

MUSIC MAKERS

A photograph of three young women with dark hair and bangs, wearing light-colored shirts, playing violins. They are looking down at their instruments with concentration. The background is a soft, out-of-focus light color.

IN THIS ISSUE
IN THE HAUS

THE ROMANTIC,
THE JOKER AND
THE TRAGI-COMEDIAN

WHAT'S ON
OCTOBER — DECEMBER
AUSTRALIAN VOICES

ANAM
AUSTRALIAN NATIONAL
ACADEMY OF MUSIC

Here we are looking towards the end of another incredible, action-packed year at ANAM and it's hard to believe that a number of these talented young musicians have only been playing together for that long.

This year has seen ANAM participate, grow and develop a number of close collaborative relationships. Our affiliations with Musica Viva, the Huntington Festival and the Tasmanian Symphony Orchestra are integral to the unique experience of being at ANAM. For both the young musicians and the audience, these partnerships offer distinctive learning and performance experiences.

This final part of the year sees us looking forward to ANAM Quartetthaus, which is part of the 2014 Melbourne Festival, and the acclaimed clarinetist Carl Rosman in October, performing in a celebration of brass and wind. ANAM's final major public performance for the year, will be a repertoire of Russian classics conducted by the exciting young Venezuelan conductor Ilyich Rivas in November. All of this dispersed with student recitals and masterclasses.

While early November may see the end of ANAM's main subscriber season for 2014, we are still around participating in competitions, festivals (our own community-based arts festival, the Emerald Hill Festival, which is getting bigger and better), and in the throws of auditions for ANAM's 2015 intake. It looks like we will finish the year much as we have started — with a bang!

All the best to everyone for the end of 2014. We can't wait to share 2015 with you!

PAUL DEAN
ARTISTIC DIRECTOR



IN THE HAUS

In many European cities you can visit the homes where our great composers lived and worked. In the city of Leipzig, the curious musical tourist will find two such houses. One was for several years the home of Felix Mendelssohn. The other was, for a shorter period, the abode of Robert and Clara Schumann. Walking through these comfortable nineteenth century domiciles, the visitor might be struck by the size of the music rooms. They are spacious and beautifully proportioned, certainly, but by no means enormous, large enough to accommodate perhaps forty people in comfort. And yet, it was in these rooms, and hundreds exactly like them across the European continent, that most of our great chamber music was first played and heard. That's why it's called chamber music.

The move of professional string quartets and piano trios from the salon to the concert hall was inevitable and necessary, but it came at a price. Intimacy was lost. No more the soft but perceptible rasp of horsehair against gut, of finger against fingerboard, of human respiration under stress. Audiences now had a much smoother, sanitised experience. Music had become hygienic. Is this how Haydn and Beethoven imagined their quartets would be heard, as disembodied sounds minus all evidence of the human effort required

to produce them? Did audiences lose an appreciation for the sheer physical effort needed to play an instrument?

ANAM Quartetthaus is on a mission to put the chamber back into chamber music. Its designer, Ben Cobham, probably didn't realise he was having a prescient moment when he encountered a plain black box one day in the streets of Frankfurt.

"I had a stopover there, just long enough to go into the city and wander around. I found myself in the older part of town and there was this... black box,

ANAM QUARTETTHAUS

SAT 11 — SAT 18 OCTOBER,
1PM, 7:30PM & 9PM each day

ANAM String Quartets

Venue Emerald Hill (outside South
Melbourne Town Hall)

Tickets \$30

Bookings anam.com.au (03) 9645 7911

PROGRAM A

Haydn String Quartet no. 63 in B
flat major, op. 76, no. 4, Hob.III: 78,
Sunrise

Shostakovich String Quartet no. 9
in E flat major, op. 117

Saturday 11 October	1PM
Monday 13 October	9PM
Thursday 16 October	7.30PM

PROGRAM B

Haydn String Quartet no. 67
in F major, op. 77, no. 2, Hob.III:82,
Lobkowitz

Dvorak String Quartet no. 12 in
F major, op. 96, B. 179, *American*

Saturday 11 October	7.30PM
Tuesday 14 October	1PM
Thursday 16 October	9PM

*Please Note: For the Saturday 11 October 7.30PM performance, Haydn’s String Quartet no. 67 will be replaced with Haydn’s String Quartet no. 58 in F major, op. 74, no. 2, Hob.III: 73 (from Program E)

PROGRAM C

Beethoven String Quartet no. 3
in D major, op. 18, no. 3
Janacek String Quartet no. 2,
JW VII/13, *Intimate Letters*

Saturday 11 October	9PM
Tuesday 14 October	7.30PM
Friday 17 October	1PM

PROGRAM D

Haydn String Quartet no. 31
in B minor, op. 33, no. 1, Hob.III: 37
Schubert String Quartet no. 10
in E flat major, d. 87

Sunday 12 October	1PM
Tuesday 14 October	9PM
Friday 17 October	7.30PM

PROGRAM E

Haydn String Quartet no. 58 in F
major, op. 74, no. 2, Hob.III: 73
Beethoven String Quartet no. 2
in G major, op. 18, no. 2

Sunday 12 October	7.30PM
Wednesday 15 October	1PM
Friday 17 October	9PM

*Please Note: For the Sunday 12 October 7.30PM performance, Haydn’s String Quartet no. 58 will be replaced with Haydn’s String Quartet no. 67 in F major, op. 77, no. 2, Hob.III: 82, Lobkowitz (from Program B)

PROGRAM F

Schubert Quartettsatz D 703
Beethoven String Quartet no. 14
in C sharp minor, op. 131

Sunday 12 October	9PM
Wednesday 15 October	7.30PM
Saturday 18 October	1PM

PROGRAM G

Haydn String Quartet no. 41 in
D major, op. 50, no. 6, Hob.III: 49,
The Frog
Beethoven String Quartet no. 4
in C minor, op. 18, no. 4

Monday 13 October	1PM
Wednesday 15 October	9PM
Saturday 18 October	7.30PM

PROGRAM H

Haydn String Quartet no. 49 in
B minor, op. 64, no. 2, Hob.III:68
Beethoven String Quartet no. 9
in C major, op. 59, no. 3,
Rasumovsky

Monday 13 October	7.30PM
Thursday 16 October	1PM
Saturday 18 October	9PM

ANAM and Bluebottle present ANAM Quartetthaus in the 2014 Melbourne Festival with the generous assistance of the City of Port Phillip via the Local Festivals Fund, Philip Bacon AM, Lady Potter AC, Janet Holmes à Court AC, Naomi Milgrom AO and the Bowness Family Foundation.

MELBOURE FESTIVAL EVENT

Also as part of the
Melbourne Festival 2014,
ANAM Musicians join
the Aurora Orchestra
for Testament, a
transcendent celebration
of the enduring power
of classical symphony.

TESTAMENT

SAT 25 OCTOBER, 8PM

Ives *Three Places in New England*
(with Australian premiere of
new film by Jon Frank)

Dean Testament
Beethoven Symphony no. 3, *Eroica*

Nicholas Collon conductor
Aurora Orchestra
ANAM Musicians

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre
Tickets \$25 - \$99
Bookings melbournerecital.com.au
(03) 9699 3333

maybe five by ten metres. I circled around it a few times before I noticed on the side, in black letters, the sign ‘Bar’.”

Ben didn’t get to go inside. The bar wasn’t open during the day, and he had a plane to catch. But the unexpectedness and mystery of that black box tantalised him. It was a memory he drew on when ANAM’s Matthew Hoy approached him to create a new venue for chamber music. He wanted something audiences weren’t used to, that would give them a jolt and force them to listen in a new way.

The pair launched on a long and frustrating process of trial and error. A number of mock-ups were put together. ANAM faculty members, who were happy to be involved in the experiment, played in one of the last prototypes, set up inside the South Melbourne Town Hall. They noticed an attractive dryness in the sound. Far from being a drawback, they saw it as beneficial to the players. After all, you can’t hide any flaws in your technique in a dry acoustic. Dry leaves you nowhere to run. Dry gives you the truth, unadorned and raw. It’s not for the squeamish.

It was a long road that led to the final building – a plain, dark box, like the one Ben Cobham bumped into in Frankfurt, but this one dedicated to music rather than alcohol. Part of ANAM Quartetthaus’ simplicity is in its construction materials. The exterior is fashioned from rough sawn timber and the inner surfaces are made from different grades of plywood, thick for the walls but only 3mm thin for the ceiling, creating a kind of drum-membrane. Inside, a curtain of fine wool fabric encloses the audience of 52, who surround the players. Proximity is close, and the sound is immediate. The bulk of what people hear comes straight from the instrument, with very little deflected sound. And there is a feature neither Mendelssohn nor Schumann could ever have imagined. The players are seated on a platform which revolves so slowly and silently that its motion is almost imperceptible. You may start a piece sitting behind the first violinist, and end up behind the cellist. But the ANAM Quartetthaus experience is more than just aural.

“In the [ANAM] Quartetthaus you witness things you otherwise miss,” says Ben. “You witness breath, endurance, what people’s feet do. Usually, in a concert, you’re so far away you miss all that detail.” Most audiences never get to sit so close to the musicians, and most musicians, for that matter, never get to command such focus from their audience. Suddenly musician and listener are locked in a symbiotic relationship, held together by the mutual commitment of playing and listening.

Robin Wilson, ANAM’s Head of Strings, has guided this year’s feast of repertoire, which includes a bunch of late Haydn and early Beethoven quartets. “The Melbourne Festival are wanting to cover all the Haydn quartets over several years, so these had to feature,” he explains. “Other than that, Haydn and Beethoven quartets form the cornerstone of the quartet literature. They offer invaluable opportunities for honing ensemble skills; balance, voicing, intonation, purity of sound, ensemble accuracy, style and articulation, which are all imperative to a convincing interpretation. In this way they provide the ideal platform for the training of our players. Other works were chosen

– often by the students themselves – to provide contrast in musical period and style.” Those contrasting works include Dvorak’s American quartet, Shostakovich’s 9th and Janacek’s *Intimate Letters*, this last work inspired by a December-May romance late in the composer’s life. It’s hard to imagine a better setting for Janacek’s intimate thoughts than ANAM Quartetthaus.

This November ANAM highlights three of Russia's greatest composers in one concert, and although they share the same nationality, their temperaments could hardly be more different.

Pyotr Ilyich Tchaikovsky was a precocious child, but his juvenile gifts were more linguistic than musical. By the age of six, this very bright, highly sensitive little boy was not only reading fluently in his native Russian, but also in French and German. At seven he was writing a biography of Joan of Arc. His musical gifts simmered slowly, and were not considered remarkable. At nineteen, Tchaikovsky's conscientious disposition and advanced language skills landed him a cushy job with the Ministry of Justice. It was only at the age of twenty-two that he decided to abandon material safety, follow his heart and enrol in St Petersburg's recently established conservatory, where he ate up everything laid in front of him, developed with lightning speed and emerged three years later as one of Russia's first conservatory trained composers.



Establishing a musical career, of course, was not so easy. Tchaikovsky moved to Moscow where he met composer and nationalist Mily Balakirev. Now, if Russia were on fire, it's doubtful that anyone would be diving into the flames to rescue Balakirev's scores first. Nevertheless, this fiery patriot had the drive and charisma to enlist other similarly minded composers in his mission to establish a genuinely Russian voice. It was Balakirev's fate to have more significance as a string-puller than composer, and it was Balakirev who convinced Tchaikovsky that Shakespeare's *Romeo and Juliet* would be a great subject for a concert overture.

The tragedy of the world's favourite star-cross'd lovers was, as it turned out, entirely in key with Tchaikovsky's own pessimistic world view. Fate, as far as Tchaikovsky was concerned, was a malevolent force, forever crushing humanity's hopes for a happy ending. His *Romeo and Juliet* fantasy-overture of 1869, swelling with passion, soaring melodies and arresting portraits of the much-loved characters was a huge hit and the composer's first bona fide masterpiece. Tchaikovsky had arrived.

If Tchaikovsky was one of the 'good' boys of the St Petersburg Con, Sergei Prokofiev was not. An only child, raised in comfortable middle class affluence by doting parents and a French governess, Prokofiev's precocity put Tchaikovsky's in the shade. At the age of thirteen he was admitted to the Conservatory on the recommendation of Alexander Glazunov, no less. His progress was rapid but controversial. He found fault with his teachers. Liadov, he opined, was "dry". Rimsky-Korsakov was found wanting.

Not surprisingly, he developed a reputation for arrogance, an accusation not in the least offensive to Prokofiev. When he premiered his wildly jarring Second Piano Concerto in 1913, he was amused to see large numbers of the audience rushing for the exits, hands covering their ears. For those who remained to boo, Prokofiev simply smiled and offered an encore. How much fun it was to be an *enfant terrible*!

But the *enfant terrible* eventually grew up. In 1917, while Russia was imploding, Prokofiev secluded himself in a dacha outside St Petersburg and wrote his first symphony. To everyone's surprise, perhaps even his own, he turned back to the father figure of the genre, Joseph Haydn.



THE ROMANTIC, THE JOKER AND THE TRAGI-COMEDIAN: THREE RUSSIANS WALKED INTO A CONCERT HALL...

"I had purposely not had my piano moved to the country because I wanted to establish the fact that thematic material worked out without a piano is better... I had been playing with the idea of writing a whole symphony without the piano. Composed in such a fashion, the orchestral colours would, of necessity, be clearer and cleaner. Thus the plan of a symphony in the style of Haydn originated, since, as a result of my studies in Tcherepnin's classes, Haydn's technique had become especially clear to me... It seemed to me that, if he were alive today, Haydn, while retaining his own style, would have appropriated something from the modern. Such a symphony I now wanted to compose: a symphony in the classic manner."

Under the happy aura of Haydn's channelled presence, Prokofiev's aggressive, grating sarcasm mellowed to sparkling humour. At twenty-six, the *enfant terrible* had matured into the *bon vivant*.

Tchaikovsky and Prokofiev had the advantage of spending their formative years during times of relative stability. Shostakovich, born in 1906, grew up in the thick of it, and was only eleven when Russia established her first Soviet government. Raised in a liberal household, Shostakovich and his family were supportive of the new regime,

and Shostakovich showed every indication of being the model Soviet composer, zealous to use his gifts for the cultural ennoblement of 'The People' and play his noble part in the Soviet enterprise. Trouble came in the mid-1930s when Stalin's reign of terror proved that artists and musicians were as vulnerable as anyone else to midnight disappearances, show trials and executions. Shostakovich and his wife endured countless sleepless nights, wondering if they would be next to hear the ominous knock at the door. In 1936 the savaging in the press of his opera *Lady Macbeth of Mtsensk*, an attack almost certainly contrived by the Man of Steel himself, dealt the composer a psychic blow from which he never really recovered. He had revenge the following year (inasmuch as revenge was conceivable under the nightmarish circumstances) in the best possible way, when his Fifth Symphony triumphed with the public and proved unassailable even to the most demented party apparatchiks. It not only rehabilitated his wrongfully wounded reputation, but delivered him his biggest hit thus far. In fact, the success of the Fifth was so great it presented Shostakovich with a problem: how do you top a mega-hit?

It is clear that Shostakovich had trouble starting his Sixth Symphony. He announced to the press that it was to be a celebration of Lenin, a grand work including chorus and soloists. But no sketches of any such work survive. Shostakovich simply couldn't get a handle on his Lenin

Symphony. The symphony he actually wrote turned out to be unusual, and in some ways enigmatic. It has only three movements, the first a long and searching Largo, followed by two helter-skelter fast movements. Many critics were nonplussed. Viewed in conventional terms, the Sixth Symphony seems imbalanced, the profound feelings of the first movement completely unrelated to the levity which follows. The finale, a frenetic galop which seems to channel the comedic spirits of Rossini and Offenbach, came in for particular criticism as 'vulgar'. Even now, many, including Vladimir Ashkenazy, question the joyous abandon of the finale, feeling it must be Shostakovich's ironic depiction of life in a totalitarian state: "You WILL be happy!". But there is another interpretation. Just as Shostakovich loved to pour out his grief and anxieties in some of the most harrowing slow movements ever written, he also loved to let off steam with what we might call 'light' music. Offenbach was one of his favourite composers. He especially adored *La belle Hélène*, and even wished to write his own orchestrations for it. He loved humour. The finale of the Sixth Symphony is not empty irony, but a defiant show of laughter in the Soviet nightmare. Shostakovich knew what the ancient Greeks knew: art wears two masks, the tragic and the comic.

Brilliant young Venezuelan conductor Ilyich Rivas will conduct the ANAM Orchestra in these three Russian masterpieces.

ILYICH RIVAS CONDUCTS

FRI 7 NOVEMBER, 7PM

Tchaikovsky *Romeo and Juliet*,
Fantasy Overture

Prokofiev Symphony no. 1 op. 25,
Classical

Shostakovich Symphony no. 6
in B minor, op. 54

Ilyich Rivas conductor
ANAM Orchestra

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre

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

Bookings melbournerecital.com.au
(03) 9699 3333

*The ANAM Orchestra is supported
by the Ian Potter Foundation.*



WHAT’S ON IN OCTOBER

PERCUSSION AND PIANO SPECTACULAR

THU 2 OCTOBER, 7.30PM
For full program details visit anam.com.au
ANAM Musicians
UWA Musicians
WAAPA Musicians

Venue Callaway Music Auditorium, PERTH WA
Tickets Full \$20 Conc \$15
Bookings Tickets at the door

CONCERTO COMPETITION FINAL

SAT 4 OCTOBER, 7:30PM
Sibelius Violin concerto in D minor, op. 47
Strauss Horn concerto no. 1 in E flat major, op. 11
Bartók Piano concerto no. 3
Zoe Freisberg (QLD) violin
Kara Hahn (NSW) horn
Alex Raineri (QLD) piano
Tasmanian Symphony Orchestra

Venue Federation Concert Hall, HOBART TAS
Tickets Full \$20 Conc \$15
Bookings tso.com.au (03) 6232 4450

ANAM RECITALS

MON 6 OCTOBER, 1PM
Mozart Quartet in F major
Marais *La folie d’Espagne*
Vaughan Williams Oboe concerto in A minor
Emmanuel Cassimatis (NSW) oboe

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

MON 6 OCTOBER, 3PM
Hindemith Bass tuba sonata
York Tuba concerto, arr. for tuba & piano
Danielsson Concertante suite
Jason Catchpowle (WA) tuba
ANAM Musicians

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

TUE 7 OCTOBER, 11AM
JS Bach Partita for solo flute in A minor BWV 1013
Schumann Adagio & Allegro op. 70
Shinohara *Obsession*
Pasculli Concerto *La favorita*
Stephanie Dixon (QLD) oboe
Leigh Harrold piano

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

FELLOWSHIP PROJECT

TUE 7 OCTOBER, 6.30PM
Debussy Cello sonata in D minor
Hindemith Alto horn sonata
Franck Violin sonata in A op. 13

Gladys Chua (WA) piano
ANAM Musicians

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

AUSTRALIAN VOICES: PERCY GRAINGER AND HIS CONTEMPORARIES

WED 8 OCTOBER, 6PM
Boyle *The Lake*
Boyle March in D major for 2 pianos
Murdoch *Three Roumanian Sketches*
Bourne *Humoresque*
Hutcheson *Caprice* for 2 pianos (Australian Premiere)
Grainger *Blithe Bells* for 2 pianos, 6 hands
Grainger *The Warriors* for 2 pianos, 6 hands
Timothy Young piano
ANAM Musicians

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

MOSTLY MOZART: IN MEMORIAM

THU 9 OCTOBER, 11AM
Mozart Adagio & Fugue
Butterworth *The Banks of the Green Willow*
Pärt *Fratres* for solo violin
Mozart Rondo in C major for violin & orchestra K. 373
Ravel *Le tombeau de Couperin*
Emily Sheppard violin
Orchestra Victoria

Venue Elisabeth Murdoch Hall, Melbourne Recital Centre
Tickets Full \$47 Sen/Con \$38
Bookings mebournerecital.com.au (03) 9699 3333

ANAM RECITAL

FRI 10 OCTOBER, 1PM
Liszt *Dante Sonata*
Grandos *Quejas, ó la maja y el ruiseñor*
Falla *El amor brujo: Ritual Fire Dance*
Lachenmann *Got Lost*
Alex Raineri (QLD) piano
Jessica Aszodi soprano

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

ANAM QUARTETTHAUS

SAT 11 – SAT 18 OCTOBER, 1PM, 7:30PM & 9PM each day
For full program details visit anam.com.au
ANAM String Quartets

Venue Emerald Hill (outside South Melbourne Town Hall)
Tickets \$30
Bookings anam.com.au (03) 9645 7911

MASTERCLASS

MON 13 OCTOBER, 3PM
Borodin Quartet
ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$5 (**ANAMates** Free)
Bookings Tickets at the door
This masterclass is presented in association with Musica Viva

IN CONVERSATION WITH CARL ROSMAN

FRI 17 OCTOBER, 3PM
Carl Rosman clarinet

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

ET EXPECTO

FRI 17 OCTOBER, 7PM
Varèse *Octandre*
Finnissy n
Ferneyhough *Carceri d’Invenzione III*
Saunders *Stirrings Still*
Messiaen *Et Exspecto Resurrectionem Mortuorum*
Carl Rosman clarinet/conductor
ANAM Musicians

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

TESTAMENT

SAT 25 OCTOBER, 8PM
Ives *Three Places in New England* (with Australian premiere of new film by Jon Frank)
Dean Testament
Beethoven Symphony no. 3, *Eroica*
Nicholas Collon conductor
Aurora Orchestra
ANAM Musicians

Venue Elisabeth Murdoch Hall, Melbourne Recital Centre
Tickets \$25 – \$99
Bookings melbournerecital.com.au (03) 9699 3333

ANAM RECITALS

MON 27 OCTOBER, 11AM
Brahms Cello sonata no. 1 in E minor, op. 38
Franck Violin sonata in A op. 13
Jonathon Coco (VIC) double bass
Louisa Breen piano

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

MON 27 OCTOBER, 1PM
Aitken *Plainsong* for solo flute
Poulenc Flute sonata
Harvey *Lotusses*
Glass *Piece in the shape of a square*
Tamara Kohler (NSW) flute
Louisa Breen piano

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

MON 27 OCTOBER, 3PM
McMichael *Salt of the Earth*
Arnold Fantasy for solo flute
Clarke *Hypnosis* for solo flute
Prokofiev Flute sonata in D major op. 94
David Shaw (ACT) flute
Leigh Harrold piano

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

TUE 28 OCTOBER, 11AM
Brahms Violin sonata no. 2 op. 100
Ysaye Violin sonata no. 5
Messiaen *Thème et Variations* for violin & piano
Ysaye *Caprice d’après l’Etude en forme de valse* de C. Saint-Saëns
Doretta Balkizas (NSW) violin
Rhodri Clarke piano

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

TUE 28 OCTOBER, 1PM
Telemann Sonata no. 2 in C minor TWV 41:c3
Tomasi Sonatine for flute & piano
Farr *Kembang Suling: Three Musical Snapshots of Asia*
Muczynski Flute sonata op. 14
Jennifer Timmins (NZ) flute
Louisa Breen piano

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



WED 29 OCTOBER, 1PM
Bertoli *Settima* sonata
Bozza Nocturne-Danse
Bonneau *Caprice en forme de valse*
Françaix Trio for oboe,
bassoon & piano
Chris Martin (VIC) bassoon
Louisa Breen piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAMates** Free)
Bookings Tickets at the door

WED 29 OCTOBER, 3PM
Fasch Sonata in C major for
bassoon & continuo FaWV N:1
Saint-Saëns Bassoon sonata in
G major op. 168
Dutilleux *Sarabande et cortège*
Françaix *Divertissement* for
bassoon & string quintet
Christopher Haycroft (QLD) bassoon
Leigh Harrold piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAMates** Free)
Bookings Tickets at the door

THU 30 OCTOBER, 11AM
Strauss Introduction, theme
& variations
Strauss *Les Adieux* for horn & piano
Strauss Andante for horn & piano
Strauss *Mädchenblumen*,
op. 22 (4 songs), *Kornblumen*
Strauss *Di rigore amato* fr.
Der Rosenkavalier
Strauss Horn concerto no. 2 in
E flat major II, Andante con moto
Strauss Sonnet fr. Capriccio arr.
horn & string quartet
Strauss *Moonlight Music* fr. Capriccio
arr. horn & string quartet
Strauss Horn concerto no. 1 in
E flat major op. 11, III. Allegro
Alden Cai (VIC) horn
Louisa Breen piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAMates** Free)
Bookings Tickets at the door

FELLOWSHIP PROJECT

THU 30 OCTOBER, 6:30PM
Bowen Romance for solo piano
in G flat major op. 35
Beach Romance for violin &
piano op. 23
Moszkowski Selected dances for
piano four hands
Bridge Piano quintet H 49a
Stewart Kelly (QLD) piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAMates** Free)
Bookings Tickets at the door

ANAM RECITALS

FRI 31 OCTOBER, 1PM
Dallapiccola *Quaderno musicale
di Annalibera*
Ravel *Gaspard de la nuit* (piano solo)
Cerrone *Hoyt-Schermerhorn*
Jacob Abela (NSW) piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAMates** Free)
Bookings Tickets at the door

FRI 31 OCTOBER, 3PM
Dean *No Exit* (E flat
clarinet concerto)
Kopetz *Leprechaun* for E flat clarinet
Laing *Monologue* for E flat clarinet
Beere *Under the Cloak of
Righteousness*
Myburgh *Chronicle I* for E flat
clarinet & piano body
De Jager *Zombie Meadows*,
a pastoral scene
Justin Beere (VIC) clarinet
Rhodri Clarke piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAMates** Free)
Bookings Tickets at the door

WHAT'S ON IN NOVEMBER

ILYICH RIVAS CONDUCTS

FRI 7 NOVEMBER, 7PM
Tchaikovsky *Romeo & Juliet*,
Fantasy Overture
Prokofiev Symphony no. 1 op. 25,
Classical
Shostakovich Symphony no. 6 in
B minor, op. 54
Ilyich Rivas conductor
ANAM Orchestra

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre
Tickets Full \$55 Sen \$40 Conc \$30
Bookings melbournerecital.com.au
(03) 9699 3333

EMERALD HILL FESTIVAL

SUN 9 NOVEMBER, 10AM — 4PM
*For ANAM event details
visit anam.com.au*
Venue South Melbourne Town Hall
Tickets FREE
Information facebook.com/
emeraldhillfestival

FELLOWSHIP PROJECT

MON 17 NOVEMBER, 6PM
Ledger *Rashomon Confessions*
Dean *Skizzen für Siegbert*
Clapp *The Lark Descending*
(World premiere)
Tom Higham (WA) viola
Venue South Melbourne Town Hall
Tickets \$5 (**ANAMates** Free)
Bookings Tickets at the door

MASTERCLASS

TUE 18 NOVEMBER, 2PM
Goldner Quartet
ANAM Musicians
Venue South Melbourne Town Hall
Tickets \$5 (**ANAMates** Free)
Bookings Tickets at the door
*This masterclass is presented
in association with Musica Viva*

AUSTRALIAN VOICES: MALCOLM WILLIAMSON

TUE 18 NOVEMBER, 6PM
Williamson Piano quintet
Williamson Piano trio
Williamson *Pas de quatre* for flute,
oboe, clarinet, bassoon & piano
Kevin Power piano
ANAM Musicians
Venue Salon, Melbourne Recital Centre
Tickets Full \$25 Con \$15
Bookings mebournerecital.com.au
(03) 9699 3333

FELLOWSHIP PROJECTS

THU 20 NOVEMBER, 6:30PM
Neal *Paper Scissors Dog*
Mozart Piano quintet in
E flat major K 452
Knussen Three Little Fantasies
op. 6a for wind quintet
Ligeti *Six Bagatelles* for wind quintet
Ligeti *Musica Ricercata* for piano
Arcadia Quintet
Venue South Melbourne Town Hall
Tickets \$5 (**ANAMates** Free)
Bookings Tickets at the door

SUN 23 NOVEMBER, 5PM
Messaïen *Des canyons aux étoiles*
Georgia Ioakimidis-Macdougall
(SA) horn
ANAM Musicians

Venue South Melbourne Town Hall
Tickets Full \$28 Conc \$20
(**ANAMates** \$5 at the door)
Bookings trybooking.com/FYWL

ANAM RECITALS

MON 24 NOVEMBER, 11AM
Mozart Alto trombone concerto,
arr. for trombone & piano
Tomasi Trombone concerto
Mercadante *Salve Maria*
Schubert *Die Winterreise*,
D 911 op. 89
Ben Lovell Greene (NSW) trombone
Amir Farid piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAMates** Free)
Bookings Tickets at the door

MON 24 NOVEMBER, 1PM
Debussy 3 Songs arr. trombone
quartet
Mahler *Songs of a Wayfarer*
(Lieder eines fahrenden Gesellen)
Tomasi Trombone concerto
Iain Faragher (VIC) trombone
Peter de Jager piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAMates** Free)
Bookings Tickets at the door

MON 24 NOVEMBER, 3PM
Stevens Trumpet sonata
Cimarosa Oboe concerto in C minor
Marcatt *Believe me if all
those endearing young charms*
Arutiunian Trumpet concerto
Anthony Frantz trumpet
Leigh Harrold piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAMates** Free)
Bookings Tickets at the door



WHAT’S ON IN NOVEMBER

ANAM RECITALS

TUE 25 NOVEMBER, 11AM
Applebaum *Aphasia* for percussion
Kitzke *The Earth Only Endures*
Grandage *The Drowning Dream*
Westlake *Tall Tales but True*
Thea Rossen (WA) percussion

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

TUE 25 NOVEMBER, 1PM
Bax Clarinet sonata
Brahms 2 Songs op. 91
Weber Clarinet quintet in B flat major op. 34
Justin Beere (VIC) clarinet

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

FELLOWSHIP PROJECT

TUE 25 NOVEMBER, 6:30PM
Harvey *Ricercare una Melodia* for oboe & electronics
Pateras *Thirst* for oboe, cor anglais & bassoon
Carter *Trilogy* for oboe & harp
Aperghis *A Bout de Bras* for oboe & clarinet
Finnissy *Delal* for oboe & percussion
Jessica Foot (VIC) oboe

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

HUNTINGTON ESTATE MUSIC FESTIVAL

WED 26 NOVEMBER, 7:30PM
DEBUSSY *Danse Sacrée et Danse Profane*
CPE Bach Sinfonia in C major W 182, no. 3
Mendelssohn String Symphony no. 4 in C minor
Mozart Adagio & Fugue in C minor K 546,
Howard Penny cello

THU 27 NOVEMBER, 7:30PM
Britten *Les Illuminations*, op. 18 [with soprano]
Emma Matthews soprano
Howard Penny cello



FRI 28 NOVEMBER, 7PM
Hindemith *The Four Temperaments*
Joyce Yang piano
Howard Penny cello

SAT 29 NOVEMBER, 7PM
Pärt *Tabula Rasa*
Timothy Young piano
Ray Chen violin
Dene Olding violin
Howard Penny cello

Venue Huntington Estate Winery, MUDGEES NSW
Bookings 1800 995 931
huntingtonestate.com.au/festival
Information (02) 6373 3825
info@huntingtonestate.com.au

ANAM RECITALS

WED 26 NOVEMBER, 1PM
Prokofiev *Montagues & Capulets* fr. Romeo & Juliet
Brahms *Vier ernste Gesänge* [Four Serious Songs], op. 121
Danielsson Concertante suite

Matthew McGeachin (QLD) bass trombone
Peter Baker piano

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

WED 26 NOVEMBER, 3PM
Vivaldi Oboe sonata in C minor RV 53
Poulenc Trio for oboe, bassoon & piano
Yvon Cor anglais sonata
David Reichelt (QLD) oboe
Louisa Breen piano

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

THU 27 NOVEMBER, 1PM
Widmann *Fantasie*
Berg 4 Pieces for clarinet & piano op. 5
Brahms Quintet for clarinet & strings in B minor op. 115
Lloyd van’t Hoff (QLD) clarinet
Peter de Jager piano

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

THU 27 NOVEMBER, 6:30PM
JS Bach *Chaconne* in D minor
Vine Piano sonata no. 1
Ginastera Piano sonata no. 1 op. 22
Julia Hastings (QLD) piano

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



ANAM CONCERTO COMPETITION HITS HOBART

Saturday October 4 sees the final of the ANAM Concerto Competition at Federation Concert Hall, Hobart.

ANAM’s Concerto Competition has been part of ANAM’s Program fabric for seven years, forming an important part of ANAM’s pedagogical performance training, while giving our pre-professional musicians supported understanding of the processes and rigour of solo performance with an orchestra.

The ANAM Concerto Competition has been held for the past four years with the Tasmanian Symphony Orchestra (TSO). This has created a close partnership that has seen ANAM musicians also participate with the TSO in MONA projects and work side-by-side with TSO musicians as part of their performance season.

“ANAM is privileged and incredibly fortunate to have the type of relationship we do with the TSO, one of Australia’s leading orchestras,” explains ANAM Program Manager Matthew Hoy. “TSO are very responsive to ANAM’s performance training goals and have embraced these as a priority in the way they collaborate with us.”

IN DECEMBER

ANAM CHAMBER COMPETITION FINAL

SAT 6 DECEMBER, 7PM
For full program details visit anam.com.au
ANAM Musicians

Venue South Melbourne Town Hall
Bookings info@anam.com.au (03) 9645 7911
Tickets Free (bookings recommended)
Information anam.com.au

MOSTLY MOZART: 1791

THU 18 DECEMBER, 11AM
Mozart *La clemenza di Tito* overture
Haydn Symphony no. 94 in G, *Surprise*
Mozart Clarinet concerto in A major K. 622
Lloyd van’t Hoff (QLD) clarinet
Orchestra Victoria

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

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

CONCERTO COMPETITION FINAL

SAT 4 OCTOBER, 7:30PM
Sibelius Violin concerto in D minor, op. 47
Strauss Horn concerto no. 1 in E flat major, op. 11
Bartók Piano concerto no. 3

Zoe Freisberg (QLD) violin
Kara Hahn (NSW) horn
Alex Raineri (QLD) piano
Tasmanian Symphony Orchestra

Venue Federation Concert Hall, HOBART TAS
Tickets Full \$20 Conc \$15
Bookings tso.com.au (03) 6232 4450

AUSTRALIAN VOICES: A LOOK INTO CONTEMPORARY AUSTRALIAN MUSIC

A great way for both the ANAM musicians and the rest of us to re-discover the significant Australian musical landscape, the final two Australian Voices performances for this year will be celebrating the works of Percy Grainger and Malcolm Williamson among others.

Music Makers had a chat with the curators of the next Australian Voices: **Timothy Young**, ANAM Head of Piano, curator of “Percy Grainger and His Contemporaries” in October and Kevin Power OAM, solo pianist and member of the Southern Cross Soloists, who is curating November’s **Malcolm Williamson** program. They tell us about the challenges, the excitement and what they love about their chosen programs.

MM — What drew you to the work of these composers?

TY — There are some really wonderful performers and almost unexplored areas of our Australian compositional heritage that I enjoy researching. In the first instance it was George Frederick Boyle whose important international career as a pianist, composer, conductor and pedagogue attracted my attention. As you explore one life many other people come into the mix and so other important figures such as Ernest Hutcheson and William Murdoch come to the surface. Percy Grainger was another great Australian, also active at the time and probably the most well known, hence his presence forming the centre of the exploration.

KP — When I was a student the ABC used to regularly broadcast a recording of the premiere of Williamson’s 3rd Piano Concerto played by John Ogden with the SSO. It was a great performance of a fantastic work and made me want to get to know more of his music. The Queensland Con also performed his opera *The Happy Prince* while I was a student, which confirmed my view that he was a composer whose music was attractive and appealing. It was modern yet melodious, vigorous and expressive and capable of making a real connection with an audience, which was a great contrast with a lot of the other Australian music being written at the time.

MM — As pianists, what are some of the challenges in performing the works you have chosen?

TY — All of the composers I am presenting in the “Percy Grainger and His Contemporaries” program were great pianists – not least beginning with Percy Grainger. In *The Warriors*, he reveals one of his most personal compositions: completely without precedent it explores a harmonic language, style and structure that are his unique voice. Imagination, virtuosity and skill are all required for a successful performance.

KP — Williamson’s music can be technically quite challenging. In particular he was very fond of using widely spaced chords and wide leaps, which can be very awkward. He was a fine pianist himself, however, and understood the sonority of the instrument very well so his writing is usually very effective as a result, in spite of the difficulties. It is often also very dense and contrapuntal and these aspects can make it hard to bring out the musical arguments of the pieces clearly in performance.

MM — What were some of the most interesting aspects for you in curating this selection of music?

TY — Finding some of these neglected compositions and bringing them to light has been a very rewarding aspect of this project. In some cases, I was working from manuscripts and transcribing them so that they are legible.

MM — What were some of the challenges in the works you chose?

KP — The *Piano Trio* and *Piano Quintet* are both Williamson at his most uncompromising and austere and are really quite difficult works to get inside of. The middle movement

of the Quintet, in particular, is also extraordinarily difficult to put together in terms of ensemble. The *Pas de Quatre* is at least Williamson with a more friendly face.

MM — What do you hope that the audience will walk away with?

TY — Lots of questions and lots of wondering about the music performed. The audience will have an experience of how the music can transport us to other places and make us reflect on the world around us. I’d also hope they will have fun – Grainger most of all wanted to bring a breath of fresh air into the stuffy atmosphere of the concert hall.

KP — I hope that the audience will walk away with a sense that Williamson is a composer whose work is worth getting to know more closely. He was a very complex individual and his music has several distinct styles, but he was a major talent and his best music is amongst the finest Australia has produced.

MM — What makes the Australian Voices program important?

TY — We do have a unique voice in the history of Western music and continue today to question and look forwards to even more visionary ways of and hearing and seeing music. The younger musicians need to be aware of, and champion this music so that the greater public can also share in this heritage.

KP — As a relatively new and modern country, Australia tends to think that because its history is only short, it is not important. The ‘cultural cringe’ which Australia endured for so long made us think that artistically,

and particularly musically, this was certainly so. A series like this, which take a look at not only the present generation of composers but earlier generations as well, are important to give contemporary musicians and audiences a sense of where we came from and how we got here. And to remind us that there is a lot of fine work being done in this country – and that it is often unappreciated.

Australian Voices is performed in partnership with ANAM and the Melbourne Recital Centre.

AUSTRALIAN VOICES: PERCY GRAINGER AND HIS CONTEMPORARIES

WEDNESDAY 8 OCTOBER, 6PM
Timothy Young piano
ANAM Musicians
Venue Salon, Melbourne Recital Centre
Tickets Full \$25 Con \$15
Bookings mebournerecital.com.au (03) 9699 3333

AUSTRALIAN VOICES: MALCOLM WILLIAMSON

TUESDAY 18 NOVEMBER, 6PM
Timothy Young piano
ANAM Musicians
Venue Salon, Melbourne Recital Centre
Tickets Full \$25 Con \$15
Bookings mebournerecital.com.au (03) 9699 3333



FROM THE CANYONS TO THE STARS: ANAM FELLOWSHIP PERFORMANCE

ANAM Fellow (horn) Georgia Ioakimidis-MacDougall and second year pianist, Jacob Abela share a desire to realise ambitious projects and to make a personal connection with the audience. They have teamed up for Georgia’s project-driven Fellowship work and talk to Music Makers about their process.

MM — Georgia, how are you finding the Fellowship experience?

GI-M — The Fellowship program is still in its infancy and is being shaped by its participants. I love this openness and the way the program has grown naturally: I am here at a time where I can push in different directions and see what is possible and what is untenable.

To witness the creative process first hand of artists and project managers such as Genevieve Lacey, Iggy Grandage and Matthew Hoy is a privilege. To take a vision and realise it, takes tremendous negotiation, flexibility and problem solving. There is a fine balance between determination to see something through and knowing when to let it go.

MM — You are creating a performance of *Des canyons aux étoiles*, by Messiaen. What is it about this work that makes it important to us in Australia?

JA — The last performance of this work took place during the 1988 Bicentenary, while Messiaen was visiting Australia. This trip was momentous: he spent most mornings awake at dawn transcribing native Australian birdsong, which grew in to his last orchestral work *Éclairs sur l’au-delà...* (Illuminations of the beyond...). Even in *Des canyons*, despite its link to the United States, there are brief moments where Messiaen quotes Australian birdsong, including the white-backed magpie. I think it is a great honour that such an important composer viewed our native landscape as integral to his creative process, and as such, I feel obliged to treat him and his work (this one in particular) with the same respect!

MM — What are you trying to achieve in this performance?

JA — I honestly wanted to see if my outrageous suggestion [to do this project] could be realised! Seeing as the work is 110 minutes long, and each of the 44 players in the orchestra has an individual part of unusual difficulty, I knew it would be a large undertaking to say the least. I also loved the idea of including as many ANAM musicians as possible in the project because it is such a rarely performed work and the standard of the musicians at ANAM ensures all are absolutely up to the challenge.

MM — It does seem very ambitious, Georgia, organising such diverse musician groups!

GI-M — This is a feature of my fellowship and for me, it is integral to the success of our current project in a broader sense. This is an opportunity for some really interesting artists to connect and reconnect. What a beautiful thing to witness as an audience member – that kind of energy and commitment.

MM — Jacob, what is your role in this project?

JA — My role on the day of the performance is to play the solo piano part, which is an incredible mosaic of transcribed and transformed birdsong. Before then (ignoring the hours of practice set aside to learn the thing), I am essentially co-curating the event. One of my main roles up to this point has been finding the players necessary for this to go ahead – a largely successful endeavour so far.

MM — How did this collaboration take place?

JA — Georgia and I spent some time together at the 2013 Bang on a Can Summer Music Festival and spoke of our grand plans to take over the world. We had ideas to bring music to Melbourne that had not been performed much, if at all, in Australia. This particular project arose from this initial discussion. It was also somewhat due to my belligerence in wanting to play the solo piano part myself, so it was quite fortuitous in the end that Georgia could include it as one of her ANAM Fellowship projects.

MM — What are you hoping the audience will experience through your performance of the Messiaen?

GI-M — Having confirmed most of the larger details, we are now free to envision the performance. It is important to me that someone who has never seen an orchestra play will leave with an experience just as rich as an avid Messiaen fan.

JA — I personally feel a strong sense of landscape and vastness when listening to this work. Messiaen evokes a sense of immense grandeur and immaculate design with the orchestra, while giving the birdsong the spotlight. I expect the audience to take what they will from the performance, and I feel that this will be unique to each person. I can only hope that it will be as transformative for the audience as it was for me on first listening.

FELLOWSHIP PROJECT

SUN 23 NOVEMBER, 5PM
Messiaen *Des canyons aux étoiles*
Georgia Ioakimidis-MacDougall (SA) horn
ANAM Musicians
Venue South Melbourne Town Hall
Tickets Full \$28 Conc \$20 (ANAMates \$5 at the door)
Bookings trybooking.com/FYWL





CONTRIBUTE TO ANAM'S ENDOWMENT FUND

Established in 1995 the Australian National Academy of Music (ANAM) is Australia's only performance-based training institution for the country's finest young musicians. Each year these extraordinary young artists present a performance program unrivalled for its breadth, energy and vision.

ANAM's goal is to be acknowledged amongst the world's top five music-training institutions by 2020. To ensure that our vision may be realised, the Directors of ANAM have established the ANAM Endowment Fund.

This Fund will ensure a strong capital base to underpin ANAM's future vision and aspirations so that it will continue to play a pivotal role in the future of Australia's musical life into the 22nd century.

We invite you to join us in securing the future of our country's music culture by making a gift or bequest to the ANAM Endowment Fund.

The earnings from your gift will contribute directly towards the shaping and nurturing of our future music leaders.

I came to ANAM knowing I had a gift and a willingness to work hard to develop it. I have been so fortunate to learn from extraordinary musicians who are generous with their time, knowledge, wisdom and enthusiasm for life through music.

I leave ANAM with confidence in my abilities, an astute sense of my musical and personal identity and a greater passion for music making.

Gladys Chua (WA) piano

ANAM is happy to discuss how the earnings from your gift to the ANAM Endowment Fund can be directed to an area of expenditure that best contributes to the development of Australia's future music leaders.

For inquiries regarding the ANAM Endowment Fund or making a bequest, please contact

Sue Sweetland,
Bequests Administrator:
s.sweetland@anam.com.au
03 9645 7911

For more information
visit anam.com.au

HUNTINGTON ESTATE MUSIC FESTIVAL: CHAMBER MUSIC IN THE VINEYARD

Renowned cellist and ANAM Resident Faculty, Howard Penny, has been leading ANAM's chamber musicians to national and international recognition. A regular participant in the Huntington Estate Music Festival, he is again taking a group of ANAM musicians to perform in 2014. The Festival is curated by the world's largest chamber music entrepreneur, Musica Viva Australia and each year features a stunning collection of prominent international artists alongside Australia's finest musicians, in stimulating programs that run the full gamut of the chamber music experience.

Howard has taken some time out of his busy schedule to talk chamber and Huntington Festival:

"The relationship between one of the world's foremost chamber music promoters and Australia's leading performance training institution is a very happy marriage!

Four years ago, 10 ANAM musicians performed at the prestigious Huntington Estate Music Festival for the first time under the mentorship of Paul Wright, which prompted Musica Viva two years later to invite another cohort jointly led by myself and Anthony Marwood. This formed the backbone of the larger ensemble programming for the festival.

It is thrilling that in their 25th anniversary year, Huntington and Musica Viva have again chosen ANAM and myself to present our own uncondacted programme, as well as accompanying such luminary soloists as Emma Matthews and Ray Chen.

ANAM is all about chamber music, and to have the opportunity to

perform in this highly-charged, high-profile environment (live ABC Classic FM!), is a thrilling and challenging experience for me as well as for our wonderful young musicians. We have a large amount of varied repertoire and it of course must all be played at absolute international standard; Musica Viva have given us their trust and we are definitely up for it! In a way, it summarises all the things we try to instill at ANAM: instrumental excellence, highly-honed chamber music skills, stylistic flexibility and the ability to deliver fantastically under pressure: it's our calling card and we're excited to present it!"

HUNTINGTON ESTATE MUSIC FESTIVAL

WED 26 – SUN 30 NOVEMBER

Venue Huntington Estate Winery,
MUDGEES NSW

Bookings 1800 995 931

huntingtonestate.com.au/festival

Information (02) 6373 3825

info@huntingtonestate.com.au

TUNE IN
2015

COMMUNITY NEWS

The Emerald Hill Festival supported by the City of Port Phillip, Australian National Academy of Music (ANAM), Multicultural Arts Victoria, Arts Access Victoria, Australian Tapestry Workshop, Emerald Hill Library & Heritage Centre and the South Melbourne Police will be held in the Emerald Hill precinct of South Melbourne on Sunday 9 November 2014.

This year's event promises to be bigger and better than ever with a range of exciting performances, children's activities, tours, masterclasses, exhibitions, pop-up food stalls and more.

The main community event is The Big Sing. One of Australia's most renowned conductors and music educators Richard Gill will lead local school and community choirs through selected choral works with the assistance of our ANAM Musicians. Visitors to the festival will be encouraged to join in the workshops and at the conclusion of the workshops, The Big Sing will present selected works in a celebratory performance joined by the ANAM Orchestra.

Visit www.facebook.com/emeraldhillfestival for more information.



FREE EVENT

ONE MORE THING

Recently, one of our regular audience members had a birthday party. In lieu of receiving any gifts, he invited his guests to donate and support ANAM. We know this isn't a new idea, but the response was very enthusiastic and it got us thinking. If you would like to celebrate this way, or find out if ANAM can arrange hospitality around a concert for you, please get in touch with us - we would be delighted to chat!

Sue Sweetland
Audience Liaison
s.sweetland@anam.com.au
03 9645 7911

AUSTRALIAN NATIONAL ACADEMY OF MUSIC (ANAM)

South Melbourne Town Hall
210 Bank Street
South Melbourne VIC 3205
03 9645 7911
info@anam.com.au
anam.com.au

Join the conversation at
Facebook / Twitter / anam.com.au

ABOUT MUSIC MAKERS

Editor — Rebecca West
Contributors — Philip Lambert, Noë Harsel, Louise O'Loughlin, Sue Sweetland, Rebecca West
Art and Design — WorkArtLife.com
Photography — Pia Johnson, Noë Harsel

FREE CONCERT



ANAM CHAMBER COMPETITION FINAL

SATURDAY 6 DECEMBER, 7PM

Hear ANAM's finest chamber ensembles as they reach the final of ANAM's Chamber Competition after an intense round of preliminary heats.

Venue

South Melbourne
Town Hall

Tickets

Free

Information

anam.com.au
(03) 9645 7911

*This concert will be
broadcast live on
3MBS FM*

ANAM
2015
AWAITS

THANK YOU



ANAM Quartetthaus
Supporter



ANAM Orchestra
Sponsor



Testament Co-presenter



Student Forum
Supply Partner



ANAM Quartetthaus
Co-presenter



Australian Government

ANAM
AUSTRALIAN NATIONAL
ACADEMY OF MUSIC