



Adelaide Hills Chamber Players String Orchestra and Chamber Choir

## THE LOSS OF PUBLIC FUNDING IN 2024

After receiving public funding from the South Australian Government annually for three years, **Adelaide Hills Chamber Players** have been denied funding for 2024. The exciting project initiated by Stephen Marshall directly from his Premier's Office in 2021 has come to a crashing halt.

Our company was formed with the express purpose of presenting top-end fine music performances **primarily** for audiences in regional South Australia and thereby provide much needed professional employment opportunities for the cream of Adelaide's classical musicians.

The dream with the **Adelaide Hills Chamber Players** was to provide a critical mass of professional performance engagements that would enable the most highly skilled practitioners to rely on professional performance employment for a modest percentage of their weekly income. Extreme reliance on teaching threatens maintenance of high-end executant skill which is "Olympian" in its demands of discipline and devotion.

This dream has interlocked with the love regional communities have always expressed for high-quality fine music. The quality of the performances made possible with public funding over the last three years can be viewed in video recordings accessible on the Gallery page of our website:

[www.adelaidehillschamberplayers.com](http://www.adelaidehillschamberplayers.com)

### Four Pillars of Ambition

In our representations to the Marshall Government, we presented four interlocking pillars to build a reliable superstructure to support the highest level of fine music-making in regional South Australia to add to the marvellous activities of the Adelaide Symphony Orchestra.

1. **Adelaide Hills Summer Festival of Fine Music** presented annually. Typically, this would involve three separate musical programs involving a small chamber orchestra [18 players], a small chamber choir [8-12 singers] and small ensembles of 3-5 players. Over the last four years such programs have been presented in the Adelaide Hills, Alexandrina, Fleurieu Peninsula, Barossa Valley, Gawler, Murray Bridge and Adelaide City. These offerings have already attracted a strong and loyal audience.

2. **Regional Performance Program** Our next stage of development was to have journeyed with repertoire developed in Summer to more remote regional communities in Autumn, and Spring. The music chosen for **Adelaide Hills Summer Festivals** has always included pieces suitable to directly involve community musicians in regional areas through workshops leading to co-performances. We are mindful of the intense love for and involvement in live fine music making experienced by many regional communities in SA. There are particular nodes of enthusiasm for such cultural enrichment on Eyre Peninsula, the Limestone Coast and the Riverland. At its peak, we envisaged three visitations of four days each to regional communities per year.
3. **Educational Outreach** Linking with these regional performance visits would be an educational program offered by five musicians of the Adelaide Hills Chamber Players. Student participation workshops in schools provide a key means of welding all community members in a combined musical project, school students, local community musicians, our professional musicians and audience members alike.
4. **Small Chamber Music offerings** We have a track record of offering successful morning concerts and performance soirees over many years throughout the Adelaide Hills; concerts that are enthusiastically patronised by music lovers at affordable entry prices.

## **The current politico-cultural situation**

We are frequently asked why such levels of public funding are necessary. A chamber orchestra that sets itself the task of presenting the finest works in the repertoire by Beethoven, Mozart, Bartok, Mahler, Stravinsky and others is setting itself a herculean artistic task. These are extremely difficult works. Only the best instrumentalists can manage them and many hours of corporate rehearsing are necessary to master them. It was always thus. In centuries past, the Church and/or the Aristocracy provided the resources for such activities to occur.

In our time, State and/or Federal public funding is the only equivalent source. Private benefactions and commercial sponsorships are extremely important participants in the mix. But without private contributions at levels virtually unheard-of in Australia, only public funding can provide the surety and level of support sufficient to realise dreams as ambitious and as complex as those outlined above.

**After such a promising beginning, with the loss of State Government funding these plans/dreams have come to a crashing halt.**

**Thus, with no further assistance visible on the horizon, we are sorry to say it appears that the 2024 Summer Festival offerings will be the last involving our chamber orchestra.**

Of course, we will continue to press for renewed State Government funding, and even without it we will continue to offer high quality programs with fewer forces [such as the *Pocket Boheme* of 2023] where modest benefactions and ticket sales can pay artists' wages.

But what is in peril is the fate of the chamber orchestra, the ensemble that has been so deeply appreciated by loyal audience members from regional communities in particular.

If you are moved to voice your concerns, you may consider joining others who are writing individually to the Hon Andrea Michaels MP, Minister for Arts, c/o Parliament House, North Terrace, ADELAIDE 5000.

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