

**SUBMISSION TO THE ACT LEGISLATIVE ASSEMBLY STANDING
COMMITTEE ON EDUCATION, TRAINING AND YOUTH AFFAIRS**

***Inquiry into the Future Use of the Fitters' Workshop
in the Kingston Arts Precinct***

on behalf of

The Board of Pro Musica Inc

presenters of the

Canberra International Music Festival

Ainslie Arts Centre,
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EXECUTIVE SUMMARY

Pro Musica proposes that the Fitters' Workshop be used as a multi-purpose performance and exhibition space with minimal interventions to its interior.

We make this claim as an organisation that has made a substantive and long-standing contribution to community building through arts practice in Canberra. We have also by far the greatest recent experience in using this space – in only two weeks in each of the past three years, we have sold over 8000 tickets to concerts in the Fitters' Workshop, involving more than 560 international, Australian and local performers.

This beautifully proportioned, empty industrial space in the heart of the proposed Kingston Arts Precinct combines elegance, openness, light and sound in a quite remarkable way. It is an extraordinary accidental find in a city as planned as Canberra. The space is a 'blank canvas', ideally suited to showcase Canberra's vibrancy as a cultural and art making centre. Very little work is required to open it up for major exhibitions by other Precinct occupants such as the Glassworks and Megalo. It is also the perfect – and virtually only – mid-sized music venue in Canberra.

Our proposal outlines how 50 weeks of curated exhibitions, installations, shows, concerts, workshops and other public events at the Fitters' Workshop would create an epicentre and meeting place within the Arts Precinct that would help profile the arts in Canberra to local residents and visitors. Connection to high speed broadband offers hugely exciting possibilities for reversing the isolation of Canberra-based arts practices from national purview and their overshadowing by national cultural institutions and blockbuster exhibitions.

The outstanding qualities of this building, its central position within the proposed Arts Precinct, its potential to meet the needs of a great range of Canberra arts practitioners, the minimal work needed to realise its potential make the Fitters' Workshop the focal point in meeting the 2011 Conroy Report's goal of creating "a vibrant, high quality, diverse cutting-edge artisan and production precinct that is active seven days and evenings a week" (p. i). It remains for Canberra's leaders to grasp this once-in-a-lifetime opportunity.

Preamble: The Poetics of Space

In 1464, when the Carrara quarry workers were able to hew an immense block of marble – far larger than any previously – it was taken to the workshop of the Cathedral in Florence (the Duomo, where it waited for 25 years for the perfect form that would maximise its enormous potential.

The Overseers of the Office of Works of the Duomo fully realised its unique value. They called it 'The Giant'. It was a source of great conflict and difficulty as they tried to choose who would best realise it. Finally they chose Michelangelo. He was able to so perfectly place a form within the rough stone that the original surface is still visible on one of the eyebrows of the figure's face.

That statue is now the most famous sculptural form in the world. We know it simply as David.

A comparable choice now faces our leaders in assessing how to maximise an empty, elegant, once-in-a-lifetime space in Australia's capital. Designed by John Smith Murdoch, built in 1916 in the footprints of the city's very beginnings with its windows staring out over the Molonglo plain and up to Mt Pleasant, the building seems to have been waiting all this time for its true purpose to be revealed. Wisdom suggests that it can drive a new cultural precinct that, in turn, will catalyse a new inner suburb epitomizing the modern creative economy. But just how to realise this potential is perplexing current planners just as The Giant did its Florentine overseers.

A blank canvass is the greatest gift to any artist. It gives space for new ideas, new beginnings, new expressions and creative outbursts that can inspire, startle and fire people's best impulses. In a city where everything has been precisely built for a prescribed function, discovering a pristine emptiness such as the Fitters Workshop is a unique gift. This exquisitely over-engineered industrial space combines openness, light and sound in one building, and the poetry of its emptiness has clearly captured people's imagination.

The bitterness of the debate around its future is testament to the value of the jewel that this Workshop represents, and the importance it has in the city's imagining of itself into the future. It has the potential to be the diamond set in the centre of the crown that will be the Kingston Foreshore.

Pro Musica argues that this precious resource should be made available to the finest creations the city's many different artists can produce, and the greatest number of people to appreciate them. It should exhibit all that is excellent and worthy of praise that grows out of our collective imagining. It should host a vast shining display of Canberra's most beautiful things. Anyone who can imagine a David, and who has the skill to make it, should have the right to submit their plans so that Canberra's citizens can witness the miracles of its best creative minds. No one art form can argue to have exclusive access to the genius and inspiration of this space. It should only be earned by the quality of the imagining.

Far more beautiful than any Workshop was functionally required to be, this white exalted barn with its soaring ceiling seems to swim in a sea of natural light. The immense windows repeating rhythmically along the walls create an enormous light box, and the height of the ceiling gives it the quality of a secular cathedral. The faces of those who look into its windows witness a state of wonder and expectation of what miraculous occasions will fill these gorgeous dimensions.

This clever city is ready for a shining space where its local treasures can be displayed for all to see.

Chris Latham, Director, Pro Musica

INTRODUCTION: OUTLINE OF OUR SUBMISSION

The Board of Pro Musica Inc. welcomes the opportunity to make this submission to the Standing Committee on Education, Training and Youth Affairs *Inquiry into the Future Use of the Fitters' Workshop in the Kingston Arts Precinct.*

Our submission relates primarily to the following term of reference:

- (a) *the best use of the Fitters' Workshop, taking into account the acoustic qualities, heritage value, its location, cost and community demand of the building.*

We also provide information on:

- (b) *options for alternative venues for use by a range of community music groups.*

We make incidental reference to:

- (c) *options for alternative purpose built accommodation for Megalo Print Studio.*

We provide the Inquiry with information on:

- (d) *other relevant matters*, in particular:
- the basis of Pro Musica's claims to express views on this matter, given (1) our considerable contribution to Canberra's cultural life, and (2) our substantive connection to the Fitters' Workshop
 - exclusion from consultations leading to the government's allocation of \$3.8m in its 2011-12 budget for a capital works project in support of an earlier decision to relocate Megalo Print Studio to the Kingston arts precinct, including the Fitters' Workshop.

Our submission is organised as follows:

- 1. Background to this submission:**
 - i. What is Pro Musica?
 - ii. What is Pro Musica's connection with the Fitters' Workshop?
- 2. Our experience of other music venues in Canberra** (term of reference (b))
- 3. The qualities of the Fitters' Workshop as a venue for music**
- 4. Our 'win-win' proposal for the best use of the Fitters' Workshop:**
 - i. Solving the "Island Canberra" problem
 - ii. What should be done to enable the Fitters' Workshop to become a multi-purpose exhibition and performance space?
 - iii. Cross-subsidisation and synergies
 - iv. Proposed schedule of events
- 5. List of experts we recommend be invited to give evidence on the best use of the Fitters Workshop.**
- 6. Concluding comments**

1. BACKGROUND TO THIS SUBMISSION

What is Pro Musica?

Pro Musica's track record in community-building and enhancing Canberra's cultural vitality is the basis for the perspectives we offer on the future of one of Canberra's most significant cultural sites, the Fitters' Workshop.

Pro Musica is a non-profit community organisation dedicated to presenting an annual program of exceptional music in Canberra. The highlight is an outstanding two-week festival of classical and contemporary art music, the Canberra International Musical Festival. The first Festival, in April 1994, won the Canberra Critics Circle Award for Music Innovation. Since 1997, it has been an annual event, and audiences have grown steadily. The 18th Festival will be held next May.

Our Vision: Our program is underpinned by our vision of Pro Musica's mission, namely, to deliver a bold and innovative international standard art music program in Canberra, which challenges and excites our audience, and enriches and extends the Australian art music community. We believe that we can improve the quality of Australian life by involving people in music. We see our role as that of an 'enabler', bringing rich experiences to larger and larger numbers of people within Canberra and beyond. In the past year, we have provided over 10,000 people with major musical events.

Our Approach: Our approach to our mission is through small- to medium- scale musical events, mostly within the International Music Festival but increasingly beyond, most recently in *Voices in the Forest* event to mark the opening of the Canberra Arboretum's natural amphitheatre. We aim to immerse audiences deeply in the concert's emotional experience and work to provide venues and programs that deliberately aim at attracting both traditional and younger audiences to that experience. Classical music, like much music in grand concert halls, is often seen as representing an undue veneration of the past. We try to dispel this impression by ensuring that music written by people alive today, as well as those in the past, is brought to people in interesting and varied ways.

Showcasing Canberra: Central to our approach is that our programs utilise and highlight Canberra's unique attributes as the national capital. The Festival combines international performers brought to Canberra with the aid of foreign embassies with Australian performers from across the nation with local artists. A mixture of musical forms, lectures and other artistic possibilities involve an increasingly wide range of Canberra groups, notably individuals and performing groups from the ANU School of Music, various Canberra choirs, and the Institute of Architects (as part of the "Amazing Space" series within the Festival). Performance venues have included embassies, the foyer of Old Parliament House, the High Court, the National Library, Canberra's churches, various locations within the CSIRO, City Hill and the Red Hill, Mount Pleasant and Mt Ainslie lookouts. Held in early May, the Festival showcases the marvellous and colourful ambience of Canberra's autumn. Local, Australian and international participants report to us that the Festival has opened their eyes to Canberra in a completely new way.

Mentoring Cultural Activity: Another key aspect of our mission is to work to enrich and deepen Canberra's cultural vitality through mentoring young musicians. In the 2011 Festival, students from the ANU School of Music played alongside outstanding international and Australian artists, with special

events in the ANU Fringe Festival on-campus. We also seek to act as a catalyst in bringing music makers into contact with each other. For example, a number of concerts involved seven different Canberra choirs singing together under the umbrella title of the “combined Canberra choirs”. We have also duplicated that synergy using High School and Primary School music students. We understand that this involvement has enhanced and extended co-operation and communication between these organisations.

Community Building: We also seek to involve the wider Canberra community in our program. For example, sponsorship of each Festival concert is by named individuals (as distinct from large organisations). During the Festival over forty volunteers provide front-of-house duties and transport and accommodation for artists, while others are responsible for administrative and book-keeping throughout the year. Our board is drawn from a cross-section of the Canberra community: business people, artists, and retired public servants. The Director has the only full time position within Pro Musica.

To sum up, Pro Musica is a key Canberra arts organisation, which seeks to enrich and extend Canberra’s cultural life by:

- bringing people together to share, enjoy and participate in music performance
- producing Australia’s most innovative, accessible and inspiring art music festival
- performing new and existing work by Australian composers
- showcasing the wealth of musical talent in the Canberra Capital region
- attracting leading international musicians to Canberra
- mentoring Australia’s musicians of the future
- presenting music in our national capital’s unique architectural spaces to enhance the audience experience
- facilitating community engagement with our national institutions through music
- collaborating with local music educators and performing groups
- working in partnership with other likeminded organisations to promote our shared vision of Canberra as the City of Music
- building personal relationships with our funding partners and individual sponsors
- creating a team environment that invites and recognises the contribution of volunteers.

On these grounds alone, Pro Musica should be considered a significant stakeholder in planning for Canberra’s cultural life, and specifically the place of the Fitters’ Workshop in this life.

What is Pro Musica's Connection with the Fitters' Workshop?

Discovery in 2008-2009: Pro Musica has always looked to expand our audience's appreciation of Canberra through their experience of music in different and interesting venues. In 2008, when planning the 2009 International Festival, we gained permission to enter the recently renovated and empty Fitters Workshop in Kingston. Our testing of its acoustic potential left us overwhelmed with the space's extraordinary resonance and vitality. We submitted the necessary documentation to the Land Development Agency (requiring approximately six weeks' work), gained the required approvals, hired the necessary infrastructure (e.g., portaloos, stage, chairs, lights and heating), and staged three Festival concerts there in May 2009. Our audiences expressed profound astonishment at the immediacy and beauty of the sound they experienced. After hearing a concert of his music in the Fitters' Workshop, Peter Sculthorpe said that no comparable acoustic for live music existed in Australia. More than 500 people held their breath as Rajaton filled the space with their unaccompanied voices on the Festival's final day, a concert which is still remembered by both Rajaton and audiences alike. (The CD sent earlier to all members of the Legislative Assembly begins with an item from this concert.)

Use Since Discovery: From the 2009 Festival until the 2011 Festival, over 8000 tickets have been sold to 29 Festival concerts staged in the Fitters' Workshop, involving over 560 international, Australian and local performers. This is an extraordinary track record for a venue that – because of the complexities regarding access just described – has been confined for use for music to only two weeks each year. Performers and audiences repeatedly comment on the quality of their musical experience there. For example, in 2010 the New Zealand String Quartet said they had never heard themselves so acutely and well as in their Fitters' Workshop concert.

Expression of Interest to Government: The discovery of this exciting new Canberra venue for music was extensively reported in the *Canberra Times* in May 2009. After the 2009 Festival, our then President (Professor Don Aitkin) wrote to the Chief Minister acquainting him with the success of the Festival and what he called 'the amazing musical space' that we had unearthed. It is accurate to say that this letter was not well received. Explicitly in reply to the letter and indirectly through other channels, Pro Musica was strongly advised not to proceed with further public or private comment or advocacy regarding the building's future use. From the *Canberra Times* reporting, we learned that the government's intention was to hand the building over to Megalo Print Studio for conversion into a print workshop.

Exclusion of our Legitimate Interests from Government Considerations: We ask this Inquiry to note specifically that Pro Musica – as an organisation and/or individually through the Pro Musica President, the Festival Chairman or Board members – has never been invited to put our views to government on the future of the Fitters Workshop. Since late 2008, we have expressed a clear and substantive interest in the future of this public building. Over the past two years, and especially in the last year, we have received dozens of communications asking us to do something to ensure the building is retained as a music venue, and telling us how important the Fitters Workshop is to Canberra music lovers. We find this lack of consultation extraordinary, given our contribution and commitment to Canberra's cultural life and, most particularly, because our utilisation of this building has been the most extensive and intense of any group's since it became vacant over 30 years ago.

Misrepresentations in the Conservation Management Plan (CMP): Given what we have outlined above in regard to musician performances in the Fitters' Workshop, the audiences attracted there, the constraints on access to the building for other groups, the intense debate in the media that began in 2009, and the frequent statements by high profile musicians as to the special qualities of the Fitters'

Workshop, we have noted with distress the following statements in the 2011 *Conservation Management Plan* for the Fitters' Workshop:

1. "There is currently little evidence of social value being attached to the Fitters' Workshop as an individual place. ... It is a prominent building in a precinct which includes the Canberra Glassworks and Old Bus Depot Markets. While these other buildings have or appear to have social value through strong and special associations with the Canberra community (see for example ACT Heritage Council 2010), the Fitters' Workshop as an individual element does not. ... In recent years this situation has not changed greatly and the Workshop is largely unused." (p. 43)
2. "While the Fitters' Workshop displays significant design and aesthetic qualities, as noted under other criteria, there is currently no evidence these are valued by a community or cultural group". (p. 45)
3. "... there is currently little evidence of social value being attached to the Fitters' Workshop as an individual place although this is an aspect that has not been subject to detailed research". (p. 45)
4. "In 2010 Pro Musica used the Fitters' Workshop as a venue for a series of live music performances" (p. 59) – this statement gives the misleading impression that 2010 was a one-off use of the building, as distinct from its consistent and growing use in Festivals since we discovered its acoustic properties.

Further, in regard to the ACT Heritage Register criterion (f) of rarity or uniqueness (p. 46), the CMP fails to record claims, including by renowned composers and performers, that the building's acoustic is rare if not unique.

Given the key role played by the CMP in guiding government planning and decision-making, we find these inaccuracies particularly disturbing. We note that objections to the Development Application in regard to the remodelling of the interior space have been dismissed as irrelevant on the grounds that the qualities we most value in this building are not mentioned in the CMP.

Options for alternative purpose built accommodation for Megalo Print Studio: We wish to emphasise that Pro Musica has consistently and explicitly supported Megalo in their search for better facilities and their desire to relocate to the Kingston Arts Precinct. We believe our claims are respectful of Megalo's needs and are not fundamentally antagonistic to them. We believe that Megalo deserves a custom-built print workshop within the Kingston Arts Precinct and the funds currently allocated to the conversion of the Fitters' Workshop should be largely devoted to providing this facility. We are in receipt of expert architectural advice that the currently planned conversion will not provide an optimal facility for Megalo, is unduly expensive and complicated and also does not use the Fitters Workshop to its best advantage. The draft Master Plan for development of the Kingston Arts Precinct (that was available for public comment in the Kingston Markets) would easily accommodate such a special-purpose facility for Megalo. Our proposal for the future use of the Fitters' Workshop includes providing Megalo with an outstanding and cost-effective exhibition space.

Our claims in regard to the Fitters' Workshop are that it is a unique and outstanding musical space, that we have been arbitrarily excluded from any consultations regarding its future despite our substantive and legitimate interest in it, and that its proposed use as a print workshop requires destruction of the unique spatial qualities that make the building special, qualities that will also complicate and impede its proposed use as a print workshop.

2. PRO MUSICA'S EXPERIENCE OF OTHER MUSIC VENUES IN CANBERRA

To assist the Inquiry in meeting its terms of reference, the (inside) venues used or considered by Pro Musica for music performances in addition to the Fitters' Workshop are listed in *Appendix A*. An outline estimate of the acoustic values and hire costs are included.

Acoustics: The Fitters' Workshop acoustics outshine all the venues in that list in regard to their immediacy and vitality (see below). Other highly valued acoustics exist at St Pauls in Manuka, the Wesley Music Centre, and Australian Centre for Christianity and Culture. It should be noted that where amplification is required, not only is the acoustic quality quite different but also costs increase substantively.

Seating Capacity: Aside from acoustic quality, the seating capacity is a crucial concern in relation to box office takings, and their feasibility and appropriateness vis a vis different performance types. *Appendix A* shows that most Canberra music venues accommodate either very large or quite small audiences.

The Advantages of Mid-Sized Venues: In the national and international music community, mid-sized venues seating 400-500 people are increasingly viewed as more sustainable than either very large or smaller venues, because of their flexibility: they can accommodate quite small audiences without anyone feeling that the place is embarrassingly empty but also attract a sufficiently large audience to enables box office returns that off-set the ever increasing costs of performances.

Canberra's Mid-Sized Venues: Only two Canberra venues are mid-sized and all have crucial limitations. The Presbyterian Cathedral, St Andrew's, which is only appropriate for a restricted range of music, which Cathedral authorities monitor carefully. The Albert Hall is the most obvious mid-sized Canberra music venue, however, the stage is unusable for music (because it's too small and is recessed so that sound is trapped on-stage), and the use of a temporary thrust stage combined with the balcony rake and balustrade prevents those in the balcony from seeing performers reducing the overall capacity from approximately 450 seats to 330 seats. The lack of frequency of music performances in the Albert Hall is clear evidence in itself that Canberra music groups find the Albert Hall unsatisfactory.

The Fitters' Workshop is Canberra's optimal mid-size musical performance venue. Depending on the stage size, it can seat a maximum of 450-550 people.

As a "blank canvass" (see our preamble), its allows all musical genres to create their own ambience, unlike any other venue of any size in Canberra.

3. THE QUALITIES OF THE FITTERS' WORKSHOP AS A VENUE FOR MUSIC

Chris Latham, Director of Pro Musica and Artistic Director of the Canberra International Music Festival, has provided the following expert assessment of the qualities of the Fitters' Workshop as a venue for music. As a touring violinist, his expertise follows from having played in most of the major halls of the world, including six performances in both Carnegie Hall and Wigmore Hall, and three in Amsterdam's Concertgebouw. These three venues are often described as the best acoustic spaces for music in the world. Chris has an interest in acoustics and in architecturally significant spaces, and was recently awarded the Clem Cumings medal by the Australian Institute of Architects (ACT branch) for services to architecture by a non-architect.

The Fitters Workshop is the most efficient acoustic space I have ever encountered. By that I mean that very little energy (sound) is lost which creates a very long decay (echo). This is a function of the building being constructed entirely of hard reflective surfaces (concrete, glass and hardboard) which absorb very little sound and thereby create a cathedral-like acoustic. The false ceiling, which is constructed of painted hardboard panels, has a central flat section and sloping sections on either side giving it a classic arch shape which acts as a central spine taking the sound down the length of the building and distributing it very evenly throughout the space. The gantry crane's rails are mounted on concrete supports and their sloping angles in combination with the arched roof create enough unusual reflections to break up any standing waves, a common problem with parallel walls resulting in unpleasant 'bouncing echo' effects. As a result, the sound is remarkably even throughout the venue – it is almost identical no matter where listeners are seated .

The proportions of the building are entirely favourable and pleasing to the eye. They mirror classic European "shoebox model" concert hall proportions. The height of the false ceiling at its highest centre point is 8 metres, while the interior width is 12 metres and the length, 40 metres. The building is therefore 5 times as long as it is high and 1.5 times as wide as it is high.

The acoustic is even across all frequencies, and supports low frequencies well, which gives unusual richness to the sound. The overwhelmingly most frequent response of listeners has been how warm the sound is. Pro Musica has programmed 29 concerts in the space over three festivals, all of which have been recorded. Forces ranging from solo guitar, piano, voice, violin and cello, through to string quartets, vocal sextets, wind ensembles and percussion ensembles, chamber orchestras, jazz bands and choirs, all the way to orchestras, amplified large ensembles (40 players) and massed choirs (200 voices). In all cases, the building reproduced the sounds faithfully without distortion.

The acoustic of the building when empty is extremely resonant, bordering on unusable. (I suspect that when the building was in use as an industrial space, the sound must have been unbearable.) This resonance is somewhat mediated by adding staging and chairs. But the building comes into its own only with an audience and the acoustic approaches more normal delays for a concert hall. With an audience of 100-400 people, the building enters an optimum acoustic range as people's bodies soak up the sound and remove one of the buildings four reflective planes. The sound then becomes unusually clear, allowing an unusual amount of detail to be heard.

Performers, audiences, and I, can testify to hearing more layers of sound than usual, that there is more depth to those layers, and that the sound is both more pleasing and more immediate than in any other venue, not just in Canberra but in Australia and overseas. In my opinion, the acoustic in this audience range is superior to Wigmore Hall in London (capacity 545 seats) whose size it most closely resembles. For this reason, the Fitters Workshop has been universally praised by the more than 600 musicians from around Australia and the world who have performed there over the last three years.

In the light of these and other expert opinions, and assuming a mixed use scenario was adopted for the future usage of the Fitters' Workshop (see below), we cannot stress too highly that any intervention to the building's interior must be minimal. We propose that music and other groups should use the venue as it is, and come to learn how its acoustic is mediated by an audience. We believe this is the most cost effective scenario and it also respects the integrity of the building.

4. OUR 'WIN-WIN' PROPOSAL FOR THE BEST USE OF THE FITTERS' WORKSHOP

Pro Musica seeks a 'win-win' use for the Fitters' Workshop that includes but goes well beyond musical performances. Our proposal is absolutely in accord with the Conroy report's recommendation that the Kingston Arts Precinct "include mix of visual arts and complementary arts/cultural activities, including commercial enterprises such as cafes, shops and tourist facilities" (p. 34) and its vision of the Precinct as "dynamic, inspirational, energetic: where artists, cultural organisations and creative businesses make, teach, exhibit, perform and sell their work" (p. 5). We believe this proposal gives concrete form to this vision, and would make the Fitters' Workshop a centrepiece in showcasing the vibrancy and range of arts practice in Canberra, not least Megalo's special contribution.

Solving the "Island Canberra" Problem

All small to medium arts organisations in Canberra suffer from a near-total lack of national media exposure. Coverage is restricted to national cultural institutions with major blockbuster exhibitions. The retreat of *The Australian* to a user pays model means that the only daily that could offer external exposure for Canberra-based arts practices has itself become isolated behind its own pay wall.

Outside Canberra, musicians of national importance, such as cellist David Pereira or composers Larry Sitsky and Ruth Lee Martin, have almost no coverage of their creative practice. To gain any coverage of their work, artists such as Tobias Cole and Geoffrey Lancaster must perform outside of Canberra. We refer to this scenario as the "**Island Canberra**" problem. This is shared across all small to medium arts organisations in Canberra and may be even more pronounced in the visual arts sector.

We propose that the Fitters Workshop be utilised as a highly visible showcase for the finest art practices in the ACT. As a 'blank canvas', the space is ideally suited to showcase Canberra's vibrancy as a cultural centre. 50 weeks of curated exhibitions, installations, shows, concerts, workshops and other public events at the Fitters' Workshop would create an epicentre and meeting place within the Kingston Arts Precinct that would help profile the arts in Canberra to local residents and visitors.

The National Broadband Network (NBN) offers hugely exciting possibilities for using this 'blank canvas' to showcase Canberra-based arts practices. Fixed, remote controlled, high definition cameras on the existing gantry frame would enable web streaming of exhibitions and performances. Use of the NBN would entice digital TV stations and web-based subscription services to take live performances, by making the costs easily affordable. Fast broadband access would enable ABC Classic FM and other radio stations to broadcast concerts live from the venue. The Fitters Workshop is an already existing space within the proposed Kingston Arts precinct that would allow for major exhibitions by other Precinct occupants such as the Glassworks and Megalo.

The following arts practices could be showcased to great advantage in the Fitters' Workshop:

- Glass-making
- Art and Printmaking
- Photography
- Ceramics
- Sculpture
- Art Installations
- Live Music (CIMF, NFF, Canberra Choirs & Ensembles, Jazz, ANU School of Music)
- Film (the NFSA has indicated its interest in running it as a venue for large events)
- Theatre
- Dance
- Fashion and Design
- Multi-disciplinary work

The Workshop is ideally positioned to expose these arts practices to the general public due to its proximity to the foot traffic moving to and from the Old Bus Depot Markets (between 2000 and 4000 visitors on Sundays) and the permeability of the space due to its exceptionally large windows. For individual artists and/or collectives, the building would be a potent environment to display and sell their work. As a ticketed performance space, the crucial mid-range capacity of 450 seats fills a needed gap in Canberra's venues, as we have already indicated in regard to music. A combination of exhibitions and performance events would increase visitation to the precinct outside of the peak Old Bus Depot Market hours.

We note the following observation in 2011 Conroy Report on the *Kingston Arts Precinct Strategy*:

The Glassworks, the Old Bus Depot Markets (held in the Former Transport Depot) and the planned relocation of Megalo Print Studio and Gallery to the precinct are seen to provide a heart for the Kingston Arts Precinct. But on their own they are insufficient to keep the heart beating. This requires abundant extra energy and activity in the precinct to help ensure longevity – to fire up artists and other creative people, and to make it a place that the rest of the community just *must* visit, and often. (p. i)

That report concluded:

The ultimate goal of the strategy is for a vibrant, high quality, diverse cutting-edge artisan and production precinct that is active seven days and evenings a week, which not only celebrates and respects the site's Aboriginal, early settlement and industrial history but also is:

- well-connected to its immediate communities and the broader Canberra community
- adaptable, flexible, accessible and sustainably developed
- underpinned by the infrastructure and resources necessary to give it long-term viability as a place for local and visiting artists, designers, makers and creative businesses, and

- for the wider community is an inspirational place to visit and experience because it is known as a place where artists, cultural organisations and creative businesses make, teach, exhibit, perform and sell their work.

We believe that the Fitters' Workshop is central to these aspirations, and that our proposal would give concrete form to them.

What Should Be Done to Enable the Fitters' Workshop Become a Multi-Purpose Exhibition and Performance Space?

The essential principle in any development of the Fitters' Workshop must be that maximum flexibility and ease of use are enabled with minimal disruption to the building's interior. The mixed use scenario outlined above would entail the following facilities and services:

- power
- basic heating (ventilation for cooling is immediately achieved by opening the large doors)
- removable modular display and exhibition materials
- unobtrusive wire hanging system rigged to the gantry frame
- removable white stackable staging modules and 500 white stackable chairs; the white staging modules to double as exhibition materials
- removable sprung modular dance floor
- improved runners for the double doors to enable ease of opening
- fast Broadband Connection
- 4 fixed remote cameras mounted to the Gantry frame to enable broadcasting
- external storage area for staging, chairs and exhibition materials (plinths, racks etc)
- external green room for artists that would double as the venue co-ordinator's office
- external toilet facilities.

Beyond these minimalist and inexpensive interventions we propose no other alterations to the space.

Cross Subsidisation and Synergies

To create a vibrant and sustainable cultural precinct, users and hours of use must be maximised. No single organisation can hope to populate a precinct 365 days a year. As the Conroy Report emphasises, a critical mass of activity must create the energy and interest that attracts sufficient casual visitors to maintain businesses and sustain the buzz that all cultural precincts require. The danger is that the Kingston Foreshore will end up like the majority of invented arts hubs – as an uninviting wasteland during weekdays and after dark. Avoiding this outcome will require every significant cultural group in Canberra to be enticed to bring their artistic activity and their supporters there.

As the second largest and second most significant building in the Kingston Arts Precinct, the Fitters' Workshop will become a dead heart if it is not constantly enlivened with activity and large numbers of people. Exhibitions, while useful, are largely daytime activities that see minimal numbers during weekdays. While performative events are great activators of spaces when they occur, they are ephemeral and leave no residual trace after the event has finished. A combination of daytime exhibition and evening performances, where the hirers have a financial incentive to co-operate in the shared usage of the space, marry the strengths of each and will guarantee a greater number of visitors over a longer period of time. In addition to actual performances, evening rehearsals should also be encouraged to ensure the maximum night time usage through the entire week. This combining

of art forms and genres would give rise to hybrid art forms and cross fertilisation and begin to break down the silo-isation of the various art practices and bring visual artists and musicians/performers into closer proximity and relationship.

If the Fitters Workshop is to be the engine that drives the Precinct, it should be almost never dark. On nights when it is unused, it would be wise to light it so that it responds to Warren Langley's Touching Lightly tower and makes the precinct still appear activated.

However, as a showcase venue, it will also require a significant income stream to cover administration and upkeep. The proposal that follows suggests a \$1500 a week hire to be covered by a combination of all users for that period paying proportional hire to encourage co-operative sharing of the space.

Proposed Schedule of Events

Our schedule pre-supposes an overall running budget of \$75,000 per annum, consisting largely of a co-ordinator's salary of \$50,000 and upkeep and overheads at \$25,000.

We propose that a 50 week schedule along the following lines would be feasible in utilising the Fitters' Workshop as a multi-purpose performance and exhibition space. It should be noted that we suggest the two most extensive users be the Canberra Glassworks and Megalo Print Studio.

All hirers would have to return the venue to its original form at the end of their use and would be responsible for insurances, liability and security during the hours they use it.

<u>Weeks</u>	<u>Exhibitions</u> <i>(assumed mainly day-time but at night by agreement)</i>	<u>Events</u> <i>(assumed mainly evenings but during the day by agreement)</i>	<u>Shared Rent</u>
1/2/3	Canberra Glassworks	NFSA Film Festival, Independent bands, Soundout Music Festival	\$1500 x 3 weeks
4/5/6	Megalo Print Studio	Pocket Score, Folk Musicians, Brindabella Chorus, Llewellyn Choir	\$1500 x 3 weeks
7/8/9	Canberra Artists Society	Canberra Musicians Club, National Capital Orchestra, Radford Choirs and Orchestra	\$1500 x 3 weeks
10/11/12	Craft ACT	Strange Weather Gospel Choir, The Resonants, National Folk Festival	\$1500 x 3 weeks
13/14/15	Canberra Glassworks	Canberra Choral Society, Independent bands, Combined Canberra Grammar School Choirs and Orchestras	\$1500 x 3 weeks
16/17	Private artists exhibition	Canberra International Music Festival	\$1500 x 2 weeks
18/19/20	Megalo Print Studio	Oriana Chorale, Folk Musicians, RMC Duntroon Band, Canberra Musicians Club, Independent bands	\$1500 x 3 weeks
21/22/23	Indigenous Textile Artists	Indigenous Music, Independent bands, Canberra Youth Music, Folk Musicians	\$1500 x 3 weeks
24/25/26	Canberra Glassworks	Salut! Baroque, Maruki Community Orchestra, Canberra Gay and Lesbian Qwire	\$1500 x 3 weeks

27/28/29	Megalo Print Studio	RMC Duntroon Band, ANU School of Music, Strange Weather Gospel Choir	\$1500 x 3 weeks
30/31/32	Helen Maxwell Curated Exhibition	ANU Choral Society, National Capital Orchestra, Pocket Score, Igitur nos	\$1500 x 3 weeks
33/34/35	Photoaccess	Llewellyn Choir, Music For Everyone, Canberra City Band, Combined Canberra Grammar School Choirs and Orchestras	\$1500 x 3 weeks
36/37/38	Canberra Glassworks	Griffyn Ensemble, ANU School of Music, The Resonants, Oriana Chorale, Folk Musicians	\$1500 x 3 weeks
39/40/41	Megalo Print Studio	Woden Valley Youth Choir , Canberra Youth Music, Independent bands, National Capital Orchestra, The Resonants	\$1500 x 3 weeks
42/43/44	Private Sculpture Exhibition.	Canberra Musicians Club, Maruki Community Orchestra, Canberra Choral Society,	\$1500 x 3 weeks
45/46/47	Canberra Potter Society	Salut! Baroque , Pocket Score Brindabella Chorus, Griffyn Ensemble, ANU School of Music, Brindabella Chorus	\$1500 x 3 weeks
48/49/50	Canberra Glassworks	Strange Weather Gospel Choir, Canberra Youth Music, ANU Choral Society, Woden Valley Youth Choir, RMC Duntroon Band,	\$1500 x 3 weeks
51/52	Closed for Maintenance	TOTAL RENTAL INCOME	\$75,000

5. LIST OF EXPERTS WE RECOMMEND BE INVITED TO GIVE EVIDENCE ON THE BEST USE OF THE FITTERS WORKSHOP

We have consulted with some but, due to time constraints, not all of the following people regarding their willingness to give evidence to this Inquiry. We would be pleased to provide their contact details.

Distinguished Artists who have performed in the Fitters' Workshop

Roland Peelman: conductor of a large number of CIMF orchestral and choral events (2009-2011); Artistic Director of the Song Company.

Tobias Cole: counter tenor, principal soloist Opera Australia, Victorian Opera, Pinchgut Opera; Musical Director of the Canberra Choral Society

Louise Page: soprano (incl. in the Vienna State Opera, in Belgium and Germany), ANU Lecturer in Voice, Canberra Times Artist of the Year

Outstanding Australian composers who have performed and/or heard their music performed in the Fitters' Workshop

Graeme Koehne: 2011 CIMF Composer-in-Residence; chair Australia Council Music Board (2002 – 2009); South Australia's Composer-in-Residence (1998-1999); recipient of the Sir Bernard Heinze Award (2004)

Ross Edwards: composer of symphonies, concertos, chamber and vocal music, children's music, film scores, opera and music for dance; won Best Australian Orchestral Work of the Year (2005), Best Instrumental Work of the Year (2007), Best Vocal or Choral Work of the Year (2008)

Peter Sculthorpe: known primarily for his orchestral and chamber music, such as *Kakadu* (1988) and *Earth Cry* (1986); has composed 17 string quartets, works for piano, and two operas; an Officer of the Order of Australia (AO); made one of Australia's 45 Icons in 1999 and an Australian Living Treasure; holder of four honorary doctorates.

Elena Kats-Chernin: one of Australia's leading composers; her diverse and prolific output includes operas, orchestral works, chamber and solo pieces, plus music for dance, film, and theatre.

Canberra Music Festival Directors

Robyn Archer

Chris Latham

Sebastian Flynn (NFF)

Architects with specialist knowledge of heritage buildings and/or the creation of cultural precincts

Graham Humphries (Cox Humphries Moss)

Colin Stewart

Anne Cleary (UC)

Representatives of Canberra Community Music Groups

Giselle Nathan, Liz McKenzie (President, Oriana Chorale), Brenda Gill (president, Canberra Choral Society), Alpha Gregory (Woden Valley Youth Choir)

Visual Artists

Andrew Sayers (NMA, Chair of the Glassworks)

Ann Jakle (Glassworks Executive Director)

Prof Diane Firth (Architect and textile artist)

Professor David Williams (ex-Director of the ANU School of Art)

Helen Maxwell (Curator)

CONCLUDING REMARKS

The Fitters' Workshop presents Canberra planners with a once-in-a lifetime choice. The choice lies between an expensive make-over that confines it to a single group and purpose, or using some simple additions to make it the throbbing heart of the Kingston Arts Precinct, showcasing Canberra's vibrancy as a cultural centre, operating synergistically with purpose built visual arts facilities for Megalo and others, as well as the Glassworks.

The latter option is what many people have called a 'win-win' resolution of the current and unfortunately increasingly bitter debate. This option offers those who currently claim sole possession of this building a fine exhibition space. But it would also build on the attachments of the many people who, in the past three years, have already experienced its extraordinary gifts of light, sound and elegance. Most importantly, it would offer these gifts to a wide spectrum of the Canberra community, and, using high speed broadband, open this beautiful light and sound box to the nation.

We have offered an embryonic business plan for this second option. With just a little imagination, and the huge goodwill accepting this option would create, this business plan would meet ACT planners' goals of bringing the Fitters' Workshop and the Kingston Arts Precinct alive both day and night, while stimulating the activity necessary to make the Precinct financially viable.

Pro Musica thanks the Standing Committee on Education, Training and Youth Affairs for this opportunity to present our case and, we believe, that of many other Canberra citizens with interests in developing the city's cultural life. We would be pleased to assist the Committee in every way we can – both in its current deliberations on this matter and in bringing our proposal to fruition.

APPENDIX A

Venues Used or Considered by Pro Musica for Music Performances

VENUE (in order of size)	SEATING CAPACITY	OUR RATING OF THE ACOUSTICS	HIRE COSTS ¹
Royal Theatre (National Convention Centre)	2460	Acoustic very dry; amplification essential.	Prohibitive
Llewellyn Hall	1336	Good for large ensembles	Prohibitive unless a nearly full house (\$5000-9000)
Canberra Theatre	1244	Acoustic very dry; amplification essential.	Prohibitive (\$5000-7000)
Great Hall Parliament House	1200	Acoustic dry; Amplification essential.	Prohibitive (\$5000-9000)
Canberra Girls Grammar School	1000	Very good	Reasonable (negotiable) but not always available. No lobby – difficult to run evening events
St Christopher's Cathedral	1000	Very good to good, depending on seat location.	Expensive (\$350 per hour; min \$1500); restrictions apply
Canberra Playhouse	618	Acoustic very dry; amplification essential.	Expensive (\$5000+)
Erindale Theatre	443	Acoustic very dry; amplification essential.	\$4700 for 5 days
St Andrew's Cathedral	550	Unreliable: very good in some seat locations; poor elsewhere.	Reasonable but strict restrictions on content apply.
Albert Hall	450 (330 if thrust stage is used)	Good if thrust stage is used	\$1200 , \$780 (community rate)
National Museum of Australia	400	Good but requires careful handling	Generally prohibitive; use is by invitation only.
Wesley Uniting Church	350	Excellent.	c. \$1000
Gandel Hall, National Art Gallery	350	Not good best with amplification.	\$1500 per 4 hrs.
James Fairfax Theatre, NG	267	Not good designed for spoken word.	\$400 per hour (3 hour minimum \$1200)
Street Theatre	247	Designed for spoken word; music is best with	Negotiable

¹ Costs shown in this column are for a typical performance. They do not include hire for a dress rehearsal, which in most cases is essential to plan staging, sound checks, etc., or for amplification, hire of risers and other equipment (e.g. music stands & lights). Even at the cheapest venue, the most minimal concerts cannot be staged for anything less than \$4-5,000.

		amplification.	
National Portrait Gallery	220	Excellent	Use is generally by invitation only.
Belconnen Arts Centre	220 (foyer)	Good	Reasonable.
Australian Centre for Christianity and Culture	220	Excellent	Reasonable (\$800-600)
High Court of Australia	200-300 Depends on where Performance occurs	Excellent	Use by invitation only. Tickets can not be sold on site
St Paul's, Manuka	200	Excellent	Negotiable
Arc Theatre, NFSA	180	Amplification required	By invitation only
Kings' Hall, Old Parliament House	180	Excellent	By invitation only
Turkish Embassy, Lalezar Hall	180	Excellent	By invitation only
All Saints, Ainslie	160	Excellent	Donation; negotiable.
Theatre 3	150	Fair	Negotiable
National Library	180	Excellent	Prohibitive
Wesley Music Centre	140	Excellent	c. \$600
Larry Sitsky Room. ANU School of Music	120	Excellent	Expensive in relation to size (\$1000)
Tuggeranong Arts Centre	120	Fair	Reasonable
Finnish Embassy	120	Excellent	By invitation only
St John's, Reid	60	Excellent	Donation negotiable

Concerts Presented by Pro Music in the Fitter's Workshop in May 2009

Friday MAY 8 Concert 4 8pm Peter Sculthorpe RITES OF PASSAGE – Fitter's Workshop

Number of Performers 75

Oriana Chorale, Igitur Nos, The Resonants, Canberra Grammar School and Canberra Girls Grammar School Motel Choir, Synergy Percussion, Gary France, Wyana Etherington percussion ANU Faculty artists and students conducted by Roland Peelman.

Sunday May 17 Concert 25 2pm RAJATON – UNPLUGGED - Fitters Workshop

Finland's Finest Vocal Ensemble sing spirituals and modern sacred music unplugged.

Number of Performers 6

Sunday May 17 Concert 26 5:30pm GOD MUSIC - Fitters Workshop

George Crumb God Music

Arvo Part Symphony No 4 (Australian Premiere - CIMF commission)*

Pergolesi (arr Bach) Stabat Mater /Psalm 5

Halcyon , Grainger, TinAlley and ANU Faculty artists and students as well as CIMF solo artists

John Harding conductor

Number of Performers 65

Concerts Presented by Pro Music in the Fitter's Workshop in May 2010

Sunday MAY 16 CONCERT 10 6pm MYRRH - Fitters Workshop

Ross Edwards Eternity for 48 singers, brass, percussion and organ

John Tavener The Veil of the Temple for voices, strings, brass, organ and perc *Australian premiere

Song Company (Anna Fraser, Nicole Thomson, Elli Green sopranos, Tobias Cole alto, Lanneke Wallace-Wells mezzo soprano, Dan Walker tenor, Richard Black tenor, Mark Donnelly baritone, Clive Birch bass, Alexander Knight bass), VOX (directed by Liz Scott), Oriana Chorale (dir David Mackay), The Resonants, Burgmann Anglican School Choirs, Woden Valley Youth Choir (dir. Alpha Gregory), Louise Page soprano, Catherine McCorkill clarinet, Canberra Camerata directed by Roland Peelman
Number of Performers 150

CONCERT 12 6pm MOZART'S WEDDING GIFT - Fitters Workshop

Mendelssohn Incidental Music for a Midsummer Night's Dream arr Andreas Tarkman for winds

WA Mozart Gran Partita

Vernon Hill flute flute, Thomas Indermühle oboe, Megan Billings oboe, Catherine McCorkill clarinet, Rachel Best-Allen clarinet, Alan Vivian, Tom Azoury basset horns, Matt Ockenden bassoon, Richard McIntyre bassoon, Michael Dixon horn, Angharad Johnson horn, Max McBride double bass
Number of performers 13

Tuesday MAY 18 CONCERT 13 8pm CHOPIN - POLISH HEART - Fitters Workshop

Selection of Chopin's Waltzes, Polonaises and Songs 45 mins

Fantasie in F minor, Op.49, Ballade No.4, Op.52, "Raindrop prelude", Op.28 No.15, Fantasie-Impromptu, Op.66 (posthumous)

Tamara Anna Cisłowska piano, Simone Riksman soprano, Daniel de Borah piano

Number of Performers 3

Thursday MAY 20 CONCERT 16 6pm NEW ZEALAND STRING QUARTET - Fitters Workshop

Dmitri Shostakovich String Quartet No. 7

Toru Takemitsu A Way A Lone

Robert Schumann Quartet in A, opus 41#3

Number of Performers 4

Friday MAY 21 CONCERT 17 8:15pm FRANKINCENSE - Fitters Workshop

Arvo Pärt De Profundis for male choir and chamber orchestra * Aust premiere 7 mins

Arvo Pärt Pari Intervallio for clarinet, trombone and strings 8 mins

Arvo Pärt 7 Magnificat Antiphons 15 mins

Peter Sculthorpe Kyrie for solo cello and strings 15 mins * premiere

Elena Kats-Chernin Mater 7 mins

Arvo Pärt La Sindone 16 mins *Australian premiere

Song Company (Anna Fraser, Nicole Thomson, Louise Prickett sopranos, Lanneke Wallace-Wells

mezzo soprano, Tobias Cole alto, Richard Black tenor, Koen van Stade tenor, Mark Donnelly

baritone, Clive Birch bass, Alexander Knight bass) David Pereira solo cello, Tor Fromyhr conductor

Canberra Camerata and the strings of the ANU School of Music Chamber Orchestra

Number of Performers 56

Friday MAY 21 11pm - 7am SLEEP – Fitters Workshop

All Night Sound Installation by Domenico de Clario piano

Number of Performers One

Saturday MAY 22 Concert 18 1pm SCULTHORPE AND SPAIN - Fitters Workshop

Program curated by Peter Sculthorpe and Tamara Anna Cislowska and narrated by the composer

FROM THE DREAMTIME

Peter Sculthorpe Sonatina

Manuel De Falla Ritual Fire Dance

LANDSCAPES

Peter Sculthorpe Djilile

Frederic Mompou Landscapes

1The fountain and the bell

2 The lake

3 Chariot of Galice

LOOKING BACK

Enrique Granados Vals Poetico no.6

Peter Sculthorpe Little Passacaglia

Frederic Mompou Secreto

Isaac Albeniz Tango

NIGHT SONGS

Peter Sculthorpe Night; Stars

Frederic Mompou Charmes no. 6 'pour appeler la joie'

Pajaro Triste

Peter Sculthorpe Harbour Dreaming

Tamara Anna Cislowska piano

Number of Performers two

Saturday MAY 22 CONCERT 19 4pm THE WELLSPRING - Fitters Workshop

Ross Edwards Dawn Mantras – Song Company

Ross Edwards Mass of the Dreaming* premiere of solo version – Song Company

Ross Edwards String Quartet no 1 Sparks and Auras * premiere of revised version NZSQ Ross

Edwards Sacred Kingfisher Psalms*

Ross Edwards Mantras and Alleluyas

NZ String Quartet and Song Company

Song Company (Anna Fraser, Nicole Thomson, Louise Prickett sopranos, Lanneke Wallace-Wells mezzo soprano, Tobias Cole alto, Richard Black tenor, Koen van Stade tenor, Mark Donnelly baritone, Clive Birch bass Alexander Knight bass), NZ String Quartet, Roland Peelman conductor and percussion

Number of Performers 11

Saturday MAY 22 CONCERT 20 7pm FOUR LAST SONGS - Fitters Workshop

Wagner's Birthday, Mahler's 150th and the 60th Anniversary of the premiere of Richard Strauss's Four Last Songs

Gustav Mahler 4th Symphony (arr Klaus Simon) *Australian premiere Simone Riksman soprano

Richard Strauss Four Last Songs (arr Ledger) Louise Page soprano

Richard Wagner Leibestod (arr Ledger) Louise Page soprano

New Zealand String Quartet, Graeme Jennings viola, David Pereira cello, Max McBride bass, Virginia Taylor Flute, Thomas Indermühle oboe, Catherine McCorkill clarinet, Matt Ockenden bassoon, Michael Dixon horn, Daniel de Borah piano, Tamara Anna Cislowska harmonium, Simone Riksman soprano, Louise Page soprano, Roland Peelman conductor

Number of Performers 24

Saturday MAY 22 CONCERT 21 10pm THE MYSTIC AND THE MUSE Fitters Workshop

Gurdjieff / De Hartmann various works plus Larry Sitsky's Pamatuji Jana Sedivka (after Gurdjieff) Bill Risby piano, Miroslav Bukovsky trumpet, Catherine McCorkill clarinet, David Pereira cello, Chris Latham violin, Tamara Cislowska piano, Jouissance (Deborah Kayser - soprano, Jerzy Kozlowski - baritone/bass, Peter Neville – percussion, Nick Tsiavos – doublebass, Anne Norman – shakuhachi ANU Chamber Orchestra conducted by Tor Fromyhr

Number of Performers 56

Sunday MAY 23 CONCERT 22 12pm THE SPIRIT OF WATER - Fitters Workshop

In Praise of Oceans

Bill Risby Deep Upwellings

Karen Tanaka Ocean *Australian Premiere

Anna McMichael violin, Daniel de Borah piano

Bill Risby piano From the Ocean to the River

In Praise of Rivers and Lakes

Alphons Diepenbrock The Fisherman op 1 no 2

Aaron Copland Shall We Gather At the River

Ross Edwards The Lost Man (words by Judith Wright)

Christina McPherson Waltzing Matilda (words by Banjo Paterson)

Simone Riksman soprano, Tamara Anna Cislowska piano

Bill Risby piano From the Lake to the Sky

In Praise of Rain

Ross Edwards Tyalgum Mantras

New Zealand SQ, Graeme Jennings violin, Virginia Taylor Flute, Vernon Hill flute, Catherine McCorkill clarinet, Simone Riksman soprano, Canberra Camerata, musicians from Burgmann Anglican School Bill Risby piano, Ross Edwards organ

Number of Performers 49

Sunday MAY 23 CONCERT 23 2:30pm JOUISSANCE - Fitters Workshop

Music from Byzantium by Kassia

JOUISSANCE Deborah Kayser - soprano, Jerzy Kozlowski - baritone/bass, Peter Neville – percussion, Nick Tsiavos – doublebass, Anne Norman – shakuhachi

Number of Performers 5

4:30pm FINAL of the Sprogis / Woods Jazz Composers Prize - Fitters Workshop

Profiling emerging writers from the ANU School of Music Jazz department Judged by Bill Risby, Miroslav Bukovsky and Mike Price

Number of Performers 35

Sunday May 23 CONCERT 24 7pm MONTEVERDI VESPERS - Fitters Workshop

Claudio Monteverdi Vespers of 1610

Song Company, Anna Fraser, Nicole Thomson sopranos, Tobias Cole alto, Richard Black tenor, Koen van Stade tenor, David Mackay tenor, Mark Donnelly baritone, Clive Birch bass, Alexander Knight bass, Tobias Cole, Oriana Chorale (dir David Mackay), Australian Baroque Brass, Geoffrey Lancaster harpsichord/organ, Paul Wright violin, Anna McMichael violin, Graeme Jennings viola, Xina Hawkins viola, Noeleen Wright cello, Max McBride violone, Directed by Roland Peelman

Number of Performers 52

Concerts Presented by Pro Music in the Fitter's Workshop in May 2011

Sunday May 8 Concert 1 REMBERING THE GRIFFINS - Fitters Workshop

Tomas Luis de Victoria Requiem

Peter Sculthorpe Requiem

Eric Whitacre I thank you God for most this amazing day

Number of Performers 59

Sun May 15 12noon Concert 12 FINNISH TANGO - Fitters Workshop

Pekka Kuusisto violin, Iiro Rantala piano 45 mins

Number of Performers Two

Tuesday MAY 17 6pm Concert 18 SCHUBERT QUINTET- Fitters Workshop

Maurio Giuliani Gran Duetto Concertante, for flute & guitar in A major, Op. 52

Felix Renggli classical flute, Adrian Walter classical guitar

Schubert Cello Quintet (50 mins) Danish String Quartet, David Pereira cello

Number of Performers 7

Tuesday 8:15pm Concert 19 VIVE LA FRANCE - Fitters Workshop

Debussy arr Caplet La Mer for 2 pianos 24 mins *Australian Premiere

Debussy En Blanc et Noir 15 mins

Ravel Rhapsodie Espagnole 15 mins

Debussy arr Ravel Nocturne for piano duet and female voices 10 mins * Premiere

Dukas Sorcerer's Apprentice 11 mins

Pascal and Ami Rogé piano, Louise Page, Rachael Thoms sops, Christina Wilson and Bronwyn Douglass mezzos

Number of Performers 6

Wednesday MAY 18 6pm Concert 21 THE JEWEL - Fitters Workshop

Ernst Chausson Poeme (2nd performance of the Chamber Version) 15 minutes

Ernst Chausson Concert 40 mins

Edua Zadory violin, Danish String Quartet, Pascal Roge piano

Rune Tonsgaard Sørensen violin, Pascal Roge piano

Number of Performers 6

Wednesday MAY 18 8pm Concert 22 IN MEMORIAM GUSTAV MAHLER - Fitters Workshop

(commemorating the 100th anniversary of Gustav Mahler's death, 18 May 1911)

Korngold Sostenuto ...like a Folk Tune * premiere of string orchestra version

Mahler Farewell from Das Lied von der Erde arr Schoenberg for chamber orchestra * Aust premiere

Mahler 1st Symphony "Titan" arr for chamber orch. by Klaus Simon * Australian premiere

Canberra Festival Camerata, Louise Page cond John Harding

Number of Performers 76

Friday May 20 6pm Concert 26 VIKINGS OF THE SUNRISE - Fitters Workshop

Stephen Scott New York Drones (2006)

Stephen Scott Azul from Paisajes Audibles/Sounding Landscapes (2002)

with Victoria Hansen, soprano

Stephen Scott Barcarola from The Deep Spaces (2005)

with Victoria Hansen, soprano

Stephen Scott Vikings of the Sunrise, Part One (1995)

Stephen Scott and the Bowed Piano Ensemble

Zachary Bellows, David Cummings, Neil Hesse, Meghann Maurer, Julia Pleasants, Andrew Pope, AJ

Salimbeni, Nicole Santilli, Stephen Scott Founder/Director, Soprano soloist: Victoria Hansen

Number of Performers 10

Friday MAY 20 8:15pm Concert 27 LUX AETERNA - Fitters Workshop

Steve Reich Desert Music - Chamber version * Australian premiere

Morten Lauridsen Lux Aeterna * Australian premiere of this version (28 mins)

Canberra Camerata, Canberra Festival Chorus comprising Song Company (Susannah Lawergren

soprano, Anna Fraser soprano, Lanneke Wallace-Wells mezzo soprano, Richard Black tenor, Mark

Donnelly baritone, Clive Birch bass), Canberra Choral Society (Tobias Cole director), SCUNA (ANU

Choral Society - Jonathan Powles director), The Resonants (Helen Swan director), Combined

Canberra Grammar Schools' Motet Choir (Melinda Sawers and Craig Woodland directors), Radford Chapel Choir and Combined Canberra Grammar Schools' Motet Choir directed by Roland Peelman
Number of performers 245

Saturday MAY 21 1pm Concert 28 FINE FEELINGS AND GRAND DESIGNS - Fitters Workshop

Graeme Koehne Mass for the Middle Aged 20 mins

Song Company

Graeme Koehne Nashville Tuning for two pianos 11mins

Pascal and Ami Rogé pianos

Graeme Koehne Three Poems of Byron 12 mins

Christina Wilson mezzo soprano with the Danish String Quartet and Justin Bullock bass

Graeme Koehne Ringtone Cycle 22 mins

Louise Page soprano, Anna McMichael violin, David Pereira cello, Alan Hicks piano

Graeme Koehne A Closed World of Fine Feelings and Grand Design 7 mins

Callum Henshaw guitar

Graeme Koehne The Voyage

ANU Chamber Choir

Number of Performers 44

Sat MAY 21 3pm Concert 29 ALCHEMY - Fitters Workshop

Miroslav Bukovsky trumpet and Bill Risby piano direct the ANU School of Music Recording Ensemble

Number of Performers 16

Sat May 21 5pm Concert 30 THE KUUSISTO BROTHERS - Fitters Workshop

Terry Riley G Song *premiere of String Orchestra version

ANU School of Music String Orchestra dir Pekka Kuusisto

Reich Duet * Australian premiere

Pekka Kuusisto and Jaakko Kuusisto violins

Canberra Festival Camerata with the ANU School of Music String Orchestra

Bartok Duos (selection)

Prokofiev Sonata for two violins

Finnish Duos

Bach Double Violin concerto

Pekka Kuusisto and Jaakko Kuusisto violins

Canberra Festival Camerata with the ANU School of Music String Orchestra

Number of performers 30

Sat MAY 21 8pm Concert 31 SCHUBERT REDISCOVERED - Fitters Workshop

Graeme Koehne Sleep of Reason 20 mins

Timo-Veikko Valve and Fredrik Sjölin solo cellos

Canberra Festival Camerata with the ANU School of Music Orchestra cond John Harding

Schubert Symphony no 10 (orchestrated by Brian Newbould) *Australian premiere

Canberra Festival Camerata with the ANU School of Music Orchestra cond John Harding

Schubert "Symphony no 11" (Grand Duo orchestrated by Joseph Joachim) *Aust premiere

Canberra Camerata with the ANU School of Music conducted John Harding

Number of Performers 57

Sun MAY 22 2pm Concert 33 MUSIC FOR 18 MUSICIANS- Fitters Workshop

1st half - FINAL of the SPROGIS WOODS COMPOSITION PRIZE

Three finalists' new works for piano

2nd half -Steve Reich Music for 18 Musicians

DRUMatiX Percussion Group and ANU Contemporary Music Ensemble:with pianists Lisa Moore

Adam Cook , and singers Susannah Lawergren soprano, Rachel Thoms soprano, Anna Fraser,

Lanneke Wallace-Wells, Gary France director

Number of Performers 21