

Music Makers



Community Engagement
page 2

Pushing stylistic boundaries
page 3

What's on
page 7

The Grainger you've never heard
page 10

ANAM recitals
page 12

Discover ANAM

I can't believe that we are already looking at a new term. You will see that term two is all about consolidation. After throwing them in the deep end at the beginning of the year, the ANAM musicians are more settled and growing furiously as performers.

This will be evident as we watch them in their student recital season – always a highlight for me. Seeing them develop as instrumentalists, programmers and creators is nothing short of a joyful experience!

Our other major events this term see us experiencing the energy of Wissam Boustany translate the music of Francis Poulenc and the awe-inspiring experience of ANAM Head of Cello and Strings, Howard Penny leading the ANAM musicians in the *Beethoven 2* program.

Having Howard present and perform this repertoire is more than exciting. His insight into the age of Haydn and the 18th century art of rhetoric will bring another dimension to the ANAM musicianship. It also sees the performance of Beethoven's *Symphony no. 2*, meaning that ANAM has now played every Beethoven Symphony, bar the 9th, during my tenure here.

It is a pleasure to be able to showcase Poulenc, without whom the wind repertoire of the early 20th century would be desert-like! And to have my dear old friend Wissam here, is a personal pleasure. He lived through the civil war in Lebanon and this wholly shaped his perception on music and life. As a result he founded *Towards Humanity*, a musician-based charity.

I know that you will enjoy the diversity and emotion that this term brings as much as I will.

PAUL DEAN
ARTISTIC DIRECTOR



More than just playing

While live performance is at the forefront of life as an ANAM musician, acknowledging the role of the audience and participating in community, is part of how ANAM creates a whole musician, a total musical experience.

In order to nourish the precious relationship between performer and listener, our musicians have a history of acquiring skills and gaining practical experience. The aim of this is to always deliver effective and meaningful access to a variety of audiences across musical and other communities. Community engagement is important not only to build a well-rounded musician, but also an important part of ANAM's identity.

Writing and presenting workshops for school-aged children forms a key element of ANAM's community engagement program. Paul Dean, as primary mentor for this program, guides ANAM musicians through the process of developing age-specific workshops. In this way, local schools will have engaging and

innovative learning from teachers not much older than themselves, who have a very personal attachment to the workshops created.

This year we will be repeating and building on last years very successful Music Therapy program at the Royal Melbourne Hospital. Working with the Hospital's Music Therapy Department, ANAM musicians are placed with the Hospital, enabling them to explore another career path in music, while providing a valuable opportunity to use their craft to the benefit of patients and their families.

These initiatives are but the tip of the iceberg in what ANAM musicians contribute to the musical and local community. They will also be performing (in partnership with the Starlight Foundation) a number of concerts at the Royal Children's Hospital and will participate in a workshop on 'Music and the Deaf'.



COMPETITION UPDATE

ANAM's Concerto Competition moves into its eighth year

The ANAM Concerto Competition is an integral part of ANAM's performance training. It provides our young musicians with the opportunity to prepare and perform a concerto and for the successful finalists, the valuable experience of being able to perform as a soloist with Tasmanian Symphony Orchestra. This year, the final will be held on Wednesday 12 August under the baton of TSO Chief Conductor, Marko Letonja.

ANAM Pianist Alex Raineri, 2014 Concerto Competition winner, recently reflected on his experience in the competition last year:

It was such a wonderful opportunity to have been part of the 2014 ANAM Concerto Competition and to perform with Maestro Marc Taddei and the Tasmanian Symphony Orchestra. Apart from the merits of winning the competition, I really benefited from the several stages of the competition, which meant that we were encouraged to prepare our concertos for performance at different points throughout the year and hence the performing experience for me grew and matured each time.

I'm enormously grateful for having been given the opportunity to work and perform with the TSO – these kinds of opportunities are few and far between. Unfortunately, possibilities to work with professional

orchestras as a young musician are rapidly disappearing (even within the competition field). It's invaluable that ANAM presents this means of professional development for its musicians.

Last year I performed Béla Bartók's *Third Piano Concerto*. This is a piece that I've lived with quite intimately for a couple of years. It was the subject of my Honours thesis at the Queensland Conservatorium of Music (Griffith University) and also a major work in my final fourth year recital. It's such an incredible piece of music and I'm very grateful for the opportunity to have performed the work with such a wonderful orchestra.

How did I prepare for the final performance? Well of course practice plays a big part in the preparation process. Also, seeing as performing with such large groups of people is not so common or comfortable for me, it was useful to immerse myself in studying the orchestral score. It proved to be very useful to know who was doing what when it came to rehearsals and made the rehearsal process very smooth.

In terms of what I gained from the experience, it's hard to put into words! The performance itself was an important learning experience but it was also so nice to spend time in Hobart with my fellow finalists Zoe Friesberg and Kara Hahn plus Stev Pavlovic and Lloyd van't Hoff. Being there with friends made all the difference to the experience and it was really great for me to have the chance to explore Hobart a little (I'd never been before!). MONA is excellent.

Round Two of the ANAM Concerto Competition will be open to a public audience this year at the South Melbourne Town Hall before the finalists are announced and travel to Tasmania to perform with TSO.

CONCERTO COMPETITION ROUND 2

WED 27 AND THU 28 MAY

Visit anam.com.au for program details

Venue South Melbourne Town Hall

Tickets FREE (bookings recommended)

Bookings anam.com.au 03 9645 7911

Exploration and discovery: pushing stylistic boundaries

One of Australia's finest cellists and ANAM Head of Cello and Strings, Howard Penny shares with Music Makers his insight into the repertoire featured in ANAM's *Beethoven 2* concert on Friday 15 May.

When selecting the program for this project there were several considerations I bore in mind: the importance for our students of playing and understanding core repertoire from earlier periods, with associated stylistic considerations; the fascinating historical development of the orchestral use of woodwinds especially horns, trumpets and timpani – parts that may appear simple but whose intelligent and lively realisation can be life or death for a performance; and wishing to present less-often-played works by well-known composers, which are full of originality and terrific both to listen to and to play.

What could be more romantic than the Air of the Bach Suite? And where are the stylistic boundaries between the Haydn and the Beethoven?

The program includes representatives of so-called Baroque, Classical and Romantic periods, whereby there are perhaps more similarities than differences in the actual tools of expression. What could be more romantic than the Air of the Bach Suite? And where are the stylistic boundaries between the Haydn and the Beethoven? Both are extraordinary and at times outrageous, and share a similar language of confrontation, as well as of beauty. All three works start with an overture, so we also have a historical thread through the program.

A traditional French overture in Bach, one that uses the traditional dotted figures but has a much greater range of expression in Haydn, and one that pushes the boundaries even further in the Beethoven, almost a mini operatic scene before the first movement proper. Fascinating to compare!

The orchestral Suite was a genre developed by Lully in the late 1600s, and taken up and made popular by many others including Telemann. The *Orchestral suite* by Bach was the one Mendelssohn chose to present in his ground-breaking *Historical Concerts* in Leipzig in 1838. The ceremonious Overture is followed by the now famous Air (which has been transcribed for practically every known instrument in the meantime), a pair of Gavottes and a Gigue, so we can work on some real baroque dance style. The addition of two oboes, three trumpets and timpani to the strings makes for a wonderfully bright and optimistic sound world – a great opener.

The Haydn *Symphony no. 100* was composed for his second visit to London in 1794 and was immediately immensely popular. It has since been dubbed the 'Military' due to the shocking entrance of an entire kitchen sink of percussion in the second movement, in the 'Turkish' style, representing the atrocities of war that were never far away at the time if you happened to live in continental Europe. Haydn's intent to "startle the complacent London audience with something new" is still effective today, further debunking the absurd popular picture of an avuncular 'Papa' Haydn: he was an innovator of the first rank, and later composers, especially Beethoven, owed and acknowledged a tremendous debt to him.

Beethoven's second symphony is surprisingly seldom performed: it keeps the orchestration of a late Haydn symphony but takes the colours of dynamic, orchestration and articulation to even further extremes. There is more independence of woodwind parts and the horns commute between the wind section and the trumpet/timpani alliance. Interestingly there is a contemporaneous report of a performance of this symphony conducted by Beethoven himself, which documents the sometimes extreme freedom of tempo he employed in the second movement in particular. This can be a little shocking to musicians and listeners accustomed to the more usual staid or 'set and forget' tempi often employed in performances of music of this period, but there can be no doubting the authenticity of this truly Romantic flexibility. We'll be looking for the rhythms of persuasive speech rather than machines here! And a dazzling virtuosic finale closes this evening of exploration and discovery – bring it on!

BEETHOVEN 2

FRI 15 MAY 7PM

- JS BACH** Orchestral suite no. 3 in D major, BWV 1068
- HAYDN** Symphony no. 100 in G major, *Military*
- BEETHOVEN** Symphony no. 2 in D major, op. 36

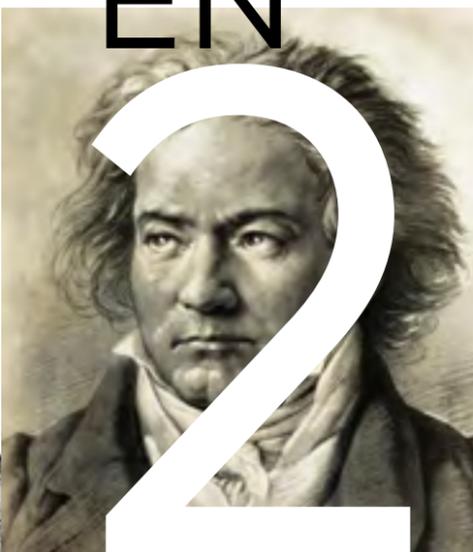
Howard Penny cello/director
ANAM Orchestra

Venue South Melbourne Town Hall
Tickets Full \$55 Sen \$40 Conc \$30
Bookings anam.com.au 03 9645 7911

This performance is presented in partnership with Sofitel Melbourne on Collins

The development of the ANAM Orchestra is supported by the Ian Potter Foundation

BEETHOVEN



One of only a few flautists to have launched a successful career as an international soloist, Wissam Boustany is a performer who inspires audiences with his energetic and communicative music making.

His flute has taken him on numerous tours to Europe, the Middle East, Asia, USA and Latin America, where he continues to present concerts, masterclasses and workshops, teaching with the same passion in which he performs. Born in Lebanon, Wissam emigrated to the UK where he studied at Chetham's School of Music and the Royal Northern College of Music. He won the Silver Medal in the 1982 Madeira International Flute Competition and the woodwind prize in the Royal Overseas League Competition, as well as the silver medal in the Shell/LSO Competition and the 2nd prize in the woodwind section BBC Young Musician of the Year. Currently, Wissam is Professor of Flute at the Royal Northern College of Music in Manchester.

Having spent his early years in Lebanon, Wissam's outlook on both life and music has been greatly influenced by war. In 1995 he founded the initiative *Towards Humanity* which uses music as a catalyst to support humanitarian projects on an international scale, helping communities who suffer from the tragedies of war.

Better the man who can't, but tries, than the man who can, but doesn't dare to try for fear of failure

Wissam Boustany

In the lead up to Wissam's forthcoming visit to Australia where he will lead ANAM's musicians in a delectable concert featuring the works of Francis Poulenc, we asked prominent Australian flute teacher Margaret Crawford and President of the Victorian Flute Guild Mary Sheargold to reflect on their own experiences with Wissam from the point of view of a teacher and student.

Margaret Crawford

Ten years ago one of my Melbourne Conservatorium flute students travelled to the UK in her mid-year break to attend a masterclass in Scotland with Peter Lloyd and Wissam Boustany. On her return to Australia she clearly had a new approach to flute playing and was eager to apply the new ideas immediately. One of these concepts was the importance of playing by memory. With her end-of-year recital coming up I suggested that she leave that until after the exam. 'Oh no!' was the answer, 'I must start immediately. There is no time to lose!' And she got to work on a Beethoven violin sonata, playing it by memory for her exam. Out in the audience I think I was as nervous as she was, especially as I had never found it easy to memorise on the flute. It proved to be the start of an amazing ascent in her progress. She became increasingly confident and secure and the music became far more meaningful both to herself and to her audience.

During Wissam's subsequent visits to Australia (the first of which was initiated by this same young woman) and at a Royal Academy masterclass, which I was privileged to attend in London in 2010, I continued to see amazing transformations in a number

of students. Wissam's approach to memorising, improvisation and chamber music is incredible. On one of his previous visits to ANAM, Wissam performed *Demons* by Brett Dean in public by memory, after studying the score for less than a week! This, along with the breadth of his vision with regard to musical form, harmony, rhythm and ensemble, in addition to presentation and communication with the audience, is all part of a profound, all-encompassing and deeply humanitarian philosophy of life.

This same former student of mine is now a successful lawyer, a very fine flute player, a devoted wife and mother and, from the beginning of this year, the President of the Victorian Flute Guild. Her name is Mary Sheargold.

Bringing the adventure and thrill back into music making – Wissam Boustany returns to ANAM



Mary Sheargold

In 2007, Wissam Boustany made his first visit to Australia and spent three days working with ANAM's woodwind students. With his flagship *In Search of Inspiration* program in hand, Wissam was able to deeply touch and transform the lives of several students. His visit was such a success that he was invited back as a guest artist with ANAM in 2008, and came to Australia again in 2010, working with Paul Dean and the Southern Cross Soloists.

Oh, but why suffer over one wrong note? You should be rejoicing at the hundreds of right notes you have just played.

Wissam Boustany

Wissam is a unique character in the classical music world. He is more than just a performer: he is a humanitarian, an advocate for world peace and a recognised leader in those fields. In 1997 he was awarded a knighthood in Lebanon in recognition of his music and humanitarian work, and in 1998 he was presented with the Crystal Award at the World Economic Forum, Switzerland.

Wissam is one of very few wind players who plays by memory: he has a deep and varied performance repertoire (including many works borrowed from other instruments), and for many decades has insisted on presenting all solo recitals and concerto performances from memory. Such a bold and daring approach – perhaps even risky at times – is one not often seen on the concert stage where woodwind soloists are concerned. But Wissam's aim is not to show off. Rather, his preference for performing from memory stems from a deeply felt belief that one can only truly connect with the music when liberated from the shackles of the music stand.

Notwithstanding our glowing endorsements of Wissam as a concert soloist, it is fair to say that watching Wissam teach is often more inspiring than listening to him perform. Wissam has a truly unique ability to tap into a performer's emotional intelligence, and help them transform into more sensitive, affected players. By showing students how to open up to understanding their own self, and to reflect on personal experience to drive out the passion behind that student's desire to be on the concert stage, Wissam has assisted countless flute players around the world to unlock a new kind of musical freedom. He believes strongly in improvisation as a means to achieving technical excellence, and his unique and unorthodox approach in this respect can yield fascinating results for gifted artists.

Wissam's visit to Australia this year is set to be different from his previous efforts. In collaboration with the Victorian Flute Guild, he will present a duo recital with pianist Aleks Szram from the Trinity Laban Conservatoire of Music & Dance and both will present the full program from memory. This, along with Wissam's weeklong residency at ANAM culminating in an all-Poulenc presentation on Friday 17 April, will be a concert not to be missed.

POULENC

FRI 17 APRIL 7PM

POULENC Sonata for flute & piano
POULENC *Elegie* for horn & piano
POULENC Sonata for oboe & piano
POULENC Trio for oboe, bassoon, & piano
POULENC Sonata for clarinet & piano
POULENC Sonata for two clarinets
POULENC Sextet for winds & piano
POULENC *Aubade*
POULENC Sonata for clarinet & bassoon

Wissam Boustany flute/director
ANAM Musicians

Venue South Melbourne Town Hall
Tickets Full \$55 Sen \$40 Conc \$30
Bookings anam.com.au 03 9645 7911

This performance is presented in partnership with August



We catch up with ANAM Alumni Dean Newcomb and Julia Brooke...

ANAM Alumni share what they enjoyed about ANAM and where they are now



Dean Newcomb Clarinet
ANAM musician 2005–2007
ANAM Fellow 2008

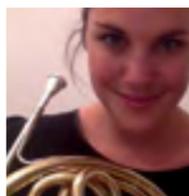
What was the best thing about being at ANAM?

The best thing about being at ANAM was being immersed in a creative world of amazing musicians, both teachers and students, where there seemed to be an endless supply of inspiration. I have made life long friends at ANAM (including my fiancée, Jackie Hansen) because we all shared an amazing time together. Being at ANAM was the most pivotal moment in my life and career.

What are you doing now?

Since leaving ANAM I became the Principal Clarinetist in the Adelaide Symphony Orchestra and was also offered the Principal Clarinet chair in The Macau Orchestra. I am active as a soloist and chamber musician throughout Australia and soon will be heading to Lisbon, Portugal to adjudicate, perform and give masterclasses at the third Lisbon International Clarinet Competition. I have a handful of students at the Elder Conservatorium of Music in Adelaide and started the ASO Orchestral Traineeship program in conjunction with the Conservatorium.

Other than music, I compete in motorsport at various levels including Motorkhana, Gymkhana, Hillclimb and Drifting. I was the 2013 SA Motorkhana state champion.



Julia Brooke Horn
ANAM musician 2010–2013

What was the best thing about being at ANAM?

The constant learning experiences. From the fantastic teaching staff (both permanent and visiting) to the opportunities I received in getting to work with some of the greatest musicians from around the world, I would not be where I am today if it weren't for what I experienced during my time at ANAM.

What are you doing now?

I am currently living in Perth, WA, and enjoying the constant sunshine! I am second horn with the West Australian Symphony Orchestra, a position I've held since the start of 2014. I feel very fortunate to hold a full time orchestral job in this country, and to be surrounded by very talented and lovely colleagues (some of whom are fellow ANAM graduates!).

ANAMATES MEMBERSHIP FREE ACCESS TO OVER 150 EVENTS INCLUDING ANAM RECITALS, MASTERCLASSES, IN CONVERSATION WITH, SOUNDBITES, AND MORE!

ANAMATES
MEMBERSHIPS
ARE
ONLY \$65



An **ANAMates** Membership is an inexpensive way to play a part in the ANAM story. Not only are you supporting our musicians, but you can look forward to a few mates-only benefits too. **ANAMates** members are entitled to:

- Free entry to over 150 of ANAM's 2015 events*
- Special invitations to **ANAMates**-only events
- Complimentary mailing of the ANAM Music Makers newspaper
- A 10% discount on full priced ticketed ANAM performances (excludes Gala Concert)
- Access to special offers and partner discounts
- No booking fees

HOW TO BOOK:

Online anam.com.au
Telephone 03 9645 7911
In person office hours

WANT MORE? CHOOSE YOUR OWN

With so many of ANAM's Season Concerts still to come this year you can also save by purchasing an **ANAMates** Choose Your Own Package.

Get 15% off Season ticket prices by choosing six or more of ANAM's Concert Package performances as part of a Choose Your Own package sold in conjunction with an **ANAMates** Membership.

*Excludes Concert Package performances, Simone Young and Brahms Gala Concert, St Silas Sundays, Australian Voices, Mostly Mozart, ANAM Concerto Competition and performances presented in partnership with other arts partners.

NO MAN'S LAND

ANAM FELLOWSHIP PROJECT

TUE 14 APRIL 6.30PM

SCRIABIN 7 Preludes for
clarinet & piano

GLAZUNOV *Rêverie Orientale*
op. 14, no. 2 for clarinet
& string quartet

PASTERNAK 2 Preludes
for piano

STRAVINSKY *The Rite of Spring*
(*Le sacre du printemps*)

SHOSTAKOVICH 2 Pieces for
string octet

Justin Beere (VIC) clarinet
ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$15

Bookings Tickets at the door

MOSTLY MOZART 1: MOZART THE ROMANTIC

THU 16 APRIL 11AM

MOZART Overture to
Don Giovanni K 527

MOZART Concerto no. 5 in
A major K 219, *Turkish*

MOZART Symphony no.35 in
D major K 385, *Haffner*

Zoe Freisberg (QLD) violin
Wilma Smith leader
Orchestra Victoria
Colin Fox host

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre

Tickets Full \$47 Sen/Conc \$38

Bookings melbournerecital.com.au
03 9699 3333

SOUNDBITE

THU 16 APRIL 1PM

COPLAND *Fanfare for the
Common Man*

SCULTHORPE *New Norcia*
SCHEIDT *Galliard Battaglia*

HINDEMITH Horn quartet
(2 movements)

TURNER Horn quartet no. 1
(2 movements)

DANIELSSON *Concertante suite*

ANAM Brass
ANAM Percussion

Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

IN CONVERSATION WITH... WISSAM BOUSTANY

FRI 17 APRIL 3PM

Wissam Boustany flute

Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

POULENC

FRI 17 APRIL 7PM

POULENC Sonata for flute & piano

POULENC *Elegie* for horn & piano

POULENC Sonata for oboe & piano

POULENC Trio for oboe, bassoon,
& piano

POULENC Sonata for clarinet & piano

POULENC Sonata for two clarinets

POULENC Sextet for winds & piano

POULENC *Aubade*

POULENC Sonata for clarinet
& bassoon

Wissam Boustany flute/director
ANAM Musicians

Venue South Melbourne Town Hall
Tickets Full \$55 Sen \$40 Conc \$30

Bookings anam.com.au 03 9645 7911

CANBERRA INTERNATIONAL MUSIC FESTIVAL

FRI 1 – SUN 10 MAY

ANAM Musicians will be performing in a
range of events throughout the festival

Information cimf.org.au

SOUNDBITE

FRI 8 MAY 1PM

Visit anam.com.au for program details

ANAM Musicians

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

MOTHERS DAY CONCERT

SUN 10 MAY 3PM

Visit anam.com.au for program details

ANAM Musicians

Venue South Melbourne Town Hall

Tickets FREE (bookings recommended)

Bookings anam.com.au 03 9645 7911

MASTERCLASS

MON 11 MAY 1PM

Sharolyn Kimmorley piano

ANAM Pianists

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

MASTERCLASS

WED 13 MAY 5PM

Andre Cazalet horn

ANAM Musicians

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

BEETHOVEN 2

FRI 15 MAY 7PM

JS BACH Suite no. 3
in D major, BWV 1068

HAYDN Symphony no. 100
in G major, *Military*

BEETHOVEN Symphony no. 2
in D major op. 36

Howard Penny cello/director
ANAM Orchestra

Venue South Melbourne Town Hall

Tickets Full \$55 Sen \$40 Conc \$30

Bookings anam.com.au 03 9645 7911

AUSTRALIAN VOICES 2: PERCY GRAINGER

The Grainger You've Never Heard

THU 21 MAY 6PM

GRAINGER *The Duke of Marlborough*
fanfare

GRAINGER *Green Bushes*

GRAINGER *My Robin is to the*

Greenwood Gone

GRAINGER *Widow's Party March*

GRAINGER *Baharilyle v. Palaniyandi*

GRAINGER *Random Round*

GRAINGER *Free Music*

GRAINGER *Molly on the Shore*

GRAINGER Youthful Piano Concerto
Movement (1896) (Australian Pre-
miere)

Penelope Thwaites curator/piano
ANAM Musicians

Venue Salon, Melbourne Recital Centre
Tickets Full \$25 Conc \$15

Bookings mebournerecital.com.au
03 9699 3333

What's on in April – June at ANAM

IN CONVERSATION WITH... PENELOPE THWAITES

FRI 22 MAY 3PM

Penelope Thwaites piano

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

ANAM BRASS & SYNERGY PERCUSSION

FRI 22 MAY 7PM

STOCKHAUSEN *Michaels Gruss*

GYGER *Battery* for percussion

solo & brass quintet

POPPE *Zug* for 7 brass

XENAKIS *Psappha*

XENAKIS *Khal Perr* for brass

quintet & percussion

STOCKHAUSEN *Samstags Gruss*

Synergy Percussion

ANAM Brass

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

PERCUSSION FUNDRAISER

SUN 24 MAY 3PM

Initiated by the musicians this concert will include complimentary afternoon tea.

Thea Rossen (WA) percussion

Kaylie Melville (WA) percussion

Hamish Upton (NZ) percussion

Venue South Melbourne Town Hall

Tickets FREE (donations on the

day welcome)

Information anam.com.au

SOUNDBITE

TUE 26 MAY 1PM

Visit anam.com.au for program details

ANAM Musicians

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

ANAM CONCERTO COMPETITION: ROUND TWO

WED 27 & THU 28 MAY

Visit anam.com.au for program details

Venue South Melbourne Town Hall

Tickets FREE (bookings recommended)

Bookings anam.com.au 03 9645 7911

SIGNS AND SYMBOLS

ANAM FELLOWSHIP PROJECT

FRI 29 MAY 6PM

BOULEZ *Le Marteau sans maître*

FELDMAN *For Franz Kline*

BERIO *Sequenza III* for female voice

Justine Anderson (VIC) soprano

Venue South Melbourne Town Hall

Tickets \$15

Bookings Tickets at the door

ANAM RECITALS

MON 1 JUNE 11AM

Riley Skevington (WA) violin

MON 1 JUNE 1PM

PUNTO Concerto no. 5 for horn K 107

NEULING Bagatelle

AMRAM Three songs for Marlboro for horn & cello

Alexander Morton (NZ) horn

Peter de Jager piano

MON 1 JUNE 3PM

Ben Messenger (QLD) horn

TUE 2 JUNE 11AM

Patrick Brearley (NSW) viola

TUE 2 JUNE 1PM

Program to include:

WEBERN *Langsamer*

Elliot O'Brien (WA) viola

Penny Quartet

TUE 2 JUNE 6PM

Gemma Tomlinson (QLD) cello

WED 3 JUNE 11AM

BEETHOVEN Sonata no. 4 in C major op. 102

JS BACH Suite no. 2 in D minor BWV 1008

SHOSTAKOVICH Cello concerto no. 1 in E flat major op. 107

Nils Hobiger (QLD) cello

Leigh Harrold piano

WED 3 JUNE 1PM

Ben Lovell Greene (NSW) trombone

WED 3 JUNE 3PM

Samuel Payne (NSW) cello

THU 4 JUNE 11AM

CPE BACH Concerto in A minor H 432

RACHMANINOV *Vocalise* from 14 songs op. 34, no. 14

STRAVINSKY Suite Italienne

Lucy Price (NSW) cello

Louisa Breen piano

THU 4 JUNE 6PM

PSATHAS *Drum Dances* for drum kit & amplified piano

WESTLAKE *Fabian Theory*

HACKBARTH *Open End*

PUTS Marimba concerto

Hamish Upton (NZ) percussion

Timothy Young piano

Peter de Jager piano

FRI 5 JUNE 11AM

SCHILLER *Transformation*

RUSSO *An Image of Man* op. 27

SCHULLER *Densities I*

MCKINLEY *Blue Jeans*

VIVALDI *Winter*

Luke Carbon (QLD) clarinet

ANAM Musicians

FRI 5 JUNE 1PM

JS BACH Partita no. 2 in D minor for solo violin BWV 1004

BARTÓK Sonata no. 1 for violin & piano

Rollin Zhao (QLD) violin

Louisa Breen piano

Visit anam.com.au for further program details

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

AFFINITY COLLECTIVE AT THE ORATORY

ANAM FELLOWSHIP PROJECT

WED 3 JUNE 6.30PM

PANUFNIK String quartet no. 3
SYMONDS *Mirrors & Epitaphs*
for solo cello

ZEMLINSKY String quartet no. 2,
op. 15

Mee Na Lojewski (NSW) cello
ANAM Musicians

Venue Abbotsford Convent
Tickets Full \$20 Conc \$10
Bookings affinitycollective.com

IN CONVERSATION WITH... STEVEN ISSERLIS

FRI 5 JUNE 3PM

Steven Isserlis cello

Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings Tickets at the door

BALLANTYNE SERIES 2

ANAM FELLOWSHIP PROJECT

FRI 5 JUNE 6.30PM

PANUFNIK String quartet no. 3
SYMONDS *Mirrors & Epitaphs*
for solo cello

ZEMLINSKY String quartet no. 2,
op. 15

Mee Na Lojewski (NSW) cello
ANAM Musicians

Venue Ballantyne Room,
South Melbourne Town Hall
Tickets Full \$20 Conc \$10
Bookings affinitycollective.com

MASTERCLASSES

SAT 6 JUNE 11AM

SAT 6 JUNE 2PM

Steve Isserlis cello
ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings Tickets at the door

ANAM RECITALS

TUE 9 JUNE 9PM

FJELLSTRÖM *Alchemist Dances*
HINDMAN *Tapping the Furnace*
for solo percussion

CLYNE *Steelworks*
LANG *Anvil Chorus* for solo percussion

Kaylie Melville (WA) percussion

WED 10 JUNE 11AM

BRITTEN *Phantasy quartet*
for oboe & strings, op. 2

MILHAUD Sonatine for oboe & piano,
op. 337

EXTON Three Pieces for oboe solo

JS BACH Concerto for oboe
d'amore in A major BWV 1055

Stephanie Dixon (QLD) oboe
Leigh Harrold piano/harpsichord
ANAM Musicians

WED 10 JUNE 1PM

PONCHIELLI Capriccio for
oboe & piano

VAUGHAN WILLIAMS Ten Blake Songs

BERIO *Chemins IV*

David Reichelt (QLD) oboe
Rhodri Clarke piano

WED 10 JUNE 3PM

Program will include:
FINNISSY *Gershwin arrangements*
STOCKHAUSEN *Klavierstück XII*

Jacob Abela (NSW) piano

THU 11 JUNE 11AM

JS BACH Sonata no. 2 in A minor
for solo violin BWV 1003

BAKRNCEV *Turkish Coffee & Oranges*

BEETHOVEN Violin sonata
in E flat major op. 12, no. 3

KHACHATURIAN Concerto for violin

Iona Allan (QLD) violin
Louisa Breen piano

THU 11 JUNE 1PM

SCHUMANN Adagio & Allegro op. 70

FAURÉ *Élégie* in C minor op. 24

RACHMANINOFF Cello sonata
in G minor op. 19

Jonathon Coco (VIC) double bass
Rhodri Clarke piano

FRI 12 JUNE 11AM

Emmanuel Cassimatis (NSW) oboe

FRI 12 JUNE 1PM

Jason Catchpowle (WA) tuba

TUE 16 JUNE 6PM

Program to include:
GRANDAGE *Drowning Dream*
DUN *Water Music*

Thea Rossen (WA) percussion

WED 17 JUNE 11AM

David Shaw (NSW) flute

WED 17 JUNE 1PM

Jennifer Timmins (NZ) flute

THU 18 JUNE 11AM

Harry Bennetts (NSW) violin

THU 18 JUNE 1PM

Zoe Freisberg (QLD) violin

THU 18 JUNE 6PM

Julia Hastings (VIC) piano

FRI 19 JUNE 11AM

Christopher Bainbridge (ACT)
double bass

FRI 19 JUNE 1PM

MAXWELL DAVIES *Sea Eagle*
GLAZUNOV *Reverie* op. 24
for horn & piano

KROL *Laudatio* for solo horn

SDRAULIG New work for horn & piano

Alden Cai (VIC) horn
Rhodri Clarke piano

Visit anam.com.au for further
program details

Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings Tickets at the door

SONGS FROM THE MIDDLE

ADELAIDE CABERET FESTIVAL

THU 18 JUNE 6.15PM

SAT 20 JUNE 1.30PM & 8.30PM

Eddie Perfect voice
ANAM Musicians

Venue Dunstan Playhouse, ADELAIDE
Tickets \$54 – \$69

Bookings adelaidefestivalcentre.com.au
131 246

ST SILAS SUNDAYS NO 1

SUN 21 JUNE 2.30PM

Visit anam.com.au for program details

Lloyd van't Hoff curator/clarinet
ANAM Musicians

Venue St Silas Anglican Church
99 Bridport St, ALBERT PARK

Tickets Full \$25 Conc \$15
(ANAMates \$15)

Bookings trybooking.com/GWPY

WIND SERENADES

FRI 26 JUNE 11.30AM

Program to include:
MOZART Serenade no. 10
in B flat major

ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

SONGS FROM THE MIDDLE

FRI 26 JUNE 9PM (TBC)

Eddie Perfect voice
ANAM Musicians

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre

Information anam.com.au

All details are correct at time of printing
Please visit anam.com.au for up to date
information

Marking 40 years since her London debut, which coincides with the Australian Music Centre's own 40th anniversary, English/Australian pianist and composer Penelope Thwaites AM talks to AMC CEO, John Davis.

In the following extract, reproduced by kind permission of the AMC, Penelope relates something of her experience with Grainger's music and talks about the forthcoming Grainger project in May, as part of the Australian Voices series with the Australian National Academy of Music (ANAM).

It's probably safe to say that your close affinity to Percy Grainger's music has shaped your artistic career in a major way, with numerous recordings. Can you recall when it was that you first got to know his music?

We sang a rather charming song at school to the tune *Country Gardens* but I had no idea of the Grainger connection and certainly no idea of how far that setting, along with the later *In an English Country Garden*, was from Grainger's vivid and intense approach to folk-song. His rumbustious piano treatment of *Country Gardens* emerged when he was in the American army during the First World War. He was later to remark: "most country gardens have a vegetable patch, so you can think of turnips when I play!" I can picture him playing it to his fellow recruits – probably on a not very refined piano.

An English musician friend, William L Reed, remarked to me "You're an Australian – why don't you play some Percy Grainger?".

I really became aware of Grainger's music when I was in London – some time after completing my Melbourne music degree. An English musician friend, William L Reed, remarked to me "You're an Australian – why don't you play some Percy Grainger?". I looked at the piano score of *Shepherd's Hey*, decided it was rather tricky (which it is) and laid it aside. My interest lay with Bartók and Beethoven at the time. But in 1972 a friend lent me Benjamin Britten's orchestral and vocal recording *Salute to Percy Grainger*. I found a world of magic. Yet still my playing was elsewhere (my 1974 Wigmore Hall debut program was Bach, Beethoven Brahms and Mussorgsky).

What got me playing Grainger was reading two biographies of him and realising that this would make a fascinating lecture-recital. I learned 15 of his pieces, which traced some of the themes of his story, and that program had quite a long life, both in the UK and internationally. One thing then led

to another – recording the fabulous two-piano music with John Lavender on Pearl (soon to be re-issued), then a solo disc for Unicorn Kanchana, along with continuing performances of his music. I must stress that Grainger was one compelling thread in my career, but the wider piano repertoire in all its glory and variety has been just as important to me. Inevitably, though, in a crowded profession, anything distinctive in one's work will tend to be thought of first. My wonderful piano teacher, Albert Ferber, who had studied with Gieseking, and Marguerite Long and played to Rachmaninov, was hugely encouraging to me in making a broad-based career. He may not even have realised that Grainger himself was a virtuoso pianist of world renown.

To return to my own story: in due course, with many concerts, broadcasts and recordings behind me, and with the expert knowledge of Barry Peter Ould – music publisher – we were able in 1995 to propose a complete Grainger Edition to the Chandos record company. Although they did not manage to complete the 25 CDs originally mooted, their 20 recordings (19 in a box set) have almost certainly been the single most effective dissemination of this extraordinarily varied repertoire – choral, orchestral, song, chamber, piano, wind-band and more. To record much of the solo music (discovering and editing unknown works along the way), and to work with three outstanding singers on the solo songs in that series – these were unforgettable experiences. It was serendipitous that all this was going on as the internet grew and tracks could easily be downloaded and heard. Live Grainger performances require great dedication, as they are both unusual and difficult (and sometimes costly) – though ultimately hugely enjoyable.

You are a recognised Grainger scholar as well as an interpreter of his music, and have only recently given a Grainger world premiere. Can you tell us about this? Is there still more to discover, or do you know your Grainger inside out by now?

The most recent premiere (see the next question) is one of many over the years! A past Curator of the Grainger Museum in Melbourne warned me that once you got involved with Grainger, you would be drawn on and on. She was right. I owe much to the knowledge and experience of performer and academic colleagues, and this came to fruition when I put to the publishers Boydell & Brewer the idea of a new Percy Grainger Companion. Since Lewis Foreman's 1981 Companion, a significant body of Grainger discoveries, recording, editing and research had built up.

My task as editor of this completely new volume was to try to provide a balanced selection of chapters by performers and also researchers, to reflect this 30 year advance. Barry Ould laboured over the most detailed and up-to-date catalogue thus far. In 2011, at a festival in London marking 50 years since Grainger's death, *The New Percy Grainger Companion* was launched. It exists to aid and abet many more performances of his endlessly interesting music. I am always upset if some music college has not managed to acquire it – because it is the only up-to-date guide, providing the keys to Grainger performance. I am personally very grateful that Peter Sculthorpe was still around to write the Foreword, and to provide a delightful vignette of his childhood meeting with Grainger.

Penelope Thwaites and the Grainger you've never heard



You're spending time in Melbourne in the near future, in order to work with ANAM's talented young musicians. What is it exactly that you will be doing with them?

I am really delighted to be undertaking this project with young and gifted Australian musicians, studying in the city of Grainger's birth. I am sure that some of them will go on to discover much more about his musical works and about his stimulating ideas on the part music can play in life and society at large. On Thursday 21 May at the Melbourne Recital Centre we'll be presenting together an action-packed hour-long concert **Australian Voices: Percy Grainger – The Grainger You've Never Heard**. The concert will include works for brass ensemble, for strings and woodwind, for percussion and for multi-pianos. It will be a wonderful shop window both for Grainger and for the talents of these exceptional young musicians. And I am glad to say that we shall end with a newly-orchestrated *Piano Concerto movement*, written by Percy Grainger at the age of 13, when he was studying in Frankfurt. He went on to develop an extremely individual style, but here we can admire a prodigy who has learned his Mozart/Beethoven/Mendelssohn/Schumann, and produced a great piece – full of joie de vivre. This will be its Australian premiere.

As well as a very full rehearsal schedule that week, on the preceding Monday 18 May, I'll be giving a talk **Discovering Percy Grainger** also at the Melbourne Recital Centre Salon in which I'll play recorded extracts of a rather unexpected selection of Grainger works – all of which will add context to the concert on the following Thursday. Finally, I understand that ANAM's Artistic Director, Paul Dean and I will be holding a public conversation at ANAM on Friday 22 May – which I am told can range as widely as we like!

The complete interview between John Davis and Penelope Thwaites AM is due to appear in the April edition of the Australian Music Centre's RESONATE magazine.



AUSTRALIAN VOICES TWO: PERCY GRAINGER

THU 21 MAY 6PM

GRAINGER *The Duke of Marlborough Fanfare*

GRAINGER *Green Bushes*

GRAINGER *My Robin is to the Greenwood Gone*

GRAINGER *The Widow's Party March*

GRAINGER *Bahariyale V. Palaniyandi*

GRAINGER *Random Round*

GRAINGER *Molly on the Shore*

GRAINGER *Free Music*

GRAINGER *Youthful Piano Concerto Movement (1896)*

(Australian Premiere)

Penelope Thwaites curator/piano
ANAM Musicians

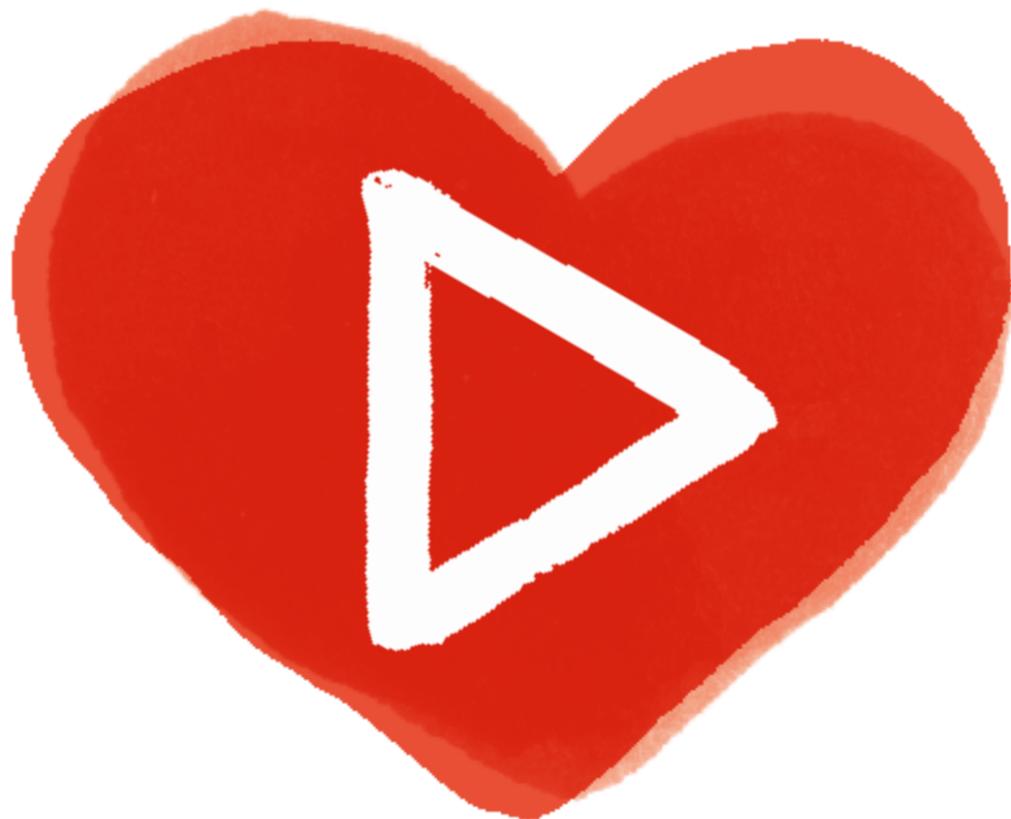
Venue Salon, Melbourne Recital Centre

Tickets Full \$25 Con \$15

Bookings mebournerecital.com.au
03 9699 3333

Australian Voices is performed in partnership with ANAM and the Melbourne Recital Centre

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Janet Holmes à Court AC
Chair ANAMBassador Council

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Jacob Abela (NSW) Piano

How did you choose your recital program?

For a while now, I have been interested in finding exciting ways to present disparate works. I have always had a fascination with 'essentialist' composers – those who are unwavering in their compositional approaches and musical beliefs. While I can't speak for any of them, my impression of the composers I have chosen for this program is a fierce determination (and ability) to create a unique voice, even when the source material has been written by somebody else, in the case of Finnissy's *Gershwin Arrangements*, for example.

Why have you chosen this repertoire?

The repertoire for this recitals reflects my current musical interests, and explores a variety of works from the post World War II European avant-garde era. The most interesting thing about this program, for me, is the way they all deal with speech and song. It was quite fortuitous, in the end, that I chose works that I want to play anyway, whilst giving them an interesting and cohesive new context.

What are the challenges you face with your program?

As a result of the essentialist approach the composers took in writing these works, there are some tremendous technical challenges presented to the performer. For example, in one section of Stockhausen's *Klavierstück XII*, the pianist must simultaneously whistle, strum the strings inside the piano, whisper, shout in German, sing, and play the piano in the conventional 'on the keys' manner. There is also a challenge of cohesion in this program, as there are 10 short works in less than an hour.

As a third year student, has there been anything you've learned or changed from planning previous recitals?

One thing that has remained constant in my recital programming across the board at ANAM is a real intention to create interest for the listener through the careful selection of pieces. I think it is one's duty as a performer to present interesting programs. This being my third year, I am attempting to really question what it means to be a performer, and distilling my ideas into more potent and focused concepts.

What have you found most challenging and satisfying when programming your recital?

For me, the challenge and satisfaction are one and the same. Programming recitals is one of my favourite parts of being a performer. I see it like putting together a four-dimensional jigsaw, as music exists both temporally and spatially.

What do you enjoy most about giving your ANAM recitals?

I perform a lot of contemporary music, and it is always so gratifying to be approached by someone who was unfamiliar with (and perhaps dubious of) something in my program before I performed it, only to have listened to it with open ears, and glean understanding from it.

How do you prepare for performances?

I make a conscious effort to avoid overthinking the small details right before a performance. Why worry about things that can't possibly be fixed in 20 minutes?

What are you most looking forward to at ANAM this year?

Lisa Moore has been an idol of mine for a while now, so it will be fantastic to get the chance to work with her for her two-week residency in August.

What do you like about the ANAM audiences?

Their willingness to listen to music which is entirely new to them. It is a unique trait amongst Australian audiences.



Elliot O'Brien (WA) Viola

How and why did you choose your recital program?

I spoke to my teacher and asked for suggestions and she told me that it was entirely up to me! So that got me thinking about the kind of recital I was to present. I've usually played pieces that I've been told to play, but with this recital I have picked pieces that truly mean a lot to me.

I decided for this recital I'd play a selection of pieces that are some of my all time favourites – unlike previous recitals where either my teacher would plan what I would be playing for the year, or repertoire would be picked simply to fulfil criteria.

What is significant about your repertoire for you and/or your instrument?

The Hindemith is a piece every violist will most likely play at some point. It is a classic in the viola repertoire. I am learning it at the moment and I don't see myself getting tired of it. Every time I look at it I discover something new or hear a melody in the piano part that I was unaware of. It's very rewarding!

What are you most looking forward to getting out of your recital?

If I had to pick just one thing it would be that my string quartet, Penny Quartet will be joining me on stage to perform Webern's *Langsamer*.

How do you prepare for performances? Any unusual processes or superstitions?

I try to eliminate any form of superstition leading up to a performance. I eat a nice meal and try to have a nap before a big performance. I have learned a lot within the last year about how my body and mind need to be before a performance. I tend to be quite chatty and hyper, and sometimes do a little dance backstage to help cope with the excitement! After performances though I am pretty quiet and tired.

What other projects are you involved in?

The string quartet I am in, Penny Quartet (named after the wonderful Howard Penny) have quite a lot on our plate this year. We were recently awarded the John and Rosemary Macleod Travelling Scholarship and in June we will be doing an intensive chamber music program at Stanford University in San Francisco, where we will be mentored by the St Lawrence String Quartet. We also played at the Four Winds Festival in Bermagui in March. For more dates of performances feel free to check out our website: www.pennyquartet.com



Luke Carbon (QLD) Clarinet

How did you choose your recital program?

My recital program is based on my current research into third stream and confluent music (classical/jazz crossover). The pieces were chosen from a reasonably small body of existing works featuring the clarinet or saxophone that incorporate some kind of improvisation into the literate parts of each piece. From my reading and listening on the subject, I found a great deal of interesting compositions and recordings that inspired much of this program.

Why have you chosen this repertoire?

I chose this repertoire to present several different approaches to how Afrological improvisation can be incorporated into Eurological music. The works that came out of the third stream period of the 1950's and 60's were specifically written to combine jazz and classical elements, and improvisation is written into the scores of these works. The Vivaldi/Calandrelli re-imagining of *Winter* is an opportunity to add strong jazz flavours to a pre-existing work, and the Cristóbal de Morales work is based on a recording of the Hilliard Ensemble with the Norweigan (jazz) saxophone player Jan Garbarek. A lot of the repertoire struck me as works that could be very easily accomplished in an environment like ANAM. With so many fantastic musicians around, it would almost seem folly to not enlist their services to play the chamber works such as the Bill Russo *An Image of Man*, the two Gunther Schuller works, and the Vivaldi/Calandrelli *Winter*. My theme here is variety, but within a specific context.

What are the challenges you face with your program?

There are a lot of challenges with this program. For starters, at least 15 minutes of the program will be on alto saxophone which means programming this work appropriately will be important so that my clarinet chops don't suffer too badly. But by far the biggest issue will be making it all sound authentic! Third stream music is difficult to play in a convincing manner due to the cross-genre demands of the players. I'm extremely excited to be joined by a good number of my ANAM colleagues as well as some Melbourne jazz players including the spectacular James Ball on piano. In particular, making the improvised elements of the performance work alongside the pre-determined elements will be challenging, but I expect extremely satisfying.

ANAM AUTUMN RECITAL PROGRAM

What have you found most challenging and satisfying when programming your recital?

The flow and energy of a performance is really important to me. I like working out staging and ways to make everything run as smoothly as possible. With regard to the Vivaldi/Calandrelli *Winter* for chamber orchestra, jazz trio and clarinet soloist, this is particularly important! It's always challenging to coordinate performances of this nature that involve so many individual musicians, but I'm really looking forward to partaking in the outcome.

How do you prepare for performances? Any unusual processes?

I like to be a little bit silly and to try and not get worked up about the recital. I have a tradition of putting on Bill Withers's *Lovely Day* before a big concert to try and groove and relax!

What are you most looking forward to at ANAM this year?

More than anything else, I'm looking forward to playing chamber music with my friends and fellow students at ANAM. We are all each other's greatest resource and I'm looking forward to learning a great deal from these excellent musicians.



Alexander Morton (NZ) Horn

How did you choose your recital program and why have you chosen this repertoire?

I started learning the Punto after listening to a recording of it played by Radek Barborak (my all time horn hero!) and decided that I needed to perform it in a recital. This led to the challenge of what on earth to pair with it! Punto was himself a horn player, and indeed was Mozart's 'go to' horn guy, and so I struck the idea of performing a recital with the overall theme of music by horn players for horn players. With this concept in mind I researched horn playing composers and came across the absolutely superb work by David Amram who was a pioneering Jazz hornist of the 20th century as well as being a prolific composer.

What are the challenges you face with your program?

Both Punto and Amram were virtuoso horn players and this is reflected in their compositions. Simply said, it's bloody hard!

What is significant about your repertoire for you and/or your instrument?

Both of the pieces I am currently working on are very rarely performed which I think is a real shame. Both composers are very important figures in the horn world and I think that their compositions need to be recognised as integral parts of the horn repertoire.

What are you most looking forward to getting out of your recital?

Being able to share some truly beautiful and unfairly obscure music with an appreciative audience.



Stephanie Dixon (QLD) Oboe

How did you choose your recital program?

My idea for my recital program formed mainly through a series of different events that I have put down to fate (or just through amazing foresight from my mentors). I have pieced together a program of four works; Benjamin Britten's *Phantasy Quartet* (oboe, violin, viola, and cello), John Exton's *Three pieces for solo oboe*, Darius Milhaud's *Sonatine for oboe and piano*, and JS Bach's *Concerto for oboe d'amore*.

Why have you chosen this repertoire?

I chose this repertoire primarily because I love all of these pieces and have not had the chance to perform them as of yet. I was allocated the *Phantasy Quartet* as one of my chamber works in reading week at ANAM and immediately fell in love with the energy that is created whilst playing the quartet. Knowing that I would have the honour of performing alongside Leigh Harrold as my associate artist again this year, I jumped at the opportunity to play the Milhaud as it has a fantastic oboe part with an even more exciting piano part. I have always heard oboists reference Australian composer John Exton's *Three pieces* so decided that it was more than due time for me to learn and perform the pieces myself. Finally we come to what I consider the real gem of my recital program for this year; the oboe d'amore. My teacher along with the ANAM Head of Woodwind wanted me to play the d'amore for the first orchestral concert of the year and so I found myself learning this new and beautiful instrument, and naturally I immediately fell in love with the sound. So if all goes to plan I will be performing Bach's *Concerto in A major for oboe d'amore* along with harpsichord and a string quartet!

What are the challenges you face with your program?

The main challenge will be practicing the change between the oboe and the oboe d'amore in terms of the embouchure as well as the way I use my air between them.

Also a challenging part of the programming is providing myself and the audience with a broad scope of repertoire whilst ensuring that I will be able to get through the whole hour of music in good stamina and good spirits! Playing the oboe is quite physically demanding!

What do you enjoy most about giving your ANAM recitals?

I love going out on stage and just having fun. By the time I walk out on stage all the preparation has been done and all that matters is the music. If I enjoy playing my oboe and playing the music, there is a much greater chance of my audience enjoying the performance.

How do you prepare for performances?

Have a good reed, and preferably another good reed...and another one for good luck! The rest will play itself. If you happen to not have a good reed...well, pretend that it is a good reed and go for it anyway!

What do you like about the ANAM audiences?

I love their enthusiasm for what the musicians are doing at ANAM. It is an honour for us to see people in the community having a vested interest in what we have all decided to pursue as a career. It is very humbling.

I am really excited about sharing the wonderful sounds of the oboe d'amore with my audience and I hope I can share it with those of you reading this!



Thea Rossen (WA) Percussion

How did you choose your recital program? And why?

Water is the focus of my recital this year. The inspiration for the program came from Tan Dun's organic compositions, particularly his *Water Music* for percussion solo. In this work the performer is called on to slap, flick, pour and stir containers of water and other aquatic instruments creating an incredible soundscape of rhythm and groove.

I am passionate about exploring the extremes in percussion instrumentation from unusual found objects, to pure gesture and theatrics without instruments at all. Not commonly associated with the classical percussion battery of instruments, water is capable of creating unexpected sound effects and very percussive timbres and grooves with the right treatment. The recital will also feature the premiere of Iain Grandage's revised *Drowning Dream*, a work about the tragic suicide of a brilliant West Australian engineer, CY O'Connor who was responsible for the water pipeline connecting much of Western Australia. I am excited to be presenting this program of unusual and beautiful sounds.

What are the challenges you face with your program?

The instrument setups required for both main pieces in my recital are unusual and complex. For *Drowning Dream*, I will need to construct (or find) a stand large enough to support two tubular bells that are attached to a pulley system that will allow me to raise and lower them out of a tub of water (creating a glissando affect when struck). This will all be controlled by ropes that are attached to my arms as I play the vibraphone in the middle of the setup. I will look like a puppet being controlled by the instruments I am playing, which is part of the program of this piece. I have also had a number of trips to Bunnings to build an instrument of wooden planks and another of micro-tuned steel pipes that I will also be using in this piece.

Tan Dun's *Water Music* involves a great deal of splashing around with water, so the amazing Les Dickenson, ANAM's Operations and Facilities Coordinator, and I will need to come up with a good way to keep the stage clean and relatively slip free.

While staging logistics are a challenge that percussionists often face, part of the fun of performing percussion music is going through the detective process of designing a setup that works musically and ergonomically for the performer and visually for the audience.

This is your second year at ANAM, what is the difference between your choice of program this year compared to last year?

Last year my focus was on bringing the audience on a journey from purely gestural works through to highly theatric and dramatic pieces. This year's recital is the next step for me in a process of exploring the extremes in percussion instrumentation and composition.

How do you prepare for performances?

I like to double check that all my sticks and mallets are where I need them to be between the different setups in the concert. The worst thing that can happen is to be in the middle of a piece and suddenly need the red mallets which are sitting offstage!

What do you like about the ANAM audiences?

I am passionate about involving audiences in an exploration of the beauty of percussion music through performance. It is refreshing to have such an incredibly supportive, informed and adventurous audience at ANAM to present these concerts to.

For more information on these and other ANAM recitals see the *Music Makers calendar* or visit anam.com.au

Insights from ANAM Faculty's Jacinta Dennett and Robin Wilson...



Jacinta Dennett
ANAM Head of Harp
Artistic Director of the
Melbourne Harp Ensemble



Robin Wilson
ANAM Head of Violin and
Head of Young ANAM
Member of Ironwood Chamber
Ensemble and member of
Australian Octet
robinwilsonviolin.com

ANAM Faculty members Jacinta Dennett and Robin Wilson share with Music Makers their career highlights, what they are looking forward to at ANAM this year and how television initiated their musical beginnings.

How did you come to playing your instrument?

JD — I sang before I talked, I danced before I walked. My parents wondered where did this kid come from. At three I had piano lessons. Miss Rose Thomas would warm the keys with a portable radiator before my lesson began (Ballarat's a cold place).

At primary school I used to drool over the harps through the music block window. They were very beautiful to look at and to listen to. I particularly loved the curved neck. I grew up hearing the sound of the harp mainly on TV – two ABC children's programs featured harps: *Adventure Island* & *Play School*. It was much later that the schools' harp teacher asked if any piano students would like to take up harp as a second study. How could I resist? Doesn't everyone want to play the harp? Apparently not! Then I needed to convince my parents that this was a sound idea.

RW — My parents were great music lovers (although not musicians) so there was always classical music blaring in the household. I apparently requested to learn the bagpipes at the age of three – probably a result of growing up in the Scottish town of Dunedin, in the South of New Zealand. Fortuitously however, and much to my parent's relief, the famous violinist Itzhak Perlman made a guest appearance shortly afterwards on *Sesame Street* and I never looked back.

Can you briefly outline your path so far?

JD — I love to delve into the depths of my art. Since my lessons began I have been through many adventures in the pursuit of mastery. It is a journey following meandering paths either into the world outside me or the world inside me. Treading these paths is like inhaling and exhaling, if you stop, life ends. Recently I was in Kioloa NSW at Alice Giles' Summer Harp Camp having lessons with harp legend Heidi Lehwalder, from USA.

I'm also completing my thesis on 'essential gesture.' This is researching where the impulse to move and create sound (music) comes from with particular focus on the root of the arm and hand movements in harp playing.

RW — I left New Zealand in my mid-teens to study at tertiary institutions in Adelaide, the USA and eventually Sydney. Learning with many teachers from contrasting schools of playing – Russian, Polish and American – was a fascinating journey that strongly shaped my own pedagogy. Aside from differences of technique, each teacher contrasted greatly in his or her philosophical approach to artistic development. Some taught holistically, actively encouraging exploration of other art forms, while others were violin-centric in their focus. Psychologically, some were stern and unforgiving while others more democratic and nurturing. I've learnt important lessons from each. I went on to teach violin and lecture in pedagogy at the Australian Institute of Music, the University of Queensland and the Sydney Conservatorium of Music before beginning at ANAM in 2014. During this time my performing experiences have been greatly varied, from playing with the Sydney Symphony and Australian Opera and Ballet Orchestra to performing solo or with various ensembles, currently with Ironwood and the Australian Octet. In the last several years I have also been researching the historically informed performance of Brahms' music, recently completing a PhD from the University of Sydney. Gaining insight into the playing style of Brahms and those in his circle has greatly enriched my own understanding of music as a whole, and of course my teaching.

What are some of your highlights so far in your career?

JD — My life is my career. Everyday when I wake up is a highlight for me. Performing in interdisciplinary arts practice is my favourite. *The Bloody Chamber* at the Malthouse was a great thrill to be a part of and thanks to David Chisholm's love of the harp he scored the music for harp trio!

This meant I worked together with my student – now colleague – Jess Fotinos (ANAM alumna) and Yinyuo Mu (MSO principal harp). We were on stage with the actor Alison Whyte and very much a part of the drama. The pre-performance ritual of make up and wearing costumes really is an effective way to prepare, focus and zone in.

The people who listen and the connections made have been a highlight for me. Often I've played background music in hotels and department stores. One particular day a lady, quite frail, sat beside me in the David Jones store at Bondi Junction. I played a piece for her at her request. After it she had tears streaming down her face, she thanked me and through her twinkling eyes pooled with soul, she reached to my hands holding them and said "Thank you, I'm going to remember this moment for the rest of my life." Here in the bra department – just as Joseph Beuys says "The mysteries take place at the main station."

RW — My most memorable moments continue to be times of gaining true understanding; whilst teaching or rehearsing with colleagues, or witnessing an extraordinary concert. I get very frustrated if a piece of music or concept is not clear in my head, so 'light-bulb' moments are very satisfying and inspiring (I derive equal satisfaction from witnessing this process in students). The first time I heard the Berlin Philharmonic live, playing Mahler, was such an experience – the musical intent was so palpable and the energy in the sound so visceral I felt profoundly 'altered'; the performance reminded me of why we choose to be musicians. Another satisfying moment was after playing a concert in the US with the ensemble Ironwood where many audience members (including musicians) commented that they had finally understood Brahms for the first time (although possibly they were being polite...).

What do you find most enjoyable about being at ANAM?

JD — I love ANAM, it is the most unique institution in the world. The students are full of enthusiasm, respect, they are driven to create and they are artists. The qualities that ANAM support are really what the world – that is quite unbalanced with material focus – needs. When I cross the threshold into the building I am relieved to find there's a place that nurtures and supports young artists. The future is bright indeed.

RW — It is a great privilege and responsibility to work with talented, seriously committed and truly engaged young musicians. ANAM believes in fostering the complete musician and artistic freedom necessitates a strong focus on the training of instrumental craft. It's a great challenge to formulate a path for each unique student that facilitates their artistic potential, and incredibly rewarding when things click and a world of musical possibilities suddenly appear. Alongside my students, I gain knowledge and inspiration from other faculty members through string classes, forums and chamber/orchestral projects. This provides a reinforced and truly supportive learning environment for all. The opportunity for staff to continue their artistic development in these ways is also a very important and special aspect of working at ANAM.

Are there some particular ANAM programs that you are looking forward to this year?

RW — I'm looking forward to everything – how to choose? *Beethoven 2* with Howard Penny will be a wonderful opportunity for everyone to learn from his tremendous experience and wisdom in this repertoire. Simone Young was incredibly engaging with the musicians last year when she conducted a triumphant Brahms 4, and her visit conducting Brahms 2 with Emma Matthews singing selected Songs by Duparc will be a treat. Katherine Stott, *American Hustle and Bustle*, Mahler Chamber Orchestra, Anthony Marwood... and the list goes on... all promise to be exciting musical events. Of course, after the opening concert *The Inextinguishable*, the bar has been set very high.

What would we be surprised to know about you?

JD — I once said no to an all day gig on a movie set because I thought I'd be too tired – the day before the gig I was flying back from SSO work (Singapore Symphony). Turned out the movie was the Matrix and the scene was in a restaurant with Keanu Reeves – oops...!

RW — Help... I can juggle and ride a horse, although not at the same time!



On his return to ANAM, Nils provided us with an insight into the tour.

He started by telling us that when travelling, all musicians with a valuable instrument insist on taking it on board as hand luggage. When the instrument

is the size of a cello this can be a challenge, but Singapore Airlines had all arrangements in place to ensure the safety of his beloved cello. It was secured in the seat next to him with extra seat belts and the passengers in front were advised to be careful reclining their seats in case the cello was crushed. This was a great start for Nils however, on arrival in Frankfurt things went amiss with his travel money card unusable, accommodation difficult to find, snow a metre high and 40kg's of luggage to tow.

HERE ARE A FEW EXTRACTS FROM NILS' JOURNAL:**DAY 2**

Finally arrived at the Konzerthaus Berlin from Frankfurt for tutorials and chamber music sessions with MCO. Very, very friendly cello section, easy going and good detailed work on each of the pieces.

DAY 3

Chamber music was awesome. I pride myself on having the ability to improvise and perform various genres of music so it was lucky that of all 30 or so chamber groups participating, ours was selected to perform Jazz standards and Piazzolla works for the big chamber music concert tomorrow night.

DAY 4

Chamber music concert tonight. Performed with my quartet Laura and Joan on violin both from Spain and Lilieth on viola from Armenia – played pretty well.

DAY 5

Morning tutorial before our first tutti rehearsal with Heinz Holliger. The first rehearsal was on the *Tonscherben* which is Holliger's own work. Also had a lesson with Stefan our cello tutor on JS Bach *Prelude no. 4*. It was very interesting to see his point of view on how Bach should be interpreted.

DAY 6

More full rehearsals followed by an Academy talk with three of the MCO musicians. Discussions were about the audition process and how to handle the pressure and the often-negative environment musicians find themselves in when constantly auditioning for jobs that 100 other musicians are auditioning for too.

DAY 7

More rehearsals today with the concert tomorrow, we did a few runs of the works.

DAY 8

First concert today in the Konzerthaus... a beautiful white hall with a gorgeous acoustic.

DAY 9

Second concert today, this time in Essen. Again another beautiful hall at the Essen Philharmonie.

DAY 10

Last day today, we travelled to Cologne/Koln for our last concert. It was absolutely magnificent!

What a trip...

To read Nils' complete journal visit the ANAM Blog: [Life at ANAM](#)

lifeatanam.wordpress.com



Tales of a German adventure with the Mahler Chamber Orchestra Academy



Book now for our FREE Mother's Day Concert

On Sunday 10 May at 3pm, ANAM will celebrate Mother's Day with a special free concert at the South Melbourne Town Hall in recognition of this very special day for all mothers.

The tradition of Mother's Day goes way back to 16th century England when a celebration called *Mothering Sunday* was inaugurated. It was a special day set aside for visiting your mother with the eldest child being tasked with the responsibility of providing a 'mothering cake' to be cut and shared by the entire family. It was very much a family reunion with everyone assuming household duties and preparing a special dinner in honour of their mother.

In 1914 in the United States of America, President Woodrow Wilson signed a bill declaring the second Sunday in May a holiday to be called Mother's Day—dedicated "to the best mother in the world, your mother." Around this same time, Australia adopted the holiday.

Today Mother's Day is celebrated across 46 countries (though on different dates) and is a hugely popular event. Millions of people across the globe take the day as an opportunity to honour their mothers, thank

them for their efforts in giving them life, raising them and being their constant support. It's a day of celebration, which includes the tradition of giving flowers, cards and others gifts.

At the ANAM Mother's Day concert, ANAM will be honouring this tradition of giving by providing gifts on the day. Courtesy of our wonderful partners Bockers and Pony, three lucky winners will receive a beautiful hamper which we will draw and announce at the conclusion of the concert.

Limited seats are available so ensure you don't miss out on this wonderful event and book your place today.

MOTHERS DAY CONCERT

SUN 10 MAY 3PM

For more information visit anam.com.au

Venue South Melbourne Town Hall
Tickets FREE (booking recommended)
Bookings anam.com.au 03 9645 7911

One more thing...

COMO Fundraiser a great success!

On Thursday 26 February, over 200 people attended the Melbourne premiere of *The Second Best Exotic Marigold Hotel* at the Palace Cinema COMO in South Yarra in support of ANAM.

The evening included a reception followed by a private viewing of the film and many lucky guests leaving with one of over 70 door prizes donated by generous sponsors and suppliers of the event.

During official proceedings, Nick Bailey ANAM General Manager, launched the **ANAM Instrument Fund**, which will be used to purchase much-needed instruments for ANAM musicians. The \$10,000 raised at the event kicks off the fund in a hugely positive way and our first purchase will be a full set of baroque bows. As the fund grows, we intend to purchase a five-string double bass...and the list goes on!

ANAM would like to thank Jan Grant, ANAM Councilor, for organising the event along with Luke Wagner and the many volunteers who's enthusiasm and tireless work ensured the night was a great success.

Please contact ANAM if you would like to find out more about the ANAM Instrument Fund.

THANK YOU



AUGUST

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What is ANAM?

For over 20 years, the Australian National Academy of Music (ANAM) has been dedicated to the artistic and professional development of our most exceptional young musicians. ANAM's vision of musicianship is holistic: to develop future music leaders who are distinguished by their artistic skill, imagination, courage, and by their contribution to a vibrant Australian music culture.

ANAM is the only professional performance training institute in Australia, and one of only a few in the world. Renowned for its innovation, energy and courageous programming, ANAM is consistently committed to pushing the boundaries of how classical music is presented and performed.

Young musicians who partake in ANAM's unique, intensive yearlong course of one-on-one lessons, masterclasses and public performances, come from across Australia and New Zealand. These talented young professionals go on to work in some of the finest orchestras and ensembles across the world.

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