

2010 Prospectus and Application Form

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***Applications for 2010 places close 5:00pm, Friday 7 August
2009***

1. The Australian National Academy of Music

My vision for the Academy is that it is a place from which musicians of exceptional accomplishment emerge with the skills, vision and passion to lead Australia's musical culture into the middle of this century.

Brett Dean
Artistic Director

The Australian National Academy of Music is a unique institution for training the country's finest classical musicians. With an emphasis on individual growth through tailored programs, the Academy is committed to supporting talented musicians in refining and strengthening their individual musical voice, thereby empowering them to address the exciting challenges and possibilities of a life in music in the 21st century. The Australian National Academy of Music is funded by the Australian Commonwealth Government.

The Academy does not offer degrees or diplomas; there are no examinations, only performances. In the course of the Academy's year-long Advanced Performance Program, musicians participate in a rigorous program of individual and class instruction, chamber and orchestral training, and extensive performance practice. The Academy's musicians are exposed to a variety of opinions and ideas from leading performers and pedagogues from around Australia and the world.

In 2009 the musicians of the Academy will present over 130 public performances including a number of Australian and world premieres. Repertoire that will be performed includes Haydn's Paris symphonies, Strauss wind serenade, Ligeti's violin, cello, piano and horn concertos, Wolfgang Rihm's *Jagden and Formen*, Sibelius Symphony no 7 conducted by Daniel Harding, Brett Dean's Violin concerto *The Lost Art of Letter Writing* conducted by Oleg Caetani, and over 100 major chamber music works, including extended focuses on the chamber music of Haydn, Mendelssohn, Schumann, Rihm and Ligeti.

A feature of the Academy's program in 2009 is the expanded range of creative partnerships with other major Australian cultural organizations. The Academy is presenting major projects with the Melbourne Symphony Orchestra, the Melbourne International Festival of the Arts, Musica Viva Australia and Orchestra Victoria. In addition to these partnerships, the Academy is enriched by its ongoing relationships with the Australian Youth Orchestra, 3MBS FM, ABC Classic FM, the Victorian College of the Arts, and Chamber Music Australia. The Academy is also exploring new projects with the National Institute of Circus Arts and TURA New Music, Perth. By connecting with the artistic energy and imagination of the wider artistic sector, the Academy is able to powerfully enrich the creative experiences of its musicians.

There are no tuition fees for successful applicants who are Australian or New Zealand citizens or who have Australian or New Zealand Residency status. All musicians accepted into the Academy's annual program receive scholarships to cover the cost of tuition and the Academy's activities. In addition to this subsidy, rental assistance and bursaries to cover additional living expenses are available to some musicians.

The Academy is open to all exceptionally gifted young musicians who are under the age of 28 on 1 January 2010. Many applicants have completed a tertiary degree in music, however applications from talented musicians who may have not commenced tertiary study are also encouraged. 1st round auditions for 2010 places will be conducted in Melbourne, Sydney, Canberra, Brisbane, Hobart, Adelaide and Perth from late August 2009, with 2nd round auditions in Melbourne in October 2009.

The Australian National Academy of Music is based in the South Melbourne Town Hall, 210 Bank Street, South Melbourne.

2. Brett Dean - Artistic Director

Australian composer and viola player Brett Dean was appointed Artistic Director of the Australian National Academy of Music in January 2006. His position of Artistic Director is generously supported by Dame Elisabeth Murdoch.

Brett Dean studied in Brisbane before moving to Germany in 1984 where he was a permanent member of the Berlin Philharmonic Orchestra for fourteen years. Brett returned to Australia in 2000 to concentrate on his growing compositional activities, and his works now attract considerable attention, championed by conductors such as Sir Simon Rattle, Markus Stenz, Andrey Boreyko and Daniel Harding. One of the most internationally performed composers of his generation, much of Dean's work draws from literary, political or visual stimuli, including a number of compositions inspired by paintings by his wife Heather Betts.

Brett Dean began composing in 1988, and became established as a composer in his own right through works such as his clarinet concerto *Ariel's Music* (1995), which won an award from the UNESCO International Rostrum of Composers, and *Carlo* (1997) for strings, sampler and tape, inspired by the music of Carlo Gesualdo. He has since been commissioned by the Berlin Philharmonic, Concertgebouw Orchestra, Los Angeles Philharmonic, BBC Proms, Lucerne Festival, Stockholm Philharmonic, Cologne Philharmonie, BBC Symphony, Melbourne Symphony and Sydney Symphony Orchestras among others.

Recent highlights for Brett Dean have included the European premiere at the 2007 BBC Proms of a commission for chorus and orchestra called *Vexations and Devotions*, with the BBC Symphony Orchestra and Chorus, Gondwana Voices and conducted by David Robertson. Earlier in 2007, Dean's violin concerto – *The Lost Art of Letter Writing*, co-commissioned by the Cologne Philharmonie and Stockholm Philharmonic, was premiered by Frank Peter Zimmermann and the Royal Concertgebouw Orchestra conducted by Dean himself, and only a few weeks earlier the Birmingham Contemporary Music Group premiered *Wolf Lieder* for ensemble and mezzo-soprano.

Brett Dean continues a varied musical life as a performer alongside his composing, appearing widely as soloist, chamber musician and conductor. Since 2005 Dean has been performing his Viola Concerto as soloist, notably with the BBC Symphony Orchestra, Los Angeles Philharmonic, Sydney Symphony, Orchestre National de Lyon, Hamburg Philharmonic, BBC Philharmonic, West Australian Symphony Orchestra and Malaysian Philharmonic. He has performed numerous premieres of solo and chamber works by some of the leading composers of our time and has also appeared as soloist with the Berlin Philharmonic, RSO Frankfurt and Montreal Symphony. Dean has conducted a number of orchestras and ensembles in his own music as well as contemporary and twentieth century works, including the Los Angeles Philharmonic, Concertgebouw Orchestra, Melbourne Symphony, BBC Philharmonic, West Australian Symphony, Netherlands Chamber Orchestra, Swedish Chamber Orchestra and Birmingham Contemporary Music Group.

Brett Dean was featured in the season 2007/8 with the SWR Symphonieorchester Stuttgart including performances of his music and as concerto soloist in Hindemith's *Der Schwanendreher*, in chamber music and conducting a new music concert. In 2008 Brett Dean was honoured to be awarded the prestigious Grawemeyer Music Prize for his violin concerto, *The Lost Art of Letter Writing*. He is writing new works for the Lucerne Festival, the Berlin Philharmonic and Rundfunkchor, the Royal Liverpool Philharmonic, a Carol for the Choir of King's College Cambridge and is currently completing his opera *Bliss*, based on Peter Carey's novel of the same name, for Opera Australia.

3. The Australian National Academy of Music - Faculty

2009 Resident Faculty

Brett Dean, Artistic Director

Roger Benedict, viola
Nicholas Bochner, cello
Geoffrey Collinson, french horn
Margaret Crawford, flute
Jeffrey Crellin, oboe
Monica Curro, violin/chamber music
Damien Eckersley, double bass
Michael Kieran Harvey, piano
William Hennessy, violin/chamber music
Geoff Viking Lierse, French horn
Elise Millman, bassoon
Howard Penny, cello
Steve Reeves, double bass
Rita Reichman, piano
Fiona Sargeant, viola
Nelli Shkolnikova, violin
David Thomas, clarinet
Paul Wright, violin/chamber music
Timothy Young, piano and resident pianist

2009 Guest Faculty

Matthew Barley, cello
Boris Berman, piano
Oleg Caetani, orchestra
Frank Celata, clarinet
Barry Douglas, piano
Paul Dean, clarinet
Diana Doherty, oboe
Timothy Dunin, double bass
Richard Gill, conductor
Daniel Harding, orchestra
Ben Jacks, French horn
Pekka Kuusisto, violin & orchestra
Geoffrey Lancaster, piano/chamber music
John McCaughey, conductor
Alexandre Oguey, oboe & Cor Anglais
Darryl Poulsen, French horn
Helena Rathbone, violin
Emma Sholl, flute
Richard Tognetti, violin & orchestra
Barry Tuckwell, French horn
Timo-Veikko Valve, cello
Elizabeth Wallfisch, violin & orchestra
Matthew Wilkie, bassoon

2009 Visiting Artists

Nicholas Angelich, piano
Astra Choir
Australian String Quartet, chamber music
William Barton, didgeridu
Ross Bolleter, ruined piano
Nigel Butterley, prepared piano
Leone Buyse, flute
Joe Chindamo, piano & piano accordion
Peter Coleman Wright, baritone
Imogen Cooper, piano
Judith Dodsworth, soprano
Steve Davislim, tenor
Gerald English, speaker
Rodney Fisher, stage director
Alban Gerhardt, cello
Paul Grabowsky, piano
Iain Grandage, music director
Steven Isserlis, cello
Henna Kaikula, acrobat
Sara McLiver, soprano
Meow Meow, cabaret artist
Peter Neville, percussion
Jacqueline Porter, soprano
Fabian Russell, conductor
Sally-Anne Russell, mezzo soprano
Wilma Smith, violin
Speak Percussion
Margaret Leng Tan, piano
Cedric Tiberghien, piano
Tokyo String Quartet, chamber music
Victorian Opera Chorus
Michael Webster, clarinet
Sebastian Wittiber, flute

2009 Composer-in-Residence

Andrew Ford

4. Studying at the Academy

In 2010 the Academy offers a one-year Advanced Performance Program in the following instruments:

Violin	Flute
Viola	Oboe
Cello	Clarinet
Double Bass	Bassoon
	French horn
	Piano

Successful applicants who accept a place in the Academy's 2010 Advanced Performance Program will enter into a contractual agreement with the Academy for the calendar year 2010. Attendance at all Academy events is mandatory for all Academy musicians, and approval for absence must be sought in advance.

Performance Program

At the core of the Academy's program is private instruction, practice and performance experience. A focused and intense training environment through weekly or twice weekly lessons forms the backbone of a musician's experience at the Academy. In addition to regular tuition, visiting artists provide regular lessons to each musician for the term of their residency.

Group classes are also offered for all instruments. These classes include regular audition training and orchestral sectional excerpt reading sessions. From time to time facilitators conduct sessions in improvisation and composition.

Public masterclasses with visiting artists are a key component of the Academy's instrumental instruction. The roster of visiting artists presenting masterclasses in 2009 includes Barry Tuckwell, Pekka Kuusisto, Alban Gerhardt, Sebastian Wittiber, Imogen Cooper, Tokyo String Quartet, Matthew Barley, Steven Isserlis, Cedric Tiberghien, Roy Howat, Gautier Capucon, Ruth Killius, Thomas Zehetmair and Boris Berman.

Public performance forms the context for all of the Academy's activity, and in 2009 the Academy is presenting over 130 public performances. The musicians of the Academy engage in numerous performance opportunities across a broad range of repertoire as soloists, accompanists, chamber musicians and members of ensembles and orchestras. In addition to public concerts, weekly performances are presented to Faculty and colleagues in classes and performance forums. In all activities, Academy Musicians are able to benefit from the experience of collaborating with the Academy Resident Pianist and other associate artists.

Chamber music performance and coaching also forms a central part of the Academy's course of study. The Faculty, visiting artists and musicians of the Academy will be performing more than 100 works from the chamber music repertoire in 2009. Ensembles are coached by resident and visiting musicians and ensembles, including in 2009 the Tokyo String Quartet and pianist Boris Berman. The Orchestra of the Academy rehearses on a project basis, giving up to six performances each year. In 2009 the Orchestra's roster of conductors will include Daniel Harding, Oleg Caetani, Richard Tognetti, Pekka Kuusisto, Elizabeth Wallfisch, Richard Gill and Brett Dean.

The Academy conducts a series of public lectures – Fridays@3 – each week, presented by guest speakers on a range of issues and topics. The Academy values its close relationship with ABC Classic FM and 3MBS FM. Musicians' performances are frequently broadcast nationally via ABC Classic FM, and Academy Musicians present 'live-to-air' broadcasts each month as part of 3MBS FM's education program.

The Academy conducts a Concerto and Chamber Music Competition. In addition to cash prizes, winners in these competitions receive national performance opportunities.

Weekly schedule

The weekly schedule for musicians at the Academy comprises

- private tuition;
- instrumental classes;
- chamber music forum;
- solo performance forum;
- chamber music practice, coaching and performance;
- orchestra and ensemble rehearsal and performance;
- Alexander Technique
- Fridays@3.

Additionally, musicians participate in regular public masterclasses by visiting performers, pedagogues and instrumental coaches. All Academy Musicians successfully complete at least one Technical Exam during their study at the Academy.

In addition to these core activities, in 2009 the Academy is offering

- Concertmaster training programs, in partnership with the Melbourne Symphony Orchestra and Orchestra Victoria;
- Public speaking and presentation training;
- Participation in the Academy's Community Engagement Program (in partnership with the Melbourne Symphony Orchestra's Community Outreach Program);
- Alexander Technique classes.

5. 2010 Audition Information

Applicants need to demonstrate an exceptionally high standard of performance on a consistent basis and a genuine intention to pursue a career in music to their highest ability. Places at the Academy are granted solely on the outcome of auditions and interviews as outlined below.

Stage 1 – Submission of Application

A fully completed and signed application together with an application fee of \$60 must be received at the Academy by 5pm, Friday 7 August 2009.

Candidates must indicate availability for a nominated date and venue for their Round 1 audition, as outlined below. If candidates are not available for any of the designated dates for the Round 1 audition, a DVD recording of the stipulated repertoire must be received at the Academy no later than 5pm, Friday 21 August. All candidates must be available in Melbourne for Round 2 auditions as outlined below.

Stage 2 – Round 1 Audition - National Audition Tour

Live auditions will be held in Melbourne, Sydney, Canberra, Brisbane, Hobart, Adelaide and Perth. Applicants will be asked to present prepared repertoire as listed below. The panel may select either part of whole works or movements. Applicants should provide a copy of the music for the panel. Any applicant who cannot attend the Round 1 audition in person may submit an unedited DVD recording of their performance.

National Round 1 auditions will be conducted between 29 August and 9 September 2009.

Applicants should prepare the following repertoire for Round 1 auditions:

Violin

- One movement of a classical concerto;
- One movement from a concerto written since 1800;
- One study, caprice or show piece.

Viola

- One movement of a classical concerto;
- One movement from a concerto written since 1800;
- One study, caprice or show piece.

Cello

- Two contrasting movements from an unaccompanied suite by Bach;
- One movement from a classical or 19th century concerto;
- One technical work, study, caprice or show piece from the 20th or 21st century.

Double Bass

- Two contrasting movements from a concerto by Vanhal, Bottesini, Koussevitzky or Dittersdorf;
- One or more movements from a work of the candidate's own choice from a period other than that of the chosen concerto.

Flute

- First movement from a concerto by Mozart or a movement from another Baroque, Classical or Romantic Flute Concerto;;
- One or more movements from a 20th or 21st century work.

Oboe

- Mozart – Concerto for Oboe in C Major: 1st movement, with cadenza;
- Schumann - *Three Romances*: *either* first and second movements *or* second and third movements.

Clarinet

- First movement from a concerto by Mozart or Weber, with cadenza;
- One or more movements from a 20th or 21st century work.

Bassoon

- First movement from a concerto by Mozart or Weber, with cadenza;
- One or more movements from a 20th or 21st century work.

French horn

- Mozart - *Either* Concerto No. 2 (any two movements) or Concerto No. 4 (any two movements) with cadenzas where applicable;
- Strauss - Concerto No.1 in Eb (complete);

Piano

- *Either* a prelude and fugue or two movements from a partita or suite by Bach;
- A complete classical sonata of the candidate's own choice;
- A substantial Romantic work (i.e. Chopin, Liszt, Mendelssohn)
- One or more movements of 20th or 21st century work, or an original composition or spontaneous improvisation.

Candidates must provide their own accompanist for all repertoire involving keyboard or keyboard reduction of orchestral accompaniment, and must also provide a copy of the music for the panel.

Stage 3 – 2nd Round Auditions and Interviews in Melbourne (5 – 12 October)

Applicants who are successful in the first round will be invited to complete a 2nd Round audition at the Academy in Melbourne between 5 and 12 October. In order to be considered for a place at the Academy in 2010 candidates must present in Melbourne at their allocated time in this week.

Round 2 candidates will be required to provide their own travel and accommodation to this audition. Limited financial assistance for travel and accommodation may be provided by the Academy in special cases upon application to the General Manager of the Academy. Applicants who are successful in gaining a place in the 2010 Advanced Performance Program will have an amount of their travel and accommodation expenses reimbursed on the presentation of receipts.

Applicants should prepare the following repertoire for Round 2 auditions:

Violin

- One movement of a classical concerto;
- One movement from a concerto written since 1800;
- One study, caprice or show piece, or a work of your own choice.

All Round 2 violin repertoire may be the same as submitted in Round 1.

Viola

- One movement of a classical concerto;
- One movement from a concerto written since 1800;
- One study, caprice or show piece, or a work of your own choice.

All Round 2 viola repertoire may be the same as submitted in Round 1.

Cello

- Two contrasting movements from an unaccompanied suite by Bach;
- One movement from a classical or 19th century concerto;
- A contrasting movement from a major 20th or 21st century solo work (i.e. Kodaly, Britten, Hindemith, Crumb, Ligeti, Henze, Dutilleux).

All Round 2 cello repertoire may be the same as submitted in Round 1.

Double Bass

- Two contrasting movements from a concerto by Vanhal, Bottesini, Koussevitzky or Dittersdorf which were not presented in Round 1;
- One or more movements from a work of the candidate's choice from a period other than that of the chosen concerto, which may be the same as the repertoire presented in Round 1.

Flute

- Two movements from a Bach Sonata or from the Partita in A minor for solo flute;
- Two other contrasting works from any period, which may be the same as the repertoire presented in Round 1.

Oboe

- Saint-Saens – Sonata: second and third movements;
- Vivaldi - Sonata in C minor: first and second movements;
- A work of the candidate's choice, which may be one of the works presented in Round 1.

Clarinet

- Two contrasting movements from a concerto by Mozart or Weber (which may be the same movements which were presented in Round 1);
- Two other contrasting works from any period, which may be the same as the repertoire presented in Round 1.

Bassoon

- First and second movements from a concerto by Mozart or Weber (which may be the same movements that were presented in Round 1);
- Two other contrasting works from any period (one of these pieces may be the same repertoire as presented in Round 1).

French horn

- Mozart - *Either* Concerto No. 2 (any two movements) or Concerto No. 4 (any two movements) with cadenzas where applicable; these may be the same repertoire as presented in Round 1.
- Strauss - Concerto No.1 in Eb (complete);
- A work of the candidate's own choice from the 20th or 21st century.

Piano

- *Either* a prelude and fugue or two movements from a partita or suite by Bach;
- A complete classical sonata of the candidate's own choice;
- A substantial Romantic work (i.e. Chopin, Liszt, Mendelssohn)
- One or more movements of a 20th or 21st century work, or an original composition or spontaneous improvisation.
- All piano Round 2 repertoire may be the same as submitted in Round 1.

Candidates must provide their own accompanist, and one additional copy of the music for members of the panel. A list of recommended accompanists in Melbourne is available on request from the auditions co-ordinator.

In addition to this repertoire, candidates will be required to prepare and perform a short chamber music item as advised by the Academy as part of the Round 2 audition.

Offers & Acceptance

Offers of places in the 2010 Advanced Performance Program will be made by Friday 23 October. If the Academy does not receive acceptance of the placement offer by the given due date, this place may be offered to another applicant.

The decisions of places by the audition panel will be final and no correspondence will be entered into. Auditions may be recorded on audiovisual tape. The audition panel reserves the right to hear the whole or part of any nominated work.

6. Application Form

Please include all written material requested, two passport-size photographs and full payment of \$60. Incomplete application forms cannot be accepted.

APPLICATIONS CLOSE 5PM, FRIDAY 7 AUGUST 2009

PERSONAL DETAILS

Family name _____

Given names _____

Home address _____

State Postcode _____ Country _____

Postal address _____
(if different from above) _____

State Postcode _____ Country _____

Telephone home _____

Mobile _____

E-mail _____

Date of birth _____

Gender M F

Are you an Australian or New Zealand citizen: Yes No

If 'no', are you a permanent Australian or New Zealand resident: Yes No

If 'yes', please include a copy of proof of your Residency status.

Emergency contact person _____

Relationship to applicant _____

Telephone home _____

Mobile _____

MUSICAL BACKGROUND

State the instrument on which you wish to audition: _____

Giving duration of study, list the names, phone and email contacts of your teacher(s) on this instrument over the past four years

Name _____

Phone/mobile _____ Email _____

Duration of study _____

Name _____

Phone/mobile _____ Email _____

Duration of study _____

PREVIOUS STUDIES

Please list details of *all* post secondary study:

Name of institution(s) _____

Name of course(s) _____

Year commenced _____

Year of completion (or expected completion) _____

Qualification(s) awarded (if applicable) _____

Please attach copies of your Academic Transcript(s) – see Documentation section for more details.

AUDITIONS

Round 1

Candidates must either be available to audition in person at one of the venues nominated below or must supply a DVD recording.

I wish to apply to audition in the following City* (please circle one number only):

- | | |
|--------------|-------------|
| 1. Melbourne | 5. Hobart |
| 2. Sydney | 6. Adelaide |
| 3. Brisbane | 7. Perth |
| 4. Canberra | |

Auditions will be held between 29 August and 9 September; audition dates and venues will be advised.

or I am submitting an un-edited DVD video recording. This recording must be received in Melbourne no later than 5:00pm, Friday 21 August, clearly labelled with details of all repertoire (please consult page 7 of the prospectus).

Round 2

Candidates must be available to audition in Melbourne between 5 and 12 October on the day(s) nominated by the Academy.

AUDITION REPERTOIRE

1st Round

Please confirm submitted solo repertoire for Stage 1 audition (please consult page 7 of the Prospectus for guidelines)

Composer	Name of Work	Duration

2nd Round

Please confirm submitted solo repertoire for Stage 2 audition (please consult page 8 of the Prospectus for guidelines):

Composer	Name of Work	Duration

DOCUMENTATION

Please attach the following documents where applicable:

- ♦ A copy of your Academic Transcripts and Qualification(s). If completing a Degree in the year of application, please include a full transcript of results to date;
- ♦ A printed list of any prizes, bursaries, scholarships etc which you have been awarded;
- ♦ Details of any additional instruments studied and to what level;
- ♦ A brief statement of your aspirations and hopes for your future, and how you propose to achieve these;
- ♦ A typed list of the following:
 - ♦ Solo works currently being studied;
 - ♦ Chamber music performance experience;
 - ♦ Orchestral experience, if applicable;
 - ♦ Major works performed in the past five years;
- ♦ Two recent passport size photographs must be included with this application.

APPLICATION FEE

I have included a cheque for \$60. Please make cheque payable to **Australian National Academy of Music**.

or

Please debit my credit card \$60

Type of card Visa Mastercard

Card number _____

Expiry date __ / __

Name on card _____

Cardholder's signature _____

DECLARATION

- ♦ I have read and understood the requirements as outlined in this application form and wish to apply for a position in the Advanced Performance Program at the Australian National Academy of Music in 2010.
- ♦ I am either available to attend Round 1 auditions in the designated city as outlined above or I will forward an un-edited DVD recording to be received at the Academy no later than 5pm, Friday 21 August.
- ♦ I am available to attend Round 2 auditions in Melbourne between 5 and 12 October, 2009.

Signature _____

Date _____

Signature of parent/guardian if under 18 years of age _____

Date _____

THE DECISION OF THE AUDITION PANEL IS FINAL AND NO DISCUSSION OR
CORRESPONDENCE WILL BE ENTERED INTO

Send completed application form to

Auditions Co-ordinator
Australian National Academy of Music
210 Bank Street
South Melbourne, Vic, 3205
Australia