

# MUSIC MAKERS



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MAY - JUNE

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AN ATMOSPHERE  
APART

**ANAM**  
AUSTRALIAN NATIONAL  
ACADEMY OF MUSIC

# WHAT WE DO

The Australian National Academy of Music (ANAM) is dedicated to the artistic and professional development of the country's most exceptional young musicians. ANAM's vision is to develop the country's future music leaders, distinguished by their artistic skill, imagination, courage, and by their contribution to a vibrant Australian music culture.

The only institute of its kind in Australia and one of the few in the world, ANAM is renowned for its innovation, energy and adventurous programming and is committed to pushing the boundaries of how classical music is presented and performed.

ANAM's students take part in an intensive yearlong course of one-on-one lessons, masterclasses and public performances. The 2014 cohort consists of 67 students and 7 Fellows from across Australia and New Zealand.

"FOR ME IMPROVISING MEANS PERFORMING AUTHENTICALLY BECAUSE YOU GO INTO IT FULLY, WITHOUT ANY BARRIERS OF SAFETY BELTS OR POLITE FORMULAS..."



# NO SAFETY BELT

**David Dolan is a pianist on a mission. In tandem with his own performing career, he has been campaigning to revive the long-lost art of improvisation, particularly as it was practised in the 18th century. He teaches this art at the Yehudi Menuhin and Guildhall Schools in London. But Dolan doesn't just talk the talk, he also walks the walk, improvising his own concerto cadenzas and filling in the blanks where he believes it is stylistically required. We spoke with him about some of the music he will be playing in Melbourne during ANAM's two-day celebration of the piano.**

**Philip Lambert: David, Mozart's Fantasia in D minor only exists as a fragment. It strikes one as rather skeletal, and seems to demand some improvisation. Is that how you see it?**

*DD:* Yes, very much so. And when the themes repeat they are not meant to be repeated as a copy-paste but to be recreated. The last 10 bars as we know them were not written by Mozart. They were written by his publisher who was worried that it wouldn't sell unfinished, so he added his completely silly last 10 bars in D major, which are completely out of character with anything Mozart did along these lines. So I do what was meant to be done, and what several people did at the time, extemporising the end and bringing it back to the opening theme in D minor. It's based also on studying other works of that nature by Mozart. Mozart deliberately left it unfinished. He left it open at exactly the most tense and unresolved point so that you can launch into your own extemporised coda.

**PL: Do you try and do a different coda every time, or do you have a few prepared?**

*DD:* I throw myself into it. I know roughly the dimensions. I know that I don't want this coda to be longer than the development of the Fantasia itself, it's a coda. And I hope that by now I know the language, and I decide whether I have one or two centres of key harmonic points, and that's it. When I practise I just do several, and onstage I throw myself into another.

**PL: You're also playing Mozart's Piano Concerto No. 13 in C, for which he did leave some cadenzas. Do you use them?**

*DD:* No. And we know that he did some of them for his pupils. There is a classic case of the little A major concerto, K. 414, that will also be performed in the festival, where Mozart writes cadenzas, but they're pedagogical, written for people he taught. But we know that he himself would extemporise a different cadenza each time he performed, and that people would come to hear this risk-taking, how he would go about it, fresh each time. That's a part of the spirit of this music, and even the text itself is not supposed to be played the same way twice. When themes are repeated the player is not meant to do a copy-paste, although they are written each time the same because that was the tradition of the writing. But the tradition of the performance, the performance practice, was different.

**PL: You do a lot of work helping young players unlock themselves, so they can shed their anxieties and dive into the ocean current of improvisation. How do you start this process?**

*DD:* I try to engage at the beginning by bringing down fears, encouraging a state of mind of playing a game, of playfulness, accepting, and then, God forbid, enjoying! Enjoying wrong notes, enjoying accidents. I want them to revisit this very elusive and in a way dangerous notion of perfection, because perfection is often conceptualised the easy way as zero wrong notes and everything making sense. Of course that's a part of it, but only a small part of it. Perfection really is an illusion. It's really whether you are authentically with the piece and then have the technical mastery. Improvisation can even be a part of mastering technical difficulties, so that even nasty technical passages become part of a gesture, part of a search for a flow, and then suddenly the arms begin to find the natural movement that helps to resolve these technically nasty moments.

**PL: Do you try to stay within the style of the composer and the period?**

*DD:* Yes. I know a wonderful violinist who does cadenzas in Mozart concerti, which go from gypsy to jazz to funk to – you name it. It's an interesting exercise and can be amusing. But I think that it breaks the event, because it's an event in a language, in a world. If you put into a Shakespearean world the conversation of modern gangsters you break the flow. The cadenza was, and is, a part of the event, a part of this invitation for people from both sides of the stage to share a journey, a journey in a certain territory, a certain world, which is full of magic and miracles within this language.

For me improvising means performing authentically because you go into it fully, without any barriers of safety belts or polite formulas, and you recreate, to use Arthur Schnabel's words, the text. You don't just execute the notes and play them clean and precise and faster than the other competitor! You recreate the story.

## MOMENTS MUSICAUX FRI 2 MAY, 11AM

**Bach C.P.E.** Keyboard Sonata in D minor, Wq. 69  
**Schubert** *Moments Musicaux* No. 3 in F minor, Op. 94  
**Schubert** *Moments Musicaux* No. 2 in A-flat major, Op. 94  
**Haydn** Variations in F minor Hob. XVII-6  
**Schubert** Impromptu in G-flat major, Op. 90, No. 3  
**Debussy** Petite Suite  
**Timothy Young** piano  
**David Dolan** piano  
**Michael Houston** piano  
**ANAM Pianists**

**Venue** South Melbourne Town Hall  
**Tickets** All \$27 (**ANAMates** \$24.30)  
**Bookings** [anam.com.au](http://anam.com.au) (03) 9645 7911

*Performance to be followed by light refreshments and an opportunity to meet the artists.*

## FANTASIA, A CONCERT IN TWO PARTS SAT 3 MAY

**Part 1, 5:30PM**  
**Mozart** Andante and Five Variations in G major, K. 501  
**Schubert** Fantasia in F minor, D.490, Op. posth. 103  
**Bartók** 3 Burlesques, Op. 8c  
**Mozart** Piano Concerto No. 12 in A major, K. 414  
**6:45PM – Break –**  
**Part 2, 8PM**  
**Mozart** Fantasia in D minor, K.397  
**Bach, J.S.** *Durch Adams Fall ist ganz verderbt* BWV 106 (arr. Kurtag)  
**Bach, J.S.** *Gottes Zeit ist die allerbeste Zeit (Actus tragicus)* BWV 106 (arr. Kurtag)  
**Mozart** Sonata for Two Pianos in D major, K. 448  
**Bartók** Dances in Bulgarian Rhythm from *Mikrokosmos* vol. 6  
**Mozart** Piano Concerto No. 13 in C major, K. 415

**Timothy Young** piano  
**David Dolan** piano  
**Michael Houston** piano  
**ANAM Musicians**

**Venue** South Melbourne Town Hall  
**Tickets** Full \$55 Sen \$40 Conc \$30 (**ANAMates** 10% discount)  
**Bookings** [anam.com.au](http://anam.com.au) (03) 9645 7911

*David Dolan's 2014 residency is generously supported by Philip and Raie Goodwach. This performance is presented in partnership with efront.*

# POSSIBILITIES TWICE THE

Why have just one ensemble when you can have two? It's a question composers have been answering throughout the history of Western music. Music written for two ensembles expands the range of textures and sonorities and offers intriguing spatial possibilities. Among the earliest composers to write for two equal orchestras together was Vivaldi, who penned at least five concerti for double orchestra; others included Johann Christian Bach, Ralph Vaughan Williams and Elliott Carter.

Double Entendre is a collaboration between ANAM and Melbourne Chamber Orchestra (MCO), exploring recent works for double chamber orchestra & double chamber ensemble. It features two towering and rarely heard twentieth-century works for double orchestra and two newly commissioned works by Australian composers for double ensemble.

Frank Martin completed *Polyptyque* in 1973, the year before his death. The word *polyptyque* (polyptych) refers to a set of religious images, composed in a series of panels. Martin's musical 'panels' each represent a different image from the Passion of Christ.

The work is a deeply-felt statement of faith: intensely personal, monumental and dramatic. The affectingly lyrical solo violin part offers up impassioned pleas and restrained virtuosity. The work was debuted with its dedicatee, Yehudi Menuhin, performing the solo; in this performance the ANAM soloist will be Sydney-born violinist Doretta Balkizas, who appeared in the film *Mrs Carey's Concert*.

Michael Tippett's 1938-9 masterpiece, Concerto for Double String Orchestra, remains among his most played and recorded works. An example of the composer's 'early mature' style, it was composed around the same time as the *Fantasia* on a Theme of Handel and the oratorio *A Child of Our Time*.

In contrast with the Martin, the Concerto inhabits a direct, rhythmically driven, immediately appealing world, inspired by an eclectic grab-bag of influences including jazz, Welsh folk tunes and Northumbrian bagpipe melodies. Tippett emphasises the play between the two forces with canons, echoes, responsive phrases, and the full gamut of antiphonal rhetoric.

Presented alongside these will be two newly commissioned works, written with generous funding from the Robert Salzer Foundation. Gordon Kerry's commission, *Music for Double*

*Chamber Orchestra*, is not the composer's first foray into double orchestra music. His Nocturne for double orchestra was premiered in 1995 by the Australian Youth Orchestra and has been recorded by the Tasmanian Symphony Orchestra. Describing *Music for Double Chamber Orchestra*, Kerry says "it makes use of the various antiphonal possibilities of the band, as well as offering a huge range of solos, and more conventionally orchestral use of different groups. It has a kind of ternary form with fast, often pointillistic textures in the 'A' sections and a more meditative slow central section."

Emerging composer and ANAM alumni Peter de Jager describes his commission, *Fugue, Forest, Chorale & Toccata*, as "akin to a mini symphony with four short interconnected movements." In writing for double ensemble, de Jager has explored the expressive colouristic possibilities of groups of instruments, choosing "the specific way in which the 'teams' clash or join together."

## DOUBLE ENTENDRE FRI 6 JUN, 7PM

**de Jager** *Fugue, Forest, Chorale & Fugue\**  
**Martin** *Polyptyque* (for violin and two small string orchestras)  
**Kerry** *Music for Double Chamber Orchestra\**  
**Tippett** Concerto for Double String Orchestra

**William Hennessy** director  
**Michael Dahlenburg** conductor  
**Melbourne Chamber Orchestra**  
**ANAM Musicians**

**Venue** South Melbourne Town Hall  
**Tickets** Full/Sen \$59 Conc \$54  
**Bookings** [anam.com.au](http://anam.com.au) (03) 96457911

\*world premiere



# RECITALS



## ALDEN CAI HORN

### What have you chosen to play for your recital? Why have you chosen these works?

My recital will feature Beethoven's Sonata for horn & piano as well as smaller scaled works by Britten, Mozart, Saint-Saens, Patterson and an Australian masterwork *Dawn Interlude* by Stanhope. This repertoire features the natural harmonic series. Such special writing is idiomatic as seen in the prominent features in works for the historical natural horn, right up to the modern fully chromatic valved horn. I'll be performing these works on both the Classical Vienna Horn as well as the modern valved horn.

### What would you like your audience to experience about the horn?

The program will showcase the great diversity of the horn in its capabilities - from a primitive long tube only able to play a limited amount of notes, to a sophisticated machine that possesses an incredible amount of colours and range.

## ANAM RECITAL - MASTERS PERFORMANCE FRI 30 MAY, 3PM

**Britten** Serenade for Tenor, Horn, and Strings, Op. 31, 1. *Prologue*  
**Mozart** 12 Duets for two horns, K.487  
**Beethoven** Horn Sonata in F major, Op. 17  
**Saint-Saëns** *Romanca*, Op. 36  
**Saint-Saëns** *Morceau de Concert*, Op. 94  
**Patterson** 4 Pieces for natural horn  
**Stanhope** *Dawn Interlude*

**Alden Cai** horn  
**Tomoe Kawabata** piano  
**ANAM Musicians**



## AMY BROOKMAN VIOLIN

### This is your third ANAM Recital, what has changed about your approach in organising them?

Being a third year student I've had a few opportunities to create programs and explore some incredible repertoire within my recitals. This year I decided to approach my recital as means of exposing the weaknesses within my playing and in turn hopefully making them my strengths.

### What do you think will be most useful about this process to you in your professional career?

I'm hoping to take a lot away from this recital not only technically and musically but also in regards to time management. The year so far has been completely jam-packed, so I'm expecting it to be an exciting rush right up until my recital day.

## ANAM RECITAL FRI 16 MAY, 1PM

**Franck** Violin Sonata in A, Op. 13  
**Schubert** Sonata for violin and piano, Op. 137  
**Rachmaninoff** *Dances Tziganes* for violin & piano

**Amy Brookman** violin  
**Rhodri Clarke** piano

## ALEX RAINERI PIANO

### You've just begun the ANAM/Griffith University Master of Music; tell us about your thesis topic.

My research topic essentially investigates the areas of unfamiliarity which pianists face when confronting contemporary works, which often demand of the performer skills that are not required in the standard core repertoire. The paper will be split into two main chapters, the first reviews performance issues in Karlheinz Stockhausen's *Kontakte* for piano, percussion and electronic sounds. It will explore the difficulties inherent in deciphering the semi-spatial notation of the score and working with the graphic interpretation of the tape part, balancing the acoustic instruments with the speaker system, assessing difficulties in the keyboard writing and how to incorporate use of the percussion instruments which the pianist has to play in the piece.

The other half of the paper looks at potentialities inherent in the composer/performer collaboration process. I'm very excited to be commissioning a new work for solo piano from the incredibly talented Melbourne composer Luke Paulding. We will be workshoping the piece throughout 2014, aiming to premiere the work early next year. Through these sessions my research aims to delve into the roles that both the performer and composer take on and how they can function in developing the creative process in a collaborative sense.

ANAM is such a wonderful springboard for new musical ideas and presents amazing collaborative opportunities with both peers and visiting artists at the top of their field. I'm so honoured to have been accepted into the course and am also very grateful for the opportunity to maintain a relationship with my home institution at the Queensland Conservatorium of Music (Griffith University) after graduating from my Bachelor of Music (Honours) last year.

### How do your upcoming recitals in May and October address this research?

As an ANAM/Griffith masters student, I'm very lucky to have two recital opportunities this year, which gives me fantastic opportunities to present my practice-based research that I have been undertaking alongside a hectic performance schedule at ANAM.

In my second recital of the year I'll be performing Stockhausen's *Kontakte* with my long time partner-in-crime from Brisbane, percussionist Angus Wilson. We recently gave a performance of the work at the Queensland Conservatorium of Music and having both the chance and the means to present this mammoth piece a second time is a wonderfully exciting prospect! Angus and I have devoted so much time to preparing the work already and it is only really possible to perform this piece with the support and generosity of such a place as ANAM due to the abnormally demanding logistical issues that come with a performance of this work (eg. several speakers for the electronic sound projection, huge percussion setup including many instruments that the pianist plays, the list goes on and on!).

My first recital in May is comprised of solo repertoire and explores more of the practical component of my course. I've programmed some fantastic music by Brahms, Beethoven, Murail and Scriabin.

## ANAM RECITAL - MASTERS PERFORMANCE THU 29 MAY, 1PM

**Murail** *La Mandragore*  
**Beethoven** Piano Sonata No. 26, *Les adieux*  
**Brahms** 3 Intermezzi, Op. 117  
**Scriabin** Etude in D-sharp minor, Op. 8, No. 12

**Alex Raineri** piano

*Student Beneficiary Support generously provided by ANAMsyndicate - Jannie Brown, Eric Dias and Roger Bau, Anthony Grigg, Barry Jones AO and Rachel Faggetter, Ashton Kable and John Howell, Loris Orthwein and Michael Elliott, Vivienne Ritchie, Luke Wagner*

# CALENDAR

## MAY

### MOMENTS MUSICAUX FRI 2 MAY, 11AM

**Bach C.P.E** Keyboard Sonata in D minor, Wq. 69  
**Schubert Moments Musicaux** No. 3 in F minor, Op. 94  
**Schubert Moments Musicaux** No. 2 in A-flat major, Op. 94  
**Haydn** Variations in F minor Hob. XVII-6  
**Schubert** Impromptu in G-flat major, Op. 90, No. 3  
**Debussy** Petite Suite

**Timothy Young** piano  
**David Dolan** piano  
**Michael Houstoun** piano  
**ANAM Pianists**

**Venue** South Melbourne Town Hall  
**Tickets** All \$27 (**ANAM**ates \$24.30)  
**Bookings** anam.com.au (03) 9645 7911

### FANTASIA, A CONCERT IN TWO PARTS SAT 3 MAY Part 1, 5:30PM

**Mozart** Andante and Five Variations in G major, K.501  
**Schubert** Fantasia in F minor, D.490, Op. posth. 103  
**Bartók** 3 Burlesques, Op. 8c  
**Mozart** Piano Concerto No. 12 in A major, K.414

6:45PM – Break –

### Part 2, 8PM

**Mozart** Fantasia in D minor, K.397  
**Bach, J.S.** *Durch Adams Fall ist ganz verdebt* BWV 106 (arr. Kurtag)  
**Bach, J.S.** *Gottes Zeit ist die allerbeste Zeit (Actus tragicus)* BWV 106 (arr. Kurtag)  
**Mozart** Sonata for Two Pianos in D major, K.448  
**Bartók** Dances in Bulgarian Rhythm from *Mikrokosmos* vol. 6  
**Mozart** Piano Concerto No. 13 in C major, K.415

**Timothy Young** piano  
**David Dolan** piano  
**Michael Houstoun** piano  
**ANAM Musicians**

**Venue** South Melbourne Town Hall  
**Tickets** Full \$55 Sen \$40 Conc \$30 (**ANAM**ates 10% discount)  
**Bookings** anam.com.au (03) 9645 7911

### FELLOWSHIP PROJECT TUE 6 MAY, 6:30PM

**Grieg** *Haugtussa (The Mountain Maid)*, Op. 67  
**Sibelius** 5 Songs, Op. 37  
**Rautavaara** *Maailman uuneen (Dream World)*  
**Lotte Betts-Dean** mezzo-soprano (ANAM Fellow)  
**ANAM Musicians**

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

### FELLOWSHIP PROJECT WED 7 MAY, 6:30PM

**Silvestrini** Horae Volubiles for solo oboe  
**Takemitsu** *Entre-temps* for oboe and strings  
**Mochizuki** Au bleu bois for solo oboe  
**Yun** Images for flute, oboe, violin & cello

**Jessica Foot** oboe (ANAM Fellow)  
**ANAM Musicians**

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

### AUSTRALIAN VOICES Stuart Greenbaum

**THU 8 MAY, 6PM**  
**Greenbaum** Nine Candles for Dark Nights  
**Greenbaum** Four Finalities  
**Greenbaum** Mondrian Interiors

**Jessica Fotinos** director/harp (ANAM Alumna)  
**Lotte Betts-Dean** mezzo-soprano (ANAM Fellow)  
**ANAM Musicians**

**Venue** Salon, Melbourne Recital Centre  
**Tickets** Full \$25 Conc \$15  
**Bookings** melbournerecital.com.au or (03) 9699 3333

### SOUND BITE FRI 9 MAY, 1PM

**Bach** Sonata No. 1 in G minor for solo violin BWV 1001  
**Strauss** Sonata for cello and piano in F major, Op. 6 – *Allegro con brio*  
**Hindemith** *Kammermusik* No. 2, Op. 36, No. 1

**Paul Dean** conductor  
**Jacob Abela** piano  
**ANAM Musicians**

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

### ANAM RECITAL MON 12 MAY, 11AM

**Bach** Sonata No. 1 in G minor for solo violin BWV 1001  
**Elgar** Violin Sonata in E minor, Op. 82

**Beatrix Pickett** violin  
**Peter de Jager** piano

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

### ANAM RECITAL MON 12 MAY, 1PM

**Bach** Sonata No. 1 in G minor for solo violin BWV 1001  
**Benjamin** Sonatina for violin & piano  
**Milstein** Paganiniana for solo violin

**Courtenay Cleary** violin  
**Louisa Breen** piano

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

### ANAM RECITAL TUE 13 MAY, 11AM

**Mozart** Oboe Concerto K.314 (285d), C major  
**Poulenc** Sonata for oboe and piano  
**Edwards** Two pieces for solo oboe

**Katia Lenzi** oboe  
**Louisa Breen** piano

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

### ANAM RECITAL TUE 13 MAY, 1PM

**Schubert** Sonata in A minor, D.821, *Arpeggione*  
**Bryars** Concerto for double bass

**Rohan Dasika** bass  
**Amir Farid** piano

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

### ANAM RECITAL WED 14 MAY, 1PM

**Frescobaldi** Toccata  
**Rózsa** Toccata capricciosa, Op. 36  
**Strauss** Cello Sonata in F major, Op. 6

**Mee Na Lojewski** cello  
**Amir Farid** piano

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

### ANAM RECITAL WED 14 MAY, 3PM

**Williams** Tuba Concerto  
**Szentpali** Allegro fuoco  
**Tomasi** *Etre ou ne pas être* for brass  
**Prokofiev** Ballade for cello & piano, Op. 15

**Nelson Woods** tuba  
**Peter de Jager** piano  
**ANAM Musicians**

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

### ANAM RECITAL THU 15 MAY, 11AM

**Schubert** Sonatina No. 2 in A minor  
**Mozart** Violin Concerto No. 4 in D major

**Natalia Harvey** violin  
**Rhodri Clarke** piano

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

### ANAM RECITAL THU 15 MAY, 1PM

**Bach** Sonata No. 1 in G minor, Allegro  
**Francaix** Sonatina for trumpet  
**Turin** Caprice  
**Hillborg** Brass quintet

**Chris Moran** trumpet  
**Peter Baker** piano

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

### ANAM RECITAL THU 15 MAY, 6:30PM

**Brahms** Violin Sonata in G major, Op. 78  
**Mozart** Violin Sonata in E minor, K.304  
**Lutoslawski** Subito

**Madeleine Jevons** violin  
**Louisa Breen** piano

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

### ANAM RECITAL FRI 16 MAY, 1PM

**Franck** Violin Sonata in A, Op. 13  
**Schubert** Sonata for violin and piano, Op. 137  
**Rachmaninoff** Dansez Tziganes for violin & piano

**Amy Brookman** violin  
**Rhodri Clarke** piano

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

### ANAM RECITAL FRI 16 MAY, 3PM

**Sibelius** Concerto for Violin, Op. 47, D minor  
**Brahms** Violin Sonata in D minor, Op. 108

**Emma Buss** violin  
**Rhodri Clarke** piano

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

### FANFARE THU 22 MAY, 11AM

**Bernstein** *Shivaree Fanfare*  
**Bach** *Jesus bleibet meine Freude* (arr. Crespo)  
**Bach** *Wachet auf, ruft uns die Stimme* (arr. Crespo)  
**Bach** Brandenburg Concerto No. 3 (arr. Howarth)  
**Gershwin** *An American in Paris* (arr. Guyout)

**ANAM Brass Faculty**  
**ANAM Musicians**

**Venue** South Melbourne Town Hall  
**Tickets** All \$27 (**ANAM**ates \$24.30)  
**Bookings** anam.com.au or (03) 9645 7911

### BEETHOVEN 8 FRI 23 MAY, 7PM

**Mozart** Cassation No. 1 in G major, K.63  
**Hindemith** *Kammermusik* No. 1, Op. 24, No. 1  
**Beethoven** Symphony No. 8 in F major, Op. 93

**Adam Chalabi** violin/director  
**ANAM Orchestra**

**Venue** South Melbourne Town Hall  
**Tickets** Full \$55 Sen \$40 Conc \$30 (**ANAM**ates 10% discount)  
**Bookings** anam.com.au or (03) 9645 7911

### MASTERCLASS MON 26 MAY, 10AM

**Maurice Bourgue** oboe  
**ANAM Musicians**

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

### MASTERCLASS MON 26 MAY, 11AM

**American Brass Quintet**  
Brass Chamber Music

**ANAM Musicians**

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

*This masterclass is presented in association with Musica Viva*

### MASTERCLASS MON 26 MAY, 3:30PM

**American Brass Quintet**  
Brass Solo Repertoire

**ANAM & Guest Musicians**

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

*This masterclass is presented in association with Musica Viva*

### OPEN REHEARSAL MON 26 MAY, 5:15PM

**American Brass Quintet**  
**ANAM & Guest Musicians**

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

*This open rehearsal is presented in association with Musica Viva*

### ANAM RECITAL TUE 27 MAY, 1PM

**Ravel** *Miroirs* for piano  
**Prokofiev** Piano Sonata No. 6 in A major, Op. 82

**Aidan Boase** piano

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

### FELLOWSHIP PROJECT TUE 27 MAY, 6PM

**Barber** *Summer Music* for Woodwind Quintet, Op. 31  
**Carter** Woodwind Quintet  
**Aitken** *Folia* for wind quintet  
**Medaglia** *Belle Epoque en Sud-America* for wind quintet

**Arcadia Quintet** (ANAM Fellows)

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

### ANAM RECITAL WED 28 MAY, 1PM

**Mozart** Flute & Harp Concerto K.297c [299]  
**Duncan** *The Sun Behind It, Burning It*  
**Chisholm** *The Bloody Chamber* Suite for harp trio

**Melina van Leeuwen** harp  
**Tomoe Kawabata** piano  
**ANAM Musicians**

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

### ANAM RECITAL – MASTERS PERFORMANCE

**THU 29 MAY, 11AM**

**Vasks** *Episodi e canto perpetuo* for violin, cello & piano

**Kim Worley** cello  
**Leigh Harrold** piano  
**ANAM Musicians**

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

### ANAM RECITAL – MASTERS PERFORMANCE

**THU 29 MAY, 1PM**

**Murail** *La Mandragore*  
**Beethoven** Piano Sonata No. 26, *Les adieux*  
**Brahms** Three Intermezzi, Op. 117  
**Scriabin** Etude in D-sharp minor, Op. 8, No. 12

**Alex Raineri** piano

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

### MASTERCLASS FRI 30 MAY, 10AM

**Denis Bourriakov** flute  
**ANAM Musicians**

**Venue** South Melbourne Town Hall  
**Tickets** Free  
**Bookings** Tickets at the door

*This masterclass is presented in association with Flutes and Flutists*

### SOUND BITE FRI 30 MAY, 1PM

Program to be advised

**ANAM Musicians**

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

### ANAM RECITAL– MASTERS PERFORMANCE

**FRI 30 MAY, 3PM**

**Britten** Serenade for Tenor, Horn, and Strings, Op. 31, 1. Prologue

**Mozart** 12 Duets for two horns, K.487  
**Beethoven** Horn Sonata in F major, Op. 17  
**Saint-Saëns** Romance, Op. 36  
**Saint-Saëns** *Morceau de concert*, Op. 94  
**Patterson** 4 Pieces for natural horn  
**Stanhope** *Dawn Interlude*

**Alden Cai** horn  
**Tomoe Kawabata** piano  
**ANAM Musicians**

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

## JUNE

### FELLOWSHIP PROJECT TUE 3 JUNE, 6:30PM

**Couperin** *Les Goûts Réunis, Onzième Concert*  
**Dutilleux** *Les citations*  
**Huber** *Noctes Intelligibilis Lucis* for oboe & harpsichord  
**Falla** Concerto for Harpsichord, D major

**Jessica Foot** oboe (ANAM Fellow)  
**Peter de Jager** harpsichord  
**ANAM Musicians**

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

### DOUBLE ENTENDRE FRI 6 JUN, 7PM

**de Jager** Fugue, Forest, Chorale & Fugue\*  
**Martin** *Polyptyque* (for violin and two small string orchestras)  
**Kerry** Music for Double Chamber Orchestra \*  
**Tippett** Concerto for Double String Orchestra

**William Hennessy** director  
**Michael Dahlenburg** conductor  
**Melbourne Chamber Orchestra**  
**ANAM Musicians**

\* world premiere

**Venue** South Melbourne Town Hall

**Tickets** Full/Sen \$59 Conc \$54  
**Bookings** anam.com.au (03) 96457911

### ENLIGHTENED SAT 7 JUN, 7:30PM

**Hindemith** *Kammermusik* No. 3  
**Schoenberg** Chamber Symphony No. 1  
**Wagner** *Siegfried Idyll*  
**Adams** Chamber Symphony

**Paul Meyer** conductor/clarinet  
**Timo-Veikko Valve** cello

**Omega Ensemble**  
**ANAM Musicians**

**Venue** City Recital Hall, Angel Place, Sydney  
**Tickets** Full/Sen \$65, Sen/Conc \$55, 30 years and under \$29  
**Bookings** tickets.cityrecitalhall.com (02) 8256 2222

### IN CONVERSATION WITH ALICE GILES

**Alice in Antarctica** FRI 13 JUNE, 3PM  
**Alice Giles** harp

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

### FELLOWSHIP PROJECT TUE 24 JUNE, 6:30PM

**Sutherland** Divertimento  
**Bax** Trio in One Movement  
**Sutherland** Sonata for piano and viola

**Tom Higham** viola (ANAM Fellow)  
**ANAM Musicians**

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

### PETER AND THE WOLF THU 26 JUNE, 10AM & 1PM

**Prokofiev** *Peter and the Wolf*

**Bethany Simons** narrator  
**ANAM Orchestra**

For pre-school and primary aged children

**Venue** South Melbourne Town Hall  
**Tickets** Free  
**Bookings** Essential; visit anam.com.au  
For groups of 10+ phone (03) 96457911



## THE COMPOSER & THE SHOWMAN

Sometimes the worlds of high art and showbiz collide, with bizarre results. It's hard to imagine Ludwig van Beethoven hightailing around Vienna with a flashy, J.P. Barnum type, but that's exactly what happened in 1812.

Johann Maelzel was the son of a respected German organ builder and a skilled musician. But his real talent was for tinkering in the workshop. Maelzel was no ivory-tower inventor. He had a fair idea of what the public would pay to see, and he intended to give it to them. One of his most successful inventions was a trumpet-playing automaton. Dressed in soldier's garb, it astonished audiences by playing a suite of military signals. Then there was the panharmonicon, a gigantic music box that used a bellows to recreate the sound of a full military band. Look, no hands! He pioneered the diorama with his sensational exhibit *The Conflagration of Moscow*, depicting the most decisive failure of Napoleon's Russian campaign with a spectacular field of moving bits and pieces and miniature cannons that discharged real fire. Audiences thrilled to "the gradual Progress of the Fire, the hurrying Battle of the Fugitives, the Eagerness of the Invaders, and the Din of Warlike Sounds!" A brilliant engineer but also a savvy entrepreneur, Maelzel toured his inventions around Europe, England and America.

It was something much more modest and personal which drew Ludwig van Beethoven to Maelzel's Vienna workshop. The composer was losing his hearing and needed an ear trumpet. Could the amazing inventor offer him something better than what was currently on offer? Apparently, he could. Maelzel created four devices for the composer over the next few years. More importantly, this odd couple bonded. It was an instant bromance.

The 1813 collaboration of Beethoven and Maelzel on a musical work must rate as one of the most unlikely couplings in the history of music. Maelzel needed a new piece to show off his panharmonicon for a forthcoming tour of England and asked Beethoven to write something. He had a subject in mind guaranteed to wow the Brits: Wellington's recent victory at Vittoria. He gave Beethoven a detailed programme, outlining where the music should climax, how to represent the manoeuvres of the opposing armies and indicating spots for various military calls and anthems. Beethoven, amazingly, obliged. Bromance means never having to say "Sod off." When the piece was finished, both men felt they had a major hit on their hands. This, they realised, needed more than the panharmonicon – it needed a full orchestra.

And so it was that *Wellington's Victory* made its sensational debut in a programme that also included the premiere of Beethoven's 7th Symphony. To add that touch of pizzazz, Maelzel brought out his miraculous clockwork soldier. Vienna had never heard or seen the like. Never mind art, this was showbiz. It was also, commercially speaking, the greatest triumph of Beethoven's career.

Maelzel is also credited with the invention of the metronome, the pendulum-action device which has for the last two centuries drummed perfectly calibrated rhythms into the ears of student musicians as they pound out their scales and etudes. Maelzel in fact pinched the idea from another inventor, Dietrich Winkel, but got to the patent office first. The prototype for the metronome was the chronometer, a small mechanism which produced its regular time-keeping beats with a small hammer and anvil. Beethoven was among a handful of Viennese composers who gave Maelzel's chronometer public endorsement, seeing it as a means of setting correct tempi once and for all and protecting his works from capricious performers. At a raucous dinner party Beethoven improvised a canon in Maelzel's honour, later working the theme into the second movement of his new 8th Symphony.

The 8th Symphony's *allegretto scherzando* is undoubtedly mechanical in character. An obsessive tick-tock rhythm runs throughout, speeding up manically in the final bars like a robot running out of control. By the time Beethoven published his score in 1817, the metronome was established as an indispensable musician's aid and each movement had its own metronome marking. Beethoven, however, seems to have had a preference for breathtakingly fast tempi. Most conductors ever since have had to temper the Maestro's demands, finding Beethoven's tempi impossible to maintain.

Beethoven's 8th Symphony enjoyed a polite, but not rapturous reception at its first outing in February 1814. He made the mistake of placing it between the two works of his which had thrilled the Viennese only a few months before, his 7th Symphony and *Wellington's Victory*. While the 8th didn't exactly lay an egg (to use a showbiz term), it didn't quite set the crowd ablaze, either. Beethoven's pupil Carl Czerny remarked to the composer that audiences seemed to much prefer his 7th Symphony to his 8th. Beethoven, with a sage appraisal of popular taste, drily replied, "That is because the 8th is so much better."

**BEETHOVEN 8**  
**FRI 23 MAY, 7PM**

**Mozart** Cassation No. 1 in G major, K. 63  
**Hindemith** *Kammermusik* No. 1, Op. 24, No. 1  
**Beethoven** Symphony No. 8 in F major, Opus 93

**Adam Chalabi** violin/director  
**ANAM Orchestra**

**Venue** South Melbourne Town Hall  
**Tickets** Full \$55 Sen \$40 Conc \$30  
**(ANAMates 10% discount)**  
**Bookings** [anam.com.au](http://anam.com.au) or (03) 9645 7911

*This performance is presented in partnership with Shelmerdine Vineyards.*

*The ANAM Orchestra is supported by the Ian Potter Foundation.*

# AN ATMOSPHERE APART

**MODERN LIFE IS NOISY AND BRASH, QUALITIES NOT OFTEN FOUND IN THE MUSIC OF STUART GREENBAUM. AS ANAM PREPARES FOR A CONCERT OF HIS WORKS FEATURING HARPIST JESSICA FOTINOS AS PART OF THE AUSTRALIAN VOICES SERIES, WE SPOKE WITH HIM ABOUT THE DIFFERENCE BETWEEN MUSIC AND NOISE.**

**Phil Lambert:** I once heard the Melbourne jazz pianist Tony Gould say that he was running a campaign for the return of quiet music. A lot of your music, even your music for orchestra, reminds me of that remark. It seems to invite the listener into a place of refuge and reflection, rather than bludgeoning them into submission. Is there just too much loud noise in the world?

**Stuart Greenbaum:** I certainly think there is too much music in the world and not enough of it is meaningfully created or deeply heard. It's my one misgiving about being a composer. But perhaps it is also fair to hope that we can make a difference by offering something better. As to loud music: this also has dual aspects. In terms of pure decibels, it is understandable that a teenager walking into a nightclub or to the front rows of a death metal concert may feel a visceral reaction to the power of an insanely loud speaker grid pumping out drum and bass. But these days, feeling the bass drum vibrate through my heart makes me nauseous. Yes, there is definitely too much loud noise in the world. As a teenager I played electric guitar in bands. A well-equalised distortion chord can be a thing of beauty. Turning it up to '11' might seem cool but I'm more interested in the quality and resonance of the sound than banal over-amplification.

But what does this mean in the classical contemporary music world? Certainly, some composers have a reputation for being 'loud' – perhaps Xenakis or Turnage come to mind for certain pieces. It's probably not unfair to say that much contemporary music has been classified as 'noisy'. This is partially subjective. I think there is a general trend in all the modern arts towards getting attention; a reactionary stance to shock or unsettle. These are potentially legitimate artistic aims and some sections of some of my works do seek to unsettle. But I think it is a hand that has been tiresomely overplayed and probably over-rewarded. Of course some musical genres, like 'new age', promise refuge (and might have the volume turned down) but are often the musical equivalent of candy floss – all sugar but no substance.

In regard to my own music, it is often quiet and spacious – texturally transparent; though whether it offers refuge to any listener is not for me to say. There's a subtle but crucial difference between leading an audience and telling them what to think. The latter is inadvisable. Coming back then to Tony Gould's 'campaign': there's a lot to say for quiet music. You have to listen carefully, you have to concentrate. Tony writes beautiful, thoughtful music. And the world could probably do with more of that!

**PL:** You seem to love the sparse textures of early 20th century music, even recalling composers like Webern and Schoenberg, but you actually write tunes! Your music is highly melodic. Is having a strong melodic line very important to you?

**SG:** I have always been a melodic composer – even as a 15 year old. At certain times in my career I have worried that melody might have been too overt in my music. But there's not a lot I can do about that. Once I'm in the middle of writing I'm only thinking about the musical possibilities. All else falls away and then we are left with who we really are. My music is not only melodic but often presents melody in a clearly phrased manner. I think this comes back to singing. One needs to breathe. And that's just as well.

**PL:** Your suite for harp and ensemble, *Mondrian Interiors*, was inspired by an exhibition of the Dutch painter at the Tate Gallery in London. Mondrian, even in his early pictures, favoured very strong, primary colours and clear lines, but your music seems a lot subtler in nature. Where, do you think, was the meeting point for you and Mondrian?

**SG:** What captured me most at that Mondrian retrospective in London in 1997 was the later works – his so-called neo-plasticism. The white canvas with black horizontal and vertical lines – and just a few rectangles filled in with primary colours. It's not because these works meant anything that I interpreted programmatically; I was just amazed at how successful their design and arrangement was. Those late paintings – they don't seem to require much skill with the brush. But the conception of their dynamic relationship to each other in two-dimensional space is nothing short of masterly. It also reminded me of minimalism in music (which is an important influence for me): not as a rigid process, but a customised minimalism that highlights gems within the grid.

But I was also interested in how Mondrian arrived at this final style from very early in the 20th century through to the WWII era. It's a fascinating and logical career progression. My challenge was to respond intuitively to each of the eight pictures I selected but somehow to also reflect that chronological progression. Ultimately it is a matter of interpretation. In one sense those late Mondrian pictures are bold. But maybe this is because he had the audacity to be so transparent. You can see all the elements at a glance, yet the eye keeps scanning, finding new inter-relationships, new subtleties. In short, his work is fascinating and holds my attention. And it continues to reward my deepest consideration. That's not a bad aim in any art form!

**AUSTRALIAN VOICES**  
**Stuart Greenbaum**  
**THU 8 MAY, 6PM**

**Greenbaum** Nine Candles for Dark Nights  
**Greenbaum** Four Finalities  
**Greenbaum** Mondrian Interiors

**Jessica Fotinos** director/harp (ANAM Alumna)  
**Lotte Betts-Dean** mezzo-soprano (ANAM Fellow)

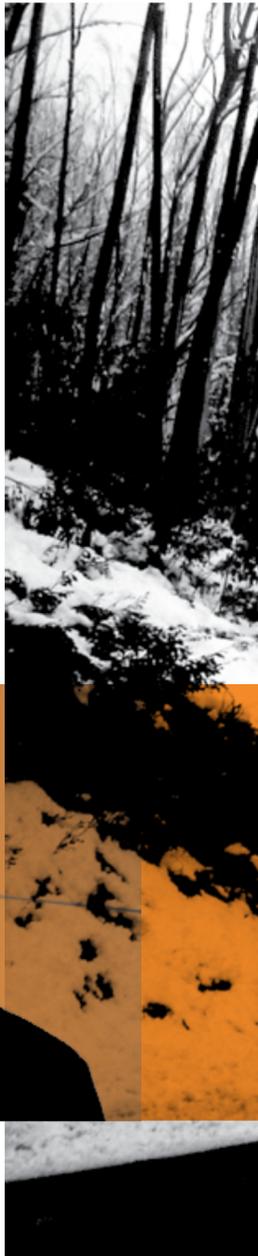
**ANAM Musicians**

**Venue** Salon, Melbourne Recital Centre

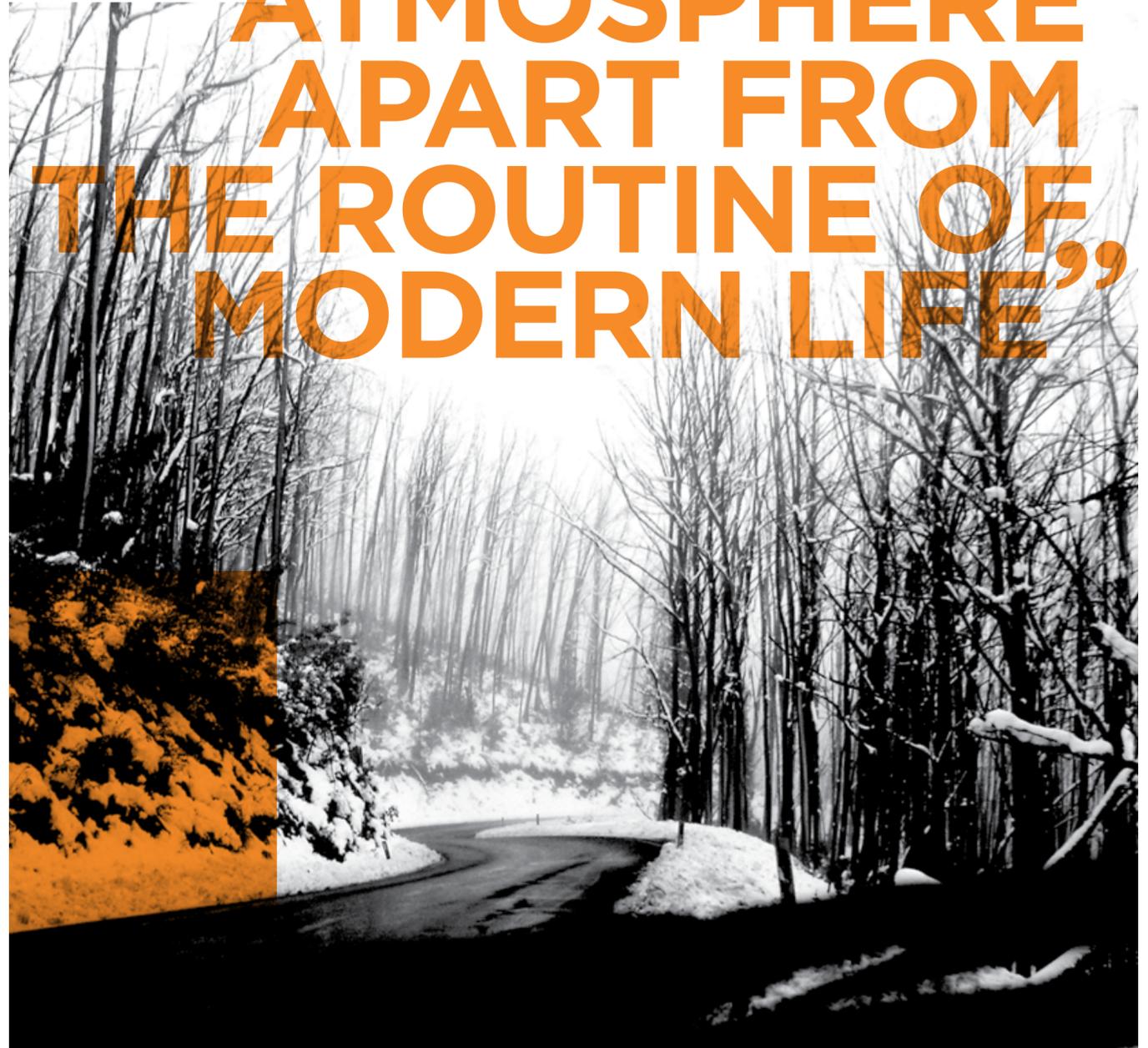
**Tickets** Full \$25 Conc \$15

**Bookings** melbournerecital.com.au or (03) 9699 3333

*Presented in partnership with Melbourne Recital Centre.*



# “MY MUSIC AIMS TO EVOKE AN ATMOSPHERE APART FROM THE ROUTINE OF MODERN LIFE”



FREE EVENT

# PETER & THE WOLF

THU 26 JUNE, 10AM & 1PM

Join ANAM musicians on an enchanted journey through Prokofiev's, *Peter and the Wolf*. A delight for all ages, this special event will be a wonderful introduction to this classic work, or the chance to revisit an old favourite.

Prokofiev *Peter and the Wolf*

Bethany Simons narrator  
ANAM Orchestra

Tickets Free

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For groups of 10+ phone (03) 9645 7911

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