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Navigating ANAM

Words by
Dr Robin Wilson
ANAM Resident Violin Faculty



The first week of the year at ANAM is always the height of activity. It's when our Faculty and cohort of musicians come together for the first time. There are introductory presentations and social events, plus lessons, classes and rehearsals leading up to the year's Opening Concert. Ahead of Week One this year, Dr Robin Wilson, our Resident Violin Faculty, shares his thoughts on how our musicians can best navigate ANAM through careful planning and organisation. He also shares some tips to help us all become more organised.

One single factor determines more than anything whether the experience of our musicians is truly productive, positive, inspiring and ultimately transformative: *organisation*.

Playing an instrument is a mentally and physically demanding pursuit. Often, there is a tremendous amount of solo repertoire and technical work to cover each day alongside chamber music and orchestral rehearsals, and other ANAM activities. Planning one's time is crucial to avoid physical and psychological stress. Poor planning can lead to physical injury and an inability to assimilate information and reflect on experience – not to mention enjoy oneself! Our musicians are constantly juggling their commitments. Everybody is at a different stage in their musical journey, and has a varying capacity for concentration and physical stamina. For ANAM musicians, it is all about discovering optimal time management and personal limitations.

Whilst the ANAM program is highly structured and musicians plan closely with their teachers, we believe in fostering independence and encourage our musicians to take charge of their own schedules and workloads. Planning happens from a macro to

micro level. At a macro level it is all about the year at a glance; shaping a year that presents opportunities to challenge, learn and develop. Spacing these opportunities is key; not scheduling too many commitments in one given period. This means balancing the set program of ANAM performances with solo and chamber projects such as collaborations, recitals, competitions or auditions. Planning happens from here on a monthly and weekly basis. Ultimately, a musician must space the physical and mental demands of each day in a manageable and sustainable way. At the most micro level of planning one might decide exactly what and how to practice during 15 spare minutes!

Performing at one's best is a multi-tiered process and requires a huge amount of preparation. It begins with the musician's own study of the score. Following this, they explore and refine the musical and technical demands of the work with their teacher and associate artist over many weeks or months. Everything needs to be considered, understood and assimilated. The learning process may involve studying other works by the composer to truly glean their idiosyncratic language, or gaining an understanding of the social, political and musical context of the piece. All this is tried, tested and tweaked through weekly classes that gradually increase performance pressure, from individual instrumental classes (for example violin or trombone class), instrumental group classes (all strings or all wind instruments together), through to performance classes (a formal concert with the entire cohort). The small pinnacle of this large pyramid of intense training is a public performance.

Our musicians must tailor their physical and mental preparation through these sequenced performance opportunities to peak on the day, from the moment that they walk on stage. Behind a five-minute performance lies potentially months of preparation (and of course a young lifetime of practice and commitment!). Our musicians are effectively elite athletes!

Robin's Top 5 Tips for Organisation:

Organisation is really just common sense. Life as a musician is overwhelming if we consider everything all at once. The key is to break things down and sequence learning.

1. Get a year planner and a diary – and use it! You need a year at a glance, a semester at a glance, a month, a week and a day. A digital daily diary on your phone is great but I'm old-fashioned and think you can't go past the visual aspect of a larger *analog* year planner!
2. Set overarching goals for the year. What do you want to achieve? How will you get there? What smaller goals might help you reach this?
3. Space your smaller goals throughout the year to ensure success; give time for preparation and reflection on either side. Consider your limitations.
4. Plan ahead; each day, the night before.
5. Review your monthly and weekly plan regularly; things change and learning is always in a constant state of flux, so assess, reflect and react.

Robin will join our musicians and other Faculty members on stage for the 2020 Opening Concert – a celebratory performance to end to the first week of activities at ANAM this year.

2020 OPENING CONCERT: AWAKENING

Saturday 7 March 7.30pm

TIPPETT *Praeludium*
for brass & percussion
BEETHOVEN *Egmont* Overture arr.
Chwatal for 2 pianos (8 hands)
BIZET *Carmen Fantasie* arr. Wilberg
for 2 pianos (8 hands)
AKIRA NISHIMURA *Kecak*
STRAVINSKY *Pulcinella* Suite
100th Anniversary
HELMUT LACHENMANN
Marche fatale for orchestra
Australian Premiere

ANAM Faculty
ANAM Musicians

Venue South Melbourne Town Hall

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

Bookings anam.com.au
or 03 9645 7911

A reflection: Why do we need the arts?

Words by
Nick Deutsch
ANAM Artistic Director



After the horrific summer, our thoughts are with the communities who have suffered the tragedy and trauma of the fire season. These recent events have been devastating on so many levels and have left us wondering what the future holds for Australia, and for the world. At ANAM, we have started to ponder the real value of what we do. What is the role of our arts community in today's society? Does intonation really matter, if the future of the world is balancing on a high wire?

The arts are a mirror reflecting our existence back to us, sometimes in unexpected, unorthodox and challenging ways. They have the power to move people, to stretch their imagination and see beyond their own existence; encouraging us to dream, to wonder, to think about people, history, other cultures and our environment in different ways. The arts engender understanding, tolerance and hope; they exercise

and nourish the mind, helping us contemplate what is worth valuing beyond our immediate material wants and needs. An encounter with art can help us identify with one another and the world around us, expanding our notions of 'us', deepening our responsibility to each other and the landscapes we inhabit, showing us that each individual's engagement with our world has actual consequences.

“One of the great challenges today is that we often feel untouched by the problems of others and by global issues... even when we could easily do something to help. We do not feel strongly enough that we are part of a global community, part of a larger we.”

— OLAFUR ELIASSON, ARTIST, 2016

For me, life without music, art, literature, the collective resources of our libraries, museums, theatres and galleries, would be static and sterile – no creative arguments about the past, no diverse and stimulating present and no dreams of the future.

I am aware that the term 'classical music', the commonly used designation for much of the music that preoccupies our time at ANAM, is not without its limitations and, certainly, critics. But in my mind, it serves to remind us of a greater purpose for art. Great civilizations are not remembered for their economies, but for the cultural legacies they leave behind. The sheer quality of the cultural products of Ancient Greece and Rome is why 'classical' eventually became a byword for 'the best that has been thought and said'. The most distinctive works of classical music aspire to a similar level of greatness. It is also possible

that 'the best' is yet to come... that it has not yet been thought, said, created or composed.

Such music does more than merely please, or entertain us. It helps feed the soul of a nation, promotes critical thought and plays a role in nurturing a world that is enquiring, aware and caring. When we look to the future, I believe the arts have an important role to play in turning the tide of change before it is too late.

As a recent ANAM alumnus said when asked about the outcome of his solo recital: "If someone leaves my recital feeling better than when they walked in, then I have achieved my goal."

A perfect starting place for a better tomorrow.



Photo by Walter van Dyck

British violinist Anthony Marwood has a long-standing relationship with ANAM. He says the "freshness, brilliance and imagination of the place" keeps him coming back. When reflecting on his past ANAM experiences, Marwood says he has been lucky to direct four different Beethoven symphonies from the violin. "To have time to explore these magical creations, and to perform them with my younger colleagues as enlarged chamber music, is very freeing and rewarding, and even casts helpful light on the symphonic structures of some of [Beethoven's] chamber music."

This act of directing from the violin, known as 'play/direct', is what Marwood describes as "musical multitasking" because you need to simultaneously be a soloist, a conductor and

Musical multitasking

a chamber musician. Marwood says, "With orchestras who are more used to working with a conductor, it involves a shift into a more positively-charged, chamber music mentality". For this reason, and to help with sight lines, you can expect to see the ANAM Orchestra standing for Marwood's performance on Saturday 28 March.

Marwood will lead ANAM musicians through Vaughan Williams' much-loved work, *The Lark Ascending* for violin and chamber ensemble. *The Lark Ascending* was originally a poem. Marwood says Vaughan Williams was a great poetry enthusiast, "...his famous musical rendition of this substantial poem by George Meredith (much longer than the few lines often quoted) embody the themes of sweetness, purity and light. The musicality of the poem becomes the poetry of the music".

Also on the program is James Ledger's string arrangement of the Divertimento of *The Fairy's Kiss* – Stravinsky's balletic tribute to Tchaikovsky. Marwood describes the piece as "a fascinating hybrid of the

different, even opposite, composing styles of Stravinsky and Tchaikovsky". This particular arrangement was originally made for Marwood for a tour he did with the Australian Chamber Orchestra in 2014. He describes the arrangement as brilliantly combining "the lushness of the orchestral original with the intimacy and wit of the violin and piano version which Stravinsky made for his touring program with Samuel Dushkin."

Marwood will also lead a strings masterclass at ANAM on Thursday 26 March. When asked what advice he would give to young musicians who are about to start a full-time music career, Marwood says, "Follow your deep instincts. Don't be awed by the 'business', only by the music. Be focused with your practice time on the instrument. Mine the composers' scores for information and inspiration".

Five minutes with Ole Kristian Dahl



After a hugely successful 2017 debut, Ole Kristian Dahl – solo bassoonist with the WDR Symphony Orchestra in Cologne – returns to lead a masterclass and Season Concert at ANAM before travelling to Bermagui to perform with ANAM musicians as part of the Four Winds Easter Festival (see the calendar on page 4 for details). Here, he shares a few quick facts about the bassoon and his career.

Can you describe the difference between the French and German bassoons?

The bore is smaller on the French so it has a smaller, narrower sound but a very delicate détaché. The German bore is more cheesecake and thunderous.

Note: 'bore' is the diameter of the tube of a woodwind or brass instrument. The shape of the bore in part dictates the timbre or tone of the instrument.

Are there other types or styles of bassoon?

Plenty from the old days but only these two styles remain.

When did you first start playing the bassoon and what initially interested you about the instrument?

I started when I was 12. My Grandpa played as an amateur and practised in the bathroom. Grandma wasn't a fan even if it was German bore.

How often do you change your reed/how long does a reed normally last?

It really depends on humidity, weather change and repertoire.

Are there different reed-making techniques or does everyone learn the same way?

Heaps of different ways. Mine is an old Czech/East German style.

Reed making has many stages so one usually does several pieces of cane in a certain stage at the one time.

Do you have different reeds for different music styles or pieces?

Oh yes indeed. I might even find a special Aussie reed.

Can you tell us about your involvement with the online education platform *Play With a Pro*?

It's a fabulous platform that makes important information and sound examples accessible across the globe.

You first came to ANAM in 2017, what memory of your time then stands out the most?

I loved the vibe, the people and the coffee.

In this visit, what piece are you most keen to perform on 4 April and why?

One should love whatever is on the stand, but I do have a soft spot for Beethoven.

ANAM MASTERCLASS (STRINGS)

Thursday 26 March 10am

Repertoire to be advised

Anthony Marwood violin
ANAM Musicians

Venue South Melbourne Town Hall

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

Bookings anam.com.au or 03 9645 7911

ANAM Masterclasses are presented with the support of the Robert Salzer Foundation

THE LARK ASCENDING

Saturday 28 March 7.30pm

SCHOENBERG *Notturmo*

STRAVINSKY *Divertimento: The Fairy's Kiss* arr. Ledger for solo violin & strings

ALEXANDER RASKATOV *Five Minutes from the Life of Mozart*

TCHAIKOVSKY *Nocturne* for double bass & strings

ELGAR *Sospiri* op. 70

SHOSTAKOVICH *Two pieces* for string octet op. 11

VAUGHAN WILLIAMS *The Lark Ascending* for violin & chamber ensemble

Anthony Marwood violin/director
ANAM Orchestra

Venue South Melbourne Town Hall

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

Bookings anam.com.au or 03 9645 7911

Anthony Marwood's ANAM residency is generously supported by David and Gai Taylor

ANAM MASTERCLASS (WOODWINDS)

Wednesday 1 April 10am

Repertoire to be advised

Ole Kristian Dahl bassoon
ANAM Musicians

Venue South Melbourne Town Hall

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

Bookings anam.com.au or 03 9645 7911

ANAM Masterclasses are presented with the support of the Robert Salzer Foundation

TETRIS FOR WINDS

Saturday 4 April 7.30pm

BEETHOVEN *Wind Octet* in E-flat major

NIELSEN *Wind Quintet*

PAULINE HALL *Suite* for wind quintet
Australian Premiere

LIOR NAVOK *Tetris* for double wind quintet

JOHN CARMICHAEL *On the Green* for wind ensemble
Australian Premiere

Ole Kristian Dahl bassoon/director
ANAM Musicians

Venue South Melbourne Town Hall

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

Bookings anam.com.au or 03 9645 7911

All things brass

Interview with Yoram Levy
ANAM Head of Brass, Trumpet Faculty



Photo by Pia Johnson

In March, our musicians will work with Guido Segers, Principal Trumpet of the Munich Philharmonic, and Peter Moore, Principal Trombone of the London Symphony Orchestra. To find out a few facts about brass instruments, we recently spoke to Yoram Levy, ANAM Head of Brass, Trumpet Faculty and Principal Trumpet with the Tasmanian Symphony Orchestra.

How does a brass player choose a new instrument? Do you normally stick to one brand of trumpet?

Brands or individual makers always work in conjunction with players. They respond to feedback and suggestions. There is science and a lot of trial and error in instrument design. Elements that work become 'traditional' for a particular maker.

Tone characteristics, intonation and response are key elements in choosing a brass instrument. The initial response of an instrument to the way you blow/buzz/sing is the real 'moment of truth' in choosing an instrument. There are a few brands that dominate the classical trumpet market, with Yamaha and Bach having the lion's share. In the rotary trumpet field based mainly in Germany and Austria, there are a few makers with traditions of sound and mechanics.

In January I purchased an instrument made by Ricco Kuehn in a village between Leipzig and Dresden. In fact, I bought two. I fell in love with a G trumpet that was hanging on the studio wall and I've already used it in a Tasmanian Symphony Orchestra recording for a TV ad.

Do you have multiple mouthpieces and if so, why?

When asking a trumpet player about mouthpieces you generally open a Pandora's box. All I can say is that the above box has dozens of mouthpieces. Some never to be used again, some to be resurrected, and some to be used as scrap metal.

Can you tell us about some of the different styles of trumpet?

The piccolo trumpet is half the length of the regular trumpet, which makes playing in

the second octave less 'slippery'. The price is a smaller but distinct tone. The pocket trumpet is a normal trumpet bent a couple more times around itself. The fourth valve adds another length of tubing with interval of the fourth. It enables the piccolo trumpet to play lower notes, and the same goes for the four-valve flugelhorn. Schagerl has had the opportunity to work with Thomas Gansch and James Morrison on some fun experimental designs. In North America David Monette in conjunction with Wynton Marsalis has produced some beautiful looking pieces.

How many hours can brass players practice per day?

There is a simple answer to this question, followed by many factors that are complex. There is no maximum. In an interview with Sarah Willis, Michael Mulcahy related that at some point in his youth he was practicing eight hours a day. One can spend hours a day on a brass instrument provided that sufficient amounts of physical and mental rest are taken. Depending on what one chooses to work on, the amount of time spent may vary drastically each day or week.

How do you clean a brass instrument? Is it true you can give it a bath?

Yes, giving a trumpet a bath, even an acid bath, is common. Brass is susceptible to corrosion and build-up of dirt, so like any machine (and this machine is interfaced with human touch and breath) it requires maintenance and regular cleaning.

In an orchestral performance, you can often find the French horn players turning their horns upside-down. Why is that?

The build-up of condensation from blowing warm air into a tube collects in the lower parts of the bent tubing. The circular shape of the French horn sometimes requires turning it around for the collected moisture to be pulled down by gravity and exit through a spit valve.

How would you explain embouchure?

When you enter the French word 'embouchure' in Google translate you get 'mouth'. It's as simple, and as complex and

mysterious as that. In the context of brass playing it is the form of the lips buzzing and the coordination of supporting muscle groups, the vowel and the tongue.

With seven slide positions on a trombone, a few valves on a trumpet and a few keys on a horn, is it your embouchure that enables you to change notes with the same hand position?

The valve mechanism of trumpet and horn uses lengthening of the tubing by each valve attached to a set length of tubing. In the three-valve system, pushing down the middle valve opens to a length representing a semitone. The first valve a whole tone and the third valve a tone and a half. This gives us combinations that achieve the same chromatic positions as the trombone slide. Like the trombone, each tube length can produce notes that belong to its harmonic series, enabling the player to produce note changes with air fluctuations and/or fingerings.

For a time-travelling journey through the world of brass music, join us on Saturday 21 March.

SHINING BRASS

Saturday 21 March 7.30pm

SCHEIDT *Battle Suite*

HARRY SDRaulig *Spells*

ARNOLD *Symphony for Brass*

WAGNER *Funeral March* from *Götterdämmerung* arr. for brass ensemble

RIHM *Abschieds-Marsch*

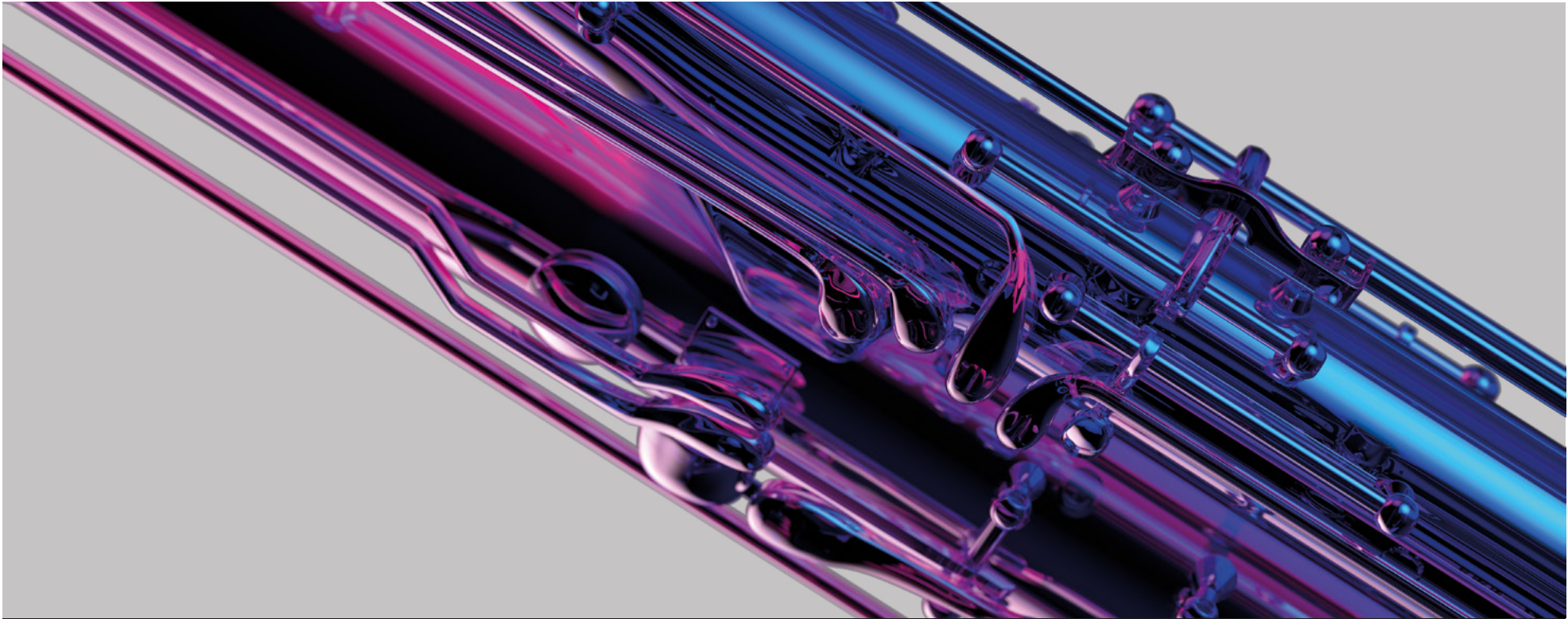
WEILL *Little Threepenny Opera Suite* arr. for brass ensemble

Guido Segers trumpet/director
Peter Moore trombone/director
ANAM Musicians

Venue South Melbourne Town Hall

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

Bookings anam.com.au or 03 9645 7911



Who's new in 2020?

Here are a few interesting facts about some of our new musicians. You can find out more about our musicians at anam.com.au/about/musicians

Lily Bryant (ACT) flute
When not practising, Lily loves to write and can be found online as a regular contributor to CutCommon magazine.

Phoebe Gardner (NSW) violin
Last year Phoebe graduated with a Bachelor of Music in Violin Performance from The Juilliard School, where she studied with Itzhak Perlman and Catherine Cho, supported by the Dorothy DeLay Violin Scholarship.

Nathan Gatenby (QLD) percussion
Nathan developed an in-school workshop series using instruments made from vegetables. He has spent thousands of hours teaching music in schools and loves to use innovative teaching methods to build confidence in young musicians. His favourite instrument is the eggplant castanet.

Caleb Salizzo (QLD) piano
As an aspiring conductor, Caleb has conducted numerous ensembles around Brisbane in both rehearsal and concert under the guidance of Dr Warwick Potter. He is also a member of the Islay Piano Trio, comprised of fellow ANAM musicians Daniel Chiou (cello) and Rollin Zhao (violin).

Thomas St John (VIC) bassoon
Between 2017-2019, Tom completed the Juris Doctor (Law) at the University of Melbourne and worked as a paralegal in public interest, human rights and refugee law.

To join an **ANAMsyndicate** and directly support our musicians' training at ANAM, please contact Jessica Donohue, Development Programs Coordinator, 03 9645 7911, j.donohue@anam.com.au.

In 2019, nearly half of our musicians had their training at ANAM supported by an **ANAMsyndicate**: a group of donors who are connected with a musician and follow their progress through giving \$1,000 or more towards the annual \$11,000 living assistance that each ANAM musician is eligible for.

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.

JOIN THE CONVERSATION

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anam.com.au

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