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Giovanni Vinci WA double bass



# ANAM on tour: New Zealand



Each year a number of young musicians relocate from New Zealand to Melbourne to start their ANAM journey. Because of this, and the professional opportunities available there for our graduating musicians, we've been looking for ways to strengthen our ties with New Zealand for a number of years. In 2019 we're excited to partner with Auckland Philharmonia Orchestra (APO) and Auckland Arts Festival for the first time.

For one week in March, 25 of our musicians will travel across the Tasman to immerse themselves in the APO. They will rehearse the magnificent *Turangalila* Symphony by Olivier Messiaen, one of the great composers of the 20th century, and will perform this work to close the Festival on Saturday 23 March at the Auckland Town Hall.

The *Turangalila* Symphony demands a massive orchestra of more than 100 players and two soloists – piano, and a mesmerising electronic instrument called the

ondes martenot. A number of ANAM musicians performed this piece with the Australian World Orchestra and Simone Young in 2017 but it will be new to most of our 2019 cohort.

"Being embedded in a world-class orchestra is one of the most beneficial training opportunities for musicians of exceptional quality," ANAM Artistic Director Nick Deutsch said. "The opportunity in New Zealand will be an invaluable experience for our musicians and in 2019 they will also be taking part in similar 'side-by-side' projects with the West Australian Symphony Orchestra and the Tasmanian Symphony Orchestra."

Earlier in the Auckland Arts Festival, on Tuesday 19 March, percussionists from ANAM and the APO will come together to perform an all percussion program in the atmospheric surrounds of the Spiegeltent in Aotea Square. "We hope that this is the first iteration of a rich, ongoing partnership with arts organisations in New Zealand," Nick said.

## IN C AUCKLAND ARTS FESTIVAL (NZ)

Tuesday 19 March 6pm

**BATES** *Mainframe Tropics*  
**RILEY** *In C*

**Eric Renick** percussion/director  
**Auckland Philharmonia  
Orchestra Percussionists**  
**ANAM Percussionists**

**Venue** Spiegeltent, Aotea Square  
**Tickets** Full \$28 Student/Child \$15

## MESSIAEN'S TURANGALÎLA AUCKLAND ARTS FESTIVAL (NZ)

Saturday 23 March 7pm

**MESSIAEN** *Turangalila* Symphony

**Stefan Asbury** conductor  
**Joanna MacGregor** piano  
**Cynthia Millar** ondes martenot  
**Auckland Philharmonia Orchestra**  
**ANAM Orchestra**

**Venue** Auckland Town Hall  
**Tickets** \$27-\$131

**Bookings** [aucklandfestival.co.nz](http://aucklandfestival.co.nz)  
*Presented by Auckland Philharmonia  
Orchestra and Auckland Arts Festival  
in collaboration with ANAM*

# Stefan Dohr Returns

Proclaimed by the New York Chronicle as the "king of his instrument", Stefan Dohr is widely regarded as one of the world's greatest horn players. In addition to being Principal Horn of the Berlin Philharmonic, Stefan has collaborated as a soloist with the world's leading conductors and orchestras. He returns to ANAM in March as our first international guest artist in our 2019 Season.

"I'm so looking forward to coming back to ANAM again – I can't believe that by the time I get back there it will have already been almost two years since my last visit," Stefan said. "I was really blown away by the quality of the playing and the musicianship of those at ANAM, as well as what excellent colleagues they all were. They really threw themselves into everything last time, so I wanted to come up with a program that challenged them as much as possible."

On Friday 8 March we present a brass-centred showcase that includes rarely played music by Ravel's contemporary, Albert Roussel, along with four pieces by Stravinsky and works by Zimmermann and Hindemith.

"The first program features music from some of the composers in the 20th century who really explored wind and brass instruments as entities in themselves, so it covers a huge expressive and technical range for the players," Stefan said.

As well as performing the great Classical and Romantic works for horn, Stefan is continually expanding his instrument's repertoire – commissioning and premiering new pieces by today's foremost composers. A highlight in the second program, to be performed on Thursday 14 March, will be a piece by ANAM's former Artistic Director, Brett Dean. His 3 Pieces for 8 Horns, is music written for, and inspired by, the Berlin Philharmonic's horn section, which takes as its starting point Mahler's haunting writing for horns in his Symphony no. 3.

"Brett's piece was written for our horn section back in 1998 – when he was still a full-time member of our orchestra actually!" Stefan explains. "It's amazing where his career has gone in that time, and I'm so happy to be getting to come back to this piece again at ANAM, a place that's obviously very special to him, and is becoming very special to me too."

Following his performances at the South Melbourne Town Hall, Stefan will travel with ANAM musicians to Geelong for a concert at the McAuley Hall in Sacred Heart College on Friday 15 March. See the calendar on pages 4–5 for details.



## 20TH CENTURY MASTERS

Friday 8 March 7.30pm

**ROUSSEL** *Fanfare pour un sacre païen*  
**STRAVINSKY** Septet for winds,  
strings & piano  
**STRAVINSKY** Octet for  
wind instruments  
**STRAVINSKY** *Pastorale*  
for soprano & winds  
**STRAVINSKY** *Symphonies*  
*of Wind Instruments*  
**ZIMMERMANN** *Rheinische Kirmestänze*  
for winds  
**HINDEMITH** *Konzertmusik* op. 49  
**ROUSSEL** *A Glorious Day* arr. Mark Buys

**Stefan Dohr** horn/director  
**Tabatha McFadyen** soprano  
**ANAM Musicians**

**Tickets** Full \$62 Sen \$48 Con \$35  
Under 30s \$25

## TIME TRAVELLING FOR WINDS & BRASS

Thursday 14 March 11am

**R STRAUSS** *Serenade* in E-flat major  
op. 7  
**BERIO** *Opus Number Zoo*  
**GLOBOKAR** *Avgustin dober je vin*  
for wind quintet  
**B DEAN** 3 Pieces for 8 Horns  
**RAFF** *Sinfonietta* op. 188

**Stefan Dohr** horn/director  
**ANAM Musicians**

**Tickets** Full/Sen/Con \$35 Under 30s \$25

**Venue** South Melbourne Town Hall

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

*Stefan Dohr's ANAM residency is  
generously supported by Kerry Landman*

# Falling in love again...

Words by  
Phil Lambert  
ANAM Librarian

We classical music lovers share a common problem. When we are young, everything is an adventure. We are like frisky puppies, sticking our noses into everything. We race from Bach to Bernstein, Machaut to Mackey sniffing and loving it all...

But years later, we reach a certain age and we grow picky. We've heard perhaps too much. We know what we like, but we also know what we don't like, and far from being curious puppies racing to every new scent, we are more like old labradors, quite content to meander down the same familiar paths. The worst thing is, adding new composers to our range of acquaintance seems like too much hard work. It's like the moment in the film *Charade*, when Cary Grant first spots Audrey Hepburn. He tries to introduce himself, and she, with impeccable Hepburn poise replies, "I already know an awful lot of people, so until one of them dies I couldn't possibly meet anyone else". That's how we feel about adding a new composer to our lives. We already know an awful lot, so why bother?

But I've decided to shake off this jaded attitude for 2019. My musical New Year's resolution is to Adopt a Living Composer, and I'm already off to a good start.

In a way, allowing a new composer into one's life is like dating. You have to make an effort, and you're not sure if the effort will be worth it. Listening to a new piece, by a new name, is like a first date. First impressions count. You take note of his or her general demeanour, style of dress, manner of speech. You look for common interests. As you both chatter away, you may suddenly realise, "Oh, they like Mozart, that's promising," or "Wow, they love Golden Age Hollywood film noir! Bingo!", and before you know it, you're mentally cancelling tomorrow night's bridge club so you can spend more time getting to know your perfect match.

On the other hand, the first date can go horribly wrong. You strike up a conversation – you of course being mainly the listener – and before too long you have an uneasy feeling. Ten minutes later you realise your date is into heavy metal, sharp objects and pain, so you immediately plead a crushing headache, ask for the bill and get the hell out of there.



Which is to say you press eject or change the channel. And the worst part about your disastrous first date is it confirms your earlier suspicions that you were stupid even to go on a date in the first place and would have been much happier staying at home with the friends you know and love, or at least, tolerate. "What was I thinking," you ask yourself, "thinking I could fall in love again, at my age?"

This is a shame, and it's a pattern I feel many older music lovers fall into. We'd like to fall in love again, but it gets harder. Well, let me tell you, there is hope.

I am falling in love. His name is Graham Fitkin, and he lives in Cornwall. He is only two years younger than myself, and while age differences are usually irrelevant in musical love affairs, I find myself in tune with Graham's way of thinking. He loved the avant-garde when he was younger (let's face it, we all did, until we got over it), but then he developed his own style of minimalism. Not that empty, annoying minimalism that just repeats the same arpeggio 140 times, but the kind that works subtly, with a few interesting ideas weaving around together, and slowly growing like foliage on a plant. Listening to Graham is like relaxing into a warm bath. I just let his sounds wash over me.

He also confesses to a love of trash television, which rather endears me to him. So, he's written a fantastically funny piece called

*Gameshow*, for saxophone. Listen to it for a minute and you'll find yourself chuckling at memories of Tony Barber. And there's a beautiful piece called *Jim and Pam and Pam and Jim*, which is about a relationship he followed on the soapie *Neighbours*. I do like a composer who doesn't take himself too seriously.

He has a partner, Ruth, who is a harpist and also his musical collaborator, but that's okay, because in musical love affairs polyamory is allowed. Actually, I've grown to like Ruth as well, because Graham has written so many beautiful pieces for her, including the hypnotic *Snow Clamp*, a moody meditation for harp and moog which would make the perfect soundtrack for a Scandi thriller. I haven't yet asked Graham what the title means, but I'll get around to it.

Anyway, if you'd like to meet Graham, I'm happy to share him with you. As I said, polyamory is okay in these relationships. You can hear two – yes, two – of his marvellous pieces at ANAM's 2019 Opening Concert. The first is *Flak*, a fascinating piece for four pianists. You only realise towards the end that the whole thing has been written for just the white keys – brilliant! And then there's *Hook*, a really exciting piece for four marimbas. What he gets those percussionists to do will make your eyes and ears pop.

Can I tell him we'll see you there?

## OPENING CONCERT

Saturday 2 March 7.30pm

**R STRAUSS** *Vienna Philharmonic Fanfare*  
**WAGNER** *Reitermarsch* from *Lohengrin* arr. for brass  
**FITKIN** *Flak* for 2 pianos 8 hands  
**SAINT-SAËNS** *Danse macabre* for 2 pianos 8 hands  
**GRAINGER** *Random Round* for 2 pianos  
**FITKIN** *Hook*  
**ENESCU** *Dixtuor à vent* op. 14  
**BLOCH** *Concerto Grosso* no. 1 for piano & strings  
**GLINKA** *Overture Ruslan & Lyudmila*

**ANAM Faculty**  
**ANAM Musicians**  
**ANAM Orchestra**

**Venue** South Melbourne Town Hall

**Tickets** Full \$62 Sen \$48 Con \$35 Under 30s \$25

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

*This performance is generously supported by Sofitel Melbourne on Collins*



# What's on February – April

## MELBOURNE RECITAL CENTRE MASTERCLASS: SATU VÄNSKÄ (VIOLIN)

Tuesday 19 February 6pm

**BARTÓK** Violin Concerto no. 2  
Johnny van Gend QLD violin

**BEETHOVEN** Sonata in G op. 30 no. 3  
Liam Osborne VIC violin

**Venue** Primrose Potter Salon,  
Melbourne Recital Centre

**Tickets** All \$10

**Bookings** [melbournerecital.com.au](http://melbournerecital.com.au)  
or 03 9699 3333

*Presented in partnership with  
Melbourne Recital Centre*

## TARRAWARRA FESTIVAL YARRA VALLEY (VIC)

23–24 February

The TarraWarra Festival is a weekend of music, art, wine and some of the most breathtaking views in the Yarra Valley. Three of our musicians will join members of the Australian Chamber Orchestra on Sunday 24 February to workshop and perform the first movement of Brahms' String Sextet no. 1.

**Venue** TarraWarra Museum of Art  
**More info** [aco.com.au](http://aco.com.au)

*Presented by the Australian  
Chamber Orchestra*

## MOZART, HAYDN & MORE ANAM & ACO COLLECTIVE

2–9 March

**OLIVEROS** *The Tuning Meditation*

**HAYDN** Symphony no. 47 *Palindrome*:  
1st & 2nd mov'ts

**H SHANNON** New Work  
(World Premiere\*)

**MOZART** 6 Contredances: nos. 1, 2 & 3

**HINDEMITH** *Ludus Tonalis*:  
*Praeludium* arr. Bernard Rofe

**HINDEMITH** *Ludus Tonalis*:  
*Postludium* arr. Bernard Rofe

**MOZART** 6 Contredances: nos. 4, 5 & 6

**H SHANNON** New Work  
(World Premiere\*)

**HAYDN** Symphony no. 47 *Palindrome*:  
3rd & 4th mov'ts

**OLIVEROS** *The Tuning Meditation*

*\*Commissioned by the  
Australian Chamber Orchestra*

**Pekka Kuusisto** director/violin  
**ACO Collective**  
**ANAM Winds**

**SIR ROBERT HELPMANN THEATRE,  
MT GAMBIER (SA)**  
Saturday 2 March 7pm

**HAMILTON PERFORMING  
ARTS CENTRE (VIC)**  
Sunday 3 March 5pm

**MELBOURNE RECITAL CENTRE (VIC)**  
Tuesday 5 March 7.30pm

**BENDIGO –  
THE CAPITAL THEATRE (VIC)**  
Thursday 7 March 7.30pm

**WANGARATTA PERFORMING  
ARTS CENTRE (VIC)**  
Saturday 9 March 7.30pm

**More info** [aco.com.au](http://aco.com.au)  
*Presented in partnership with the  
Australian Chamber Orchestra*

## OPENING CONCERT

Saturday 2 March 7.30pm

**R STRAUSS** *Vienna*  
*Philharmonic Fanfare*

**WAGNER** *Reitermärsch*  
from *Lohengrin* arr. for brass

**FITKIN** *Flak* for 2 pianos 8 hands

**SAINT-SAËNS** *Danse macabre*  
for 2 pianos 8 hands

**GRAINGER** *Random Round*  
for 2 pianos

**FITKIN** *Hook*

**ENESCU** *Dixtuor à vent* op. 14

**BLOCH** Concerto Grosso no. 1  
for piano & strings

**GLINKA** Overture *Ruslan & Lyudmila*

**ANAM Faculty**  
**ANAM Musicians**  
**ANAM Orchestra**

**Venue** South Melbourne Town Hall  
**Tickets** Full \$62 Sen \$48 Con \$35  
Under 30s \$25

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

*This performance is generously  
supported by Sofitel Melbourne  
on Collins*

## 20TH CENTURY MASTERS

Friday 8 March 7.30pm

**ROUSSEL** *Fanfare pour un sacre païen*  
**STRAVINSKY** Septet for winds,  
strings & piano

**STRAVINSKY** Octet for  
wind instruments

**STRAVINSKY** *Pastorale*  
for soprano & winds

**STRAVINSKY** Symphonies  
of Wind Instruments

**ZIMMERMANN** *Rheinische*  
*Kirmestänze* for winds

**HINDEMITH** *Konzertmusik* op. 49

**ROUSSEL** *A Glorious Day*  
arr. Mark Buys

**Stefan Dohr** horn/director  
**Tabatha McFadyen** soprano  
**ANAM Musicians**

**Venue** South Melbourne Town Hall  
**Tickets** Full \$62 Sen \$48 Con \$35  
Under 30s \$25

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

*Stefan Dohr's ANAM residency  
is generously supported by  
Kerry Landman*

## TIME TRAVELLING FOR WINDS & BRASS

Thursday 14 March 11am

**R STRAUSS** Serenade  
in E-flat major op. 7

**BERIO** *Opus Number Zoo*

**GLOBOKAR** *Avgustin dober je vin*  
for wind quintet

**B DEAN** 3 Pieces for 8 Horns

**RAFF** Sinfonietta op. 188

**Stefan Dohr** horn/director  
**ANAM Musicians**

**Venue** South Melbourne Town Hall  
**Tickets** Full/Sen/Con \$35  
Under 30s \$25

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

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Kerry Landman*

## ANAM MASTERCLASS NATALIE CLEIN (CELLO)

Friday 15 March 3pm

*Program to be advised*

**Natalie Klein** cello  
**ANAM Musicians**

**Venue** South Melbourne Town Hall  
**Tickets** Full \$20 Student \$5 Student/  
Teacher Groups (per person) \$5  
(ANAMates free)

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

## STEFAN DOHR & ANAM GEELONG (VIC)

Friday 15 March 7.30pm

**R STRAUSS** Serenade  
in E-flat major op. 7

**BERIO** *Opus Number Zoo*

**MOZART** Serenade K375  
for wind octet

**BEETHOVEN** Rondino

**GLOBOKAR** *Avgustin dober je vin*  
for wind quintet

**RAFF** Sinfonietta op. 188

**Stefan Dohr** horn/director  
**ANAM Musicians**

**Venue** McAuley Hall,  
Sacred Heart College

**More info** [gcms.org.au](http://gcms.org.au)  
or 03 5225 1200

*Stefan Dohr's ANAM residency  
is generously supported by  
Kerry Landman*

*Presented by Geelong Chamber  
Music Society*

IN C  
AUCKLAND ARTS  
FESTIVAL (NZ)

Tuesday 19 March 6pm

BATES *Mainframe Tropics*  
RILEY *In C*

Eric Renick percussion/director  
Auckland Philharmonia  
Orchestra Percussionists  
ANAM Percussionists

Venue Spiegeltent, Aotea Square  
Tickets Full \$28 Student/Child \$15  
Bookings [aucklandfestival.co.nz](http://aucklandfestival.co.nz)  
*Presented by Auckland Philharmonia  
Orchestra and Auckland Arts Festival  
in collaboration with ANAM*

MESSIAEN'S  
TURANGALÎLA  
AUCKLAND ARTS  
FESTIVAL (NZ)

Saturday 23 March 7pm

MESSIAEN *Turangalîla* Symphony

Stefan Asbury conductor  
Joanna MacGregor piano  
Cynthia Millar ondes martenot  
Auckland Philharmonia Orchestra  
ANAM Orchestra

Venue Auckland Town Hall  
Tickets \$27-\$131  
Bookings [aucklandfestival.co.nz](http://aucklandfestival.co.nz)  
*Presented by Auckland Philharmonia  
Orchestra and Auckland Arts Festival  
in collaboration with ANAM*

ANAM MASTERCLASS  
MICHAEL MULCAHY  
(BRASS)

Wednesday 27 March 10am

*Program to be advised*

Michael Mulcahy trombone  
ANAM Musicians

Venue Council Chamber,  
South Melbourne Town Hall  
Tickets Full \$20 Student \$5 Student/  
Teacher Groups (per person) \$5  
(ANAMates free)  
Bookings [anam.com.au](http://anam.com.au)  
or 03 9645 7911

THE RITE OF SPRING

Thursday 28 March 2pm

*Program to include:*  
STRAVINSKY *The Rite of Spring*  
for 2 pianos 8 hands  
arr. Timothy Young

Timothy Young piano  
ANAM Pianists

Venue Beleura House & Garden  
Bookings [beleura.org.au](http://beleura.org.au)  
or 03 5975 2027  
*Presented by Beleura House & Garden  
Timothy Young's ANAM Faculty  
position is generously supported by  
Margaret Johnson*

ANAM SOUNDBITE

Friday 29 March 1pm

R STRAUSS Sonatina no. 1  
*From an Invalid's Workshop*

Nick Deutsch oboe  
David Thomas clarinet  
ANAM Winds

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

ANAM RECITAL

Monday 1 April 1pm

FINNISSY *Alkan-Paganini from  
The History of Photography  
in Sound*

STOCKHAUSEN Klavierstück VII  
BEETHOVEN Sonata no. 21  
in C Major op. 53 *Waldstein*

Alexander Waite VIC piano

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

MUSIC MATINEE

Tuesday 2 April 1.10pm

*Program to be advised*

ANAM Musicians

Venue The Scots' Church,  
Collins Street MELBOURNE  
Bookings Free event,  
no bookings required

More info [musicmatinee.org](http://musicmatinee.org)  
*Presented in partnership  
with Scots' Church*

VENUE HIRE

Many beautiful rooms in the  
South Melbourne Town Hall are  
available for hire to public and  
community groups for meetings,  
functions, events, performances  
and more! For details visit  
[anam.com.au/venuehire](http://anam.com.au/venuehire)

SURROUND SOUND

Saturday 13 April 7.30pm

BARTÓK Sonata for 2 pianos  
& percussion  
STRAVINSKY *The Rite of Spring*  
arr. for 4 pianos & percussion  
REICH *Clapping Music*  
XENAKIS *Persephassa*  
for 6 percussionists

Timothy Young piano  
Peter Neville percussion  
ANAM Musicians

Venue South Melbourne Town Hall  
Tickets Full \$62 Sen \$48 Con \$35  
Under 30s \$25  
Bookings [anam.com.au](http://anam.com.au)  
or 03 9645 7911  
*Timothy Young's ANAM Faculty  
position is generously supported by  
Margaret Johnson*

FOUR WINDS  
EASTER FESTIVAL  
BERMAGUI (NSW)

18–21 April

A group of our musicians will travel to  
Bermagui in April for the Four Winds  
Easter Festival. This organisation is  
renowned for presenting world-class  
performances from leading national  
and international musicians in its  
unique natural setting, set on 30  
acres of open bushland, on New  
South Wales' stunning south coast.

More info [fourwinds.com.au](http://fourwinds.com.au)  
or 02 6493 3414

All details are correct at time  
of printing and subject to change.  
Please visit [anam.com.au](http://anam.com.au) for the  
most up to date information.

# Q&A with Kyla Matsuura-Miller

At our 2018 Chamber Music Competition Final, Kyla Matsuura-Miller was named the winner of the Gwen Nisbet Music Scholarship. Donated by the Gwen Nisbet Music Scholarship Fund and awarded for the first time at ANAM in 2018, the prize recognises an outstanding departing musician, with the winner receiving \$10,000 to put toward their musical future. Following the announcement, we caught up with Kyla to congratulate her and reflect on her ANAM experience.

**Congratulations on being named the inaugural winner of the Gwen Nisbet Music Scholarship at ANAM, capping your time as an ANAM musician. What do you plan on doing with your prize money?**

Winning the Gwen Nisbet Music Scholarship was an amazing way to cap off four inspiring years at ANAM for me and I have already put this generous scholarship towards the purchase of a new instrument in the future.

**During your time at ANAM, you were supported by an ANAMsyndicate. As you came from Queensland to train at ANAM, can you talk about the support that you received from this group and what it meant to you?**

Having a syndicate at ANAM was like having another family and cheer squad in Melbourne. They always kept a keen eye on me and had my back through both rewarding and challenging times. I'm sorry to say for them that they are stuck with me for life now.

**Can you share with us one of your most inspiring but challenging performances to date?**

Prior to my time at ANAM, I was invited to have a play with Simone Young [and the ANAM Orchestra]. It was Brahms 4 and I remember amongst the exhilaration and energy of the concert thinking, "I wish this would never end". I knew right there and then that I so desperately wanted to be a part of it all.

**You presented a concert (with fellow ANAM musicians and alumni) in support of the Syrian refugee crisis. Can you tell us what spurred you to do that and what place you think music has in bringing people together for a cause?**

Seeing the news coverage of the Syrian Refugee Crisis at the beginning of 2017 was devastating and my colleague Tiffany and I put that concert on in the hopes that we could make even the smallest dent or difference to a world that increasingly turns itself on its head and shows so little compassion to our most vulnerable. I think as artists it is our duty to pass on and use the abstract and inexplicable magic of music as a vessel for change.

**Lastly, what's next for you?**

I'm looking forward to having a bit of a buffet of a year – a taste of everything (chamber music, solo opportunities and teaching) and we'll see what sticks.



**ANAMsyndicate** donor groups collectively fund the living allowance of an ANAM musician. Making a minimum yearly contribution of \$1,000, **ANAMsyndicate** donors become valued members of a group of committed donors, dedicated to following the progress of an ANAM musician throughout their year of learning and performing.

For more information about the **ANAMsyndicate** program or supporting ANAM, contact ANAM Development Coordinator Stephanie Rogan: [s.rogan@anam.com.au](mailto:s.rogan@anam.com.au) or 03 9645 7911

# The Palindrome with ACO Collective

Words by  
Mana Ohashi (violin 2018)



Incredible Artistic Director Pekka Kuusisto, a figure who played an immense role in my desire to become an Emerging Artist with the Australian Chamber Orchestra (ACO) this year, will direct the first of the three ACO Collective tours in 2019. His unique programming of the first tour, taking place in March, is built upon Haydn's 47th Symphony, nicknamed the *Palindrome*. The program itself is palindromic: at the centre lie two works by Hindemith, on either side of those, Mozart country dances, world premieres by Heather Shannon and movements from Haydn's *Palindrome* all sandwiched between Oliveros' contemplative *Tuning Meditation*.

Challenging the standard linearity of most concerts, this is an extremely interesting way of programming, made particularly intriguing due to the vastly different nature of the works, as one might judge at face value. As we delve into the program, the links between the works chosen and their role within the listener's journey will no doubt become clear and the experience will be not only enlightening to learn but wonderfully enjoyable to perform under Pekka's direction.

On this tour I will be playing with fellow ACO Emerging Artists from ANAM, violinists William Huxtable and Harry Ward, violists Molly Collier-O'Boyle and Mariette Reefman (alumna) and first year cellist James Morley, as well as ANAM Winds with whom the ACO Collective will join forces to perform this enticing program. With rehearsals taking place at ANAM, we will be presenting concerts to audiences throughout Victoria and South Australia in Mount Gambier, Hamilton, Melbourne, Bendigo and Wangaratta.

Having been given a taste of what it's like to perform with members of the ACO from the ANAM/ACO Collaborative tour, *Tognetti, Tchaikovsky, Brahms* in early 2018, I am incredibly excited for this tour and to embark on a year as an Emerging Artist with the ACO, an experience which promises to be infinitely inspiring and rewarding.

**MOZART,  
HAYDN & MORE  
ANAM &  
ACO COLLECTIVE**  
2–9 March

**OLIVEROS** *The Tuning Meditation*  
**HAYDN** Symphony no. 47  
*Palindrome*: 1st & 2nd mov'ts  
**H SHANNON** New Work  
(World Premiere\*)  
**MOZART** 6 Contredances:  
nos. 1, 2 & 3  
**HINDEMITH** *Ludus Tonalis*:  
*Praeludium* arr. Bernard Rofe  
**HINDEMITH** *Ludus Tonalis*:  
*Postludium* arr. Bernard Rofe  
**MOZART** 6 Contredances:  
nos. 4, 5 & 6  
**H SHANNON** New Work  
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# Surrounded by Sound

Words by  
Peter Neville  
ANAM Head of Percussion

*Surround Sound* brings together ANAM's keyboard and percussion departments and four masterworks from the 20th century.

Igor Stravinsky, ever the showman, said that the basic elements of *The Rite of Spring* came to him in a vision, and that when he was composing the work he felt like it was being "channelled through him". The reality was that it was a long and laborious process and very much a team effort between Stravinsky, choreographer Vaslav Nijinsky and the costume and set designer Nicholas Roerich. Roerich was not only a noted painter but also an archaeologist and authority on ancient Russia, and he had much input into the scenography of the work.

As a student, I was taught that *The Rite of Spring* was primarily a work about rhythm, but it is bursting with great tunes, including a number taken from a compendium of Lithuanian folk music collected by a Polish priest, some purportedly of ancient provenance and chosen by the composer to add 'authenticity'. In his monumental volumes on Stravinsky's early Russian period, the writer Richard Taruskin also shows how another tune is derived from his teacher Nikolai Rimsky-Korsakov. For all its force as a breakthrough work, Stravinsky's masterpiece is still rooted in historical precedent and stands on the shoulders of others. Still, it is fair to say that much of the work features driving rhythmic passages as well as asymmetrical phrasings, especially in the last section, which still challenge modern conductors and orchestras.

Stravinsky's writing for percussion in general is not flamboyant and other composers around the same time including Ives, Grainger and Milhaud were working with much more expanded orchestral sections and instrumental colours. *The Rite of Spring* does contain important parts for timpani and bass drum and perhaps the first notated use of the scraping of a metal stick across the tam-tam, something which is now a standard technique. *The Procession of the Sage* movement also rather amazingly contains a prototype rock-and-roll '2 and 4' backbeat, between the bass drum, tam-tam and rasp.

This version of *The Rite of Spring* for four pianos with the original orchestral percussion offers listeners the chance to hear the work with greater transparency and to readily appreciate the above elements. Subsidiary parts and harmonies hidden in the mammoth original are also unearthed.

Another work on the program is Béla Bartók's Sonata for 2 pianos and percussion. Before I got to know this great work, I used to think of it as the Sonata for 2 pianos *with* percussion. How wrong could I have been? It's true that the pianos have a welter of notes; compared to their percussion colleagues, but the percussion, again restricted to traditional 'orchestral' instruments, work in true partnership. The two percussion parts are challenging, especially the timpani part with its complex note changes and



apparently an early performance in Italy used five percussionists! But even more challenging is the chamber music skill required by all players to navigate its complexities un-conducted.

Bartók and his second wife Ditta Pásztory premiered the work in Basel in January 1938, at a concert given by that city's International Society for Contemporary Music. We owe the Society a debt of gratitude for both that and their pre-commissioning of another 20th century masterpiece, Bartók's Music for strings, percussion and celesta. The Sonata created a new genre and there are now many major works for the combination of piano and percussion.

In contrast to Stravinsky's leviathan, Steve Reich's *Clapping Music* from 1972 is a paradigm of economy, written for just two pairs of hands and utilising a single rhythmic pattern, which begins in unison then simply gets displaced 12 times until it returns to unanimity, the displacement creating a kaleidoscopic 'hocketing' effect. The same clapping technique is also a feature of flamenco music and the idea for his work came to Reich when he saw a flamenco performance in Brussels. In the midst of a big European tour with mountains of instruments to shift each day, a piece with no instruments proved irresistible and the work has gone on to be both an audience favourite and also beloved by percussionists for its back-resting portability. It is a measure of its success that other composers including Wilco drummer Glenn Kotche are basing new works on it.

In 2019 one of the greatest works in the percussion ensemble canon celebrates its 50th anniversary, with ANAM presenting perhaps its first complete performance in Melbourne. Iannis Xenakis' masterpiece *Persephassa* was written for the legendary French group The Percussionists of Strasbourg (formed in 1962) and is considered the first professional percussion ensemble in the history of Western music. Throughout the sixties and beyond, and at a time when percussion ensemble literature had a well-formed body of work in America, they commissioned a corresponding series of masterpieces in Europe.

*Persephassa* was unique for its time due to its extended length and its use of spatialisation, in which the six players surround the audience. This enables the music to be heard, in effect, in three dimensions, a technique growing out of Xenakis' experience as both an architect and a mathematician. Vortices of sound and rhythms swirl around the listeners, and the simultaneous use of multiple tempi creates an hallucinatory effect, out 'Rite...ing' even the densest sections of the *The Rite of Spring* but arguably not possible without the explosive 'cultural gravity waves' of that earlier work.

## SURROUND SOUND

Saturday 13 April 7.30pm

**BARTÓK** Sonata for 2 pianos & percussion

**STRAVINSKY** *The Rite of Spring*  
arr. for 4 pianos & percussion

**REICH** *Clapping Music*

**XENAKIS** *Persephassa* for 6 percussionists

Timothy Young piano

Peter Neville percussion

ANAM Musicians

Venue South Melbourne Town Hall

Tickets Full \$62 Sen \$48 Con \$35

Under 30s \$25

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



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Single tickets to our 2019 Season Concerts are on sale now! Join us this year as our musicians explore a diverse range of music alongside the world's finest artists including the First Concertmaster of the Berlin Philharmonic Orchestra Noah Bendix-Balgley, one of the greatest instrumentalists of our time, trumpeter Håkan Hardenberger, British vocal ensemble VOCES8 in their first Australian tour, triple-Grammy-winning flautist Tim Munro, members of the LA Philharmonic Orchestra and more!

Our 2019 Season features 18 Season Concerts including four orchestral performances at the Melbourne Recital Centre plus four morning performances and 10 evening performances at our home in the South Melbourne Town Hall (SMTH). This year we've also introduced a new \$25 ticket price for those aged 30 or under (available for our SMTH performances). If you're interested in three or more concerts, you can save 20% on single ticket prices with an **ANAMates** Flexi Membership. Visit our website for the most up to date details on all of our events and we look forward to seeing you soon!

"At ANAM we train our musicians to awaken their instincts and to have an adventurous outlook on where their music can lead. And we want our audiences to do the same."  
– Nick Deutsch, ANAM Artistic Director.

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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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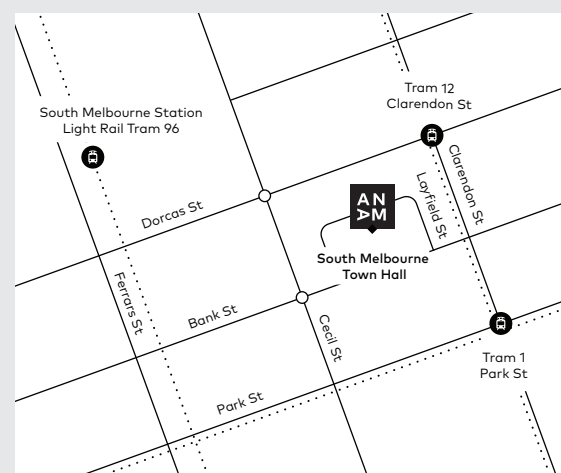
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