



## Clasax Victoria Podcast

### Episode 1 - Dr. Nicole Canham Show notes

1. [Nicole Canham website](#)
2. [Clarity Clarinet Quartet](#)
3. [Monash University Woodwind Day](#)
4. [Clasax Performance Competition](#)
5. [Riccardo von Vittorelli](#)
7. [Anti-practicing Clarinet Club Card Game](#)
8. Nicole's Australian Music Recording Project
  - [Don Banks - Night Piece](#)
  - [Don Banks - Blues for Two](#)
  - [Katy Abbott - Autumn Song](#)

#### **Interview Transcript between Brendan Toohy and Nicole Canham:**

BT: Nicole! Doctor Nicole Canham.

NC: Brendan

BT: Thanks so much for joining me.

NC: Pleasure

BT: On the first ever episode of the Victorian, what am I calling it? The Clasax Victoria podcast.

NC: Oh wow, no pressure!

BT: You'll be our first guest.

NC: This is so exciting!

BT: We've had all sorts of scheduling things and technology things but we've overcome it all.

NC: Yep.

BT: Probably just the hardest part is finding a spare hour to sit down together for a chat.

NC: Yeah!

BT: You're a very busy woman.

NC: Yes!

BT: Thanks for making the time.

NC: This is great, thank you.

BT: Before we get officially underway,

NC: Yeah?

BT: I wanted to share something with you

NC: Yeah?

BT: I've been a big fan of yours for a long time

NC: Oh?

BT: Before I even knew I was a fan of yours

NC: Ok.

BT: Because when I was a young clarinettist growing up in sort of the mid to late 2000s, I listened to a lot of Clarity quartet.

NC: Ohhhh! Ok, yes!

BT: Which I only later found out was largely your, sort of, brainchild.

NC: Yeah, that's right!

BT: We might, we'll talk about Clarity a bit later on.

NC: Yeah, for sure.

BT: But for now, I'm going to dive into some questions.

NC: Ok

BT: Starting with could you please briefly introduce yourself and we'll take it from there, in as much or as little detail as you like?

NC: Sure.

BT: Yeah, for people who don't know who you are, how would you introduce yourself?

NC: How would I introduce myself? I would probably say that I am a contemporary artist who has always loved music since I was very small. And that the thing that really has, I guess, kept

me in the game is that I really deeply believe in the transformative, positively transformative power of the arts and the way that it can enrich people, uplift them, create community, bring them together. And I think, you know, in these crazy times and this really fast paced world, more and more I think we need music as a space for solace and hope and optimism and connection. And you know, it's really interesting because obviously when I was a younger musician I thought well, the way to do this is I'm going to go and study it, I want to be as good as I can be and have all these great experiences. And I think that that is super important and you know, discovering how you bring out the best in yourself is really great but I think one of the interesting learnings of all the different things I've done in music, because I initially started on piano, took up the clarinet. I did clarinet as my major instrument in my undergraduate degree, I did piano as an instrument study. So, I worked professionally as a clarinetist and also as an accompanist and a repetiteur, a choral conductor so I did lots of sort of different things. I think more and more the, the sort of, sum total of all those experiences has really been, it's important to be great at what we do and be really well-informed but, but actually it's also really important to celebrate our humanity and I think that's one of the things that I just sort of really love about being a musician is kind of the opportunities it gives you to sort of connect with other creative people and meet audiences of all different ages. You know, and I've been really lucky in my career to have very, very varied experiences that have helped me to understand the impact and the power of music in many different, sort of walks of life and stages of life.

BT: Amazing, that's such an incredible, all-encompassing answer. And yeah, you touched on something that I was going to mention next which is you've had a very varied experience across a wide range of fields. And you know, when I read your biography, you're extremely accomplished in lots of things. It made me think, I don't know where to start asking questions. So, actually it's interesting, on your website you've got two biographies, one is the short version and one is the long version and I love that I think that's so funny. So, if I sort of chip away at a few questions, I apologise if I miss anything but feel free to, if there's something in particular you really want to talk about, we can steer the direction in that way. But, bringing this back to clarinet a little bit, could you describe how Monash University is partnering with the Victorian Clarinet and Sax society this year?

NC: Yeah, so every year we do a Woodwind Day and one of the things we love to do is kind of make connections through that Woodwind Day. Because obviously after COVID one of the things that I'm really concerned about and sort of committed to is making sure that we've got a really great sort of talent pool of young people sort of coming through who feel ready or have the option or the inclination to study music. But also so that we can create a space in what we do for people who've gone through and continue to play and they don't maybe play at a full, professional level or they're doing pro-am (professional/amateur) or they're just playing for their own enjoyment, that we have a space that really supports that. And the other thing of course is this idea of having professional development that even when we've been playing for a long time and we're very experienced, it's always kind of refreshing to hear other insights and other ideas. So, it was really terrific to have a meeting with JoAnn Griffiths when Clasax was kind of looking around to see where the home was going to be for the competition this year and to have a conversation around what Clasax is trying to do. Which I really admire and I think it's really important that we have spaces in our community where people can sort of gather over a creative interest and sort of passion. So this year we've sort of really decided to work together so our Woodwind Day is going to incorporate a bunch of teacher PD, we've got some fantastic guests, we've got lots of support including Clasax but also Yamaha, D'Addario, Online Virtuosi, I don't want to forget anyone, Ozwinds, Haynes, Flutes and

Flutists, so it's not just for clarinet and saxophone, we're also doing double reeds and flute. But we're really excited cause we're going to have some ensembles in the afternoon, we're going to have a come and try the Clasax saxophone ensemble, Sunday afternoon's actually their normal rehearsal time. So anyone that wants to come and check it out and have a go can actually sit-in in the ensemble. And then we're going to be finishing our day with a great kind of showcase concert with everyone playing and one of the other Clasax ensembles, Clarimania is going to perform as well so I'm really excited just to show in and through that day like how creative and amazing people who live in Melbourne and Victoria are. I think this is really you know when I moved here I was kind of like, what's the creative epicentre of Australia, and you know I don't want to get like lots of emails from people who don't live in Melbourne going hey. But I really think there's a wonderful creativity here and a tremendous respect for people who do their own thing and want to do kind of original stuff. So, you know I'm hoping that our partnership this year is really just the beginning of kind of, you know in the role that Monash has as a large institution in our community, supporting the making of connections and supporting thriving communities in music. That's really what I'm interested in doing and it's great that there's just so much kind of alignment of values I think with what Clasax is doing and what I'm sort of really committed to doing too.

BT: Fantastic, it's really great actually because younger, school-aged students who you know play in the Clasax competition, then they see that there's events outside of that with the Monash Woodwind Day. They see this sense of progression and then obviously they can study music at Monash or elsewhere and then they can join the Clasax ensemble later in life, after you know so there's this real progression which is great for them to see.

NC: Yeah absolutely, and what we've done this year also as part of the partnership is the workshops that we're doing on the Woodwind Day, cause Woodwind Day is going to be before the Clasax competition, we've designed the topics of the workshop so that they compliment and support people who are thinking of going in the Clasax competition. So, if you think I want to think a little bit more about how I'm using my body in performance or how I'm being really stylistically informed in that way that I'm doing phrasing in say a Mozart church sonata or a Brahms sonata, that we've got workshops that support that or if you're playing a piece in jazz style and you're not necessarily a jazz player, you know. So fantastic, Angela Davis is going to be talking about how you think about you know, creating a personal jazz sound and approach to jazz. So, you know lots of really great things in terms of supporting people to do exactly what you just said, not just do the thing, so not just come to my thing but also come and learn things here that will support the next step for you.

BT: And obviously make lots of connections with people, expand your network, it's a social hang too.

NC: Yeah absolutely. For sure, for sure.

BT: I'm looking forward to it, I'll definitely be there. I usually don't play with the saxophone group but I think I'll jump in and give it a toot.

NC: Awesome.

BT: Do you know what date it is off the top of your head?

NC: It's Sunday the 4th of May between 10 and 4 so yeah.

BT: Star Wars day.

NC: I know!

BT: May the Fourth!

NC: I think we're going to have to do some cheesy Star Wars references in our concert.

BT: Excellent. Love it. Ok.

NC: Ok!

BT: Alright, turning the spotlight back on yourself for a moment, are you from Melbourne originally?

NC: No, I grew up in Canberra.

BT: Ok.

NC: So I studied at ANU in the class of Alan Vivian. David Griffiths was there we were there at the same time.

BT: Amazing

NC: So yeah, it was a really, really amazing place to be at that time. A lot of, very dynamic sort of environment, a lot of great players obviously Canberra Wind Soloists were all there so really wonderful to be able to, from a chamber music point of view, learn from the wind soloists individually and collectively and really draw on that in terms of my own sort of chamber music formation. I spent a couple of years in my degree really just focusing on wind trio, wind quartet and quintet sort of combinations. And then also having access to extraordinary string players and pianists like David Perera and Suzanne Powell, then getting into the piano trio repertoire. Which was really sort of a, such a fantastic opportunity. I think that's really where I got bitten by the chamber music bug. Yeah.

BT: Cool, and is how, kind of, Clarity ended up forming or was that through something else?

NC: That is how Clarity formed, we were asked to play at an open day and we had such a great time. I said should we keep doing this, should we do it again? And we had a concert manager at that time called Jan Jennings so you know, I'm sure people who studied there at ANU would remember her. And Jan was great she didn't mince words, she called a spade a spade and she was just fantastic at all the management side of things. And so, after that when we decided to sort of, get the clarinet quartet thing happening, we would just go Jan, Jan can you tell us how to do this cause there was really no career development coursework. There was one unit which was write a 150-word bio, apply for a German government scholarship.

BT: Oh, wow.

NC: I think that was it, like it was pretty ...

BT: Why a German government scholarship?

NC: I think because the person teaching it, that was the thing they knew how to do, maybe?

BT: Yep.

NC: And so, I really found that I had all of these incidental conversations where I was sort of bailing up Jan going, Jan how do you do this? How do you do that? And that was really the beginning I guess of a really great education not just in, in a quartet sort of situation but also in, you know, creating your own ensemble and kind of seeing where that can take you.

BT: Amazing. On the topic of applying for scholarships overseas, you were awarded a Fulbright scholarship to study overseas? Is that right?

NC: No, I didn't get a Fulbright. When I went to France I had ...

BT: Was it something else?

NC: It was the Australian Musicians Awards (AMA) from the Australian Music Foundation, I also had a couple of different pockets of funding from Ian Potter Cultural Trust which was really great.

BT: Right, I must've been getting my facts mixed up.

NC: And I am a Churchill Fellow, so I did get a Churchill Fellowship.

BT: I think I just mixed-up Fulbright and Churchill, that's what I was thinking of in my mind.

NC: Yeah!

BT: Amazing, so when you went overseas to France to study with Philippe Cuper, I believe, amazing, what was that like?

NC: Incredible, culturally a very different kind of learning environment. You know when you do your audition, you do your audition in front of everyone so it's not like a closed sort of environment that it is here. And then when they are telling you if you've got in or not, they call everyone back into the room, who's just done all their auditions and they read your names out in rank order.

BT: Wow.

NC: With the comment from the jury like if everyone thought you should get in, then you get a certain mention and if you, you know as you go through. So that was quite different for me. All of our lessons happened in front of everyone else in the class.

BT: Wow.

NC: So, I found that quite intimidating at first.

BT: Of course, yeah.

NC: But, actually it was fantastic because I think then you start to see everyone has a bad a day, it's not just you. And you also see everyone struggle with different challenges in their playing. And you have the wonderful opportunity to learn from everyone's growth in that class so you get your own lesson but you can also then watch and go ah, here's this other repertoire that this other person's doing and how is this being managed and approached. And I mean Philippe is just an extraordinary player and musician, he's just so committed to every part of every note. And it was really wonderful to be so immersed in that environment with him for a year and I certainly learnt, you know that was kind of like a landmark year for me. I think I really had a great opportunity not just to develop my playing but to think about the kind of musician that I wanted to become. And I guess why was I even doing any of it in the first place, you know what I mean? So, yeah it was fantastic. And then, you know, in the conservatoire at Versailles you can hang your head out the window and you can see the chateau so you know we could go up and have picnics up there and sort of spend that time and just be immersed you know, in a cultural education not just a musical one. And I remember on the first or second day he just said I don't want to hear anyone speaking in any language other than French in my class. So, you know he was like you've come here for a cultural experience, have one. So, I dutifully committed to, you know, speaking French and everyone was, I think everyone thought I was a bit simple because I spoke French like a four-year old when I first got there. But it was really the best thing that I could have done because, you know, subsequently on my return trips to France really one of the things that has massively helped in terms of a lot of connections with other projects that I did later on with the Tarogato and Claude Delangle really came out of being able to communicate in French. So, you know that was also a really terrific thing for me to sort of have with that. Not just the musical thing and interestingly, speaking in French helped me to understand some of the things he was doing on the clarinet in terms of mouth shape and voicing and thinking about all of those other things. So, yeah it was just a tremendous experience I'm so glad I got to have it.

BT: That's fantastic. I did meet Philippe (Cuper) when he came to Melbourne for the Australian Clarinet and Saxophone Festival, I think was 2011 and Alan (Vivian) came as well so that was lovely. I had to play Francaix Concerto for him very badly, he ripped me shreds but that's fine. But yeah, amazing player. Awesome.

NC: Yeah, anyone who can just pull out Francaix at 9 o'clock on a Friday morning, he did that in one of the classes. You just go, sigh, ok yeah.

BT: Well, he played it for the composer himself so that's to be expected, I guess. Amazing. You mentioned the Tarogato, could you describe for our listeners what that is? How did you get into this?

NC: Brendan, it was love at first sound. I was in the musical instrument museum in Brussels (Belgium), and they have this headphone tour that you can do and basically, it's really cool, you can walk around and you stand in front of the cabinets and then you hear the sound of the instruments. And I think I knew of the Tarogato because I'd been out to, the clarinet quartet, we did some things with Paul Harvey, the clarinettist and composer Paul Harvey. And we went out to Nella Hall, he organised a tour for us and in their cabinet, they had some Tarogatos and so we were talking about it. And anyway, years later I hear this sound and I think what is that instrument? I have to play it. And I discover it's a Tarogato and I went on this, kind of, European goose chase trying to find one. I met, like, a lady in a carpark of this London train station, she had this dodgy instrument wrapped up in a tea towel. No, that's not going to work.

And somehow got onto this chain-smoking Italian architect who had started to make instruments and he makes all kinds of instruments. Riccardo von Vittorelli is his name and so I wrote to him and he made me a Tarogato. I went to his workshop, he showed me he said what wood would you like? I chose the wood, I chose to have an instrument in C, normally the Tarogato's in Bb, it's longer and has a bigger range, a lower range. But for my right hand especially it's just the spacing of the tone holes are too far apart. So I had a Tarogato in C made for me. And I really wanted to have, having had such an orthodox formal music education, I really wanted to have an unmediated experience learning an instrument. So, you know, no criticism of having teachers or formal lessons, that's all really really great but I wanted to see what would happen if I taught myself the instrument. So, I quite deliberately didn't want to engage a lot with listening to recordings or necessarily playing Hungarian music, you know? I obviously researched the history of the instrument. And I loved that it was a symbol of freedom and celebration of Magyar culture. But I kind of wanted to see what it would look like if I made it a symbol of my own freedom. And so I commissioned a complete new repertoire for the instrument, from composers who also didn't have much knowledge of the instrument. And so I've got this very diverse set of pieces that are really kind of what composers imagine the Tarogato can be and do and some of them are based on very early and ancient musics and some are very contemporary and there's, you know, they've got almost like this kind of boppy, funky backing track made out of sampled sounds from the instrument, key clicks and things like that. So, you know, that's been a really tremendous project that I've really sort of enjoyed developing on over the years.

BT: Fantastic. So, it's a cone, right? It's a conical shaped bore?

NC: Conical bore, yeah.

BT: With a single reed, like a clarinet?

NC: Yeah, single reed. I think I have it here, do you want to see it?

BT: Oh, sure. And is it's range fairly similar to a Bb clarinet? Or a C clarinet?

NC: No, look it can do, I mean, 2 and a bit octaves but really it's happier in an octave and a half range. So, this is it.

BT: Oh, wow. Very cool.

NC: I don't know if you've got a good sight line there.

BT: Yeah, that's perfect.

NC: And then, what I had, so I do have a wooden mouthpiece that was made for me. But obviously the issue with that is it's a little unpredictable. And then I had, the wonderful Ash(ley Jackman), when he was working at Ozwinds, he cut down an Eb clarinet mouthpiece for me.

BT: Oh, yes. Cool.

NC: So, and it's got, you know, so that's kind of what it looks like and I just use a cut down Bb clarinet reed on it. And that's it, but smell that wood.



BT: Oh, yeah. Wow, it's a very rich, sweet smell to the wood.

NC: Yeah, and it was amazing too cause, you know, when I went to play it and try it, this key was quite long and I said oh, it's a bit tricky for me to get my hand and he said, no problem, he took the key off the instrument, hack-sawed it, cut out a piece and then soldered it back together.

BT: So it's customised for your hands.

NC: Totally customised for my hands and I mean even just that like, how special is that? You know, I just, anyway it's just been a wonderful thing.

BT: Do you feel game enough to play some notes? We kind of have to hear it now, right?

NC: I probably could but I haven't been practicing my Tarogato at the moment but what I could certainly do is share with you some music, something of me playing so if you want to sort of have a little link to that. Cause I've got some great pieces.

BT: Sure, awesome. Ok, well that's so interesting. There was something in your bio that jumped out to me and ... well, I'll just tell you. It says something about you being a Hope Action Theory practitioner and I thought, what is that? How did you get into this? What's going on?

NC: Yeah, so one of the things that I discovered. You know, when you go into a freelance career and you're trying all of these different things, it sort of shapes your identity, it shapes who you are. And I discovered going into a lot of these really contrasting environments that there were many things about my musical training that had served me well but there was also a lot of other non-musical expectations in all of those environments that hadn't ever really been discussed in much depth. And so I kind of, I ended up going back to do post-graduate study, I did a PhD in classically trained musicians self-directed career development. And one of the things, you know, that all of the research says is many, many musicians feel the same as me. But also, you know, a lot of musicians asking this question of how do I make this work in a way that feels good for me. You know? That thinking of that introduction I gave that took me a long time to get to a fairly concise way of saying, these are the things that I believe in and this is why I'm a musician. But you know it's actually really important to have that because then it actually helps me decide what work I'm going to say yes to and what work I say, you know what here's another person I think would be a really fantastic fit for that particular opportunity. And in terms of the careers piece, what I really noticed was that we lacked people in the field of music who are also career development practitioners. And when you have a career counselling qualification it changes how you approach and talk through the career experience or whatever that is. So, after I did my PhD, I thought well I can't really just sit and you know criticise like what aren't we doing this or why aren't we doing that? I probably need to actually get a qualification. So, I went and did a Grad-Dip (Graduate Diploma) in careers management and development to become a qualified career counsellor.

BT: Oh, amazing.

NC: So, yeah I'm never doing another degree again. I'm saying that publicly, no more! But look it was really great and so the Hope Action Theory, it's this wonderful theory by some Canadian and American scholars that really looks at this idea that you know, if we want to feel fulfilled in our work, in our life, we want to have certain things going for us but also recognises well, that's not going to be the case all the time. You know, people might have had a really hard

time say, through the pandemic, might have lost their job might have had to transition into something they didn't choose, might suddenly have to be teaching people online, working from home, whatever it might be. And so Hope Action Theory is a tool you can use when you're doing career counselling where you can kind of see where a person is at and then you can build in a little program of what we can do to make things better. And then you take that test again at the end and you have a look and see how a person's scores have changed. Cause sometimes just the act of talking through things and working out a new plan can actually really bring up a person's sense of hope and optimism and their sort of energy to get back in there with the goals and the visioning and the implementation of the plan. And it's just a really wonderful way of working with people. Because you know, being a working musician for a lot of people is a tough road to hoe. And I find it interesting and a bit of a shame that music has such a wonderful well-being on impact, well-being impact on people, for the people we do the music with or people we teach the music to. But that living that life of a professional musician can take such a toll on the actual musician themselves. And so, you know, something that's really important in my work and it's why I'm here at Monash, is to be able to continue the research work looking at what do we need in our education environments so that we're not just training people who are really great at music but we're training people who can really be musicians in this world, in this context at this time and do it with, sort of, poise and grace and compassion but also with the right type of savvy so that they're going to be ok. Because I think we really really, our society really needs creative people. And we need creative people who can do what they do for a living. So, thinking about how we actually make that more possible for people and we make it satisfying and sustainable is kind of, you know, something that I'm very passionate, you know as I've, you know, in my mid-career, when I think about not just, the things that I want to do but also the type of legacy that I want to leave. You know, I want to see if in some small way things that I do can make it a little bit better for people who come after me. And one of the ways to do that is actually to really invest in the professional capital of our field which is why it's such a privilege to work with so many young musicians here at Monash. And talk with them about what they want for their future and help them make a plan to kind of realise their dreams and goals in a way that's healthy for them.

BT: Amazing. Wow, there's so much in that field to unpack. It's such an important thing because I feel like certainly in the last 10 years the act I guess or career of being a musician has changed so much for so many people. It seems harder than ever to make a living doing what we love to do. So, kudos to you for doing the amazing work you do. That's incredible. I'm conscious of the time, I think, are you up for a round of a little game? It's clarinet related. It's a clarinet related game.

NC: Ok, what's the game?

BT: Are you familiar with Cards Against Humanity?

NC: I have heard of it. But I don't know.

BT: It's fairly simple. It's just question cards and answer cards. And they're all clarinet related.

NC: Oh, ok.

BT: So, we'll see how this goes.

NC: Ok, if I get them all wrong can we delete this part of it?

BT: We can. I don't think you can get it wrong. It's just supposed to be funny. So, what we might do, these are the question cards. Maybe just pick, 5 of whatever card, these are all answer cards and you can read them, you're allowed to look at them. They're supposed to be funny.

NC: I've got lots, ok.

BT: Alright, I'm going to take maybe 6 or 7.

NC: Wow, ok.

BT: Ok, so you're allowed to read them.

NC: Ok, right. Whoa!

BT: Yep, and I'm going pick a question card.

NC: Ok, and then what? Do I just pick one of these?

BT: You just pick something that you think is funny.

NC: Ok!

BT: And if it's really funny, you win a point. This question says, 'What non-clarinettists don't realise is ... blank', and then you get to pick something.

NC: Do I have to, can I change? Like, that breaking in new reeds ... is.

BT: It doesn't have to make sense

NC: Oh, ok. So, I just say breaking in new reeds.

BT: Ok.

NC: That's not very funny though.

BT: 'What non-clarinettists don't realise is ...', I'm going to play this card which says 'blame it on the reed.'

NC: Blame it on the reed!

BT: So anyway, you get the idea.

NC: Ok, I get it. I get it.

BT: So, whatever card you just played can be discarded now.

NC: Ok, hang on where did it go.

BT: Because you don't want to reuse that one again.

NC: Just lost the card, no, there it is.

BT: The next ...

NC: I'm not good at this game!

BT: No, no that's fine. This question card is 'The must-see event at this year's Clarinetfest is ...', blank.

NC: Charles Niedich basset clarinet.

BT: Oh, yeah? Ok, that seems too real. I think it's, the wackier, the more non-sensical the better.

NC: Ok!

BT: So, 'The must-see event at this year's Clarinetfest' ... 'All 136 military march by John Phillip Sousa'.

NC: Donning your lederhosen for polka season. Can we do that?

BT: Oh, nice. That's good. Alright, next one. 'Scholars', you'll like this one, 'Scholars have unearthed a clarinet concert by Beethoven. The third movement is unexpectedly full of ...', blank.

NC: Circular breathing for 9 minutes.

BT: Yeah!

NC: Yes, ok now I'm getting it. Oh, I could've done double-tonguing.

BT: What am I going to play for that one. 'The third movement is unexpectedly full of ...', 32 Etudes by Cyrill Rose. Cool, alright we'll just do one or two more. Oh, this one's a double. 'My private teacher told me that I need blank if I want to get better at ...' blank. So you get to play 2 cards.

NC: Ok, my private teacher told me that I need to eat cheetos right before playing.

BT: Oh, gosh.

NC: If I want to get better at, 'Contra-alto clarinet squeaks that peel the enamel off your teeth'.

BT: Amazing. Alright, I'm going to play 'My private teacher told me that I need, a competition to see who can play the softest altissimo G, if I want to get better at, channelling Wyle. E. Coyote playing bass clarinet in Ferde Grofe's Grand Canyon Suite.

NC: Ok, you got better cards than me Brendan.

BT: Maybe, maybe. Alright I'm going to discard, those ones. Alright, we might have to make this one the last round.

NC: Ok.

BT: Final question. I'm not like all those other clarinet players, with their tone and musicality, instead I prioritise ...' blank.

NC: Oh, cracks! And double tonguing!

BT: Oh, double-tonguing. Nice! Mine is, 'Anton Stadler pawning Mozart's clarinet concerto after Mozart's untimely death.

NC: Ok, great!

BT: There you go, the more non-sensical the better. Nicole, thank you so much for doing this.

NC: My pleasure.

BT: And for your incredible answers. Is there anything that you want to plug at the last minute? Any upcoming performances or just Monash events or anything in general? Or final, parting words? Anything to take us out.

NC: Yes, one thing I would say. I've got this new project.

BT: Ooh, excellent.

NC: One of my favourite things of all time is getting new music.

BT: Yes.

NC: And it could be new to me, could be new new and I've been so lucky to have many pieces written for me and to premiere works. And so one of the things that I'm gradually going to be doing over the next couple of years is recording all of the Australian works on the VCE (Victorian Curriculum of Education) set repertoire list.

BT: Oh, yes.

NC: And also on that big one (list) from AMC (Australian Music Centre) which has works from 1990. So, VCE and also looking at AMEB (Australian Music Examinations Board) grade 6 and above. So we've just started a new project, it's up on YouTube and I've got some of those pieces on there. The Don Banks, Prelude, Night Piece and Blues for Two is there, Katy Abbott Autumn Song and a bunch of other things and we're gradually going to be adding to those works. As part of getting you know, the next generation of clarinetists really excited about playing Australian music and about discovering all the wonderful repertoire that we have from Australian composers, many of them living and many of them women. So, yeah really excited about that project and that's coming up on YouTube now so if anyone's interested in checking that out or if anyone's interested in VCE workshops especially that's something that I'm kind of really adding into what I'm doing at the moment.

BT: Amazing, thank you so much, I'll get all the details and we'll put it in the description or whatever of this podcast. Thank you again and we'll see you next time at the competition or the Woodwind Day actually is coming up first so I'll see you there.

NC: Ok.

BT: Thank you.

NC: Thank you, yay!

**END TRANSCRIPT**