

Q&A with Gábor Takács-Nagy

— Page 3

Transfiguration

— Page 2

Thank you Ian McRae

— Page 2

Event Calendar

— Page 4

Trio turned quartet for ANAM Artists tour

— Page 6

Learning from Håkan Hardenberger

— Page 6

Storing the dots: My life as a music librarian

— Page 7

ANAM Concerto Competition finalists

— Page 8



ANAM Brass by Pia Johnson

Transfiguration

Words by
Alexander Meagher
ANAM percussion



Image: Roger Kemp
Flight in space I 1961 – c. 1965 (detail)
National Gallery of Victoria, Melbourne
Purchased through The Art
Foundation of Victoria with the
assistance of the National Gallery
Society of Victoria, Governor, 1983
© Kemp estate

In a concert that celebrates the works of the Australian artist Roger Kemp, it might seem inappropriate to link them to a program of sacred music by two French composers from the 14th and 15th centuries, Guillaume de Machaut and Guillaume Dufay (especially considering Modernist Australian and Medieval French art are separated by about 600 years), but that's exactly the program I'm helping to curate as part of the ANAM at NGV concert series.

How did I decide on this? And how does this music reflect Roger Kemp's paintings? Firstly, Medieval and Renaissance music has been an interest of mine for several years, so when I read the brief from the NGV which mentioned Kemp's use of motifs, geometric forms and transfiguration of human figures, it reminded me of compositional techniques found in 14th and 15th century French polyphony.

Composers from this period would often use a pre-existing melody, such as plainchant or a folk tune, in the tenor line as a foundation for other parts. But this melody could be drawn out over a long time, have an extra melodic 'tail' thrown on to the end of phrases, or even be played backwards... it's transformed, like the various figures and forms in Kemp's paintings.

Sometimes, one of the parts is set to a frequently repeated rhythmic motif – an isorhythm which resembles Kemp's use of geometric structures in that it sounds like a very strict, mathematical way of organising the music.

When you factor in several other independent voices weaving around the transformed melodies and isorhythmic parts, it means both the music and Roger Kemp's artwork share an obscured coherence, where the structural bases are barely perceptible.

As I kept reading about how a lot of Kemp's later paintings take on the effect of religious stained-glass windows and explore metaphysical themes, it sounded like sacred music would suit them nicely, and I was convinced to choose Machaut's *Messe de Nostre Dame* and Dufay's *Missa l'Homme Armé* as the program, since they are excellent examples of using transformed melodies and isorhythms.

While these pieces are originally vocal works, we'll be using a mixed ensemble of flute, oboe, cello and vibraphone as a way of better reflecting the character of the paintings. I'm hoping to play with the idea of obscuring, but I don't want to give too much away... so I hope you can join us in experiencing the end result.

**ANAM AT NGV:
ROGER KEMP**
Saturday 12 October 2pm

Selections from:
MACHAUT *Messe de Nostre Dame*
DUFAY *Missa l'Homme Armé*

Alexander Meagher VIC percussion
ANAM Musicians

Venue The Ian Potter Centre:
NGV Australia

Tickets Free entry, bookings required

Bookings ngv.vic.gov.au

Presented in partnership with the
National Gallery of Victoria

Thank you Ian McRae

Words by
Nick Bailey
ANAM General Manager



Ian McRae ^{AO} who has been Chair of ANAM's Board for over 10 years will be stepping down from the role at the end of our 2019 Season. Here, General Manger Nick Bailey reflects on Ian's valued guidance during his ANAM tenure.

Following the intense, somewhat euphoric, events of late 2008 when ANAM was almost closed down, I have a clear memory of then Artistic Director Brett Dean and myself meeting for the first time the new Chair who the Commonwealth Government and the University of Melbourne had imposed upon us. Still puffed up, and with a glorious victory behind us, we breathlessly – and somewhat self-righteously (there was a lot of that about) – launched into a recounting of the events of the previous three months for the benefit of this new Chair, intending to show him "just what's what around here". After letting us go for a minute or two, Ian McRae gently stopped us and said, "I have great confidence in you both, but I don't want to hear

about the past. I want to hear about the future". There was a pause. A not uncomplicated pause. A pause in the space of which I think that both Brett and I realised that ANAM did indeed have a future (something to which, in the heat of battle, we had given little thought). And in that pause the fairly extraordinary ANAM trajectory of the following decade was begun.

We like to say that it takes a village to make a musician. We are indeed blessed that our village is packed with the most extraordinary musicians, teachers, listeners, donors, government supporters, artists, administration staff, Board Directors and many others. However, a village also needs a chief, and we have been doubly blessed to have had the assured and dignified authority of Ian guiding us through these equally intense and undeniably euphoric years.

Janet Holmes à Court ^{AC}, an ANAM Board Director since 2009, has said that Ian is one of the finest Chairs with whom she has worked (and she has worked with a few). An unwavering support for myself, our Artistic Director

Nick Deutsch and previous Artistic Directors Brett and Paul Dean during this time, Ian neither directs nor compels us to do anything, nor have I ever had the sense of him imposing his view on a Board deliberation: discussions are always open, unconstrained and free-flowing. Equally however, I doubt that my Artistic Director colleagues or myself, or the Board, have ever done or decided anything of which he did not approve. I'm not quite sure exactly how that happens... it just always seems to go that way...

I know that we will continue to meet Ian and his partner Åsa amongst our community of enthusiastic listeners in the coming years, as once ANAM is in your heart it's not easy to dislodge. And lodged in Ian's heart, like it or not, ANAM most certainly is. Just as is Ian in ours.

On behalf of the village Ian, thank you.

Q&A with Gábor Takács-Nagy

Hungarian musician Gábor Takács-Nagy has had a prolific career as a violinist and a conductor and he is also a highly sought-after chamber music teacher. In November, we welcome him to ANAM to conduct our final Season Concert for 2019 at the Melbourne Recital Centre. In anticipation of Gábor's visit, ANAM Librarian Phil Lambert asked him a few questions about the concert program and his career.

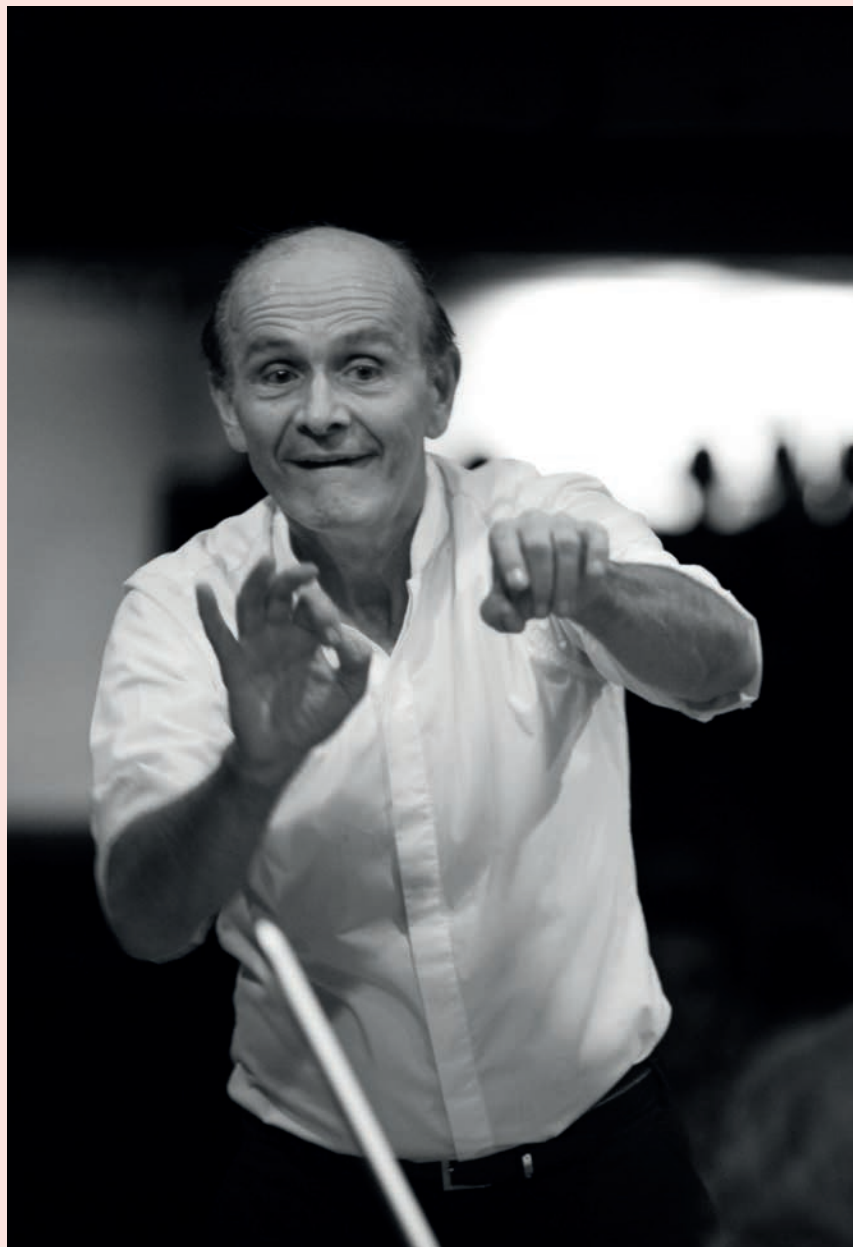
Musicians, string players especially, are vulnerable. After years of observing musicians, and dealing with injury yourself, can you advise young players on how to maintain good health and avoid injury? And also, the best way to recover.

I advise young musicians to do some type of sporting activity every day – I myself do 30 minutes of speed walking every morning, it's great for the mind and the body! If anyone recognises some strange pain or disorder anywhere in their body, I would not wait a single day to look for treatment and advice from a specialist. I unfortunately waited too long before seeking help when I started to have problems with my right hand, and it then became a monstrous problem. To recover from an injury, you need a very, very positive mind which always sees hope and positive outcomes!

Haydn is very central to your work, and he worked for many years for the Esterházy family, spending much time in Fertőd, Hungary. Do you find a Hungarian influence in his music?

It's difficult to say whether this or that in Haydn's music is Hungarian (apart from the obvious Hungarian Gypsy motifs, characters and atmospheres in certain pieces). But because he ate our food and drank our wine, heard and saw our folk music dancers, his music is nearer to the earth than Mozart's – also Hungarians have a special character, very extreme mood changes (sometimes without any transitions) – so this probably helped Haydn to develop the immense contrasts in his music.

You'll be conducting Mozart's Symphony no. 25 for us, the first of his two symphonies in G minor. It's a very dramatic work, in the Sturm und Drang style. Can you tell us what Sturm und Drang means for you, and how you approach it?



The Sturm und Drang style in music can be realised immediately, with music expressing extreme emotions – extreme character, dynamics and tempo changes. Being a Hungarian is a bonus for interpreting this kind of music – we are the complete opposite of the English understated-culture. We exaggerate everything! If an English person has a strong headache they'll say "I feel funny" but a Hungarian will say "I'm dying". This approach also has to be taken with musical interpretations. You need to feel everything at 150% otherwise you cannot manipulate the listeners with the emotions behind the notes, melodies and harmonies (this is a musician's number one goal, according to Leopold Mozart in his 1756 textbook, *A Treatise on the Fundamental Principles of Violin Playing*).

What are some of the things you are looking forward to in Australia?

There are four main things that I am especially looking forward to on my visit to Australia and to ANAM:

- Firstly, meeting and finding new friends to enrich my life.
- Secondly, I love working with young people – feeling their energy, openness and freshness makes me feel young again. When interpreting the music of great masters, I strongly feel that we need to become children again, to embrace a child's honesty and extreme mood changes. Because young musicians are nearer to childhood – it's much easier for them to go back to childhood!
- Thirdly, I'm looking forward to the friendliness and openness of the Australian people!

- Finally, I'm also very much looking forward to the change in temperature from the European winter to the Australian spring/summer together with my wife who will be travelling with me.

In your experience, how has the role of a musician (or of music in general) changed across your career? And what advice would you give young musicians at the start of their careers?

During my career I've realised a big change, the world is becoming more and more materialistically oriented, the immense progress of the technological world and money is the main focus in people's lives. So we musicians have a moral obligation to show the spirituality of music because for me, music is a spiritual medicine. Music can change someone's life and make them a better person. My advice for young people – if you want to be a better musician (if you want to be a brilliant one), love what you do – and you'll become better. Self-motivation is the key; start every single day wanting to do better than how you did yesterday!

Describe the concert you will be leading at ANAM on Friday 15 November in 5 words.

Magical music of the greats!

Gábor Takács-Nagy will also feature in the ANAM Masterclass on 13 November and the Mostly Mozart concert on 20 November. See the calendar for full details.

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

BEETHOVEN, HAYDN & SCHUBERT

Friday 15 November 7.30pm

SCHUBERT Overture
Die Zauberharfe

MOZART Symphony no. 25

BEETHOVEN Overture
König Stephan

HAYDN Symphony no. 90

Gábor Takács-Nagy 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

*Presented in partnership with
Melbourne Recital Centre*

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

What's on October – December

RECITALS & SOUNDBITES

Tickets \$5 at the door
(ANAMates free)

Venue South Melbourne Town Hall

ANAM MASTERCLASS HÅKAN HARDENBERGER (TRUMPET)

Wednesday 2 October 10am

Venue South Melbourne Town Hall
Tickets \$5-20 (ANAMates free)
Bookings anam.com.au or 03 9645 7911

SYMPHONIC DANCES

Thursday 3 October 1.30pm

Timothy Young piano
ANAM Pianists

Venue Beleura House & Garden
Tickets \$40-45
Bookings beleura.org.au or 03 5975 2027
Presented by Beleura House & Garden
Timothy Young's ANAM Faculty position is generously supported by the late Margaret Johnson

THE ITALIAN SOUND

Friday 4 October 11am

SOLLIMA *Hell I* for cello & strings
VIVALDI Cello Concerto in A minor
BOSSO *Sea Prayer*
PUCCINI *Crisantemi*
VERDI String Quartet tr.
for string orchestra

Umberto Clerici cello/director
ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$25-35
Bookings anam.com.au or 03 9645 7911
Umberto Clerici's ANAM residency is generously supported by Ralph Ward-Ambler AM & Barbara Ward-Ambler

ANAM AT UKARIA (SA)

Saturday 5 October 5.30pm

SOLLIMA *Hell I* for cello & strings
VIVALDI Cello Concerto in A minor
BOSSO *Sea Prayer*
ROSSINI Sonata no. 3 in C major
PUCCINI *Crisantemi*
VERDI String Quartet tr.
for string orchestra

Umberto Clerici cello/director
ANAM Musicians

Venue UKARIA Cultural Centre
Tickets \$25-55
Bookings ukaria.com or or 08 8391 0986
Presented by UKARIA

CONCERTO COMPETITION FINAL (TAS)

Saturday 5 October 7.30pm

IBERT Flute Concerto op. 37
BARTÓK Violin Concerto no. 2
PROKOFIEV Sinfonia Concertante

Cassandra Slater QLD flute
Johnny van Gend QLD violin
James Morley SA cello
Johannes Fritzsch conductor
Tasmanian Symphony Orchestra

Venue Federation Concert Hall, Hobart
Tickets Free entry, bookings required
Bookings tso.com.au or 1800 001 190

HARDENBERGER'S BRASS EXPLORATIONS

Saturday 5 October 7.30pm

STAERN *Confrontation*
SCHULLER Symphony for brass
& percussion
LINDBERG *Ottoni* for brass ensemble
BERNSTEIN Suite from *West Side Story*

Håkan Hardenberger trumpet/director
ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$25-62
Bookings anam.com.au or 03 9645 7911

ANAM RECITAL

Monday 7 October 1pm

Amanda Pang QLD piano

CITY OF PORT PHILLIP SENIORS FESTIVAL

Monday 7 October 2pm

ANAM Musicians will present a selection of music for string quartet and wind quintet. More info: portphillip.vic.gov.au

Venue St Kilda Town Hall
Tickets Free entry, bookings required

ANAM RECITAL

Monday 7 October 3pm

BEETHOVEN Selected Bagatelles op. 126
BRADY *Rant!*
BANKS *Commentary*
GRIFFIN *Pattycake*

Hannah Pike QLD piano
Alex Bull percussion (guest)

ANAM RECITAL

Tuesday 8 October 6pm

R STRAUSS Violin Sonata in E-flat major

Laura Barton NZ violin
Aidan Boase piano

ANAM PRIZEWINNERS CONCERT #2

Tuesday 8 October 6pm

PATTILLO *3 Beats* for beatbox flute
LIEBERMANN Sonata for flute & piano
FOOTE Scherzo for flute & string quartet
RAVEL String Quartet in F major

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

Venue Melbourne Recital Centre
Tickets \$29-39
Bookings melbournerecital.com.au
or 03 9699 3333
Presented by Melbourne Recital Centre

ANAM RECITAL

Wednesday 9 October 1pm

Lilly Yang QLD flute
Aidan Boase piano

ANAM RECITAL

Wednesday 9 October 3pm

SCHUBERT Introduction & Variations on
‘Trockne Blumen’ for flute & piano
TAKEMITSU Voice for solo flute
JOLIVET *Chant de Linos*

Rachel Lau VIC flute
Peter de Jager piano
ANAM Musicians

ANAM RECITAL

Wednesday 9 October 6pm

HINDEMITH Sonata for solo viola
BRAHMS Viola Sonata no. 1 in F minor

Ruby Shirres VIC viola
Aidan Boase piano

ANAM RECITAL

Thursday 10 October 11am

BRAHMS Violin Sonata no. 1 in G

Elliott Plumpton QLD violin
Peter de Jager piano

ANAM RECITAL

Thursday 10 October 1pm

LANZILOTTI *Ko'u inoa* for solo viola
ROBINSON *In the Always*
SHAW *in manus tuas*
PETERSON *Unspoken*
STEVENS *Etching*
PÄRT *Fratres*

Molly Collier-O'Boyle QLD viola
Peter de Jager piano
ANAM Musicians

ANAM RECITAL

Thursday 10 October 3pm

Kate Worley SA viola
Aidan Boase piano

ANAM RECITAL

Friday 11 October 11am

CRUMB 5 Pieces for piano
LIGETI *Hungarian Rock*
IVES Three-Page Sonata
BARTÓK Sonata for 2 pianos
& percussion

Jennifer Yu QLD piano
ANAM Musicians

ANAM RECITAL

Friday 11 October 1pm

Carol Wang NZ bassoon
Aidan Boase piano

ANAM RECITAL

Friday 11 October 3pm

Jye Todorov VIC bassoon
Peter de Jager piano

ANAM AT NGV

Saturday 12 October 2pm

Selections from:
MACHAUT *Messe de Nostre Dame*
DUFAY *Missa l'Homme Armé*

Alexander Meagher VIC percussion
ANAM Musicians

Venue The Ian Potter Centre:
NGV Australia
Tickets Free entry, bookings required
Bookings ngv.vic.gov.au

ANAM RECITAL

Wednesday 16 October 1pm

Natasha Hanna VIC violin
Leigh Harrold piano

ANAM RECITAL

Wednesday 16 October 6pm

James Knight SA percussion
Leigh Harrold piano

ANAM RECITAL

Thursday 17 October 1pm

RAVEL Sonata for violin & piano
LUTOSLAWSKI Partita for violin

Liam Osborne VIC violin
Leigh Harrold piano

ANAM RECITAL

Thursday 17 October 3pm

Maggie Pang NSW piano

ANAM RECITAL

Thursday 17 October 6pm

KODÁLY Sonata for solo cello, op. 8
LACHENMANN *Pression* for solo cello

David Moran SA cello

ANAM RECITAL

Friday 18 October 11am

Caleb Murray VIC cello
Leigh Harrold piano

ANAM RECITAL

Friday 18 October 3pm

BEETHOVEN Cello Sonata no. 3 in A
BRITTEN Cello Suite no. 1, op. 72

Jeremy Garside WA cello
Leigh Harrold piano

ANAM RECITAL

Monday 21 October 11am

BEETHOVEN Violin Sonata in D
MENDELSSOHN Violin Concerto
in E minor, op. 64 movt 1
BRITTEN 3 Pieces from Suite for violin
& piano op. 6

Phoebe Masel QLD violin
Leigh Harrold piano

ANAM RECITAL

Monday 21 October 1pm

To include repertoire by Schubert & Koechlin
Freya Hombergen WA horn
Louisa Breen piano

ANAM RECITAL

Monday 21 October 3pm

William Tanner QLD horn
Leigh Harrold piano

ANAM RECITAL

Wednesday 23 October 1pm

Jared Yapp WA viola
Leigh Harrold piano

ANAM RECITAL

Wednesday 23 October 3pm

To include repertoire by Tchaikovsky, Boulanger, Boccherini & Shostakovich
Charlotte Miles VIC cello
Louisa Breen piano

ANAM RECITAL

Thursday 24 October 1pm

Leanne McGowan QLD violin
Louisa Breen piano

ANAM RECITAL

Thursday 24 October 3pm

JS BACH Selections from Sonata for
Viola da Gamba & Piano in D major
BOTTESINI Double Bass Concerto no. 2
BRUCH *Kol Nidrei*, op. 47

Caroline Renn NSW double bass
Louisa Breen piano

ANAM RECITAL

Thursday 24 October 6pm

R STRAUSS Violin Sonata in E-flat major
WAXMAN *Carmen Fantasie*

Aziel Verner NZ violin
Leigh Harrold piano

GREENBAUM SONATA PROJECT

Friday 25 October 11am

GREENBAUM Sonata for double bass & piano *Continental Drift* (world premiere)

GREENBAUM Sonata for cello & piano *Another Earth* (world premiere)

Caleb Murray VIC cello

Hamish Gullick NSW double bass

Peter de Jager piano

Venue South Melbourne Town Hall
Tickets \$15-20 (ANAMates free)
Bookings anam.com.au or 03 9645 7911

ANAM RECITAL

Friday 25 October 1pm

JS BACH Cello Suite no. 2 in D minor

MENDELSSOHN *Spring Song* from *Lieder ohne Worte*

POPPER *Gnomentanz* from *Im Walde*

FAURÉ *Papillon* op. 77

FUKS Cello Sonata op. 83 no. 2

Nick McManus NSW cello
Louisa Breen piano

ANAM RECITAL

Friday 25 October 3pm

Hana King NSW violin
Louisa Breen piano

ANAM SOUNDBITE

Wednesday 30 October 1pm

Eliza Shephard (flute 2018)
Carol Wang NZ bassoon

ANAM RECITAL

Friday 1 November 3pm

R SCHUMANN Fantasiestücke op. 73
BOZZA Ballade for trombone & piano
RAVEL *Don Quichotte à Dulcinée*
PÄRT *Vater Unser*

Cian Malikides NSW trombone
Leigh Harrold piano
ANAM Musicians

ANAM & TSO (TAS)

Saturday 2 November 7.30pm

Includes selections from Wagner's *Die Walküre*, *Der fliegende Holländer* and *Götterdämmerung*

Nina Stemme soprano

John Lundgren baritone

Marko Letonja conductor

Tasmanian Symphony Orchestra
ANAM Orchestra

Venue Federation Concert Hall, Hobart
Tickets from \$144

Bookings tso.com.au or 1800 001 190
Presented by Tasmanian Symphony Orchestra

CHAMBER MUSIC COMPETITION ROUND 2

Thursday 7 – Friday 8 November

More details: anam.com.au

ANAM AT NGV

Saturday 9 November 2pm

SHORTER *Nefertiti*

VON WEBER *Invitation to the Waltz*

COLTRANE *Impressions*

MONK *Epistrophe*

Peter Neville percussion

ANAM Musicians

Venue The Ian Potter Centre: NGV Australia

Tickets Free entry, bookings required

Bookings ngv.vic.gov.au

ANAM MASTERCLASS GÁBOR TAKÁCS-NAGY

Wednesday 13 November 10am

Venue South Melbourne Town Hall
Tickets \$5-20 (ANAMates free)
Bookings anam.com.au or 03 9645 7911

BEETHOVEN, HAYDN & SCHUBERT

Friday 15 November 7.30pm

SCHUBERT Overture *Die Zauberharfe*

MOZART Symphony no. 25

BEETHOVEN Overture *König Stephan*

HAYDN Symphony no. 90

Gábor Takács-Nagy conductor
ANAM Orchestra

Venue Melbourne Recital Centre
Tickets \$48-75
Bookings anam.com.au or 03 9645 7911

ANAM AT MPAVILION

Sunday 17 November 4pm

MARTINU Quartet H139

BARBER *Summer Music* op. 31

DZUBAY *St Vitus' Dance*

ANAM Musicians

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

ANAM MASTERCLASS LAUMA SKRIDE (PIANO)

Monday 18 November 10am

Venue South Melbourne Town Hall
Tickets \$5-20 (ANAMates free)
Bookings anam.com.au or 03 9645 7911

ANAM RECITAL

Monday 18 November 1pm

Sean Burke QLD tuba
Leigh Harrold piano

ANAM RECITAL

Tuesday 19 November 11am

SEEGER 9 Preludes for piano

M WILLIAMS *new work*

JANKOWSKI *Aspects of Return*

Liam Wooding NZ piano
David Moran SA cello

ANAM RECITAL

Tuesday 19 November 3pm

Alison Fane VIC percussion

MOSTLY MOZART

Wednesday 20 November 11am

MOZART Oboe Concerto

HAYDN Symphony no. 90

Gábor Takács-Nagy conductor
Nick Deutsch oboe
ANAM Orchestra

Venue Melbourne Recital Centre
Tickets \$42-49
Bookings melbournerecital.com.au or 03 9699 3333

ANAM RECITAL

Wednesday 20 November 1pm

Sine Winther QLD piano

ANAM RECITAL

Wednesday 20 November 6pm

BROPHY *Room of the Saints*

LIM/MEAGHER *Love Letter*

FINNISSY *Ru Tchou*

EL-DABH *The Miraculous Tale*

APERGHIS *Le corps à corps*

Alexander Meagher VIC percussion

ANAM SOUNDBITE

Thursday 21 November 1pm

STRAVINSKY *The Soldier's Tale*

Alexander Meagher VIC percussion

Fabian Russell conductor

ANAM Musicians

ANAM RECITAL

Thursday 21 November 3pm

Henry Justo QLD viola

ANAM RECITAL

Thursday 21 November 6pm

James Morley SA cello
Leigh Harrold piano

CHAMBER MUSIC COMPETITION FINAL

Sunday 24 November 2pm

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

MUSIC MATINEE

Tuesday 3 December 1.10pm

Venue Scots' Church, Collins St
Tickets Free entry, no booking required
Presented in partnership with Scots' Church

ANAM ARTISTS

CHRYSLIS TRIO

To include repertoire by Bruce, Debussy, Del Águila, Ibert, Rameau, Ravel & Natalie Williams

Kiran Phatak (flute 2013)

Katie Yap (viola 2014)

Melina van Leeuwen (harp 2014)

The Chrysalis Trio's tour is generously supported by Country Arts SA

BENDIGO (VIC)

Saturday 19 October 5pm

Venue The Capital, Bendigo Bank Theatre
Tickets \$16-35
Bookings bendigoregion.com.au
Presented in association with Capital Venues & Events

BOWNING (NSW)

Saturday 30 November 2pm

Venue The Crisp Galleries
Bookings anam.com.au
Presented in association with Canberra International Music Festival

BATEHAVEN (NSW)

Sunday 1 December 3pm

Venue St Bernard's Catholic Church
Tickets \$30-35
Bookings anam.com.au
Presented in association with South Coast Music Society (SCMS)

SERAPHIM TRIO & MARTIN ALEXANDER

The program will be drawn from:
MOZART Piano Quartet in G minor
HAYDN Piano Trio *Gypsy*
DVOŘÁK Piano Quartet in E-flat major

Helen Ayres (violin 2000)
Martin Alexander (viola 2016)
Tim Nankervis (cello 2001)
Anna Goldsworthy (piano 1999)

MELBOURNE (VIC)

Wednesday 6 November 6pm

Venue Melbourne Recital Centre
Tickets \$29-\$39
Bookings melbournerecital.com.au
Presented in partnership with Melbourne Recital Centre

MORNINGTON (VIC)

Thursday 7 November 1.30pm

Venue Beleura House & Garden
Tickets \$45-50
Bookings beleura.org.au
Presented in association with Beleura House & Garden

BALLARAT (VIC)

Saturday 9 November 7.30pm

Venue Art Gallery of Ballarat
Tickets \$10-42
Bookings artgalleryofballarat.com.au
Presented in association with the Art Gallery of Ballarat

BARWON HEADS (VIC)

Sunday 10 November 2.30pm

Venue Barwon Heads Community Hall
Bookings anam.com.au
Presented in association with Barwon Heads Fine Music Society

ALBURY (NSW)

Friday 15 November 7pm
Saturday 16 November 2pm

Venue St Matthew's Church
Tickets \$10-40
Bookings Tickets at the door
Presented in association with Albury Chamber Music Festival

UKARIA (SA) – SOLD OUT

Sunday 17 November 2.30pm

Venue UKARIA Cultural Centre
Presented in association with UKARIA Cultural Centre

PORT LINCOLN (SA)

Wednesday 20 November 7.30pm

Venue Nautilus Arts Centre
Tickets \$10-35
Bookings nautilusartscentre.com.au
Presented in partnership with Port Lincoln Arts Council

DUBBO (NSW)

Friday 22 November 7.30pm

Venue Macquarie Conservatorium
Tickets \$7-28
Bookings macqcon.org.au
Presented in association with Macquarie Conservatorium, Dubbo

NORTH SYDNEY (NSW)

Sunday 24 November 2.30pm

Venue Independent Theatre
Tickets \$17-49
Bookings theindependent.org.au
Presented in association with The Independent Theatre



Words by
Helen Ayres
ANAM Artist (violin 2000)

Seraphim Trio is thrilled to join ANAM alumnus Martin Alexander for an ANAM Artists tour of piano quartets in November. Our delightfully Gypsy-flavoured program will tour cities and regional centres for most of the month, giving audiences the chance to be immersed in some of the best repertoire written for the genre. It has been more than two decades since Seraphim Trio first entered the electrifying atmosphere of ANAM and we are delighted to continue sharing that passion and commitment in this new encounter. Mozart's Piano Quartet in G minor was the first major example of its

Trio turned quartet for ANAM Artists tour

kind (not discounting three quartets from the pen of 14-year-old Beethoven earlier that year, 1785). It is at once symphony, opera, piano concerto and chamber music conversation, containing an interplay of melody and motive that was considered phenomenally complex for its time. G minor is Mozart's key of tragedy and sadness, and his piano quartet offers a taste of the drama to come in *Don Giovanni* and his Symphony no. 40 of the same key. Expect no playful child prodigy to appear in this work! Also on the program is a work which Seraphim first studied at ANAM over 20 years ago – Haydn's Gypsy Piano Trio. It is a brilliant example of Haydn's late trios and displays the turning point for the genre, as it morphs from accompanied piano sonata into true chamber music. Written ten years after Mozart's piano quartet, it contains wonderfully expressive writing for the strings, which had until then traditionally doubled the keyboard part. Haydn was also one of the first composers to weave the music of Gypsy musicians into his own compositions (he would have had regular encounters with Hungarian folk music, having spent most of his working

life in the Eszterháza). The thrilling finale of this trio *Rondo all' Ongarese* is one of the reasons we love returning to this work again and again. Completing the program is Dvořák's Piano Quartet in E-flat major. Very much a product of Dvořák's European heritage and replete with Czech character, this work preceded both the famous 'Dumky Trio' and the composer's move to America. Given the immensity of this piece, it is no wonder he was known as the 'next Brahms'. Dvořák's preference for the viola is declared as Martin Alexander indulges in some of the best melodies ever written for the instrument. Whether you frequent the Melbourne Recital Centre, the rural beauty of UKARIA in the Adelaide Hills, North Sydney's Independent Theatre or regional centres at the Albury Chamber Music Festival, we warmly invite you to join our exploration of some of the greatest music for piano and strings ever written.

Pictured: from left, Martin Alexander (viola 2016), Helen Ayres (violin 2000), Anna Goldsworthy (piano 1999) and Tim Nankervis (cello 2001)

ANAM ARTISTS SERAPHIM TRIO & MARTIN ALEXANDER

Wednesday 6 November 6pm
– Melbourne (VIC)
Thursday 7 November 1.30pm
– Mornington (VIC)
Saturday 9 November 7.30pm
– Ballarat (VIC)
Sunday 10 November 2.30pm
– Barwon Heads (VIC)
Friday 15 November 7pm
& Saturday 16 November 2pm
– Albury (NSW)
Sunday 17 November 2.30pm
– Mt Barker Summit (SA)
Wednesday 20 November 7.30pm
– Port Lincoln (SA)
Friday 22 November 7.30pm
– Dubbo (NSW)
Sunday 24 November 2.30pm
– North Sydney (NSW)

HAYDN Piano Trio *Gypsy*
MOZART Piano Quartet in G minor
DVOŘÁK Piano Quartet in E-flat major

Helen Ayres (violin 2000)
Martin Alexander (viola 2016)
Tim Nankervis (cello 2001)
Anna Goldsworthy (piano 1999)

See the calendar for full tour details.
The ANAM Artists program is supported by the John T Reid Charitable Trusts and the Bowness Family Foundation



ANAM brass musicians are eagerly anticipating working with one of the world's leading soloists this October, trumpeter Håkan Hardenberger. We spoke to two ANAM trumpet players to hear their thoughts:

"I have always been inspired when listening to Håkan Hardenberger's recordings. I believe one of the first times I heard him play was years ago when I bought his CD *The Art of the Trumpet*. I remember thinking how unique and beautiful his sound was, and how refined his playing was in general. I have always loved playing in brass ensembles and I believe some of the most beautiful and sophisticated music

Learning from Håkan Hardenberger

can be heard from an ensemble made up of purely brass instruments. With the upcoming brass program, I am looking forward to being mentored by Håkan on some really great repertoire, and also hearing him play in person. Although I would love to have an orchestral career, I am definitely keen to continue playing in chamber ensembles and performing as a soloist. I would love to learn about how Håkan's solo career came alive and whether it was his dream growing up, and if not, the journey he took to get to where he is now." Sophie Spencer NSW trumpet

"I'm thrilled to be able to learn from Håkan Hardenberger both in an ensemble setting and a masterclass setting. It is a special privilege to be able to receive one-on-one, tailored

feedback and advice from such a renowned and experienced musician. I'll be playing the Hindemith Trumpet Sonata in the masterclass which is one of the core pieces in the trumpet's repertoire. It was written in 1939 and displays elements of 20th century musical language, as well as being deeply inspired by Germanic music of the 18th and 19th centuries. It is a musically rich and complex piece, portraying a wide variety of different emotions and also different styles of trumpet writing. During my time learning from Håkan I am hoping to find new insights into the subtleties and complexities of this music. I'm also hoping to learn ways in which I can equip myself with the technical tools to allow this music to speak more fluently." Darcy O'Malley TAS trumpet

HARDENBERGER'S BRASS EXPLORATIONS

Saturday 5 October 7.30pm

STAERN *Confrontation* for trumpet & brass quintet
SCHULLER *Symphony* for brass & percussion
LINDBERG *Ottoni* for brass ensemble
BERNSTEIN *Suite from West Side Story* arr. for brass ensemble

Håkan Hardenberger
trumpet/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
See the calendar for ANAM Masterclass details.
Håkan Hardenberger's ANAM residency is generously supported by Peter Jopling AM QC
This performance is generously supported by Sofitel Melbourne on Collins

Storing the dots: My life as a music librarian

Words by
Phil Lambert
ANAM Librarian



It's the inevitable question. You are at a party or some other social gathering – probably reluctantly, because there are so many more interesting and rewarding things you could be doing at home, like reorganising your sock drawer – and you boldly do the right thing. You make chit-chat with the stranger opposite, who is probably feeling just as awkward. After the routine exchange of names and other information, including, probably, your mutual connection to the host, comes the inevitable question: "And what do you do?" By which your interlocutor means, "...for money?" My answer to the inevitable question is always returned by an inevitable look of bafflement. That's because I am a music librarian.

Most people are familiar with libraries, but most people are not familiar with music libraries. This is due to the sad fact that not enough people play musical instruments, and the even sadder fact that music libraries are limited to conservatoriums and orchestral premises, and there are never enough of those.

My fellow guest's bafflement is inevitably followed by the next inevitable question: "A music librarian... do you mean CDs?" Because the notion that a library might be full of notated music that people actually play from is foreign to them. It is then my job, my social obligation in fact, to educate them.

Here's some interesting information for you. Sometime around the year 1020, a lateral-thinking Italian monk called Guido d'Arezzo invented a foolproof way of translating musical sounds into dots on a page, dots that could be read and then translated back into the same musical sounds their creator intended. Before that, singers and musicians relied on a much vaguer system of dots called neumes, which were little more than a glorified

aide-mémoire. Basically, if you were a choir director at a monastery, you were expected to know the whole church music literature from memory, with the neumes acting as a prompt. Imagine! There are days when I can't remember where I've left my car keys, let alone the entire corpus of sacred plainchant. Guido's lightbulb moment fine-tuned the whole system and removed the guesswork. He was to music what Betty Crocker was to cake making. Follow the system and you can't go wrong.

If you are good at mental maths, you will have already calculated that composers have now left a millenia's worth of accumulated musical dots which all need to be stored under the supervision of a responsible adult, and that's where we music librarians come in. Without some system to store all those dots, a person could go, well, dotty. Just quietly, I'll admit not *all* those dots deserve storage. I would not feign disappointment if the last surviving copy of *Let It Go* from Disney's *Frozen* were lost to the ages. But that's the thing. The dots that we may think unworthy of storage may just turn out to be the masterpiece a future generation craves. Did you know that Bach's Brandenburg Concertos sat for decades in a Berlin library, unplayed and unheard, until some astute researcher spotted them, thereby releasing them from their silent prison to give joy to the world? Or that Schubert's Octet, one of the most heavenly musical utterances of all time, remained in manuscript form and unplayed for most of the nineteenth century? Lucky for us, a music librarian was on the job to keep those treasures safe for the moment when we were ready to hear them.

Because that's what librarians do. They guard the treasure house. And in my case, the treasure is printed music, great

combinations of dots that represent sounds, created by minds more miraculous than mine, and probably yours, that give us tremendous joy. All those dots – pages and pages of them – need to be catalogued, stored and cared for so that gifted and dedicated musicians can turn them back into the glorious sounds we want to hear. It's a marvellous tradition. Without the music libraries and their stalwart but often unappreciated librarians, orchestras, string quartets, brass bands and primary school choirs would have nothing to play or sing from.

So what's in the treasure house I preside over? Lots of chamber music, lots of orchestral music and lots of solo music. Of course, some of the dots are now available in digital form, but even they need a reliable storage system so that they can be located and distributed at the drop of a hat. And the digitisation of all music is years and years away. Who's going to do all that scanning? If we want to keep listening to music, we're going to need music libraries for a long, long time.

Anyway, I hope I've enlightened you. The next time you meet a music librarian at a barbecue or someone's engagement do, drop the name Guido d'Arezzo. You'll make that music librarian's day.

ANAM has launched the *Notes on the Page* appeal, with a goal of raising \$120,000 for the purchase of new music and the upkeep of the ANAM Library for years to come. You can support our treasure house of scores, dots and notes in a number of ways, and play a vital role in the training of our musicians. Visit anam.com.au/support/notes for more information



ANAM Concerto Competition finalists

In October, three ANAM musicians will perform with the Tasmanian Symphony Orchestra and conductor Johannes Fritzschn in the ANAM Concerto Competition Final. This competition is an integral part of ANAM's performance training, ultimately providing our young musicians with an understanding of the processes and rigour of solo performance with an orchestra. Below we share a few details about the three finalists.

Cassandra Slater (flute) is a University of Queensland graduate and is currently in her second year at ANAM. She recently toured through Europe and China on the Australian Youth Orchestra's International Tour.

This year **Johnny van Gend** (violin) was announced as the inaugural recipient

of the ANAM position in the prestigious Orchestra Academy of the Bavarian State Opera, generously supported by The Hansen Little Foundation.

James Morley (cello) is a 2019 Emerging Artist with the Australian Chamber Orchestra (ACO) – a program that connects young, professional musicians at the outset of their careers with the ACO through one-to-one mentorship, audition preparation and performance opportunities.

We hope you will join us in wishing these musicians well in the Competition. If you're in Hobart on Saturday 5 October, tickets to the Final are free! Bookings are essential though, so visit tso.com.au or call 1800 001 190 to reserve your seat.

ANAM CONCERTO COMPETITION FINAL (TAS)

Saturday 5 October 7.30pm

IBERT Flute Concerto op. 37
BARTÓK Violin Concerto no. 2
PROKOFIEV Sinfonia Concertante

Cassandra Slater QLD flute
Johnny van Gend QLD violin
James Morley SA cello
Johannes Fritzschn conductor
Tasmanian Symphony Orchestra

Venue Federation Concert Hall, Hobart
Tickets Free event, bookings required

Bookings tso.com.au or 1800 001 190

Presented in partnership with the Tasmanian Symphony Orchestra
Presented with the generous support of Lady Potter 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 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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Page 3: Gábor Takács-Nagy (by Miguel Bueno)
Page 6: Seraphim Trio and Martin Alexander (by Pia Johnson)
Page 6: Håkan Hardenberger (by Marco Borggreve)
Page 7: (by Pia Johnson)
Page 8: Cassie Slater, Johnny van Gend and James Morley (by Pia Johnson)

Design
Studio Brave
studiobrave.com.au

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