

# ANAM MUSIC MAKERS



# ANAM IN

# A

ANAM Quartetthaus at the Perth Festival in February



ANAM was delighted to welcome Federal Arts Minister, Tony Burke MP, and the Melbourne arts community to the South Melbourne Town Hall in March



Audiologist, Ian O'Brien  
Raah Project rehearsals  
Phil Javney, Performance psychologist  
Composer, Elena Kats-Chernin  
Tobias Breider, viola  
Steve Rossé, tuba  
Pianist, Peter Hill  
Yoga with Thomas

One week at ANAM

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Richard Gill leads the ANAM Choir

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ANAM quartet and friend at the St Kilda Music Festival in February



Raah Project rehearsals for Castlemaine State Festival

## 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.



Hindemith Quintett

# IN PERFECT HARMONIE

In the eighteenth century, every noble knew that if he or she wished to cut it in the cultural stakes, he or she had to employ a small band of wind musicians, or Harmonie. There was no surer way of impressing one's dinner guests or garden-party frolickers than beguiling them with the luscious sounds of one's own Harmonie, playing something specially composed by Mozart, Danzi or Haydn. It was a great tradition, giving jobs to thousands of wind players and creating a rich legacy of superb music.

While the world today is full of great string quartets and piano trios, the number of great wind ensembles is comparatively few. The Hindemith Quintett is one of the standout groups helping to balance the books. They are from all over the globe and have held major posts in various European orchestras. Based out of Frankfurt, this led them to their choice of name; Paul Hindemith, the great composer and violist, is one of the city's most famous sons. Their specialty is music composed specifically for the combination of flute, oboe (and cor anglais), clarinet, horn and bassoon, and their repertoire of around eighty works ranges from the great eighteenth century legacy to the present.

Across their two concerts with ANAM musicians, the Hindemith Quintett will pay tribute to their namesake, with four fascinating works by the man himself. Their second program recalls the great flowering of the Harmonie tradition, with Beethoven's radiant Sextet for winds.

**The distinguished members of the Hindemith Quintett are:**

**Wally Hase** Professor of Flute at Weimar Hochschule

**Nick Deutsch** Professor of Oboe at Leipzig Hochschule

**Thorsten Johanns** Solo Clarinet for Cologne Radio Orchestra

**Ole Kristian Dahl** Solo Bassoon for Cologne Radio Orchestra

**Saar Berger** Solo Horn for Ensemble Modern

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## PERFORMANCE 10

FRI 12 JULY, 11AM

**Hindemith** Kleine Kammermusik

**Hindemith** Sonata for four horns

**Klein** Divertimento

**Hindemith Quintett**

**ANAM Musicians**

**Venue** South Melbourne Town Hall

**Tickets** All \$25

**(ANAMates** All \$22.50)

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

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## PERFORMANCE 11

FRI 12 JULY, 7PM

**Beethoven** Sextet for winds

**Britten** Movement

**Hindemith** Flute Sonata

**Hindemith** Septet for winds

**Hindemith Quintett**

**ANAM Musicians**

**Venue** South Melbourne Town Hall

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

**(ANAMates** Full \$49.50 Sen \$36 Conc \$27)

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

Tickets for the listed # Performances can be purchased as part of a Performance Package.

Photo: Wolfgang Runckel



Like all flamenco dancers, Lina would aim for the elusive trance-like state the Spanish call *duende*, that nirvana-like point at which time stops and the dancer's soul and body have melded completely with the rhythm.

# CHASING THE DUENDE

Lina Andonovska and her mother arrived in Australia as Macedonian refugees after the former Yugoslavia imploded in the early 1990s. They were taken in by Lina's aunt and uncle in Sydney who ran (and still run) a restaurant in Manly. "They do delicious Balkan food", says Lina.

Lina's mum was keen to continue her vocation as a music teacher, and soon set up a piano and flute studio at their Sydney home. Having almost no English, she found that simply demonstrating what she wanted her pupils to do wasn't enough – she needed a translator. Which is how seven-year-old Lina was introduced to the flute. "I would translate mum's piano lessons, then I started translating mum's flute lessons. Some of my friends at school came for lessons and I would start demonstrating for them what mum was trying to teach them. Eventually I started playing along in lessons as well."

So Lina learned flute by accident, acting as conduit between teacher and pupil.

"I picked up bad habits, because my mum wasn't actually teaching me, I was just the middle-man". It didn't seem to matter at that stage, as mastering the flute was not high on Lina's agenda. "I wanted to be a flamenco dancer! That's all I ever wanted to do".

Mother and daughter moved to Perth, where Lina took up flamenco with a passion. At 14 she had joined a local company, stamping her heels and striking dramatic poses in nightclubs all over Perth. "Then I started lessons with Antonio Vargas, who also taught Paul Mercurio for the film *Strictly Ballroom*. He had a company in Seville. He told my mother, 'Give me your daughter, I will take her to Spain!' My mum said, 'No way!'".

But the call of flamenco proved irresistible, and at 17 Lina was in Madrid training at the *Centro Amor de Dios*, Spain's most prestigious flamenco academy.

"I was dancing eight to ten hours a day, and was the youngest kid in the school. They called me the kangaroo. I joined a class run by a crazy gypsy man who was the uncle of Joaquin Cortez, who trained the national company. He took a liking to me. He had the wildest choreography and I could pick it up straight away. Soon I was at the front of the class, and helping teach the routines to

the other dancers while he was outside having a smoke!" Like all flamenco dancers, Lina would aim for the elusive trance-like state the Spanish call *duende*, that nirvana-like point at which time stops and the dancer's soul and body have melded completely with the rhythm.

Lina could have stayed in Madrid doing classes, chasing the *duende*, but her mum was anxious that she should have a university education. "So, I came home and began a music degree in Canberra. My teacher was Virginia Taylor, who told me I had to choose between dancing and flute. I think that was the best advice – decide what you're going to be good at. I thought, maybe I can find *duende* playing the flute. Because I was a late starter, I had to catch up on a lot of technique". Lina caught up. She not only finished her degree with First Class Honours, but also reached the stage 3 final of the ABC Symphony Australia Young Performer Awards. "That was a turning point, because I had the most fantastic time. It didn't even feel like a competition. I was just having the best time, playing with an orchestra (the Tasmanian Symphony Orchestra)".

In the battle between flute and flamenco, flute had won. After Canberra, Lina spent a year in a fellowship with Sydney Symphony Orchestra, then

In 2010 entered the Australian National Academy of Music where she learned from flute guru Margaret Crawford. Next stop: London. For a year she studied with Michael Cox (BBC Symphony Orchestra principal) and Wissam Boustany. Gigs followed with Southbank Sinfonia (Co-Principal) and BBC Symphony Orchestra.

Now she is back at ANAM as a Fellowship musician. Her first project was a theatre piece with the local mixed-abilities theatre company, City of Voices. Her next will be a collaboration with three non-western musicians from Multicultural Arts Victoria's extensive talent pool: a Japanese shamisen player, a West African *belafon* player and a classical Indian singer and dancer. The event will take place on June 1.

*ANAM Fellowships are generously supported by the Besen Family Foundation.*



# SEATS & STANDS

**LAST YEAR WE STARTED OUR SEATS & STANDS CAMPAIGN, WITH THE GOAL OF FITTING OUT THE ANAM ORCHESTRA WITH A FULL SEATING OF 80 ORCHESTRAL SEATS AND MUSIC STANDS.**

So far we have had 61 sets donated, bringing us three-quarters of the way to our goal.

A happy flow on effect of this has been that ANAM has been able to donate our black 'oval-back' chairs to the South Melbourne Commons, a family-based community hub supported by the Fr Bob McGuire Foundation and the Friends of the Earth, which will "be put to good use in the community meeting space at 'the Commons'".

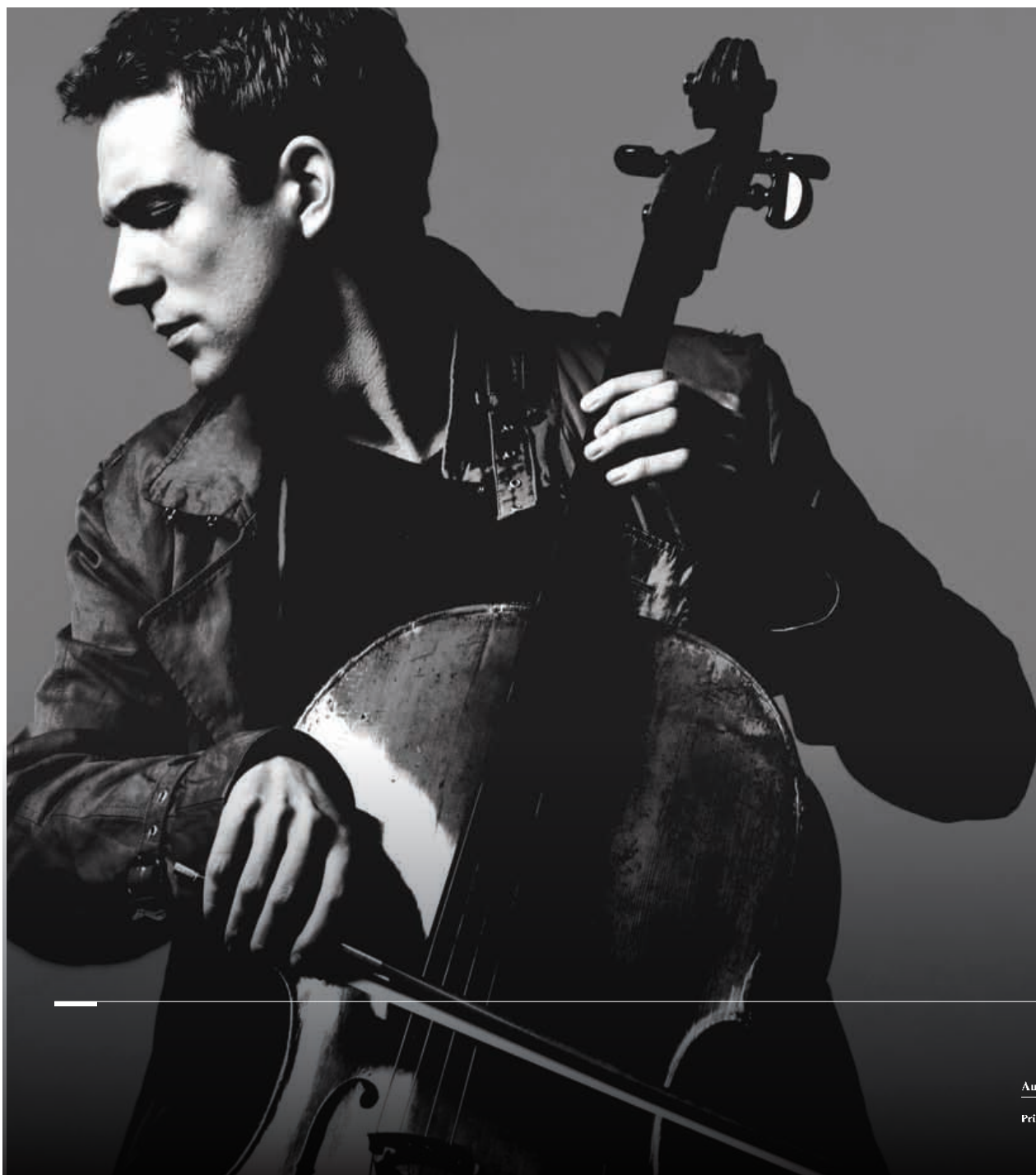
**We would like to thank the generous donors to the Seats & Stands campaign:**

Alphabet Studio  
John & Lorraine Bates  
Ronnie & Nancie Robinson Bauer  
Shirley Breese  
Jannie Brown  
Bill & Sandra Burdett  
Marilyn Burton  
Robert Butterfield  
Arjun von Caemmerer  
Maggie Cash  
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Susan Rockliff & John Hawkins  
Phil & Julie-Ann Sheppard  
Judy Ann Stewart  
Rudi & Arceli van't Hoff  
Rosemary Walls  
Doc & Ken Wight  
Bob Williams

If you would like to support this initiative, go to [anam.com.au](http://anam.com.au) or phone (03) 9645 7911



**After an electric ANAM residency in 2010, German-Canadian cellist Johannes Moser returns to lead the ANAM Orchestra in an uncompromising program of modern classics.**

**PERFORMANCE #4**  
FRIDAY 24 MAY, 7PM

Shostakovich Cello Sonata  
Lutoslawski Cello Concerto  
Schoenberg *Verklärte Nacht (Transfigured Night)*

Johannes Moser cello/director  
ANAM Orchestra

Photo: Manfred Esser-Haemsler



Performance #4  
Concert Sponsor



ANAM Orchestra  
Sponsor



# CALENDAR MAY – JULY 2013

## MAY

### PERFORMANCE #2

FRI 3 MAY, 11AM

**Mozart** Quintet for piano and winds in E flat Major  
**Mozart** Sonata for Piano four hands in D Major  
**Beethoven** Piano Trio in D Major *Ghost*

**Paavali Jumppanen** piano  
**ANAM Musicians**

**Venue** South Melbourne Town Hall  
**Tickets** All \$25 (**ANAMates** \$22.50)  
**Bookings** anam.com.au (03) 9645 7911

### IN CONVERSATION WITH PAAVALI JUMPPANEN

FRI 3 MAY, 3PM

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

### PERFORMANCE #3

TUE 7 MAY, 7PM

**Beethoven** Quintet in E flat Major  
**Mozart** Sonata for Piano four hands in B flat Major  
**Beethoven** Piano Concerto in B flat Major

**Paavali Jumppanen** piano  
**ANAM Musicians**

**Venue** South Melbourne Town Hall  
**Tickets** Full \$55 Sen \$40 Conc \$30  
(**ANAMates** Full \$49.50 / Sen \$36 / Conc \$27)  
**Bookings** anam.com.au (03) 9645 7911

### SOUND BITE

ANAM BRASS AND PERCUSSION

THU 9 MAY, 7PM

**Copland** *Fanfare for the Common Man*  
**Ives** *From the Mountains and the Steeples*  
**Tenney** *Wake*  
**Jolivet** *Heptade*  
**Tomasi** *Liturgical Fanfares*

**ANAM Musicians**

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

### MOTHER'S DAY CONCERT

SUN 12 MAY, 2:30PM

**Mozart** Piano Quartet in G minor  
**Beethoven** Piano Trio in E flat Major  
**Mozart** Concerto for two pianos in E flat Major

**Paavali Jumppanen** piano/director  
**ANAM Musicians**

**Venue** South Melbourne Town Hall  
**Tickets** Free  
**Bookings** Essential (03) 9645 7911

### MOSTLY MOZART

MOZART IN PARIS

WED 22 MAY, 11AM

**Britten** Simple Symphony for string orchestra  
**Mozart** Sinfonia Concertante in E flat Major for oboe, clarinet, bassoon, horn and orchestra  
**Mozart** Symphony No. 31 in D Major

**Georgina Roberts** oboe  
**Nicholas Evans** clarinet  
**Jack Schiller** bassoon  
**Rachel Shaw** horn

**Venue** Melbourne Recital Centre  
**Tickets** Adult \$35 Sen \$26 (**ANAMates** 15% discount)  
**Bookings** melbournerecital.com.au (03) 9699 3333

### PERFORMANCE #4

FRI 24 MAY, 7PM

**Shostakovich** Cello Sonata  
**Lutosławski** Cello Concerto  
**Schoenberg** *Verklärte Nacht (Transfigured Night)*

**Johannes Moser** cello/director  
**Benjamin Northey** conductor  
**ANAM Orchestra & Musicians**

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

### FELLOWSHIP PROJECT

TUE 28 MAY, 7PM

**Britten** Folk Songs (selection)  
**Berio** Folk Songs (selection)  
**Stravinsky** *Pribaoutki*

**Greta Bradman** soprano (ANAM Fellow)

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

### ANAM RECITAL

WED 29 MAY, 11AM

**Bach** Prelude & Fugue  
**Haydn** Sonata in E flat Major  
**Westlake** Sonata No. 1

**Thomas Williams** piano

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

### ANAM RECITAL

WED 29 MAY, 1PM

**Jolivet** Serenade  
**Silvestrini** Six etudes pour hautbois  
**Marais** Les folies d'Espagne  
**Martinů** Quartet for oboe, violin, cello and piano

**Georgina Roberts** oboe

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

### ANAM RECITAL

WED 29 MAY, 2:15PM

**Schubert** Arpeggione Sonata in A minor  
**Vasko** *Episodi e canto perpetuo*

**Kim Worley** cello

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

### MASTERCLASS

THU 30 MAY, 10AM

**Tokyo String Quartet**

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

### ANAM RECITAL

THU 30 MAY, 11AM

**Telemann** Fantasia X in D Major  
**Martinů** Three Madrigals for violin and viola  
**Kodaly** Serenade for two violins and viola  
**Britten** Three Divertimenti

**Katie Yap** viola

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

### ANAM RECITAL

THU 30 MAY, 1PM

**Nielsen** Violin Concerto  
**Brahms** Violin Sonata  
**Paganini** Caprice

**Emily Sheppard** violin

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

### ANAM RECITAL

THU 30 MAY, 2:15PM

**Weber** Andante & Hungarian Rondo  
**Fasch** Bassoon Sonata in C Major  
**Ridout** Concertino for Bassoon  
**Duclos** Three Nocturnes

**Matthew Kneale** bassoon

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

### ANAM RECITAL

FRI 31 MAY, 11AM

**Grant** *Stuff*  
**Broughton** Sonata for tuba  
**York** Tuba Concerto  
**Grant** Quintet for brass

**Nelson Woods** tuba

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

### FELLOWSHIP PROJECT

FRI 31 MAY, 1PM

**Carter** Clarinet Quintet  
**Copland** *Appalachian Spring* (Suite for 13 instruments)

**Alexander Morris** clarinet (ANAM Fellow)

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

### ANAM RECITAL

FRI 31 MAY, 2:15PM

**Schumann** Phantasiestücke  
**Kurtág** *Hommage à Robert Schumann*  
**Mantovani** *Bug*  
**Bartók** Contrasts

**Lloyd van't Hoff** clarinet

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



# JUNE

## FELLOWSHIP PROJECT

SAT 1 JUNE, 6PM

### The Meander Project

In collaboration with Multicultural Arts Victoria

**Lina Andonovska** flute (ANAM Fellow)

**Bassidi Kone** West African belafon

**Parvyn Singh** Classical Indian voice

**Noriko Tadano** shamisen

**ANAM Musicians**

**Venue** South Melbourne Town Hall

**Tickets** Free

**More information** multiculturalarts.com.au

## ST SILAS SUNDAYS NO. 2

SUN 2 JUNE, 2:30PM

**Beethoven** Piano Sonata No. 2

**Beethoven** Sonata for cello and piano in A Major

**Schubert** Variations on a French song

**Beethoven** An die ferne Geliebte

**Gladys Chua** piano

**ANAM Musicians**

**Venue** St Silas Anglican Church

99 Bridport St, Albert Park

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

**Bookings** trybooking.com/46719

## FELLOWSHIP PROJECT

MON JUNE 3, 7PM

### Program to include:

**Holz** MACH for solo trumpet

**Paul** *Wrong Answers to Robert B's Wrong Question*

**Saunders** *Blue/Grey* for two double basses

**Lachenmann** Toccata for solo violin

**Feldman** *Christian Wolff in Cambridge*

**Feldman** *A Very Short Trumpet Piece*

**Carter** Canon for three equal instruments

**Callum G'Froerer** trumpet (ANAM Fellow)

**ANAM Musicians**

**Venue** He & Eve & the Big Apple

1/177 Beavers Rd, Northcote

**More information** anam.com.au

## SOUND BITE

FRI 7 JUNE, 1PM

### Program to include:

**Trainer** *Pulse Fiction*

**Trainer** *Motion Pictures*

**Fraser Trainer** director

**ANAM Musicians**

Students of Albert Park Secondary College

**Venue** South Melbourne Town Hall

**Tickets** \$5 (ANAMates Free)

**Bookings** tickets at the door

## AUSTRALIAN VOICES

GORDON KERRY CURATED BY MARSHALL MCGUIRE

TUE 11 JUNE, 6PM

**Kerry** *And the nothing that is*

**Kerry** Aria (for solo tenor trombone)

**Kerry** *Blue Latitudes*

**Kerry** *Out of the woods*

**Kerry** Nocturne

**Marshall McGuire, director**

**ANAM Musicians**

**Venue** Salon, Melbourne Recital Centre

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

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

## MASTERCLASS

MON 24 JUNE, 10AM

**Daniel Müller-Schott** cello

**Venue** South Melbourne Town Hall

**Tickets** \$5 (ANAMates Free)

**Bookings** tickets at the door

# JULY

## ANAM @ THE EDGE

Federation Square Classics Concert

MON 1 JULY, 12PM

### The Heavenly Muzak Machine

Join Paul Dean and ANAM musicians for a family-friendly hour of music featuring ANAM's young percussion and brass stars

**Venue** The Edge, Federation Square

**Tickets** Free

**More information** anam.com.au

## MASTERCLASS

WED 3 JULY, 10AM

**Jian Wang** cello

**Bernadette Harvey** piano

**Venue** South Melbourne Town Hall

**Tickets** \$5 (ANAMates Free)

**Bookings** tickets at the door

## PERFORMANCE #5

FRI 5 JULY, 7PM

**Shostakovich** String Quartet No. 1

**Shostakovich** String Quartet No. 11

**Shostakovich** String Quartet No. 2

**Brodsky Quartet**

**ANAM Musicians**

**Venue** South Melbourne Town Hall

**Tickets** Full \$55 Sen \$40 Concession \$30 (ANAMates Full \$49.50 / Sen \$36 / Conc \$27)

**Bookings** anam.com.au (03) 9645 7911

## PERFORMANCE #6

SAT 6 JULY, 5PM

**Shostakovich** String Quartet No. 6

**Shostakovich** String Quartet No. 13

**Shostakovich** String Quartet No. 3

**Brodsky Quartet**

**ANAM Musicians**

**Venue** South Melbourne Town Hall

**Tickets** Full \$55 Sen \$40 Concession \$30 (ANAMates Full \$49.50 / Sen \$36 / Conc \$27)

**Bookings** anam.com.au (03) 9645 7911

## PERFORMANCE #7

SAT 6 JULY, 8PM

**Shostakovich** String Quartet No. 7

**Shostakovich** String Quartet No. 5

**Shostakovich** String Quartet No. 12

**Brodsky Quartet**

**ANAM Musicians**

**Venue** South Melbourne Town Hall

**Tickets** Full \$55 Sen \$40 Conc \$30 (ANAMates Full \$49.50 / Sen \$36 / Conc \$27)

**Bookings** anam.com.au (03) 9645 7911

## PERFORMANCE #8

SUN 7 JULY, 2PM

**Shostakovich** String Quartet No. 10

**Shostakovich** String Quartet No. 14

**Shostakovich** String Quartet No. 15

**Brodsky Quartet**

**ANAM Musicians**

**Venue** South Melbourne Town Hall

**Tickets** Full \$55 Sen \$40 Conc \$30 (ANAMates Full \$49.50 / Sen \$36 / Conc \$27)

**Bookings** anam.com.au (03) 9645 7911

## PERFORMANCE #9

SUN 7 JULY, 5PM

**Shostakovich** String Quartet No. 4

**Shostakovich** String Quartet No. 9

**Shostakovich** String Quartet No. 8

**Brodsky Quartet**

**ANAM Musicians**

**Venue** South Melbourne Town Hall

**Tickets** Full \$55 Sen \$40 Conc \$30 (ANAMates Full \$49.50 / Sen \$36 / Conc \$27)

**Bookings** anam.com.au (03) 9645 7911

## MOSTLY MOZART

VIENNESE SWEETS

TUESDAY 9 JULY, 11AM

**Mozart** Overture to *The Marriage of Figaro*

**Schubert** Rondo in A Major for violin

**Mozart** Symphony No. 29 in A Major

**Shane Chen** violin

**Orchestra Victoria**

**Venue** Melbourne Recital Centre

**Tickets** Adult \$35 Sen \$26 (ANAMates 15% discount)

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

## PERFORMANCE #10

FRI 12 JULY, 11AM

**Hindemith** Kleine Kammermusik

**Hindemith** Sonata for four horns

**Klein** Divertimento

**Hindemith Quintett**

**ANAM Musicians**

**Venue** South Melbourne Town Hall

**Tickets** All \$25 (ANAMates \$22.50)

**Bookings** anam.com.au (03) 9645 7911

## PERFORMANCE #11

FRI 12 JULY, 7PM

**Beethoven** Sextet for winds

**Britten** Movement

**Hindemith** Flute Sonata

**Hindemith** Septet for winds

**Hindemith Quintett**

**ANAM Musicians**

**Venue** South Melbourne Town Hall

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

(ANAMates Full \$49.50 / Sen \$36 / Conc \$27)

**Bookings** anam.com.au (03) 9645 7911

Tickets for the listed # performances can be purchased as part of a Performance Package.

### Booking Details

**ANAMates** Membership / Performance Package / 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 at 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.



**EMILY SHEPPARD**  
THU 30 MAY, 1PM

Nielsen Violin Concerto  
Brahms Violin Sonata  
Paganini Caprice

**LLOYD VAN'T HOFF**  
FRI 31 MAY, 2:15PM

Schumann Phantasiestücke  
Kurtág Hommage à Robert Schumann  
Mantovani Bug  
Bartók Contrasts



# ANAM RECITALS



**GEORGINA ROBERTS**  
WED 29 MAY, 1PM

Jolivet Serenade  
Silvestrini Six études pour hautbois  
Marais Les folies d'Espagne  
Martinů Quartet for oboe, violin, cello and piano

*Student Beneficiary Support generously  
provided by Philip Bacon AM*

Curated and performed by each student, ANAM Recitals are the product of the students' hard work, dedication and training. The opportunity to choose their own repertoire is both challenging and empowering and allows the student to present the works that they feel a connection with.

**ANAM**assadors directly support our students and our unique performance-based training program. ANAM gratefully acknowledges the support of our patrons in the presentation of the first group of student recitals for 2013.

*I'm looking forward to playing some of the lesser known oboe repertoire. The Martinů quartet, for instance, is virtually unplayed, yet involves one of the most interesting chamber music combinations for my instrument (oboe, piano, violin and cello)*

**Georgina Roberts**





## THOMAS WILLIAMS

WED 29 MAY, 11AM

**Bach** Prelude & Fugue  
**Haydn** Sonata in E flat Major  
**Westlake** Sonata No. 1

*Student Beneficiary Support  
generously provided by  
Betty Amsden OAM*

## NELSON WOODS

FRI 31 MAY, 11AM

**Grant** *Stuff*  
**Broughton** Sonata for tuba  
**York** Tuba Concerto  
**Grant** Quintet for brass



## MATTHEW KNEALE

THU 30 MAY, 2:15PM

**Weber** Andante & Hungarian Rondo  
**Fasch** Bassoon Sonata in C Major  
**Ridout** Concertino for Bassoon  
**Duclos** Three Nocturnes

*Student Beneficiary Support generously  
provided by peckvonhartel architects*



# TALS

## KATIE YAP

THU 30 MAY, 11AM

**Telemann** Fantasia X in D Major  
**Martinů** Three Madrigals for violin and viola  
**Kodaly** Serenade for two violins and viola  
**Britten** Three Divertimenti

*Student Beneficiary Support generously provided by  
ANAMsyndicate: Alison and Alan Crook, David and  
Gillian Ritchie, David Wood*



## KIM WORLEY

WED 29 MAY, 2:15PM

**Schubert** Arpeggione Sonata in A minor  
**Vasks** *Episodi e canto perpetuo*

*Student Beneficiary Support generously  
provided by ANAMsyndicate: Robert Gibbs  
and Tony Wildman, William Murdoch and  
Richard O'Dwyer, Susan Pelka, Marie Rowland,  
Anonymous (1)*



*The composers of the two works in my recital, Schubert and Peteris Vasks, have very strong vocal influences in their music and, as a part-time singing enthusiast myself, this appeals to me as well as providing a common thread for the program. And besides that they are great pieces and fun to play!*

**Kim Worley**



# DSCH; WILL THE REAL DMITRI SHOSTAKOVICH PLEASE STAND UP?

In David Pownall's play *Master Class*, the composers Dmitri Shostakovich and Sergei Prokofiev are invited to the Kremlin one evening in 1948, for a private audience with Joseph Stalin and his deputy Andrei Zhdanov. Shostakovich, a nervous wreck even before Stalin turns up, dreads to think what might be in store. Prokofiev plays it cool, but beneath his urbane front is equally rattled. The Man of Steel arrives, jolly, avuncular and fulsome in praise of the two terrified composers. Stalin's pleasantries are merely a prelude, of course, to the inevitable threat of deportation, or worse, if the USSR's two leading composers don't fall into line and quick smart. He has had enough of their modernist 'rubbish' and wants them to start writing music that will glorify the state and lift the spirits of the Soviet people. The tension builds to a stunning first act curtain (and here is a spoiler alert) in which Stalin treats the terrified pair to a symbolic demonstration of the consequences for composers

who don't cooperate. Taking a pile of gramophone recordings of their works, he begins to smash them, one by one until the entire stack is nothing more than a pile of shattered shellac.

Pownall's synopsis is fictitious. The meeting never took place, but his summing up the situation is spot on. In January 1948 Zhdanov called a congress of the USSR's composers. It was time to bring them into line and remind them who was boss. His big gripe was against 'formalism', music he considered too academic, too discordant and too removed from the needs of the Soviet people. In Zhdanov's book, if the man in the street couldn't whistle it, or the woman in the factory couldn't hum it, it was formalist. He opened fire on Vano Muradeli's new opera *The Great Friendship*, labeling it "cacophonous" and "inadequate in musical expression". Zhdanov then turned his big guns against Shostakovich. Lesser composers joined the Let's-Bash-Dmitri queue. Shostakovich

had to endure this from a nonentity called Vladimir Zakharov:

"There are still discussions round the question whether Shostakovich's 8th Symphony is good or bad. Such a discussion is nonsense. From the point of view of the People, the 8th Symphony is not a musical work at all."

And this review of his 7th Symphony came from Tikhon Khrennikov:

"The musical thought of this composer was far better suited to depicting the evil images of Fascism... than expressing the positive heroic images of our times."

**Well, why not just call him a traitor and be done with it? A shattered Shostakovich mounted the podium and apologised to the assembly for his artistic 'failings':**

"In my work I have had many failures, even though, throughout my composer's career, I have always thought of the People, of my listeners... I think that our three days' discussion will be of immense value, especially if we closely study Comrade Zhdanov's speech... A close study of this remarkable document should help us greatly in our work."

The words were not even his. He later recounted to the musicologist Marina Sabinina that the speech had been thrust into his hands moments before:

"And I got up... and started to read out aloud this idiotic, disgusting nonsense concocted by some nobody. Yes, I humiliated myself. I read like the most paltry wretch, a parasite, a cut-out paper doll on a string!"

In Zhdanov's Theatre of Humiliation and Terror, nothing was to be unscripted, nothing improvised.





The Congress left Shostakovich suicidal. Several of his major works were banned. He struggled on, but the psychic blow had been dealt. For the time being he would be two composers: Public Shostakovich would give the State what it wanted - patriotic cantatas and unobjectionable film scores - whilst 'Formalist' Shostakovich hid his works away in a desk drawer, safe from Soviet scrutiny. The 4th Symphony and the 4th and 5th String Quartets all remained unperformed until well after Stalin's death in 1953.

**And, as if to reassert his own identity to himself, he created a musical signature in code. Taking his first initial and the first three letters of his surname in its German spelling gave him the notes (in the German scale) D, S, C, H, which we know as D, E flat, C and B. This melodic cell became Shostakovich's thumbprint.**

The DSCH code dominates Shostakovich's 8th Quartet, a scarring outburst composed in a three-day frenzy while the composer was visiting Dresden in June, 1960. He claimed that this tortured work was his response to seeing the once glorious city still lying in ruins after the war, but his friends and family knew better. At this very time, the Communist Party was pressuring Shostakovich to become a full member, an unwelcome distinction he had always squirmed out of. The distress this caused him was immeasurable. His friend Isaak Glikman remembered Shostakovich sobbing to him hysterically, 'They've been pursuing me for years, hunting me down'.

Regarding his 8th Quartet, the composer told Glikman, "I started thinking that if some day I die, nobody is likely to write a work in memory of me, so I had better write one myself. The title page could carry the dedication, To the Composer of this Quartet." Instead, the published score carries

the dedication 'To the victims of fascism and war'. DSCH's thoughts could not be made public.

Not all Shostakovich's string quartets are so intense. Many are sunny and cheerful. No. 15 is particularly unique. Meditative, reflective and profound, it sits far above the tumult of the world, and offers those with ears to hear music of hard-won wisdom.

**To hear all fifteen is one of the great musical experiences, a little like climbing Everest or walking the Camino. The Brodsky Quartet have been exploring these works since their formation in 1972, and know them intimately. In five thrilling concerts, they will pass on the torch to ANAM musicians, maintaining a precious tradition of insight and experience.**

RETURNING FROM THEIR RESIDENCY IN 2010, THE BRODSKY QUARTET WILL BE PERFORMING THE ENTIRE CYCLE OF SHOSTAKOVICH'S STRING QUARTETS WITH ANAM MUSICIANS.

**PERFORMANCE #5**

FRI 5 JULY, 7PM  
Shostakovich String Quartet No.s 1, 11 & 2

**PERFORMANCE #6**

SAT 6 JULY, 5PM  
Shostakovich String Quartet No.s 6, 13 & 3

**PERFORMANCE #7**

SAT 6 JULY, 8PM  
Shostakovich String Quartet No.s 7, 5 & 12

**PERFORMANCE #8**

SUN 7 JULY, 2PM  
Shostakovich String Quartet No.s 10, 14 & 15

**PERFORMANCE #9**

SUN 7 JULY, 5PM  
Shostakovich String Quartet No.s 4, 9 & 8

All performances feature the Brodsky Quartet and ANAM Musicians

**BOOKING INFORMATION**

**Venue** South Melbourne Town Hall  
**Tickets** Full \$55 Sen \$40 Conc \$30  
**(ANAMates Full \$49.50 Sen \$36 Conc \$27)**  
**Bookings** [anam.com.au](http://anam.com.au) (03) 9645 7911

**BRODSKY QUARTET PERFORMANCE PACKAGE**

To celebrate the rare opportunity to hear all 15 of Shostakovich's String Quartets performed in totality by this world-renowned quartet, we are offering the chance to purchase tickets to all five Brodsky Quartet Performances at a discount of 20%. To purchase, go to [anam.com.au](http://anam.com.au) or call (03) 9645 7911

**STANDARD Full \$220 Sen \$160 Conc \$120**

**ANAMATES Full \$198 Sen \$144 Conc \$108**

**SINGLE TICKET PRICES Full \$55 Sen \$40 Conc \$30 (ANAMates 10% discount)**



Performance #5  
Concert Sponsor



Performance #7  
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**Sources**

- Ho and Feofanov, *Shostakovich Reconsidered*, Toccata Press, 1998
- MacDonald, Ian, *The New Shostakovich*, Fourth Estate, 1990ed.
- Mishra, Michael, *A Shostakovich Companion*, Praeger, 2008
- Roseberry, Eric, *Shostakovich*, Omnibus, 1981
- Taruskin, Richard, *The Oxford History of Western Music*, vol. 5, OUP, 2005



# WHAT'S ON

## 2014 AUDITIONS

A year at ANAM is a unique experience for a developing musician. In partnership with ANAM's faculty, visiting artists and staff, ANAM's students engage in music-making of the highest calibre, encompassing a multitude of styles, performances, venues and repertoire. Applications for the ANAM Professional Performance Program, ANAM Fellowships and ANAM/Griffith University Master of Music (Research) are open until Friday 10 May.

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

## MOSTLY MOZART

Four ANAM students and alumni will come together in the next installment of Mostly Mozart to perform Mozart's Sinfonia Concertante in E flat Major for oboe, clarinet, bassoon, horn & orchestra. Rehearsals have started with Orchestra Victoria and the dynamic team of soloists, Georgina Roberts, Nicholas Evans, Jack Schiller and Rachel Shaw.

WED 22 MAY, 11AM

Melbourne Recital Centre

Tickets [melbournerecital.com.au](http://melbournerecital.com.au)  
(03) 9699 3333

## GRETA BRADMAN

Soprano and ANAM Fellow, Greta Bradman, will present a recital on the folksongs of Berio and Britten as part of her Fellowship Project. Whilst in living as an expat in America in the early 1940's, Britten arranged traditional folk songs in a battle to relieve his homesickness. These works have now become some of the most popular of the composers repertoire. Bradman's recital will form a tribute to the late American soprano and composer, Cathy Berberian, who made a name for herself interpreting the works of both Berio and Britten as well as Reich, Monteverdi and Stravinsky.

## FELLOWSHIP PROJECT

TUE 28 MAY, 7PM

Tickets \$5 Entry at the door (Free to ANAMates)

ANAM Fellowships are supported by the Besen Family Foundation

## HEALTH & WELLBEING

2013 marks the beginning of a new Health and Wellbeing program at ANAM. By equipping the country's next generation of musical leaders with the understanding and skills to manage performance related health issues, it has the potential to play a transformative role on the culture and practice of the classical music sector.

Students will undertake sessions with a variety of practitioners throughout the course of the year, including performance psychologists, strength coaches, sport psychologists and Alexander technique, Yoga and Feldenkrais.

ANAM's Health and Wellbeing Program is generously supported by the Helen McPherson Smith Trust.

## TOKYO STRING QUARTET MASTERCLASS

Described by The Washington Post as 'immaculate', this famed ensemble is undertaking their farewell tour after 43 seasons together. Currently on tour with Musica Viva, the Tokyo String Quartet will stop by the South Melbourne Town Hall to lead ANAM musicians in a string-focused masterclass. One of the few chances to see the quartet in Australia, this is an opportunity not to be missed.

## ANAM

THU 30 MAY, 10AM

Tickets \$5 Entry at the door (Free to ANAMates)

## MUSICA VIVA

TUE 28 MAY, 7PM & THU 30 MAY, 8PM

Melbourne Recital Centre

Tickets [musicaviva.com.au](http://musicaviva.com.au)

## ST SILAS

ANAM is delighted to return to St Silas Anglican Church for another Sunday afternoon concert series in 2013. ANAM's vision is to develop the country's future musical leaders and our St Silas concerts this year will be devoted to doing just that. Three outstanding ANAM musicians will be mentored through the process of programming, producing and performing a concert. ANAM pianist, Gladys Chua, will be presenting a program on the music of Beethoven and his contemporaries.

SUN 2 JUNE, 2:30PM

St Silas Anglican Church

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

Bookings [trybooking.com/46719](http://trybooking.com/46719)

## FRASER TRAINER

Since 1993 Fraser Trainer has been running innovative, creative and practical composition projects for professionals and non-professionals alike. As part of his ANAM Residency, Trainer will be leading ANAM musicians in a series of workshops that will teach them how to be mentors. Students from Albert Park Secondary School will join Trainer and ANAM musicians to rehearse some of Trainer's own compositions.

Fraser Trainer will be in Residency at ANAM from Monday 3 – Friday 7 June

## SOUND BITE WITH FRASER TRAINER

FRI 7 JUNE, 1PM

Tickets \$5 Entry at the door (Free to ANAMates)

## CONVERSATIONS WITH GHOSTS

Returning from a sold-out season at the 2012 Melbourne Festival, *Conversations With Ghosts* is a song cycle from the words of Paul Kelly, Lord Alfred Tennyson, Judith Wright and Kenneth Slessor, which meditates on time, mortality, friendship and love.

WED 4 SEPTEMBER, 8PM

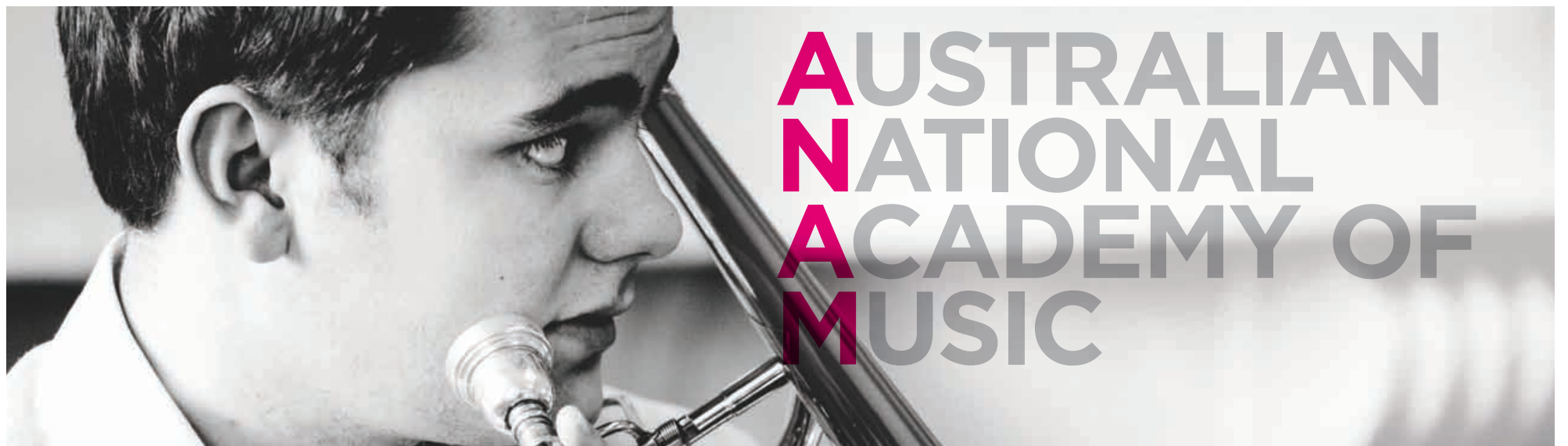
Melbourne Recital Centre

\$80 Full/\$55 Conc  
[melbournerecital.com.au](http://melbournerecital.com.au)

SUN 8 SEPTEMBER, 7PM

Perth Concert Hall

A Reserve \$90 Full/\$60 Conc  
B Reserve \$75 Full/\$50 Conc  
[perthconcerthall.com.au](http://perthconcerthall.com.au)



## BOOKING DETAILS

ANAMates Membership  
Performance Package  
Single Tickets

Online [anam.com.au](http://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 Street  
South Melbourne VIC 3205



ANAM Orchestra Sponsor,  
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Performance #5  
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Performance #7  
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Mother's Day  
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