

Music Makers

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Evolve with ANAM



When I am asked to look back on my time at ANAM, I can clearly see how much we have accomplished. In fact, ANAM has developed so much in the last six years that I am proud to say that I would not be in the running anymore for the Artistic Director position!

All of us here work for, and believe in, the talented young musicians who come through our doors. It makes me very proud to consider the achievements of the musicians throughout my time at ANAM.

ANAM has made a name for itself through our exciting performances, our dedicated approach to playing Australian music and for our innovative Health and Wellbeing Program. We now look forward to not only our musicians having successful and diverse careers, but also healthy and long ones.

My hope is that when the students leave the South Melbourne Town Hall, after however long they spend here, they have a sense of how much music matters to them, to their families and to their community.

Working at the South Melbourne Town Hall has been a privilege, its grandeur adding to the experience of ANAM performances. This experience made all the richer by our amazing and unique ANAM audience.

You, our audience, have always come with a sense of encouragement, you listen better than all other audiences I know, you appreciate better and you congratulate better. You are important in making ANAM what it is and pushing our young musicians at the start of their careers, to become better performers.

I will miss the excellence of these young musicians: they push me to think artistically outside of the box. As Simone Young said after her last visit here:

"ANAM is an extraordinary institution... It's intense, it's demanding, it's challenging and it is immensely rewarding to be involved with. The future of classical music is in very good hands at ANAM".

Her constant support and return in September, plus the support of so many exceptional international and local musicians is testament to ANAM's reputation.

Another visitor arriving this term is Kathryn Stott, who joins us in October. I have had the honour of playing with her many times. She produces one of the most exquisite sounds you will ever hear from a piano.

We also welcome back for his fifth visit, the marvellous Anthony Marwood. And I am thrilled to announce that Anthony will be premiering my new violin concerto in his concert on December 4th.

I would also like to invite you all to join us here for my final performance with ANAM for 2015 on Sunday December 6th. ANAM Musicians, Alumni, Faculty and special guests will join me. The repertoire consists of Schubert, Copland, Stanhope and Brahms – whose notes will be the last I play as Artistic Director of this great institution.

While I am sad about leaving, I am proud of everything that we have achieved together. I am also excited about my future at the Queensland Con, where I will be writing an opera with Rodney Hall for the Conservatorium Opera School in 2018, and many more compositions and performances.

I feel confident in ANAM's strong and bright future and look forward to a new relationship with it.

PAUL DEAN
ARTISTIC DIRECTOR



What's on when at ANAM Quartetthaus

ANAM Quartetthaus returns this year as part of the 2015 Melbourne Festival landing once more in front of the South Melbourne Town Hall atop Emerald Hill. An extraordinary fusion of music, architecture and design, ANAM Quartetthaus is a unique listening space for intimate, live performance – an experience unlike any other in Melbourne.

SAT 10 – SUN 18 OCTOBER

Tickets All \$35

Bookings anam.com.au 03 9645 7911

PERFORMANCE SCHEDULE

HAYDN String quartet in E flat major op. 50, no. 3 HobIII:46
PROKOFIEV String quartet no. 2 in F major op. 92

PERFORMANCE 1
SAT 10 OCTOBER 2PM

PERFORMANCE 6
TUE 13 OCTOBER 1PM

HAYDN String quartet in C major op. 64, no. 1 HobIII:65
DVORAK String quartet no. 10 in E flat major op. 51

PERFORMANCE 2
SAT 10 OCTOBER 5PM

HAYDN String quartet in C major op. 76, no. 3 HobIII:77 *Emperor*
SHOSTAKOVICH String quartet no. 9 in E flat major op. 117

PERFORMANCE 3
SAT 10 OCTOBER 7PM

PERFORMANCE 11
THU 15 OCTOBER 7PM

PERFORMANCE 17
SUN 18 OCTOBER 2PM

HAYDN String quartet in D major op. 76, no. 5 HobIII:79
DVORAK String quartet no. 10 in E flat major op. 51

PERFORMANCE 4
MON 12 OCTOBER 1PM

PERFORMANCE 19
SUN 18 OCTOBER 7PM

HAYDN String quartet in E flat major op. 71, no. 3 HobIII:71
MENDELSSOHN String quartet no. 2 in A minor op. 13

PERFORMANCE 5
MON 12 OCTOBER 7PM

PERFORMANCE 12
FRI 16 OCTOBER 1PM

HAYDN String quartet in E flat major op. 71, no. 3 HobIII:71
DVORAK String quartet no. 10 in E flat major op. 51

PERFORMANCE 7
TUE 13 OCTOBER 7PM

HAYDN String quartet in B flat major op. 76, no. 4 HobIII:78 *Sunrise*
MENDELSSOHN String quartet no. 1 in E flat major op. 12

PERFORMANCE 8
WED 14 OCTOBER 1PM

PERFORMANCE 15
SAT 17 OCTOBER 5PM

HAYDN String quartet in F major op. 50, no. 5 HobIII:48
BEETHOVEN String quartet in D major op. 18, no. 3

PERFORMANCE 9
WED 14 OCTOBER 7PM

PERFORMANCE 10
THU 15 OCTOBER 1PM

PERFORMANCE 14
SAT 17 OCTOBER 2PM

HAYDN String quartet in D major op. 76, no. 5 HobIII:79
WEBERN *Langsamer Satz*
BARTOK String quartet no. 3

PERFORMANCE 13
FRI 16 OCTOBER 7PM

HAYDN String quartet in C major op. 64, no. 1 HobIII:65
SHOSTAKOVICH String quartet no. 8 in C minor op. 110

PERFORMANCE 16*
SAT 17 OCTOBER 7PM

PERFORMANCE 18
SUN 18 OCTOBER 5PM

*Please note: Performance 16 on Saturday 17 October at 7pm will also include: **WEBERN** *Langsamer Satz*

ANAM Quartetthaus 2015 is presented in association with Bluebottle and Melbourne Festival with the assistance of the City of Port Phillip, Naomi Milgrom AO, Lady Potter AC and the Bowness Family Foundation

The repertoire of the piano is vast, but few pianists reflect that fact more than Kathryn Stott, who has proven herself at home in the French classics, tango and contemporary music as well as Chopin and Liszt. Her recordings, solo and chamber, are now numerous and she is one of the favourite performing partners of cellist Yo Yo Ma with their playing relationship now going back 30 years.

A child prodigy, she studied at the Yehudi Menuhin School where her teachers included the legendary Vlado Perlemuter and Nadia Boulanger. She is a familiar guest at major festivals and venues around the world, from the Kennedy Center to the BBC Proms. Her own playing is distinguished by a remarkable rhythmic drive, no doubt nourished by her continuing love and exploration of South American music. She also loves to give back, and her 50th birthday celebrations raised £30,000 for AIDS research and Nordoff-Robbins music therapy. She lives in Manchester, where she is on the board of the legendary Hallé Orchestra, with daughter Lucy and working cocker spaniel Archie. ANAM Librarian, Phil Lambert recently caught up with Stott to find out more.

Your playing has, for me, an irresistible rhythmic vitality. I get the feeling that if you hadn't become a pianist, you might have been a competition ballroom dancer! Is rhythm something you concentrate on when working with students? How do you get them to loosen up?

Well, I'm not sure I am any good at dancing but it's a nice thought! I think rhythm has become more and more important in my playing as time has gone on. In the early part of my career, I know I played with much more rubato and often waited around in the music far too much. However, after working with members of Piazzolla's Quintet and other musicians from Latin America, I learnt to think about rhythm in a different way. In tango music, it's actually pretty strict and I remember the double bass player often played my left hand part with me. He had to teach me how to be ruthlessly strict with the tempo. Eventually this had an effect on everything I played, of course adapted to the music I played at the time, but perhaps the important point is that my

emphasis on always putting sound quality first, changed forever. With students, I encourage them to think about pulse – it's amazing how this so often doesn't factor in their thoughts. Then we look for a balance of tempo and freedom – that's the hard part – to find where the flow of the music seems natural and at one with the performer. We are all different and our internal rhythms vary, so it's each to their own in the end. We'll be playing lots of two-piano repertoire together in the upcoming ANAM concerts, so we'll have to meet in the middle and both feel good without compromising the other.

Your repertoire covers a vast terrain, but there are certain areas you keep returning to, one of those being French music. As you will be playing quite a lot of Ravel for us, could you share some of your thoughts on his music, and what draws you to it?

I first encountered music by Ravel as a very young student at the Yehudi Menuhin School and through lessons with Vlado Perlemuter who had studied with the composer. From the beginning I was drawn to the translucent qualities, the sometimes sparse narrative, or the lushness of let's say *Daphnis and Chloe*. His music is at times also very brilliant as you will hear in *La Valse* or moments of the Concerto in G but Ravel's ability to create such simple beauty as in the 2nd movement of the Concerto is something extraordinary. Years ago, I sat down at the piano he composed that piece on and played a few notes – it was a very emotional experience.

I am interested in your connection with Nordoff-Robbins music therapy, which doesn't yet have a high profile here in Australia. Could you tell us a little of how it works, and how you came to be involved with it?

From time to time, I've performed for fundraising events for Nordoff-Robbins. This is a really well established program that uses music to reach people with all kinds of needs. I spent some time six years ago attending sessions or watching videos of their work and what struck me, was how skilled their

therapists are in knowing the best way to relate to each person. I remember one very young child in need who was perpetually screaming when home with his adopted family and all attempts to calm him down, were useless. The child attended music therapy sessions and instead of gentle lullabies or calming sounds, the therapist met the child head on with very forceful, incredibly loud agitated music. I remember it was very uncomfortable viewing as both child and therapist 'screamed' together. But gradually, the therapist changed his tone, rhythm – anything to just attract the attention of the child – and then, engaged on the same wavelength, their musical 'conversation' started to calm down. The range of needs benefiting from music therapy is absolutely vast but with Nordoff-Robbins and the special program developed to train therapists, I really don't think there is anyone they can't communicate with. I have deep respect for them all.

Lastly, does Archie ever get to tour with you?

Ha ha! Lovely Archie! Sadly I have to leave him when I travel but if I could, I'd happily take him with me. I seem to work out of the UK more than in it, so not much of my travelling is done by car where he could come with me. Archie is a great companion and we spend a lot of time walking in the countryside when I'm not at the keyboard. When he's had enough of me practising, he lets me know – that's for sure. One minute I'm looking at the score, the next he's jumped on my knee! That means stop and let's go out – I have no choice but to obey.

Kathryn Stott joins ANAM in October for two Season Concerts – La Valse and Porgy and Bess Fantasy – covering the lush melodies of Gershwin and Debussy, the high voltage rhythms of John Adams and Ravel's jazz-infused piano concerto.

LA VALSE

TUESDAY 20 OCTOBER 11AM

DEBUSSY *Prélude à l'après midi d'un faune* (arr. for 2 pianos)
POULENC Sonata for 2 pianos
ADAMS *Hallelujah Junction*
RAVEL *La valse* (arr. for 2 pianos)

Kathryn Stott piano
ANAM Pianists

Venue South Melbourne Town Hall
Tickets All \$27

Bookings anam.com.au 03 9645 7911

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

PORGY & BESS FANTASY

FRIDAY 23 OCTOBER 7PM

RAVEL *Jeux d'eau*
RAVEL Sonatine
RACHMANINOV Suite no. 2 (for 2 pianos)
GERSHWIN *Porgy & Bess Fantasy* (for 2 pianos)
RAVEL Piano concerto in G major

Kathryn Stott piano
Jessica Cottis conductor
ANAM Pianists
ANAM Orchestra

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

This performance is presented in partnership with Sofitel Melbourne on Collins

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

The rhythmic pulse driving Kathryn Stott's performance



Curating and programming: ANAM Musicians shaping their own way

The percentage of performances programmed by ANAM's young musicians is quite remarkable. Of the 170 performances in ANAM's annual calendar, 90 of these include programs devised and led by ANAM Musicians themselves. Forming the core of ANAM's season, the Solo Recitals, Soundbites and Fellowship performances showcase ANAM Musicians and Fellows not only in their extensive performance skills but also their curatorial and programming abilities. ANAM Artistic Director Paul Dean describes the latter skills as "a very important part of the learning process" – skills that are equally important for young musicians as the performance practice itself, enabling them to forge enriching and sustainable careers as professional musicians for the decades to come.

The myriad opportunities for ANAM Musicians to curate and present performances programmed themselves, in addition to the many opportunities there are to rehearse, prepare and perform established and new works that are meaningful to each individual musician, attracts the most accomplished young musicians to ANAM from around Australia and New Zealand.

In the Dean brothers' collective decade at ANAM – or the 'Deanasty' as Paul cheekily refers to it – music of our time and music of our country have become part of ANAM's essential fabric. In 2015, to complement other prizes such as that for most outstanding programming in an ANAM solo recital and the newly named Ursula Hoff Prize for most outstanding performance in an ANAM solo recital, Brett and Paul together have instituted a new prize, to be awarded annually to an ANAM Musician for outstanding performance of an Australian work in a solo recital. This new prize is Brett and Paul's perpetuating gift to that aspect of the institution. Just as the successful Australian Voices series of performances presented in partnership with the Melbourne Recital Centre aims to excite and inspire ANAM Musicians through the presentation of Australian music, Brett and Paul's prize aims to further encourage bold and courageous programming.

Another highlight showcasing the collegial and student-driven music making that fills the South Melbourne Town Hall from morning to evening most days of the year, is the annual ANAM Chamber Music Competition that takes place in November. Where traditionally competitions can be limited in focus and scope, the entries each year at ANAM are representative of all instrument areas, from woodwind, brass, percussion, keyboard, harp and strings, as well as countless, inventive combinations between.

Past winners of the annual competition making names for themselves in chamber music on the national stage include recently appointed Australian String Quartet second violinist Francesca Hiew (winner in 2012), and the Arcadia Wind Quintet, winners in 2013 and recently announced as the inaugural ensemble selected for Musica Viva's new artist development program, *FutureMakers*.

The three-stage ANAM Chamber Music Competition opens the doors of the South Melbourne Town Hall to audiences for both the semi-final on Wednesday 18 November at 9.30am, and final round on Saturday 21 November. A highlight of ANAM's performance calendar, this event is another exceptional example of how ANAM's young musicians are taking control of their music programming and creating performances that are relevant and meaningful to their development and ultimately their careers as professional musicians.

ANAM CHAMBER COMPETITION

ROUND 2

WED 18 NOVEMBER 9.30AM – 4.30PM

FINAL

SAT 21 NOVEMBER 7PM

Visit anam.com.au for program details

ANAM Musicians

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings for the Final recommended

anam.com.au 03 9645 7911



Clarinetist and composer Paul Dean doesn't just talk the talk, he walks the walk. His calls for Australian musicians to play more Australian music have been backed up by his own playing with Southern Cross Soloists and his five-year period as Artistic Director of ANAM. Recently, Paul Dean has been building his reputation as a composer.

During the last couple of years, composing has become a larger part of my life. I used to sit in orchestras as a teenager, and I'd keep a little notebook where I'd write all the tricks of the great composers that really impressed me, mostly tricks of orchestration. The main composers I took note of were Stravinsky, Ravel, Mahler, Hindemith and Puccini. The way Stravinsky uses the bassoons in *Rite of Spring*, for instance, really freaked me out. And Ravel's *Daphnis and Chloe* is just a handbook on orchestration. The way he and Debussy use the harp is so subtle, you often don't take it in, but you'd sure miss it if it wasn't there. Puccini too. The way he uses the bass drum in *Turandot* when there's a sudden change of harmony is almost imperceptible, but it adds so much. Anyway, I kept this little notebook and thought, eventually I'll write my own music.

Years later I was arranging pieces for the Southern Cross Soloists. I made at least 75 arrangements, learning really great pieces inside out. It was fantastic training. In 2008 I wrote a chamber concerto for Southern Cross and the violinist Jack Liebeck, and it was really successful. Then I started getting lots of commissions from friends – unpaid, but never mind. I finally decided to get some formal training, so I did my Master's degree with Stuart Greenbaum at the University of Melbourne. He taught me a lot about form and structure.

Paul Dean's current big project, almost completed, is a violin concerto for British soloist Anthony Marwood. His inspiration is Pakistani schoolgirl Malala Yousafzai, who became a target of the Taliban because of her campaign for girls' education. Malala survived bullet wounds to her head, and went on to win the Nobel Peace Prize. Her campaign for girls' education continues.

Most of my music is inspired by something I'm reading, or something I've got a head of steam up about. My piece for Jack Liebeck was inspired by the sinking of the SIEV-X. Instead of doing what my dad would have done – which was yell abuse at the TV, very entertaining for us all, but still – my emotional response comes out in music.

When you think of a concerto, especially the grand, romantic concertos, it's often the soloist against the orchestra, a sort of David and Goliath battle. My brother Brett's first orchestral work was the concerto he wrote for me, *Ariel's Music*,

which was inspired by Elisabeth Glaser. She was one of the first people outside the gay community to die of AIDS, and she forced the Reagan administration to treat AIDS as a disease that threatened everyone. One person against a government, or against nature, like the passengers in the SIEV-X.

Malala Yousafzai is like that. I've titled the concerto after one of her famous quotes, "One child, one teacher, one book, one pen." The courage, determination and leadership Malala exhibits, is an extraordinary inspiration to everyone on this planet.

Paul Dean's directorship at ANAM will finish in December. What makes him happiest when he thinks about the last five years?

One of the things that makes me puff out my chest is to see the way the brass and percussion departments have bloomed, and how so many of those players have been successful. Also, the Health and Wellbeing stream, which is unique in the world. The Australian Voices series makes me proud. I love getting it into the minds of young players that it's okay to play Australian music, not just because we need to create our own culture, but because it's bloody good music! They don't just have to play Bach and Mozart.

Dozens of ANAM concerts will live in my memory forever. But our opening concert for this year, when Shane Chen played Wilfred Lehmann's concerto was very special. Here was a great piece resurrected from obscurity, and given a fantastic performance. That exemplifies ANAM for me.

BEETHOVEN 7

FRI 4 DECEMBER 7PM

BRITTEN *Variations on a Theme of Frank Bridge* op. 10
P DEAN Violin concerto
BEETHOVEN Symphony no. 7 in A Major op. 92

Anthony Marwood violin/director
Paul Dean conductor
ANAM Orchestra

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

THE END OF A DEANASTY

SUN 6 DECEMBER 6PM

SCHUBERT *The Shepherd on the Rock* D 965 op. 129
COPLAND *Appalachian Spring* suite for 13 Instruments
STANHOPE *Morning Star II*
BRAHMS Quintet for Clarinet and Strings in B minor op. 115

Paul Dean clarinet
Greta Bradman soprano
ANAM Faculty, Musicians and Alumni

Venue South Melbourne Town Hall
Tickets All \$35
Bookings anam.com.au 03 9645 7911



ONE GIRL INSPIRES ONE CONCERTO

The ANAM Fellowship program is designed to provide musicians of exceptional accomplishment with the opportunity to realise specific goals in support of their musical development. The ANAM Fellows for 2015 have been working on a vast array of projects including forming chamber partnerships, curating themed and theatrical concerts and developing inspiring and engaging school incursions. Fostered by ANAM and mentored by recorder virtuoso and serial collaborator, Genevieve Lacey, each Fellow is given the freedom and support to progress their careers as musicians whilst gaining a broad and practical experience across all aspects – including non-artistic elements – of their individual projects.

In her role as mentor, Genevieve articulates, "it's inspiring to meet with the Fellows... to be a sounding board for their thinking, not just for these projects, but also for their broader plans for a life in music."

She expands: "it's a privileged role, being a part of intense conversations with idealistic, talented, intelligent people, hearing their concerns and doubts, as well as their convictions and passions. Invariably, I come away invigorated. Their questions challenge me, their energy enlivens me, their passion is contagious. I remember myself at similar points in life, and reflect on how age and perspective shifts your perceptions, and how it's always easier to have wisdom in hindsight! I love hearing their projects come to life, and always come away from those performances elated. It's beautiful to know a little of the inside story, the struggle and the toil, as well as the mastery and ease that's presented on stage. In theory, I'm mentoring them, but I feel certain I'm learning every bit as much."

Three of the ANAM Fellows have also taken the time to reflect on their experience so far:

Justine Anderson (VIC) soprano

"One of the highlights of my ANAM Fellowship has been working with so many highly skilled musicians – ANAM Musicians plus guest artists such as director Penelope Bartlau, who helped expand my performance 'palette' and enhanced my non-musical performance skills. I've learned more about shaping a themed event and about having to make it part of a narrative whole.

I believe, as artists, it is vital to explore new connections, and to dream large with the support of an organisation behind you is incredible. Being part of the ANAM community with its culture of achievement and resourcefulness has been inspiring.

What has been challenging? Sure the music is difficult but somehow the organisational part makes learning the music seem like a piece of cake!"

Morna Hu (VIC) piano/
community engagement

"I think that opportunities like the ANAM Fellowship are invaluable. The staff at ANAM have been absolutely incredible in their support and working with them has really opened my eyes to the complexities of arts management and all the non-musical aspects of putting together a project. ANAM is also unique in its philosophy, and I've really enjoyed being around learning from all the talented people.

Being mentored by Genevieve Lacey has definitely been one of the highlights of my Fellowship – I always leave our meetings feeling excited about all of the new ideas we've spoken about.

In the future I'd like to take the incursions that I've workshopped with ANAM and bring them to schools around Victoria, especially schools that may not have much of a music program at the moment."

Mee Na Lojewski (NSW) cello

"My ANAM Fellowship year so far has been both eye-opening and rewarding. It feels like the most intensive hands-on musical training I've had up to now. I have learned that creating opportunities to perform means building a whole network of relationships. It's never as rewarding playing to an empty hall as it is playing to a full one, so I have also learned the value of supportive and appreciative audiences.

I see the opportunity of being an ANAM Fellow as similar to being awarded a creative grant. It is a great privilege to receive ANAM's assistance towards realising what motivates me artistically and to create and develop musical opportunities and experiences that would otherwise not be possible.

Now that I've got this bug, I don't want to ever stop! Affinity Collective (the chamber music group I formed as my Fellowship Project) will always be something I want to pour my creative energies into. Plans for 2016 are underway and they include more concerts, more open rehearsals, collaborations with Melbourne artists and musicians and a period of chamber music mentorship with leading musicians in Europe."

Each of ANAM's 2015 Fellow's have developed and implemented projects that are diverse and beneficial to their musical aspirations and it is exciting to think of where they will go from here. As Genevieve sums up: "What strikes me is that if these musicians are carrying our future, it's a bright one. Their talent, their hearts and minds are wide open. So it's up to all of us to help them to create spaces where their music can be heard and flourish."

CURIOSITY IN EXILE

ANAM FELLOWSHIP PERFORMANCE
FRI 6 NOVEMBER 6.30PM

PROKOFIEV Overture on Hebrew Themes
POPOV Chamber symphony op. 2

Justin Beere (VIC) clarinet
ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$15 (ANAMates \$5)
Bookings Tickets at the door

ETERNAL MYSTERY

ANAM FELLOWSHIP PERFORMANCE
TUE 10 NOVEMBER 6PM

LIGETI *Mysteries of the Macabre*
CRUMB *Lux Aeterna*
for five masked musicians
FOSS *Time Cycle*
MESSIAEN *Resurrection*

Justine Anderson (VIC) soprano
ANAM Musicians

Venue South Melbourne Town Hall
Tickets All \$15
Bookings Tickets at the door

AFFINITY COLLECTIVE

ANAM FELLOWSHIP PERFORMANCE
MON 30 NOVEMBER 6.30PM

SCHOENBERG Trio for strings op. 45
SYMONDS Duo for violin & cello
RAVEL String quartet in F major

Mee Na Lojewski (NSW) cello
Affinity Collective

Venue South Melbourne Town Hall
Tickets Full \$15 Conc/ANAMates \$10
Bookings trybooking.com/GXOH

FROM CONCEPTION TO EXECUTION: ANAM FELLOWS REFLECT

SIMONE YOUNG & BRAHMS GALA CONCERT

FRI 18 SEPTEMBER 7.30PM

STANHOPE *Fantasia on a theme of Vaughan Williams*
DUPARC Selected songs
BRAHMS Symphony no. 2 in D major, op. 73

Emma Matthews soprano
Simone Young conductor
ANAM Orchestra

Venue Elisabeth Murdoch Hall, Melbourne Recital Centre
Tickets Full \$85 Sen/Conc \$70
Bookings melbournerecital.com.au 03 9699 3333

ANAM @ NGV

MON 28 SEPTEMBER 6.30 – 9PM

Exclusive viewing of **Masterpieces from The Hermitage** with a special performance by members of the ANAM Faculty

Venue NGV International, 180 St Kilda Rd, MELBOURNE
Tickets \$150 (ticket price includes \$100 tax deductible donation)
Bookings anam.com.au 03 9645 7911

TINALLEY STRING QUARTET WITH BEREN QUARTET

TUE 29 SEPTEMBER 7PM

HAYDN String quartet in D major op.76, no. 5
MOZART Quintet in A major for clarinet & strings K 581
SCHUMANN Quintet in E flat major op. 44

Tinalley String Quartet
Beren Quartet
Paul Dean clarinet
Timothy Young piano

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

SCULTHORPE WIND QUINTET

WED 30 SEPTEMBER 7PM

KLUGHARDT Quintet for winds op. 79
LIGETI Six Bagatelles for wind quintet
DEAN *Jasper & Charlie*
POULENC Sextet for winds & piano

Sculthorpe Wind Quintet
Timothy Young piano

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

MAHLER CHAMBER ORCHESTRA MUSICIANS

FRI 2 OCTOBER 7PM

FRANÇAIX 9 Pieces Caracteristiques
PROKOFIEV *Romeo & Juliet* suite for brass
DVORÁK Serenade in E major for string orchestra op. 22
BRAHMS Haydn variations

Kirsty Hilton violin
Christopher Dicken trumpet
Paul Dean clarinet
ANAM Musicians

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

MASTERCLASS

THU 8 OCTOBER 5.30PM

London Haydn Quartet
ANAM Musicians

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

IN CONVERSATION WITH WILLIAM WINANT

FRI 9 OCTOBER 3PM

William Winant percussion

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

WILD PERCUSSION

FRI 9 OCTOBER 7PM

ZORN *Dark River* for 4 bass drums
ZORN *The Nymphs* for solo bass marimba
ZORN *Gri-Gri* for 13 tuned drums (1 player)
ZORN *Cobra*

William Winant percussion
ANAM Musicians

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

ANAM QUARTETTHAUS

SAT 10 – SUN 18 OCTOBER

Visit anam.com.au for program details

ANAM String Quartets

Venue Outside the South Melbourne Town Hall
Tickets All \$35
Bookings anam.com.au 03 9645 7911

WIND SERENADES

TUE 13 OCTOBER 11AM

STRAUSS Sonatina no. 1
From an Invalid's Workshop

ANAM Musicians

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

What's on in October to December at ANAM

MOSTLY MOZART

WED 14 OCTOBER 11AM

BACH Brandenburg concerto no. 3
in G major BWV 1048
MOZART Horn concerto no. 4
in E flat major K 495
BEETHOVEN Symphony no. 8
in F major op. 93

Kara Hahn (alumna) horn
Wilma Smith leader
Orchestra Victoria

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre
Tickets Full \$47 Sen/Conc \$38
Bookings melbournerecital.com.au
03 9699 3333

*Complimentary morning tea
is served from 10.15am in the
MRC Ground Floor Foyer*

SOUNDBITE

FRI 16 OCTOBER 1PM

HOLST *The Planets* (arr. for 2 pianos)**ANAM Musicians**

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

LA VALSE

TUESDAY 20 OCTOBER 11AM

DEBUSSY *Prélude à l'après midi
d'un faune* (arr. for 2 pianos)
POULENC Sonata for 2 pianos
ADAMS *Hallelujah Junction*
RAVEL *La valse* (arr. for 2 pianos)

Kathryn Stott piano
ANAM Pianists

Venue South Melbourne Town Hall
Tickets All \$27
Bookings anam.com.au 03 9645 7911

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

**IN CONVERSATION
WITH KATHRYN STOTT**

FRI 23 OCTOBER 3PM

Kathryn Stott piano

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

**PORGY & BESS
FANTASY**

FRIDAY 23 OCTOBER 7PM

RAVEL *Jeux d'eau*
RAVEL *Sonatine*
RACHMANINOV Suite no. 2
(for 2 pianos)
GERSHWIN *Porgy & Bess Fantasy*
(for 2 pianos)
RAVEL Piano concerto in G major

Kathryn Stott piano
Jessica Cottis conductor
ANAM Pianists
ANAM Orchestra

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

ANAM RECITAL

TUE 27 OCTOBER 11AM

SAINT-SAËNS Bassoon sonata
in G major op. 168
MOZART Bassoon concerto
in B flat major K 186e
BOZZA *Nocturne-Danse*
ROSSINI Bassoon concerto
Concerto da esperimento

Cameron Burnes (NSW) bassoon
Louisa Breen piano

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

ANAM RECITAL

TUE 27 OCTOBER 6PM

CLYNE *Steelworks*
HINDMAN *Tapping the Furnace*
for solo percussion
FJELLSTRÖM *Alchemist Dances*
LANG *Anvil Chorus* for solo percussion

Kaylie Melville (WA) percussion
ANAM Musicians

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

ANAM RECITAL

WED 28 OCTOBER 11AM

JS BACH Violin sonata in
E major BWV 1016
HARVEY *Fear* for violin & piano
GRIEG Violin sonata no. 3
in C minor op. 45

Natalia Harvey (ACT) violin
Rhodri Clarke piano
Michael Kieran Harvey piano

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

ANAM RECITAL

WED 28 OCTOBER 1PM

HIDAS *Baroque Concerto*
SCHUMANN 3 Romances op. 94
MOZART *Die hölle Rache*
SMALL *Conversation*

Amanda Tillett (SA) trombone
Rhodri Clarke piano
ANAM Musicians

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

ANAM RECITAL

WED 28 OCTOBER 3PM

PROKOFIEV *Romeo & Juliet*
suite (arr. trombone & piano)
SPILLMAN Bass trombone concerto
SMALL *Conversation* for tenor
& bass trombone
SCHNYDER *Zoom Out*

Elijah Cornish (VIC) bass trombone
Rhodri Clarke piano
ANAM Musicians

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

ANAM RECITAL

THU 29 OCTOBER 6PM

REICH *Electric Counterpoint*
(arr. Percussion)
FAIRCLOUGH *The Boom & the Bap*
WESLEY SMITH *For Marimba & Tape*
DE JAGER New work (Title TBA)

Hamish Upton (NZ) percussion

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

ANAM RECITAL

FRI 30 OCTOBER 11AM

JS BACH Partita no. 1 in B minor for
violin solo, BWV 1002. *Allemande*
MOZART Violin sonata in
A major K 526
SZYMANOWSKI *3 Myths*
for violin & piano

Tiffany Cheng (NSW) violin
Rhodri Clarke piano

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

ANAM RECITAL

FRI 30 OCTOBER 1PM

MORALES *Parce mihi Domine*
SCHULLER *Abstraction*
RUSSO Music for alto saxophone &
strings op. 9
NEWCOMB *Flying & Floating*
YEDID *Myth of the cave*

Luke Carbon (QLD) clarinet
ANAM Musicians

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

ANAM RECITAL

FRI 30 OCTOBER 3PM

MOZART Flute quartet in
D major K 285
DEAN *Falling ever deeper*
ALWYN Concerto for
flute & 8 wind instruments

Jennifer Timmins (NZ) flute
Leigh Harrold piano
ANAM Musicians

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

ANAM RECITAL

MON 2 NOVEMBER 1PM

RAVEL *Gaspard de la nuit* (piano solo)
RACHMANINOFF Suite no. 2
for two pianos in C minor op. 17

Adam McMillan (QLD) piano
ANAM Musician

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

ANAM RECITAL

MON 2 NOVEMBER 3PM

JS BACH Cello suite no. 4
in E flat major BWV 1010
DEAN 3 *Intimate Interludes* for
cello & piano
BEETHOVEN Cello sonata
in C major op. 102

Gemma Tomlinson (QLD) cello
Leigh Harrold piano
ANAM Musicians

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

ANAM RECITAL

WED 4 NOVEMBER 11AM

JS BACH Violin sonata no. 2
in A minor BWV 1003. *Allemande*
SCHUBERT Violin sonata
in A major D 574
BLOCH *Baal Shem*, "Three Pictures
of Chassidic Life" (Excerpts)
SIBELIUS Humoresque in D minor
op. 87, no. 2. *Allegro assai*

Karla Hanna (VIC) violin
Louisa Breen piano
ANAM Musicians

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

ANAM RECITAL

WED 4 NOVEMBER 8PM

GRANDAGE *The Drowning Dream*
DRUCKMAN *Reflections on the
Nature of Water*
TAN DUN *Water concerto*

Thea Rossen (WA) percussion
Leigh Harrold piano
ANAM Percussionists

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

ANAM RECITAL

THU 5 NOVEMBER 11AM

JS BACH Violin sonata no. 2 in A
minor BWV 1003
FAURÉ Violin sonata op. 13
SZYMANOWSKI 3 *Myths* for
violin & piano
WIENIAWSKI *Polonaise Brillante*

Hilary Hayes (NZ) violin
Leigh Harrold piano
ANAM Musicians

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

ANAM RECITAL

THU 5 NOVEMBER 1PM

BOCCHERINI Sonata for 2 cellos
in A major
DELIUS *Romance*
KODÁLY Cello sonata op. 8

Jonathan Bekes (NSW) cello
Louisa Breen piano
ANAM Musicians

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

AUSTRALIAN VOICES 4: ALAN HOLLEY

THU 5 NOVEMBER 6PM

HOLLEY *Canzona for Ligeti*
HOLLEY *Ornithologia*
HOLLEY *Loaded With Dream*
HOLLEY *The Estuaries of Time*
HOLLEY *The Winged Viola*

David Elton curator/trumpet
ANAM Musicians

Venue Salon, Melbourne Recital Centre
Tickets Full \$25 Conc \$15
Bookings mebournerecital.com.au
03 9699 3333

ANAM RECITAL

FRI 6 NOVEMBER 11AM

BOCCHERINI Sonata for
2 cellos in C major
SCULTHORPE *Requiem for
cello alone*
SHOSTAKOVICH Cello sonata
in D minor op. 40

Daniel Smith (QLD) cello
Rhodri Clarke piano
ANAM Musicians

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

ANAM RECITAL

FRI 6 NOVEMBER 1PM

PROKOFIEV 5 *Melodies* for
violin & piano op. 35
BRAHMS Violin sonata no. 1
in G major op. 78
BARTÓK Rhapsody no. 1
for violin & piano, *Folk Dances*

Kyla Matsuura-Miller (QLD) violin
Rhodri Clarke piano

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

CURIOSITY IN EXILE

ANAM FELLOWSHIP PERFORMANCE

FRI 6 NOVEMBER 6.30PM

PROKOFIEV Overture on
Hebrew Themes
POPOV Chamber symphony op. 2

Justin Beere (VIC) clarinet
ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$15 (ANAMates \$5)
Bookings Tickets at the door

ST SILAS SUNDAYS NO 3

SUN 8 NOVEMBER 2.30PM

Visit anam.com.au for program details

Katie Yap (alumna) viola

Venue St Silas Anglican Church
99 Bridport St, ALBERT PARK
Tickets Full \$25 Conc / ANAMates \$15
Bookings trybooking.com/HPLD

SOUNDBITE

TUE 10 NOVEMBER 1PM

SPOHR Grand Nonetto in
F major op. 31
BEETHOVEN Septet for winds &
strings in E flat major op. 20

ANAM Musicians

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

ETERNAL MYSTERY

ANAM FELLOWSHIP PERFORMANCE

TUE 10 NOVEMBER 6PM

LIGETI *Mysteries of the Macabre*
CRUMB *Lux Aeterna*
for five masked musicians
FOSS *Time Cycle*
MESSIAEN *Resurrection*

Justine Anderson (VIC) soprano
ANAM Musicians

Venue South Melbourne Town Hall
Tickets All \$15
Bookings Tickets at the door

EMERALD HILL FESTIVAL

SUN 15 NOVEMBER 10AM – 4PM

Visit anam.com.au for more information

A FREE community arts and culture
event for the whole family

Venue In and around the South
Melbourne Town Hall

Information anam.com.au 03 9645 7911

SOUNDBITE

MON 16 NOVEMBER 1PM

NONO *...sofferte onde serene...*
FLENADY *Si el clima fuera un banco*
NEUWIRTH *Incidendo/Fluido*
KEE YONG *Time Flows II*

Alex Raineri (QLD) piano

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

ANAM CHAMBER COMPETITION: ROUND 2

WED 18 NOVEMBER 9.30AM

Visit anam.com.au for program details

ANAM Musicians

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

ANAM CHAMBER COMPETITION FINAL

SAT 21 NOVEMBER 7PM

Visit anam.com.au for program details

ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Reservations recommended
anam.com.au 03 9645 7911

OBOE CLASS CONCERT

MON 23 NOVEMBER 6.30PM

Visit anam.com.au for program details

ANAM Musicians

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

THE SOLDIER'S TALE

FRI 27 NOVEMBER 11AM

SHOSTAKOVICH Piano quintet
in G minor op. 57

STRAVINSKY *The Soldier's Tale* Suite

CHAUSSON Concerto op. 21

Anthony Marwood violin

ANAM Musicians

Venue South Melbourne Town Hall

Tickets All \$27

Bookings anam.com.au 03 9645 7911

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

IN CONVERSATION WITH ANTHONY MARWOOD

FRI 27 NOVEMBER 3PM

Anthony Marwood violin

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

EVENING SOUNDBITE

FRI 27 NOVEMBER 6PM

VIÑAO *Water*

NANCARROW Study No. 14

VIÑAO *Book of Grooves*

NANCARROW Study No. 18

VIÑAO *Estudios de frontera*

ANAM Musicians

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

AFFINITY COLLECTIVE

ANAM FELLOWSHIP PERFORMANCE

MON 30 NOVEMBER 6.30PM

SCHOENBERG Trio for strings op. 45

SYMONDS Duo for violin & cello

RAVEL String quartet in F major

Mee Na Lojewski (NSW) cello

Affinity Collective

Venue South Melbourne Town Hall

Tickets Full \$15 Conc/ANAMates \$10

Bookings trybooking.com/GXOH

BEETHOVEN 7

FRI 4 DECEMBER 7PM

BRITTEN *Variations on a*

Theme of Frank Bridge op. 10

P DEAN Violin concerto

BEETHOVEN Symphony no. 7
in A Major op. 92

Anthony Marwood violin/director

Paul Dean conductor

ANAM Orchestra

Venue South Melbourne Town Hall

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

Bookings anam.com.au 03 9645 7911

THE END OF A DEANASTY

SUN 6 DECEMBER 6PM

SCHUBERT *The Shepherd on the Rock*
D 965 op. 129

COPLAND *Appalachian Spring* suite
for 13 Instruments

STANHOPE *Morning Star II*

BRAHMS Quintet for Clarinet and
Strings in B minor op. 115

Paul Dean clarinet

Greta Bradman soprano

ANAM Faculty, Musicians and Alumni

Venue South Melbourne Town Hall

Tickets All \$35

Bookings anam.com.au 03 9645 7911

MOSTLY MOZART

WED 16 DECEMBER 11AM

BEETHOVEN *Egmont Overture*,
op. 84

MOZART Piano concerto no.12
in A major K 414

MENDELSSOHN Symphony no. 4
op. 90, *Italian*

Laurence Matheson (VIC) piano

Wilma Smith leader

Colin Fox host

Orchestra Victoria

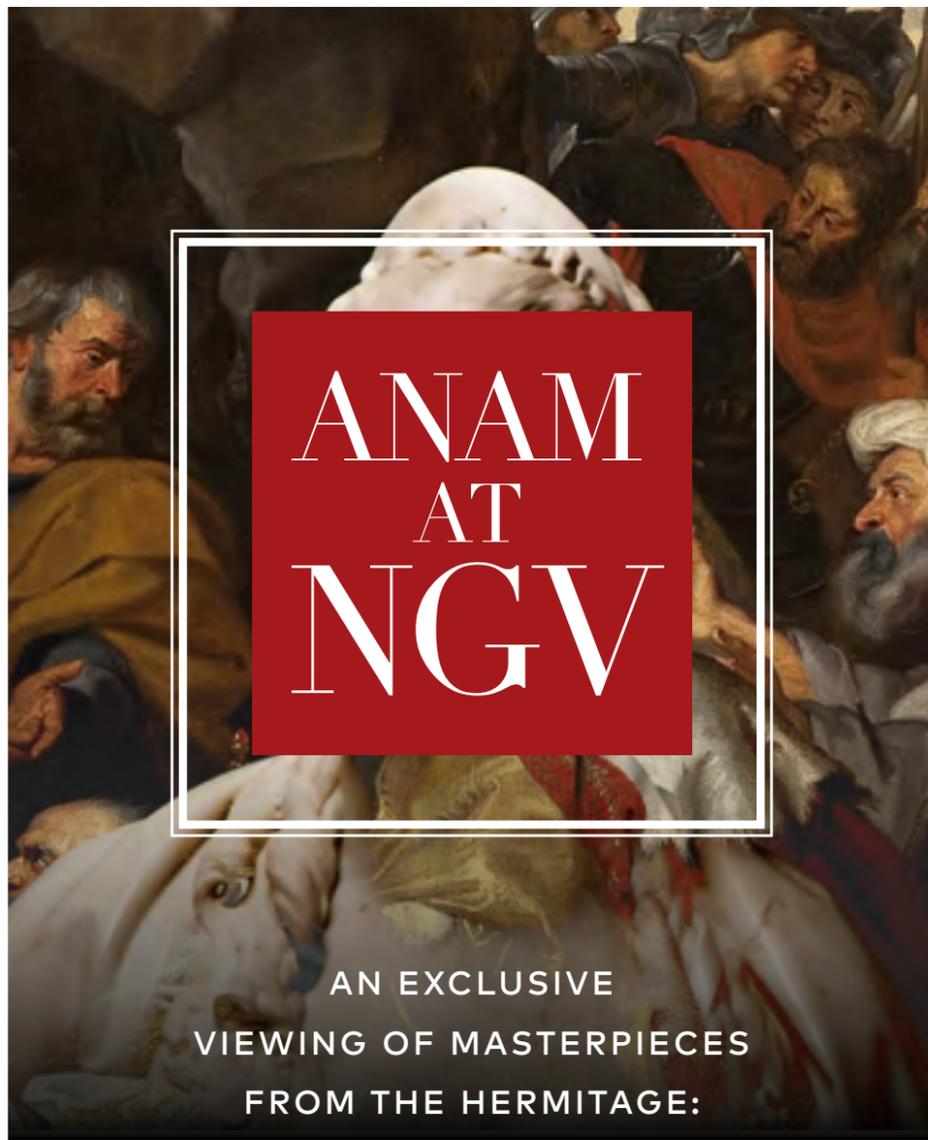
Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre

Tickets Full \$47 Sen/Conc \$38

Bookings melbournerecital.com.au
03 9699 3333

*Complimentary morning tea
is served from 10.15am in the
MRC Ground Floor Foyer*

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



ANAM AT NGV

AN EXCLUSIVE
VIEWING OF MASTERPIECES
FROM THE HERMITAGE:
THE LEGACY OF
CATHERINE THE GREAT

Including a performance from
Tchaikovsky's *Souvenir de Florence*,
featuring members of ANAM's Faculty
and ANAM Musicians.

MONDAY 28 SEPTEMBER

6.30PM to 9.00PM

\$150 – includes \$100 tax-deductible
donation to ANAM, to further assist our
musicians as they undertake their studies

BOOKINGS

anam.com.au/2015-events/ngvanam

03 9645 7911

Join us for this special evening, including
a performance from Tchaikovsky's
Souvenir de Florence featuring members of
ANAM's Faculty and ANAM Musicians.
Following the performance, the exhibition
will be open for private after-hours access to
one of the world's greatest art collections.

*ANAM wish to thank the NGV
for supporting this event*

ANAM
AUSTRALIAN NATIONAL
ACADEMY OF MUSIC



A world of opportunity



Named after pre-eminent cellist and chamber musician Howard Penny, who brought the group together in 2014 during their time at the Australian National Academy of Music (ANAM), the Penny Quartet are an exciting new addition to Australian chamber music making. As joint recipients of ANAM's John and Rosemary Macleod Travelling Scholarship (2014) the quartet have recently returned from travels in America where they participated in a range of activities made possible by such support. ANAM Musician and Penny Quartet cellist Gemma Tomlinson expands:

In late June, the Penny Quartet embarked on an exciting adventure across the world to take part in an incredible chamber music seminar at Stanford University, California. Directed by the St. Lawrence String Quartet (SLSQ), the seminar provided us with intensive one-on-one tuition with some of the world leaders in string quartet performance, including members of the SLSQ, Tokyo String Quartet, Pacifica Quartet and Orion String Quartet. We also enjoyed various performance opportunities in both concert and masterclass settings, and worked in a small ensemble of selected seminar participants directed by Jesse Irons from the leading American chamber string ensemble, A Far Cry. Most importantly however, we were able to meet and befriend like-minded individuals all sharing the same goal – to learn from each other and perform beautiful music together.

A day in the life of a seminar participant started off in the best possible way, with a choir rehearsal! This helped us open our ears each morning and prepare for the day ahead. Shortly after choir, it was into the rehearsal studio to start warming up for our coaching sessions. We would then spend an hour soaking up the knowledge from one of the resident coaches, filling our musical toolbox with ideas to apply to our repertoire. After a much needed lunch break, it was back into rehearsal to prepare for our second tutorial of the day. As our sessions would typically run overtime, we then rushed to the daily masterclass to watch our colleagues perform (or perform ourselves), and learn more from the masterful

musicians. The evenings were left for a daily revision of ideas we'd learnt before we concluded with mass sight-reading sessions – of Haydn string quartets, of course!

As a quartet, we felt the time spent learning and participating in a vast array of sessions each day was so inspiring. We had the opportunity to immerse ourselves completely in the quartet genre, and were constantly pushed to achieve more from ourselves, to listen harder, communicate more effectively and perform with more conviction. Observing so many ensembles and musicians first hand gave us great insight into the standard of quartet playing that is required to really create an impact on our audiences.

Not wanting to end the adventure, after our time at Stanford we travelled across the country to New York, where we stayed for five days. This time spent in one of the world's cultural capitals allowed us to expand our experience, and observe music and art in many different forms. Particular highlights included our night at the ballet, watching Prokofiev's Cinderella performed by the American Ballet Company and exploring the various art galleries including the Metropolitan Museum of Art (MoMa) and the Guggenheim. Here we were able to soak up art forms that we, as musicians, often neglect to observe, but that are so influential to our musical expression.

Of course, none of these incredible experiences would have been possible without the generous support of John and Rosemary Macleod. Each year they generously donate to selected ANAM Musicians, a Travelling Scholarship which provides ensembles like ours (and individuals of course) once in a lifetime opportunities. Their support is very much appreciated by myself and all of my colleagues at ANAM, especially as experiences such as these are becoming more and more difficult to achieve through other avenues. Thank you for giving us the opportunity to have such incredible and enriching experiences!

For more information on the Penny Quartet visit pennyquartet.com

We catch up with ANAM Alumni

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



Sharn McIver horn
ANAM Musician 2011

What was the best thing about being at ANAM?

I loved the few times I got to work with visiting artist Anthony Marwood. He is such an amazing chamber player and musician and I really learnt a lot from him about taking risks and working together to create amazing results. I also got so much out of my private lessons with Andrew Bain and Ben Jacks – two of the greatest Australian horn players and orchestral musicians.

What are you doing now?

I am now the Associate Principal Horn of the West Australia Symphony Orchestra. After ANAM I spent a year as part of the Sydney Symphony Fellowship program, over a year on contract with the Adelaide Symphony Orchestra as Associate Principal Horn, then went on trial in the West Australia Symphony Orchestra for my current position.



Lina Andonovska flute
ANAM Musician 2010
ANAM Fellow 2013
linaandonovska.com

What was the best thing about being at ANAM?

I look back on my time at ANAM with very fond memories. There were a number of firsts for me as a flautist and emerging young artist that have been unparalleled anywhere else that I have travelled and studied. It was one of the first times I was able to

collaborate closely with composers and we performed a lot of 20th and 21st century works which shaped the kind of music that I am passionate about bringing to audiences today. That's not to say that there wasn't an emphasis on studying and performing works throughout the ages – one of my most memorable concerts was performing Beethoven 7 directed by Richard Tognetti. I was fortunate enough to be playing all of the wonderful flute solos in that work which was thrilling. The opportunity to spend the year studying with Margaret Crawford was hugely inspiring. That was also the year that we had the opportunity to work with Gillian Howell, who following my year as an ANAM Musician invited myself and two other musicians from ANAM to assist her on a community music project in Timor Leste. So yes, it was a time of opening many doors through the power of music.

What are you doing now?

I am currently in the middle of a tour with the Australian Chamber Orchestra and mezzo-soprano Suzan Graham. I am a freelancer based in Melbourne, and have the pleasure of working with a number of the country's great ensembles and musicians. I co-direct my own band, Press, Play with pianist Sonya Lifschitz. We perform both old and new Western art music and have an upcoming collaboration with artist Angela Cavalieri, in partnership with fortyfivedownstairs for a performance season during the 2015 Melbourne Festival. I'm also preparing for an upcoming Asialink residency, which will see me performing in remote parts of Timor Leste, sharing the music I like to play with the people of those communities.



Jennifer Timmins (NZ) flute

How and why did you come to choose this program?

My concept for this recital was to explore the role of the flute in different ensemble types – flute with strings, flute with keyboard, flute with winds.

I have programmed the Mozart *Flute quartet* because it gives the flute player the rare opportunity to play in chamber music's most revered ensemble – the string quartet, essentially adopting the role of the first violin. Plus it puts a smile on my face and reminds me why I love to play chamber music with passionate musicians.

What is significant about the chosen repertoire?

Falling Ever Deeper is a new work by ANAM's Artistic Director, Paul Dean, and commissioned by the 2015 Australian Flute Festival. I was very keen to present this piece as part of my ANAM recital because this is Paul's last year at ANAM and he has played a vital part in my musical development during my last two years at ANAM.

What are you most looking forward to about this performance?

I discovered William Alwyn's *Concerto for flute & 8 wind instruments* on a CD of British flute concerti recorded by Emily Beynon during my summer break. I immediately fell in love with its cheeky rhythms and luscious melodies. I am very excited to be performing this work in its original instrumentation alongside eight of my very talented friends and colleagues. This performance has been a long time in the making – the score and parts have had to be especially ordered in from overseas – but I am very proud to be presenting an Australian premiere of this very inspiring flute concerto.

ANAM RECITAL

FRI 30 OCTOBER 3PM

MOZART Flute quartet in D major K 285
DEAN *Falling ever deeper*
ALWYN Concerto for flute & 8 wind instruments

Jennifer Timmins (NZ) flute
Leigh Harrold piano
ANAM Musicians

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



Kaylie Melville (WA) percussion

How and why did you come to choose this program?

I'd been thinking about a program drawn together by the ideas and sounds of factories and metalwork for some time now. I've recently returned from the Bang on a Can Summer Festival in the US, which is held in a contemporary art gallery in a series of incredible buildings that have previously been used as industrial spaces. The buildings are equally harsh and beautiful to look at, and the sense of history is made even more interesting when the structures are compared with the very modern art scattered throughout the buildings and grounds. This program has taken on extra significance for me in light of this experience – with the inclusion of David Lang's *The Anvil Chorus*, this program is a little bit of a love letter to the Bang on a Can Summer Festival, Mass MoCA, and my time there.

What is significant about the chosen repertoire?

I'm really thrilled to be giving the Australian premiere of Marcus Fjellström's work, *Alchemist Dances*. I'm a huge fan of his works, and this piece is a great example of how Marcus combines live sound, electronics and video to create compelling experiences for performers and audiences alike.

What have you found to be the most satisfying elements of programming this performance?

A little bonus of creating a program based around factories and metalwork is that I'll be spending a lot of time plating metal percussion instruments, which are my favourites! I've found it satisfying to hear how these composers have used the instruments in different ways and created wildly different pieces, despite the similar underlying themes.

What have you found to be the most challenging?

I'm expecting to encounter some challenges in terms of managing set-ups for my practice. I've always been drawn to large multi-percussion set-ups, so I'm expecting to spend a lot of time chasing down instruments and trying to figure out how to fit everything on the stage! I am also performing Dorothy Hindman's *Tapping the Furnace* for a speaking percussionist which includes a number of lighting changes that are cued for pivotal moments in the piece – I'm looking forward to seeing how the dialogue, instruments and lighting interact to create a really theatrical performance.

ANAM RECITAL

TUE 27 OCTOBER 6PM

CLYNE *Steelworks*
HINDMAN *Tapping the Furnace*
 for solo percussion
FJELLSTRÖM *Alchemist Dances*
LANG *Anvil Chorus* for solo percussion

Kaylie Melville (WA) percussion
ANAM Musicians

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



Daniel Smith (QLD) cello

How and why did you come to choose this program?

I chose my program because it showcases various contrasting styles of music as well as a multitude of techniques required to play at a high calibre level.

For me, this repertoire represents the music I have used to change and improve my style of playing during my studies so far at ANAM. It also spans such a huge threshold of styles and time – it will be satisfying for me to show my ability to quickly adapt to the different styles in a performance setting.

What are you most looking forward to about this performance?

Putting into play all of the technical advancements I have made during my studies under the guidance of Howard Penny.

What have you found to be the most challenging?

It has been challenging to plan the best and most effective way of presenting my recital and keep to the time restriction. Not to mention the use of Scordatura (different tuning) in the Sculthorpe!

ANAM RECITAL

FRI 6 NOVEMBER 11AM

BOCCHERINI Sonata for 2 cellos in C major
SCULTHORPE *Requiem for cello alone*
SHOSTAKOVICH Cello sonata in D minor op. 40

Daniel Smith (QLD) cello
Rhodri Clarke piano
ANAM Musicians

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

ANAM SPRING RECITAL PROGRAM



Hamish Upton (NZ) percussion

How and why did you come to choose this program?

The program is centred around two works that support my research into exploring the use of digital sound technology to enhance percussion performance. These pieces are supported by *For Marimba and Tape*, a landmark Australian piece that uses a backing track made up of pre-recorded marimba sounds manipulated using the first commercially available digital sampler. And I'll also be performing a new work by Peter de Jager for percussion and marimba.

What is significant about the chosen repertoire?

I am particularly excited to present a percussion arrangement of *Electric Counterpoint* by Steve Reich, featuring my own pre-recorded backing track of the 12 accompanying guitar parts. Another significant element is the live signal processing in *The Boom and the Bap*, a new composition by Matthew Fairclough inspired by one of the most frequently sampled drum breaks in history.

What are you most looking forward to about this performance?

Exposing the audience to a range of interactive pieces using mediums that they may not have experienced before in a concert. I have found interactive works that excited me as a listener so I'm looking forward to sharing them. I'm also looking forward to seeing my parents and one of my brothers who will be here for the concert!

What have you found to be the most challenging?

Finding all of the required equipment and a recording space to create a backing track for the Reich – a big thank you to Stephen Whately for providing a space in his living room for me to do so.

ANAM RECITAL

THU 29 OCTOBER 6PM

REICH *Electric Counterpoint*
(arr. Percussion)

FAIRCLOUGH *The Boom & the Bap*
WESLEY SMITH *For Marimba & Tape*
DE JAGER New work (Title TBA)

Hamish Upton (NZ) percussion

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



Cameron Burnes (NSW) bassoon

What is significant about the chosen repertoire?

For me, I have chosen a mix of old and new repertoire. My research says that the Rossini concerto was only re-discovered in the late 1990's in an Italian library by an Italian bassoonist Sergio Azzolini. He made the first edition which I heard during my studies and have wanted to perform it ever since.

What are you most looking forward to about this performance?

The possible Australian premiere of the complete Rossini concerto.

It has also been rewarding building performance stamina and researching the works I will be playing.

What have you found to be the most challenging?

Finding the perfect reed!

ANAM RECITAL

TUE 27 OCTOBER 11AM

SAINT-SAËNS Bassoon sonata
in G major op. 168

MOZART Bassoon concerto
in B flat major K 186e

BOZZA *Nocturne-Danse*

ROSSINI Bassoon concerto
Concerto da esperimento

Cameron Burnes (NSW) bassoon
Louisa Breen piano

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

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

Wild Percussion: William Winant and the music of John Zorn

By Peter Neville

Saxophonist, composer, band leader, multi-instrumentalist, entrepreneur, record label producer... just some of the talents of American musical polymath John Zorn, who has often been cited as one of the most influential musical figures in the USA music scene.

Zorn's influence has spread wider though and in 2014 he was the featured musical guest at the Adelaide Festival of Arts, which dedicated him headline billing, to celebrate his 60th year in style. Along for the journey were twenty-plus of his esteemed musical colleagues from the USA, performing in sold out concerts at the Adelaide Festival Centre. I was lucky enough to work with him as we prepared a program of his avant-garde chamber works with the ELISION ensemble. His personality was every bit as dynamic as his works and we were able to drill down into the details of his compositions. A number of Australians have featured on CD releases on Zorn's TZADIK label, including composers Chris Dench and Anthony Pateras, both of whose works have been performed at ANAM.

Another musical polymath is Zorn's longtime collaborator and percussive go-to man, Californian based percussionist William Winant, who has worked with everyone from John Cage and Frank Zappa to Faith No More and the avant-rock band Mr. Bungle. He is also on the staff at Mills College, itself one of the most interesting institutions in the USA having counted amongst its past teachers including musical luminaries Darius Milhaud, John Cage and Lou Harrison as well as graduates such as Steve Reich. Interestingly, each of those figures have been pivotal in the development of percussion writing in the 20th century, with Milhaud innovatively using massive orchestral percussion sections in the 1910's as well as being the composer with the distinction of having written both of the first concertos for multiple percussion and marimba. Cage wrote a number of his ground breaking percussion works whilst at Mills and both Lou Harrison and Reich are also canonic figures in percussion literature.

It is no surprise therefore that Winant is both an authority on the aforementioned composers and a groundbreaking figure in his own right – one of the percussionists at the centre of our developing practice and heritage. Over many years I had seen his name come up time and again on all manner of interesting recordings and projects and I had, for a long time, had him in mind as someone we must invite to ANAM.

It also seemed fitting that his residency and concert should focus on the works of Zorn. So, the Wild Percussion concert on October 9 will feature Zorn's music for percussion alone, alongside his famous improvisation work *Cobra*, a piece which Winant has tutored around the world. *Cobra* is improvised according to a strict set of instructions cued by various numbered and coloured cards. The structure, however, is open and every performance is therefore different. Zorn has stated that he has deliberately chosen not to publish or even write down the rules of the 'game' preferring the piece to be passed on from person to person.

The chance to perform the work with Winant – someone so experienced with it – was irresistible. So... it's hard-hats on for a week of wild percussion!

WILD PERCUSSION

FRI 9 OCTOBER 7PM

ZORN *Dark River* for 4 bass drums

ZORN *The Nymphs* for solo
bass marimba

ZORN *Gri-Gri* for 13 tuned
drums (1 player)

ZORN *Cobra*

William Winant percussion
ANAM Musicians

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



Insights from ANAM Faculty's Damien Eckersley and Howard Penny..



Damien Eckersley
ANAM Head of Double Bass



Howard Penny
ANAM Head of Cello and Strings

ANAM Faculty members Damien Eckersley and Howard Penny take time to share with Music Makers their background in music, career highlights and what they love about ANAM.

How did you come to playing your instrument?

DE — I was playing guitar and electric bass, planning on becoming a shredding rockstar, then, at about the age of 16 I discovered classical music. One thing led to another and I ended up playing the double bass.

HP — Well Canberra back in the Pleistocene Era, when I was young, was in many ways a country town. In many good ways: it was safe and easy, and the bush was never more than 15 minutes away. Another advantage was that many creative individuals (who could do really great things!) lived there including an extraordinarily inspiring woman named Judy Clingan. Judy started the Canberra Children's Choir – the reason I fell in love with music – and I always wanted to sing the lower or middle parts, creating harmony (probably the only harmony I created at that age). My parents always had classical music playing at home, either records or the radio so I had an idea of what instruments could do. I'd done some recorder and piano with Judy and my parents asked me if I wanted to learn another instrument; I was sort of dithering between clarinet, oboe and cello, and the decision was made easy as the wife of the church choir I also sang in was the cello teacher in Canberra (yes, she was the only one!) so we went along to try it out. I immediately loved the physicality of making that sound and the rest, as they say, is history.

Can you briefly outline your path so far?

DE — I was very lucky. Growing up in Canberra, the Canberra School of Music ran some pre-tertiary scholarship programs, and the teacher there was the one and only Max McBride. I was studying with him during my last two years of school, then for another four years completing my Honours degree. I don't think I took it for granted, but looking back, I think how truly fortunate I was to have such a wonderful mentor. I then spent a year freelancing and doing various contracts with various orchestras around Australia before heading off to Vienna to do some more study. Again, I was very fortunate to meet Johannes Aversperg and Tim Dunin (also an Australian and ex student of Max McBride), who had a huge influence on my development as a musician. I studied and worked over there for a few years before heading back to Australia.

HP — I was incredibly fortunate that I was a teenager when the Canberra School of Music started its heyday. The visionary Ernest Llewellyn (first Australian judge on the Tchaikovsky competition, with Oistrakh in those days) had the magnificent building built and attracted an extraordinary faculty. In some cases, artists returned to Australia from overseas to be a part of the faculty. One artist to do so was Nelson Cooke – he had studied with Casals and had been THE principal cello in London for decades before coming back to Australia for this appointment. I was his very first student at age 14. He was an incredible mentor and I performed a huge amount, won the ABC competition and played concertos all over Australia. I'd always been keen to study overseas – I always loved

languages – and I was accepted into the Vienna Musikhochschule (where Brahms had studied!) and was again fortunate to have a great trajectory through that. The day after my final exam I became Principal Cello of the Vienna Chamber Orchestra, which became a base for other activities, including the Beethoven Trio Vienna, which had an international career for 15 years. I learnt a lot through that as I was driving and building it, right down to doing the tax returns! A huge part of my musical education however was my membership – still current – of the Chamber Orchestra of Europe, performing with Abbado, Harnoncourt, Solti, Haitink, Kremer, Argerich etc. on a regular basis, and being part of some now legendary recordings. I also became fascinated with historical performance practice, and was invited to become the Lecturer for this at the Mozarteum University in Salzburg. I've always loved teaching. I was chatting to former ANAM Artistic Director Brett Dean in Berlin soon after he was appointed here at ANAM, and was truly excited about the possibilities for the place. Five years ago I decided to move back and commit full time – and love it!

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

DE — As much as I love the Symphony Orchestra, I think the experiences that have had the most lasting impact on me are the opportunities that I have had playing with some of the world's great soloists. Hearing people who have reached such a level that they are able to say exactly what they want with their instruments or voices is totally inspiring and often deeply moving.

Oh, and opera! There are works in the opera repertoire that I could quite happily play every night for the rest of my life. Having said that, I think my proudest moments would have to be watching my students succeed in their efforts, and seeing them develop as a result of their hard work and dedication.

What do you find rewarding about teaching at ANAM?

DE — The young musicians at ANAM are of such a high standard and so highly motivated, that it is really much more of a collaborative approach to study as opposed to just a student/teacher relationship.

HP — ANAM is an inspiring story that continues to be written every day. We are in the position to genuinely provide expertise and experience for Australia's brightest talents which will enable them to discover the musicians that they are, become the best musicians they can be, and then make a difference when they enter professional life. The process and

therefore the program, is dynamic by nature – keeping it alive and exciting for all involved. I love working with all the students – or, as I like to see them, younger colleagues – as well as with our extraordinary faculty and staff, and the fact that my activities in the institution means always being connected to the whole cohort. It is a place where great things can happen with a minimum of fuss or red tape, and I know that our alumni will shape a bright future for music wherever life takes them.

Are there any ANAM programs that you are particularly looking forward to this year?

DE — In my experience, any time Simone Young walks through the door, there is a vibe around the place. I'm really looking forward to her visit in September. There will be some wonderful music made and the orchestra will be expected to perform to the absolute best of their ability.

HP — That is of course hard to answer, as there is the customary ANAM degustation menu! Obvious highlights will be the Simone Young and Brahms Gala Concert and the Anthony Marwood concerts. Both are amazing artists who will galvanise our students' energy to create memorable performances of great works. Working at close hand with such people is of tremendous benefit and is inspiring for all in the building, as well as our audiences. ANAM Quartetthaus is always an utterly magical experience and demonstrates ANAM's leadership in the creative delivery of the fruits of months dedicated to some of the greatest repertoire there is. But my personal pick is the Chamber Music Competition as it acts as a focus point and summary, if you like, of all the work we've all done during the year, involving every ANAM Musician – it's a Christmas party everyone is invited to!

What would we be surprised to know about you?

DE — I'm right into my karaoke, I can speak German and Japanese, love the Sydney Swans, and Puccini, Ravel and Mozart are my absolute favourite composers.

HP — I once sang Queen of the Night for 200 German chemists – really! But that is a LONG story...

THE AUSTRALIAN NATIONAL
ACADEMY OF MUSIC (ANAM)
PRESENTS

SIMONE YOUNG AND BRAHMS

GALA CONCERT Friday 18 September 7.30pm

STANHOPE *Fantasia*
on a theme of
Vaughan Williams
DUPARC Selected songs
BRAHMS Symphony no. 2
in D major, op. 73

Emma Matthews soprano
Simone Young conductor
ANAM Orchestra

For more information
visit anam.com.au

Elisabeth Murdoch Hall
Melbourne Recital Centre

Tickets Full \$85 Sen/Conc \$70
Bookings melbournerecital.com.au
or 03 9699 3333

Booking fees may apply

SIMONE YOUNG
RETURNS TO LEAD THE
ANAM ORCHESTRA.

ALSO JOINED BY
AUSTRALIA'S MOST
HIGHLY AWARDED
SOPRANO,
EMMA MATTHEWS.

Simone Young's ANAM
residency is generously
supported by
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residency is generously
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Jennifer Brukner Foundation

RT

GALA
CONCE

YOUNG & BRAHMS

*Shaped with great care by
Young, the work's sweeping
narrative and intense vitality
were conveyed with superb
nuance and engaging
clarity, rightly earning
thunderous applause and
standing ovations.*

*The Australian, August 2014
(ANAM Orchestra Brahms Symphony no.4)*

ANAM
AUSTRALIAN NATIONAL
ACADEMY OF MUSIC



The Emerald Hill Festival returns to the Hill on Sunday 15 November

Now in its fifth year, the Emerald Hill Festival is a free community celebration highlighting the work of the iconic arts and culture organisations that reside in the vicinity of the South Melbourne Town Hall the Australian National Academy of Music (ANAM), the Australian Tapestry Workshop (ATW), Arts Access Victoria (AAV) and Multicultural Arts Victoria (MAV). Again this year, the Festival spills out of the Town Hall, the Tapestry Workshop and the Emerald Hill Library onto the green in front of the town hall for a fun-filled day that the whole family can enjoy.

The 2015 Festival includes the return of the inspirational Richard Gill for 'The Big Sing'. Richard is one of Australia's most renowned conductors and music educators who will lead Festival participants in a 'big sing' of excerpts from Faure's *Requiem*, accompanied by the ANAM Orchestra. Visitors can also gain a fascinating insight into the sound production and construction of a grand piano by joining ANAM's Head of Piano and Chamber Music, Tim Young, as he dismantles and then reassembles a grand piano in 'What's in the Black Box?'. For aspiring young instrumentalists, there will be the opportunity to join ANAM's 'Buddy Band' and sit side-by-side with ANAM Musicians, working together to prepare then perform an orchestral work.

Other highlights of the day will include multicultural and chamber music performances in ANAM Quartetthaus, concerts, exhibitions and workshops on AAV's Nebula stage, Auslan storytime, Polynesian dancers and a special collaboration between ANAM and AAV, in partnership with the Delta Project, that explores the creative link between deafness, music and dance.



The Festival boasts an array of events for the whole family to enjoy including children focused activities such as storytime at the Emerald Hill Library, bilingual readings, music and dance performances, and weaving for kids at the Tapestry Workshop. And we can't forget the food-trucks and cafes that will be serving all day.

The Hill has been a gathering place for different peoples for over 10,000 years, and the Emerald Hill Festival continues that spirit. It is a day for the whole community to be a part of, to celebrate the unique arts and culture the Emerald Hill area has to offer.

EMERALD HILL FESTIVAL

SUN 15 NOVEMBER 10AM – 4PM

Visit anam.com.au for program details

A FREE community arts and culture event for the whole family

Venue In and around the South Melbourne Town Hall
Information anam.com.au 03 9645 7911

One more thing...

From Dame Elisabeth Murdoch to Memphis Minnie

Julie Edgar will be well known to ANAM audiences as the sculptor of the bronze bust of ANAM's founding patron, Dame Elisabeth Murdoch, in the foyer of the South Melbourne Town Hall. Julie is a Melbourne artist with a specialist in portrait sculptures. The National Portrait Gallery in Canberra has acquired three of her works and she has sculptured many prominent figures from motor racing's Peter Brock to famed principal dancer of The Australian Ballet, Steven Heathcote.

Julie is a keen supporter of ANAM and is an enthusiast of many musical genres, so it is not surprising that she has sculpted a number of musicians, including Paul Dyer, Director of the Australian Brandenburg Orchestra and the late Melbourne Symphony Orchestra conductor Hiroyuki Iwaki – whose portrait now graces the entrance to the Iwaki Auditorium in Southbank. Most recently, Julie was invited to contribute a bronze portrait sculpture of Memphis Minnie to the newly opened Blues Hall of Fame in Memphis, Tennessee. Joined by fans from across the world and families of performers in the Hall of Fame, Julie was delighted to be present to see her sculpture of Minnie recently unveiled. Who will Julie's next sculpture be?

Written by *Iain Buckland*

THANK YOU



What is ANAM?

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

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

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

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