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What the Fact?! Music Hacked



This year we partnered with CutCommon, Australia's independently run classical and new music magazine, to produce an interview series titled *What the Fact?! Music Hacked* where our musicians, faculty and guest artists have given informed answers to real questions about pursuing a career in music.

Ever wondered why you feel performance anxiety? What the deal is with tuning to 440Hz – or not? How to lead an orchestra? CutCommon and ANAM have covered it all! To give you a taste of the series, we've included two interview snippets below from two clarinet stars but you can view the full interviews and more at cutcommonmag.com/category/what-the-fact

WTF?! HOW SHOULD I LOOK AFTER MY REEDS?

What are the biggest mistakes that owners of reeds can make?

"Playing reeds for too long, too soon. If you blow them in gradually and carefully, you'll get about 10 times longer life compared with playing continually on a brand new reed. Think of the lifespan of a reed as a curve, with a middle part where it is at it's best: consistent and vibrant. Blowing it in carefully will elongate and optimise that middle part of the curve."

David Thomas ANAM Head of Woodwind, Clarinet Faculty

WTF?! DOES THE B-FLAT OR E-FLAT CLARINET WIN?

What can the E-flat clarinet do that the B-flat can't?

"The E-flat has a particularly penetrating, piercing sound; and as a result is most frequently used by composers for incisive, jagged solos – something it can bring off more convincingly than a B-flat (although, in its very high register, the B-flat can sound pretty penetrating, too). As its lower range is limited, compared to the B-flat, it is more difficult to make the E-flat sound mellow and smooth – something one normally associates with clarinet sound. There are some exceptional E-flat specialists out there, though, who manage it!"

Dimitri Ashkenazy
ANAM Guest Artist, Clarinet

A reflection: Debussy¹⁰⁰ so far

Words by
Timothy Young
ANAM Head of Chamber Music,
Resident Piano Faculty

It's hard to believe we are nearing the end of our series performing Claude Debussy's complete piano and chamber music. So far this year visiting artists Roy Howat, Kathryn Stott, Ian Munro and Steven Osborne have worked with, and alongside, our ANAM musicians. The response has been wonderful and it has been inspiring to see how this genius of the musical world touches the heart and intellect of musicians and audiences alike.

To get the year underway, Roy Howat presented a series of lectures on the French master, going into great depth on the workings of his musical structures, harmonic language and extraordinary associations with French verse. It left no doubt about his deep philosophical approach on what music can and should be, his genial craftsmanship and intellect bent on realising these ideals in composition. To quote Debussy himself "Music is a secret form of mathematics, the elements of which have a share in eternity..."

Roy Howat is renowned as both pianist and scholar whose concerts, broadcasts and lectures regularly take him worldwide. We were lucky enough to have him join us for two concerts in our Debussy¹⁰⁰ series, performing a selection of *Préludes* Book 1 in April and *Suite bergamasque* and *En Blanc et Noir* in September.

Kathryn Stott's visit in May was an intense few days to prepare, among other things, the Cello Sonata and a collection of wonderful orchestral transcriptions for two pianos including the three *Nocturnes*, *La Mer* and *Prelude à l'Après-midi d'un Faune*. In June Ian Munro not only performed *Images* Book 1 but also presented some largely forgotten gems, a highlight being the *Chansons de Bilitis*, incidental music for narrator, two harps, two flutes and celesta.

Steven Osborne worked with ANAM musicians on the String Quartet, numerous relatively unknown 4-hand and two piano works and also performed the *Petite Suite* and *Images* Book 2. "I find it hard to put my finger on what it is about Debussy that I love," says Steven, "but it's an absolutely amazing openness in some way. To not control the way the music goes, but to just see what happens. And he keeps finding these amazing things."

What a thrill it has been for ANAM musicians to also work with composer Lyle Chan on his Sonatas written especially for this project. Debussy never completed his series of six Sonatas for various instruments and Lyle brilliantly took up the challenge of writing his own with Debussy's intended instrumentation. Don't miss the last two concerts in our Debussy¹⁰⁰ series with ANAM musicians and Stephen McIntyre (16 November) and yours-truly (26 October).



DOUZE ÉTUDES Friday 26 October 7.30pm	PRÉLUDES [BOOK 2] Friday 16 November 11am
DEBUSSY <i>Petite Pièce</i> for clarinet & piano	DEBUSSY <i>Syrinx</i>
DEBUSSY <i>Première rapsodie</i> for clarinet & piano	DEBUSSY <i>Préludes Book 2</i>
DEBUSSY <i>Rêverie</i>	DEBUSSY <i>Élégie</i>
DEBUSSY <i>Deux arabesques</i>	DEBUSSY <i>Le petit nègre</i>
DEBUSSY <i>Hommage à Haydn</i>	DEBUSSY <i>Children's Corner</i>
DEBUSSY <i>Danse bohémienne</i>	
DEBUSSY Piano Trio in G major	Stephen McIntyre piano
DEBUSSY <i>Douze études</i>	ANAM Musicians
Timothy Young piano	
ANAM Musicians	
Tickets Full \$60 Sen \$47 Con \$35	Tickets All \$35
<i>Timothy Young's ANAM Faculty position is generously supported by Margaret Johnson</i>	<i>Performance to be followed by complimentary light refreshments and an opportunity to meet the musicians</i>
	Venue South Melbourne Town Hall
	Bookings anam.com.au or 03 9645 7911
	<i>Debussy¹⁰⁰ project presented in partnership with ABC Classic FM</i>

Brett Dean: in conversation

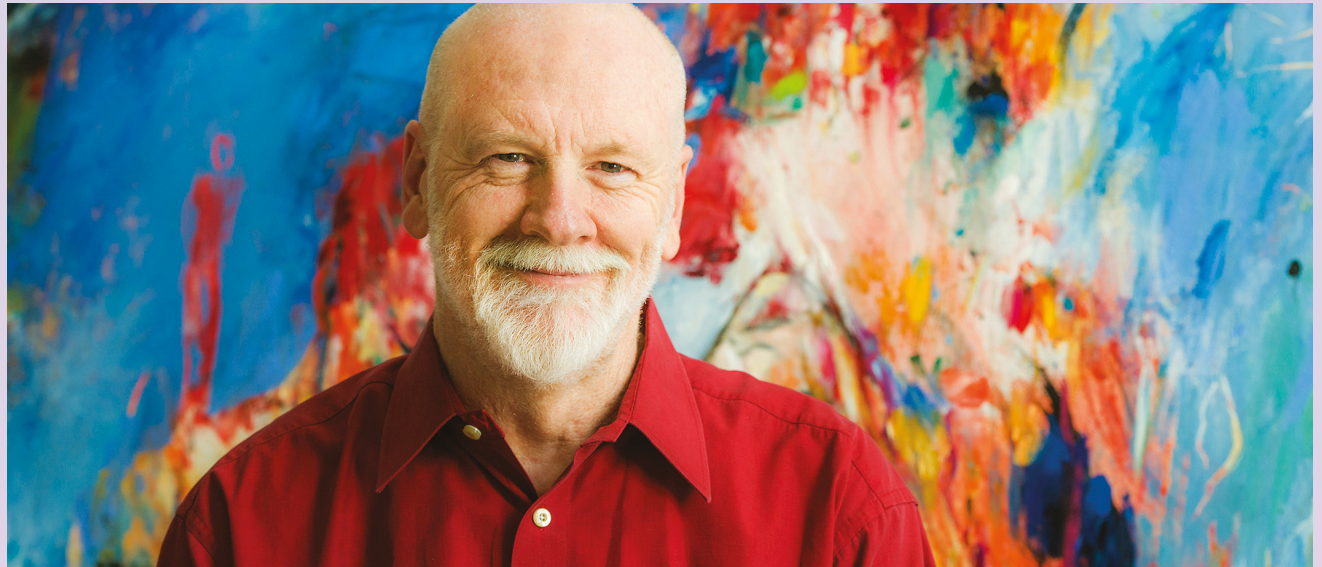
Interview by
Miranda Cass
ANAM Marketing Coordinator

As ANAM's former Artistic Director, what do you most look forward to about returning to ANAM's home at the South Melbourne Town Hall?

Once you've been a part of the ANAM family, to return always feels like coming home. Now I know that might sound like an artist-interview cliché but it's really true. You only need to look at the vast array of returning national and international artists that have maintained ongoing relationships with ANAM over many years, even decades, to see it's not mere marketing! To be part of the very particular ANAM vibe again is what builds these lasting bonds and is what I'm most looking forward to, with the wonderful mix amongst its musicians of curiosity, wonder, skill and ambition.

Earlier this year, you were invited to be a keynote speaker to welcome the new and returning musicians to Week One at ANAM. During this talk, you encouraged the musicians to open their minds to the diverse options that are available for musicians and you reflected on when you were a violist in the Berlin Philharmonic Orchestra but devoted your spare time to improvising. It was an inspiring part of your talk and it offered a great insight into how you shaped your life and career. Can you briefly repeat it here for our readers?

My early years in the Berlin Philharmonic were characterised by discovery. That meant, in the first instance, a crash-course in the extensive repertoire of Germany's leading 'Kultur-orchester' and lots of chamber music. But from about 1988 onwards it also meant 'after-dark' improvising sessions with the marvellously versatile Sydney musician, Simon Hunt. Simon was just about to achieve fame/notoriety as Pauline Pantsdown, the irreverent, dizzily articulate 'caricature/nemesis' of at-the-time-newly-elected One Nation leader, Pauline Hanson. So, after playing a Bruckner Symphony at 8pm in the Philharmonie for example, I would often meet up with Simon and head to the bohemian Kreuzberg district of West Berlin to challenge myself to post-philharmonic improv sessions featuring viola, piano-frame, sampler and any number of other noise-makers. Simon's adventurous spirit and encouragement eventually led me to begin writing my first notated compositions.



Between the viola, conducting and composing, what are you dedicating most of your time to now? (Or do all three roles intertwine?)

Proportionally, I spend most of my time composing however all three disciplines are constant companions and cross-pollinating in character. I simply can't imagine only composing without performing, or vice-versa. As a composer I find it incredibly helpful to have a hands-on knowledge of the act of performing. Similarly, I think all performers should at least 'have a crack' at composing, to experience first-hand what musical challenges and conundrums arise, what decisions need to be made and how composers make them. It can only help to inform and inspire the art of interpreting music. And it just might become your main gig!

You're known as an advocate for Australian music and we're delighted to have you conduct four Australian works (including one of your own) with the ANAM Orchestra in November. Can you describe how the program for this concert was formed?

These four orchestral scores are all particularly dear to me as both performer and composer. The works of Richard Meale, Georges Lentz and Lisa Illean have featured in my programs before, most recently in an all-Australian studio concert I conducted with the BBC Symphony Orchestra in their London home in Maida Vale. It was on that occasion that I experienced how well these composers' works spoke or sang to one another, even though they display a great diversity of compositional voices and styles. Meale's *Clouds Now and Then* is a modern Australian classic that displays his sophisticated, cosmopolitan ear for sonorities. And I commissioned Lisa Illean's beautifully subtle *Land's End* as part of my recent residency with the Sydney Symphony.

The only work I haven't conducted before is Georges Lentz's extraordinary and mesmerising *Jerusalem (after Blake)*, here receiving its second performance ever in Australia.

After its world premiere in the UK in 2017 and its Australian premiere at the Adelaide Festival earlier this year, your Hamlet opera has taken the musical world by storm. Can you tell us more about the particular piece that the ANAM Orchestra will perform with Lorina Gore and Topi Lehtipuu?

From Melodious Lay is a 25-minute suite of music from my Hamlet opera, focusing in particular on the nature of the relationship between Hamlet and Ophelia. Ostensibly Lorina sings Ophelia and Topi is Hamlet, though not exclusively, as the two vocal lines also explore views on this relationship as expressed by other major characters in the play: Hamlet's mother Gertrude and Ophelia's father Polonius, for example. It's highly dramatic stuff!

What's next for your Hamlet? And what else is coming up for you?

I'm very excited to say that *Hamlet* is scheduled for more performances in Europe and the United States in the coming few years. Following the Australian premiere in Adelaide last March there are currently no future plans for further performances here in Australia however I really do hope that Melbourne audiences might get to see the entire opera one day. In the meantime I'm working on other new (and slightly smaller!) projects: a new string quartet for the Doric Quartet to be premiered by them on their first national Musica Viva tour next year, and I'll also be presenting a new work of mine with the ACO in 2019; a mini double-violata concerto which is closely linked to Bach's Brandenburg Concerto no. 6.

Finally, what would you say to encourage someone to see the ANAM Orchestra perform on 9 November?

Look, I'm a tad biased of course, being one of the four composers, but I have to say this is a very special program of new music. It's evocative, imaginative and sensuous, yet also highly dramatic and darkly haunting. And how often do we get to immerse ourselves in an entire evening of Australian orchestral music? I do hope people embrace this rare opportunity, which should also prove a great vehicle to show the versatility and thrilling power of ANAM's wonderful orchestra together with two stellar vocal soloists.

CELEBRATING BRETT DEAN

Friday 9 November 7.30pm

MEALE *Clouds Now and Then*
B DEAN *From Melodious Lay*
(*A Hamlet Diffraction*)

ILLEAN *Land's End*

LENTZ *Jerusalem (after Blake)*

Lorina Gore soprano
Topi Lehtipuu tenor
Brett Dean conductor
ANAM Orchestra

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre

Tickets Full \$50 Sen/Con \$40

Bookings anam.com.au
or 03 9645 7911

*Presented in partnership with
Melbourne Recital Centre*

*Brett Dean's ANAM residency
is generously supported by
Kerry Landman*

*The 2018 ANAM at Melbourne
Recital Centre series is generously
supported by Loris Orthwein*

What's on October – December

ANAM CHAMBER MUSIC COMPETITION ROUND 2

Tuesday 16 October 10am–1pm

- POULENC** Sextet for winds
& piano op. 100
- KODÁLY** Serenade for 2 violins
& viola op. 12
- SHOSTAKOVICH** Piano Quintet
op. 57
- MOZART** String Quartet no. 15
in D minor K421
- PROKOFIEV** Quintet in G minor
op. 39
- KAPUSTIN** Trio for flute,
cello & piano op. 86

Wednesday 17 October 12.30–4pm

- DEBUSSY** String Quartet
in G minor op. 10
- SCHNYDER** Trombone Quartet
- LIGETI** String Quartet no. 1
Métamorphoses nocturnes
- PSATHAS** *Island Songs*
- BRAHMS** Piano Quartet
in G minor op. 25
- MESSIAEN** *Quatuor pour
la fin du temps*

ANAM Musicians

Venue South Melbourne Town Hall
Tickets Free entry,
no bookings required

ANAM RECITAL

Thursday 18 October 1pm

Program to be advised

Caleb Wong (NSW) cello
Louisa Breen piano

ANAM RECITAL

Thursday 18 October 3pm

- BEETHOVEN** Sonata for cello &
piano in D major op. 102, no. 2
- BRITTEN** Sonata for cello & piano
in C major op. 65

Eliza Sdraulig (VIC) cello
Louisa Breen piano

ANAM RECITAL

Thursday 18 October 6pm

Program to be advised

Freya Hombergen (WA) horn
Peter de Jager piano

SPECIAL EVENT WITH SIR ANDRÁS SCHIFF

Friday 19 October 2pm

*Witness this legendary pianist pass
on his musical knowledge to gifted
young musicians.*

Duration 3 hrs & 30 mins
(including breaks)
Venue South Melbourne Town Hall
Tickets Full \$50 Stu \$25
ANAMates \$25
Bookings musicaviva.com.au
or 1800 688 482

ST SILAS SUNDAYS

Sunday 21 October 2.30pm

- KODÁLY** Serenade for 2 violins
& viola op. 12
- BRAHMS** Clarinet Quintet
in B minor op. 115

ANAM Musicians

Venue St Silas Anglican Church
Tickets Full \$20 Con \$15
ANAMates \$15
Bookings Tickets at the door

ANAM RECITAL

Monday 22 October 11am

- YOUNG** *Gone* for solo violin
- BARTÓK** Rhapsody no. 1
for violin & piano *Folk Dances*
- DEBUSSY** Sonata for violin
& piano
- JS BACH** Selections from
Sonata for solo violin
in C major BWV1005

Laura Barton (NZ) violin
Peter de Jager piano

ANAM RECITAL

Monday 22 October 1pm

- VAIL** *Last Call*
- VAIL** Romance for trombone & piano
- VAIL** *Mount Erebus*
- VAIL** *Adagio to the Remembered*
- VAIL** *Psyche* Concerto
for trombone & piano

Dale Vail (NZ) trombone
Aidan Boase piano
ANAM Musicians

ANAM RECITAL

Monday 22 October 3pm

- FORD** *Once upon a time there
were two brothers...*
- TAKEMITSU** *Voice* for solo flute
- SOPER** *Only the Words Themselves
Mean What They Say*
- BERIO** *Opus Number Zoo* for
speaker & wind quintet

Eliza Shephard (NSW) flute
ANAM Musicians

ANAM RECITAL

Tuesday 23 October 11am

- JS BACH** Allemande from Cello
Suite no. 4 in E-flat BWV1010
- CARTER** Elegy for viola & piano
- BRAHMS** Viola Sonata no. 2
in E-flat major op. 120
- WIANCKO** *American Haiku*
for viola & cello

Eunise Cheng (WA) viola
Daniel Smith (cello 2017)
Aidan Boase piano

ANAM RECITAL

Tuesday 23 October 1pm

Program to be advised

Alexander MacDonald (NZ) viola
Peter de Jager piano

ANAM RECITAL

Tuesday 23 October 3pm

Program to be advised

David Moran (SA) cello
Aidan Boase piano

ANAM RECITAL

Wednesday 24 October 11am

Program to be advised

Michael Olsen (WA) trumpet
Peter de Jager piano

ANAM RECITAL

Wednesday 24 October 1pm

- MOZART** Violin Sonata in A major
K305
- GRIEG** Violin Sonata no. 3
in C minor op. 45
- MESSIAEN** *Thème et Variations*
for violin & piano

Meg Cohen (NSW) violin
Peter de Jager piano

ANAM RECITAL

Wednesday 24 October 3pm

- STRAVINSKY** *Suite italienne*
- MOZART** Violin Concerto no. 4
in D major K218
- DEBUSSY** Violin Sonata

William Huxtable (WA) violin
Peter de Jager piano
Sine Winther (QLD) piano

ANAM RECITAL

Thursday 25 October 11am

- BEETHOVEN** Sonata for violin
& piano in F major op. 24 *Spring*
- MOZART** Sinfonia Concertante
in E-flat major

Kyla Matsuura-Miller (QLD) violin
Adam McMillan (piano 2017)
ANAM Musicians

ANAM RECITAL

Thursday 25 October 1pm

- SZYMANOWSKI** *The Fountain
of Arethusa* from 3 *Myths* op. 30
- BRAHMS** Violin Sonata no. 1
in G major op. 78
- DEBUSSY** Piano Trio in G major

Sunkyoung Kim (QLD) violin
Aidan Boase piano
ANAM Musicians

DOUZE ÉTUDES

Friday 26 October 7.30pm

- DEBUSSY** *Petite Pièce*
for clarinet & piano
- DEBUSSY** *Première rapsodie*
for clarinet & piano
- DEBUSSY** *Rêverie*
- DEBUSSY** *Deux arabesques*
- DEBUSSY** *Hommage à Haydn*
- DEBUSSY** *Danse bohémienne*
- DEBUSSY** Piano Trio in G major
- DEBUSSY** *Douze études*

Timothy Young piano
ANAM Musicians

Venue South Melbourne Town Hall
Tickets Full \$60 Sen \$47 Con \$35
Bookings anam.com.au
or 03 9645 7911

ANAM RECITAL

Tuesday 30 October 11am

- VAUGHAN WILLIAMS** *The Lark
Ascending* for violin & piano
- TAKEMITSU** *Distance de fée*
for violin & piano
- R SCHUMANN** Violin Sonata
in A minor op. 105

Hana King (NSW) violin
Louisa Breen piano

ANAM RECITAL

Tuesday 30 October 1pm

Program to be advised

Liam Meany (NSW) cello
Leigh Harrold piano

ANAM RECITAL

Tuesday 30 October 3pm

- BRAHMS** Violin Sonata no. 1
in G major op. 78
- PÄRT** *Fratres* for violin, strings
& percussion
- CHAUSSON** *Poème* for violin
& strings op. 25

Mana Ohashi (VIC) violin
Leigh Harrold piano
ANAM Musicians

ANAM RECITAL

Wednesday 31 October 1pm

Program to be advised

Harry Ward (NSW) violin
Leigh Harrold piano

ANAM RECITAL

Wednesday 31 October 3pm

Program to include:

FRANCK Violin Sonata
in A major op. 13

Elliott Plumpton (QLD) violin
Aidan Boase piano

ANAM RECITAL

Wednesday 31 October 6pm

Program to be advised

Phoebe Masel (QLD) violin
Leigh Harrold piano

ANAM RECITAL

Thursday 1 November 11am

Program to be advised

Mitchell Jones (QLD) clarinet
Louisa Breen piano

ANAM RECITAL

Thursday 1 November 1pm

Program to be advised

Owen Jackson (QLD) oboe
Peter de Jager piano

ANAM RECITAL

Thursday 1 November 3pm

Program to be advised

Mariette Reefman (NSW) viola
Leigh Harrold piano

ANAM RECITAL

Friday 2 November 11am

FINNISSY *Alkan-Paganini* from
History of Photography in Sound
STOCKHAUSEN *Klavierstück XII*
BEETHOVEN Piano Sonata no. 21
in C Major op. 53 *Waldstein*

Alexander Waite (VIC) piano

ANAM RECITAL

Friday 2 November 1pm

SASCHE Bass Trombone Concertino
SPILLMAN Bass Trombone Concerto
GILLINGHAM Bass Trombone Sonata

Simon Baldwin (VIC) bass trombone
Leigh Harrold piano

ANAM CONCERTO
COMPETITION –
FINAL (HOBART)

Saturday 3 November 7.30pm

PROKOFIEV Sinfonia Concertante
op. 125
BEETHOVEN Piano Concerto
no. 3 in C minor op. 37
CHOPIN Piano Concerto no. 1
in E minor

Caleb Wong (NSW) cello
Sine Winther (QLD) piano
Berta Brozgul (VIC) piano
Nicholas Cleobury conductor
Christopher Lawrence host
Tasmanian Symphony Orchestra

Venue Federation Concert Hall HOBART
Tickets Free entry, bookings required
Bookings Email rsvp@tso.com.au
to secure your tickets

CELEBRATING
BRETT DEAN

Friday 9 November 7.30pm

MEALE *Clouds Now and Then*
B DEAN *From Melodious Lay*
(A Hamlet Diffraction)
ILLEAN *Land's End*
LENTZ *Jerusalem (after Blake)*

Lorina Gore soprano
Topi Lehtipuu tenor
Brett Dean conductor
ANAM Orchestra

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre
Tickets Full \$50 Sen/Con \$40
Bookings anam.com.au
or 03 9645 7911

MOSTLY MOZART 5:
SYMPHONIC MOZART

Tuesday 13 November 11am

MOZART Masonic Funeral Music K477
B DEAN *Between the spaces in the sky*
MOZART Sinfonia Concertante
in E-flat major K364

Kyla Matsuura-Miller (QLD) violin
Brett Dean viola/director
ANAM Musicians

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre
Tickets Full \$49 Con \$42
Bookings melbournerecital.com.au
or 03 9699 3333

*Complimentary morning tea served
from 10am in the Melbourne Recital
Centre Ground Floor Foyer
Presented in partnership with
Melbourne Recital Centre*

PRÉLUDES [BOOK 2]

Friday 16 November 11am

DEBUSSY *Syrinx*
DEBUSSY *Préludes* Book 2
DEBUSSY *Élégie*
DEBUSSY *Le petit nègre*
DEBUSSY *Children's Corner*

Stephen McIntyre piano
ANAM Musicians

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

ANAM RECITAL

Monday 19 November 3pm

Program to be advised

Berta Brozgul (VIC) piano

ANAM RECITAL

Tuesday 20 November 11am

Program to be advised

Jeremy Garside (WA) cello
Aidan Boase piano

ANAM RECITAL

Tuesday 20 November 1pm

Program to be advised

Caleb Murray (NSW) cello
Peter de Jager piano

ANAM RECITAL

Tuesday 20 November 3pm

Program to be advised

Georgia Ostenfeld (NSW) cello
Louisa Breen piano

IMAGINARY BALLET
BELEURA ESTATE
RECITAL

Wednesday 21 November 1.30pm

GRAINGER *The Warriors*
for 2 pianos, 6 hands

Timothy Young piano
ANAM Pianists

Venue Beleura House & Garden
MORNINGTON
Tickets Full \$45 Con \$40
Bookings beleura.org.au
or 03 5975 2027

Recital followed by afternoon tea

HUNTINGTON ESTATE
MUSIC FESTIVAL

21–24 November

Various programs including:
ELGAR *Serenade* in E minor
for string orchestra op. 20
GRIEG *Holberg Suite* op. 40
ROSSINI *Sonata* no. 3 in C major
for string orchestra
VINE *Our sons*
FINZI *Elogue* for piano
& strings op. 10
VAUGHAN WILLIAMS *Oboe Concerto*
TANSMAN *Concertino* for oboe,
clarinet & strings

Taryn Fiebig soprano
Sebastian Manz clarinet
Cristina Gomez Godoy oboe
Jayson Gillham piano
Damien Eckersley double bass
ANAM Musicians

Venue Huntington Estate Wines
MUDGE
Bookings [huntingtonestate.com.au/
music-festival](http://huntingtonestate.com.au/music-festival)

SOUNDBITE

Thursday 22 November 1pm

CLARKE *The Great Train Race*
for solo flute
MARAIS *Les folies d'Espagne*
KARG-ELERT *Sonata Appassionata*
op. 140 for solo flute
HINDSON *Odysseus & the Sirens*
TAFFANEL *Fantasia* on Weber's
Der Freischütz
BAZZINI *La Ronde des Lutins* op. 25

Eliza Shephard (NSW) flute
Alexander Waite (VIC) piano

GURRUMUL'S
DJARIMIRRI LIVE
(QUEENSCLIFF)

Sunday 25 November

GURRUMUL *Djarimirri*

Erkki Veltheim conductor
ANAM Musicians

Venue Queenscliff Music Festival
Festival tickets from \$45
Bookings qmf.net.au

SOUNDBITE

Wednesday 28 November 1pm

BEETHOVEN Piano Trio
in D major op. 70, no. 1 *Ghost*
SHOSTAKOVICH Piano Trio
no. 2 in E minor op. 67

Laura Barton (NZ) violin
Daniel Smith (cello 2017)
Liam Wooding (NZ) piano

MAHLER 9: FOR
CHAMBER ORCHESTRA

Thursday 29 November 7.30pm

MAHLER *Symphony* no. 9
for chamber orchestra

Matthew Coorey conductor
Virginia Taylor flute
Nick Deutsch oboe
Phil Arkinstall clarinet
Lyndon Watts bassoon
Andrew Bain horn
Saul Lewis horn
Shane Hooton trumpet
Timothy Young piano
John Arcaro percussion
James Crabb accordion
Sophie Rowell violin
Robin Wilson violin
Caroline Henbest viola
Howard Penny cello
Phoebe Russell double bass

Venue South Melbourne Town Hall
Tickets Full \$60 Sen \$47 Con \$35
Bookings anam.com.au
or 03 9645 7911

ANAM CHAMBER MUSIC
COMPETITION – FINAL

Sunday 2 December 2pm

Program to be advised

ANAM Musicians

Venue South Melbourne Town Hall
Tickets All \$10
Bookings anam.com.au
or 03 9645 7911

GOLDEN GATE BRASS
AT MPAVILION

Wednesday 19 December 12pm

Program to be advised

Venue MPavilion, Queen Victoria
Gardens St Kilda Rd
Tickets Free event,
no bookings required

GOLDEN GATE BRASS
AT ST LUKE'S

Thursday 20 December 7.30pm

Program to be advised

Venue 210 Dorcas St,
South Melbourne
Tickets Full \$20 Sen/Con \$10
Bookings trybooking.com/YDTI

Fletcher Cox (WA) trumpet
Michael Olsen (WA) trumpet
Aidan Gabriels (horn 2017)
Jackson Bankovic (NSW) trombone
Jason Catchpowle (tuba 2017)

ANAM RECITALS
AND SOUNDBITES

All ANAM Recitals and Soundbites
are held at the South Melbourne
Town Hall.

Tickets \$5 at the door
(ANAMates free)

MUSIC DISCUSSION
GROUP

Following each 1pm ANAM Recital
and Soundbite you are welcome to
join our Music Discussion Group at
The Blue Room café located at 332
Clarendon Street, South Melbourne.
Buy a coffee and relax with like-
minded ANAM supporters and share
your thoughts on the performance.

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

Golden Gate Brass reunites

Interview with
Michael Olsen (WA) trumpet

After being spread across the country for most of the year, the five members of Golden Gate Brass reunite in December for two unique performances in Melbourne. "We're really excited to be in the same city performing together," trumpeter Michael Olsen says, "juggling everyone's schedules makes finding free weeks for programming concerts quite tricky."

Michael is currently training at ANAM alongside the group's trombonist Jackson Bankovic; Jason Catchpowle on tuba is studying at The University of Melbourne; Aidan Gabriels on horn is part of this year's Sydney Symphony Orchestra Fellowship program and Fletcher Cox is on contract with the West Australian Symphony Orchestra as Associate Principal Trumpet.

Earlier this year, Golden Gate Brass received the Lorne and Ann Cole Award, administered by the Ursula Hoff Institute (via ANAM), that enabled them to specially commission a work by Australian composer Alex Turley. This piece will be premiered on

Thursday 20 December at 7.30pm at St Luke's Anglican Church in South Melbourne. "It's very exciting to have a work written especially for the group. We get to workshop and premiere a new work and it's great to add a piece to the brass quintet repertoire" Michael says.

The day before the premiere, on Wednesday 19 December at 12pm, Golden Gate Brass will perform at the new MPavilion in the Queen Victoria Gardens in Melbourne's Southbank Arts Precinct. MPavilion is a unique annual architecture commission and design event for Melbourne and this year's design by Carme Pinós makes the perfect setting for a free lunchtime brass concert.

"The Quintet will also be performing a powerful work by the Canadian Brass trumpeter Caleb Hudson, about the White Rose Nazi-Resistance movement, and a work by Anders Hillborg, one of Sweden's leading composers," Michael continues. "The rest of the program displays the wide range of styles and exciting sounds that a brass quintet is capable of making, and I'm sure you'll enjoy it!"

Golden Gate Brass first formed at ANAM in early 2017. Four members are from Perth and had been performing together for years in various groups. "We all ended up together at ANAM where we decided we wanted to form a quintet," Michael said. Since then they've travelled to regional NSW with Four Winds Festival, performed at a range of venues from concert halls to art galleries (and pubs!) and even played a rendition of Queen's *Bohemian Rhapsody* with added percussion and Freddie Mercury inspired costumes. They've recently toured to Perth as Ensemble in Residence at the University of Western Australia, performing their own concert, alongside workshops and performances with the students.

The quintet initially had difficulty deciding on a name, "it became a matter of picking the least terrible name," Michael laughs. "We joked that it was because we were playing a piece by the Chief Conductor of the San Francisco Symphony Orchestra, Michael Tilson Thomas. The piece could have links to the Golden Gate Bridge and we had this particular 'meeting' at our favourite and similarly named pub in South Melbourne. We never came up with anything better and it just stuck after that."



GOLDEN GATE BRASS AT MPAVILION

Wednesday 19 December 12pm

Full program to be advised

Venue MPavilion, Queen Victoria Gardens, St Kilda Rd

Tickets Free event, no bookings required

GOLDEN GATE BRASS AT ST LUKE'S

Thursday 20 December 7.30pm

Full program to be advised

Venue 210 Dorcas St, South Melbourne

Tickets Full \$20 Sen/Con \$10

Bookings trybooking.com/YDTI

Fletcher Cox (trumpet 2018)

Michael Olsen (WA) trumpet

Aidan Gabriels (horn 2017)

Jackson Bankovic (NSW) trombone

Jason Catchpowle (tuba 2017)

goldengatebrass.com.au

 /goldengatebrassau

 @goldengatebrass

1000 reasons to say thank you

Words by
Ian McRae AO
ANAM Chairman



I have now had the privilege of chairing ANAM's board for almost 10 years. Over those 10 years, with the steady hand of General Manager Nick Bailey at the helm, and with the inspirational artistic leadership of Brett Dean, Paul Dean, and now Nick Deutsch, a large number of highly talented young people have developed their skills, nurtured and challenged by outstanding faculty and a succession of extraordinary guest artists.

The program has been assessed, tested, and honed each year. Collaborative relationships have developed with a large and diverse group of organisations, including orchestras, festivals, opera and dance companies, as well as other training institutions. Highlights have included a national tour with Paul Kelly, a collaboration with cabaret artist Meow Meow, and the construction of the ANAM Quartetthaus, a uniquely intimate space in which to experience chamber music. Artistic friends such as Simone Young, Richard Tognetti, and Anthony Marwood have become regular

returnees who prioritise time in their diaries to share their skills and perform as colleagues with our young musicians.

At the time I joined the Board, ANAM had just nearly lost its government funding, and in the process had discovered how many Australians valued the existence of an organisation dedicated to training musicians at the highest possible level. Many thousands of people made their voices heard at this time, and since then, many of you have shown your support in practical ways by attending ANAM performances, or by joining our growing community of donors.

In fact over 1000 people have supported ANAM with donations over this time, and we thank each and every one of you. We can't name every person who has attended a performance, but we can extend our thanks to you. It is impossible to train performers without the feedback and response of an audience, and those discerning and committed listeners who have returned for performance

after performance have truly become part of the ANAM family.

Thanks to this growing support, we're now in a position to plan for the future. An increasing number of people have chosen to make a gift in their Will to support our future musicians. The ANAM Endowment Fund has been created to steward and preserve these legacies, and has just received its first contribution from a living donor.

A consistent piece of feedback from the international guests who work with us is "there really is nowhere else like ANAM". My thanks go to all the musicians, faculty, guests, staff, board members, volunteers, audiences, donors and supporters who have made this so.

If you would like to know more about the ANAM Endowment Fund, please contact Sue Sweetland: s.sweetland@anam.com.au or 03 9645 7911

Mahler's last completed work

Words by
ANAM Faculty and
Phil Lambert ANAM Librarian



Mahler's 9th Symphony, the composer's last completed work, has acquired an almost religious significance. Common opinion has it that this is a symphony about death – facing it, fighting it and finally accepting it – and there is much to support this interpretation in the music itself and the circumstances of its composition. Mahler commenced it in 1907 after receiving two psychic blows, the first being the death of his five-year-old daughter Maria Anna, the second being the diagnosis of the heart condition, which would ultimately claim him. Case closed, it would seem.

And yet, just as life makes no sense without death, death makes no sense without life, and Mahler's 9th Symphony is teeming with life, perhaps because he now knew that his own would be prematurely cut short. It is a symphony whose musical ideas proliferate and expand like microbes. To hear them evolve, mutate and breed yet more ideas is like observing the miracle of creation itself. It is a miracle that no music lover should deny themselves the pleasure of hearing, and then returning to periodically. Mahler's 9th tends to become a lifetime friend, as musicians know from personal experience.

"Perhaps this is really Mahler's 10th symphonic work, since he gave no number to his earlier symphonic song cycle *Das Lied von der Erde*. Nonetheless, all of the Mahler symphonies are unique and much loved, and this one being his last completed orchestral symphony is significant.

"I have only ever performed this particular symphony once before, and like this time, it was the chamber music version. With a line-up of those on stage with me at ANAM, I am so looking forward to this performance. For me, this event will come straight after a concert the week before of playing Mahler's 3rd Symphony with the Queensland Symphony Orchestra, and then, when I return to Brisbane after the performance at ANAM, I will be tutoring my students as they prepare to perform Mahler's 8th Symphony with conductor Johannes Fritzsche as part of Queensland

Conservatorium, Griffith University's orchestral program. All-in-all, this will be three weeks of Mahler, which doesn't happen often."

Virginia Taylor ANAM Flute Faculty

"Mahler 9 is my favourite Mahler Symphony. I love how he reverses the traditional structure of his earlier symphonies and places the slower, more emotionally expressive movements at the outer ends of the symphony. He also reverts to a more conservatively sized orchestra which gives the music more intimacy. Of course, brass, and horns especially, feature with regularity in all of his symphonies and it is exciting to have a composer push the limits of this group of instruments technically as he so often does. In Mahler 9, more than any of the others, he pushes the horns to express emotionally in these outer movements which makes it extremely satisfying to explore as a musician. Mahler's superstition of the curse of the 9th symphony meaning the end of the creators' life (as in Beethoven, Bruckner, Schubert) caused him to interject *Das Lied von der Erde* after the completion of his 8th Symphony. This may have given him false hope that he had cheated the curse and explain the serenity he seems to find in the last movement. Alas for us all he was wrong and he died during the writing of his 10th symphony."

Saul Lewis ANAM Head of Brass,
Horn Faculty

"Mahler 9 is one of the most complex and involved, yet most delicate pieces of music I know. I discover new hidden moments of genius all the time – it is an endless treasure chest of melodic gems. That all subsides though into one of the most exquisite movements of all time, the recognition by Mahler of the fragility of the mortal world. Simply breathtaking... can you tell that Mahler 9 is one of my Desert Island Discs?!"

Sophie Rowell ANAM Violin Faculty

ANAM presents Mahler's 9th in the brilliant chamber version by German conductor Klaus Simon, who preserves the work's grandeur but also maximises its intimacy. This will be an absorbing evening.

MAHLER 9: FOR CHAMBER ORCHESTRA

Thursday 29 November 7.30pm

MAHLER Symphony no. 9
for chamber orchestra

Matthew Coorey conductor

Virginia Taylor flute

Nick Deutsch oboe

Phil Arkinstall clarinet

Lyndon Watts bassoon

Andrew Bain horn

Saul Lewis horn

Shane Hooton trumpet

Timothy Young piano

John Arcaro percussion

James Crabb accordion

Sophie Rowell violin

Robin Wilson violin

Caroline Henbest viola

Howard Penny cello

Phoebe Russell double bass

Venue South Melbourne Town Hall

Tickets Full \$60 Sen \$47 Con \$35

Bookings anam.com.au or 03 9645 7911

*This performance is generously supported
by John and Rosemary Macleod*

*Timothy Young's ANAM Faculty position is
generously supported by Margaret Johnson*

*Caroline Henbest's ANAM Faculty position is
generously supported by Robert Peck AM and
Yvonne von Hartel AM, peckvonhartel architects*

*The position of ANAM Artistic Director
(Nick Deutsch) is generously supported
by Janet Holmes à Court AC*



A Fitting Finale to 2018

ANAM musicians dive into each performance as if there's no tomorrow and throughout 2018 have delivered some magical moments performing alongside some of the world's finest artists.

The year began with a strong emphasis on chamber music so it seems apt to end the Professional Performance Program with the ANAM Chamber Music Competition Final.

As ANAM's Artistic Director Nick Deutsch says, "chamber music is a key feature in the formation of a complete musician. It brings out issues such as communication, diplomacy and hierarchy, and fosters the renewal and development of relationships with our peers. In a chamber ensemble one learns when to stick up for what one believes, when to bend

or remain firm, and how to discipline one's ego while respecting the perspective of others."

The ANAM Chamber Music Competition creates conversation, not just the musical conversation between players on stage, but a broader dialogue between performer and listener, between ANAM musicians and the audience who so passionately support their development.

It is a fitting finale to a dynamic year of music-making, a celebration of all that has been achieved and an opportunity to say good luck (but not goodbye) to those ANAM musicians ready to continue their careers beyond the South Melbourne Town Hall and take to the stage around the world.

ANAM CHAMBER MUSIC COMPETITION ROUND 2

Tuesday 16 October 10am–1pm
Wednesday 17 October 12.30–4pm

Program on page 4 (Event Calendar)

ANAM Musicians

Venue South Melbourne Town Hall
Tickets Free entry, no bookings required

ANAM CHAMBER MUSIC COMPETITION – FINAL

Sunday 2 December 2pm

Program to be advised

ANAM Musicians

Venue South Melbourne Town Hall
Tickets All \$10
Bookings anam.com.au or 03 9645 7911




WHAT IS ANAM?

The Australian National Academy of Music (ANAM) is dedicated to the artistic and professional development of the most exceptional young classical musicians from Australia and New Zealand. It is a place in which young musicians fulfil their potential as performers and music leaders, distinguished by their skill, imagination and courage, and by their determined contribution to a vibrant music culture.

Musicians at ANAM share the stage with their peers and the world's finest artists, performing in some of the best venues across Australia. Alumni regularly receive major national and international awards, and occupy leading positions in ensembles and orchestras nationally and abroad.

ANAM aims to inspire future music leaders and encourages audiences to share the journey.

JOIN THE CONVERSATION

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