

ANAM

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MUSIC MAKERS

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ANAM
AUSTRALIAN NATIONAL
ACADEMY OF MUSIC



Walking in, you are immediately struck by the energy of the Australian National Academy of Music (ANAM) – a buzz, a stir, something special.

This year, we are excited to welcome some of the best international artists, including returning favourites Anthony Marwood (violin) and Brodsky Quartet, as well as Paavali Jumppanen (piano), who will direct three concerts in May. Peter Hill (piano), Johannes Moser (cello), Michael Collins (clarinet) and Jereon Berwaerts (trumpet) will also join the ANAM family, leading our musicians in projects that will challenge, inspire and engage them in music-making of the highest calibre.

ANAM bursts out of the blocks with conductor James Judd leading the ANAM Orchestra in our Opening Performance featuring music by three of our 2013 featured composers: Britten, Shostakovich and Lutoslawski.

ANAM is thrilled to be partnering with the Mahler Chamber Orchestra, Australian Chamber Orchestra and Tasmanian Symphony Orchestra as well as taking part in both the Castlemaine and Perth Festivals. These opportunities will provide a tasting plate of future possibilities as we prepare our students for the life of a professional musician.

From a fleeting moment of magic to a life defining experience, I encourage you to join us at ANAM for a year of incredible music-making.

Paul Dean
Artistic Director



THERE IS SOMETHING EXTRAORDINARY ABOUT ANAM.

WHAT WE DO

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

The only institute of its kind in Australia, and one of few in the world, ANAM's 2013 cohort will consist of 70 students from across Australia and New Zealand. Based in the South Melbourne Town Hall, ANAM's students take part in a range of intensive year-long courses consisting of one-on-one lessons, masterclasses and public performances.

ANAM is renowned for its innovation, energy and adventurous programming and is committed to pushing the boundaries as to how classical music is presented, performed and perceived.

It was a textbook clash of official expectation and artistic integrity.

AND THE YOUNG BRIT AND THE EMPIRE OF THE RISING SUN

In 1939 the storm clouds of war had long been gathering over Europe, and they hung very heavily indeed over twenty-five year old Benjamin Britten. His friendship with Wystan (W.H.) Auden, a published poet and glamorous bohemian, had had a profound effect on Britten's politics and, like Auden, he became a staunch pacifist. In addition, his career as a composer in England seemed to be going nowhere fast.

And the storm clouds grew ever darker. By April, he'd had enough. The New World beckoned. There, he would not be forced into taking sides in a war he completely opposed, and there would surely be fresh opportunities for a talent like his. With his friend Peter Pears, he set sail for America.

After a brief sojourn in Canada, Britten and Pears set down roots in New York State. Love bloomed, and during a trip to Grand Rapids they consummated their relationship. The New World was exciting. He became friends with Aaron Copland. He loved New York. "You would adore this city," he wrote to his sister Beth. "It is very beautiful & the skyscrapers are incredible! Ever so big!"

New opportunities did indeed arise, one of them from a surprising quarter. His publisher, Ralph Hawkes (of Boosey and Hawkes) telegraphed:

BRITISH COUNCIL ASK IF YOU ARE INTERESTED IN COMMISSION FOR FULL SCALE ORCHESTRAL WORK SYMPHONIC POEM SYMPHONY SUITE OVERTURE UNDERSTAND FEE SUBSTANTIAL EVEN HUNDREDS. I SAID YES PLEASE CONFIRM

The actual source of the commission was not the British Council, but the Japanese Government, preparing a concert to celebrate the 2,600th anniversary of the dynastic empire. Britten was happy to oblige – especially in view of his financial situation – with the stipulation that he have a free hand and that there be no political 'jingo' required. "The work I am planning to do is a short program symphony which is certainly not military in character," he wrote. "It will probably be called *Symphonia da Requiem*..."

But Britten's American idyll was beginning to fade. The locals were getting on his nerves. Churchill had declared war on Germany and British cities were being bombed. He was anxious for the safety of his loved ones and missed his homeland. The American Dream was wearing thin. "The idea of spending one's life here appals me at the moment," he wrote to Beth. "When Americans start telling one what to do about Nazis & there are Englishmen dying by the 100 in Norway, one's inclined to be unreasonable, I find." On the plus side, he was relieved to learn that the protracted negotiations with the Japanese (not yet at war with Britain or the U.S.) had been finalised and he could get on with the job.

However, Britten and his patrons were unwittingly at cross-purposes. In February 1940, the *Japan Times* reported:

Promoting international friendship through the medium of music, Europe's leading composers are writing symphonic works which they will dedicate to Japan and in which the 26th centenary of the Japanese Empire will be glorified...

Thus far it has been decided that Richard Strauss, of Germany; Jacques Ibert, of France; Ildebrando Pizzetti, of Italy; Sandor Fellesz [Veress], of Hungary, and Benjamin Brittain [sic] of England, dedicate their compositions to Japan.

Britten, on the other hand, was writing to his sister: "It is a Sinfonia da Requiem combining my ideas on war & a memorial for Mum & Pop..." And he told the *New York Sun*, "I'm making it just as anti-war as possible...I don't believe you can express social or political or economic theories in music... One's apt to get muddled discussing such things – all I'm sure of is my own anti-war conviction as I write it."

Britten's score landed in Japan in late October 1940, and presumably did nothing to help the already strained relations between that nation and his. Tempers flared. Japanese courtesy could barely conceal the annoyance of Prince Konoye, president of the committee.

"Mr Benjamin Britten's composition is so very different from the anticipation of the Committee," he wrote to Boosey and Hawkes. "It seems to us that this is a composition in the nature of a 'Requiem Symphony' composed in memory of the composer's own parents and does not express

felicitations for the 2,600th anniversary of our country... Besides being purely a religious music of Christian nature, it has melancholy tone both in its melodic pattern and rhythm, making it unsuitable for performance on such an occasion as our national ceremony...We are puzzled..."

Britten met Japanese puzzlement with English indignation. "I must say at once that I am grievously shocked and hurt by the contents of the letter," he shot back to Mr Mori, Japanese Vice-Consul. A touch disingenuously he continued, "At no time did the committee give any indication of wishing for some special kind of work, and they were informed of the nature of the work and its titles at the end of March through the British Council in London... Mr Konoye objects to the Christian nature of the work. If this is his real objection, it is difficult to understand why the committee ever commissioned a work from a composer who is a member of a Christian nation...Mr Konoye calls the work melancholy. This is, of course, a matter of opinion, though I cannot but feel that he has not examined the score very carefully and has possibly been misled by his perhaps false idea of what the title means."

It was a textbook clash of official expectation and artistic integrity.

A beleaguered Ralph Hawkes did his best to put out the spot fires. "I promptly communicated with the British Council," he wrote to Britten. "I gather that they are somewhat worried by the development. It appears that some mistake was made at this end in advising that the work bore a dedication to your Parents... and the delivery of the Score must have come at the time when everything possible was being done politically to boost Axis prestige in Japan and I am now informed that the works submitted by Richard Strauss and Pizzetti – the great Axis Composers – bore elaborate dedications of celebration and dynastical import, thus bringing into the limelight the fact that your work bore no such dedication...Your letter to Mr Mori however does not appear to have helped...and I must say that I think you might have addressed Prince Konoye with his correct title instead of plain 'Mr' and – as Miss Henn-Collins remarked – was there any need to be quite so flippant?"

Britten's contribution to the 2,600th anniversary of the Japanese Empire was quietly dropped from the programme. In deference to the contingent of guests from Nazi Germany, Joseph Rosenstock, chief conductor of Tokyo's New Symphony Orchestra was debarred from conducting. John Morris, an Englishman in Tokyo, reported: "The concert opened with playing of the Japanese National Anthem in full, throughout which the Axis representatives remained in the 'Heil Hitler' position." The big-ticket item for the evening, Richard Strauss's *Festival Music*, seemed to Morris "a sterile composition."

The manuscript full score of the *Sinfonia da Requiem* remains in Tokyo, in the collection of the National University of Fine Arts & Music. Not one of the works actually performed at the concert for which it was commissioned remains in the repertory.

Sinfonia da Requiem premiered not in Tokyo but at Carnegie Hall with the New York Philharmonic under the direction of John Barbirolli on March 29th 1941. The audience embraced the work. A review by W. McNaught in *The Listener*, claimed:

The Sinfonia da Requiem raises Britten into a new category. For some years past a number of people have been admitting his undergraduate cleverness while wondering when it was going to couple itself with a graduate mind and purpose. This symphony is the answer.

Philip Lambert

2013 OPENING PERFORMANCE
FRI 1 MARCH, 7PM

Britten *Sinfonia da Requiem*
Lutoslawski Paganini Variations
Britten Russian Funeral Music
Shostakovich Symphony No. 1

James Judd conductor
ANAM Orchestra & Musicians

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



THE JOURNEY TO ANAM

A FRESH CROP OF STUDENTS IS ENTERING THE HALLS OF ANAM IN 2013. EACH STUDENT COMES WITH A DIFFERENT STORY OF WHAT BROUGHT THEM HERE. WE'VE CHOSEN A FEW TO TELL US ABOUT THEIR PATHWAY TO ANAM.

LAURENCE MATHESON PIANO, HARPSICHORD

A Melbourne native, Laurence Matheson started "dragging (his) parents' guitar around at two years old" before moving on to piano and harpsichord. In 2008, Laurence began studying composition with Richard Gill, former music director of Victorian Opera (VO), and cites him as an inspiration. Indeed, Gill's tutelage seems to have enhanced more than just Laurence's musical skills. During the past seven years at VO, Gill has emphasised a blend of "old, new and brand new ... with a touch of the quirky." Laurence is interested in exploring ways people can become more engaged with classical music, using humour as a potential path of exploration. "I have enjoyed a lot of humour in Richard's lessons!" Matheson says. "I notice that something like a Bill Bailey performance is very popular at the moment, and (that) may indicate that it's a possible way to engage a wider, and maybe younger, audience."

Laurence is currently pursuing a Bachelor of Science at the University of Melbourne, and has won awards for Chemistry, Maths and Chess in the last several years. "I think there's something about the simplicity or complexity of the structures (in both music and science) that is always amazing, and sometimes surprising." Laurence says he chose ANAM because it "seemed to be an exciting place to learn because of the great teachers and flexible course." He plans to defer his science degree to focus on his music at ANAM.

He cites Balakirev's *Islamey* as his favourite piece to play. The notoriously challenging piano composition by Russian composer Mily Balakirev is a favourite among virtuosos, including another of Laurence's favourites, Martha Argerich. Laurence, who has recently turned 17, lists Mendelssohn as a

favourite to listen to. Like Laurence, Mendelssohn also achieved success at a young age, composing his Octet for strings when he was just 16. While Mendelssohn had Goethe as a fan, Laurence says his parents are his biggest supporters – and his biggest critics.

KAYLIE MELVILLE PERCUSSION

Kaylie Melville hopes her musical career "will always be full of surprises."

Originally from Western Australia, Kaylie came to Melbourne to pursue a Master of Music Studies at the University of Melbourne. After completing her degree and enrolling in another, Kaylie chose ANAM because of the "fantastic focus on all aspects of musical performance." Beginning in her primary school's xylophone ensemble at the age of ten, Kaylie has been playing in orchestras and ensembles ever since. "The endless possibilities of instruments and musical styles was what appealed to me most about percussion in the first place," she says. Indeed, it takes a never-ending desire in order to succeed in this diverse field of instruments.

Kaylie says she is inspired by other artists, "musicians, actors, dancers, painters, (people) who push themselves to be the best they can and who are willing to take risks. They inspire me to keep pushing myself to improve and to try new things." Kaylie has set her sights on two upcoming competitions – Symphony Australia's Young Performers Awards, and the Netherlands-based Tromp Percussion Competition. Both offer big rewards and recognition for winning, but Kaylie is hoping to use the competitions to expand her own skill and level of performance. "One of the things I find most appealing about ANAM's program is the commitment to building on students' abilities in

"The endless possibilities of instruments and musical styles was what appealed to me most about percussion in the first place"

solo, chamber and orchestral performance." Kaylie's own commitment to improving is evident in her desire to direct a small percussion concert, as well as starting a new Australian percussion ensemble.

At home, Kaylie most enjoys listening to Brahms, who was considered both a traditionalist and an innovator. For a percussionist, these are two essential qualities. Kaylie seems to have them both, saying she loves to play Stravinsky, Mahler and Shostakovich, but that David Pye's *Rebana Loops* "will always have a special place in my heart." Pye's 2006 percussion quartet is written for two marimbas, four toms, four coffee mugs, and vocal percussion.

Kaylie Melville is generously supported by Leighton Holdings

JESSIE REGAN VIOLIN

Jessie Regan is a small-town girl with big-city talent. Hailing from the rural Bega Valley in New South Wales, Jessie's musical career began at the tender age of three. "I started playing 'violin' with a long cardboard tube and a mini ukulele ... after seeing a little girl play *Twinkle, Twinkle* on ABC's Playschool. My parents eventually got the hint, and I started lessons at the local music shop when I was six."

"Local" couldn't be used to describe her musical training for much longer. By 2003, Jessie had joined the Bega Valley String Orchestra, travelling to towns all along the NSW Central Coast playing music by composers such as Fauré, Handel, Bruckner, Monteverdi and Elgar. In 2007, the Bega Chamber Orchestra (BCO) developed out of the Bega Valley String Orchestra, and Jessie spent the next two years performing with the BCO. "To meet my desire for the joys and challenges of ensemble experience," Jessie began travelling weekly to Canberra, 250 km each way.

"I have learned an enormous amount from musicians I have worked with there, and I would love to continue to grow in this way while at ANAM."

Being geographically isolated has certainly been a challenge for Jessie, but one that she has met with great gusto. Now with her impending move to Melbourne, she is looking forward to broadening her circle of fellow musicians. "I have received great support from my family, my violin teacher, musical mentors, audience members, and the music societies in my rural area," she says. "[But] it would be wonderful to meet colleagues who share my passion for classical music. I am inspired by others with similar passions to my own and look forward to being able to participate in lots of vibrant music-making at ANAM."

Jessie says it is the "focus on performance" that led her to ANAM. "I love playing any piece that's interesting," she says. She is inspired by "anything that is done with a passion." From the look of things, she might just be her own perfect inspiration.

Christina Cox



STEWART KELLY PIANO 3RD YEAR

ANAM in 2013, as in every year, will take me to the edge. On a daily basis, ANAM takes me to the edge of elation, the edge of pride, the edge of joys and of sorrows, occasionally to the edge of stress, and always to the edge of wanting to be better.



ANNA COOPER FLUTE 2ND YEAR

I know that this year will be full of amazing opportunities to work with inspirational musicians from around the world. ANAM in 2013 will be a busy and vibrant place, with constant music-making and performances of works from all eras. I am particularly excited about chamber music collaborations with my ANAM colleagues and the many high-energy performances the year is sure to bring.

WHERE WILL ANAM TAKE YOU IN 2013?



PAUL DEAN ARTISTIC DIRECTOR

As an Artistic Director and musician, ANAM inspires me every day. The energy and dedication demonstrated by students and faculty in the South Melbourne Town Hall creates a mesmerising electricity in the air. I am very excited about watching the growth of the entire 2013 crew as they begin their musical journeys.

LOUISA TREWARTHA TRUMPET 1ST YEAR

ANAM will be my vehicle to a professional career in music. I will have the mentoring, peer support, and importantly, the time to gain and develop my skills as a trumpet player.



ANAM wishes to thank our **ANAMBassadors**

Leighton Holdings – supporting Anna Cooper
ANAMsyndicate – **Dulcie Boling, Elise Callander, Erik Dias & Roger Bau, Jan Grant, Anthony Grigg, William Murdoch, Maudie Palmer, Luke Wagner, Robert Whitehead, Anonymous (1)** – supporting Stewart Kelly
The Dame Elisabeth Murdoch Charitable Fund – supporting the position of Artistic Director

CALENDAR FEB - MAY 2013

FEBRUARY

ANAM QUARTETTHAUS
TUE 19 - MON 25 FEBRUARY, VARIOUS TIMES
PERTH FESTIVAL
Venue Perth Writers Festival Precinct
Tickets Friends \$35 Conc \$30 FT Stud & U/30 \$25
Bookings perthfestival.com.au
(08) 6488 5555

MOSTLY MOZART
MOZART & SON
WED 20 FEBRUARY, 11AM
Wagner *Siegfried Idyll*
L. Mozart Concerto in D Major for trumpet
Mozart *Les petits riens*
Josh Rogan trumpet
Orchestra Victoria
Venue Melbourne Recital Centre
Tickets Adult \$35 Sen \$26 (ANAMates 15% discount)
Bookings melbournerecital.com.au
(03) 9699 3333

MASTERCLASS
THU 28 FEBRUARY, 5:30PM
Timothy Dunin bass
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

MARCH

2013 OPENING PERFORMANCE
FRI 1 MARCH, 7PM
Britten *Sinfonia da Requiem*
Lutoslawski Variations
Britten Russian Funeral Music
Shostakovich Symphony No. 1
James Judd conductor
ANAM Orchestra
Venue South Melbourne Town Hall
Tickets Free
Bookings essential (03) 9645 7911

SOUND BITE
TUE 12 MARCH, 1PM
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

ALUMNI RECITAL
TUE 12 MARCH, 7PM
Lanceni Concerto
Lanceni *Croquis*
Desenclos *Aria et Rondo*
Debussy *La Plus Que Lente*
Emma Sullivan bass
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

FELLOWSHIP PROJECT
MON 18 MARCH, 7PM
Program to include Rushford,
Hui-Hsin Hsieh, Sciarino
Callum G'Froerer trumpet (ANAM Fellow)
Venue Conduit Arts, 83 Brunswick St, Fitzroy
Tickets All \$10
Bookings tickets at the door

IT'S ABOUT THE JOURNEY
WED 20 - FRI 22 MARCH, 7PM
Lina Andonovska flute
City of Voices
ANAM Musicians
Venue Port Melbourne, South Melbourne
and St Kilda Town Halls
Tickets see website
Booking pmnh.org.au (03) 9645 1476

AUSTRALIAN VOICES
ELENA KATS-CHERNIN
CURATED BY TIMONTHY YOUNG
THU 21 MARCH, 6PM
Kats-Chernin *Blue Silence*
Kats-Chernin Ballade
Kats-Chernin *Wild Swans* Suite (selection)
Kats-Chernin Russian Rag
Kats-Chernin *Velvet Revolution*
Timothy Young piano
ANAM Musicians
Venue Melbourne Recital Centre
Tickets Full/Sen \$25 Conc \$15
(ANAMates 15% discount)
Bookings melbournerecital.com.au
(03) 9699 3333

SOUND BITE
FRI 22 MARCH, 1PM
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

ANAM @ CASTLEMAINE STATE FESTIVAL
SAT 23 MARCH, 4PM
Tamil Rugeon violin
ANAM Musicians
Castlemain Secondary College Students
Venue Castlemaine Town Hall, 25 Lyttleton St
Tickets All \$10
Bookings castlemainefestival.com.au or (03) 5472 5123

ANAM @ CASTLEMAINE STATE FESTIVAL
SAT 23 MARCH, 8PM
The Raah Project
ANAM Musicians
Venue Castlemaine Town Hall, 25 Lyttleton St
Tickets Full \$35 Conc \$30
Bookings castlemainefestival.com.au or (03) 5472 5123

SOUND BITE
TUE 26 MARCH, 1PM
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

FELLOWSHIP PROJECT
TUE 26 MARCH, 7PM
Program to include Golijov *The Dreams*
And Prayers Of Isaac *The Blind*
Alexander Morris clarinet (ANAM Fellow)
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

IN CONVERSATION WITH PETER HILL
THU 28 MARCH, 3PM
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

PERFORMANCE 1
THU 28 MARCH, 9PM
Messiaen *Visions de l'Amen*
Bach *The Well-Tempered Clavier* (selections)
Peter Hill piano
ANAM Pianists
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

APRIL

FELLOWSHIP PROJECT
THU 11 APRIL, 7PM
Program to include:
Berio Folksongs
Ives Songs (selections)
Greta Bradman soprano
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

SOUND BITE
FRI 12 APRIL, 1PM
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

SOUND BITE
FRI 19 APRIL, 1PM
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

ST SILAS SUNDAYS NO. 1
SUN 21 APRIL, 2:30PM
Venue St Silas Anglican Church
99 Bridport St West, Albert Park
Tickets Full \$25 Conc \$15 (ANAMates \$15)
Bookings parishoftheparks.com.au (03) 9696 5116

SOUND BITE
TUE 23 APRIL, 1PM
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

AUSTRALIAN VOICES
TUE 23 APRIL, 6PM
RAYMOND HANSON
CURATED BY MICHAEL KIERAN HARVEY
Hanson Piano Quintet
Hanson Piano Sonata
Hanson *Dedication*
Michael Kieran Harvey piano
ANAM Musicians
Venue Melbourne Recital Centre
Tickets Full/Sen \$25 Conc \$15
(ANAMates 15% discount)
Bookings melbournerecital.com.au
(03) 9699 3333

MASTERCLASS
MON 29 APRIL, 10AM
Morgenstern Trio
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

SOUND BITE
TUE 30 APRIL, 1PM
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

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 *Ghost* in D Major
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 No. 2 in B flat Major
Paavali Jumppanen piano/director
ANAM Orchestra & 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
THU 9 MAY, 7PM
ANAM Brass and Percussion
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

MOTHERS' 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, Op. 4
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
Georgia Ioakimidis-MacDougall horn
Orchestra Victoria
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
Lutoslawski 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
(ANAMates Full \$49.50 Sen \$36 Conc \$27)
Bookings anam.com.au
(03) 9645 7911

FELLOWSHIP PROJECT
TUE 28 MAY, 7PM
Program to include:
Golijov *Ayre*
Greta Bradman soprano
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

Tickets for the listed 1 performances can be purchased as part of a Performance Package. See back page for more details.

Over the course of the year, the busy program at ANAM may change due to many factors beyond our control. You can access the most up to date information about ANAM's performances via the following:

Web anam.com.au
Phone (03) 9645 7911

All details are correct at 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.



KIM CELLO



IAIN TROMBONE



CLAIRE HORN



NELSON TUBA



MADELEINE VIOLIN



THOMAS PIANO

WAYS TO ENGAGE

THERE ARE SO MANY EXCITING EVENTS HAPPENING AT ANAM IN 2013.

With a great host of Australian and international artists, the return of the *Mostly Mozart* and *Australian Voices* series, as well as our regular Sound Bites, Masterclasses and ANAM Recitals, it can be hard to know where to start! Here's a look at some of the ways you can experience ANAM students and their music-making.

ANAMATES MEMBERSHIP

An ANAMates Membership is an inexpensive way to be a part of the ANAM story. Not only are you supporting our musicians, but you can look forward to a few Mates-only benefits too! **For just \$60**, you get free entry to the majority of ANAM's 2013 events*, as well as a 10% discount on full priced Performance Package tickets.

2013 PERFORMANCE PACKAGES

ANAM Performance Packages offer value, flexibility and guaranteed tickets to the year's most anticipated performances.

2103 Concert Package Options include:

- Morning Performance Package
- All-Performance Package
- Choose Your Own Performance Package (minimum of six performances)

All Performance Packages include an ANAMates Membership.

For more information, please see back page or visit anam.com.au

MOSTLY MOZART

ANAM teams up with Orchestra Victoria for four morning concerts at the Melbourne Recital Centre. The first of the series, *Mozart & Son*, features ANAM student Josh Rogan on trumpet.

AUSTRALIAN VOICES

In its third year, the *Australian Voices* series explores the forgotten legacy of Australian Music. In partnership with Melbourne Recital Centre, ANAM students explore the works of some of the country's finest composers.

SOUND BITES

A series of hour-long concerts during the day and early evening featuring diverse repertoire that showcases the talent of ANAM musicians.

\$5 entry (ANAMates free)

MASTERCLASSES

ANAM welcomes highly acclaimed artists to work with students on their speciality instruments. Open to the public in an up-close, 'open lesson' style format.

\$5 entry (ANAMates free)

IN CONVERSATION WITH...

A series of informal hour-long lectures and discussions led by visiting artists and creative minds.

\$5 entry (ANAMates free)

ST SILAS SUNDAYS

ANAM and St Silas Anglican Church continue their relationship in 2013 with an intimate series of Sunday afternoon concerts. Just down the hill from the South Melbourne Town Hall, St Silas is the perfect place to enjoy the talents of ANAM students.

FELLOWSHIP PROJECTS*

Each year, ANAM awards Fellowships to a small number of outstanding students who will present a series of performances that explore the uncharted corners of the music world.

\$5 Entry (ANAMates free)

*ANAM Fellowships are supported by



*Exclusions apply, visit anam.com.au for more information.



PAAVALI JUMPPANEN

They must be doing something right in Finland, a small country which punches above its weight in supplying the world with classical virtuosos and conductors. One of Finland's best exports is pianist Paavali Jumppanen, whose international reputation grows exponentially.

Not yet 40, Jumppanen was born in Espoo, Finland's second largest city, and began piano lessons at five at the local music institute, later entering the famed Sibelius Academy. Three years polishing with Krystian Zimerman in Basel prepared him for his triumphant Carnegie Hall debut. His cycles of all Mozart and Beethoven's sonatas (as well as the latter's concertos) have been unanimously acclaimed, and his forays into contemporary music have been equally lauded. *The Guardian* described his recording of Boulez's piano sonatas as "the best recording of Boulez's piano music so far."

Ahead of his residency at ANAM in May, Paavali answered a few questions for us.

You entered a music academy at the age of five. Was it a government or private school? Can you tell us how it was run, and what sort of tuition you received there? Is there something special about music education in Finland?

I started at a Suzuki group organised by a local music institute, and after two years transferred to the actual institute. The Finnish youth music education (system) is based on these music institutes, which are schools where children and young adults can learn their own instruments, theoretical subjects such as music history and solfège, as well as play in chamber music ensembles and orchestras. The teachers are high-level professionals, and students have, at least until

recently, had the privilege of getting a good amount of private tutoring from them. The government, as well as the municipalities, has subsidised the institutes in the interest of keeping the tuitions affordable for low-income families.

The system has proven to be efficient both in allowing gifted young musicians to develop into internationally acclaimed artists and providing the communities with a marvelous component adding to the education provided by the school system. However, it is in constant jeopardy due to the declining financial situation of the European countries. So far, we're doing ok, though. I studied in the institute until I was 18 and entered the Sibelius Academy, the music university in Helsinki.

After graduating from the Sibelius Academy, you spent three years in Basel working with Krystian Zimerman. What was added to your playing during this time?

The three years I spent in Basel were a real eye-opener into various aspects of the musical culture that I work with nowadays. The work with Mr Zimerman was of course invaluable, as I was at that time already performing a fair amount and Mr Zimerman's vast experience from the concert stage came into tremendous benefit for me. We worked on a lot of concerto repertoire, nearly all of Beethoven's concertos, as well as some romantic repertoire, obviously Chopin, but also Brahms and Liszt. In addition, we worked on music of the living composers, particularly the French composers Dutilleux and Boulez, and in fact met with both of them. In addition I studied the organ and chamber music, which all added to a wonderfully diverse personal curriculum. Basel was a wonderfully intriguing city, for its history but also for its modern art. Paul Sacher, who was one of the most important patrons of the musical avant-garde of the 20th century, had clearly left a legacy in the city, which kept its scene vibrant.

You have performed cycles of all the Mozart and Beethoven piano sonatas (as well as Beethoven's concertos). These two composers overlap in time and place, but are so very different in temperament. Can you tell us how you approach each one?

Now, this is a big one. You are correct that the two composers are close on the one hand and worlds apart from the other. It is also interesting that Beethoven is sort of just around the corner: there are many pianists who have been studying with a pupil of a pupil of a pupil of a pupil of Beethoven, and funny as the chain seems, it is important to many. But with Mozart there isn't such a link. Also, Beethoven's direct influence on the romantic era creates a directness lacking with Mozart, although Mozart is generally regarded as equally great, if not greater than Beethoven. And this, I believe, leads to Beethoven being more familiar to musicians.

We seem to have an understanding of the energies needed when experiencing this music. When it comes to Mozart, his music has often been dealt with as almost musical jewellery, something that might actually break if played too energetically. What is not known generally, however, is that during Mozart's time one of the main criticisms of his music was that it was at times too demonic. My approach to both is primarily through their music, playing and listening to how other musicians have felt it. But I also read; it may be helpful to read about the 100th anniversary events of the Turkish siege of Vienna, taking place in the 1783, and realising that "Turkish" components entered Mozart's music heavily during that time. Or learning that the *Battle Symphony* for Wellington's Victory was the most popular work by Beethoven during his lifetime, and aspects he used in that work came to be fundamental in his late style, despite the fact that the Symphony itself represented a completely different genre and was composed for other audiences than the highly stylised 'art music' of his late years. But since for me the performance of music is not a sonic lecture but something more mysterious, I try to free myself from the buildup process of the interpretation whenever I'm actually performing. And this approach is most definitely similar when I'm playing Mozart or Beethoven.

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 *Ghost* in D major

Paavali Jumppanen piano
ANAM Musicians

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

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 No. 2 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

MOTHER'S DAY CONCERT

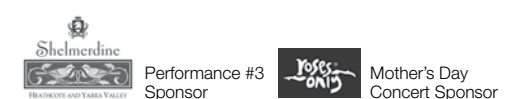
SUN 12 MAY, 2:30PM

Mozart Piano Quartet in G minor
Beethoven Piano Trio in E flat Major Op. 70, No. 2
Mozart Concerto for two pianos in E flat Major

Paavali Jumppanen piano
ANAM Musicians

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

Tickets for the listed performances can be purchased as part of a Performance Package. See back page for more details.





THE GIRL WHO WOULD NOT SPEAK

Oranges and bananas were luxury objects for the young Elena Kats-Chernin. Growing up on the Volga River in 1960s Soviet Russia, she remembers how she and her older sister could make an orange last for days, sometimes even weeks, by relishing just one precious, exotic segment at a time.

She was born in Tashkent, Uzbekistan in 1957. Four years later her engineer father and eye-doctor mother were shifted to government posts in Yaroslavl, 250 kilometres from Moscow. Unlike her precocious sister, Elena was slow to speak. So slow, in fact, that her parents were concerned about her intellectual development. Their doubts were banished when they discovered that although young Elena was reluctant to speak, she was quick to communicate through music. She would sit in on her sister's piano lessons, then get home and play by ear everything she had heard. Elena was not slow, but gifted.

So began a somewhat strenuous childhood of piano lessons, practise, theory, homework, and figure skating, the last activity insisted on by a mother who was determined that her daughters get a certain quota of fresh air and exercise. The city's historic, onion domed churches, now empty and untended in the atheistic state, became her playground, when there was time to play. Although basic foods were never exactly scarce, queues for meat and some vegetables were common. The Kats-Chernins, like every other family in Yaroslavl, got by on large quantities of potatoes.

At fourteen her parents knew Elena needed advanced tuition. The family moved to Moscow where Elena entered the prestigious Gnesin Academy of Music. But Mr and Mrs Kats-Chernin aspired to yet more. Encouraged by a sister who had emigrated to Australia, Elena's father pondered how he might offer his daughters a better life. Three years after settling in Moscow he managed to get the family to Sydney.

Expecting koalas and kangaroos, Elena found instead high-rise buildings and traffic jams. She got part-time work at a relative's milk bar and take-away in Sydney's CBD. Unsure of what a hamburger actually was, she dispensed buns filled with frozen patties. Clearly, hospitality was not her calling. She enrolled as a piano student at the Sydney Conservatorium where she found she was already advanced in several areas thanks to her rigorous Moscow training. Richard Toop, teacher of composition and previously an assistant to Karlheinz Stockhausen, spotted Elena's potential as a composer and recommended she take his classes. She had found her path. Graduating from the Con she travelled to Germany for further study and wrote scores for experimental theatre and dance companies. Fourteen years later she moved back to Sydney with a mass of experience and three children.

Elena Kats-Chernin is one of Australia's few concert composers whose music is actually heard all around us on a daily basis. Tuneful, quirky and often mysterious, her pieces have been picked up by radio programs and advertising agencies. Her range is wide. She has written *Wild Swans*, a full length, romantic ballet for Meryl Tankard and the Australian Ballet, and has just completed a massive project for Barrie Kosky and Berlin's Komische Oper, creating new orchestrations for Monteverdi's three operas. She was honoured when she was recently invited to write a new setting of Dorothea MacKellar's poem *My Country* for the Vienna Boys Choir's Australian tour. Popular forms from the past hold a continuing fascination for her, especially tangos, rags and waltzes, and she is always looking for new paths around their particular rhythms. These pieces often conjure an imagined, bygone era of smoky, elegant cafés, an era that Elena was never able to experience but clearly loves to evoke.

Philip Lambert

AUSTRALIAN VOICES
ELENA KATS-CHERNIN
CURATED BY TIMOTHY YOUNG
THUR 21 MARCH, 6PM

Kats-Chernin *Blue Silence*
Kats-Chernin *Ballade*
Kats-Chernin *Wild Swans* Suite (selection)
Kats-Chernin *Russian Rag*
Kats-Chernin *Velvet Revolution*

Timothy Young piano
ANAM Musicians

Venue

Melbourne Recital Centre

Tickets

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(ANAMates 15% Discount)

Bookings

melbournerecital.com.au

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...they discovered that although young Elena was reluctant to speak, she was quick to communicate through music.



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South Melbourne Town Hall
210 Bank Street
South Melbourne VIC 3205

*1 THU 28 MARCH, 9PM

Messiaen *Visions de l'Amen*
Bach *The Well-Tempered Clavier* (selections)
Peter Hill piano
ANAM Pianists

*2 FRI 3 MAY, 11AM

Mozart Quintet in E flat Major, K.452
Mozart Sonata for piano for four-hands in D Major, K.381
Beethoven Piano Trio *Ghost* in D Major
Paavali Jumppanen piano/director
ANAM Orchestra & Musicians

*3 TUE 7 MAY, 7PM

Beethoven Quintet in E flat Major
Mozart Sonata for Piano four-hands in B flat Major, K.358
Beethoven Piano Concerto No. 2
Paavali Jumppanen piano/director
ANAM Orchestra & Musicians

*4 FRI 24 MAY, 7PM

Shostakovich Cello Sonata
Lutoslawski Cello Concerto
Schoenberg *Verklärte Nacht* (*Transfigured Night*)
Johannes Moser cello/director
Benjamin Northey conductor
ANAM Orchestra & Musicians

*5 FRI 5 JULY, 7PM

Shostakovich String Quartet No. 1
Shostakovich String Quartet No. 11
Shostakovich String Quartet No. 2
Brotsky Quartet
ANAM Musicians

*6 SAT 6 JULY, 5PM

Shostakovich String Quartet No. 6
Shostakovich String Quartet No. 13
Shostakovich String Quartet No. 3
Brotsky Quartet
ANAM Musicians

*7 SAT 6 JULY, 8PM

Shostakovich String Quartet No. 7
Shostakovich String Quartet No. 5
Shostakovich String Quartet No. 12
Brotsky Quartet
ANAM Musicians

*8 SUN 7 JULY, 2PM

Shostakovich String Quartet No. 10
Shostakovich String Quartet No. 14
Shostakovich String Quartet No. 15
Brotsky Quartet
ANAM Musicians

*9 SUN 7 JULY, 5PM

Shostakovich String Quartet No. 4
Shostakovich String Quartet No. 9
Shostakovich String Quartet No. 8
Brotsky Quartet
ANAM Musicians

*10 FRI 12 JULY, 11AM

Hindemith Sonata for four horns
Hindemith Flute Sonata
Hindemith Kleine Kammermusik
Hindemith Septet for winds
Hindemith Quintett
ANAM Musicians

*11 FRI 12 JULY, 7PM

Beethoven Sextet for winds
Schoenberg Rondo
Klein Divertimento
Hindemith Quintett
ANAM Musicians

*12 FRI 13 SEPT, 7PM

Takemitsu *Garden Rain*
Rautavaara *Playgrounds for Angels*
Gubaidulina Trio
Mussorgsky *Pictures at an Exhibition* (arr. Howarth)
Jeroen Berwaerts trumpet/director
ANAM Musicians

*13 SAT 21 SEPT, 7PM

Britten Clarinet Concerto
Gruber *Aerial*
Lutoslawski Concerto for Orchestra
Jeroen Berwaerts trumpet
Michael Collins clarinet/conductor
ANAM Orchestra

*14 FRI 27 SEPT, 11AM

Stravinsky Symphonies of wind instruments
Dvořák Serenade for winds
Michael Collins clarinet
ANAM Musicians

*15 FRI 29 NOV, 11AM

Mendelssohn Octet
Schubert Octet
Anthony Marwood violin
ANAM Musicians

*16 SAT 7 DEC, 7PM

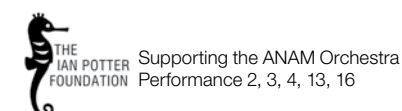
Weill Violin Concerto
Beethoven Symphony No. 6 *Pastorale*
Anthony Marwood violin/director
ANAM Orchestra

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