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Woodwind star: Q&A with Wally Hase



What influenced you to first play the flute?
My dad had a really old traverse flute from the 18th century and when I first tried to play it I was surprised by how easy it was to find a sound. Shortly after that I got a new silver flute and I immediately loved it! I am still in love with the flute and am very grateful to be in this profession.

When were you last at ANAM?
I was last at ANAM in 2013 with the Hindemith Quintet.

What are you looking forward to most about your return to ANAM?
The great atmosphere and playing with my colleagues and the fantastic ANAM musicians... and of course the good coffee in Melbourne!

In the evening concert at ANAM on Wednesday 12 September, you'll be performing in the world premiere of Yitzhak Yedid's *Music for Ancient Rituals*. How do you first approach a new piece of music?
First I study the score without my instrument, then I start to practice

with the whole score so I have an idea of what's going on around me. Then step-by-step I get a feel for the piece.

In this concert you will also perform Genzmer's Wind Quintet and Richard Strauss' Suite in B-flat major op. 4. Do you have a favourite of these two pieces?
Both pieces are great and really different. I'm looking forward to playing them both!

You will also feature alongside ANAM flautists in an all-flute performance that will be held in Melbourne and Brisbane. It sounds like there are some interesting works in the program such as Jeanjean's *Ski Symphony* and Yoshimatsu's *Twitter Birds Blog*. Can you describe how the program for this concert was created?
Yes, I selected all the pieces and was looking for an interesting and varied program. Most of these pieces are new to me too so it will be a challenge for all of us. There is a lot of work to do but I think it will also be a lot of fun!

INTERNATIONAL WOODWIND ALL-STARS

Wednesday 12 September 7.30pm

GENZMER Wind Quintet
HINDEMITH Sonata for 4 horns
YEDID *Music for Ancient Rituals* (world premiere)
BRIDGE Divertimenti for flute, oboe, clarinet & bassoon
R STRAUSS Suite in B-flat major op. 4

Fabian Russell conductor
Wally Hase flute
Nick Deutsch oboe
Dimitri Ashkenazy clarinet
Lyndon Watts bassoon
Marie-Luise Neunecker horn
ANAM Musicians

Venue South Melbourne Town Hall
Tickets Full \$60 Sen \$47 Con \$35
Bookings anam.com.au or 03 9645 7911
These international stars will also perform with ANAM musicians on 14, 16 and 18 September. See the Event Calendar on pages 4-5 for more details.

Imperfect Voices

ANAM Recitals give each musician the opportunity to make a personal musical statement, through performance, repertoire and presentation. We recently spoke to first year violist Ruby Shirres about her upcoming recital on Tuesday 28 August.

Ruby started playing viola at age eight but she also picked up violin, cello and double bass at school. She completed high school in Central Victoria and was excited to finally move to Melbourne in 2018 after years of commuting every weekend to participate in Melbourne Youth Orchestra programs and learning under her teacher of four years, Yi Wang.

Reflecting on her first year at ANAM so far, Ruby said the most rewarding and the most challenging aspects have been going through a technical overhaul and playing three different violas since the start of the year! "Questioning habits and changing things about my playing have required inordinate amounts of determination and patience with myself," she says. "Despite the inherent difficulties

present in both technical and instrumental adjustments, these have been the things that have determined my development as a musician and collaborator."

Ruby will open her ANAM Recital with the first movement from Reger's Suite no. 1 in G minor for solo viola. "It's an improvisatory piece which sings directly to the audience with rich harmonies and tone," she describes, "I love the distinct solitude of making music with only the viola; there is a Bach-like purity of line that is by no means a mistake, Reger was an avid fan of Bach's solo suites, sonatas and partitas."

The second piece in Ruby's program is Kodály's Adagio that she describes as being both romantic and nostalgic and shares the vocal tone of the Reger. "It was the opening 'sotto voce' lines that made me think of the recital's title, 'Imperfect Voices'. The viola is acoustically 'imperfect' and closely mirrors the range of the human voice, reflecting the subtleties and nuances of human expression particularly well."



Ruby will close her ANAM Recital with Shostakovich's Sonata for viola and piano, a piece he wrote just months before his death in a state of ill-health. "It's this physical vulnerability that informs the sparse score and distinctive voice," Ruby said. "Although there are moments of confusion and outcry in the first movement and maniacal dancing figures in the second, the third movement holds the most emotional weight, with reminiscent references to Beethoven's *Moonlight* Sonata."

All ANAM Recitals are held at the South Melbourne Town Hall and tickets are \$5 or free for ANAMates. Following each 1pm ANAM Recital audience members are welcome to join the 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. For the most up-to-date details on all ANAM Recitals, head to anam.com.au/whats-on.

ANAM RECITAL: RUBY SHIRRES

Tuesday 28 August 1pm

REGER Suite no. 1 in G minor for solo viola, op. 131d: first movt
KODÁLY Adagio for viola & piano
SHOSTAKOVICH Viola Sonata op. 147

Ruby Shirres (VIC) viola
Aidan Boase piano

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

Three great symphonies and the 'Mozart Myth'

Words by
Phil Lambert
ANAM Library

Of all the great composers, few are obscured by as much myth as Mozart. The 'Mozart Myth' was kicked off by his admittedly sensational childhood – the boy wonder who astonished Europe, charmed monarchs, and attracted the mentorship of the leading composers of the day. According to the Myth, propagated by theatre and film, the child prodigy grew into the chaotic adult who, despite his foul mouth and fart jokes, became God's musical conduit. Why, all he had to do was dip his quill and the glorious notes poured forth, with no effort on Mozart's part at all...

It's an attractive myth, and certainly a theatrical one, but it's not the truth, or at least not the whole truth. Mozart worked tirelessly at his craft, often revised works and sought continual self-improvement by studying past masters. But there is one episode, late in Mozart's short life, which even the most hard-eyed and unsentimental musicologists have not yet explained, and that is the appearance within a single summer of not just one, but three of the greatest symphonies ever penned. They were not commissioned, nor was there any particular concert series coming up to ensure their performance. So, the questions remain: why did Mozart, the most practical of all composers, write them, and how on earth did he deliver three works of such magnitude within such a short timeframe? Scottish conductor Douglas Boyd has his own theory on the miracle of Mozart's three last symphonies, and also some thoughts on their significance.

In revisiting these three symphonies, I'm struck by how very different each is from the others. I mean, if you ever needed proof of Mozart's range, in technique and imagination, there it is, in these three works. Can you tell us, in a nutshell, how you approach each one?

They are so different but also so connected, not only by the fact that they were written within six weeks during one Viennese summer (1788), but also I see them as a narrative, a three-act opera without words, or perhaps, as Nikolaus Harnoncourt has suggested, a gigantic instrumental oratorio.

I love the mystery of their conception. No commission as far as we know, in itself almost unheard of for a work of Mozart. An assumption that they were written for a subscription series that never took place... really? ...in the middle of summer in Vienna, when most of the cultural life closed down? Perhaps it was simply an outpouring of Mozart's innermost feelings, something he simply had to express.

We also have a trilogy of keys that seem connected: E-flat major, the masonic key of enlightenment, with an "overture" opening the proceedings - rising a third to the "stürm und drang" of the dramatic, dark key of G minor, before the light and triumph of the home key of C major, and of course in the last movement, the ultimate finale.

So, let's return to that six-week conception. I am not sure if I could physically copy out a full score of these three symphonies in six weeks. It seems proof that the works were already "composed" in Mozart's head and simply required the quill to copy the notes on to the page. If one inspects the original autograph of the scores, there are barely any corrections. It's as if Mozart's brain is the hard drive, already with the stored information and the quill is simply the printer.

Mozart was always keeping an eye on what Haydn was doing and, it seems, vice versa. It can't be a coincidence that only six months before Mozart wrote these last symphonies, Haydn published the first three of his 'Paris' Symphonies – also in C, G minor and E-flat?

I am just about to record all the Haydn Paris symphonies - and I hadn't realised the possible key connection. I will revisit this and let you know if I see a connection! Food for thought!

You spent twelve years as Principal Oboe for the Chamber Orchestra of Europe, playing numerous concerts under the late Nikolaus Harnoncourt. What do you think you learned about these works from him, and what do you think you've gleaned since?

We were all blessed to work with Harnoncourt, a true revolutionary. As a conductor now, I think it's essential to be oneself and not to copy or parody anybody else but I would be kidding myself if I didn't say that he had a huge influence on me and a whole generation of musicians. He had a phenomenal knowledge of each work, based on extraordinary research of the composer, the score itself of course and the period in which the composer lived. But more importantly he had fantasy and was not interested in creating a museum piece. For him the greatest music could express every emotion of the human spirit and that was what made it still relevant to our lives today, something I try to use as a mantra! Essentially he was obsessed with rhetoric, that every piece had a narrative and the last three Mozart symphonies are a great example of this possibility.

I know you spend most of your time conducting now, but do you ever miss the oboe?

If it's not a cliché... I have another instrument now, which is the orchestra. The difference is that I don't make a sound and I need the collaboration, ability and willingness of other musicians to make music. But the only time I miss it is when occasionally I teach oboe. I used to demonstrate a little and that is of course now impossible and a little frustrating. Otherwise I am really blessed with my new life.



MOZART 39, 40 & 41

Friday 28 September 7.30pm

MOZART Symphony no. 39
in E-flat major K543

MOZART Symphony no. 40
in G minor K550

MOZART Symphony no. 41
in C major K551 *Jupiter*

Douglas Boyd conductor
ANAM Orchestra

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre

Tickets Full \$75 Sen \$60 Con \$48

Bookings anam.com.au or 03 9645 7911

Douglas Boyd's ANAM residency is generously supported by John and Rosemary Macleod

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

What's on August – October

ANAM RECITAL

Monday 27 August 3pm

JS BACH Sonata in G minor H542.5
arr. for trumpet & piano
PERSICHETTI *Parable XIV* for solo
trumpet op. 127
DESENCLOS *Incantation, Thrène
et Danse* for trumpet & piano
BRANDT Concertpiece no. 1, op. 11

Sophie Spencer (NSW) trumpet
Aidan Boase piano

ANAM RECITAL

Tuesday 28 August 1pm

REGER Suite no. 1 in G minor for solo
viola op. 131d: first movt
KODÁLY Adagio for viola & piano
SHOSTAKOVICH Viola Sonata
op. 147

Ruby Shirres (VIC) viola
Aidan Boase piano

ANAM RECITAL

Tuesday 28 August 3pm

JS BACH Selections from Partita
no. 2 in D minor BWV1004
MOZART Violin Concerto no. 4
in D K218: first movt
PROKOFIEV Violin Sonata no. 2
in D op. 94a
TCHAIKOVSKY Valse-Scherzo op. 34

Johnny van Gend (QLD) violin
Peter de Jager piano

ANAM RECITAL

Tuesday 28 August 6pm

HOLLIGER Oboe Sonata
MESSIAEN *Vocalise-Étude* for oboe
& piano
KALLIWODA *Morceau de salon* for
oboe & piano op. 228
SDRAULIG *Four Temperaments*

Edward Wang (VIC) oboe
Peter de Jager piano
ANAM Musicians

ANAM RECITAL

Wednesday 29 August 1pm

BRAHMS Clarinet Sonata no. 1
in F minor op. 120
STRAVINSKY 3 pieces for
solo clarinet
MILHAUD Clarinet Sonatine op. 100
DEBUSSY *Première rapsodie* for
clarinet & piano

Cameron Smith (VIC) clarinet
Peter de Jager piano

ANAM RECITAL

Wednesday 29 August 3pm

BAX Viola Sonata
JS BACH Prelude from Cello Suite
no. 5 in C minor BWV1011
PÄRT *Fratres* arr. for viola & piano

Cora Fabbri (NSW) viola
Aidan Boase piano

ANAM RECITAL

Thursday 30 August 1pm

HINDEMITH Sonata for alto horn
& piano
WIDMANN *Air*
POULENC Sextet for winds
& piano op. 100

William Tanner (QLD) horn
Aidan Boase piano
ANAM Musicians

ANAM RECITAL

Thursday 30 August 3pm

ROSSINI *Le rendez-vous de chasse*
MOZART Horn Quintet K407
SCHUMANN Adagio and Allegro
for horn op. 70
BISSILL *Song of a New World*

Maraika Smit (TAS) horn
Peter de Jager piano
ANAM Musicians

ANAM RECITAL

Friday 31 August 1pm

SIBELIUS Violin Concerto in D minor
op. 47: first movt
BRAHMS Violin Sonata no. 2, op. 100
JS BACH Andante from Violin
Sonata no. 2 in A minor
BWV1003

Jasmine Baric (NSW) violin
Aidan Boase piano

ANAM RECITAL

Friday 31 August 3pm

Ó RAGHALLAIGH *What What What*
MAZZOLI *Tooth & Nail* for viola
& electronics
MAZZOLI *Lies You Can Believe In*
DOWLAND *Burst Forth My Tears*
arr. for 4 violas
DOWLAND *If My Complaints Could*
Passions Move arr. for 4 violas
BRITTEN Cello Suite no. 1 op. 72
arr. for viola

Molly Collier-O'Boyle (QLD) viola
ANAM Musicians

MUSIC MATINEE

Tuesday 4 September 1.10pm

DEBUSSY *Suite bergamasque*
DEBUSSY *Danseuses de Delphes* and
Voiles from *Préludes* Book 1
DEBUSSY *Mazurka*
DEBUSSY *Printemps* 4-hands

Maggie Pang (NSW) piano
Jennifer Yu (QLD) piano

Venue Scots' Church, Collins Street
Tickets Free entry, no booking required

BENJAMIN BRITTEN & THE STRING QUARTET 1

Friday 7 September 11am

BRITTEN *Phantasy Quartet* for oboe
& string trio
BRITTEN 3 Divertimenti for
string quartet
BRITTEN Movement for wind sextet
BRITTEN String Quartet no. 1
in D major op. 25

Nick Deutsch oboe
Australian String Quartet Musicians
ANAM Musicians

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

BENJAMIN BRITTEN & THE STRING QUARTET 2

Saturday 8 September 7.30pm

BRITTEN String Quartet no. 2
in C major op. 36
BRITTEN String Quartet no. 3
in G major op. 94
BRITTEN *Variations on a Theme
of Frank Bridge* op. 10

Australian String Quartet
Dale Barltrop violin
Francesca Hiew violin
Stephen King viola
Patrick Murphy cello
ANAM Strings

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

CLAIR DE LUNE BELEURA ESTATE RECITAL

Wednesday 12 September 1.30pm

DEBUSSY *Suite bergamasque*
BEETHOVEN Piano Sonata no. 14
in C-sharp minor,
op. 27 no. 2 *Moonlight*

Timothy Young piano
ANAM Pianists

Venue Beleura House & Garden
Bookings beleura.org.au
or 03 5975 2027

Recital followed by afternoon tea

INTERNATIONAL WOODWIND ALL-STARS

Wednesday 12 September 7.30pm

GENZMER Wind Quintet
HINDEMITH Sonata for 4 horns
YEDID *Music for Ancient Rituals*
(world premiere)

BRIDGE Divertimenti for flute,
oboe, clarinet & bassoon
R STRAUSS Suite in B-flat major
op. 4

Fabian Russell conductor
Wally Hase flute
Nick Deutsch oboe
Dimitri Ashkenazy clarinet
Lyndon Watts bassoon
Marie-Luise Neunecker horn
ANAM Musicians

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

MOSTLY MOZART 4: OPERATIC MOZART

Friday 14 September 11am

MOZART *Abduction from the
Seraglio* K384

Nick Deutsch oboe
Lyndon Watts bassoon
Marie-Luise Neunecker horn
Bethany Simons narrator
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*

SOUNDBITE

Friday 14 September 1pm

REICHA Quartet for flutes op. 12
(*Sinfonico*)
JEANJEAN *Ski Symphony* for 4 flutes
JONGEN *Élégie* for 4 flutes
BOISMORTIER Concerto for 5 flutes
in E minor, op. 15 no. 6
YOSHIMATSU *Twitter Birds Blog*
for 4 flutes op. 101

Wally Hase flute
Virginia Taylor flute
ANAM Flautists

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

ABDUCTION FROM THE SERAGLIO (PERTH)

Sunday 16 September 4pm

MOZART *Abduction from the
Seraglio* K384

Nick Deutsch oboe
Lyndon Watts bassoon
Marie-Luise Neunecker horn
Bethany Simons narrator
ANAM Musicians

Venue Government House Ballroom
All Tickets \$35
Bookings perthconcerthall.com.au
or (08) 9231 9999

ANAM FEATURING
WALLY HASE
(BRISBANE)

Tuesday 18 September 7.30pm

REICHA Quartet for flutes op. 12
(*Sinfonico*)
JEANJEAN *Ski Symphony* for 4 flutes
JONGEN *Elégie* for 4 flutes
BOISMORTIER Concerto for 5 flutes
in E minor, op. 15 no. 6
YOSHIMATSU *Twitter Birds Blog* for
4 flutes op. 101

Wally Hase flute
Virginia Taylor flute
ANAM Flautists

Venue Ian Hanger Recital Hall,
Queensland Conservatorium
Tickets \$15/\$10 at the door

SUITE BERGAMASQUE
DEBUSSY¹⁰⁰

Friday 21 September 7.30pm

CHAN Sonata no. 4 (from Six
Sonatas for Diverse Instruments)
(world premiere)
DEBUSSY *Suite bergamasque*
DEBUSSY *En Blanc et Noir*
for 2 pianos
DEBUSSY *Marche écossaise*
for 2 pianos
DEBUSSY *Estampes*
DEBUSSY *Mazurka*
DEBUSSY *Tarantelle styrienne*
DEBUSSY *Ballade slave*
DEBUSSY *Valse romantique*
DEBUSSY Sonata for violin & piano

Roy Howat piano
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

*This performance is dedicated to the
late John Baldwin, a much-valued
supporter of ANAM's musicians
and training*

*Debussy¹⁰⁰ project presented in
partnership with ABC Classic FM*

*Roy Howat's ANAM residency has
been generously supported by the late
John Baldwin and Meredith Baldwin*

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

*Lyle Chan's commissioned works
for the Debussy¹⁰⁰ Project have
been assisted by the Australian
Government through the Australia
Council for the Arts*

MASTERCLASS:
IGOR NAIDIN
(BORODIN QUARTET)

Wednesday 26 September 10am

Igor Naidin viola
ANAM String Quartets

Venue South Melbourne Town Hall
Tickets Full \$20 Stu \$5 Stu/Teacher
Groups (per person) \$5
(ANAMates free)
Bookings anam.com.au
or 03 9645 7911

*Presented in partnership with
Musica Viva Australia*

MOZART 39, 40 & 41

Friday 28 September 7.30pm

MOZART Symphony no. 39
in E-flat major K543
MOZART Symphony no. 40
in G minor K550
MOZART Symphony no. 41
in C major K551 *Jupiter*

Douglas Boyd conductor
ANAM Orchestra

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre
Tickets Full \$75 Sen \$60 Con \$48
Bookings anam.com.au
or 03 9645 7911

ANAM ARTISTS
FINAL SPARK:
SYMPHONIC DANCES

Wednesday 3 October 6.30pm

DEBUSSY Symphony in B minor
for piano 4-hands
DEBUSSY *Six épigraphes antiques*
for piano 4-hands
TCHAIKOVSKY *Russian Dance*
from *Swan Lake* for 2 pianos
arr. Debussy
RACHMANINOFF *Symphonic Dances*
op.45 for 2 pianos

KIAZMA Piano Duo
Aura Go (piano 2009)
Tomoe Kawabata (piano 2007)

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre
Tickets Full \$39 Con \$29
Bookings melbournerecital.com.au
or 03 9699 3333

*Presented in partnership with
Melbourne Recital Centre*

ANAM ARTISTS
BARWON HEADS
& BELEURA

SCHUBERT *Lebensstürme*
for piano 4-hands
DEBUSSY *Six épigraphes antiques*
for piano 4-hands
TCHAIKOVSKY *Russian Dance*
from *Swan Lake* for 2 pianos
arr. Debussy
STRAVINSKY *The Rite of Spring*

KIAZMA Piano Duo
Aura Go (piano 2009)
Tomoe Kawabata (piano 2007)

Saturday 6 October 7pm

Venue Barwon Heads Fine Music
Society, Thirteenth Beach Gold Club
Tickets Full \$30 BHFMS
Members \$25
Bookings
barwonheadsfinemusic.org.au

*Presented in partnership with Barwon
Heads Fine Music Society*

Wednesday 10 October 1.30pm

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

*Presented in partnership with
Beleura House & Garden*

ANAM ARTISTS
PORT FAIRY SPRING
MUSIC FESTIVAL

Saturday 13 October 10am

SCHUBERT *Lebensstürme*
for piano 4-hands
STRAVINSKY *The Rite of Spring*

KIAZMA Piano Duo
Aura Go (piano 2009)
Tomoe Kawabata (piano 2007)

Venue Lecture Hall
Tickets Full \$35 Con \$28
Bookings portfairyspringfest.com.au
or 03 5568 3030

Saturday 13 October 2pm

KAWAI Piano Masterclass
Tomoe Kawabata (piano 2007)

Venue Lecture Hall
Tickets Festival visitors & friends
welcome, bookings essential
Bookings Contact Joanne Levey at
jolevey01@gmail.com

Sunday 14 October 11.30am

RAUTAVAARA *The Fiddlers* op. 1
LIM *Sema*
RAVEL *Miroirs*

Aura Go (piano 2009)

Venue Lecture Hall
Tickets Full \$30 Con \$23
Bookings portfairyspringfest.com.au
or 03 5568 3030

*Presented in partnership with
Port Fairy Spring Music Festival*

ANAM RECITAL

Wednesday 10 October 11am

RAVEL Sonatine for piano
BEETHOVEN Piano Sonata no. 31
in A-flat major op. 110
USTVOLSKAYA Piano Sonata no. 6
TAKEMITSU *Rain-Tree Sketch II*

Jennifer Yu (QLD) piano

ANAM RECITAL

Wednesday 10 October 1pm

RAVEL *Miroirs* for piano
BEETHOVEN Piano Sonata no. 7
in D, op. 10 no. 3

Sine Winther (QLD) piano

ANAM RECITAL

Wednesday 10 October 3pm

BARTÓK *Out of Doors*
BEETHOVEN Piano Sonata no. 26
in E-flat, op. 81a *Les adieux*
DEBUSSY *Pour le piano*

Maggie Pang (NSW) piano

PELLEAS AND MELISANDE
– VICTORIAN OPERA

Thursday 11 October 7.30pm
Saturday 13 October 7.30pm

DEBUSSY *Pelleas and Melisande*

Richard Mills conductor
ANAM Orchestra

Venue Palais Theatre, St Kilda
Tickets \$35 - \$119
Bookings victorianopera.com.au
or 136 100

*Presented by Victorian Opera
in association with ANAM*

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.

KIAZMA Piano Duo

on tour

Words by
Aura Go (piano 2019)

It was my first day at ANAM in 2007. No sooner had I sat down at a piano than I heard Tchaikovsky's first piano concerto coming from the next room. It was the kind of playing one doesn't hear very often and it made my ears prick; it was alive, meaningful, risky. Who could the pianist be? That was my first impression of Tomoe, who was practising like a fiend before concerts in Bulgaria and Romania. A few weeks later, in high spirits after her tour, she came into my practice room and animatedly (and with some difficulty, English being new to her) told me that my Bach playing sounded "like Bach." I later learnt how special was this praise, coming from a musician whose ears and musical perception are razor-sharp and whose opinion I respect greatly. We quickly became friends, often playing for each other, discussing musical ideas, offering support through personal difficulties.

Eleven years later, Tomoe has a PhD and two beautiful boys, and I have lived in the US and Finland and am on the brink of another move, this time back to Melbourne. Our friendship has remained constant over this time, and although we formed our piano duo much later, the two years spent at ANAM provided an ideal foundation for our musical partnership. It's lovely to reflect on those memories as we prepare for our forthcoming concerts as ANAM Artists.

Piano duos have the unique possibility of forming two very different ensembles: two pianos, usually performed with interlocking instruments and pianists separated by a nine-foot divide; and the more intimate piano duet, in which four hands, four feet, two sets of ears and two minds share one instrument. Each is immensely rewarding and

contains its own particular joys and challenges. For this tour, we are delighted to present two programs that contain some of the greatest music ever written for each combination. Four-hand concerts are relatively rare these days, and one often encounters the attitude that duets are more rewarding for those playing than those listening. It is true that four-hand playing can easily become heavy-handed and lacking in spontaneity, due to the difficulty of merging two minds and bodies into one living musical organism on an instrument whose attack is so precise. But when the challenges are met, four-hand playing can yield magic for audience and players alike. Not to mention the unparalleled treasures to be found in the four-hand repertoire! Debussy's *Six épigraphes antiques* is a wonderful example. Without a superfluous note, Debussy creates imaginative worlds of sublime delicacy and beauty.

The prevailing misconception surrounding the bigger, more spectacular cousin of the four-hand medium is that two pianos necessarily equal more power, and that more power is inevitable or even desirable. In fact it is on the other end of the spectrum, in the realm of intricacy, atmosphere and subtle interplay, and in the imagining of colours far removed from purely pianistic ones, that two-piano playing comes into its own. Composers who knew and loved the piano as pianists themselves utilized these qualities best, judiciously unleashing the full force of the two pianos when needed. We're thrilled to end our Melbourne Recital Centre concert with Rachmaninoff's *Symphonic Dances*, a masterpiece that uses the range of the pianos to breathtaking effect.



ANAM ARTISTS
KIAZMA PIANO DUO

Wednesday 3 October 6.30pm
– Elisabeth Murdoch Hall, Melbourne Recital Centre

DEBUSSY *Symphony in B minor* for piano 4-hands
DEBUSSY *Six épigraphes antiques* for piano 4-hands
TCHAIKOVSKY *Russian Dance* from *Swan Lake* for 2 pianos arr. Debussy
RACHMANINOFF *Symphonic Dances* op.45 for 2 pianos

Saturday 6 October 7pm
– Barwon Heads Fine Music Society
Wednesday 10 October 1.30pm
– Beleura House & Garden

SCHUBERT *Lebensstürme* for piano 4-hands
DEBUSSY *Six épigraphes antiques* for piano 4-hands
TCHAIKOVSKY *Russian Dance* from *Swan Lake* for 2 pianos arr. Debussy
STRAVINSKY *The Rite of Spring*

Saturday 13 & Sunday 14 October
– Port Fairy Spring Music Festival

See the Event Calendar on pages 4-5 for more details

Aura Go (piano 2009)
Tomoe Kawabata (piano 2007)

The ANAM Artists program is supported by the John T Reid Charitable Trusts and the Bowness Family Foundation

Counting the Keys to Success

As readers of Music Makers will know, in May ANAM launched our Keys to Success appeal, in support of the purchase of a handmade Yamaha S6X Grand Piano. We want to extend our sincere thanks to all of those who have given so generously in support of this appeal.

Thanks to you, we are 75% of the way to our goal of raising \$60,000 for the purchase of this world-class instrument. Contributions to the appeal have funded 30 strings, 19 white keys, 11 back keys, all three pedals and two octaves, in addition to over \$22,000 in general contributions to the instrument, a wonderful result thus far.

At the launch of the Keys to Success appeal, held at the Yamaha Premium Piano Centre, ANAM Head of Piano and Chamber Music Timothy Young

stressed the importance of our pianists playing on a diverse suite of instruments whilst they are still learning. By doing this, we ensure that they can be optimally prepared for the varied career paths ahead of them. The Yamaha S6X Grand Piano is a perfect compliment to the instruments we currently have, and provides even greater resources to our musicians as they work to perfect their craft.

There is still a further \$15,000 to go before we reach our fundraising goal and purchase this fabulous instrument.

Your support of ANAM helps us deliver the unique opportunities that typify our programs. If you are able, we invite you to help us provide the final keys to success and bring our new piano home to the South Melbourne Town Hall.



Australian String Quartet: in conversation

Interview by
Miranda Cass
ANAM Marketing Coordinator



We're delighted to work with the Australian String Quartet (ASQ) in two concerts this September. You have such a busy schedule of performances, workshops, commissions and education projects. What do you find most rewarding?

FRANCESCA: The great thing about being a member of the ASQ is that our responsibilities are varied. There is, of course, the performance, touring and teaching side, but as Co-Artistic Directors, we also have a lot to do with the administrative side of the company. It means we are fully involved and invested in the direction the Quartet takes, musically and as an organisation.

Over two days at ANAM you'll perform seven works by Benjamin Britten. Can you tell us how the concert programs were formed?

STEPHEN: The ASQ was invited by Nick Deutsch to curate a quartet project at ANAM. We soon struck on the concept of a Benjamin Britten chamber music exploration with his incredible quartets, oboe quartet and works for string orchestra. We feel that the learning of ANAM musicians playing alongside professionals is an invaluable aspect in passing on musical understanding.

Can you describe your favourite piece in this project?

STEPHEN: Naturally they all show a different creative side of Britten's chamber music output and we couldn't just choose one! However, I love playing the *Variations on a Theme of Frank Bridge* and am looking forward to that homage to Britten's former teacher.

Stephen, Francesca and Dale will each perform in one of Britten's String Quartets alongside three different ANAM musicians. We were lucky enough to schedule pre-rehearsals with those ASQ members before

September. The first of these occurred in June. What are the advantages of rehearsing for a concert well in advance?

DALE: The quartets of Benjamin Britten present some significant challenges for even the finest professional string quartets. They are all masterpieces, but they require deep understanding and exploration. This takes time and thus we felt that it was vital to work with our respective quartets well in advance of our residency at ANAM. This will allow us the time to grow more familiar with the music, to internalise and question our musical decisions and to let them marinate over time, which will hopefully result in an even more satisfying performance at the conclusion of our residency.

Britten's First String Quartet dates from 1928 when the composer was just 15 years of age, and his last almost 50 years later from 1975, his final completed work. Can you briefly describe the main differences between these works?

FRANCESCA: As he only wrote three quartets (plus the Divertimenti), it's easy to hear the development in his writing. The First Quartet is relatively short, fresh and quite humorous. Then he delves deeper and discovers a sound that is so unmistakably Britten. The final movements of his Second and Third String Quartets have an almost heart-wrenching repetitiveness to them, a device he also uses in the last movement of his Violin Concerto.

Most of the chamber works performed in this project are from Britten's younger years. Do you think this will help the ANAM musicians connect to the works more closely?

FRANCESCA: Besides probably making us all feel completely inadequate, yes, I think Benjamin Britten was probably like the rest of

BENJAMIN BRITTEN & THE STRING QUARTET 1

Friday 7 September 11am

BRITTEN *Phantasy* Quartet for oboe & string trio

BRITTEN 3 *Divertimenti* for string quartet

BRITTEN *Movement* for wind sextet

BRITTEN *String Quartet* no. 1 in D major op. 25

Nick Deutsch oboe

Australian String Quartet Musicians

ANAM Musicians

Venue South Melbourne Town Hall

All Tickets \$35

Bookings anam.com.au or 03 9645 7911

BENJAMIN BRITTEN & THE STRING QUARTET 2

Saturday 8 September 7.30pm

BRITTEN *String Quartet* no. 2 in C major op. 36

BRITTEN *String Quartet* no. 3 in G major op. 94

BRITTEN *Variations on a Theme of Frank Bridge* op. 10

Australian String Quartet

Dale Barltrop violin

Francesca Hiew violin

Stephen King viola

Patrick Murphy cello

ANAM Strings

Venue South Melbourne Town Hall

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

Bookings anam.com.au or 03 9645 7911

The Australian String Quartet's ANAM residency is generously supported by David and Gai Taylor

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

us aged 20 – searching for who he was. There are diaries Britten kept during these years that speak of his struggle with feelings of being inferior to others as an artist and thinker, his realisation of his homosexuality and details of several of his relationships. Juicy stuff, but a reminder that this great mind is still human.

Does the music of Britten hold a special place in the ASQ's repertoire?

DALE: We are all very fond of Britten's music. The ASQ performed and toured his First String Quartet last year and look forward to tackling his Second and Third Quartets in due course. Franny and I are both huge fans of his Violin Concerto, another early work that he completed in 1939, two years before his First Quartet. Then there are his operas, which are extraordinary creations and offer a world of insight into this musical giant of the 20th century.



Debussy's only opera

**PELLEAS AND MELISANDE
– VICTORIAN OPERA**

Thursday 11 October 7.30pm
Saturday 13 October 7.30pm

Venue Palais Theatre, St Kilda

Tickets \$35 – \$119

Bookings victorianopera.com.au or 136 100

This year ANAM musicians have been performing the complete piano and chamber music of Claude Debussy in a year-long project to mark the 100th anniversary of the composer's death. The musicians have worked with a collection of national and international pianists including Kathryn Stott, Ian Munro, Steven Osborne and Roy Howat (who will return to ANAM on Friday 21 September for *Suite bergamasque*).

The ANAM Orchestra is delighted to work with Victorian Opera in a staged performance of Debussy's only opera, the hauntingly beautiful *Pelleas and Melisande*, on Thursday 11 and Saturday 13 October at 7.30pm at the Palais Theatre, St Kilda. This symbolist masterpiece fuses text, ethereal harmonies and floating instrumental colour with an atmospheric poetry unlike any other work.

When Golaud finds Melisande in the woods, alone and with a mysterious past, he claims her as his wife. After she meets his brother Pelleas, a secret love simmers between them while Golaud's suspicions deepen. A family slowly corrodes as their tragic fates inevitably take hold.

Hear the crystalline purity of Australian soprano Siobhan Stagg alongside celebrated tenor Angus Wood, in Debussy's mesmerising opera, conducted by Richard Mills. For booking details and the full list of cast and crew visit victorianopera.com.au

Presented by Victorian Opera in association with ANAM




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.

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**MUSIC MAKERS
CREDITS**

Editor
Miranda Cass

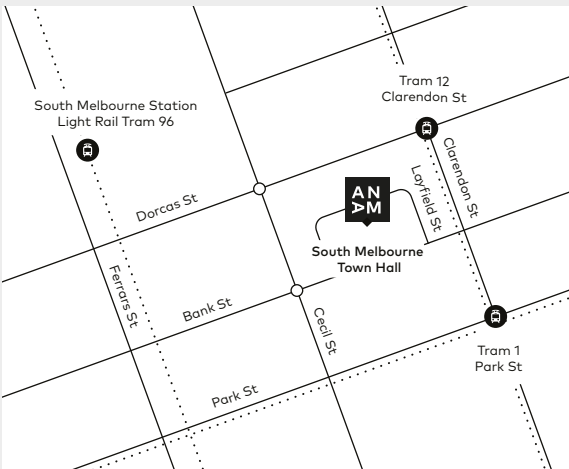
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Cover: Emily Newham (Pia Johnson)
Page 2: Wally Hase (Felix Broede) and Ruby Shirres (Pia Johnson)
Page 3: Douglas Boyd (Jean-Baptiste Millot)
Page 6: KIAZMA Piano Duo (Cameron Jamieson)
Page 7: Australian String Quartet (Jacqui Way)

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