refine and hone their crafts at the kind of level I experienced during my own Fellowship.

It is my view that these types of important, rare and privileged experiences will not only allow our musicians to perform with greater authenticity and command, but will continue Australian's general exploration of new and rarely heard types of repertoire, such as the South American music I will return to Australia to perform, ultimately stirring-up a new level of excitement for the arts, allowing our artists to reach a broader audience and a new level of public support.

Furthermore, through the confidence and skills acquired from this level of education, Australian artists will not only be able to further develop their international and local artistic identities, but will be equipped with knowledge and experiences that when they return will feed this directly into the Australian artistic community and education system, elevating it to a higher and more generally celebrated level. It is simply impossible for Australia to compete and educate at an international level without constant contact, inspiration, ideas and interaction with the rest of the world.

Through supporting our musicians of today, we will be equipped to support our musicians of tomorrow, and through establishing our own genuine musical identity locally and internationally, we will be able to continue to strengthen and impart internationally competitive levels of education and knowledge Australia's future generations at all levels of their development.