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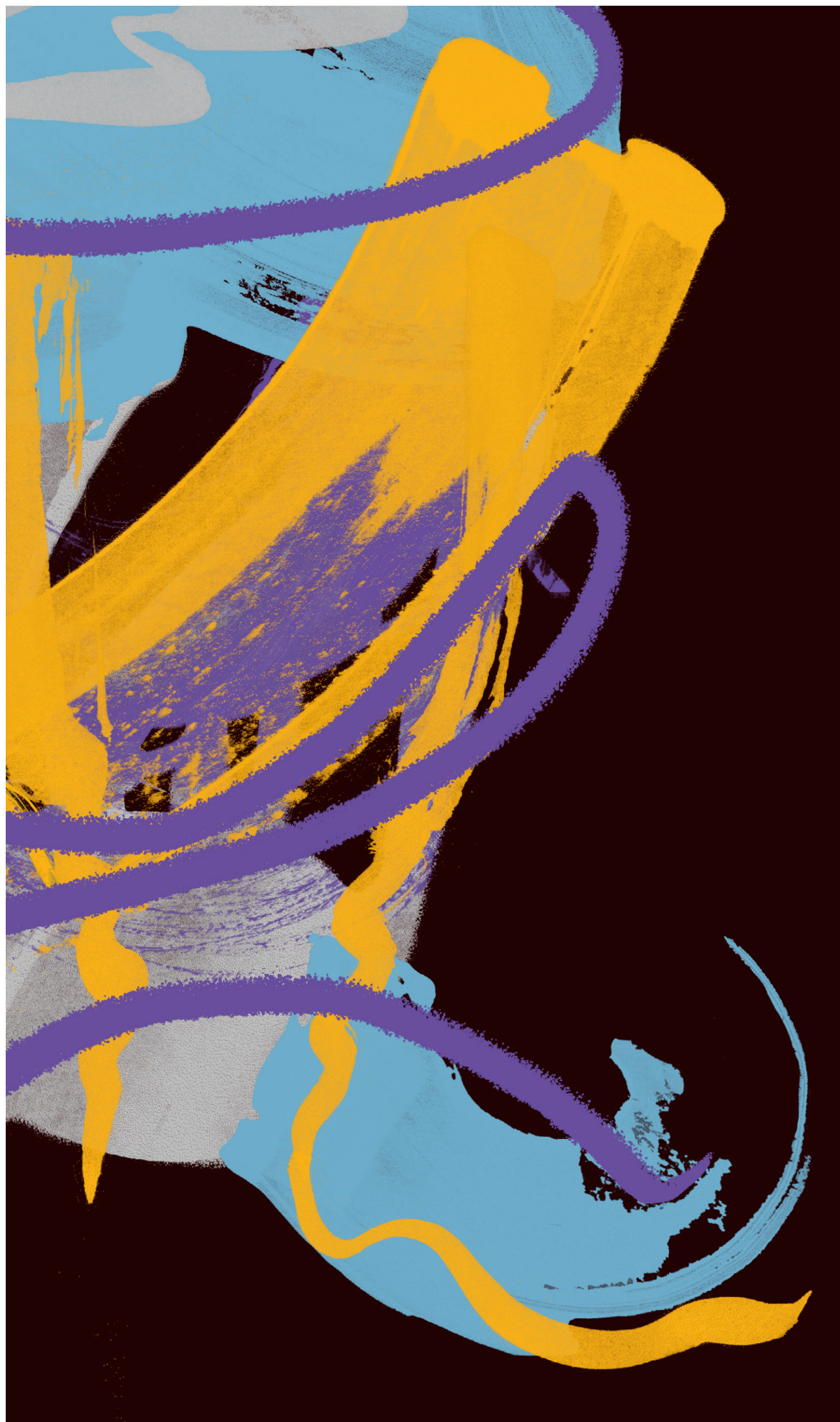
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# Celebrating the power of an idea

Words by Paavali Jumppanen

Pierre Boulez had plenty to say when I was working on his music under his guidance some 25 years ago. On both smaller and larger issues, many of his comments have stayed firmly in my mind. In our sessions in Paris, Cleveland, and La Grave—a picturesque town in the French Alps—he was friendly and even disarmingly complimentary while offering guidance on the delivery of appoggiaturas. He spoke about the cool wildness of his piano works, demonstrated organic phrasing, and advised me to carefully weigh dynamic and rhythmic contrasts. But the most profound concept he imparted was something he called "the power of an idea." He emphasised the importance of the performer in projecting and giving emphasis to this idea. It was surprising—I had expected the so-called "high priest of modernism" to be mostly concerned with details and precision. Instead, it was a healthy, even comforting reminder that music, if we simply allow it to, will do its own work.

Boulez's thinking—complex yet always clear and elegant—was inspiring. I understood his critical attitude towards music, including his own, as stemming from a deep belief that music could truly reflect the infinite complexities of life itself. His musical education was Schoenbergian, but even as a young man, he sought models beyond music. Boulez aspired to achieve in sound what Kandinsky and Klee had done in visual art and what Kafka, Joyce, and Musil had done in literature. And he did.

While his work was labyrinthine and highly structured, Boulez's project was fundamentally aesthetic. He had no hesitation in withdrawing

his own works, even successful ones, if he deemed them too schematic or overly concerned with theoretical concepts. In his writings, he spoke of form as an enabler—a necessary structure within which musical ideas could develop organically, taking on a life and freedom of their own. If music was to reflect human subconsciousness, as he believed it should, then mechanical rhythm, in his view, was an erroneous path.

His attitude—a kind of critical optimism—is what I believe we must bring to all our music-making, whether performing Rameau, Mozart, Stravinsky, or the contemporary composers of today. It is in this very spirit that we will celebrate Boulez's music at ANAM this year. Like all music, Boulez's work is bound in time. Yet he explored the very nature of time's passing in fascinating ways through many of his deliberately unfinished or open-form works, one of which—the Third Sonata—we will present as part of our Boulez celebration on 11 April at ANAM.

For this celebration, it feels only natural to blend Boulez's music with that of his older and younger colleagues. Even in his most rigorous compositions—where musical expression can verge on the violent—Boulez approached sound as a sensual and rapturous phenomenon. He cited Chopin as an inspiration, and one of the works stemming from that stimulus, *Messagesquise* for seven cellos, is included in our program. Respectively, this connection has inspired us to pair Boulez's piano works with Chopin's Nocturnes, a challenge that ANAM's pianists will undoubtedly embrace with great enthusiasm.

At ANAM, we take pride in performing a great deal of contemporary music. Our Boulez celebration presents a wonderful opportunity to showcase some of today's voices, and we have selected three

Melbourne-based composers whose works will alternate with chamber pieces by Boulez in the first part of our three-part celebration. An apex of the event will be a performance of *Sur Incises*, an electrifying work scored for three pianists, three percussionists, and three harpists. For this performance, we are delighted to welcome, alongside ANAM's current musicians, some virtuoso alumni, as well as renowned experts in Boulez's music, including the exceptional harpist Marshall McGuire and the formidable conductor Fabian Russell.

Before Boulez Rules ANAM on 11 April, we will mark another milestone on 21 March, when ANAM returns to the Melbourne Recital Centre with a full orchestral program after several years. One of the great conductors of our time, and a cherished collaborator from our many projects with the West Australian Symphony Orchestra, maestro Asher Fisch, will bring his luminous personality and deeply inspiring artistry to lead us through a magnificent program reflecting on the passage of time.

This gala concert will journey from 21st-century Western Europe and Australia to 19th-century Central Europe—an era rich in humanist ideals and nostalgic sensibility. The program features music by Johannes Brahms, Anna Clyne, and Lachlan Skipworth—composers who have listened to the echoes and reflections of the world and shaped them into magnificent sonic poems. The evening opens with Anna Clyne's *This Midnight Hour*, a riveting work from a composer who has captivated the music world in recent years. Next, Skipworth's *Flute Concerto*, featuring Andrew Nicholson as soloist, will receive its Melbourne premiere. And finally, the exhilarating *Symphony No. 2* by Brahms will bring the evening to a thrilling close.

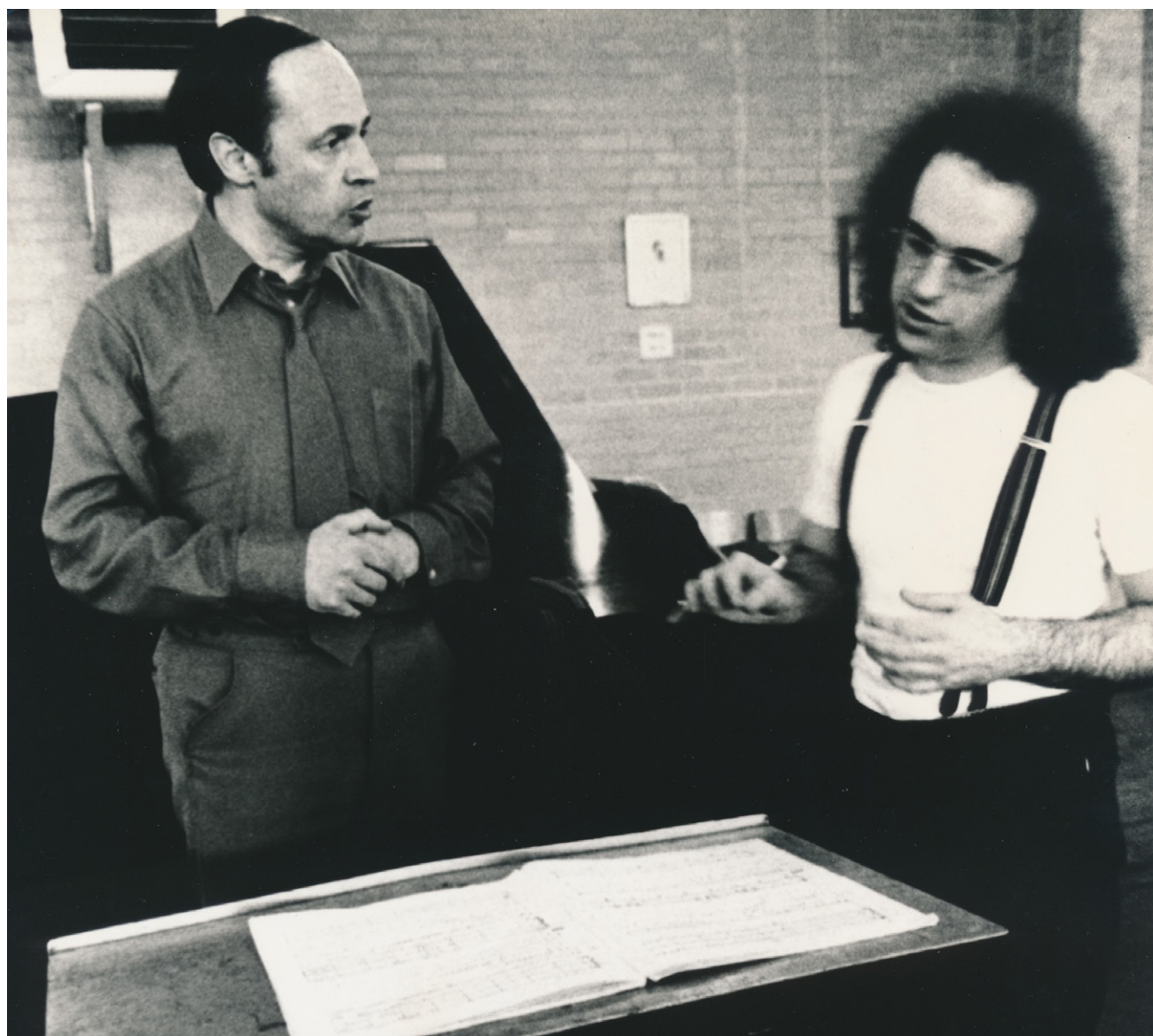


Photo of Pierre Boulez with Australian pianist Roger Woodward.

## ANAM ORCHESTRA GALA CONCERT WITH ASHER FISCH

Fri 21 March 7pm

Anna CLYNE *This Midnight Hour*

Lachlan SKIPWORTH *Flute Concerto*  
(Victorian premiere)

Johannes BRAHMS *Symphony No. 2 in D Major*,  
op. 73

Asher Fisch conductor

Andrew Nicholson flute

ANAM Orchestra

Venue Elisabeth Murdoch Hall, Melbourne  
Recital Centre

Tickets Standard from \$75 (Senior, Concession,  
Under 30 and Child pricing available)

Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911  
[melbournerecital.com.au](http://melbournerecital.com.au) or 03 9699 3333

## BOULEZ RULES!

Fri 11 April 6pm, 8pm & 10pm

An evening of three unique concerts dedicated  
to the music and influence of Pierre Boulez

Venue Rosina Auditorium, Abbotsford Convent  
*See calendar for repertoire and musician details*

Tickets from \$20. Purchase tickets to all three  
individual performances of Boulez Rules! and  
receive 30% off the total price.

Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

# A safe roof over ANAM's head

The Australian National Academy of Music (ANAM) is at a crucial turning point in securing a safe and permanent home. After the devastating 2018 roof collapse at South Melbourne Town Hall, ANAM has been working to restore and transform this historic building into a state-of-the-art cultural hub. Acclaimed architect Peter Elliott has developed a visionary concept and detailed plan, and \$28.5 million in funding—including \$16 million in private donations—has already been secured. ANAM is now seeking an additional financial commitment from the Commonwealth and State governments to bring this project to life.

In support of this campaign, ANAM recently shared an open letter—signed by an overwhelming number of musicians, artists, and cultural leaders—urging government representatives to back this vital investment in Australia's musical future. Momentum is building, and now is the time to act.

A renewed South Melbourne Town Hall will not only provide ANAM with a secure home but will also enrich the local community and the broader arts sector for generations to come. With the collective voice of Australia's artistic community behind it, this project is closer than ever to becoming a reality—ensuring ANAM continues to nurture the next generation of musicians in a world-class facility.

To find out how you can help ANAM realise this vision, visit [anam.com.au/smith/howtohelp](http://anam.com.au/smith/howtohelp)

## OPEN LETTER SIGNATORIES

**Eivind Aadland**, Chief Conductor and Artistic Director  
Tasmanian Symphony Orchestra  
**Affinity Quartet**  
**Neil Armfield AO**, Director  
**Victor Arul**, Composer  
**Australian String Quartet**  
**William Barton**, Performer/Composer  
**Giordano Bellincampi**, Music Director,  
Auckland Philharmonia  
**Huw Belling**, Composer  
**Aditya Bhat**, Percussionist/Composer  
**Rafael Bonachela**, Artistic Director,  
Sydney Dance Company  
**Lee Bradshaw**, Composer  
**Brenton Broadstock AM**, Composer  
**Brodsky Quartet**  
**Daryl Buckley**, Artistic Director, ELISION Ensemble  
**Ella Caldwell**, Artistic Director, Red Stitch  
Actors' Theatre  
**Nicholas Carter**, General Music Director, Staatsoper  
Stuttgart and Staatsorchester Stuttgart  
**Anne Cawrse**, Composer  
**Kate Champion**, Artistic Director, Black Swan State  
Theatre Company  
**Andrew Chen**, Composer  
**Lisa Cheney**, Composer  
**Joe Chindamo OAM**, Pianist/Composer  
**Dr David Chisholm**, Composer  
**Jet Kye Chong**, Composer  
**Umberto Clerici**, Chief Conductor, Queensland  
Symphony Orchestra  
**Tristan Coelho**, Composer  
**James Crabb**, Classical Accordionist  
**Bruce Crossman**, Composer  
**Peter de Jager**, Pianist/Composer  
**Brett Dean**, Composer, Conductor and Violist  
Former ANAM Artistic Director  
**Paul Dean**, Clarinetist/Composer, Former ANAM  
Artistic Director  
**Chris Dench**, Composer  
**Nick Deutsch**, Oboist, Former ANAM Artistic Director  
**Connor D'Netto**, Composer

**Stefan Dohr**, Principal Horn and Deputy Member,  
Board of Trustees, Berlin Philharmonic  
**Claire Edwardes OAM**, Artistic Director and CEO,  
Ensemble Offspring  
**Ross Edwards AM**, Composer  
**Melody Eotvös**, Composer  
**Peter Evans**, Artistic Director Bell Shakespeare  
**Associate Professor Ronald Farren-Price AM**,  
Pianist, Former ANAM Artistic Director  
**Asher Fisch**, Principal Conductor and Artistic  
Director West Australian Symphony Orchestra  
**Flinders Quartet**  
**Dominic Flynn**, Composer  
**Andrew Ford OAM**, Composer, Writer  
and Broadcaster  
**Emile Frankel**, Composer  
**Joseph Franklin**, Composer  
**Professor Jonathan Freeman-Attwood CBE**,  
Principal, Royal Academy of Music, London  
**Emilie Gardberg**, Dean, Sibelius Academy, Helsinki  
**Professor Anna Goldsworthy**, Director, Elder  
Conservatorium of Music, University of Adelaide  
**Dr Tony Gould AM**, Pianist/Composer  
**Paul Grabowsky AO**, Pianist/Composer  
**Iain Grandage**, Composer  
**Thomas Green**, Composer  
**Stuart Greenbaum**, Composer  
**Emma Greenhill**, Composer  
**Nell Greenwood**, CEO AFTRS  
**Maria Grenfell**, Composer  
**Professor Elliott Gyger**, Composer  
**David Hallberg**, Artistic Director, The Australian Ballet  
**Kimballi Harding**, CEO, Australian Youth Orchestra  
**Michael Kieran Harvey**, Pianist/Composer  
**Jonathan Heilbron**, Composer  
**Erin Helyard**, Artistic Director, Pinchgut Opera  
**Helen Herbertson**, Choreographer  
**Professor Matthew Hindson AM**, Composer  
and Deputy Head of School, Deputy Dean,  
University of Sydney  
**Ben Hoadley**, Composer  
**Cat Hope**, Composer  
**Liz Hughes**, CEO, National Institute of Dramatic Art  
**Richard Hull**, CEO, Flying Fruitfly Circus  
**Simona Jobbagy**, CEO, National Institute  
of Circus Arts  
**Paavali Jumppanen**, Artistic Director, Australian  
National Academy of Music  
**Sel Kardan**, President and CEO, Colburn School,  
Los Angeles  
**Elena Kats-Chernin AO**, Composer  
**Andrea Keller**, Pianist/Composer  
**Paul Kelly AO**, Singer/Songwriter  
**Gordon Kerry**, Composer  
**Paul Kildea**, Artistic Director Musica Viva Australia  
**Professor Richard Kurth**, Director, Melbourne  
Conservatorium of Music, University  
of Melbourne  
**Pekka Kuusisto**, Violinist  
**Genevieve Lacey**, Recorder player  
**Professor Bernard Lanskey**, Director, Queensland  
Conservatorium, Griffith University  
**James Ledger**, Composer  
**Catherine Likhuta**, Composer  
**Liza Lim AM**, Composer  
**Professor Alan Lourens**, Director, Conservatorium  
of Music, University of Western Australia  
**May Lyon**, Composer  
**Ella Macens**, Composer  
**Bryony Marks**, Composer  
**Marmen Quartet**  
**Jaime Martín**, Chief Conductor, Melbourne  
Symphony Orchestra  
**Anthony Marwood MBE**, Violinist  
**Thomas Meadowcroft**, Composer  
**Members of Australian Chamber Orchestra**  
**Members of Adelaide Symphony Orchestra**  
**Members of Opera Australia Orchestra**  
**Members of Melbourne Symphony Orchestra**

**Members of Orchestra Victoria**  
**Members of Queensland Symphony Orchestra**  
**Members of Sydney Symphony Orchestra**  
**Members of Tasmanian Symphony Orchestra**  
**Members of West Australian Symphony Orchestra**  
**Kate Milligan**, Composer  
**Cathy Milliken**, Composer  
**Richard Mills AO**, Composer  
**Tim Minchin AM**, Composer/Singer/Songwriter  
**Ian Munro**, Pianist/Composer  
**Graeme Murphy AO and Janet Vernon AM**,  
Directors/Choreographers  
**Nicole Murphy**, Composer  
**Rosalind Page**, Composer  
**John Painter AM**, Cellist, Founder of ANAM  
**Christine Pan**, Composer  
**Penny Quartet**  
**Andrián Pertout**, Composer  
**Peggy Polias**, Composer  
**Susan Provan AO**, Director, Melbourne International  
Comedy Festival  
**Professor Anna Reid**, Dean and Head of School  
Sydney Conservatorium of Music, University  
of Sydney  
**Kirsty Ritchie**, CEO, Australian Ballet School  
**Jon Rose**, Composer  
**Sophie Rowell**, Artistic Director, Melbourne  
Chamber Orchestra  
**Christopher Sainsbury**, Composer  
**Carolyn Schofield**, Composer  
**Charlie Sdraulig**, Composer  
**Harry Sdraulig**, Composer  
**Brett Sheehy AO**, Artistic Director, Adelaide Festival  
**Jane Sheldon**, Composer  
**Eli Simić-Prošić**, Composer  
**Lachlan Skipworth**, Composer  
**Margery Smith**, Composer  
**Hollis Taylor**, Composer  
**Kate Tempany**, Composer  
**Richard Tognetti AO**, Artistic Director and Lead Violin  
Australian Chamber Orchestra  
**Louisa Trewartha**, Composer  
**Alex Turley**, Composer  
**Eugene Ughetti**, Percussionist, Artistic Director  
Canberra Festival  
**Alexander Voltz**, Composer  
**Kim Walker**, CEO, NAISDA Dance College  
**Mark Wigglesworth**, Chief Conductor,  
Adelaide Symphony Orchestra  
**Lyn Williams AM**, Artistic Director and Founder  
Gondwana Choirs  
**Chris Williams**, Composer  
**James Williams**, Director, Royal College of  
Music, London  
**Justin Williams**, Violist/Composer  
**Mark Wolf**, Composer  
**Aaron Wyatt**, Composer/Conductor  
**Yitzak Yedid**, Composer  
**Elizabeth Younan**, Composer  
**Miriama Young**, Composer  
**Simone Young AM**, Chief Conductor,  
Sydney Symphony Orchestra

# What's on March – April

## MPAVILION

Thu 6 March 6pm

Wolfgang Amadeus MOZART *Die Zauberflöte (The Magic Flute)*, selections for flute and clarinet

Ludwig van BEETHOVEN String Quintet in A Major, op. 47b, after Violin Sonata No. 9 Kreutzer

ANAM Musicians

Zoë Black (ANAM Faculty) director/violin

Venue MPavilion, Queen Victoria Gardens opposite NGV International

Tickets Free event, bookings recommended

## ADELAIDE FESTIVAL – A VIENNESE MATINÉE

Wed 12 March 12.30pm

Franz SCHUBERT Notturmo in E-flat Major, D. 897

Wolfgang Amadeus MOZART A duet from *The Magic Flute*, K. 620

Ludwig van BEETHOVEN String Quintet in A Major, op. 47b Kreutzer

Johann STRAUSS arr. SCHOENBERG *Kaiser-Walzer* Op. 437

Paavali Jumppanen (ANAM Artistic Director) piano

Zoë Black (ANAM Faculty) violin

ANAM Musicians

Venue Elder Hall, University of Adelaide

Tickets Standard \$39  
Concession \$30

Bookings [adelaidefestival.com.au](http://adelaidefestival.com.au) or 1300 393 404

Presented by Adelaide Festival.

## ADELAIDE FESTIVAL – TWO ICY MOUNTAINS

Thu 13 March 12.30pm

Pierre BOULEZ Piano Sonata No. 2

Ludwig van BEETHOVEN Piano Sonata No. 29 in B-flat Major, op. 106 *Hammerklavier*

Paavali Jumppanen (ANAM Artistic Director) piano

Venue Elder Hall, University of Adelaide

Tickets Standard \$39 | Concession \$30

Bookings [adelaidefestival.com.au](http://adelaidefestival.com.au) or 1300 393 404

Presented by Adelaide Festival

## OV & ANAM: IGNITE

Sat 15 March 7.30pm

Florence Anna MAUNDERS *Transmission I*  
VARIOUS *Pulcinella 2.0*

Holly HARRISON *Burnout*

Georges Bizet *Carmen Suite*

Giuseppe VERDI Overture from *Nabucco*

J. S. BACH *Wachet auf, ruft uns die Stimme*, BWV 140

Harry SDRAULIG *Spells*

ANAM Musicians

Orchestra Victoria Musicians

Venue Meat Market, North Melbourne

Tickets \$25 Standard  
\$20 Concession

Bookings [orchestravictoria.com.au](http://orchestravictoria.com.au)

## ANAM ORCHESTRA GALA CONCERT WITH ASHER FISCH

Fri 21 March 7pm

Anna CLYNE *This Midnight Hour*

Lachlan SKIPWORTH Flute Concerto (Victorian premiere)

Johannes BRAHMS Symphony No. 2 in D Major, op. 73

Asher Fisch conductor

Andrew Nicholson flute

ANAM Orchestra

Venue Elisabeth Murdoch Hall, Melbourne Recital Centre

Tickets Senior, Concession, Under 30 and Child pricing available

Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911  
[melbournerecital.com.au](http://melbournerecital.com.au) or 03 9699 3333

## BELEURA 1: ANAM PIANOS PLAY SHOSTAKOVICH

Thu 27 March 1.30pm

Maurice RAVEL *Ma mère l'Oye*

Francis POULENC Sonata for Two Pianos

Dmitri SHOSTAKOVICH Concertino in A minor, Op. 94 for two pianos

Sergei PROKOFIEV Symphony No. 1 in D major, Op. 25 *Classical*

Timothy Young (ANAM Resident Faculty, Head of Piano) director/piano

ANAM Pianos

Venue Beleura House and Gardens, Mornington

Tickets Standard \$63 | Concession \$58

Bookings [beleura.org.au](http://beleura.org.au)

Presented in partnership with Beleura House and Garden.

## TASMANIAN SYMPHONY ORCHESTRA: FOUR LAST SONGS

Sat 29 March 7.30pm

Richard STRAUSS *Don Juan*

Maurice RAVEL Suite No. 2 from *Daphnis et Chloé*

Richard STRAUSS *Four Last Songs*

Maurice RAVEL *Bolero*

Eivind Aadland conductor

Siobhan Stagg soprano

Tasmanian Symphony Orchestra

ANAM Musicians

Venue Federation Concert Hall, Hobart

Tickets Standard \$119-\$79  
Senior \$113-\$75

Concession \$107-\$71

Bookings [tso.com.au](http://tso.com.au) or 1800 001 190

Presented by Tasmanian Symphony Orchestra with musicians from ANAM

## MELBOURNE SYMPHONY ORCHESTRA: JAIME CONDUCTS BRAHMS AND RAVEL

Thu 10 April 7.30pm & Sat 12 April 7.30pm

Johannes BRAHMS Violin Concerto  
Maurice RAVEL *Daphnis et Chloé*

Jaime Martín conductor

James Ehnes violin

Melbourne Symphony Orchestra

Melbourne Symphony Orchestra Chorus

Warren Trevelyan-Jones chorus director

ANAM Musicians

Venue Hamer Hall, Arts Centre Melbourne

Tickets Standard \$139-\$81

Concession \$134-\$76

Child (under 18 years) \$20

Bookings [mso.com.au](http://mso.com.au) or 03 9929 9600

*This performance is part of ANAM and the MSO's Orchestral Training Partnership.*

## MELBOURNE SYMPHONY ORCHESTRA: JAMES EHNES - VIOLIN MASTERCLASS

Fri 11 April 6.30pm

James Ehnes violin

ANAM Violins

Venue Iwaki Auditorium, ABC Centre

Tickets \$15

Bookings [mso.com.au](http://mso.com.au) or 03 9929 9600

*This masterclass is part of ANAM and the MSO's Orchestral Training Partnership.*

## ANAM AT THE CONVENT - BOULEZ RULES!

### CONCERT 1: MÉLANGE – A COMMUNITY OF INNOVATION

Fri 11 April 6pm

Pierre BOULEZ *Initiale*

Evan J LAWSON *Echoes from the Labyrinth*

Pierre BOULEZ *Messagesquise*

Christine MCCOMBE Five Pieces for Wind Quintet

Pierre BOULEZ Sonatine for flute and piano

Fabian Russell conductor

ANAM Musicians

### CONCERT 2: SUR INCISES – AN EXPLORATION OF SONORITIES

Fri 11 April 8pm

Helen GIFFORD *Celebration of the Apsaras*

Pierre BOULEZ *Sur Incises*

Fabian Russell conductor

Jessica Fotinos (alum 2012) harp

Marshall McGuire harp

Melina van Leeuwen (alum 2014) harp

Paavali Jumppanen (ANAM Artistic Director) piano

Timothy Young (Head of Piano) piano

ANAM Musicians

## CONCERT 3: THE POWER OF AN IDEA – BOULEZ AT THE PIANO

Fri 11 April 10pm

Frederic CHOPIN Nocturne in D flat

Pierre BOULEZ 12 Notations

Pierre BOULEZ Piano Sonata No. 3, Formant 3

Frederic CHOPIN Nocturne in C Minor, op.48 no. 1

Pierre BOULEZ Piano Sonata No. 2

Paavali Jumppanen (ANAM Artistic Director) piano

ANAM Pianos

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$20. Purchase tickets to all three individual performances of Boulez Rules! and receive 30% off the total price.

Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

## BEETHOVEN'S WORLD: HERO

Thu 17 April 3pm

Ludwig van BEETHOVEN *Three Equals* for four trombones, WoO30

Ludwig van BEETHOVEN arr. OWENS *Marcia Funebre* from Piano Sonata No. 12 in A-flat Major, op. 26

Ludwig van BEETHOVEN arr. Ferdinand RIES Symphony no. 3 *Eroica* arranged for Piano Quartet

Paavali Jumppanen (ANAM Artistic Director) conductor/piano

ANAM Musicians

Venue Good Shepherd Chapel, Abbotsford

Tickets from \$20

Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

All details are subject to change.

For the most up-to-date information and to enquire about the status of these events, please:

Visit [anam.com.au](http://anam.com.au)

Sign up to ANAM's eNews

Email [info@anam.com.au](mailto:info@anam.com.au)

Call 03 9645 7911

## EXPLORE OUR EVENTS ONLINE



# A deep dive into two new(ish) orchestral works

Words by Evan Lawson

The ANAM Orchestra comes together in March for a special Gala Concert at year for a special gala concert at Melbourne Recital Centre. Conducted by one of the foremost conductors of our time, Asher Fisch, the concert brings together a diverse program featuring Johannes Brahms' beloved Symphony No. 2 alongside two newer works: Lachlan Skipworth's Flute Concerto, premiered by Fisch and the West Australian Symphony Orchestra in 2024, and British composer Anna Clyne's *This Midnight Hour*, first performed in 2015. Let's take a closer look at these two new(ish) pieces you won't want to miss next month.

## Lachlan Skipworth's Flute Concerto

Lachlan Skipworth's Flute Concerto is a showcase of virtuosic and intricate orchestral textures, marked by a variety of contrasting elements. The first movement highlights the flute's agility as it "lightly trips above the orchestra," while the harp, percussion, and piano add diverse textural layers throughout the piece.

The second movement, titled *Larghetto espressivo*, presents a gentle and introspective dialogue primarily between the flute and violin, evoking a sense of intimate conversation. The third movement, *Misterioso – Tranquillo*, draws inspiration from natural sounds, incorporating arpeggiated, bell-like motifs that mimic the gentle sounds of birds and water. This naturalistic theme culminates in the fourth movement, characterised by a bustling array of complex rhythms and heavily accented passages. The final movement contrasts the preceding lightness, building to a dynamic climax.

Skipworth's approach reflects a departure from the trend of composing shorter works for smaller ensembles, demonstrating his ability to engage with longer forms and larger orchestral forces. This not only allows for an expansive instrumental palette but also enhances the richness and depth of the musical experience. The concerto embodies principles of layering, where varying levels of prominence among instrumental groups create a complex auditory experience. These layers provide a framework for foreground, background, and middleground elements, enhancing the listener's perception of musical interplay and texture.

The world premiere of Skipworth's *Flute Concerto* took place on 21 and 22 June 2024 at the Perth Concert Hall, performed by the West Australian Symphony Orchestra (WASO) under Asher Fisch. The concerto was specifically written for WASO's Principal Flute, Andrew Nicholson, and represents a significant addition to the contemporary flute repertoire in Australia.

## Anna Clyne's This Midnight Hour

*This Midnight Hour* is a 2015 composition by London-born composer Anna Clyne, written for the Orchestre National d'Île-de-France. The piece draws inspiration from two evocative poems: *La música* by Juan Ramón Jiménez and *Harmonie du Soir* by Charles Baudelaire. While it does not follow a specific narrative, Clyne intended for the music to evoke a visual journey for listeners, utilising rich orchestral textures and dramatic dynamics to heighten its emotional impact.

The composition is characterised by its unique sound world, where Clyne exploits the capabilities of the orchestra to create a dramatic atmosphere. The opening features a driving theme led by the lower strings, setting a tone of tension and mystery. Throughout the piece, dynamics fluctuate dramatically, ranging from serene quietness to powerful orchestral climaxes, creating an engaging and varied listening experience.

Clyne's use of contrasting musical ideas is evident in *This Midnight Hour*, as she weaves together moments of frenetic energy and reflective lyricism, echoing the themes found in the source poetry. The inclusion of varied textures—such as split viola sections playing at different pitches—adds to the music's evocative quality. In some sections, the orchestra aims to emulate the sound of an accordion playing a waltz. Critics have praised the work for its imaginative orchestration and emotional depth, noting Clyne's ability to craft a compelling auditory experience that captivates audiences from start to finish.

*This Midnight Hour* had its world premiere on 13 November 2015 in Plaisir, France. Conducted by Enrique Mazzola, the piece was commissioned as part of a collaborative effort involving the Seattle Symphony and the Orchestre National d'Île-de-France.



(L) Anna Clyne, image by Victoria Stevens (R) Lachlan Skipworth, image by Tallulah Chong

## ANAM ORCHESTRA GALA CONCERT WITH ASHER FISCH

Fri 21 March 7pm

Anna CLYNE *This Midnight Hour*  
Lachlan SKIPWORTH Flute Concerto  
(Victorian premiere)

Johannes BRAHMS Symphony No. 2 in D Major,  
op. 73

Asher Fisch conductor  
Andrew Nicholson flute  
ANAM Orchestra

Venue Elisabeth Murdoch Hall, Melbourne  
Recital Centre

Tickets Standard from \$75 (Senior, Concession,  
Under 30 and Child pricing available)

Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911  
[melbournerecital.com.au](http://melbournerecital.com.au) or 03 9699 3333

# ANAM Alum Jessica Fotinos speaks about Boulez's epic masterwork

Words by Laura Panther

ANAM will play host to a special night of concerts on 11 April – three performances across the same evening dedicated to the music of Pierre Boulez, his substantial legacy on contemporary composers and his own inspirations.

The middle concert of the triptych will feature his work *Sur Incises*, the rarely performed chamber masterwork scored for three pianists, three harpists, and three percussionists. It was premiered in 1998 and takes its inspiration from a solo piano work Boulez wrote four years earlier, *Incises*. Expanding on its material, the 40-minute chamber work highlights the extreme timbral qualities of the piano, with harps and keyboard percussion instruments supporting, and at times, competing with the piano, in a frenzy of sonic colour and virtuosity.

Last performed in Australia (by the Argonaut Ensemble at the Bendigo International Festival of Exploratory Music) back in 2015, this landmark performance will bring together ANAM's two harp alumni – Melina van Leeuwen (2014, harp) and Jessica Fotinos (2012, harp) – to perform alongside harpist Marshall McGuire, and ANAM's piano and percussion faculty and musicians to realise Boulez's celebration of the piano.

For Jessica, this will be her first time performing any work by the great French composer and conductor. "I'm so excited to be performing this work," says Jessica. "Boulez was a leading figure of the last century, and his works are highly intricate

and technically challenging for performers." She is also looking forward to performing in a chamber ensemble, as her performance career has been largely focused on orchestral performance. Up until recently she spent seven years in China as Principal Harp with the International Suzhou Symphony Orchestra, before returning to Australia to perform this season with the Adelaide Symphony Orchestra.

Boulez's use of instrumental colour is what draws Jessica most to this work. "In *Sur Incises*, the piano is indeed the star of the show. But Boulez uses the harp and percussion in exciting combinations to explore the unique sound world of the piano. The harp in particular expands upon the piano's resonant qualities."

There are quite a few tricky passages for the harpists too, and Jessica is enjoying preparing her part ahead of rehearsals at ANAM. "There are several fast moving, articulated passages that are quite tricky. I appreciate that Boulez has written the work with the technical capabilities of the harp in mind. Luckily the pedal work in these sections isn't too crazy, which makes them just possible to pull off!"

Hearing the harp up close and performing such avant-garde repertoire is a rare treat, but to hear not one, but three performing in the same ensemble is highly unusual! Jessica is looking forward to sharing the stage with her old friends and colleagues. "Melina and I go way back – before ANAM, we were both at high school together at VCASS (Victorian College of the Arts Secondary School). And coincidentally, I first met Marshall when he returned to VCASS as an alum to perform for us, so it will be great to reunite and perform this work together."

## BOULEZ RULES!

### CONCERT 1: MÉLANGE – A COMMUNITY OF INNOVATION

Fri 11 April 6pm

### CONCERT 2: SUR INCISES – AN EXPLORATION OF SONORITIES

Fri 11 April 8pm

### CONCERT 3: THE POWER OF AN IDEA – BOULEZ AT THE PIANO

Fri 11 April 10pm

You can hear Jessica Fotinos in the 8pm performance  
**ANAM Musicians**

**Venue** Rosina Auditorium, Abbotsford Convent

**Tickets** from \$20. Purchase tickets to all three individual performances of Boulez Rules! and receive 30% off the total price.

**Bookings** [anam.com.au](http://anam.com.au) or 03 9645 7911



# Death of a giant

Words by Alex Owens

“But the last master of resounding song, the gracious mouth by which music spoke, the man who inherited and increased the immortal fame of Handel and Bach, of Haydn and Mozart, has ceased to be; and we stand weeping over the broken strings of an instrument now stilled.”

— Franz Grillparzer

The night it happened, a thunderstorm shook Vienna. In the flashes of lightning and peals of thunder, a man, weak and frail, raised his fist to the heavens as the thunder crashed, and then the arm fell as quickly as the crash faded. Ludwig van Beethoven was dead.

Or so goes the account from composer Anselm Hüttenbrenner, who was at Beethoven's side with only his sister-in-law on the 26th of March 1827 when he died. More than likely an embellished account to bring these final humbling moments of the weak 56-year-old composer in line with the reputation of a musical giant, and to cement this giant as a god for time eternal.

When we talk about the 'great' composers, three are consistently named: Bach, Mozart, and Beethoven. But, whilst Beethoven was a celebrity in his later years in Vienna, known by many as an enigmatic and polemic genius, he was by no means the mythical figure many hold him as today. In fact, critics and audiences struggled with his later works, at odds with his more popular early output. French composer and critic Hector Berlioz remarked, upon hearing the C-sharp minor string quartet (No. 14, op. 131),

“Nine-tenths of the audience got up and left, complaining aloud that the music was unbearable, incomprehensible, ridiculous—the work of a madman defying common sense.”

And yet through musical history, evidence of the forthcoming deification abound in letters and records. Beethoven's father, Johann, a harsh and sometimes violent man afflicted by the family curse of alcoholism, had pushed the musical development of young Ludwig. In nearby Vienna, a young Wolfgang Amadeus Mozart (just 14 years older than Ludwig) was taking Europe by storm. In his eldest son, Johann saw a Mozart of his own.

From the performing prodigy of his youth to his maturation as a composer, and then his own move to live in Vienna, Beethoven never escaped the associations – from comparisons as he grew in esteem to being listed alongside Mozart as the last of the greats. Moving to Vienna at age 21 (less than a year after Mozart's death) to study with another great, Joseph Haydn, Beethoven received a book of well-wishes from friends and patrons. Count Waldstein's well-wishes have been described as 'prophetic', and indicate the expectation that many eagerly placed on Beethoven's young shoulders:

“The Genius of Mozart is still mourning and weeping over the death of her pupil. She found a refuge but no occupation with the inexhaustible Haydn; through him she wishes once more to form a union with another. With the help of assiduous labour you shall receive Mozart's spirit from Haydn's hands.”

Throughout 2025, ANAM musicians will explore the life and works of Beethoven across our series of concerts at the Good Shepherd Chapel, **Beethoven's World** – his training, influences, and impact that ripples through time to today, so much so that it's impossible to look through much of our own program – be it **Mostly Mozart**, our Chamber Music program, and even our Piano concert featuring Schubert and Dussek – and avoid acknowledging Beethoven.

But our first concert of **Beethoven's World** begins at the end: his death and funeral, performing a selection of Beethoven's own works featured in his funeral proceedings. Unsurprisingly, Beethoven became a musical giant in Vienna, and his funeral saw over 10,000 mourners gather in memory of him (some records estimate closer to 30,000 gathered for the funeral). It was a musical and public affair, with the crowds forming from dawn at Beethoven's residence to follow his procession through the city, first to the Alserkirche for the funeral service, and then to a cemetery in Währing.

The funeral party was a who's-who of musical society in Vienna at the time, with opera singers, the chapel choir and a trombone quartet performing in the open air, and Czerny, Böhm and Schubert among the torchbearers following the coffin. The trombone quartet were a notable feature of the day, performing several arrangements of Beethoven's *Three Equali* (WoO 30). The *Equali* had been commissioned by a cathedral in Linz for All Soul's Day, and Alserkirche chapel master and composer Ignaz Seyfried found that the text to the Miserere (Psalm 51) fit the melody perfectly – and performances of the *Equali* featured both trombones alone and the addition of the opera and chapel singers through the day.

During Grillparzer's eulogy (of which an opening segment is included at the top of this article), the question was posed: “Who shall stand beside Beethoven?” In the vacuum following his death, it seemed inconceivable that another great may join him alongside Mozart, Bach, Handel and Haydn. But amongst the torchbearers, young Franz Schubert heard the question and saw himself as the answer. And yet, less than 12 months later, Schubert was also dead, laid to rest beside Beethoven. When the two were exhumed and moved to the central cemetery in Vienna, they were re-buried side-by-side, and though Schubert's own prescient genius in chamber music and song took far longer to be recognised, the dawn of the Romantic era slowly shifted from the Era of Beethoven to the Era of Beethoven and Schubert.



Beethoven in 1823 by Ferdinand Georg Waldmüller

## BEETHOVEN'S WORLD: HERO

Thu 17 April 3pm

Ludwig van BEETHOVEN *Three Equals* for four trombones, WoO30

Ludwig van BEETHOVEN arr. OWENS  
*Marcia Funebre* from Piano Sonata No. 12 in A-flat Major, op. 26

Ludwig van BEETHOVEN arr. Ferdinand RIES  
Symphony no. 3 *Eroica* arranged for Piano Quartet

Paavali Jumppanen (ANAM Artistic Director)  
conductor/piano

ANAM Musicians

Venue Good Shepherd Chapel, Abbotsford

Tickets from \$20

Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

# ANAM at the Convent: Yoram Levy & David Elton

Words by Yoram Levy



Image by Chloe Elizabeth

Taking place on the 30th of May, this concert features ANAM brass and percussion alongside the organ at the Good Shepherd Chapel in Abbotsford. For the program, we have brought together a variety of compositions from distinct historical periods, presenting a journey of brass music through time.

To open the concert, ANAM musicians and trumpet faculty (myself and David Elton) will perform Altenburg's *Concerto for Seven Trumpets and Tympani*, an important example of the Baroque's so-called "Table Sonata." This refers to music composed to entertain

nobles or dignitaries at the court table. The concerto was included in Johann Ernst Altenburg's treatise on the "Trumpeters' and Kettledrummers' Heroic and Musical Art," published in 1795, and only translated into English in 1974. The Altenburg Concerto consistently sits in the high clarino register which calls for piccolo trumpets when played on modern rather than historical instruments.

The spotlight will then shift to the trombone section, who will be joined by the organ to perform a cheeky piece composed recently in 2023 by Hannah Eisendle, called *Balz und Pfeffer*. For those curious, the title translates to 'Courtship and Pepper' - even more humorous to the German speakers among us given *Salz und Pfeffer* ('salt and pepper') is only one letter from this sly pun. Adding to the 'salt and pepper' are the Latin spices of an energetic *South American Tango Suite* by arranger and WASO principal trombone Joshua Davis.

We are fortunate to have David Elton joining us for this program, bringing a wealth of experience as Sydney Symphony Orchestra's principal trumpet in addition to his position on faculty here at ANAM. Dave and I have played together for many years, from the time he was my student in the early 1990's to today, where we make up ANAM's trumpet faculty. We will play a solo together in Joseph Horowitz' delightful *Concertino Classico for Two Trumpets and Band*, which was composed in 1985 in the classical style.

Anchoring the centre of the program, two Australian compositions will be featured: Maria Grenfell's *Gaudete Fanfare*, commissioned and

premiered by the Sydney Symphony Orchestra in 2021 as part of their 50 Fanfares series, and Paul Terracini's *Gegenätze*, from 2010. The compositions of both Paul and Maria are becoming popular in brass ensemble concerts worldwide and will showcase the talents of the ANAM brass cohort.

Playing brass ensemble repertoire of various sizes is a natural vehicle for the development of chamber and orchestral skills, which will serve the musicians well for their bright careers ahead. I am sure they will shine as equally in large ensemble playing, orchestral playing and solo work.

## ANAM AT THE CONVENT: YORAM LEVY & DAVID ELTON

Fri 30 May 7pm

Johann Ernst ALTENBURG Concerto in C Major

Joseph HOROVITZ Concertino Classico

Maria GRENFELL *Gaudete Fanfare*

Paul TERRACINI *Gegenätze*

Joshua DAVIES *South American Tango Suite*

Yoram Levy (ANAM Faculty, Head of Brass)  
director/trumpet

David Elton (ANAM Faculty) director/trumpet

ANAM Brass

ANAM Percussion

Venue Good Shepherd Chapel, Abbotsford

Tickets from \$20

Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

### WHAT IS ANAM?

The Australian National Academy of Music (ANAM) is an international, dynamic and outward-facing cultural institution, training and performance company, with a demonstrated commitment to engaging with its communities. Accepting musicians from across Australia and New Zealand, it is internationally renowned as the only purely performance classical music training academy in Australia, and one of the few in the world.

ANAM alumni are found in many of the world's leading orchestras and ensembles, and ANAM's intensive schedule brings together a global network of artists and performers, alongside an esteemed Faculty, who provide invaluable mentorship and guidance for emerging young musicians through public performances, in-residence masterclasses and other programs.

In addition, ANAM has industry partnerships with organisations including the Australian Chamber Orchestra, the Sydney, Tasmanian, Melbourne and West Australian Symphony Orchestras, the Auckland Philharmonia Orchestra, Musica Viva Australia, a range of national music and arts festivals, and internationally with the Berlin Philharmonic Orchestra, the Bavarian State Opera Orchestra (Munich), Mahler Chamber Orchestra (Berlin) and London's Royal College of Music.

ANAM is a member of the Australian Government-funded Arts8 group of performing arts training organisations who are committed to providing the high level and intense studio-based training necessary to ensuring that the performing arts sector has a pipeline of creative talent that will enable it to continue telling stories for generations.

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