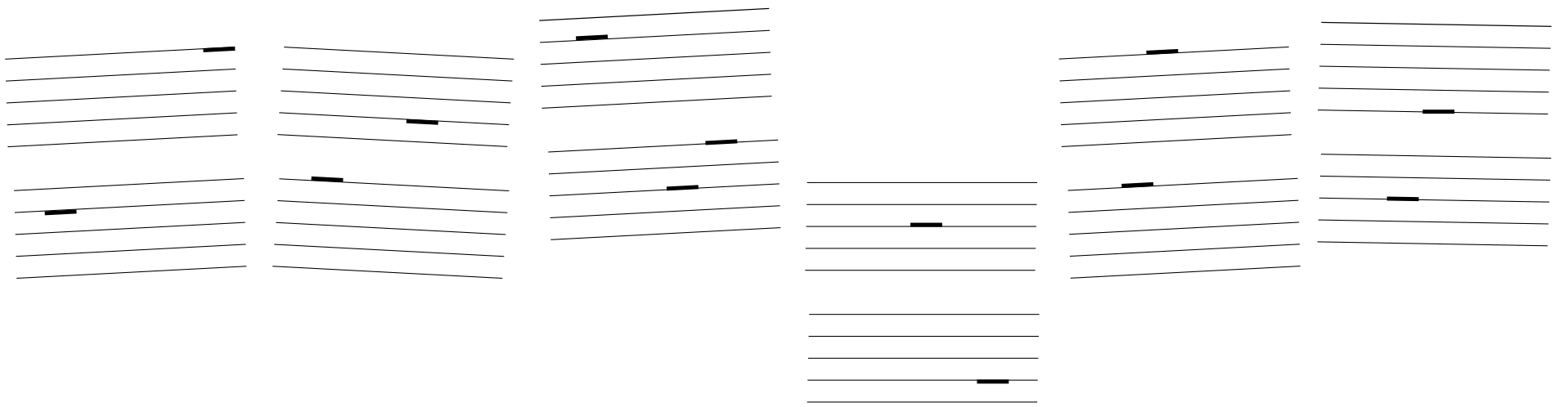


ANAM MUSIC MAKERS



FROM ANAM TO THE

WORLD STAGE

ANAM will be a little quieter than usual in the first weeks of August, as many of our musicians are heading off on tour with the Australian Youth Orchestra. Beginning at the Sydney Opera House and Hamer Hall Melbourne, the tour will travel to Konzerthaus, Berlin and Amsterdam's famous Concertgebouw. For some of our musicians this enriching opportunity marks the first time they will perform overseas.

Making the most of the opportunity, a number of students have arranged lessons with artists throughout Europe and several ANAM trumpeters will compete at the 8th Aeolus International Competition for Wind Instruments in Dusseldorf, Germany.



ASHLEY CARTER trumpet

This will be the first time I have been to Europe and the first time I will have performed outside of Australia. I've never competed in an international competition before; I'm really looking forward to the experience and seeing where I place on an international level. I've been preparing with LOTS of listening! Getting all different interpretations of the music from the leading soloists around the world.



LOUISA TREWARTHA trumpet

My preparations for the Aeolus Competition have been coming along gradually. There is so much repertoire! Learning all of this while still teaching, playing gigs/shows and ANAM projects – it has been quite a task. Through trial and error I have worked out that if I focus only on one or two pieces a week, the enormity of the task is more achievable and less overwhelming.



ANNA COOPER flute

I will have several lessons each with Michael Cox (Principal flute BBC Symphony Orchestra) & Paul Edmund-Davies (Ex-Principal flute London Symphony Orchestra) in London. I have had lessons with both of them previously; several parts of my daily practice routine are exercises I have learnt during these lessons so I hope to add some new exercises to my practice plan after this trip!

In the Netherlands I will have lessons with both Thies Roorda & Rien de Reede (ex-Principal flute Royal Concertgebouw Orchestra) for the first time. I find the first lesson with any new teacher fascinating as they will often hear different things in my playing and focus on different strengths/weaknesses to those that I, or other people who are familiar with my playing, might focus on week in, week out.

Student Beneficiary Support Provided by Leighton Holdings



EMILY SHEPPARD violin

This will be my first international tour. I'm looking forward to so many things about touring with AYO – I'm excited about the repertoire, playing with Joshua Bell, seeing some of Europe, hopefully eating lots of delicious food, and busking with some of the other AYO members.



JOSH ROGAN trumpet

I competed at the Gisborne International Music Competition in New Zealand in 2011. However, I'm sure that there will be many more European competitors in the Aeolus Competition, so I'm excited to hear them and see how they differ from the competitors that entered in New Zealand. I've been preparing with a lot of practice!!! Performing every chance I get, listening to lots of recordings of inspirational players performing the works I'm doing...and also spending a bit of time learning some basic German!

Student Beneficiary Support Provided by Peter Henderson



ALLISON WRIGHT trumpet

I'm heading to Sweden to have lessons with Urban Agnes of Stockholm Chamber Brass, and other prolific teachers in Berlin before heading to Dusseldorf. I haven't competed in an international competition before and I'm really excited to get out on the world stage and listen to other students of the same age doing the same thing. It should be really inspiring. I started preparing for the competition very early on this year- there is a lot of repertoire, and still a lot of work to be done before I go. I have been spending on average about an hour and a half every day purely just on repertoire, as well as many extra hours per day on general routine.

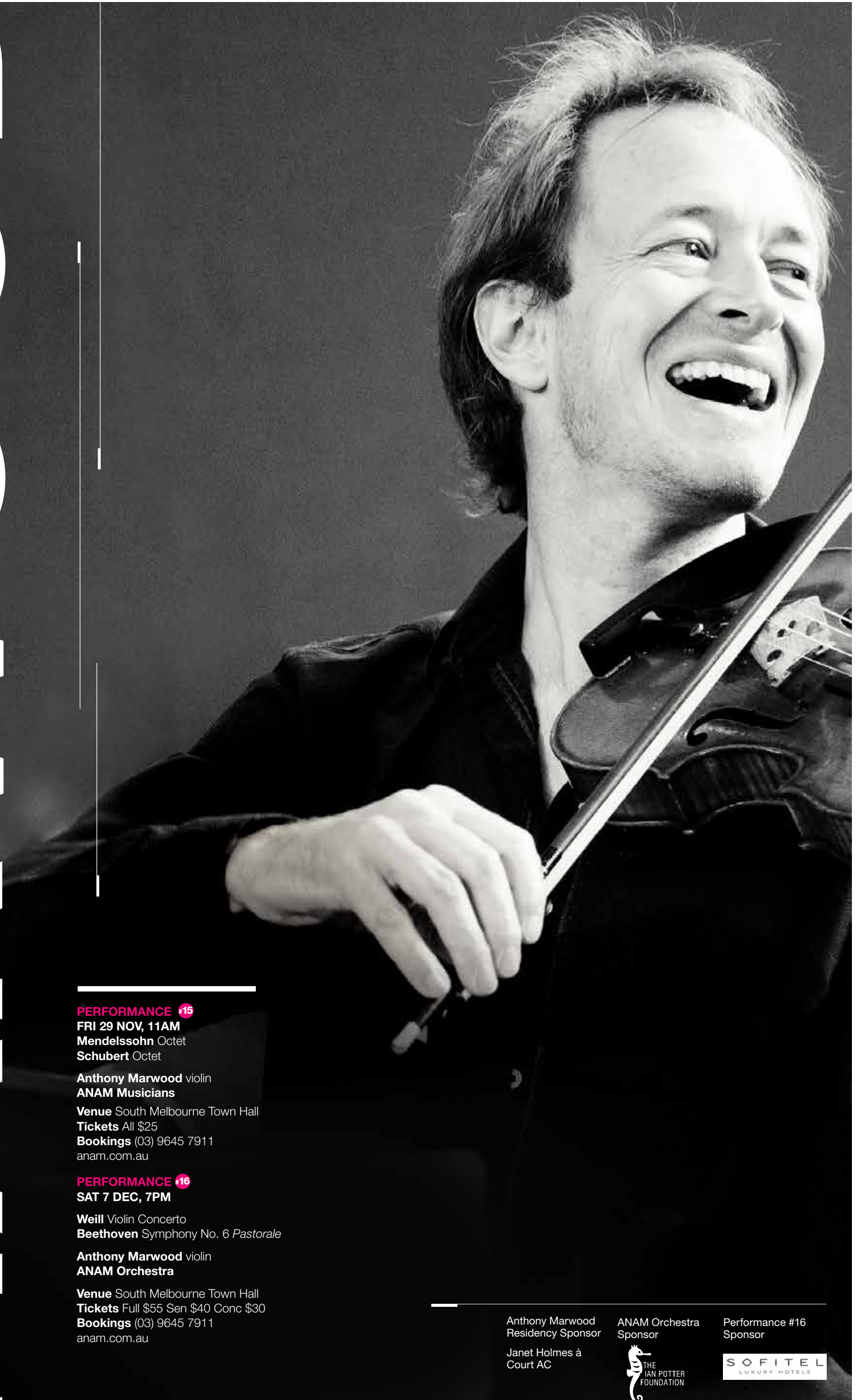
WHAT WE DO

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

The only institute of its kind in Australia, and one of the few in the world, ANAM's 2013 cohort consists of 71 students from across Australia. Based in the South Melbourne Town Hall, ANAM's students take part in the professional performance program, an intensive year-long course of one-to-one lessons, masterclasses and public performances.

Renowned for its innovation and energy and adventurous programming, ANAM is committed to the advancement of contemporary and Australian composition.

ANTHONY MARWOOD



PERFORMANCE #15

FRI 29 NOV, 11AM

Mendelssohn Octet

Schubert Octet

Anthony Marwood violin
ANAM Musicians

Venue South Melbourne Town Hall

Tickets All \$25

Bookings (03) 9645 7911
anam.com.au

PERFORMANCE #16

SAT 7 DEC, 7PM

Weill Violin Concerto

Beethoven Symphony No. 6 *Pastorale*

Anthony Marwood violin
ANAM Orchestra

Venue South Melbourne Town Hall

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

Bookings (03) 9645 7911
anam.com.au

Anthony Marwood
Residency Sponsor

Janet Holmes à
Court AC

ANAM Orchestra
Sponsor



Performance #16
Sponsor





YOU MUST STOP TO PLAY THE VIOLIN

WILFRED LEHMAN

Anyone who went to orchestral concerts in the 1960s and 70s or listened to them on the ABC will know the name Wilfred Lehmann. A fine violinist, he won the Carl Flesch medal in London in 1958 and played with the legendary Philharmonia and Royal Philharmonic Orchestras. A stint as a concertmaster in Tokyo led to a new life as a conductor, and it was here he also began composing. In 1972 he settled in Brisbane as Concertmaster and Associate Conductor of the Queensland Symphony Orchestra, eventually conducting all the ABC orchestras. From 1976 to 1979 he lived in the United States, where he was Concertmaster and Associate Concertmaster of the Nashville Symphony Orchestra. His great extra-musical love is flying. He reminisces for us about his extraordinary life.

I'm a Melbourne boy, born in Moonee Ponds. Well, actually Essendon. I went to various schools and then finally University High School. And when I was at University High School, which is in Storey Street just down the road from the Conservatorium, I used to be a naughty boy and in my spare periods I would nick up to the Conservatorium where I had made friends with the librarian there, a very kind lady, who had quite a good record collection. Florence Barber her name was. She used to play me Delius and Mahler, then I'd nick off back to school for the next period. She was very, very kind.

I was leading the school orchestra at that time. We had quite a good orchestra. And then, of course, I went to the Conservatorium, and did the Diploma of Music and managed to pass. Sir Bernard Heinz was the big boss at that time and he appointed some very good teachers. My great teacher was Nathan Gutman. I met up with him at 17. He was Polish. I was recommended to him by Hepzibah Menuhin. She said, "My good friend Mr Gutman is coming out from Poland."

Well, I met up with him, and when I played for him the first thing he said to me was, "You must stop to play the violin!"

I said, "What?!" You see, in the early years, I was virtually self-taught. I was a country boy. My father was a bank manager for the State Savings Bank, and after being born in Melbourne we moved all around Victoria, to towns like Merbein, Beaufort and other places. I had no regular teacher till I went to the Conservatorium where I studied with a French lady called Jeanne Gautier, a very fine violinist, who more or less gave me away because I didn't practise very much, and then Bertha Jorgensen who was acting leader of the Melbourne Symphony Orchestra. I didn't practise very well for her either; I wasn't a very good player. Being an Aries, nothing worried me too much! I thought, I'll get through all right, and I was always good enough to play in the Melbourne Symphony Orchestra, but I didn't take my lessons seriously enough with Jeanne Gautier or Bertha Jorgensen. Anyway, when I played for Nathan, he said, "You must stop to play the violin." I said, "But why?" He said, "Because your technique is non-existent. I will teach you if you wish but you must stop and do everything I say." I felt instinctively, "This is a man who knows exactly what he's talking about. This man is going to teach me how to play the violin." And he did. So I went back to learning the most rudimentary exercises, and I came out a real violinist.

They were happy times. I had a little place in Toorak Road, what we used to call a bungalow. It was virtually a little shed at the back of a very large boarding house. I went inside for bathroom and cooking, but I had this lovely, charming room at the back of the garden where I could practise and play and entertain my friends. I used to go to a place in the Toorak Road village called the Nine Dragons, where all the students used to meet upstairs for very cheap Chinese food. They had a radiogram, and Peter Sculthorpe and I used to meet up there and he'd bring with him volumes of records of Delius, and I heard a lot of my earliest Delius at the Nine Dragons on that record player! I can still remember the fifth side of *Appalachia*, a great favourite of mine.

When I finished at the Conservatorium I went off to London Town and mooned around for a time. I had a very understanding elder cousin, a lady who'd been living there for quite a while, and she took me under her wing until I could get my act together. A friend of mine, Elden Fox, a very fine cellist with the Philharmonia Orchestra insisted that I audition for them, so reluctantly I went along. I wasn't terribly confident, but they gave me a job immediately and I stayed there quite some time. I was lucky to play with

great conductors, Furtwängler, Klemperer, Kubelik. When I joined the Philharmonia, I tell you what, I had to become dignified and pedigreed like all those great players. I was rather intimidated at first. However, I learned to speak very good English, old chap! In the meantime, I always came back to Australia. In those days you got on a ship and went through the Suez Canal. A quick trip was three weeks, but it could take seven. I was always homesick.

Anyway, on return to London, I thought this might be my last chance to play with Sir Thomas Beecham. So, I rang the Royal Philharmonic and asked if I could do some work with them. "Yes, of course," they said, and so I became a regular member of the Royal Phil and luckily played with them during last years of Sir Thomas' wonderful life.

Sir Thomas influenced me completely as a conductor, the way he rehearsed, the way he loved music and the way he treated his players. The Philharmonia had all the money and we were paid far more than any other orchestra, but on tour they were so stingy! You can't imagine. They used to cramp us up in the trains and give us a meagre travelling allowance, and they really treated



us very shabbily. Beecham was completely different. When we went on tour with Sir Thomas in Switzerland, we travelled first class through the Alps, first class accommodation everywhere; he loved the orchestra. With the Philharmonia we had all international soloists; we had Heifetz, Isaac Stern and so on. But Beecham used the soloists in the orchestra. We had Jack Brymer, principal clarinet, Geoffrey Gilbert, flute, and of course lovely John Kennedy, principal cello. All these principals, he used them as soloists. It was a real family situation. I'm still a Beecham boy in my senior years. I look back on that as a great time.

David Oistrakh was my teacher and friend. He was always coming to London and playing with the Philharmonia as a soloist. We always kept in touch. Then he arranged a tour for me of Russia through Gosconcert. When I went to the Concours (Tchaikovsky International Competition), Oistrakh was chairman of the adjudicators. Then we used to meet up in Tokyo and I had some lessons with him there. We always had lovely times together. He'd go back to Russia, and send me a postcard, in Russian always, and I'd have to find someone to translate! He had a

very weak heart and he used to go on stage even when he was having a heart attack. He said so. He used to go onstage, ignoring the heart attack. Extraordinary. He died of a heart attack in Amsterdam.

But I was always getting homesick. The ABC offered me a long tour, so I came home again. Through strange circumstances I saw an advertisement in a German music magazine called *Das Orchester*. There was a tiny little paragraph tucked away, saying that the Tokyo Philharmonic Orchestra was looking for a concertmaster. I was on my own at that time, and I thought either I go back to London, or pack up my bags and go to Tokyo.

So I applied for the job. Fortunately, I had some good recordings from the BBC, good old reel-to-reel tapes. I sent them off with my press notices and everything, and didn't think much more about it. Anyway, I got a telegram saying, "You are appointed the new concertmaster of the Tokyo Philharmonic." About a month or two later I packed my bags and went off to Tokyo where I stayed for ten years, but on and off always coming back to Australia for tours with the ABC, as a soloist and a conductor.

After two years, I left the Tokyo Philharmonic and went to the Tokyo Metropolitan Symphony, a much better orchestra, and that's where my conducting career really took off. Towards the end of the ten years, John Hopkins, who was head of the ABC, said to me that George White, who was concertmaster of the Queensland Symphony, was about to retire, and would I be interested in coming back? He said there would be quite a lot of conducting as well in the off-season. So I settled in Brisbane. As well as that, John sent me around Australia conducting all the orchestras. That was a happy time.

My composition started in Japan. Barry Conyngham and Peter Sculthorpe came over and stayed with me. **I said to Barry, "I think I've got this music inside me", and Barry said, "Write it down!"** So I thought, I will. I wrote my first composition, a Rhapsody for violin and orchestra, which my friend in the orchestra conducted and I played the violin solo.

Wilfred Lehmann has since composed for the concert hall and film and won the inaugural prize of the Tennessee Arts Commission and the Albert H. Maggs award in Australia.

AUSTRALIAN VOICES

WILFRED LEHMAN
CURATED BY PAUL DEAN
THU 5 SEP, 6PM

Lehmann Theme and Variations
Lehmann Suite
Lehmann *Celebration Mystique*

Paul Dean clarinet
ANAM Musicians

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

CALENDAR AUGUST - SEPTEMBER 2013

AUGUST

MASTERCLASS

MON 26 AUG, 9:30AM

Jeremy Denk piano

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings anam.com.au (03) 9645 7911

ANAM RECITAL

MON 26 AUG, 11AM

Peskin Trumpet Concerto in C minor

Jolivet Concertino

Koetsier *Kinderzirkus* for brass quintet

Allison Wright trumpet

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings tickets at the door

ANAM RECITAL

MON 26 AUG, 1PM

Szöllösy *100 Bars for Tom Everett* for trombone & bongos

Filas Romance Concertante

Tchaikovsky King Rene's aria from *Iolanta*

Rimsky-Korsakov *Romances*

Schnyder *subZero*, Concerto for bass trombone

Matthew McGeachin bass trombone

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings tickets at the door

ANAM RECITAL

MON 26 AUG, 2:15PM

Bach Adagio from the Easter Oratorio

Loeffler Two Rhapsodies

Lim *Gyfu* (Gift)

Schnyder Sonata

Julie Igglesden oboe

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings tickets at the door

ANAM RECITAL

WED 28 AUG, 11AM

Saint-Saëns Introduction et Rondo Capriccioso

Elgar Sonata for violin and piano in E minor

Schubert Sonatina in D major

Emma Hunt violin

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings tickets at the door

ANAM RECITAL

WED 28 AUG, 1PM

Dean *Demons* for solo flute

Reinecke Sonata for Flute and Piano in E minor *Undine*

Bach Trio Sonata in G major

Ibert *Pièce pour flûte seule*

Kiran Phatak flute

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings tickets at the door

ANAM RECITAL

THU 29 AUG, 11AM

Chopin Nocturne No. 7 in C sharp minor

Chopin Etudes

Vaughan Williams *Songs of Travel*

Thomas Williams piano

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings tickets at the door

ANAM RECITAL

THU 29 AUG, 1PM

Françaix Theme and Variations

Berio Sequenza IX for clarinet

Mozart Quintet for clarinet and strings in A major

Nicholas Evans clarinet

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings tickets at the door

ANAM RECITAL

FRI 30 AUG, 11AM

Feld Sonata for flute & piano

Sciarrino *Canzon di Ringraziamento*

Sciarrino *Come vengono prodotti gli incantesimi?*

Furrer *Presto con fuoco*

Hsieh *In Frames, Between the Reflective Panels*

Hsieh *Umbra/Luminae*

Rowan Hamwood flute

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings tickets at the door

ANAM RECITAL

FRI 30 AUG, 1PM

Rabe Basta for trombone

Dutilleux Choral, Cadence et Fugato

Mozart Concerto for alto trombone

Hindemith Sonata for trombone and piano

Crespo Bruckner Etude

Ashley Carter trombone

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings tickets at the door

FELLOWSHIP PROJECT

FRI 30 AUG, 7:30PM

Carter Clarinet Quintet

Ives Five Songs

Gershwin Three Preludes

Adams *Son of Chamber Symphony*

Alexander Morris clarinet (ANAM Fellow)

Greta Bradman soprano (ANAM Fellow)

Fabian Russell conductor

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings tickets at the door

SEPTEMBER

ANAM RECITAL

MON 2 SEP, 11AM

Schubert Sonatina No. 1 in D major

Beethoven Sonata in F major *Spring*

Saint-Saëns Introduction et Rondo Capriccioso

Nadia Forbes violin

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings tickets at the door

ANAM RECITAL

TUE 3 SEP, 1PM

Szymanowski *Three Myths*

Franck Sonata in A major

Ysaÿe Violin Sonata *Ballade*

Emma Buss violin

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings tickets at the door

ANAM RECITAL

TUE 3 SEP, 2:15PM

Xenakis *Psappha* for percussion

John Luther Adams *Shimmer* (from *The Mathematics of Resonant Bodies*)

Tonkin *In*

Horsley *Work of Friction*

Hugh Tidy percussion

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings tickets at the door

ANAM RECITAL

WED 4 SEP, 11AM

Bach Prelude from Suite No. 6 for unaccompanied cello

Lutoslawski *Grave*

Haydn Cello Concerto in D major

Messiaen *Louange a l'eternite de Jesus*

Robert Manley Cello

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings tickets at the door

ANAM RECITAL

WED 4 SEP, 1PM

Françaix Sonatine

Debussy Violin Sonata

Webern Four Pieces for violin and piano

Messiaen *Thème et Variations*

Amy Brookman violin

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings tickets at the door

ANAM RECITAL

WED 4 SEP, 2:15PM

Sibelius Concerto for Violin

Handel Violin Sonata in D major

Vaughn Williams *The Lark Ascending*

Caroline Hopson violin

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings tickets at the door

CONVERSATIONS WITH GHOSTS

WED 4 SEP, 8PM

Paul Kelly vocals/guitar
Genevieve Lacey recorders
James Ledger electronics
ANAM Musicians

Venue Elisabeth Murdoch Hall
Melbourne Recital Centre
Tickets Full \$80 Conc \$55
Bookings melbournerecital.com.au (03) 9699 3333

ANAM RECITAL

THU 5 SEP, 11AM

Chausson *Poème* for violin and piano
Bach Sonata No. 2 in A minor for solo violin
Schubert Violin Sonata in A major
Yena Choi violin

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

ANAM RECITAL

THU 5 SEP, 1PM

Beethoven Sonata for violin and piano in D major
Bach Sonata for solo violin in C major
Milstein *Paganiniana* for solo violin
Courtenay Cleary violin

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

ANAM RECITAL

THU 5 SEP, 2:15PM

Messiaen *Préludes*
Scriabin Piano Sonata No. 4 in F sharp major
Prokofiev 4 Pieces
Schumann Piano Sonata No. 2 in G minor

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

AUSTRALIAN VOICES

Wilfred Lehman curated by Paul Dean
THU 5 SEP, 6PM

Lehmann Theme and Variations
Lehmann Suite
Lehmann *Celebration Mystique*

Paul Dean clarinet
ANAM Musicians
Venue Salon, Melbourne Recital Centre
Tickets Full/Sen \$25 Conc \$15
Bookings (03) 9699 3333 melbournerecital.com.au

ANAM RECITAL

FRI 6 SEP, 11AM

Bach Sonata for solo violin in C major
Brahms Violin Sonata in G major
Natalia Harvey violin

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

ANAM RECITAL

FRI 6 SEP, 1PM

Weber Bassoon Concerto in F major
Strauss Duet Concertino
Bitsch Concertino for bassoon & piano

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

CONVERSATIONS WITH GHOSTS

SAT 7 SEP, 8PM

Paul Kelly vocals/guitar
Genevieve Lacey recorders
James Ledger electronics
ANAM Musicians
Venue Concert Hall,
Queensland Performing Arts Centre
Tickets Full \$80 Conc \$72
Bookings brisbanefestival.qtix.com.au

CONVERSATIONS WITH GHOSTS

SUN 8 SEP, 7PM

Paul Kelly vocals/guitar
Genevieve Lacey recorders
James Ledger electronics
ANAM Musicians
Venue Perth Concert Hall
Tickets A Res Full \$90 Conc \$60
B Res Full \$75 Conc \$50
Bookings perthconcerthall.com.au

ANAM RECITAL

TUE 10 SEP, 1PM

Frescobaldi *Toccato Prima*
Beethoven Six Bagatelles
Cowell Three Irish Legends
Ligeti *Musica Ricercata*

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

ANAM RECITAL

THU 10 SEP, 2:15PM

Widor Introduction et Rondo
Martino A set for clarinet
Ireland Fantasy Sonata
Hindemith Clarinet Quintet No. 1 *Fassung*

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

PERFORMANCE 12

FRI 13 SEP, 7PM

Purcell Suite From *The Fairy Queen*
Takemitsu *Signals From Heaven*
Gubaidulina Trio For 3 Trumpets
Turnage *Set to*
Rautavaara *Playgrounds For Angels*
Handel *Music for the Royal Fireworks*

Jeroen Berwaerts trumpet/director
ANAM Musicians
Venue South Melbourne Town Hall
Tickets Full \$55 Sen \$40 Conc \$30
Bookings anam.com.au (03) 9645 7911

ST SILAS SUNDAYS NO. 3

SUN 15 SEP, 2:30PM

de Jager *Bells*
Hindemith Sonata for solo viola
Loeffler Two Rhapsodies
Telemann Concerto in G for four violins
Gurdjieff/de Hartmann *Music for the Piano*
Saariaho *Ciel Etoile*
Kerry Nocturne for clarinet, viola and piano

Alexina Hawkins viola/director
Venue: St Silas Anglican Church, Bridport St, Albert
Park
Tickets Full \$25 Conc \$15 (ANAMates \$15)
Bookings: www.trybooking.com/46721

IN CONVERSATION WITH JEROEN BERWAERTS &

MICHAEL COLLINS

FRI 20 SEP, 3PM

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

PERFORMANCE 13

SAT 21 SEP, 7PM

Britten Clarinet Concerto
Zimmermann Trumpet Concerto in C *Nobody
knows the trouble I see*
Lutoslawski Concerto for Orchestra

Michael Collins clarinet/director
Jeroen Berwaerts trumpet
ANAM Orchestra

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

MASTERCLASS

MON 23 SEP, 10AM

Angela Hewitt piano

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

SOUND BITE

TUE 24 SEP, 1PM

ANAM Musicians

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

PERFORMANCE 14

WIND SERENADE – PAUL DEAN

FRI 27 SEP, 11AM

Stravinsky Symphonies of Wind Instruments
Dvorák Serenade in D minor
Stravinsky Octet for wind instruments
Stravinsky Concerto for piano and wind
instruments

Paul Dean clarinet/director
Timothy Young piano
ANAM Musicians

Venue South Melbourne Town Hall
Tickets All \$25

Booking Details

ANAMates Membership & Single Tickets

Online anam.com.au

Phone (03) 9645 7911

In Person Business hours or one hour prior to the
event

Locations

All performances, unless otherwise stated,
are held at:
South Melbourne Town Hall
210 Bank St, South Melbourne VIC 3205

Over the course of the year, the program at ANAM
may change due to factors beyond our control. The
most up to date information about ANAM's
performances is available from:

Web anam.com.au

Phone (03) 9645 7911

All details are correct at the time of printing. ANAM
reserves the right to vary artist, repertoire and venue
details without notice, as may become necessary.
See full terms and conditions at anam.com.au for
further information.

ANAM

RECITALS

ALLISON WRIGHT
MON 26 AUG, 11AM

Peskin Trumpet Concerto in C minor
Jolivet Concertino
Koetsier *Kinderzirkus* for brass quintet



EMMA HUNT
WED 28 AUG, 11AM

Saint-Saëns Introduction et Rondo Capriccioso
Elgar Sonata for violin and piano in E minor
Schubert Sonatina in D major

What have you chosen to perform for your recital?

I have chosen to play Introduction and Rondo Capriccioso by Saint-Saëns, Sonatina No. 1 in D major, Sonatina in D minor by Schubert and Violin Sonata in E minor by Elgar.

What is significant about this repertoire for you, and for your instrument?

The Introduction and Rondo Capriccioso is a staple of violin showpiece repertoire. It is not my favourite genre of the violin, but it is important to be able to convincingly perform light-hearted and virtuosic pieces. The Schubert Sonatina straddles the line between classical and romantic composition and requires absolute refinement and finesse on the violin. The Elgar Sonata is my favourite work in this program. It is a deeply romantic piece which allows a violinist to explore the richest sonorities on the instrument.

What are you most looking forward to in your recital?

Recitals scare me to bits, but I keep doing them because sometimes you experience moments when you forget that you are terrified and you forget that you could play out of tune and you actually feel completely free to express the music as you feel it. It doesn't happen so often for me, but the hope that it will is what I always look forward to most in any recital.

What did you learn from last year's recital that will be useful when programming, organising and/or performing this one?

What did I learn from last year's recital? To plan ahead and to practice performing. I am notorious for doing things like writing program notes the night before a recital, which is completely stupid and which I am determined not to do this year! And also to practice playing my pieces in full in front of an audience before the big day. I'm a perfectionist and tend to want to stop and correct things every time a mistake is made, so it's important for me to force myself to play things from start to finish in front of my colleagues.

KIRAN PHATAK
WED 28 AUG, 1PM

Dean *Demons* for solo flute
Reinecke Sonata for Flute and Piano in E minor *Undine*
Bach Trio Sonata in G major
Ibert *Pièce pour flûte seule*

THOMAS WILLIAMS
THU 29 AUG, 11AM

Chopin Nocturne No. 7 in C sharp minor
Chopin Etudes
Vaughan Williams *Songs of Travel*

NICHOLAS EVANS
THU 29 AUG, 1PM

Françaix Theme and Variations
Berio Sequenza IX for clarinet
Mozart Quintet for clarinet and strings in A major



MATTHEW MCGEACHIN
MON 26 AUG, 1PM

Szöllösy *100 Bars for Tom Everett* for trombone & bongos
Filas Romance Concertante
Tchaikovsky King Rene's aria from *Iolanta*
Rimsky-Korsakov *Romances*
Schnyder *subZero*, Concerto for bass trombone

What have you chosen to perform for your recital?

I'm performing 5 works in my recital. *100 Bars for Tom Everett* is a piece for bass trombone and bongos. Romance Concertante by Jujraj Filas is a fantastic recital piece with Piano. I am playing an arrangement of a Tchaikovsky Aria from his final opera *Iolanta* and also two Rimsky Korsakov *Romances* with Piano. To finish the recital I am playing a chamber version of Daniel Schnyder's concerto for bass trombone titled *subZero*. The arrangement is for bass trombone, piano, two percussion and violin.

What is significant about this repertoire for you, and for your instrument?

For the instrument the great thing about this repertoire is that it displays rarely played works (*100 Bars for Tom Everett*, Romance Concertante), extremely popular works (*subZero*) and also really interesting vocal works transcribed for the trombone (Rimsky Korsakov/Tchaikovsky). For me the great thing is that this repertoire is so varied it makes it a joy to prepare and perform and hopefully anyone listening will feel the same way.

What are you most looking forward to in your recital?

My parents are coming down from Townsville in North Queensland to see my recital. I'm looking forward to seeing them and also to playing for them.

What have you found most challenging or most satisfying when programming your recital?

The most satisfying aspect in programming this recital has been the opportunity to utilise the new percussion department at ANAM. It opens up a whole new world of repertoire when programming a recital like this and I can't wait to perform these pieces with them.

JULIE IGGLESDEN
MON 26 AUG, 2:15PM

Bach Adagio from the Easter Oratorio
Loeffler Two Rhapsodies
Lim *Gyfu* (Gift)
Schnyder Sonata



ROWAN HAMWOOD FRI 30 AUG, 11AM

Feld Sonata for flute & piano
Sciarrino *Canzon di Ringraziamento*
Sciarrino *Come vengono prodotti gli incantesimi?*
Furrer *Presto con fuoco*
Hsieh *In Frames, Between the Reflective Panels*
Hsieh *Umbra/Luminae*

What chosen to perform for your recital?
I've chosen a beautiful flute sonata by Jindrich Feld along with a series of solo pieces by Sciarrino and Annie Hui-Hsin Hsieh and ripping piece by Beat Furrer.

What is significant about this repertoire for you, and for your instrument?
The Feld I chose mostly for it's chilling middle movement, opening with the flute playing a hushed melody punctuated by jarring chords in the piano. The Sciarrino solo pieces are incredible and have a quiet effusive energy all of the own. Annie Hui-Hsin Hsieh is a Melbourne based composer and a good friend of mine, I really love playing her works and collaborating with her to create something special. To finish off the Furrer is in my opinion one of the most exciting modern pieces written for flute and piano.

What are you most looking forward to in your recital?
I think playing the Furrer will be amazing if it comes off well, and I'm really looking forward to creating an atmosphere in the Feld Sonata

What did you learn from last year's recital that will be useful when programming, organising and/or performing this one?
Not to program too much! Last year my recital went overtime by about 10 minutes or so. Otherwise, I think I've learned that choose repertoire that really excites me is the best way to motivate myself to create the best performance possible!

ASHLEY CARTER FRI 30 AUG, 1PM

Rabe Basta for trombone
Dutilleux Choral, Cadence et Fugato
Mozart Concerto for alto trombone
Hindemith Sonata for trombone and piano
Crespo Bruckner Etude

NADIA FORBES MON 2 SEP, 11AM

Schubert Sonatina No. 1 in D major
Beethoven Sonata in F major *Spring*
Saint-Saëns Introduction et Rondo Capriccioso

EMMA BUSS TUE 3 SEP, 1PM

Szymanowski *Three Myths*
Franck Sonata in A major
Ysaÿe Violin Sonata *Ballade*



HUGH TIDY TUE 3 SEP, 2:15PM

Xenakis *Psappha* for percussion
John Luther Adams *Shimmer* (from *The Mathematics of Resonant Bodies*)
Tonkin *In*
Horsley *Work of Friction*

What chosen to perform for your recital?
I will be performing *Shimmer* from *Mathematics of Resonant Bodies* by John Luther Adams, *IN* by Christopher Tonkin, *Psappha* by Xenakis, and the world premiere of *Work of Friction*, a new commission by Matthew Horsley.

What is significant about this repertoire for you, and for your instrument?
These four pieces explore four different aspects of contemporary percussion with one thing in common: none of them have any 'pitch' in the conventional sense of the word. Of course, all sound has pitch, but at no point will you think "That was a nice B-flat". *Shimmer* is scored for eight triangles and tape, *IN* for Bass drum and live electronic processing, "Work of Friction" for an array of instruments, both conventional and unconventional (including amplified sandpaper), and "Psappha" (a classic by percussion standards) for a large setup including drum, wood and metal sounds.

What are you most looking forward to in your recital?
As my recital will be the first ANAM percussion recital ever, I'm looking forward to showing ANAM's music-loving audience the nuances of solo percussion and just what it's capable of. It's widely known that percussion can be loud and, at times, obnoxious, but it's a lesser known fact that percussion can be just as gentle, sensitive and delicate as any other instrument, and I'm looking forward to showing both sides in my recital.

What have you found most challenging or most satisfying when programming your recital?
I am very satisfied with the program I've chosen. I'm really enjoying preparing my recital, even though it's very challenging at the same time!

ROBERT MANLEY WED 4 SEP, 11AM

Bach Prelude from Suite No. 6 for unaccompanied cello
Lutoslawski *Grave*
Haydn Cello Concerto in D major
Messiaen *Louange à l'éternité de Jésus*

AMY BROOKMAN WED 4 SEP, 1PM

Françaix Sonatine
Debussy Violin Sonata
Webern Four Pieces for violin and piano
Messiaen *Thème et Variations*

CAROLINE HOPSON WED 4 SEP, 2:15PM

Sibelius Concerto for Violin
Handel Violin Sonata in D major
Vaughn Williams *The Lark Ascending*



AIDAN BOASE THU 5 SEP, 2:15PM

Messiaen *Préludes*
Scriabin Piano Sonata No. 4 in F sharp major
Prokofiev 4 Pieces
Schumann Piano Sonata No. 2 in G minor

What have you chosen to perform for your recital?

This year I am going to be playing a solo recital of Schumann, Scriabin, Prokofiev and Messiaen. This includes sonatas by Schumann and Scriabin (of very different styles and structures), four short pieces by Prokofiev and some preludes by Messiaen.

What is significant about this repertoire for you, and for your instrument?
The personal significance is that it is all music I love. For my instrument, these are four very significant composers, but not all of it is necessarily the most well-known of their music. The Schumann is an amazing sonata that is not played very often. The Prokofiev and Messiaen are works made up of small pieces, and this type of thing often gives an interesting perspective into a composer's creativity. I like that this recital is able to feature a mixture of miniatures with more extended works

What are you most looking forward to in your recital?
The thing I am most looking forward to in this recital is sharing some amazing music with my friends and family that they may never have heard before, and even music in styles they are not familiar with. Showing a person music that is new to them that I think is really worth discovering is one of the things that excites me most about performing.

What did you learn from last year's recital that will be useful when programming, organising and/or performing this one?
One of the big things I realised after watching some of my colleague's recitals last year was that these are our recitals and we can do whatever we want with them. This means we can do whatever we feel most passionate about and be as creative as we wish. In terms of being really adventurous with the programming, I still have a way to go perhaps; but I feel that for a solo recital I have a great variety and balance of music.

YENA CHOI THU 5 SEP, 11AM

Chausson *Poème* for violin and piano
Bach Sonata No. 2 in A minor for solo violin
Schubert Violin Sonata in A major

COURTENAY CLEARY THU 5 SEP, 1PM

Beethoven Sonata for violin and piano in D major
Bach Sonata for solo violin in C major
Milstein *Paganiniana* for solo violin

NATALIA HARVEY FRI 6 SEP, 11AM

Bach Sonata for solo violin in C major
Brahms Violin Sonata in G major

LAURA BROWN FRI 6 SEP, 1PM

Weber Bassoon Concerto in F major
Strauss Duet Concertino
Bitsch Concertino for bassoon & piano

GLADYS CHUA TUE 10 SEP, 1PM

Frescobaldi *Toccato Prima*
Beethoven Six Bagatelles
Cowell Three Irish Legends
Ligeti *Musica Ricercata*

JUSTIN BEERE THU 10 SEP, 2:15PM

Widor Introduction et Rondo
Martino A set for clarinet
Ireland Fantasy Sonata
Hindemith Clarinet Quintet No. 1 *Fassung*

Emma Hunt and Thomas Williams supported by Betty Amsden OAM

Julie Igglesden supported by Catherine Holmes à Court-Mather

Kiran Phatak and Aidan Boase supported by the Simon Lee Foundation

Nicholas Evans supported by ANAM syndicate: Barbara Bedwell, Robin & Jane Bradbear, Robert Bryan AM, Roslyn Carter, Barbara Duhig, Gina Fairfax, Susan Kiefel AC

Rowan Hamwood and Courtenay Cleary supported by Phillip Bacon AM

Emma Buss and Gladys Chua supported by the Minderoo Foundation

Hugh Tidy and Robert Manley supported by Leighton Holdings

Amy Brookman supported by Eddie Street AM

Caroline Hopson supported by ANAM syndicate: Mary & Arnold Bram, Tony Cardamone, Kingsley Gee, Jan Grant, Stuart Kollmorgen, Paul & Yvonne Lynch, Jan Minchin, Richard O'Dwyer

Yena Choi supported by Paul Spiro and Mary-Jeanne and Scott Hutchinson

Belgian trumpet virtuoso Jeroen Berwaerts is the kind of player who elicits superlatives from the press, words like 'brilliant', 'phenomenal' and 'unbelievable.' ANAM trumpeter Josh Rogan remembers his first encounter with Berwaerts vividly.

"I met Jeroen just under two years ago at the Melbourne International Festival of Brass and got a lesson from him then. Before that, I had only heard his solo CD (it's called *In the Limelight*) but I was very excited to hear him live after hearing his recordings, which were exciting and immaculately clean!

On stage, he seems extremely comfortable, and all of his performances I saw were very personal. And his solo recital was just as clean as his CD! Basically, he was a very cool guy, who enjoys good coffee and is quite relaxed, and who demands respect in every facet of musicality."

It is this blend of relaxed musicality and jaw-dropping precision that figures constantly in Berwaert's reviews. Now 38, Berwaerts may well be very relaxed but there is nothing slow moving about his career. He showed his musical brilliance early by cleaning up a handful of major prizes. At only 16 it was the Concours Maurice André and the following year the Concours Européen. He has been soloist for many leading European orchestras, was one of the legendary Canadian Brass and more recently a member of the spectacular Stockholm Chamber Brass. He has released high-selling CDs that cover the whole gamut of the trumpeter's world, from scintillating Baroque right through to jazz and cutting-edge contemporary.

Then, as if being one of the world's leading trumpeters wasn't enough, Jeroen Berwaerts went back to school, enrolling at the Royal Conservatorium of Ghent to study jazz singing. It seems there just isn't enough music for Jeroen Berwaerts to pursue.

A piece that would seem to call on exactly Berwaerts' list of skills is the trumpet concerto *Nobody Knows the Trouble I See* by Bernd Alois Zimmermann. Composed in 1954, it is a superb example of that rare species, the convincing jazz-inspired concerto. Many composers have attempted the exquisite juggling act of combining European concert music and jazz, but only a handful has truly succeeded. Zimmermann is one of them.

Born in Cologne in 1918, Zimmermann's studies were interrupted when he was drafted into the Wehrmacht. He survived the war and made a living writing music for radio and documentary films. The tectonic upheavals being wrought by Stockhausen, Boulez and others at Darmstadt were of interest to him, but he refused to be pigeon-holed. He could write charming character pieces for children, whilst at the same time working on his epic opera *The Soldiers*, a work so demanding of resources and so challenging in its musical language that halfway through rehearsals for its premiere in 1957 the Cologne Opera gave it up as unperformable. (*The Soldiers* has since defied its detractors and enjoyed successful productions in Europe and the United States.)

Nobody Knows the Trouble I See is one of Zimmermann's finest achievements, casting the well-known Afro-American spiritual against the Cold War edginess of his own country. If anyone can pull it off, Jeroen Berwaerts can.

A VERY COOL GUY



PERFORMANCE ^{#13}

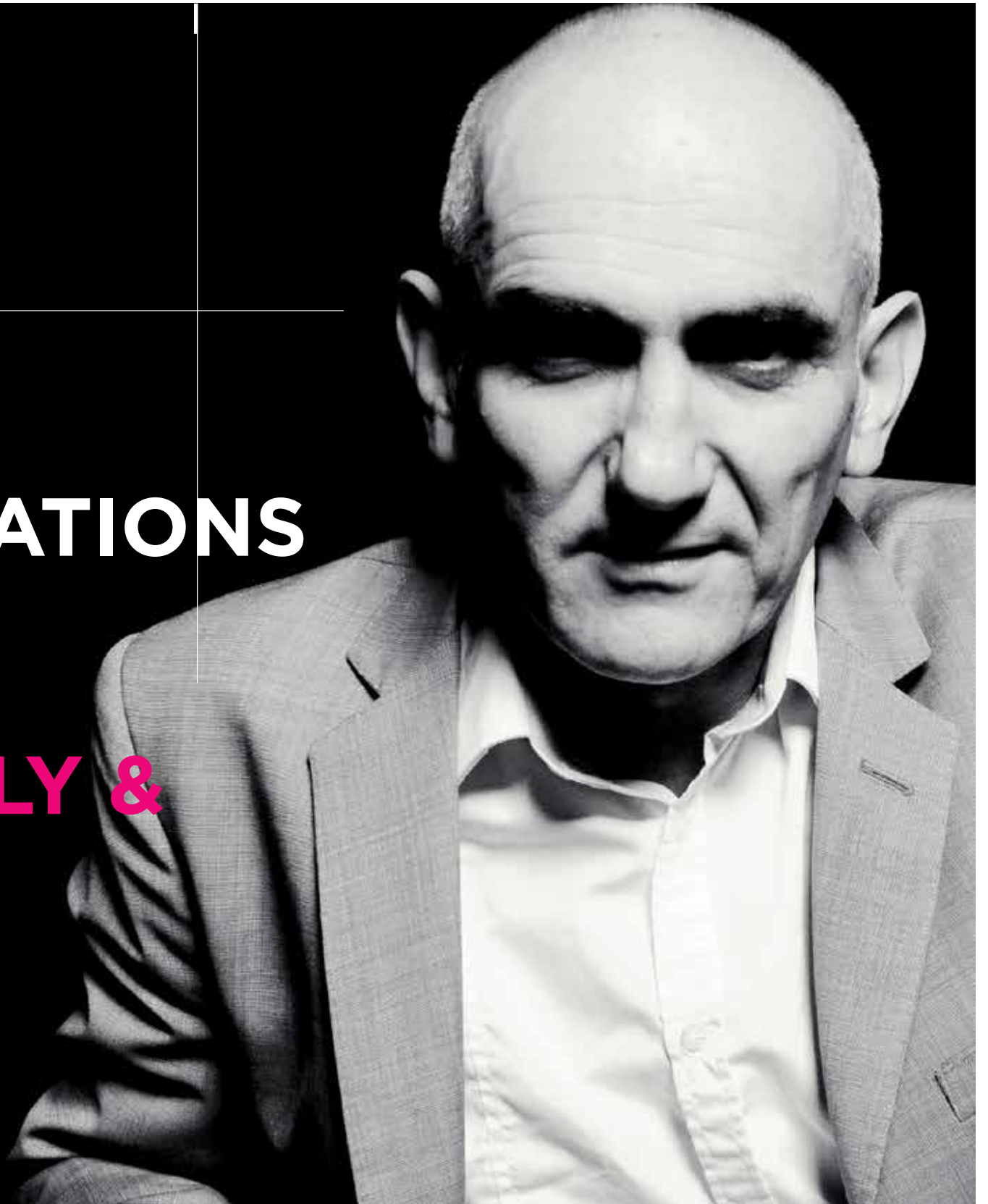
SAT 21 SEP, 7PM

Britten Clarinet Concerto
Zimmermann Trumpet Concerto in C
Nobody knows de trouble I see
Lutoslawski Concerto for Orchestra

Jeroen Berwaerts trumpet/director
Michael Collins clarinet/director
ANAM Orchestra

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

CONVERSATIONS WITH POETS, PAUL KELLY & GHOSTS



Henry Hallam was one of the most brilliant and glamorous figures of the early 1830s. Arriving at Cambridge University at the age of 18, he dazzled his fellow students and tutors with his erudition and charm. It was here he met the young poet Alfred Tennyson, and the two became instant friends. Hallam, a gifted poet himself, was quick to recognise Tennyson's genius and helped him publish his second volume of poems. They even shared the same political ideals, travelling one summer to the Pyrenees in order to deliver funds and intelligence to a group of revolutionaries plotting against the King of Spain. The bond was sealed when Hallam fell in love with Emily, Tennyson's younger sister. Then tragedy struck. At the age of 22, Hallam died suddenly of a brain haemorrhage. Tennyson's grief was beyond consolation and the psychic blow enduring. For the next 16 years Tennyson's grief fuelled one of poetry's greatest monuments, the poem *In Memoriam*. For Tennyson, Hallam's death was much more than the loss of an irreplaceable friend, but the loss of faith. Simplistic belief in a benevolent cosmos was no longer possible. There is even the hint that Tennyson yearned to be released from a grief that would not let go.

*Ring out, wild bells,
to the wild sky,
The flying cloud, the frosty light;
The year is dying in the night;
Ring out, wild bells,
and let him die.*

*Ring out the old,
ring in the new,
Ring, happy bells,
across the snow:
The year is going, let him go;*

Almost a century after Hallam's death, another death in Sydney Harbour was to produce its own aftershocks. Joe Lynch, red-haired, lean and powerful, was a charismatic young artist. His friend Philip Lindsay recalled what happened Joe's final night.

"Loaded with bottles, he had been off to some North Shore party with Frank when, tiring of the slow progress of the ferry — or perhaps of life itself — he had sprung up, saying that he'd swim there quicker, and, fully dressed, dived overboard. A deckhand had leaped in after him, and lifebelts had been thrown. They saw Joe, Frank said, wave cheerfully and strike out for Milsons Point; then he had vanished in the moonlight. Perhaps a shark got him, or a mermaid — as some said — or the load of bottles in his greasy old raincoat tugged him to the fishes: no one can tell, for the body was never found."

Lynch's hellraising life and equally raucous death were memorialised by his friend Kenneth Slessor in the poem *Five Bells*. Ten years after the event Slessor was reminded every night of his friend's death by misadventure every time the harbour ferries sounded five bells, the signal for 10.30 pm.

*Why do I think of you,
dead man, why thief
These profitless lodgings
from the flukes of thought
Anchored in Time?
You have gone from earth,
Gone even from the meaning
of a name;*

It was these two poems about loss and the passing of time that set Paul Kelly thinking. In 2010 he began working with celebrated composer James Ledger on a new song cycle, combining songs based on some of Kelly's favourite poems with new original lyrics. Kelly admits that Ledger forced him out of his comfort zone. Ledger, he says, introduced him to "lovely dissonance; he's pushed me to some pretty scary places!" The traffic went both ways, Kelly reminds us, pointing out that it offered Ledger a chance to reacquaint himself with the chords C, F and G, traditional refuge of the unschooled folksinger. The result was *Conversations With Ghosts*, an unprecedented collision between two masters of their crafts. Classic poems by Slessor, Tennyson, Dickinson and Yeats rub shoulders against Kelly's own lyrics, and Kelly's raw folk melodies are borne aloft and taken into completely new territory by Ledger's searing orchestrations. It's a potent mix. And, it's not all about death. Kelly ends the cycle on an optimistic note. Speaking in his own voice, he winds up the night telling us, "I'm not afraid of the dark anymore."

CONVERSATIONS WITH GHOSTS

Paul Kelly vocals/guitar
Genevieve Lacey recorders
James Ledger electronics
ANAM Musicians

WED 4 SEP, 8PM

Venue Elisabeth Murdoch Hall
Melbourne Recital Centre

Tickets Full \$80 Conc \$55

Bookings melbournerecital.com.au
(03) 9699 3333

SAT 7 SEP, 8PM

Venue Concert Hall, Queensland
Performing Arts Centre

Tickets Full \$80 Conc \$72

Bookings brisbanefestival.com.au

SUN 8 SEP, 7PM

Venue Perth Concert Hall

Tickets A Res Full \$90 Conc \$60 B
Res Full \$75 Conc \$50

Bookings perthconcerthall.com.au

Conversations With Ghosts 2013 season
is supported by



This project has been assisted by the
Australian Government through the
Australia Council for the Arts, it's art
funding and advisory body.



Philip Bacon AM

ST SILAS SUNDAYS

In 2012 ANAM and St Silas Anglican Church came together to present a series of intimate Sunday afternoon concerts and the relationship continues in 2013.

ANAM violist Alexina Hawkins was awarded the inaugural St Silas Achievement Prize in 2012 and was asked to curate one of this year's St Silas Sunday events. Fellow ANAM musicians Rowan Hamwood (flute)

and Gladys Chua (piano) were also eager to take the reins, curating St Silas Sundays #1 and #2 respectively, earlier this year.

From selecting the repertoire, to scheduling rehearsals and writing the program notes, these performances offer the opportunity to further develop their curating skills and to present repertoire that they love to the local community.

ST SILAS SUNDAYS NO. 3 SUN 15 SEP, 2:30PM

Alexina Hawkins viola/curator
ANAM Musicians

Venue St Silas Anglican Church
99 Bridport St, Albert Park
Tickets Full \$25 Conc \$15
(includes afternoon tea)
Bookings trybooking.com/46721



AUSTRALIAN NATIONAL ACADEMY OF MUSIC

BOOKING DETAILS

**ANAMates Membership
and Single Tickets**

Online anam.com.au

Phone (03) 9645 7911

In Person Business hours or
one hour prior to each event

LOCATIONS

**All performances, unless
otherwise stated, are held at:**

South Melbourne Town Hall

210 Bank ST

South Melbourne VIC 3205



ANAM Orchestra Sponsor,
Performances #13 & #16



Performance #13
Sponsor



Performance #16
Sponsor

Anthony Marwood's ANAM
Residency is generously supported
by Janet Holmes à Court AC

ANAM.COM.AU

Join the
conversation



Editors Philip Lambert, Chloë Powell

Design Alphabet Studio

Photography Pia Johnson

ANAM

AUSTRALIAN NATIONAL
ACADEMY OF MUSIC