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The ANAM Set Update

67 composers – ranging across genres and career stages, from emerging to internationally established – have been commissioned to write a six-minute work with each of ANAM's 67 young virtuoso musicians to perform in 2021, with the intention of revitalising Australian composition and performance. Here, we're excited to share the full list of composer and musician pairings. Find out more at anam.com.au/theANAMset

VIOLIN Emily Beauchamp / Alexander Voltz • Adrian Biemmi / Felicity Wilcox • Josephine Chung / Damien Ricketson • Phoebe Gardner / Ben Hoadley • Josef Hanna / Kate Milligan • Rachael Kwa / Kirsten Milenko • Lynda Latu / Ben Robinson • Felix Pascoe / Huw Belling • Fiona Qiu / John Rotar • Mia Stanton / Charlie Sdraulig • Emily Su / Natalie Williams • Donica Tran / Andrea Keller • Claire Weatherhead / Thomas Green • Grace Wu / Emma Greenhill

VIOLA Dasha Auer / Luke Altmann • Andrew Crothers / Paul Dean • Henry Justo / Andrian Pertout • Murray Kearney / Alexander Turley • Ariel Postmus / Melody Eötvös • Harry Swainston / Richard Mills • Kate Worley / Paul Grabowsky

CELLO Nadia Barrow / Mark Holdsworth • Daniel Chiou / Gordon Kerry • Hamish Jamieson / Kitty Xiao • Shuhei Lawson / Andrew Anderson • Nick McManus / Erkki Veltheim • Charlotte Miles / Catherine Likhuta • James Morley / Liza Lim • Oliver Russell / Jack Symonds

DOUBLE BASS Hamish Gullick / Samantha Wolf • Ken Harris / Elizabeth Younan • Benjamin Saffir / Deborah Cheetham

FLUTE Lily Bryant / Matt Laing | Rachel Lau / Rosalind Page | Lilly Yang / Ian Whitney

OBOE Alexandra Allan / James Ledger • Alexandra King / Mark Wolf • Noah Rudd / Ross Edwards

CLARINET Oliver Crofts / Elena Kats-Chernin • Clare Fox / Anne Cawrse • Jarrad Linke / Alex Pozniak

BASSOON Jack Cremer / David Chisolm • Thomas St John / Elliott Gyger • Jye Todorov / Lilijana Matičevska

HORN Tim Allen-Ankins / Catherine Milliken • Josiah Kop / William Barton • Claudia Leggett / Yitzhak Yedid • Eve McEwen / Andrew Ford • Nicola Robinson / Noemi Liba Friedman

TRUMPET Nicholas Corkeron / Kate Tempny • Darcy O'Malley / Dominic Flynn • Joel Walmsley / Andrew Batterham

TROMBONE Jarrod Callaghan / Brenton Broadstock • William Kinmont / Nicole Murphy • Cian Malikides / Chris Dench

BASS TROMBONE James Littlewood / Cat Hope

TUBA Rachel Kelly / Anthony Pateras

PIANO Kane Chang / Bruce Crossman • Kathy Chow / Emile Frankel • Amanda Pang / Brett Dean • Hannah Pike / Michael Kieran Harvey • Caleb Salizzo / Harry Sdraulig • Oscar Wong / Tim Dargaville

PERCUSSION Alison Fane / Travers K Eira • Nathan Gatenby / Thomas Meadowcroft • James Knight / Jet Kye Chong • Alexander Meagher / Graeme Leak

The ANAM Set is supported by the Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative



ANAM at Beleura House & Garden



Image by Chris Groenhout

Words by
Timothy Young
ANAM Head of Piano
(Margaret Johnson Chair of Piano)

Grateful that we have been able to commence 2021 face to face, ANAM's piano cohort has been enjoying a weekly trip to the Mornington Peninsula for a residency at Beleura House & Garden throughout our first semester. Housing two magnificent Stewart and Sons concert instruments, this opportunity at Beleura has afforded us an intense and satisfying start to the year in an idyllic surrounding with lunch provided by the wonderful staff there.

The musicians and I have been getting to know each other

through performances, in-depth discussions on the mechanics of the piano, physiology, technique, performance practice, composition, memorisation, mindfulness and the psychology of performance. This time together has been invaluable to kick-off the year and feeds directly into our planning and performance schedule for the rest of the year.

The task of guiding and shaping the ongoing development of these talented young musicians is tremendously rewarding and as a pedagogue I find it

endlessly fascinating and feel fortunate to get to know them all as their journey begins. An exciting time as they explore and learn new repertoire, deepen their knowledge of the instrument, develop their technique, research composers and style, historical and social contexts, and investigate and partake in the impalpable creative process. A plethora of considerations and ideas that can only be brought together by the musician, in the moment as the performance unfolds.

In addition to this residency, ANAM will be presenting an exciting series of public concerts at Beleura this year. Programs include masterworks of Mozart for two pianos and four hands, piano trios, piano quartets, piano quintets and sextets with strings and winds, and quasi orchestral original two piano arrangements of music for ballet by Grainger, Stravinsky and Ravel. We are looking forward to this exciting series of performances!

ABOUT BELEURA

Located in Mornington and once the home of composer John Tallis, Beleura offers something for anyone interested in history, art, gardens and music. The 1863 House is noted for its Classical design and set amidst five hectares of ornamental gardens. Beleura has an annual program of music performances, tours and events.

BELEURA: MOZART PIANO MASTERWORKS WITH TIMOTHY YOUNG

Thursday 29 April 1.30pm

MOZART *Die Zauberflöte* Overture for 8 hands arr. Rösler

MOZART Fantasy in F minor K608 for 4 hands

MOZART Sonata in D major K381 for 4 hands

MOZART Sonata in D major K448 for 2 pianos

MOZART *The Marriage of Figaro* Overture for 8 hands arr. Rösler

Timothy Young director/piano
ANAM Pianists

BELEURA: MOZART & SCHUMANN FOR PIANO & STRINGS

Thursday 17 June 1.30pm

MOZART Piano Quartet no. 1 in G minor K478

SCHUMANN Piano Quintet in E-flat major op. 44

ANAM Musicians

Venue Beleura House & Garden, Mornington

Tickets Full \$45 Con \$40 Stu \$32

Bookings beleura.org.au or 03 5975 2027

Timothy Young's ANAM Faculty position is generously supported by the family of the late Margaret Johnson

Presented in partnership with Beleura House & Garden

Mozart's *Gran Partita*

Words by
David Thomas
ANAM Head of Woodwind,
Clarinet Faculty

Along with the music of Bach, Mozart is central to most musicians' approach to their instrument and outlook on the musical world – not least for those of us who play a woodwind instrument or the French horn. Mozart composed at least one concerto for each of us; his use of the woodwinds in his operas and orchestral works was consummate and very influential; and in the realm of chamber music his ground-breaking writing for small wind ensembles led to a string of masterpieces. He understood each instrument so extremely well that the expressive potential and the technical limitations of the wind instruments of his day are effortlessly embraced and become a natural part of the composition. Playing Mozart's music on modern instruments, as we do at ANAM, brings its own set of challenges, but the musical rewards are still immense.

On 7 and 8 May, together with the ANAM woodwind and horn musicians, I'll be presenting Mozart's 'magnum opus' for wind ensemble, the serenade we call *Gran Partita* which he composed in 1781 soon after moving permanently from Salzburg to Vienna. This large work, lasting around 50 minutes in performance, is written for a unique combination of instruments: pairs of oboes, clarinets, basset horns and bassoons, along with four horns and a double bass (or contrabassoon). Contained in this ensemble of 13 players is the combination we call a 'wind octet' or '*Harmonie*' (pairs of oboes, clarinets, bassoons and horns) for which Mozart and other composers of his day often wrote. The *Harmonie* ensemble was a popular light entertainment format in the Vienna of Mozart's day – many noblemen including the Emperor himself regularly employed wind musicians to perform serenades and arrangements of operatic hits in indoor or outdoor settings. Mozart contributed to these genres, and by exploiting the outstanding ability and artistry of the Viennese wind players of the time, elevated the wind ensemble by writing for it such 'serious' music as the Serenade in C minor K388 for wind octet, and

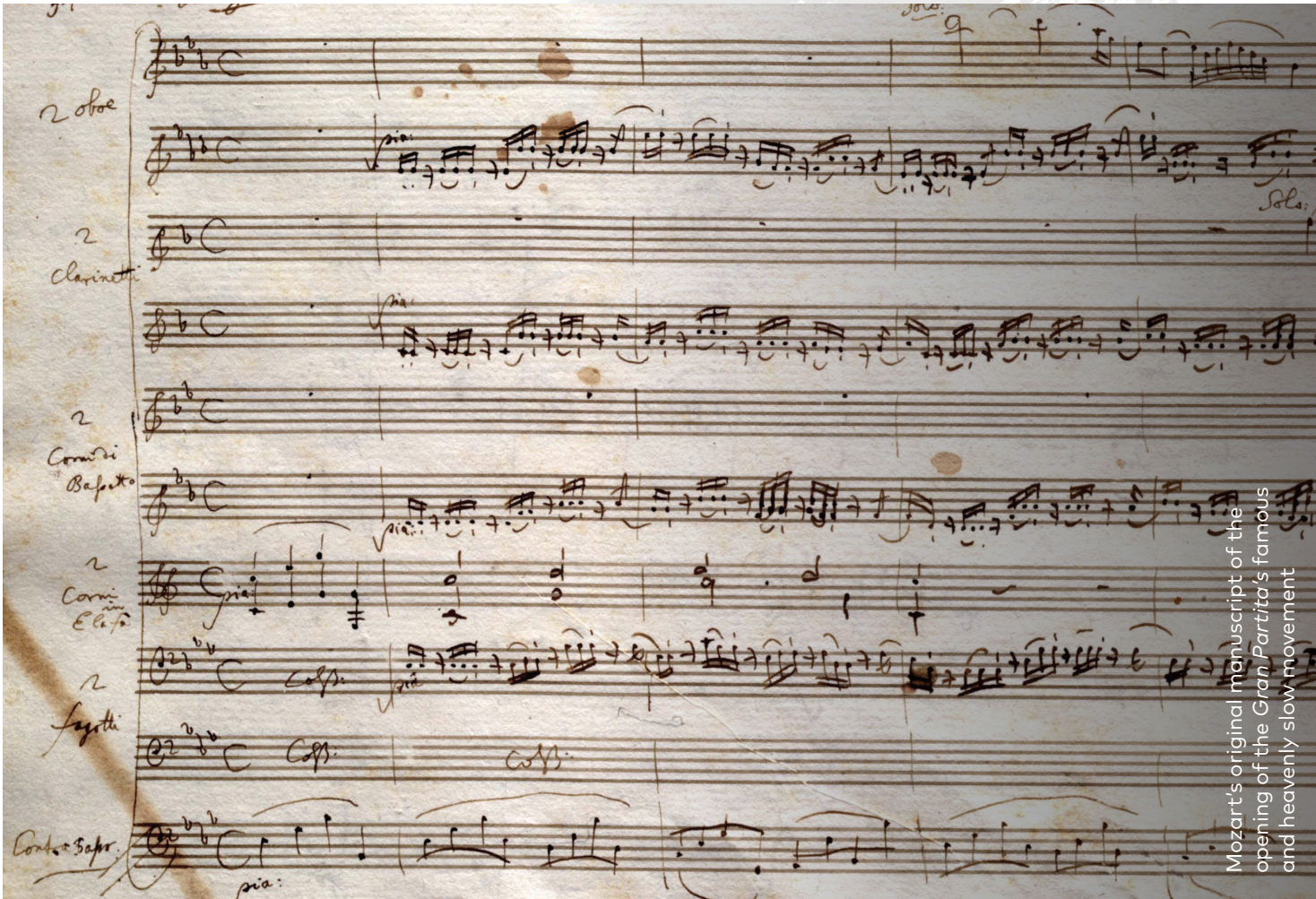
the *Gran Partita*. By adding basset horns and two extra French horns to this octet-combination, Mozart unlocked extra colours, textures and expression for the classical wind band.

Now, if you're not sure exactly what a basset horn is, you're not alone. Many musicians aren't quite sure either. The basset horn is a larger, lower-sounding version of the clarinet, between the regular B flat clarinet and the bass clarinet – so 'basset' as in 'small bass', nothing to do with the dog breed. In Mozart's day, the bass clarinet wasn't invented yet, but the basset horn was quite popular in central Europe. It appears in several of Mozart's operas, in quite a few of his minor chamber pieces, and is prominent in his final work – the unfinished *Requiem* – where its sombre and slightly husky colour is devastatingly 'right' for the music. (There's also the smaller 'basset clarinet' for which Mozart composed his Concerto, but that's another story – let's talk after a concert sometime.)

So in the *Gran Partita*, his most ambitious work for wind ensemble, Mozart wrote some of his very best music for a sumptuously colourful and varied combination of instruments. It sounds like heaven but that's not to say it's a breeze to rehearse and perform. In fact, the challenges involved for the musicians are really what makes it a regular fixture on the ANAM performance calendar – we try to perform it every couple of years

so that most of our wind musicians experience it while they're with us. Firstly, there's the issue of stamina – playing virtually non-stop for 50 minutes on any wind instrument is a big assignment, and to maintain the utmost control, poise and elegance throughout such highly exposed music is tough. But the biggest challenge and 'thread' in our rehearsal for a piece like this is the building and sustaining of musical variety, interest, style and balance. Each musician must understand at all times how their part fits into the ensemble sound, and where we are headed with the phrasing and structure of the music. The players are all equally responsible, and the musical concentration required is huge. Performing a piece such as this can feel a bit like collectively steering a mini-bus down a very long and windy fashion runway.

The *Gran Partita* also has a unique personal significance for me, as it's a piece I secretly organised to perform for my wife on our wedding day in Perth, together with friends from the West Australian Symphony Orchestra. Musical challenges and personal associations aside, it's a very special piece to play – once all the challenges have been addressed in rehearsal, the performance quite literally makes me feel like a young kid on his birthday. To share this experience with ANAM's musicians and audiences will definitely be a highlight of my year.



Mozart's original manuscript of the opening of the *Gran Partita*'s famous and heavenly slow movement

GRAN PARTITA

Friday 7 May 1pm
Saturday 8 May 7pm

MOZART Serenade no. 10 for
winds in B-flat major,
K361 *Gran Partita*

David Thomas clarinet/director
ANAM Musicians

Venue Abbotsford Convent,
Oratory (Fri)

The Good Shepherd Chapel,
Abbotsford (Sat)

Tickets Full \$50 Sen \$40 Con \$35
Under 30 \$25 (**ANAMates** 10% off)

Bookings anam.com.au
or 03 9645 7911

What's on April – July 2021

ANAM MASTERCLASS: MICHAEL MULCAHY (TROMBONE)

Monday 26 April 10am

Michael Mulcahy trombone faculty
ANAM Musicians

Venue Abbotsford Convent,
Rosina Auditorium

Tickets Full/Sen \$20 Con/Under 30 \$10
Free for **ANAMates** (bookings required)

Bookings anam.com.au or 03 9645 7911

*The 2021 ANAM Masterclasses
are generously supported by the
Robert Salzer Foundation*

ANAM & MUSICA VIVA: NATIONAL TOUR

Tuesday 27 April – Saturday 15 May

MAHLER Piano Quartet
arr. Harry Ward *World Premiere**

SCHNITTKE Concerto for Piano &
String Orchestra

KEREM *Lamento Australian Premiere*

TCHAIKOVSKY Serenade for Strings
op. 48

Sophie Rowell director/violin
Konstantin Shamray piano
Harry Ward (violin 2020)
ANAM Orchestra

MELBOURNE
Tuesday 27 April 7pm
Melbourne Recital Centre

CANBERRA
Thursday 29 April 7pm
Llewellyn Hall

SYDNEY
Saturday 1 May 2pm
City Recital Hall

PERTH
Monday 3 May 7.30pm
Perth Concert Hall

SYDNEY
Monday 10 May 7pm
City Recital Hall

BRISBANE
Tuesday 11 May 7pm
Queensland Conservatorium

ADALAIDE
Thursday 13 May 7.30pm
Adelaide Town Hall

MELBOURNE
Saturday 15 May 7pm
Melbourne Recital Centre

LIVE STREAM
Saturday 15 May 7pm
online at musicaviva.com.au

More info musicaviva.com.au

*Sophie Rowell's ANAM Faculty position is
generously supported by Sieglind D'Arcy*

*Sophie Rowell appears courtesy of
Melbourne Symphony Orchestra*

*Presented in partnership with
Musica Viva Australia*

**Commissioned by Musica Viva Australia*

BELEURA: MOZART PIANO MASTERWORKS WITH TIMOTHY YOUNG

Thursday 29 April 1.30pm

MOZART *Die Zauberflöte* Overture
for 8 hands arr. Rösler

MOZART Fantasy in F minor K608
for 4 hands

MOZART Sonata in D major K381
for 4 hands

MOZART Sonata in D major K448
for 2 pianos

MOZART *The Marriage of Figaro*
Overture for 8 hands arr. Rösler

Timothy Young director/piano
ANAM Pianists

Venue Beleura House & Garden,
Mornington

Tickets Full \$45 Con \$40 Stu \$32

Bookings beleura.org.au or 03 5975 2027

*Timothy Young's ANAM Faculty position
is generously supported by the family
of the late Margaret Johnson*

*Presented in partnership with
Beleura House & Garden*

SOUNDBITE: RACHEL LAU (FLUTE)

Tuesday 4 May 1pm

Repertoire to include:

BACH Brandenburg Concerto no. 5
in D major, BWV1050

Rachel Lau VIC flute
Zoë Black violin faculty
ANAM Musicians

Venue Abbotsford Convent,
Rosina Auditorium

Tickets All \$5 | Free for **ANAMates**
(bookings required)

Bookings anam.com.au
or 03 9645 7911

GRAN PARTITA

Friday 7 May 1pm
Saturday 8 May 7pm

MOZART Serenade no. 10 for winds
in B-flat major, K361 *Gran Partita*

David Thomas clarinet/director
ANAM Musicians

Venue Abbotsford Convent, Oratory (Fri)
The Good Shepherd Chapel,
Abbotsford (Sat)

Tickets Full \$50 Sen \$40 Con \$35
Under 30 \$25 (**ANAMates** 10% off)

Bookings anam.com.au or 03 9645 7911

MOSTLY MOZART: PIANO MASTERWORKS

Tuesday 11 May 11am & 2pm

MOZART *The Magic Flute*
for 8 hands arr. Rösler

MOZART Fantasy in F minor K608
for 4 hands arr. Busoni

MOZART Sonata in D K381 for 4 hands

MOZART Sonata in D K448 for 2 pianos

Timothy Young piano/director
ANAM Pianists

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre

Tickets Full \$42 Con \$35

Bookings melbournerecital.com.au
or 03 9699 3333

*Timothy Young's ANAM Faculty position
is generously supported by the family
of the late Margaret Johnson*

*Presented in partnership with
Melbourne Recital Centre*

MUSICA VIVA AUSTRALIA & ANAM PRESENT ANAM MASTERCLASS: KONSTANTIN SHAMRAY (PIANO)

Friday 14 May 3pm

Konstantin Shamray piano
ANAM Pianists

Venue The Good Shepherd Chapel

Tickets Full/Sen \$20 Con/Under 30 \$10
Free for **ANAMates** (bookings required)

Bookings anam.com.au or 03 9645 7911

*The 2021 ANAM Masterclasses
are generously supported by the
Robert Salzer Foundation*

SYMPHONY IN BRASS

Friday 14 May 7pm

DUKAS Fanfare from *La Péri*

DEBUSSY 4 Preludes arr. for low brass

BARBER *Mutations from Bach*

C LIKHUTA *Hard to Argue* for 5 horns

W SCHMIDT *Variants with
Solo Cadenzas* for 4 trumpets

EWAZEN Symphony in Brass

Peter Luff conductor
ANAM Brass & Percussion

Venue The Good Shepherd Chapel

Tickets Full \$50 Sen \$40 Con \$35
Under 30 \$25 (**ANAMates** 10% off)

Bookings anam.com.au or 03 9645 7911

ANAM DISCUSSES WITH TIMOTHY YOUNG

Tuesday 18 May 11am

Venue Abbotsford Convent,
Rosina Auditorium

Tickets All \$15 | Free for **ANAMates**
(bookings required)

Bookings anam.com.au or 03 9645 7911

*Timothy Young's ANAM Faculty position
is generously supported by the family
of the late Margaret Johnson*

ANAM AT MDCH (ONLINE)

Thursday 20 May 7pm

Repertoire to include:

BEETHOVEN String Quartet op. 18 no. 1

Tickets All \$24

Bookings
melbournedigitalconcerthall.com

*Presented in partnership with
Melbourne Digital Concert Hall*

KAMMERMUSIK

Saturday 22 May 1pm & 7pm

HINDEMITH Kammermusik no. 1,
op. 24 no. 1 for 12 solo instruments

HINDEMITH Kleine Kammermusik for
woodwind quintet, op. 24 no. 2

HINDEMITH Quartet for clarinet, violin,
cello & piano in F major

Timothy Young director/piano
ANAM Musicians

Venue Abbotsford Convent,
North Magdalen Laundry

Tickets Full \$50 Sen \$40 Con \$35
Under 30 \$25 (**ANAMates** 10% off)

Bookings anam.com.au or 03 9645 7911

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ANAM & TSO SIDE BY SIDE

Saturday 22 May 8.30pm

DIORENZO *Of Kingdoms and Glory*
(selections)

JONES *The High Priestess
World Premiere*

MIKI *Marimba Spiritual*

MUSSORGSKY *Pictures at an
Exhibition* arr. Howarth

Peter Luff conductor
ANAM Brass & Percussion
Tasmanian Symphony Orchestra Brass
& Percussion

Venue Federation Concert Hall, Hobart

Tickets All \$69.95

Bookings tickets.tso.com.au
or 1800 001 190

ANAM & ACO SIDE BY SIDE

Thursday 27 May 7pm

Repertoire to include:

SIBELIUS String Quartet *Voces Intimae*

BRAHMS Sextet in G major

MENDELSSOHN String Quartet
in D major arr. string orchestra

ANAM Musicians
Musicians from the Australian
Chamber Orchestra

Aiko Goto violin

Maja Savnik violin

Stefanie Farrands viola

Julian Thompson cello

Maxime Bibeau double bass

Venue Abbotsford Convent,
North Magdalen Laundry

Tickets Full \$50 Sen \$40 Con \$35
Under 30 \$25 (**ANAMates** 10% off)

Bookings anam.com.au or 03 9645 7911

SOUNDBITE: LILLY YANG (FLUTE)

Friday 28 May 1pm

Repertoire to be advised

Lilly Yang QLD flute

Venue Abbotsford Convent, Rosina Auditorium

Tickets All \$5 | Free for ANAMates (bookings required)

Bookings anam.com.au or 03 9645 7911

ANAM DISCUSSES WITH UMBERTO CLERICI

Thursday 10 June 11am

Venue Abbotsford Convent, Rosina Auditorium

Tickets All \$15 | Free for ANAMates (bookings required)

Bookings anam.com.au or 03 9645 7911

Umberto Clerici's 2021 ANAM residency is generously supported by Meredith Baldwin

ORCHESTRAL BANQUET

Friday 11 June 7pm

Program to include symphonies by Haydn, Mozart and Beethoven, selected by ANAM musicians

Umberto Clerici conductor

ANAM Orchestra

Venue St Kilda Town Hall

Tickets Full \$50 Sen \$40 Con \$35 Under 30 \$25 (ANAMates 10% off)

Bookings anam.com.au or 03 9645 7911

Umberto Clerici's 2021 ANAM residency is generously supported by Meredith Baldwin

MUSICA VIVA AUSTRALIA & ANAM PRESENT ANAM MASTERCLASS: CHAMBER ENSEMBLE

Tuesday 15 June 10am

Emily Sun violin

Amir Farid piano

ANAM Musicians

Venue Abbotsford Convent, Rosina Auditorium

Tickets Full/Sen \$20 Con/Under 30 \$10 Free for ANAMates (bookings required)

Bookings anam.com.au or 03 9645 7911

The 2021 ANAM Masterclasses are generously supported by the Robert Salzer Foundation

SEVENTH SEMESTER MUSICIANS' FESTIVAL

Week commencing Monday 14 June

Repertoire and events to be advised Details at anam.com.au

Venue Abbotsford Convent

ANAM's Seventh Semester program is made possible via the support of a generous group of donors

ANAM AT MDCH (ONLINE)

Wednesday 16 June 7pm

MOZART Piano Quartet no. 1 in G minor K478

SCHUMANN Piano Quintet in E-flat major op. 44

Tickets All \$24

Bookings melbournedigitalconcerthall.com

Presented in partnership with Melbourne Digital Concert Hall

BELEURA: MOZART & SCHUMANN FOR PIANO & STRINGS

Thursday 17 June 1.30pm

MOZART Piano Quartet no. 1 in G minor K478

SCHUMANN Piano Quintet in E-flat major op. 44

ANAM Musicians

Venue Beleura House & Garden, Mornington

Tickets Full \$45 Con \$40 Stu \$32

Bookings beleura.org.au or 03 5975 2027

Presented in partnership with Beleura House & Garden

MOSTLY MOZART: SYMPHONIC MOZART & VIOLIN

Thursday 24 June 11am & 2pm

MOZART Violin Concerto no. 5 in A major K219 *Turkish*

MOZART Symphony no. 35 in D major K385 *Haffner*

Johannes Fritzscht conductor Phoebe Gardner NSW violin

ANAM Orchestra

Venue Elisabeth Murdoch Hall, Melbourne Recital Centre

Tickets Full \$42 Con \$35

Bookings melbournerecital.com.au or 03 9699 3333

Presented in partnership with Melbourne Recital Centre

Johannes Fritzscht's ANAM residency is generously supported by Peter Jopling AM QC

SYMPHONIC METAMORPHOSIS

Saturday 26 June 7pm

BRAHMS *Tragic Overture* op. 81

FJ HAYDN Trumpet Concerto in E-flat major HobVlle:1

HENZE *Jeux des Tritons* from *Undine*

HINDEMITH *Symphonic Metamorphosis on Themes by Carl Maria von Weber*

Johannes Fritzscht conductor

Sophie Spencer NSW trumpet

ANAM Orchestra

Venue St Kilda Town Hall

Tickets Full \$50 Sen \$40 Con \$35 Under 30 \$25 (ANAMates 10% off)

Bookings anam.com.au or 03 9645 7911

Johannes Fritzscht's ANAM residency is generously supported by Peter Jopling AM QC

ANAM COMMUNITY CONCERT

Sunday 27 June 2.30pm

The program will include excerpts from:

BRAHMS *Tragic Overture* op. 81

FJ HAYDN Trumpet Concerto in E-flat major HobVlle:1

HENZE *Jeux des Tritons* from *Undine*

HINDEMITH *Symphonic Metamorphosis on Themes by Carl Maria von Weber*

Johannes Fritzscht conductor

Sophie Spencer NSW trumpet

Lloyd Van't Hoff host (clarinet 2014)

ANAM Orchestra

Venue St Kilda Town Hall

Tickets Free event (bookings required)

Bookings anam.com.au or 03 9645 7911

Supported by the City of Port Phillip

Johannes Fritzscht's ANAM residency is generously supported by Peter Jopling AM QC

MUSIC MATINEE

Tuesday 20 July 1pm

Musicians and repertoire to be advised

Venue Scots' Church, Collins St

Tickets Free entry, no booking required

Presented in partnership with Scots' Church

All details are correct at time of printing and subject to change.

Please visit anam.com.au for the most up-to-date information.

Guy du Blêt (percussion 1998)

Words by
Jennifer Gilchrist
ANAM Volunteer



Image by Dan Boud

Hey, Mr Tambourine Man Guy

As a timpani player and percussionist, Guy du Blêt has played a lot of new music, a privilege he regards as "great work and hard work... with so much equipment!". Nevertheless, the more he played, the more he became aware of something lacking that he couldn't quite identify. Then he made a discovery that clarified everything: early music had been waiting for him all along.

Looking back, he explains that "for such a long time it was like I was searching for something, and I was very grateful to find it waiting patiently for me when I was finally ready". At the time, Guy was unaware that what he experienced in listening to early music was the well-documented phenomenon of *Affekt*, identified by Oxford University Press as "the ability of music to stir emotions".

Guy's passion for early music led him to the *Salomon Rossi Suite*, Lukas Foss' resetting of early works by the 16th century composer for modern instruments, which features a movement for timpani and harp duet, "the extent of repertoire for this combination of instruments!". Another work close to his heart is *Bella Figura*, a modern ballet by Jiří Kylián set to a number of single movements of Renaissance, Baroque and Neo-Renaissance works. Having played it many times, he says it is worth a ticket "anywhere in the world it is being performed".

It wasn't until 2020, with unaccustomed time on his hands due to the pandemic, that Guy's interest in early music took a different, albeit hands-on, direction. Unsatisfied with modern tambourines,

which he had always found "too big, too loud and too heavy" for early music, he had a sound in his mind that "just needed to come out". A long-time repairer of percussion instruments, he even had some knowledge of tambourine construction, but the transition to artisan was yet to come.

Chatting with candidates following auditions for Orchestra Victoria, Guy was surprised to hear many young players openly discussing their use of beta-blockers when required to play the tambourine and other percussion instruments softly, and in pressured situations such as auditions. "This was the final bit of inspiration I needed to start building something which reflected my appreciation of early music, the colours needed in helping to tell a musical story, and something which actually helps players in their practice and performance and can take away that extra pressure we all put on ourselves." Guy's instruments, whilst older in style, are "totally at the cutting edge of tambourine design, and have features which make them totally unique in the modern percussion world."

While he never envisaged making tambourines, Guy says his pandemic project has been "great fun and fantastic to work with every player to build what they really want". With his trademark humility, he adds that "...of course it's just a tambourine, not a violin... but, I don't know how to make a violin so instead I make tambourines".

Bob Dylan, eat your heart out.

Continue reading Guy's full profile at anam.com.au/alumni-highlights

The Concerto Project



Images by Pia Johnson

Each year ANAM holds a Concerto Competition which is an integral part of ANAM's performance training program, ultimately providing the musicians with an understanding of the processes and rigour of solo performance with an orchestra. The final of this competition is usually held in Hobart with the Tasmanian Symphony Orchestra (TSO) and in 2016, 2017 and 2019, the performance was conducted by TSO's Principal Guest Conductor, Johannes Fritzsche.

In 2020, as ANAM's musicians were in lockdown at their various homes across Australia and New Zealand, ANAM hosted a different type of concerto competition to recognise the unusual circumstances of 2020. The resulting 'Concerto Project' enabled ANAM musicians to submit a 10–20-minute recording of a concerto excerpt with live piano accompaniment, or a pre-recorded piano track, or a multi-tracked post-recording. These recordings were then assessed by members of the ANAM faculty.

Violinist Harry Ward was the winner of the 2020 Concerto Project for his performance of Brahms' Violin Concerto. Harry completed his time at ANAM last year but he will return to ANAM for the Musica Viva tour in April/May (see page 8 for tour details). He will then travel to Berlin in August to start his position with the Berliner Philharmoniker's Karajan Academy under ANAM's International Academy Program.

The second and third prize recipients of the 2020 Concerto Project, trumpeter Sophie Spencer and violinist Phoebe Gardner respectively, will perform their winning concertos with conductor Johannes Fritzsche and the ANAM Orchestra in Melbourne in June. Read our interview with Johannes Fritzsche on the next page for more information about these performances.

During their time at ANAM, Harry, Phoebe and Sophie's Musician Beneficiary Support has been generously provided by an **ANAM**syndicate. By donating to an **ANAM**syndicate you share with fellow music-lovers in providing financial assistance to support a musician's living expenses while they are dedicated to their ANAM training. **ANAM**syndicate donors follow the progress of their musician for their 1–3 years at ANAM, sharing their challenges and successes as they progress into the professional world.

To find out which musicians are currently in need of support, please contact:

Jessica Donohue
Development Programs Coordinator
j.donohue@anam.com.au or 03 9645 7911

Q&A with Johannes Fritzsch



In previous years, you have conducted the final of the ANAM Concerto Competition with the Tasmanian Symphony Orchestra (TSO) in Hobart. Can you describe your experience of those performances?

Yes, I have conducted a few of the ANAM Concerto Competition finals with the TSO and I have to say, it has always been very exciting for me and also for the Orchestra. On each occasion, I have been very glad *not* to have been on the panel! The level of playing from the ANAM musicians has been astonishing and really impressive. It was very difficult for us [the Orchestra and me] to predict the one who would win.

Trumpeter Sophie Spencer is currently in her final semester at ANAM. Her upcoming performance of Haydn's Trumpet Concerto will conclude her time as an ANAM musician. How do you feel the process of learning and performing a concerto helps to prepare young musicians for a professional career?

I am very much looking forward to doing the Haydn Concerto with Sophie. I studied trumpet at university so I know that piece quite well. For trumpet players, there is not a huge range of concertos as there are for pianists or violinists, so the Haydn Concerto is one of the absolute central pieces for trumpet players around the world. It's a very challenging piece, but a very beautiful piece. All students learn the central solo concerti for their instrument, but not all have the opportunity to perform it publicly. I think it's a wonderful thing for Sophie to perform this piece with her colleagues at the end of her ANAM time.

Mozart experimented with fluctuating tempos and diverse meters within single movements in his Violin Concerto no. 5. Phoebe Gardner will perform this work with you as part of Melbourne Recital Centre's *Mostly Mozart* concert series. Can you tell us a bit more about this piece?

The five Mozart Violin Concertos (and especially the last three in G Major, D Major and A Major) are absolute central repertoire for every violin player. Those pieces are the ones that are on the audition list for every orchestra position in the world. They are perfect pieces and the richness of melodic beauty and colours of atmosphere make them wonderful to perform again and again. Those concerti are not only technically

challenging works for violinists, but even more challenging musically because although Mozart was quite young when he wrote them, he was well developed as a musician and a composer. I am really looking forward to meeting Phoebe and working on that beautiful piece with her.

Earlier this year you were announced as Queensland Symphony Orchestra's new Principal Conductor and Artistic Adviser – congratulations! Can you tell us what this role involves?

This position is a similar role to my previous position as Chief Conductor between 2008 and 2014. I didn't want to have the same title, so we came up with this similar (but not exactly the same) role. I will conduct a good number of the major 'Maestro' concerts, but also other concerts in different series. I will also help with the recruiting process for vacant positions and I'll work with the Players' Committee, the Artistic Committee and the Artistic Planning team to design the next two annual programs.

I am very excited about the role – it is something that happens so rarely, that you go back to your old orchestra. Fortunately, I have conducted the QSO between my final concert as Chief Conductor and now on a number of occasions and we have managed to maintain a good relationship both artistically and personally. I am very happy to come back and help as much as I can to take them to the next stage.

After your work with ANAM in June, what's next on your agenda?

Oh, I will be glad when it is June because until then I have quite a number of concerts with almost every orchestra in the country! April is pretty full with concerts with the Melbourne Symphony Orchestra, then the West Australian Symphony Orchestra, QSO and TSO then concerts with Sydney Symphony Orchestra.

After June, I go back to Hobart where I have recordings with TSO. Then I go to Brisbane where I am teaching part-time at the Conservatorium, working with the vocal students on a beautiful opera production, Kurt Weill's *Street Scene*. Then in September I go to New Zealand to work with the Auckland Philharmonic.

It's a busy year but it's so good to be busy after last year when we were all locked down – which I enjoyed very much, being home with my family – but to have a live audience again and have a full concert hall is fantastic.

I am really looking forward to my week at ANAM because we all know these are the cream of the music students in Australia, and we have a broad range of repertoire to work on – from Haydn to Mozart and Hindemith to Henze – it will be fun!

Johannes Fritzsch's ANAM residency is generously supported by Peter Jopling AM QC

MOSTLY MOZART: SYMPHONIC MOZART & VIOLIN

Thursday 24 June 11am & 2pm

MOZART Violin Concerto no. 5
in A major K219 *Turkish*

MOZART Symphony no. 35
in D major K385 *Haffner*

Johannes Fritzsch conductor
Phoebe Gardner NSW violin
ANAM Orchestra

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre

Tickets Full \$42 Con \$35

Bookings melbournerecital.com.au
or 03 9699 3333

*Presented in partnership with Melbourne
Recital Centre*

SYMPHONIC METAMORPHOSIS

Saturday 26 June 7pm

BRAHMS *Tragic Overture* op. 81

FJ HAYDN Trumpet Concerto
in E-flat major HobVIIe:1

HENZE *Jeux des Tritons* from *Undine*

HINDEMITH *Symphonic Metamorphosis*
on Themes by Carl Maria von Weber

Johannes Fritzsch conductor
Sophie Spencer NSW trumpet
ANAM Orchestra

Venue St Kilda Town Hall

Tickets Full \$50 Sen \$40 Con \$35
Under 30 \$25 (ANAMates 10% off)

Bookings anam.com.au or 03 9645 7911

ANAM COMMUNITY CONCERT

Sunday 27 June 2.30pm

The program will include excerpts from:

BRAHMS *Tragic Overture* op. 81

FJ HAYDN Trumpet Concerto in
E-flat major HobVIIe:1

HENZE *Jeux des Tritons* from *Undine*

HINDEMITH *Symphonic Metamorphosis*
on Themes by Carl Maria von Weber

Johannes Fritzsch conductor
Sophie Spencer NSW trumpet
Lloyd Van't Hoff host (clarinet 2014)
ANAM Orchestra

Venue St Kilda Town Hall

Tickets Free event (bookings required)

Bookings anam.com.au or 03 9645 7911

Supported by the City of Port Phillip



Rediscovering the Joy of Touring

In April and May, an ensemble of ANAM's string musicians led by Sophie Rowell (ANAM Head of Chamber Music – strings) will travel across the country for a special Musica Viva tour with pianist Konstantin Shamray and violinist Harry Ward (2020 ANAM alumnus). In the lead up to the tour, we asked ANAM cellist Charlotte Miles how she was feeling about the upcoming performances.

"I am unbelievably excited about this tour! Besides looking forward to working with Sophie and Konstantin, both incredible and inspiring artists, I can't wait to rediscover the joy of touring – a perfect balance between the vibrancy of countless new experiences, and the familiarity of an increasingly intimate knowledge of an unchanging concert program. It's not often at ANAM that we perform any program eight times within the space of a few weeks – let alone a program as absolutely stunning as this one – and I'm really looking forward to the enormous satisfaction of continual improvement, set against an ever-changing backdrop of outrageously good times."

**ANAM & MUSICA VIVA:
NATIONAL TOUR**
Tuesday 27 April – Saturday 15 May

MAHLER Piano Quartet
arr. Harry Ward *World Premiere**
SCHNITTKE Concerto for Piano &
String Orchestra
KEREM *Lamento Australian Premiere*
TCHAIKOVSKY Serenade for Strings
op. 48

Sophie Rowell director/violin
Konstantin Shamray piano
Harry Ward (violin 2020)
ANAM Orchestra

MELBOURNE
Tuesday 27 April 7pm
Melbourne Recital Centre

CANBERRA
Thursday 29 April 7pm
Llewellyn Hall

SYDNEY
Saturday 1 May 2pm
City Recital Hall

PERTH
Monday 3 May 7.30pm
Perth Concert Hall

SYDNEY
Monday 10 May 7pm
City Recital Hall

BRISBANE
Tuesday 11 May 7pm
Queensland Conservatorium

ADALAIDE
Thursday 13 May 7.30pm
Adelaide Town Hall

MELBOURNE
Saturday 15 May 7pm
Melbourne Recital Centre

LIVE STREAM
Saturday 15 May 7pm
online at musicaviva.com.au

More info musicaviva.com.au
Sophie Rowell's ANAM Faculty position is generously supported by Sieglind D'Arcy
Sophie Rowell appears courtesy of Melbourne Symphony Orchestra
Presented in partnership with Musica Viva Australia
**Commissioned by Musica Viva Australia*

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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Photography
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Page 3: Mozart's original manuscript of the opening of the *Gran Partita's* famous and heavenly slow movement
Page 6: Guy du Blêt (by Dan Boud)
Page 6: Phoebe Gardner, Sophie Spencer and Harry Ward (by Pia Johnson)
Page 7: The ANAM Orchestra (by Cameron Jamieson)
Page 8: Charlotte Miles (by Pia Johnson)

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