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Metamorphosen



Words by
Laura Barton
ANAM Musician

Strauss' *Metamorphosen* is one of the most important works of the 20th century. A bold claim, I know – but I stand by it. It's an elegy, an effigy; the almost-last-words of a tormented old man. The work looks back across Strauss' life and compositional path, seeming at once at the height of Romanticism but with the 20th-century master's stroke of imperceptibly shifting harmonies and incredibly dense and complex textures. It's my favourite piece in the world.

This is my opportunity to share it with you. My Master of Music thesis is constructed around two performances – a Soundbite on 10 May and my Recital on 6 June – and utilises my unique perspective as both a violinist and a conductor. The Soundbite pairs *Metamorphosen* with the slow movement from Beethoven's *Eroica* Symphony, from which Strauss drew much inspiration, both musically and politically. In performance, between the two works, I will be giving a short talk to delve further into the socio-political context of Strauss and *Metamorphosen*, as well as my own creative process that forms the bulk of my research.

The creative process is one thing – something that we at ANAM are trained for. The administration process, on the other hand... I am fortunate enough to have very generous colleagues, a whopping 37 of whom will be joining me on stage. I had literally no concept of the kind of organisation and effort that goes into finding and contracting musicians, and bringing them all together in the same place at the same time. It has given me a deep admiration for our administration staff, and they have been so supportive in helping me put this together. In fact, everyone involved has supported me from the get-go. That's the wonderful thing about ANAM – you can come to them with a crazy idea for a project that requires 40 people and instead of dismissing you, they say, "That's amazing – how can I help?".

I'm unbelievably excited for this performance; it may just be the coolest thing I've ever done. I can't wait to see you there.

ANAM SOUNDBITE

Friday 10 May 1pm

BEETHOVEN Symphony no. 3
in E-flat major, op. 55 *Eroica*
2nd movt
R STRAUSS *Metamorphosen*,
a study for 23 solo strings

ANAM RECITAL

Thursday 6 June 6pm

BODY *Meditations on Michelangelo*
for violin & string orchestra
R STRAUSS *Metamorphosen* arr.
Leopold for string septet

Laura Barton NZ conductor/violin
ANAM Musicians

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

Q&A with Nicholas Carter



One of the finest Australian conductors of his generation, Nicholas Carter, returns to ANAM in May to direct the Fourth Symphonies of Beethoven and Bruckner. Did you know there are different versions of Bruckner's Fourth Symphony? Read on to discover more about them.

How many versions are there of Bruckner's Fourth Symphony?

There are basically four versions, though I suspect there are more out there, given the fact that in addition to the many versions by Bruckner himself, there are also different editions as well, from people who nobly tried to piece together Bruckner's wishes from all extant sources – from manuscripts, published scores, corrected orchestral parts and so on.

How do the versions differ?

The biggest difference is between the original version of 1874 and the second version of 1878-80. After the first performance of the original version, Bruckner drastically reworked a lot of the material including discarding the original Scherzo entirely.

He also restructured much of the last movement and tweaked plenty of other smaller details too. "I have come to the complete conviction that my fourth romantic Symphony is urgently in need of a thorough revision," he said. "There are, for example, in the adagio too difficult, unplayable figures; the instrumentation is here and there too overloaded and too restless".

It's often been said that he did this quasi under duress; that he was pressured to do so by well-meaning colleagues and admirers, and that he caved to these coercions due to his inherent lack of self-worth and confidence. Thus, it's often argued that the original version is the 'truest' or 'purest' expression of his Fourth Symphony; unsullied by outside influences. I don't tend to agree. I believe the later versions of the Fourth are more compelling. Of course, the famous 'hunt scherzo' originates from the later version. This I feel is simply superior music to the original Scherzo.

Following that he continued making largely smaller alterations to, above all, the orchestration, in 1881 and 1888.

Which version is most performed today?

The 1878-80 is I think the most often performed version and the version we'll be performing on 24 May.

Between 2011 and 2014 you served as Kapellmeister to Simone Young in Hamburg. Did you work on Bruckner's Fourth Symphony together during that time?

Yes, I worked on a lot of Bruckner with Simone. She was one of the first to really spark my love for this music. In fact, I was offered the position in Hamburg after she got me to conduct some of the Seventh Symphony while I was assisting her with the Sydney Symphony Orchestra in 2010. In Hamburg I also worked on the 'Nullte' or Symphony no. 0 (long story!), the Studiensinfonie, as well as the Second, Fourth, and Sixth Symphonies.

BEETHOVEN & BRUCKNER

Friday 24 May 7.30pm

BEETHOVEN Symphony no. 4
BRUCKNER Symphony no. 4 *Romantic*

Nicholas Carter 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

The 2019 ANAM at Melbourne Recital Centre series is generously supported by Loris Orthwein

Nicholas Carter's ANAM residency is generously supported by David and Gai Taylor

Feathers and flower pots

Words by
Tim Munro
ANAM Guest Artist

THOUSANDS OF BIRDS

Any performance of a John Luther Adams work is an event.

Adams, a Pulitzer Prize-winning American composer, lived for 40 years in the wilds of Alaska. He felt connected to the place, and soon music was interwoven with the natural world.

"This is a perilous moment for our species," Adams has written. "If my music can inspire people to listen more deeply to this miraculous world we inhabit, then I will have done what I can as a composer to help us navigate this era."

Adams brings nature into the concert hall, and the concert hall out into the world. He gives voice to nature's beauty, danger and fragility, with epic works for 99 percussionists, for dozens of french horns, for hundreds of amateur singers.

I've been excited to do *Ten Thousand Birds* at ANAM since it was written in 2014. As an ANAM musician, way, way back in 2005, I would dream of performances that would take over South Melbourne Town Hall, performances where we could almost sort of play the building itself...

Ten Thousand Birds sings the birdsongs of the American midwest. It involves 16 musicians scattered throughout a large space, transforming it into a tall-grass prairie landscape. The music of *Ten Thousand Birds* is made entirely of the sounds of nature. A dawn chorus gathers, passes to the sounds of dusk, then night. A day ends, another begins.

The piece puts the audience at the centre of the performance. There is no 'right way' to experience it. You can wander freely, stand in one place, find a seat, lie down. You can move freely among the musicians.

Ten Thousand Birds demands a deeply collaborative approach from its performers. As classical musicians, we are often given music to play, told where to stand, told how to play. *Ten Thousand Birds* is very different. Birdsongs and frog calls are transcribed by the composer in conventional musical notation, but the order of events is left up to the musicians. Each performance is entirely unique.



ANAM's young musicians will work alongside me to shape the work. In the two months leading up to the performance, there will be emails and Skype calls as we start to plan: Does the piece begin quietly? Who plays which birdsong, and for how long? At dusk, will we be scattered or close by? And how can we improve the audience's experience?

FIND COMFORT

Percussionists use the strangest and most fascinating tools. Watching a percussion concert can feel like observing skilled surgeons. For my other ANAM concert, I wanted to show how simple tools can be put to amazing uses.

In composer Juri Seo's hands, three humble tubes of metal, each with a single, drilled hole, making an unearthly "wah-wah" noise. For Caroline Shaw, humble flower pots, maybe sourced from Bunnings, sing. A half dozen tuning forks sizzle and hum in Amy Kirsten's work. And after the

lid is taken off a piano, six musical surgeons perform musical surgery for Mayke Nas' *Twelve Hands*.

After all of this strange, man-made chaos, we might seek comfort. "I made *Comfort Music* on the day that the plebiscite results were revealed," writes Australian composer Alice Chance. "I had a lot of injured and shaken friends I wanted to nurse." The resulting work creates what she calls a "warm, safe bath" of music.

Comfort Music has an interactive element. Before the performance, the audience takes a private quiz, choosing a comforting thing they will imagine during the work.

For instance:
Would you like: 1. A hand massage? 2. A foot massage?
And, as a refreshment, tea, lemonade, chocolate, ice cream?
"Being told to imagine something," Chance says, "sometimes makes you imagine it, whether you want to or not. Imagine you are ice-skating with Vladimir Putin. See?"

TEN THOUSAND BIRDS

Tuesday 4 June 7.30pm

JL ADAMS *Ten Thousand Birds*
Followed by a Q&A
about the music

Tim Munro flute/director
ANAM Musicians

Venue South Melbourne
Town Hall

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

Bookings anam.com.au
or 03 9645 7911

TAXIDERMMY

Friday 31 May 1pm

SEO *Wah* for percussion trio

SHAW *Taxidermy* for
percussion quartet

KIRSTEN *They might*
be giants for flute &
vocalising percussion quartet

NAS *Twelve Hands*
CHANCE *Comfort Music*

Tim Munro flute/director
ANAM Musicians

Venue South Melbourne
Town Hall

Tickets Full/Sen \$20 Con/
Under 30s \$15 (**ANAMates** free)

Special price \$10 (if you
also purchase a ticket to
Ten Thousand Birds)

Bookings anam.com.au
or 03 9645 7911

*Tim Munro's ANAM residency
is generously supported by
Sieglind D'Arcy*

What's on May – July

ANAM SOUNDBITE PARTRIDGE QUARTET

Wednesday 1 May 1pm

BEETHOVEN String Quartet
in F Major no. 16 op. 135
BARTÓK String Quartet no. 4

William Huxtable WA violin
Mana Ohashi (violin 2018)
Eunise Cheng (viola 2018)
Daniel Smith (cello 2017)

WORKERS UNION METROPOLIS NEW MUSIC FESTIVAL

Saturday 4 May 6pm

RZEWSKI *Coming Together*
ANDRIESSEN *Langzamer Verjaardag*
(Australian premiere)
ANDRIESSEN *Workers Union*

Lisa Moore piano/director/narrator
ANAM Musicians

Venue Primrose Potter Salon,
Melbourne Recital Centre

Tickets Full \$39 Con \$29

Bookings melbournerecital.com.au
or 03 9699 3333

MOSTLY MOZART MOZART & MENDELSSOHN

Tuesday 7 May 11am

MOZART Violin Concerto no. 5
MENDELSSOHN Sinfonia no. 9

Sophie Rowell violin/director
ANAM Orchestra

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 ground floor foyer*

*Presented in partnership with
Melbourne Recital Centre*

ANAM MASTERCLASS JONATHAN KELLY (OBOE)

Wednesday 8 May 10am

Repertoire to be advised

Jonathan Kelly oboe
ANAM Musicians

Venue Council Chamber,
South Melbourne Town Hall

Tickets Full/Sen \$20 Con/Under 30s \$5
Student/Teacher Groups (per person) \$5
(ANAMates free)

Bookings anam.com.au
or 03 9645 7911

*The 2019 ANAM Masterclasses
are generously supported by the
Robert Salzer Foundation*

*Presented in partnership with
Sanguine Estate Music Festival*

PIANO PICTURES

Thursday 9 May 7.30pm

J ADAMS *Hallelujah Junction*
for 2 pianos
REICH *Six Pianos*
WALLACE *Fryderyc Chopin's
Psychaedelic Technicolor 'Lectro-
Funk-Core Superstarlit Ultra-
Throwdown on op. 28 no. 4 for 6
pianos (Australian premiere)*

MUSSORGSKY *Pictures at
an Exhibition* arr. Kerekes
for 6 pianos

Lisa Moore piano/director
Timothy Young piano
ANAM Pianists

Venue South Melbourne Town Hall

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

Bookings anam.com.au
or 03 9645 7911

ANAM SOUNDBITE

Friday 10 May 1pm

BEETHOVEN Symphony no. 3
in E-flat major, op. 55
Eroica 2nd movt

R STRAUSS *Metamorphosen*,
a study for 23 solo strings

Laura Barton NZ conductor
ANAM Musicians

ANAM RECITAL

Monday 13 May 1pm

Repertoire to be advised

Harry Ward NSW violin
Aidan Boase piano

ANAM RECITAL

Wednesday 15 May 6pm

Repertoire to include:
F STRAUSS Horn Concerto op. 8
NEULING Bagatelle

Emily Newham QLD horn
Leigh Harold piano

ANAM RECITAL

Thursday 16 May 1pm

GRONDAHL Trombone Concerto
CASTÉRÈDE Sonatine for
trombone & piano
ŠULEK *Sonata vox Gabrieli*
for trombone & piano
SANDSTRÖM *Sang Till Lotta*

Pius Choi NSW trombone

Louisa Breen piano

Music Discussion Group – following
this Recital, buy a coffee and relax
with like-minded ANAM supporters
at a local café* and share your
thoughts on the performance.
*Location to be confirmed.

BELEURA HOUSE & GARDEN HALLELUJAH JUNCTION

Thursday 16 May 1.30pm

J ADAMS *Hallelujah Junction*
for 2 pianos

LISZT Hungarian Rhapsody
in C minor arr. Bendel/Young
for 2 pianos

BERNSTEIN Symphonic Dances
from *West Side Story* arr. Musto
for 2 pianos

Timothy Young piano
ANAM Pianists

Venue Beleura House &
Garden, Mornington

Bookings 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 RECITAL

Thursday 16 May 3pm

BOZZA *New Orleans* for bass
trombone & piano
TELEMANN Sonata in F minor arr.
for bass trombone & piano
NAULAIS *Monologue* for
solo bass trombone
SCHNYDER *subZERO* Concerto
for bass trombone

Simon Baldwin VIC bass trombone
Leigh Harrold piano
ANAM Musicians

ANAM SOUNDBITE

Friday 17 May 1pm

JELLEYMAN Concerto for piano
& 5 instruments

TAYLOR 4 Little Pieces for
cello & piano

HOADLEY *Waharoa*

K YOUNG Piano Trio

Liam Wooding NZ piano
ANAM Musicians

ST SILAS

Sunday 19 May 2.30pm

Repertoire to be advised

Harry Ward NSW violin

Venue St Silas Anglican Church
Bookings Tickets at the door

BEETHOVEN & BRUCKNER

Friday 24 May 7.30pm

BEETHOVEN Symphony no. 4
BRUCKNER Symphony no. 4 *Romantic*

Nicholas Carter 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

SYMPHONY IN NO NEED OF AN ORCHESTRA

Saturday 25 May 5pm

MK HARVEY *Catalogue des
Errances Bibliques*

Michael Kieran Harvey piano/director
Timothy Young piano
Peter Neville percussion
Arjun von Caemmerer narrator
Lawrence Harvey electronics
ANAM Musicians

Venue South Melbourne Town Hall

Tickets Full/Sen \$20
Con/Under 30s \$15 (ANAMates free)

Bookings anam.com.au
or 03 9645 7911

Presented in partnership with RMIT

ANAM MASTERCLASS
MAURICIO FUKS
(VIOLIN)

Tuesday 28 May 10am

Repertoire to be advised

Mauricio Fuks violin
ANAM Musicians

Venue South Melbourne Town Hall

Tickets Full/Sen \$20 Con/Under 30s \$5
Student/Teacher Groups (per person) \$5
(ANAMates free)

Bookings anam.com.au
or 03 9645 7911

The 2019 ANAM Masterclasses
are generously supported by the
Robert Salzer Foundation

Presented in partnership with
Michael Hill Violin Competition

TAXIDERMY

Friday 31 May 1pm

SEO Wah for percussion trio

SHAW Taxidermy for
percussion quartet

KIRSTEN They might be giants
for flute & vocalising
percussion quartet

NAS Twelve Hands

CHANCE Comfort Music

Tim Munro flute/director
ANAM Musicians

Venue South Melbourne Town Hall

Tickets Full/Sen \$20
Con/Under 30s \$15 (ANAMates free)

Special price \$10 (if you also purchase
a ticket to *Ten Thousand Birds*)

Bookings anam.com.au
or 03 9645 7911

TEN THOUSAND BIRDS

Tuesday 4 June 7.30pm

JL ADAMS *Ten Thousand Birds*
Followed by a Q&A about the music

Tim Munro flute/director
ANAM Musicians

Venue South Melbourne Town Hall

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

Bookings anam.com.au
or 03 9645 7911

ANAM RECITAL

Wednesday 5 June 1pm

Repertoire to be advised

Andrew Fong QLD clarinet
Peter de Jager piano

Music Discussion Group – following
this Recital, buy a coffee and relax
with like-minded ANAM supporters
at a local café* and share your
thoughts on the performance.
*Location to be confirmed.

ANAM RECITAL

Wednesday 5 June 3pm

WAGNER *Isoldes Liebestod*

BEETHOVEN Sonata for piano no. 2
in A major, op. 2 no. 2

SCHUMANN 5 *Gesänge*
der Frühe op. 133

J ADAMS *Hallelujah Junction*
for 2 pianos

Liam Wooding NZ piano
Sine Winther QLD piano

ANAM RECITAL

Wednesday 5 June 6pm

Repertoire to include works by Rosetti

Maraika Smit TAS horn
Leigh Harrold piano

ANAM RECITAL

Thursday 6 June 1pm

SCHUMANN Adagio & Allegro
in A-flat major, op. 70

LIGETI Sonata for solo cello

SCHUMANN Cello Concerto
in A minor, op. 129

Caleb Wong NSW cello
Peter de Jager piano

ANAM RECITAL

Thursday 6 June 6pm

BODY *Meditations on Michelangelo*
for violin & string orchestra

R STRAUSS *Metamorphosen* arr.
Leopold for string septet

Laura Barton NZ violin
ANAM Musicians

ANAM RECITAL

Friday 7 June 11am

BARBER Violin Concerto op. 14
movts 1 & 2

BRAHMS Violin Sonata no. 3
in D minor op. 108

Elliott Plumpton QLD violin
Peter de Jager piano

WOODEND WINTER
ARTS FESTIVAL

Saturday 8 June 4pm

SCHUBERT Quintet in A major
D667 Trout

Timothy Young piano
ANAM Musicians

Venue St Ambrose Church Hall,
Woodend

Tickets Full \$40 Con \$35 Child \$20

Bookings
woodendwinterartsfestival.org.au
or 0447 570 327

MOSTLY MOZART
MOZART'S FRENCH
HORN

Tuesday 11 June 11am

MOZART Horn Concerto no. 3

JS BACH *Wachet auf* arr. for brass

JS BACH *Jesus bleibet meine Freude*
arr. for brass

JS BACH Brandenburg Concerto no. 3
arr. for brass

BARBER *Mutations from Bach*

WAGNER *Reitermärsch* from
Lohengrin arr. for brass

Ben Jacks horn/director
ANAM Brass
ANAM Orchestra

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 ground floor foyer

Presented in partnership with
Melbourne Recital Centre

HOMAGE TO
GIDEON KLEIN

Saturday 15 June 7.30pm

KLEIN Piano Sonata

KLEIN Lullaby for flute & piano

KLEIN Duo for viola & cello

KLEIN Divertimento for wind octet

JANÁČEK *Mládí* sextet for winds

DVOŘÁK Serenade for winds

Nick Deutsch oboe/director
ANAM Musicians

Venue South Melbourne Town Hall

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

Bookings anam.com.au
or 03 9645 7911

BACH B MINOR MASS

Friday 21 June 7.30pm

JS BACH Mass in B minor

Benjamin Bayl conductor
VOCES8 with guest artists
Susannah Lawergren
and Amy Moore

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 RECITALS
AND SOUNDBITES

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

Tickets \$5 at the door
(ANAMates free)

MELBOURNE RECITAL
CENTRE MASTERCLASS:
VADIM GLUZMAN
(VIOLIN)

Wednesday 26 June 6pm

Repertoire to be advised

Vadim Gluzman violin
ANAM Musicians

Venue Primrose Potter Salon,
Melbourne Recital Centre

Tickets All \$10

Bookings melbournerecital.com.au
or 03 9699 3333

Presented in partnership with
Melbourne Recital Centre

ANAM PRIZEWINNERS
CALEB WONG & KYLA
MATSUURA-MILLER

Tuesday 2 July 6pm

RAVEL Tzigane for violin & orchestra

LIGETI Sonata for solo cello

BRAHMS Trio no. 1 in B major
for violin, cello & piano op. 8

Caleb Wong NSW cello

Kyla Matsuura-Miller (violin 2018)

Adam McMillan (piano 2017)

Venue Primrose Potter Salon,
Melbourne Recital Centre

Tickets Full \$39 Con \$29
Student Rush \$15

Bookings melbournerecital.com.au
or 03 9699 3333

MELBOURNE RECITAL
CENTRE MASTERCLASS:
STEPHEN KOVACEVICH
(PIANO)

Monday 15 July 6pm

Repertoire to be advised

Stephen Kovacevich piano
ANAM Musicians

Venue Primrose Potter Salon,
Melbourne Recital Centre

Tickets All \$10

Bookings melbournerecital.com.au
or 03 9699 3333

Presented in partnership with
Melbourne Recital Centre

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

Sue Sweetland: A reflection on retirement

I suspect my philanthropy experience at The Australian Ballet led Ian McRae to introduce me to ANAM when he became the new Chair of the Board following the funding problem in 2008. I began my role in September 2009 after Dame Elisabeth Murdoch had donated \$50,000, making it possible for ANAM to continue. There were new staff, a new General Manager and a new Board. From here I have seen the reputation of ANAM grow not only in Australia but also internationally. The Artistic Directorship of Brett Dean, Paul Dean and now Nick Deutsch have taken ANAM to even higher levels and with the trust of our supporters, we are now on a solid base.

A highlight of my time at ANAM was thanking Dame Elisabeth for her support through ANAM's purchase of a bronze created of her by Julie Edgar. This is on permanent display on the staircase in recognition of Dame Elisabeth's generosity. An added thanks

was the Board's commissioning of Paul Dean to compose a piece of music, *Cruden Farm*, which was premiered at Cruden Farm with Dame Elisabeth. It was a very special moment.

As Endowment Fund Liaison, I happily explain that the principal of a Bequest is invested, and the earnings are used in various areas of ANAM's expenditure (including instruments). I also encourage supporters to make a donation to that Fund in one's lifetime. This means the donor will enjoy the satisfaction of seeing that the earnings from their money are put to use for the advancement of ANAM's young musicians.

This idea led to the establishment of the Futurist 'arm' of ANAM's Endowment Fund, with the first contribution (from me) in the names of my granddaughters. They are seven and nine – learning violin and piano. I explained that this donation earns money to support young

musicians from Australia and New Zealand and I believe the girls will grow with pride in realising this.

With further reflection on my years at ANAM, I can record two additional achievements in particular. The first was establishing the Volunteer program, an amazing group of supporters who manage their area of expertise with enthusiasm and friendship. ANAM's audience is well known to each other and this camaraderie is a very special aspect of our culture, to which the Volunteers contribute greatly. The second is a Music Discussion Group in a local café where everyone is welcome to join in. Held between the 1pm and 3pm Recitals, these meetings are an opportunity to discuss the previous Recital and music generally.

In my 'retirement' I look forward to attending more ANAM events and continuing the wonderful friendships I have made.



Sue has been with ANAM for close to ten years, and in that time has been instrumental in building the large network of devoted supporters and listeners that encircles ANAM. We wish her all the best in her retirement.

Band of grands

Words by
Lisa Moore
ANAM Guest Artist



I'm especially energised to return in May to ANAM to meet the latest brilliant crop, touch base with old friends, practice, coach, hang in the corridors, browse on Clarendon Street, and eat on Bank Street. The highlight will be collaborating with ANAM's virtuoso talent for two special concerts. These will be stunning and one-off rare events you'll need good reasons to miss!

The first performance, **Workers Union** on 4 May at Melbourne Recital Centre, will be a dramatic ensemble concert featuring two landmark, radical works from the 1970's musical counter-culture. They are 'collective' chamber works by leading 20th/21st century composers – the Dutch cult figure Louis Andriessen and the American virtuoso pianist-composer-improviser Frederic Rzewski.

Rzewski's *Coming Together* and Andriessen's *Workers Union* are both scored for open instrumentation. We have compiled a unique, eclectic group of strings, two pianos, keyboard, woodwinds and percussion for this occasion.

In *Coming Together* I'm delighted to be playing the role of narrator, delivering a letter written by an Attica Correctional Facility inmate Sam Melville, who was murdered in the 1971 prison riots. The letter reflects on life behind bars, and portrays a renewed optimism. One line from the letter is, "I think the combination of age and a greater coming together is responsible for the passing of time". It's a powerful socio-political piece, gathering intensity through repetition. Musically it's fun to play because the performers have total freedom to shape the dynamics, articulation and overall arc.

Workers Union requires the musicians to 'play loud' and together, in absolute rhythmic unison, yet choosing any individual pitch. It builds using group clusters and with increasing intensity it finally almost explodes into a rowdy 'national anthem'.

In between these two works, we'll perform the Australian premiere of Andriessen's *Langzamer Verjaardag* (slow birthday) tipping our hats to his 80th birthday. It meets the two large pieces in the middle, with its delicate, lyrical, bitter-sweet reflection.

The second performance, **Piano Pictures** on 9 May at ANAM, is for six grand pianos playing in a circle together. Five ANAM pianists and myself will form a 'band of

grands'. Heavens will be shifted to get six grand pianos into the South Melbourne Town Hall (thank you ANAM!). Keep in mind piano sextet repertoire is not something you just pick up at your local music store. The majority of these works have been written, or arranged, especially for my piano sextet in New York City, Grand Band.

From that repertoire, I have selected the delightfully witty and pyrotechnical *Fryderyc Chopin's Psychedelic Technicolor 'Lectro-Funk-Core Superstarlit Ultra-Throwdown on op. 28 no. 4* by the young Brooklyn-based composer-wunderkind-percussionist Benjamin Wallace. It takes a romantic favourite, Chopin's Prelude in E minor, a piece we know and love, and sets it in a smooth groove. This will be an Australian premiere. Then, the minimalist classic, and enticingly glorious *Six Pianos* by Steve Reich closes the first half. Paul Kerekes' recent piano sextet arrangement of Mussorgsky's *Pictures at an Exhibition* will fill the entire second half, completing the night, and hopefully 'raising the roof'. And let's not forget that to open the show, Tim Young and I will warm the space with the driving, joyful, jazzy piano duo *Hallelujah Junction* by John Adams. Can you imagine more resonance from the sonic boom and energy in the South Melbourne Town Hall? It will be a stunning night.

WORKERS UNION METROPOLIS NEW MUSIC FESTIVAL

Saturday 4 May 6pm

RZEWSKI *Coming Together*
ANDRIESSEN *Langzamer Verjaardag*
(Australian premiere)
ANDRIESSEN *Workers Union*

Lisa Moore piano/director/narrator
ANAM Musicians

Venue Primrose Potter Salon,
Melbourne Recital Centre

Tickets Full \$39 Con \$29

Bookings melbournerecital.com.au
or 03 9699 3333

Presented in partnership with
Melbourne Recital Centre

PIANO PICTURES

Thursday 9 May 7.30pm

J ADAMS *Hallelujah Junction*
for 2 pianos
REICH *Six Pianos*
WALLACE *Fryderyc Chopin's*
Psychedelic Technicolor
'Lectro-Funk-Core Superstarlit
Ultra-Throwdown on op. 28 no. 4
for 6 pianos (Australian premiere)
MUSSORGSKY *Pictures at an*
Exhibition arr. Kerekes for 6 pianos

Lisa Moore piano/director
Timothy Young piano
ANAM Pianists

Venue South Melbourne Town Hall

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

Bookings anam.com.au
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Lisa Moore's ANAM residency
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A shared experience with VOCES8

Words by
Sam Dressel
VOCES8 tenor

The magnificent British vocal ensemble VOCES8 will soon embark on their first Australian tour and we're delighted to share the stage with them at Melbourne Recital Centre on 21 June to perform Bach's inspiring masterpiece, his B minor Mass. Below, Sam Dressel, one of the tenors in VOCES8, reflects on the group's educational values. We look forward to welcoming the ensemble to ANAM and rehearsing with them soon!

It's thirty minutes before our concert in Philadelphia is due to start, and the green room is buzzing. Normally I'd be thinking about getting into concert gear with the other members of VOCES8, but today is a bit different. This afternoon will be the culmination of what must be the most inclusive and accessible project we have ever taken part in. Four choirs from the city have spent the last months creating text and movement with local artists for a new work, *A Song Everyone Can Sing*.

The process began in the autumn of 2017 with workshops on *The VOCES8 Method*, an interactive concert we gave in the spring of last year, and rehearsals with composer Jay Fluellen and Paul Smith, co-founder of VOCES8. Many of the participating singers have intellectual or physical disabilities, and the lyrics created for the project draw on the experiences, challenges and passions expressed by members of each choir. On stage, accessibility is at the heart of the event, with the lyrics sign-interpreted throughout, audio description of the movement, and live graphics representing the sounds of our voices.

I catch up with three students from Overbrook School for the Blind to hear their thoughts: Breanna Allen, Angela Carr and Ethan Ruddell, who each pick out different elements of the project which they've enjoyed. Ethan singles out the movement created to accompany the choral piece, Breanna feels happy and proud of what their group had achieved—"even though we're the smallest choir taking part!"

"I feel like the project has helped us show people who we are," says Angela. "We've learned that there's more than one way to make music: it can be just with rhythms, with your body, or by creating your own sounds."

Education and outreach have always gone hand-in-hand with our concert work. VOCES8 is a part of the VCM Foundation, a vocal music education charity that brings the power of singing to over 40,000 people around the world every year, in partnership with schools, communities and Music Hubs (the organisations who coordinate local music education in the UK).

My six years in the group have seen us working with inner-city school kids, top university students, keen adult amateurs and prisoners (my third ever concert was in a French detention centre). Most of our concerts on tour include an outreach element. Our work ranges from community singing events and school workshops, to a Scholars Program for young professional singers, and work as Associate Ensemble on Cambridge University's Masters Program in Choral Studies.

At the time of writing, we are about to finish a major collaboration between VCM and local partners in Cambridge.



This has included one of our Young Leaders programs, where local secondary school students are trained to lead singing workshops for younger pupils in their area.

"The education side of what we do really took off from 2007 after an appearance at a big music teachers conference in the UK," explains Paul, who left VOCES8 in 2016 to continue as CEO of our foundation, as well as expanding our education program. "I'd been working in music education roles before, so I already knew about some of the challenges faced by schools and teachers. We were all conscious of having grown up with the benefits of a great musical education — we hoped we could give something of that back to others."

Another important step came in 2011 when Paul gathered together the practices and techniques the group had developed in their work and published them as *The VOCES8 Method*, a set of group activities based on simple rhythms and melodies for use in the classroom and beyond.

"I'd recently read an incredible paper by Sue Hallam called *The Power of Music*," says Paul. "It really showed the impact of engagement with music on the all-round development of children and young people. We'd been in a lot of schools by this point, we knew it could be tough. I thought: If we write this down, maybe we can create something that helps."

It's now something which we use in almost all of our outreach work, often as the opening part of a session. On joining VOCES8 in 2013, I was struck by the range of rhythm-based activities we would use in education warm-ups — I didn't feel I had come across this elsewhere in my (admittedly narrow) classical background.

Paul agrees: "It first evolved from some early workshop collaborations using graphic scores and building sounds from visuals. At the same time, I found working with rhythms was useful in settings where the participants had no musical background, as it's something anyone can do. Then you can use those simple beginnings to create more and more complex layers of music."

Crucially, all of this has been written down without using musical notation, meaning that teachers or school leaders without musical training can still use the resource.

This will be my last season with VOCES8, so I've been reflecting on my time in the group and the things that will stay with me as I move on. There have been some clear musical highlights — and I hope our tour to Australia will be another! But perhaps inevitably it's the people I have met along the way who I will remember more than any one exceptional concert or perfectly-tuned chord. I don't know if I would have known that when I joined the group soon after university. And I believe it's true that we learn and grow as artists from the experiences we share with others, so this aspect of our work has shaped all of us as much, or more, than those we have worked with.

Back in Philadelphia, there's just time to hear from the students of Overbrook after the concert and get their reaction to the world premiere: "Incredible! It was awesome! Amazing!"

I agree — another experience shared, and a moment to remember that will stay with us long after the music has ended.

BACH B MINOR MASS

Friday 21 June 7.30pm

JS BACH Mass in B minor

Benjamin Bayl conductor
VOCES8 with guest artists
Susannah Lawergren and Amy Moore
ANAM Orchestra

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre

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

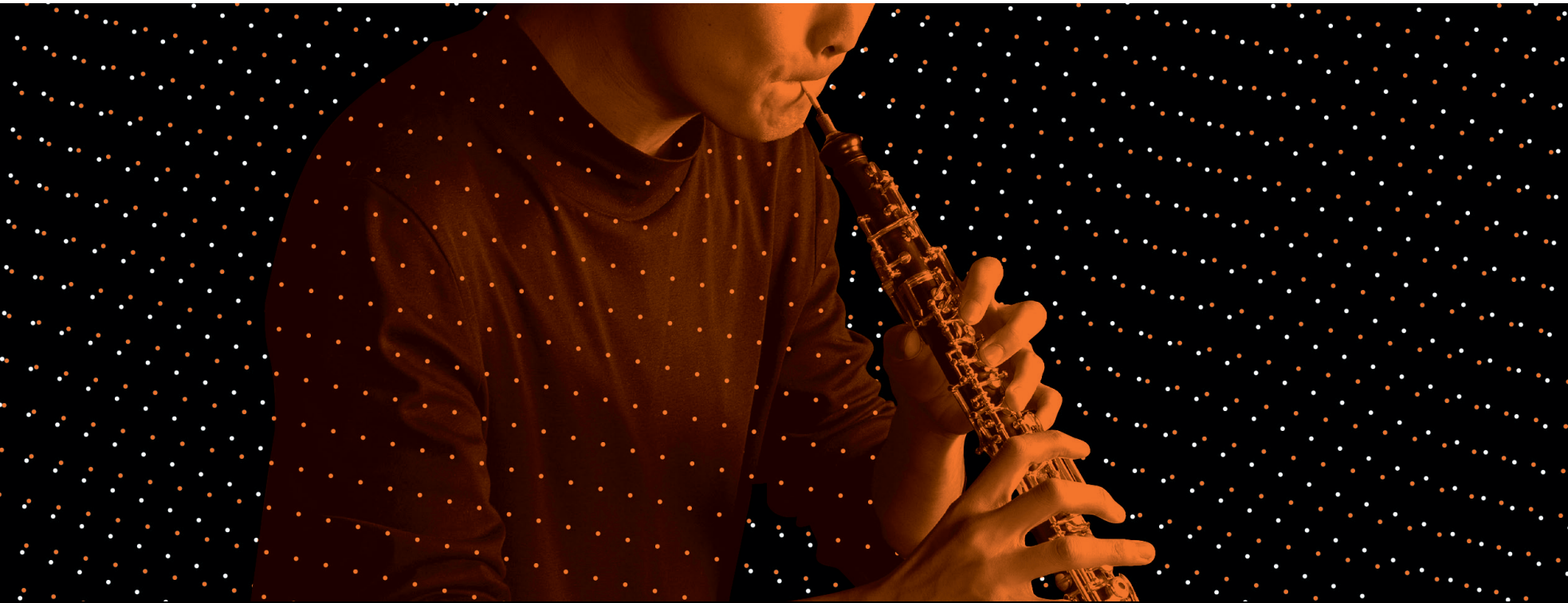
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The 2019 ANAM at Melbourne
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This performance is generously supported
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Susannah Lawergren appears
courtesy of The Song Company



Gideon Klein's unique language

It is hard to imagine music being written in the Thereisenstadt concentration camp, yet in this place Viktor Ullman, Hans Krasa and Pavel Haas created music that continues to shine out of the darkness of the Holocaust. The youngest composer of this group was Gideon Klein, who perished just after he turned 25. In 2019, the world of music celebrates the centenary of this gifted young composer's birth.

The music Klein produced in his short lifetime was only discovered in a suitcase in 1990. His works are powerful and captivating and speak a unique language. We are honoured to be performing some of these works in June

in a performance that has become a passion project for our Artistic Director, Nick Deutsch. "I consider Klein to be a very important figure in history, and still, by large, very unknown," he says. "Part of our mantra here at ANAM is exposing our young musicians to a very diverse range of repertoire... it's important to awaken curiosity and not be scared of the unknown."

HOMAGE TO GIDEON KLEIN

Saturday 15 June 7.30pm

KLEIN Piano Sonata
KLEIN Lullaby for flute & piano
KLEIN Duo for viola & cello
KLEIN Divertimento for wind octet
JANÁČEK *Mládí* sextet for winds
DVOŘÁK Serenade for winds

Nick Deutsch oboe/director
ANAM Musicians

Venue South Melbourne Town Hall
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Nick Deutsch's ANAM Artistic Director position is generously supported by Janet Holmes à Court AC




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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