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It's a hat-trick! ANAM's vocal trifecta

Being a professional singer is tough. Emerging triumphant from the rigours of a Verdi aria or a Schubert song cycle is not enough; one also must prevail against the threats of jet lag, air conditioning, bad hotel rooms and unsympathetic conductors. Acquiring an unassailable technique is just the start, and behind every great singer is at least one great teacher who has laid the essential foundations. Over the next few months ANAM will host three of Australia's finest singers, and each has a story to tell of the teacher and friend who helped them find their voice.

Lisa Gasteen AO is the Brisbane soprano who conquered the world's opera houses singing the great Wagner and Verdi heroines. She found her mentor in the legendary Margaret Nickson, the doyenne of Australian singing teachers, who shaped entire generations of Queensland singers.

"Margaret Nickson was my teacher over a period of 28 years, which seems incredible now. During that time there were lengthy absences. For instance, when I was away studying at the National Opera Studio, London for a year or living in Italy for five years, or working with any of the opera companies all over the world. I would from time to time try other teachers to help me but they actually were no help at all. In fact I'd usually find the work with others detrimental to my singing.

Margaret had the most amazing ear and could pick me up on the slightest flaw in my production. She would say, "Don't look at me like that Gasteen, it may sound very nice but it's not right". So I'd do it again – the 'right way'! Her concern was for my stamina and she knew how the smallest impediment to 'right' production could (and often would) snowball. One mistake uncorrected, then another, then another and there goes the climax of the phrase along with ease of production leading to fatigue, and then to disaster resulting in a really unhappy night on stage. Then the confidence takes a battering and fear becomes an unwelcome partner. On and on it goes.

Margaret worked with me in preparing all my roles until her death (I think in 2002) from Motor Neurone Disease. Even when she was in care and confined to a hospital bed, barely able to move even her hand and unable to speak, we had a lesson in the house of the head doctor which was next door. I remember my accompanist and I wheeling her in this incredibly bulky and heavy hospital bed through the grounds and down a hill, the wind blowing her hair. She enjoyed being out in the air but I was terrified of losing hold of the bed (and her along with it) and having to chase it down the hill

into the bushy gully. So, having made it to the doctor's little house, the bed barely fitted in the door and took up most of the space in the lounge room where the piano was situated. I had to stand in the doorframe of the kitchen on the other side of the house. I sang *Ecco l'orrido campo*, the big graveyard aria from *Un Ballo in Maschera* by Verdi. The doctor was very interested to observe our communication, as she was unable to speak. That was our last lesson together.

She gave me so much but I realise now that I also gave her much. It was a very close relationship and no one else knew my sound as she did. After the death of my mother, she became a mentor in life as much as in voice. She was a wonderful warm character. Very giving, very passionate, very joyful, very intelligent, very generous, very honest, very empathetic, very, very talkative, very brave and so much more. She was big in all ways other than her physical stature.

Margaret Nickson gave me a technique which stood me in good stead throughout my career and lasts to this day. I suppose because she was my only actual teacher (apart from those few unhappy experiences with others) the technique I have is 'pure' bel canto. She was taught by a Garcia pupil. I think having, from the very beginning, an aural aesthetic or ideal, goes a long way to how she taught and, with luck, is how I teach and continue to teach. If the basics are not correctly put in place, it takes a long time to rectify."

Lisa Gasteen's international career took off when she won the 1991 Cardiff Singer of the World Competition. Her lush voice easily encompassed the great spinto and Wagnerian roles, and she became the world's leading Brünnhilde, Isolde. She has also been celebrated as a great Leonora (*Un Ballo*), Salome and Clytemnestra (*Elektra*), amongst numerous others.

A neck condition forced her retirement from the operatic stage in 2008. It was a blessing in disguise. Missing her home and family, she was



able to resettle in Brisbane and establish an operatic summer school at Griffith University, the Lisa Gasteen National Opera School. Her neck problems have been successfully treated, and Gasteen now performs again, but usually close to home. Lieder has taken on more importance for Gasteen and in 2011 she returned to the stage in a recital accompanied by Simone Young AM.

"After years of having no interest in performing song, I now find myself enjoying the intimacy of the art song milieu, and the close working relationship with conductor and orchestra or accompanist. The difficulty for me is memorising the texts. When I was a full-time singer, that is what I did, worked and studied for the forthcoming performances. Some of the biggest roles would take a couple of years to prepare, Isolde, for instance. Now my time is pretty well devoted to mentoring and teaching, which leaves insufficient time for my own singing activities. This is not a complaint as I find now that at last there is some balance in my life."

SIMONE YOUNG CONDUCTS ANAM GALA CONCERT WITH LISA GASTEEN

Fri 19 August 7.30pm

*See the calendar on pages
6-8 for program details*

Venue
Elisabeth Murdoch Hall,
Melbourne Recital Centre

Tickets
Full \$85 Sen \$70 Conc \$55

Bookings
anam.com.au or 03 9645 7911

*Simone Young's residency is
supported by Lepley Properties*

*Lisa Gasteen's residency is
supported by Peter Jopling AM QC*

Steve Davislim's career knows no boundaries. He sings in all the great venues of the world, and in all genres, equally celebrated in opera, oratorio and lieder. He began his vocal journey with the great Dame Joan Hammond, darling of Covent Garden and the Vienna State Opera, whose recording of *O mio babbino caro* sold over a million copies.



Can you share some of your recollections of Dame Joan with us, and what you still retain from her in your own work?

"Dame Joan helped me enormously at the beginning of my career and in a way still helps me today, as do all of my teachers in one way or another. For me she had a fortitude in her dealings with every day issues that is very necessary to survive the travel and stresses of performing. She would always sprinkle her lessons with personal anecdotes, especially the ones during the war years where times in London were tough. She often related stories about performers having their own costumes, singing in cold auditoriums with the constant fear of bombs falling, doing their own make-up and making do with whatever was available. This flexible attitude is one that has helped me greatly, as one is always confronted again and again with difficult circumstances. She always made the best of a trying situation. I believe this pragmatic attitude was always heard in her singing too. Her fabulous voice was also an inspiration. She would often sing along and you could always

see in her eyes that she longed to stand on the stage again. This love for the music and performance was, and still is, highly inspiring for all of her former students I am sure, as it certainly is for me."

Your performing schedule covers opera, concert work and lieder — no one could pin you down to any one of these. What do you get from singing lieder that you don't get from your other areas of work?

"Lieder is the most intimate magnifying glass to the soul that any singer can aspire to. It is just you, the pianist, the poet and the composer, in an intimate setting that allows for infinite nuances to unfold at your whim, nuances that are often brushed over with other larger performance mediums. When everything is right, the results are unique and immensely satisfying. This of course takes nothing away from opera and oratorio. Each medium is glorious in its own right and has, when performed with sufficient humility, the ability to access the divine in us all. How blessed I am to be able to enjoy all this wonderful

music! As the long gone Russian conductor, Juri Aronovic once said to me backstage before a performance in Italy — "You know Steve, we have the best job in the world. Every day we get to speak to God and get paid for it too!" — How right he is."

**STEVE DAVISLIM
IN RECITAL**

Tue 30 August 11am

See the calendar on pages 6-8 for program details

Venue
South Melbourne Town Hall

Tickets
All \$35

Bookings
anam.com.au or 03 9645 7911

Complimentary morning tea is served following the performance along with the opportunity to meet some of the artists

Sara Macliver's teacher and inspiration was the brilliant Perth soprano and pianist Molly McGurk, the only performer ever to appear with the Sydney Symphony Orchestra as a singer one year and a pianist the next. Macliver was in awe of her musicianship. If a song she was learning was a little too high, or too low, it was nothing for Molly to transpose it at sight.



What are you passing on from Molly to your own students?

"Lots of things! Technical things. For instance, she had this wonderful expression, "Saddle your cheekbones over your ears." It gives a brighter sound and helps open up the resonating chambers, and you can hear the difference. She used to always say, "Ah! What a beautiful day!" And with that lovely surprise breath, as if you're seeing someone for the first time in 20 years, you've done everything you need to do in preparation for a phrase. You've got good posture, you've taken a nice, low breath, you've stretched the palate and woken it up with some lovely cool air. But she also taught me a lot about performance. For instance, no one in the audience is looking to make you wrong. They want to hear music.

I've never really had lessons with anyone since, and it's partly because I don't know who to go to. I feel it was so golden with her. Gregory Yurisich, who was probably Molly's most successful student internationally, said in an interview he gave overseas, "There's nothing that somebody told me in a lesson or a rehearsal that I hadn't already heard from Molly." Above all, she was such an extraordinarily good musician across the board. Everything she did, or demonstrated, even when she wasn't really singing, was so beautifully shaped. I hope that's something I can pass on to my students, because there are lots of people with good voices, but if you can't sing with any sense of expression, or phrasing, it's boring!"

Although you've also excelled in other repertoire, you've become Australia's leading baroque soprano, an area that comes with lots of disagreement over correct historical practise. How do you cope with the minefield of Baroque ornamentation?

"It's so complex. For instance, there's a French way to do a trill without the leading note, and then you have to decide does it come before or after the cadence, and I think all of that is really important. But I always tell my students that ornamentation was designed to show the singers off and to enhance the music. If you have a beautiful languid aria, whatever ornamentation you put in really must enhance the beauty of that line, rather than diminishing it. And then, if you have a bravura coloratura aria, it comes down to your ability to be creative compositionally. As long as what you do fits the harmonies below you, you can change that whole coloratura passage to something even more brilliant. But, by the same token, you have to make sure that it actually shows you off. If you can't quite manage it, then why do it? It's very rare that you're going to improve on the composer, so if you're going to ornament, it really must show you off and what you can do, rather than what you can't."

Do you ever do ornamentation on the fly, or do you always pre-rehearse?

"I have, nearly always, written my ornamentation out because I like to be secure. But I just did some concerts with the Haydn Ensemble, and in one of the arias we were doing I hadn't quite got round to doing any ornamentation. I thought, when I get to Sydney and have a bit more time I'll do this properly. So in the first rehearsal I just ornamented freely, and they all said, "That's great!" And I said, "Well actually, I'm just making it up." Anyway, that's what I did for all three concerts, I decided to live on the edge and just see what came out. There were a few things I probably did the same each time, but every single cadenza was different. It was a real leap of faith, but if you understand the harmonic structure you're going to

be okay, because you have a reference point. It's terrifying — I'm sure it's taking many years off my life! — but it can just give you an extra edge. And Molly taught me, it's good to feel a bit nervous, and use that energy in a productive way."

How do you use that nervous energy productively?

"If only there was an absolute, sure answer to that! I wish I could meditate. I remind myself, I've been in this place many, many times, but I still get nervous. It's horrible! I do a bit of visualisation, not always, but it's quite a hard exercise. I'm sitting in the audience and watching and listening to myself. It sounds crazy, but I make sure I know what I'm wearing so I can visualise myself and the sound I want to be making, all of the things I've been working on. I guess it's like an athlete visualising the race."

**SARA MACLIVER,
PAUL WRIGHT &
THE ITALIAN BAROQUE**

Fri 23 September 7pm

See the calendar on pages 6-8 for program details

Venue
South Melbourne Town Hall

Tickets
Full \$60 Sen \$45 Conc \$35

Bookings
anam.com.au or 03 9645 7911

Presented in partnership with Sofitel Melbourne on Collins

Inspiration: Working with maestro Simone Young

Australian-born Simone Young AM is internationally recognised as one of the leading conductors of her generation. She has recently completed 10 celebrated years as Artistic Director of the Hamburg State Opera and Music Director of Hamburg Philharmonic Orchestra moreover, she regularly conducts the world's leading orchestras and at the most prestigious opera houses. ANAM is privileged to continue working with Simone this year as she mentors and leads the ANAM Orchestra during August culminating in ANAM's Gala Concert. "ANAM is an extraordinary institution", says Simone, "It's intense, it's demanding, it's challenging and immensely rewarding to be involved with... the musicians are totally engaged and committed". Simone's remarkable ability to enthuse young musicians is renowned and, in particular, has resonated with ANAM cellist Daniel Smith:

"I think my favourite performances orchestrally have almost exclusively been under maestro Young's baton. As a world-class conductor, she knows what she expects — and exactly how to produce the result. There is no moment when rehearsing feels unnecessary,

there's always a plan to the way we rehearse to ensure that not a second is wasted. I think the reason why my peers and I hold Simone in such esteem is in the way she treats everyone with respect, and how she makes sure she gets to know everyone on a first-name basis. I think that's why she gets the best result as a conductor too, not only through the incredible effectiveness of preparation, but because her attitude, humour and charisma is such that, as a performer, you feel obliged to deliver the best result because of the exceptional level of admiration the group has for her. Whether I think back to the Brahms concert we did with ANAM last year (probably my fifth time playing under her), or as far back as my first experience with her in AYO in 2012 (*An Alpine Symphony* — I must say is still my absolute favourite experience orchestrally thus far) there is no mistaking that there's a reason these experiences are my fondest. By the time the concert comes, there is also this real sense of letting go, and to focus on having fun and on delivering the passion. I'm really looking forward to the program up ahead!"

SIMONE YOUNG CONDUCTS ANAM GALA CONCERT

Fri 19 August 7.30pm

SCHOENBERG *Verklärte Nacht*
for string orchestra

MAHLER *Rückert-Lieder*

BRAHMS Piano Quartet in G minor
op. 25 for orchestra

Lisa Gasteen soprano

Simone Young conductor

ANAM Orchestra

Venue

Elisabeth Murdoch Hall,
Melbourne Recital Centre

Tickets

Full \$85 Sen \$70 Conc \$55

Bookings

anam.com.au or 03 9645 7911

Simone Young's residency is supported by Lepley Properties

Lisa Gasteen's residency is supported by Peter Jopling AM QC



Machine for Contacting the Dead

Words by
Liza Lim



Many years ago I stumbled into a subterranean carpark in Carlton to see a work by the Melbourne artist Domenico de Clario entitled *Machine for Contacting the Dead* (1990). The hauntingly lit spaces were strewn with clothes, furniture and bric-a-brac; ordinary objects turned into sacred relics vibrating with the energies of former lives. I've always been fascinated by how the past can be recalled and reactivated in the senses — the shape of an object, its texture or colour, a scent, a taste, a sound — these are portals through which the imagination can time travel.

In 1977, Chinese army workers accidentally unearthed one of the most famous of all archaeological sites — the tomb of the Marquis Yi of Zheng dating from some 2,400 years ago. In the central chamber of the tomb, there were over a hundred musical instruments: 65 gigantic bronze bells, chime stones, zithers, drums, panpipes and flutes as well as bronze ritual vessels, suggesting a setting for a ceremonial banquet accompanied by an orchestra. I was invited by the Ensemble Intercontemporain in Paris to make a work reflecting on these ancient artefacts exhibited at the Cité de la Musique in 2000.

For me as a composer, the world of these instruments was irresistibly fascinating and even more so, because so little is known about the music played on them. That sense of absence was accentuated by another find in the tomb: the coffins of 21 young women who accompanied the nobleman in death — his musicians, dancers and concubines. All this provided me with a wealth of provocative background material in an almost operatic sense: archaeology; a subterranean architecture; the notion of an arrested 'ritual court-music'; the ephemeral nature of sound in the face of the concreteness of the objects that have been preserved; the cultural-religious systems embedded in the instruments, vessels and writings, as well as the horrific fate of the women buried with the Marquis.

I divided up my ensemble of 27 instruments into different groupings, each related to the chambers of the tomb and their contents. I kept in mind the Confucian idea that ritual items for the dead should be imperfect in some way so as to distinguish them from the things of the living. Thus the opening section, 'Memory Palace', is associated with the central chamber of the tomb and the sounds of an orchestra

"The influence of Chinese calligraphy on my musical language is reflected in sinuous gestural shapes and an emphasis on the transformational qualities of sound. The sound is always tensile, on the edge of modulation and thus, the expressivity of the music often resides in the transitional moment rather than in 'pure' states"

— from the score of *Machine for Contacting the Dead*

of instruments dug up from the earth with sounds spilling out from the wheezing cracks of broken instruments. The 2nd and 4th movements are entitled 'Spirit Weapons' and have the suppressed power of large heavy instruments played softly. My inspiration here was the tiny detail of the Marquis' calligraphic symbol engraved into the metal of a triple-dagger halberd buried with chariots and horses. The final movement, 'Ritual Bells' is self-evident in its theme. The emotional heart of the piece however is the third movement, 'Memory Body', a memorial to the 21 women. Here I sought a glimpse of a veiled world via the imagined sounds of ancient zithers played in an underwater acoustic — a distant vibration travelling through time and space towards us, of the caress of silk strings in a music of sighs and whispers.

ANAM Musicians and ELISION present two concerts at Bendigo International Festival of Exploratory Music (BIFEM) in 2016, the second of which features Liza Lim's *Machine for Contacting the Dead*.

ELISION AND ANAM SPEICHER

Fri 2 September 9pm

POPPE *Speicher I-VI*

Carl Rosman conductor

ELISION Ensemble

ANAM Musicians

MACHINE FOR CONTACTING THE DEAD

Sun 4 September 3.30pm

LIM *Machine for Contacting the Dead*

Carl Rosman conductor

ELISION Ensemble

ANAM Musicians

Venue

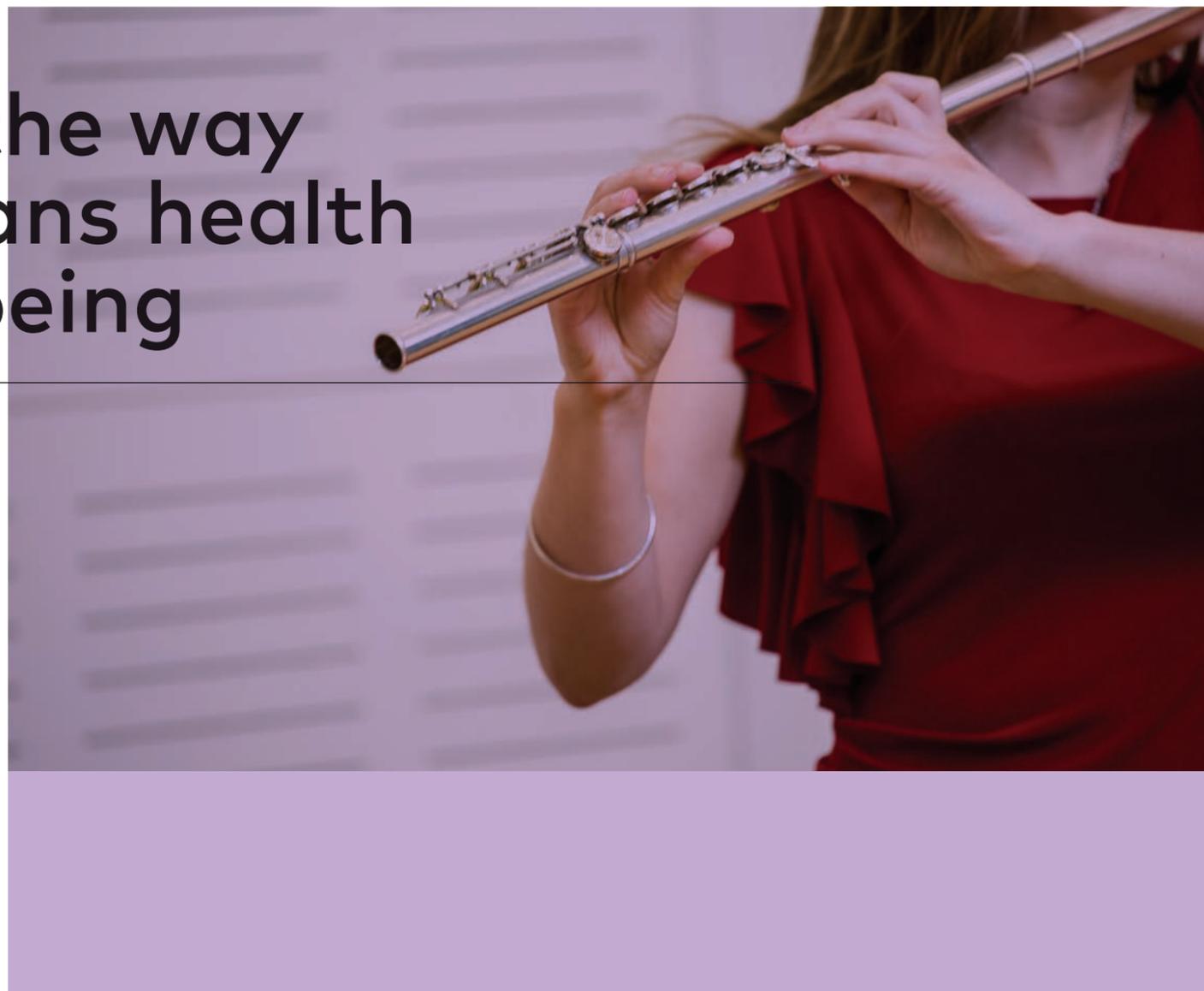
Capital Theatre BENDIGO

Information

bifem.com.au

Both concerts presented in partnership with Bendigo International Festival of Exploratory Music (BIFEM)

Leading the way in musicians health and wellbeing



Words by
Dr Bronwen
Ackermann

Training to become a professional musician has many similarities to other elite performance domains such as sport and dance, requiring focused daily hours of practice sustained over many years to attain excellence on a chosen instrument. Such dedication to these complex tasks requires some of the highest known physical and psychological body functioning, and so there exists an inherent risk of injury by pushing the body to achieve optimal performance. However, in contrast to other elite performance domains such as dance and sport, traditionally little emphasis has been placed on maintaining optimal condition of the musician themselves while they strive to achieve brilliance on their instrument. This deficit in the training of an elite performer is now seen to be of vital importance internationally from the performing arts medicine perspective.

In a unique undertaking in the international music training community, ANAM created a Musicians' Health and Wellbeing program, established in full in 2012. This program provides elite musical performers with music-specific practical and educational health training, aimed at both optimising performance and reducing the risk of injury. Led by internationally renowned musicians' health experts, the program has already become a vital component of the ANAM Professional Performance Program. Topics are presented to the musicians in a variety of formats, ranging from group educational sessions and interactive forums, to section specific workshops, and even individualised sessions. The concept is to empower musicians to be able to apply information to their own current musical training practices, but also for them to be able to continue good habits into their future careers, and pass on safe playing practices to their own students.

Amy Whyte (ANAM Alumna)

"Working with Bronwen was definitely one of the highlights of my time at ANAM. Living and breathing in a world constantly filled with a plethora of black dots on a page can have its toll on a musician's mental and physical state. Bronwen's diverse knowledge helped me in so many ways; from focusing on the most efficient breathing techniques to being able to switch off and allow myself to sleep during an intense week of practice and performances. I remember once seeing her about a slight pain in my right arm (the arm that essentially holds the clarinet up). As we were chatting she noticed that my arm was still raised as if I had the clarinet in my hand! After realising I had adapted such a habitual position for my arm she gave me some exercises to let go of the excess tension that has saved me from potential future problems. Bronwen's fascinating insight on our anatomy has expanded my knowledge on how to best use my body so that I can continue playing for many more final bows!"

This program is both interdisciplinary and multidisciplinary with a wide range of health professionals (doctors, physiotherapists, psychologists and audiologists) working with bodywork teachers (Feldenkrais, Alexander Technique, Pilates and Yoga teachers) and of course all integrated with the teaching practices of the exceptional music faculty at ANAM. A close relationship between the music faculty and health and wellbeing providers has been a key element of success,

as often the young musicians have not been aware of how critical a role their own body and mind plays in creating the agility, space and freedom required to perform at their absolute best.

As ANAM Head of Strings and Cello, Howard Penny expresses, "I'm so thrilled that we have been able to create a program that is remarkable both for its scope and its depth. It is not just a nominal or luxury add-on, but integral to how we do things here, and resides firmly where it should in the minds of our musicians: part of everyday life as a high-achieving artist. ANAM leads the world – again!"

Jennifer Timmins (ANAM Flute)

"Music is my passion and my life. For 18 years it has been a part of my life and for 18 years it has given my life meaning, significance, something to strive for and a way of reaching people where it matters, of telling a story that people feel and can respond to.

In 2014, my first year at ANAM, I found myself facing a future without music. Pain and tension issues resulting from a car accident four years earlier had accumulated to the extent that I was now unable to do what I loved. Bronwen and the Health and Wellbeing program helped provide me with invaluable strategies to release tense muscles and relieve stress on my body, both mentally and physically. By the beginning of 2016, I was back into playing and performing full-time, now equipped with a view that maintaining my health was of utmost importance, not just for the longevity of my career, but also to increase my potential to master the art of playing the flute.

Thanks to the Health and Wellbeing program I have unlocked my potential as a flute player and as a musician:

- I am able to problem-solve pain and tension issues as they occur
- I have a comprehensive set of techniques for dealing with stress in the practice room and nerves before a performance
- I feel more free while I'm playing
- I have more control over minute finger movements so my technical ability has improved out of sight
- Breathing is much more efficient and actually involves much less effort. I can take in much more air and have much more control over tone colours, staccato, phrasing, and have a much larger dynamic range.
- I have developed a much more efficient practice routine and have entirely eliminated mindless practice.

Ultimately, however, it is the way in which I have so much more scope for communicating meaningfully with my audience while on stage that has secured my respect for the Health and Wellbeing program at ANAM and encouraged me to become a strong advocate for the importance of musicians' health both inside and outside the institution. In my most recent recital I had the most fun I have ever had on stage in a high-pressure situation and didn't feel affected by nerves at all. I had the ideal amount of excitement and performance energy and was very happy with the performance, both immediately afterwards and a few weeks later, after watching it on video."

August

What's on August – September

**LAURENCE MATHESON
CONCERT 3****ANAM FELLOWSHIP
PERFORMANCE**

Fri 5 August 7.30pm

BRAHMS Cello Sonata no. 2
in F major op. 99**BEETHOVEN** Trio in B-flat major op. 11**MOZART** Concerto no. 10 in E-flat major
for 2 pianos K365

Laurence Matheson (VIC) piano

ANAM Musicians

Venue
South Melbourne Town HallTickets
Full \$20 Conc \$15 (ANAMates \$5)Bookings
anam.com.au or 03 9645 7911**ANAM RECITALS
OWEN JACKSON**

Mon 8 August 11am

TELEMANN Fantasie no. 1 in
A major TWV40:2**BRITTEN** Six Metamorphoses after *Ovid*
for solo oboe op. 49**VAUGHAN WILLIAMS** 10 Blake Songs
for oboe & voice**RIETZ** *Konzertstück* op. 33

Owen Jackson (QLD) oboe

Peter de Jager piano

Lyndon Green tenor

Venue
South Melbourne Town HallTickets
\$5 (ANAMates Free)Bookings
Tickets at the door**ALEXANDER ARAI-SWALE**

Mon 8 August 3pm

MISEK Sonata no. 2, op. 6**BOTTESINI** *Grande allegro alla Mendelssohn***ROSSINI** Duetto in D Major for cello & bass

Alexander Arai-Swale (NZ) double bass

Peter de Jager piano

Michelle Wood cello

Venue
South Melbourne Town HallTickets
\$5 (ANAMates Free)Bookings
Tickets at the door**LILY HIGSON-SPENCE**

Tue 9 August 11am

MOZART Violin Sonata in G major K301**RAVEL** Violin Sonata**YSAYE** *Caprice d'après l'Etude en forme
de valse de C. Saint-Saëns*

Lily Higson-Spence (QLD) violin

Rhodri Clarke piano

Venue
South Melbourne Town HallTickets
\$5 (ANAMates Free)Bookings
Tickets at the door**MARIETTE REEFMAN**

Tue 9 August 1pm

HINDEMITH Duett for viola & cello**SHOSTAKOVICH** Viola Sonata op. 147**SCULTHORPE** Sonata for viola & percussion

Mariette Reefman (NSW) viola

Leigh Harrold piano

ANAM Musicians

Venue
South Melbourne Town HallTickets
\$5 (ANAMates Free)Bookings
Tickets at the door**NICHOLAS YOUNG**

Tue 9 August 3pm

JS BACH Toccata & Fugue for organ
in D minor, BWV565**AGNEW** *Sonata Legend: Capricornia***AGNEW** *Fantasie Sonata***BUSONI** *Berceuse***LISZT** *2 Legends S175*

Nicholas Young (NSW) piano

Venue
South Melbourne Town HallTickets
\$5 (ANAMates Free)Bookings
Tickets at the door**MASTERCLASS
SARAH WILLIS**

Tue 9 August 6pm

Sarah Willis French horn

ANAM Musicians

Venue
South Melbourne Town HallTickets
All \$20 (ANAMates and Students Free)Bookings
anam.com.au or 03 9645 7911**ANAM RECITALS
ALEXANDER WAITE**

Wed 10 August 11am

SHOSTAKOVICH Prelude no. 14
in E-flat minor op. 87**SCRIABIN** Etudes op. 42**SCRIABIN** Piano Sonata no. 5, op. 53**JS BACH** Prelude in E-flat minor BWV853**BEETHOVEN** Piano Sonata no. 8
in C minor op. 13, *Pathétique*

Alexander Waite (VIC) piano

Venue
South Melbourne Town HallTickets
\$5 (ANAMates Free)Bookings
Tickets at the door**ALEXANDER MACDONALD**

Wed 10 August 1pm

KOECHLIN Viola Sonata op. 53**MILHAUD** *Quatre visages* op. 238**DURUFLÉ** Prelude, Recitative &
Variations op. 3**COUPERIN** *Tantum ergo sacramentum à 3*

Alexander MacDonald (NZ) viola

Rhodri Clarke piano

ANAM Musicians

Venue
South Melbourne Town HallTickets
\$5 (ANAMates Free)Bookings
Tickets at the door**BERTA BROZGUL**

Thu 11 August 11am

RAVEL *Valses nobles et sentimentales***SCHUMANN** Piano Sonata op. 22**VINE** *Toccatissimo*

Berta Brozgul (VIC) piano

Venue
South Melbourne Town HallTickets
\$5 (ANAMates Free)Bookings
Tickets at the door**ROBERT NICHOLLS**

Thu 11 August 3pm

BOTTESINI Elegy no. 3 *Romanza patetica***HINDEMITH** Sonata for double bass & piano**DITTERSDORF** Sinfonia Concertante

Robert Nicholls (VIC) double bass

Rhodri Clarke piano

ANAM Musicians

Venue
South Melbourne Town HallTickets
\$5 (ANAMates Free)Bookings
Tickets at the door**KYLA MATSUURA-MILLER**

Fri 12 August 11am

JS BACH Selections from Violin
Sonata no. 2 in A minor BWV1003**BEETHOVEN** Violin Sonata
no. 7 in C minor op. 30, no. 2**SZYMANOWSKI** Nocturne
& Tarantella op. 28

Kyla Matsuura-Miller (QLD) violin

Rhodri Clarke piano

Venue
South Melbourne Town HallTickets
\$5 (ANAMates Free)Bookings
Tickets at the door**LUKE CARBON**

Fri 12 August 1pm

BERG 4 Pieces for Clarinet & Piano, op. 5**LANG** *Press Release* for bass clarinet**DONATONI** *Clair* for clarinet**BRAHMS** Clarinet Trio in A minor op. 114

Luke Carbon (QLD) clarinet

Peter de Jager piano

ANAM Musicians

Venue
South Melbourne Town HallTickets
\$5 (ANAMates Free)Bookings
Tickets at the door**BELEURA ESTATE RECITAL**

Thu 18 August 1pm

Program to be advised

ANAM Pianists

Venue
Beleura House & Garden MORNINGTONBookings
beleura.org.au or 03 5975 2027**SIMONE YOUNG CONDUCTS
ANAM GALA CONCERT**

Fri 19 August 7.30pm

SCHOENBERG *Verklärte Nacht*
for string orchestra**MAHLER** *Rückert-Lieder***BRAHMS** Piano Quartet in
G minor op. 25 for orchestra

Lisa Gasteen soprano

Simone Young conductor

ANAM Orchestra

Venue
Elisabeth Murdoch Hall,
Melbourne Recital CentreTickets
Full \$85 Sen \$70 Conc \$55Bookings
anam.com.au or 03 9645 7911**SOUNDBITE**

Tue 23 August 1pm

POULENC Trio for oboe,
bassoon & piano op. 43**HEAD** Trio for oboe, bassoon & piano**FRANÇAIX** Trio for oboe, bassoon & piano

ANAM Musicians & Alumni

Venue
South Melbourne Town HallTickets
\$5 (ANAMates Free)Bookings
Tickets at the door**ALEX RAINERI CONCERT 3
ANAM FELLOWSHIP
PERFORMANCE**

Fri 26 August 6pm

NEUWIRTH *Incidendo/fluido***LACHENMANN** *Got Lost***BERG** Chamber Concerto for piano,
violin & 13 winds

Alex Raineri (QLD) piano

Benjamin Marks conductor

ANAM Musicians & guests

Venue
South Melbourne Town HallTickets
Full \$20 Conc \$15 (ANAMates \$10)Bookings
anam.com.au or 03 9645 7911**ST SILAS SUNDAYS NO. 2**

Sun 28 August 2.30pm

GRISWOLD *Three Secret Gardens***WEBERN** *Quartet***TOMASI** *Printemps***XENAKIS** XAS**LINDSAY** Jazz Suite for double quartet

Luke Carbon (QLD)
curator/saxophone

Hummingbird Saxophone Quartet
ANAM Musicians, Alumni & Guests

Venue
St Silas Anglican Church,
99 Bridport St ALBERT PARK

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

Bookings
trybooking.com/KJOO (or at the door)

Includes complimentary afternoon tea

ALCHEMY MUSIC, DINNER & WINE

Mon 29 August 6.30pm

Venue
Sofitel Melbourne on Collins

Tickets
\$300 (includes \$200
tax-deductible donation)

Bookings
anam.com.au or 03 9645 7911

STEVE DAVISLIM IN RECITAL

Tue 30 August 11am

SCHUMANN *Dichterliebe* op. 48

STRAUSS Selected songs

BOWMAN Selected songs

Steve Davislim tenor

Timothy Young piano

ANAM Pianists

Venue
South Melbourne Town Hall

Tickets
All \$35

Bookings
anam.com.au or 03 9645 7911

September

ELISION AND ANAM SPEICHER

Fri 2 September 9pm

POPPE *Speicher* I-VI

Carl Rosman conductor

ELISION Ensemble

ANAM Musicians

Venue
Capital Theatre BENDIGO

Information
bifem.com.au

MACHINE FOR CONTACTING THE DEAD

Sun 4 September 3.30pm

LIM *Machine for Contacting the Dead*

Carl Rosman conductor

ELISION Ensemble

ANAM Musicians

Venue
Capital Theatre BENDIGO

Information
bifem.com.au

ANAM RECITALS HILARY HAYES

Tue 6 September 11am

BEETHOVEN Violin Sonata in A minor op. 23

PROKOFIEV Violin Sonata in
D major op. 94a

SZYMANOWSKI Nocturne &
Tarantella op. 28

Hilary Hayes (NZ) violin

Leigh Harrold piano

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

CALEB WONG

Tue 6 September 1pm

JS BACH Cello Suite no. 3
in C major BWV1009

BEETHOVEN Cello Sonata in A major op. 69

TCHAIKOVSKY *Pezzo Capriccioso* op. 62

Caleb Wong (NSW) cello

Louisa Breen piano

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

JULIAN BAKER

Tue 6 September 6pm

BIBER Passacaglia

BEETHOVEN Violin Sonata no. 7 in C minor
op. 30, no. 2

RAVEL Violin Sonata

Julian Baker (NZ) violin

Leigh Harrold piano

ANAM Musicians

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

FLETCHER COX

Wed 7 September 11am

BOZZA *Rustiques*

TAKEMITSU *Paths*

STEVENS Trumpet Sonata

HINDEMITH Concerto for bassoon,
trumpet & strings

ARBAN Variations on theme from *Norma*

Fletcher Cox (WA) trumpet

Leigh Harrold piano

ANAM Musicians

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

STEPAHINE DIXON

Wed 7 September 1pm

SCHUMANN Sonata for in A minor op. 105

FRANÇAIX *L'Horloge de Flore*

TELEMANN Fantasie no. 3 in B minor

Stephanie Dixon (QLD) oboe

Rhodri Clarke piano

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

MICHAEL OLSEN

Wed 7 September 3pm

CLARKE Suite in D for trumpet & continuo

ANTHEIL Trumpet Sonata

SAMPSON *Tenebrae* for trumpet &
string quartet

FRIEDMAN *Solus* for solo
unaccompanied trumpet

STRAVINSKY Octet for wind instruments

Michael Olsen (WA) trumpet

Leigh Harrold piano

ANAM Musicians

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

MANA OHASHI

Thu 8 September 11am

BEETHOVEN Violin Sonata in D major
op. 12, no. 1

DEBUSSY Violin Sonata

SZYMANOWSKI *The Fountain of Arethusa*
from Myths

SAINT-SAËNS *Introduction et Rondo*
Capriccioso op. 28 (for violin & piano)

Mana Ohashi (VIC) violin

Louisa Breen piano

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

WILLIAM HUXTABLE

Thu 8 September 3pm

JS BACH Selections from Violin
Sonata no. 1 in G Minor BWV1001

PROKOFIEV Violin Sonata no. 2
in D major op. 94a

SARASATE Introduction & Tarantella op. 43

William Huxtable (WA) violin

Leigh Harrold piano

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

RACHEL GRIMWOOD

Fri 9 September 1pm

FANNY MENDELSSOHN String Quartet
in E-flat major

FISHER *Reflect* for solo viola

CLARKE Passacaglia for viola

HOLMES *The Fourth Station*

SUTHERLAND Viola Sonata

Rachel Grimwood (NZ) viola

Louisa Breen piano

ANAM Musicians

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

MARTIN ALEXANDER

Fri 9 September 3pm

ZIMBALIST *Sarasateana*

JS BACH Chromatic Fantasy BWV903

WOLF *Italian Serenade*

PROKOFIEV *Romeo & Juliet*:
Suite for viola & piano

Martin Alexander (QLD) viola

Leigh Harrold piano

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

KENNY KEPPEL

Fri 9 September 6pm

SIVELÖV *Twist & Shout (The Puppet)*

FORSSELL *Seven Deadly Sins*

MÅSSON Trio for clarinet, cello & piano

MADSEN Clarinet Sonata

Kenny Keppel (NZ) clarinet

Leigh Harrold piano

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

TONY FRANTZ

Mon 12 September 1pm

Program to include:

TOMASI *Concerto pour Trompette*
et orchestra

ENESCO *Legend* for trumpet & piano

Tony Frantz (VIC) trumpet

Louisa Breen piano

ANAM Musicians

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

THEA ROSSEN

Mon 12 September 6pm

Program to include:

XENAKIS *Dmaathen*

and world premieres by Nate May,
Tim Newhouse and Thea Rossen

Thea Rossen (WA) percussion

Peter de Jager piano

Ben Opie oboe

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

LIAM MEANY

Tue 13 September 11am

BEETHOVEN Cello Sonata in A major op. 69

STRAUSS *Romanze*

DIAZMUÑOZ *Zonante* for solo cello

PIAZZOLLA *Le Grand Tango*

Liam Meany (NSW) cello

Leigh Harrold piano

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

TIFFANY CHENG

Tue 13 September 6pm

JS BACH Selections from Solo Violin Sonata no. 1 in G Minor BWV1001**POULENC** Sonata for violin & piano**SCHUBERT** Fantasie for violin & piano in C major D934

Tiffany Cheng (NSW) violin

Louisa Breen piano

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

Wed 14 September 1pm

DEVIIENNE Clarinet Sonata no. 2 in E-flat major**MESSIAEN** *L'anime des oiseaux* from *Quatuor pour la fin du temps***WEBER** Duo Concertante for clarinet & piano op. 48**SARASATE** Fantasy on Bizet's *Carmen* op. 25

Magdalena Krstevska (VIC) clarinet

Rhodri Clarke piano

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

Wed 14 September 3pm

Program to include:

GIFFORD *Of Old Angkor***BRAHMS** Horn Trio in E-flat major op. 40

Rebecca Luton (QLD) horn

Rhodri Clarke piano

ANAM Musicians

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

Thu 15 September 11am

CRUSELL Concertino for bassoon & orchestra**VILLA-LOBOS** *Bachianas brasileiras*, no. 6 for flute & bassoon**DUBOIS** *Sonatine tango*

Cameron Burnes (NSW) bassoon

Peter de Jager piano

ANAM Musicians

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

Thu 15 September 1pm

CARTER Eight Etudes and a Fantasy for woodwind quartet**JOLIVET** Bassoon Concerto**PIAZZOLLA** *Tango Suite* arr. for 4 bassoons

Christopher Haycroft (QLD) bassoon

Rhodri Clarke piano

ANAM Musicians & Alumni

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

Thu 15 September 3pm

JS BACH Sonata for Viola da Gamba & Piano in D major BWV1028**HINDEMITH** Viola Sonata op. 11, no. 4**DOHNÁNYI** Serenade for String Trio in C major op. 10

Eunise Cheng (WA) viola

Louisa Breen piano

ANAM Musicians

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

Fri 16 September 1pm

VINAO *Khan Variations* for solo marimba**THOMAS** *Valse-triste* for solo marimba**XENAKIS** *Psappha***MÀSSON** *Prim* for solo snare drum

James Townsend (NSW) percussion

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

Fri 16 September 1.30pm

Program to be advised

ANAM Pianists

Venue
Beleura House & Garden MORNINGTON**Bookings**
beleura.org.au or 03 5975 2027**ANAM RECITAL
ALEXANDER MORTON**

Fri 16 September 3pm

Program to include:

JACKSON Etude *Don't Make it Bad***BRITTEN** Serenade for tenor, horn & strings, op. 31

Alexander Morton (NZ) horn

ANAM Musicians & Guests

Venue
South Melbourne Town Hall**Tickets**
\$5 (ANAMates Free)**Bookings**
Tickets at the door**MASTERCLASS
JERUSALEM STRING
QUARTET**

Fri 16 September 4pm

Jerusalem String Quartet

ANAM Musicians

Venue
South Melbourne Town Hall
Tickets
All \$20 (ANAMates and Students Free)**Bookings**
anam.com.au or 03 9645 7911*Presented in partnership with
Musica Viva Australia***ANAM RECITAL
IAN WILD SMITH**

Fri 16 September 6pm

FJELLSTRÖM *Deanimator***HOWES** Horn Sonata**ADÈS** *Sonata da caccia***JACKSON** *Lana's Lullaby*

Ian Wildsmith (NSW) horn

Rhodri Clarke piano

Jasper Ly oboe

Venue
South Melbourne Town Hall**Tickets**
\$5 (ANAMates Free)**Bookings**
Tickets at the door**MOSTLY MOZART 3**

Thu 22 September 11am

BOCCHERINI *Musica notturna delle strade di Madrid* op. 30, no. 6**GREGORI** Concerto Grosso in C major op. 2, no. 1**VIVALDI** Violin Concerto in E major, RV270 *Il riposo***MOZART** Violin Concerto no. 4 in D major K218

Paul Wright violin/director

Harry Bennetts (NSW) violin

ANAM Orchestra

Venue
Elisabeth Murdoch Hall,
Melbourne Recital Centre**Tickets**
Full \$47 Conc \$40**Bookings**
melbournerecital.com.au or 03 9699 3333*Complimentary morning tea is served from
10.15am in the MRC Ground Floor Foyer***MASTERCLASS
FRANÇOIS RABBATH**

Thu 22 September 2pm

François Rabbath double bass

ANAM Musicians

Venue
South Melbourne Town Hall**Tickets**
All \$20 (ANAMates and Students Free)**Bookings**
anam.com.au or 03 9645 7911**SARA MACLIVER,
PAUL WRIGHT &
THE ITALIAN BAROQUE**

Fri 23 September 7pm

BOCCHERINI *Musica notturna delle strade di Madrid* op. 30, no. 6**GREGORI** Concerto Grosso in C major op. 2, no. 1**VIVALDI** Violin Concerto in E major, RV270 *Il riposo***CHINDAMO** Sonata in E major after Scarlatti**VIVALDI** Trio Sonata in D minor RV63 *La folia***VIVALDI** Sinfonia in D major RV125**CALDARA** *In lagrime stremato fr. Maddalena ai piedi di Christo***VIVALDI** *Sovente il sole* from *Perseo***CHINDAMO** Sonata in G after Scarlatti

Sara Macliver soprano

Paul Wright violin/director

ANAM Orchestra

Venue
South Melbourne Town Hall**Tickets**
Full \$60 Sen \$45 Conc \$35**Bookings**
anam.com.au or 03 9645 7911**ANAM AT NGERINGA
CULTURAL CENTRE**

Sun 25 September 3pm

BOCCHERINI *Musica notturna delle strade di Madrid* op. 30, no. 6**GREGORI** Concerto Grosso in C major op. 2, no. 1**VIVALDI** Violin Concerto in E major, RV270 *Il riposo***CHINDAMO** Sonata in E major after Scarlatti**VIVALDI** Trio Sonata in D minor RV63 *La folia***VIVALDI** Sinfonia in D major RV125**CALDARA** *In lagrime stremato fr. Maddalena ai piedi di Christo***VIVALDI** *Sovente il sole* from *Perseo***CHINDAMO** Sonata in G after Scarlatti

Sara Macliver soprano

Paul Wright violin/director

ANAM Orchestra

Venue
119 Williams Rd MT BARKER SUMMIT, SA**Tickets**
Full \$40 Conc \$35**Bookings**
ngeringaculturalcentre.com or 08 8391 0986

All details are correct at time of printing and subject to change.

Please visit anam.com.au for the most up to date information.



Top Audition Tips

With the First Round of ANAM's 2017 auditions complete and the Second Round coming up later in the year, we gathered a few top tips from some of ANAM's Faculty and musicians. Here is their advice for prospective students and any other musicians undertaking auditions.

"Try the pre-audition cocktail: about half an hour beforehand, eat a little dark chocolate (a natural mood-lifter and tasty), a banana (calming) and bread (lines the stomach reducing butterflies)."

— Monique Lapins (ANAM Alumna)

"Sounds corny — but have fun and be yourself! Of course do the preparation (you need to nail the audition) but enjoy yourself along the way. The process is more important than the outcome."

— Beth Condon (ANAM Viola)

On being prepared...

Caitlin Reid (ANAM Program Administrator)

If you are required to submit supporting documentation prior to your audition, make sure you have done so. There is nothing worse than having to worry about those 'extra bits' on the day or having the institute chase you for them beforehand.

Virginia Taylor (ANAM Head of Flute)

Know your repertoire, and rehearse and perform it before you audition as many times as possible. Always make sure you know as much as possible about the institution and importantly, the teacher you will be studying with. If it is possible to have a lesson with the teacher a few weeks or months in advance, this can often be a good idea, as a 20 minute audition is short and gives little time to really find out more information for both parties.

Monique Lapins (ANAM Alumna)

Get used to pressure. Perform the audition in full as much as possible. Grab your friends, play for family and teachers or put on concerts — make them randomly select excerpts if required. Preparation on every level is important — practice; knowledge of pieces; mental preparation, maintaining musical inspiration. The nerves kick in most otherwise!

On the day...

Caitlin Reid

Know where the venue is ahead of time, don't just look it up when it's time to leave. Try to time your arrival so you're not too early or too late. If you're too early there's too much time to kill and nerves set in and if you're too late it's a sure fire way to get unnecessarily stressed!

Virginia Taylor

Nevertheless, always allow too much time rather than too little to get to your audition destination. There is no worse feeling than running late because of bad traffic, and then panicking and having to play without warming up.

Caitlin Reid

Be polite and don't assume that everyone knows who you are — introduce yourself to the audition facilitator when you first arrive.

Damien Eckersley (ANAM Head of Double Bass)

Remember that the panel are musicians. They are interested in your ability to be a musician; they're not necessarily interested in infallibility or perfection.

Fletcher Cox (ANAM Trumpet)

Demonstrate what you can do and how you can command the stage and make a performance your own. Rather than trying to show what you think they might want.

Monique Lapins

Play your interpretation of the music, not someone else's. You may be surprised who likes it!

Sally Mackinnon (Personal Stylist)

Dress neatly and think about movement, not just what you look like. Consider your instrument and how your body needs to move to play it. If you need to move your arms and shoulders, what you wear on this part of your body needs to be flexible and comfortable and not restrict you in any way.

Virginia Taylor

Don't wear thongs into the audition!

On creating a positive mind-set...

Fletcher Cox

Even if you don't think you are going to make it through, just do it anyway — you may surprise yourself! And you'll learn heaps about yourself along the way.

Monique Lapins

When nervous before auditions, remember your strengths — never dwell on insecurities. Have confidence and strive to be better than yourself, you will always seek to improve.

Fletcher Cox

Also, don't sweat the small stuff. In my auditions, I split the odd note here and there and sometimes get a little tongue-tied in my interview sections — which at the time feels like such a big deal! But so long as the overall picture is there in what you've presented, then the panel will see what they need to see.



Times by Two

Skeuomorph

Often dubbed as 'Internet radio on-demand', podcasts have become increasingly popular in a culture where we expect information and entertainment to be available at the touch of a finger. Time is a precious thing — why can't we listen to what we want (from anywhere in the world) when we want? In two separate projects, ANAM musician Luke Carbon and alumna Tamara Kohler are exploring beyond their usual musical-instrument-based performance platforms and venturing into the world of podcasts, bringing their interests and passions to the Internet airwaves.

What is a podcast?

A podcast is an audio (or video) show, usually part of a themed series, which can be downloaded from the Internet and listened to either on a computer or an Mp3 player. Coined in 2004, the term is a portmanteau of 'iPod' and 'broadcast'.

Words by
Luke Carbon
(ANAM Clarinet)

A skeuomorph is something that keeps original design features that are no longer necessary — like how the 'Save' button on many pieces of software is still represented by the far-outdated floppy disk, or how our smartphones still largely make the sound of a camera shutter whenever a photo is taken. They give the contemporary a familiar feel — to skip back on a YouTube video, we still 'rewind' it in our minds, and musicians still get the 'call' for a gig, even though now it's an email. They are absolutely everywhere, if you look hard enough, and this is particularly true in the world of audio media.

Radio stations and their old tropes — 30 second ad breaks, serials, audio grabs — aren't necessarily going anywhere, but within the last decade or so we have seen the global rise and rise of on-demand digital audio content, labelled 'podcasts' just as Apple's revolutionary mp3 player/music software pairing was taking the world by storm. These became a way for producers and publishers to target their audiences using a scalpel instead of a mallet. Want to hear about local news in Bulgaria? There's a podcast for that. Itching to know more about rose gardening in hour-long episodes? They've got you covered. Desperately need to listen to grown men roll dice and inexpertly role-play their way through a game of Dungeons & Dragons? You better believe that's out there, and in bulk, and for you to listen to when it suits, not when it goes out on the airwaves.

My own study of marketing this year gave me the idea to create an ANAM podcast — what better way to get into ears, hearts, and minds of our audiences than by providing a direct route into the building, to be partaken in while the dog is walked, trams are caught, or dishes are done? 'The Up-bow Down-low' is just that: a podcast made by ANAM, on behalf of ANAM,

about ANAM, but that can be listened to without knowing what ANAM even is. It's about creating a personal relationship with listeners, to show them why we care so much about what we do, and to give them a reason to care as deeply. As far as the time-debated composer/performer/audience trichotomy is concerned, I believe we need to tweak the conversation a little. As much as it is about Schubert or David Lang or Andrew Leathwick, it's also about Tim Young or our fantastic tubist Chloe Higgins, or possibly Andrew Leathwick again. To me, podcasting is about people, it's about building relationships. That's exactly what my co-host, ANAM clarinetist extraordinaire Kenny Keppel, and I are trying to do — bring our audiences into ANAM in a way that's perhaps not as deep as being wooed by a piano recital or blown away by a brass concert, but that brings people in via a different method. We want to show the world who we are as young musicians trying to find our way in this often slow-moving industry, and why we keep at it day after day. Our conversations so far with the insightful Ed Carroll and the wonderful Paavali Jumppanen have opened our own eyes and ears a little further, and we hope they'll open yours too.

We keep bits of the old, the good bits, to help keep the new stuff fresh. "Tradition is not to preserve the ashes, but to pass on the fire" says Uncle Gustav. We kept radio, we just dealt away with tuning knobs to find our favourite station. So, skeuomorphic though it is, stay tuned!

Keep your eyes and ears on anam.com.au as The Up-bow Down-low podcast series is brought to life. The first few episodes are available now.



MythirdEar

Words by
 Tamara Kohler
 (ANAM Alumna)

Today is the first day I've had at home in over a month. A day just for me, where I can stay in my pyjamas until 6pm, drink unlimited cups of tea and travel down as many internet rabbit holes as I please, mostly in search of new and exciting music. I don't often have time to indulge in these 'me' days, but when I do they almost always lead me somewhere interesting. It was one of these 'me' days last September that the idea for MythirdEar was born.

MythirdEar is a podcast series, in which I explore lesser-known sounds. Since leaving ANAM, I've realised I know so many wonderful musicians that play really unique and cross-genre instruments; sounds often completely unknown to the untrained ear. As an avid podcast listener myself, this realisation alongside long-time inspiration from some friends in the radio industry resulted in designing this podcast.

After an intensive training course in radio panelling and recording at Syn Media, I launched MythirdEar in May. But let me tell you, it hasn't all been ear puns and fun sounds. Aside from gathering the actual

episode content, I'm still regularly battling with stubborn audio grabs and I think it will be a long journey before I truly find my 'radio voice'. However, I'm lucky that I have some very generous friends and a patient housemate who have certainly eased this process!

MythirdEar looks at a brief history of the featured instrument, exploring its sound usage across a wide range of genres. Each episode also involves interviewing a guest who is an avid performer of the instrument. A beautiful side note from the podcast is that all of the guests I have organised thus far are active musicians in Melbourne — what an absolute tribute to the vast pool of talent floating around this excellent city!

It might interest ANAM audiences to know that MythirdEar's opening theme song was co-produced by alumna Allison Wright (trumpet). I went to Allison with a desire to explore an instrument that was gifted to me a few years ago, which I can only describe as a mix between an ocarina and a nose flute. This small piece of wood requires the player to blow through their nose through a carved

out wind tunnel, with the resonance and pitch of the instrument being determined through a mouth cavity in the wood. I actually used this instrument last year in performance at ANAM in John Zorn's *Cobra* as part of William Winant's Wild Percussion Concert.

Of course MythirdEar is a side-project to my usual career as a flautist, which currently involves co-directing and performing in my ensemble Rubiks, performing and teaching around Melbourne and preparing for some upcoming overseas festivals and study. As a result, this podcast has become a genuine lesson in time management. However, it's side-projects like these that keep me stimulated both artistically and personally, and so as challenging as it can be to make everything happen at once, I feel it is entirely worth it!

So far the podcast has featured the Uilleann Pipes and the Kalimba. Episode Three: Vocal Improvisation is just around the corner! Search for MythirdEar on iTunes and Social Media or listen via tamarakohler.com

A GROUP OF EXCEPTIONAL ANAM MUSICIANS
 AN INTERNATIONAL TENOR FRESH
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 A HELPMANN-AWARD NOMINATED DIRECTOR
 A VENUE WITH A PASSION FOR THE EXTRAORDINARY
 TOGETHER CREATE...

Alchemy

Monday
 29 August
 6.30pm

ANAM invite you to join our extraordinary musicians, Cameron Menzies, Steven Davislim and Dimity Shepherd to celebrate and support the musical transformation that ANAM ignites.

Includes three-course dinner and fine wines.

Dress
 A touch of gold

Venue
 Sofitel Melbourne On Collins

Tickets
 \$300 (includes \$200 tax-deductible donation)
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anam.com.au or 03 9645 7911

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ANAM AUSTRALIAN NATIONAL ACADEMY OF MUSIC
SOFITEL LUXURY HOTELS

Taking ANAM to the world: ANAM's Partnership with Berlin Philharmonic Orchestra Academy



Words by
Nick Bailey

ANAM's Artistic Director, Nick Deutsch, recently announced a new partnership between ANAM and the Berlin Philharmonic Orchestra Academy, with which he launched ANAM's International Academy Program, with the goal of delivering professional development opportunities to ANAM's musicians in the world's leading orchestras, ensembles and academies.

The partnership with the Berlin Philharmonic will provide a two-year residency for an ANAM musician in the Berlin Philharmonic Orchestra Academy, which includes a significant number of performances with the Berlin Philharmonic itself each year. ANAM will become the first music training institution in the world to enter into partnership with the Berlin Philharmonic Orchestra Academy.

The prestigious award is made possible by two generous gifts to the ANAM International Academy Program by arts benefactors Naomi Milgrom AO and Peter Weiss AO.

Nick Deutsch said, "I am thrilled that the Berlin Philharmonic has been one of the first orchestras to join the International Academy Program, and delighted to welcome Naomi Milgrom and Peter Weiss as inaugural patrons of the program. The finest young musicians from Australia and New Zealand – for whom ANAM is the only destination – are equal to the finest young musicians anywhere in the world. Berlin's embrace of ANAM's musicians and our program is testament to the international standing that ANAM enjoys".

Sir Simon Rattle, Chief Conductor and Artistic Director of the Berlin Philharmonic and Chairman of the Berlin Philharmonic Orchestra Academy

said "Over the years the Berlin Philharmonic has had many fortunate associations with Australian musicians, with permanent members in (former ANAM Artistic Director) Brett Dean, Stanley Dodds and Matthew MacDonald and also a steady stream of young musicians passing over the years through the Orchestra Academy. It gives me great pleasure that a dedicated position for young Australians is now to be established at the Orchestra Academy, thus ensuring that this mutually rich exchange may be guaranteed for many years to come".

ANAM musicians and alumni have recently auditioned for the scholarship before members of the Berlin Philharmonic and the successful candidate will take up the inaugural position in Berlin in early September.

Nick Deutsch has also recently launched ANAM's International Brass Program, with the appointment of Michael Mulcahy (Chicago Symphony Orchestra) and Andrew Bain (Solo Horn, Los Angeles Philharmonic Orchestra) to ANAM's teaching faculty. This program has been made possible with a gift by Australian born/USA based philanthropist Ann Ronus.

"Whilst the quality of the work of ANAM may be one of Australia's best kept secrets, its international reputation is huge, and rising fast, as these partnerships contest", Nick said. "We are currently in discussion with a number of European and American orchestras and will be announcing new partnerships in the coming months."

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