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ANAM QH: A Fusion of Music, Architecture & Design



ANAM Quartetthaus. Credit: Pia Johnson

Words by Nick Bailey, ANAM General Manager

On 3 May, in the shadow of the Royal Exhibition Building on the forecourt of the Melbourne Museum, the ANAM Quartetthaus once again takes flight.

ANAM Quartetthaus is a specialised listening space created by Ben Cobham, co-director of bluebottle, and ANAM for listeners to experience the theatrical and visceral art of string quartet playing. A beautiful 11m x 11m timber cube seating just 52 people in two circles around a central performance space, ANAM Quartetthaus seeks to emulate the body of a string instrument: it offers the experience of being *inside* a string quartet, if not *inside* an actual string instrument.

For ANAM Quartetthaus at Melbourne Museum we bring together six quartets – three each from the UK and Australia – for 56 concerts in what is the biggest quartet bonanza this country has ever put on. Australian ensembles are the Artamidae Quartet (comprised of four current ANAM musicians), Affinity Quartet (four ANAM alumni) and the Australian String Quartet (which includes three ANAM alumni). British quartets sharing the circular stage include the acclaimed Marmen Quartet, and the Oriole String Quartet and Alkyona Quartet from ANAM's partner institution London's Royal College of Music.

52 of these concerts comprise exclusively Australian and British repertoire for string quartet, with more than 25 hours of Australian music. Having stamped our initials on contemporary Australian solo music with the ANAM Set Festival last year, ANAM Quartetthaus at Melbourne Museum gives the venerable Austro-German tradition of the string quartet the ANAM treatment. From the musical scrapes and whispers of Liza Lim to the desperate political pleading of Brett Dean, or the flocks of birds swarming across a Sculthorpe score to the explosive virtuosity of Jack Symonds

(written specially for ANAM QH), the sound of Australia, when shredded through the 16 strings of a quartet, is an immense, roaring symphony.

At the same time though, just as ANAM Quartetthaus quietly undermines many assumptions about how music works on us – what does 'balance and blend' even mean when the acoustic relationship between listener and performer is constantly shifting? After such intimacy and visceral engagement, how can a 'traditional concert' ever again have meaning? – it also brings us to the very centre of the concentrated energy of live performance.

After the Kronos Quartet's David Harrington came along to a performance in the ANAM Quartetthaus's first season, and then came back the next night, and again the next, he sent us a letter:

"ANAM Quartetthaus represents the biggest leap in immediacy and potency for the string quartet as an art form since microphones and speakers arrived.

When people begin to realise how visceral the experience can be of hearing the flesh of fingers and rosined horse hair attack the strings, when the life-altering experience of being able to be so close together with the inner voice of music becomes known, then the reason the string quartet is so alive and thriving will be clear: because it sounds so intensely and wondrously human.

At the ANAM Quartetthaus last night the players gave me immense hope for the future. Their performances now live like beacons inside me. These tactile, immensely vulnerable and incredibly beautiful performances give a new meaning for music in our time".

And the next day The Age wrote "If you can get a seat, grab it!"

**ANAM QUARTETTHAUS
AT MELBOURNE MUSEUM**
A fusion of music, architecture & design
Wednesday 3 – Sunday 14 May 2023

24 musicians, offering
56 performances, of
35 pieces of music, (including more than
25 hours of Australian music and
2 brand new works), in
12 days.

Information & bookings anam.com.au/ANAMQH

The Saxophone in Chamber Music

Words by Niels Bijl



The Saxophone is not a jazz instrument. It is the brainchild of a Belgian instrument builder born in 1814 who would have loved to have witnessed the popularity of his invention in improvised music: a true testament to the flexibility of his beloved instrument. Remarkably the saxophone is arguably the only instrument that has actually been invented, instead of developed over many centuries.

As early as 1838 Adolphe Sax started experimenting with a large brass instrument, the ophicleide. Adolphe's goal was to design a low bass wind instrument for orchestra with the flexibility of the human voice, the virtuosity of woodwind and

the projection of brass instruments. Upon completion he was so convinced of the quality of his invention that he named it after himself, and followed through with designs for an entire family of instruments (soprano, alto, tenor and baritone saxophones).

The official presentation in 1844 in Paris was an instant success. By then renowned composer Hector Berlioz had written a new version of his *Chant Sacré*, for six wind instruments, including a bass/baritone saxophone part. The world premiere was conducted by Berlioz, and featured the inventor playing his own invention. Georges Kastner was the first composer to include the saxophone in his orchestral work *Le denier Roy de Juda*, and the rest is history. Many composers followed suit, from Richard Strauss (Sinfonia Domestica) to Ravel and Debussy, Prokofiev, Shostakovich, Milhaud, and one of the most memorable, the stunningly beautiful alto saxophone solo in Rachmaninov's *Symphonic Dances*.

Our program "HOT! The saxophone in chamber music" is both an introduction and a homage to this versatile instrument. We can very proudly say that 180 years of music history has given us thousands of works to choose from, with gorgeous works from famous composers and true gems from lesser known composers. And it's hard to imagine an introduction of saxophone in chamber music without Marc Eychenne's mesmerising trio *Cantilene et Danse* for violin, piano and alto saxophone. An exquisite example of the lyrical qualities of the instrument, and its rightful place in French music. Another masterpiece, in a completely different genre, is Anton Webern's *Quartet Op. 22*. Webern was known as an absolute master of serialism and particularly fond of writing quiet music. Which makes the use of the tenor saxophone all the more remarkable. A delicateness that is the complete opposite of the last piece on our program, Franco Donatoni's *Hot*. A highly energetic piece with percussion, walking bass, lively improvising tenor saxophone and even a wildly soaring sopranino saxophone.

NIELS BIJL: HOT! THE SAXOPHONE IN CHAMBER MUSIC

Friday 12 May 7pm

VARÈSE *Octandre for 8 instruments*

WEBERN *Quartet*

HINDEMITH *Trio for Heckelphone, viola, piano*

T TER DOEST *March*

N MUHLY *Look for Me*

N JOACHIM *Radical Revelations*

DONATONI *Hot*

Niels Bijl saxophone / director

Anna Rabinowicz conductor

ANAM Musicians

Venue Rosina Auditorium, Abbotsford Convent

Tickets Standard \$60, Senior \$50, Conc \$45, Under 30 \$30

Bookings anam.com.au or 03 9645 7911

Niels Bijl's ANAM residency is generously supported by Ralph and Barbara Ward-Ambler

Volunteering at ANAM

ANAM's daily operations are underpinned by an enthusiastic and dedicated team of volunteers who work alongside staff to build ANAMs precious relationships between performers and listeners, audiences and our community. Members of our volunteer program have the opportunity to assist in a variety of roles; from ushering at ANAM concerts to co-ordinating Music Discussion Groups, assisting with our fundraising efforts as well as interviewing and writing profiles of our alumni located around the world.

Our volunteers are an invaluable part of ANAM, in 2022 they provided over 80 hours of their time to support the vital role ANAM plays within Australian music culture.

Caroline Macleod, a long-standing member of the ANAM volunteer program shares a snapshot of her experiences over the years:

"I have lived in Albert Park for the past 46 years and feel so privileged to have been a volunteer at ANAM for approximately 10 years. ANAM has brought to our city wonderful *wonderful* music from our cohort of exceptional students, to their tutors

and guest artists. I have witnessed the work of three outstanding Artistic Directors; Paul Dean, Nick Deutsch and currently Paavali Jumppanen, who with their individual styles and expertise have nurtured aspiring musicians to world standards, ready to fulfil their dreams.

ANAM has always felt part of our diverse community catering for people from all walks of life. Local residents and elderly patrons are given special consideration with membership options and free concerts. Students from primary and secondary level have benefited from ANAM musicians introducing musical education in their schools. How could I ever forget the inhouse concert given for Grade 2 and Grade 3 children from local schools! Both an enraptured audience and a distracted one!

As a volunteer I have so enjoyed being part of the ANAM family making friends with others who share a love of music, getting to know cherished patrons and of course listening to glorious music. I have often thought I should be paying ANAM for the privilege of being a volunteer!"

We're always looking for enthusiastic volunteers to help us pave the way for the next generation of young musicians. If you are interested in joining the ANAM Volunteer Program please reach out for more information.

Brittany Gunther
Development Programs and Events Coordinator
b.gunther@anam.com.au

What's on April – June

NEW MUSIC DAYS
FESTIVAL –
THE ANAM SET:
DIRECTOR'S CUT

Thursday 20 April 6pm

R MILLS *Che Scoree*
E FRANKEL *Cradlesong*
A BATTERHAM *A Black Dog Near Me*
N FRIEDMAN *The Eleventh Partial*
M EÖTVÖS *Pilgrimado*
E KATS-CHERNIN *Grand Rag*

Leigh Harrold (ANAM Associate Faculty)
host/piano

ANAM Musicians

Venue Primrose Potter Salon,
Melbourne Recital Centre

Tickets Standard \$30, Concession \$20

Bookings melbournerecital.com.au or
03 9699 3333

*Presented in partnership with Melbourne
Recital Centre and Australian National
Academy of Music (ANAM)*

FINDING OUR VOICE

Friday 21 April 7.30pm

A THORVALDSDOTTIR *Enigma*
J DUNSTABLE *quam pulchra es*
T ADÈS *Darkness visible*
O DAVIES *Crystalline*
J DILLON *dragonfly*
W BYRD *Miserere mihi Domine* arr.
VELTHEIM *for strings*
T ROBINSON *Requiem for the Holocene*
L ILEAN *arcing, stilling, bending, gathering*

Genevieve Lacey Artistic Director,
Finding Our Voice
Emma McGrath violin/director
Aura Go (ANAM alum) piano
Tilman Robinson sound/electronics
ANAM Strings

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre

Tickets Standard \$49, Concession \$29

Bookings melbournerecital.com.au or
03 9699 3333

ANAM QUARTETTHAUS
AT MELBOURNE MUSEUM

Wednesday 3 – Sunday 14 May,
various times

*A celebration of Australian and British
string quartet music*

Affinity Quartet
Alkyona Quartet
Artamidae Quartet
Australian String Quartet
Marmen Quartet
Oriole String Quartet

Venue ANAM QH on the
Melbourne Museum Plaza

Tickets Standard \$40,
Sen/Con/Under 30 \$25

Bookings anam.com.au or 03 9645 7911

*Presented by ANAM and
Melbourne Museum, in partnership
with the Australian String Quartet,
the Marmen Quartet and the
Royal College of Music (London).*

ANAM ENCOUNTERS:
IMPRESSIONS

Friday 28 April 7pm

JS BACH *English Suite no. 2 in A Minor*
RACHMANINOV *Etude Tableau op. 39,
no. 1 in C Minor*
RACHMANINOV *Etude Tableau op. 39,
no. 8 in D Minor*
RACHMANINOV *Etude Tableau op. 39,
no. 9 in D Major*
RACHMANINOV *Trio Élégiague no. 1
in G Minor*
RACHMANINOV (arr. piano, four hands)
Vocalise, op. 34, no.14
HYDE *Toccata for Two*

Reuben Johnson (QLD) piano
Matthew Garvie (NSW) piano
Harry Egerton (QLD) violin
Shuhei Lawson (QLD) cello

Venue Primrose Potter Salon,
Melbourne Recital Centre

Tickets Standard \$37, Concession \$30

Bookings melbournerecital.com.au or
03 9699 3333

*Presented in partnership with
Melbourne Recital Centre and ANAM*

A DECADE OF
PERCUSSION:
A REPUBLIC OF SOUND

Friday 28 April 7pm

IVES *Universe Symphony, II: Prelude #1,
Pulse of the Cosmos*
TENNEY *Three Pieces for Drum Quartet I:
Wake for Charles Ives*
A CASSIDY *A republic of spaces*
TENNEY *Three Pieces for Drum Quartet II:
Hocket for Henry Cowell*
COWELL *Ostinato Pianissimo, HC 505*
percussion octet
T ROSSEN / P NEVILLE *A Republic Of
Sound, Homage to John Cage*
RAVEL (arr. Grainger) *The Valley of Bells,
from Miroirs*
TENNEY *Three Pieces for Drum Quartet III:
Crystal Canon for Edgard Varèse*
VARÈSE *Ionisation (for Percussion
Ensemble of 13 Players)*

Peter Neville (ANAM Head of Percussion)
percussion
Paavali Jumppanen
(ANAM Artistic Director) piano
ANAM Musicians
ANAM Percussion Alumni

Venue Rosina Auditorium,
Abbotsford Convent

Tickets Standard \$60, Senior \$50,
Conc \$45, Under 30 \$30

Bookings anam.com.au or 03 9645 7911

*This concert series is generously
supported by Kerry Landman*

MELBOURNE SYMPHONY
ORCHESTRA (MSO) –
EARS WIDE OPEN

Monday 1 May 6.30pm

ELGAR Cello Concerto in E minor, op. 85

Carlo Antonioli Cybec Assistant
Conductor
ANAM cellos
Melbourne Symphony Orchestra
Nicholas Bochner presenter

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre

Tickets Standard \$35, Concession \$30,
Child \$20

Bookings mso.com.au

*This performance is part of ANAM and
MSO's Orchestra Training Partnership*

ST SILAS 1

Sunday 7 May 2.30pm

JS BACH Violin Partita no.1 in B minor
MENDELSSOHN Violin Concerto in
E minor op. 64, (mvt 1)
RACHMANINOV *Trio Elegiaque no. 1*

Harry Edgerton (QLD) violin
Shuhei Lawson (QLD) cello
Matthew Garvie (NSW) piano
Aidan Boase Associate Faculty

Venue St Silas Anglican Church,
Albert Park

More info anam.com.au

*Presented in partnership with St Silas,
Parish of the Parks*

CAMBERWELL MUSIC
SOCIETY

Tuesday 9 May 10.30am

SCHUMANN Piano Quintet in
E-flat major op. 44
EWALD Brass Quintet No. 1

Paavali Jumppanen (ANAM Artistic
Director) piano
Angus Pace bass trombone
ANAM Musicians

Venue Camberwell Uniting Church

Tickets Full \$30, Conc \$25, Student \$10,
Child \$5

Bookings camberwellmusic.org.au

Presented by Camberwell Music Society

ANAM AT BELEURA

Thursday 11 May 1.30pm

RACHMANINOV *Trio Elegiaque* no. 1
FRANCK Piano Quintet

ANAM Musicians

Venue Beleura House & Garden,
Mornington

Tickets Standard \$50, Conc \$45

Bookings beleura.org.au or 03 5975 2027

*Presented in partnership with Beleura
House & Garden*

All details are subject to change.

For the most up-to-date information
and to enquire about the status of
these events, please:

Visit anam.com.au
Sign up to ANAM's eNews
Email info@anam.com.au
Call 03 9645 7911

NIELS BIJL: HOT!
THE SAXOPHONE IN
CHAMBER MUSIC

Friday 12 May 7pm

VARÈSE *Octandre for 8 instruments*
WEBERN *Quartet*
HINDEMITH *Trio for Heckelphone,
viola, piano*
T TER DOEST *March*
N MUHLY *Look for Me*
N JOACHIM *Radical Revelations*
DONATONI *Hot*

Niels Bijl saxophone / director
Anna Rabinowicz conductor
ANAM Musicians

Venue Rosina Auditorium, Abbotsford
Convent

Tickets Standard \$60, Senior \$50,
Concession \$45, Under 30 \$30

Bookings anam.com.au or 03 9645 7911

*Niels Bijl's ANAM residency is
generously supported by Ralph and
Barbara Ward-Ambler*

SOUNDBITE 2

Wed 17 May 11am

Repertoire to be advised

ANAM Musicians

Venue Rosina Auditorium,
Abbotsford Convent

Tickets Standard \$15, Conc/Sen/
Under 30 \$10 (ANAMates free)

Bookings anam.com.au or 03 9645 7911

RENAISSANCE & BAROQUE
STORIES: LES VIRTUOSES

Thursday 18 May 3pm

ROSIER Sonata No. 6 for Oboe, Strings
GUERRE Violin Sonata No. 1 D Minor
BAYREUTH Flute Sonata
AMALIA PRINCESS OF PRUSSIA
Flute Sonata
BON Divertimenti for two flutes and
harpsichord in D-Minor op. 3, no. 3
G TELEMANN Sonata for Bassoon
(harpsichord)

ANAM Musicians
Peter de Jager (ANAM Associate
Faculty) harpsichord

Venue Good Shepherd Chapel,
Abbotsford

Tickets Standard \$30, Senior \$25,
Conc \$25, Under 30 \$25, ANAMates \$20

Bookings anam.com.au or 03 9645 7911

*This concert will feature ANAM's
harpsichord, generously funded by
John and Rosemary Macleod*

WEST AUSTRALIAN SYMPHONY ORCHESTRA (WASO) – DISCOVER: WAGNER WITH ASCHER FISCH

Thursday 25 May 6.30pm

WAGNER *Die Walküre: Act I*

Asher Fisch conductor

ANAM Musicians

Venue Perth Concert Hall

Tickets Standard \$45, Under 30 \$15

Bookings waso.com.au

Presented by West Australian Symphony Orchestra (WASO)

ANAM's partnership with WASO is supported by the Minderoo Foundation

WEST AUSTRALIAN SYMPHONY ORCHESTRA (WASO) – ASHER FISCH CONDUCTS DIE WALKÜRE

Friday 26 & Saturday 27 May 7.30pm

VERDI *I vespri siciliani: Overture*

VERDI *Aida: Prelude*

VERDI *La Traviata: Prelude to Act*

VERDI *La forza del destino: Overture*

WAGNER *Die Walküre: Act I*

Asher Fisch conductor

Stefanie Irányi soprano (Sieglinde)

Paul O'Neill tenor (Siegmund)

Warwick Fyfe bass-baritone (Hunding)

West Australian Symphony Orchestra

ANAM Musicians

Venue Perth Concert Hall

Tickets Standard from \$30, Concession from \$30

Bookings waso.com.au

Presented by West Australian Symphony Orchestra (WASO)

ANAM's partnership with WASO is supported by the Minderoo Foundation

ANAM ENCOUNTERS: INFLECTIONS

Tuesday 30 May 6pm

L STYLES *A Shot at the Star*

H PAREDES *Tlapitzalli 2*

R BARRETT *catastrophe (natural causes II)*

VARÈSE *Density 21.5*

C LIKHUTA *Out of the Woods? (Toccata for Horn Trio)*

A BHAT *New Work*

Aditya Bhat (VIC) percussion

Nicola Robinson (QLD) horn

Laura Cliff (NSW) flute

Reuben Johnson (QLD) piano

Venue Primrose Potter Salon, Melbourne Recital Centre

Tickets Standard \$37, Conc \$30

Bookings melbournerecital.com.au or 03 9699 3333

Presented in partnership with Melbourne Recital Centre

SOUNDBITE 3

Wed 31 May 11am

Repertoire to be advised

ANAM Musicians

Venue Rosina Auditorium, Abbotsford Convent

Tickets Standard \$15, Conc/Sen/Under 30 \$10 (ANAMates free)

Bookings anam.com.au or 03 9645 7911

ANAM AT NGV

Saturday 3 June, times TBC

Musicians and repertoire to be advised

Venue NGV Australia, Federation Square Melbourne

More info anam.com.au

MUSIC MATINEE

Tuesday 6 June 1.10pm

MOZART Piano Sonata no. 1 in C Major

MOZART Piano Sonata no. 2 in F Major

MOZART Piano Sonata no. 4 in E-flat Major

MOZART Piano Sonata no. 5 in G Major

MOZART Piano Sonata no. 6 D Major

ANAM Pianists

Venue Scots Church, Melbourne

More info musicmatinee.org (no bookings required)

MOSTLY MOZART: SERENADE

Thursday 8 June 11am

MOZART *Die Zauberflöte for brass (selections)*

MOZART *Overture*

MOZART *Tamino's 'Locket' Aria ("Dies Bildnis")*

MOZART *Duet "Papageno, Papagena"*

MOZART *Serenade no. 7 in D major, Haffner*

DVORAK *Serenade for Strings*

Yoram Levy (ANAM Faculty) conductor

David Kim director / violin

ANAM Musicians

Venue Elisabeth Murdoch Hall, Melbourne Recital Centre

Tickets Standard \$49, Conc \$42, Digital (via ADCH) \$24

Bookings melbournerecital.com.au or 03 9699 3333

Presented by ANAM and Melbourne Recital Centre

DAVID KIM: VOODOO DOLLS

Saturday 10 June 7pm

R STRAUSS *Le Bourgeois gentilhomme op.60 - Suite*

J MONTGOMERY *Passage* for chamber ensemble

J MONTGOMERY *Voodoo Dolls*

J MONTGOMERY *Peace* for clarinet and piano

J MONTGOMERY *Rhapsody No. 1* for solo violin

J MONTGOMERY *Passacaglia*

David Kim director / violin

ANAM Musicians

Venue Rosina Auditorium, Abbotsford Convent

Tickets Standard \$60, Senior \$50, Concession \$45, Under 30 \$30

Bookings anam.com.au or 03 9645 7911

LINA ANDONOVSKA: WORKERS UNION

Friday 16 June 7pm

BOULEZ *Dérive I*

S KIRKLAND-SNIDER *You Are Free*

S SCIARRINO *murro d'orizzonte*

J HIGDON *Steely Pause*

V CUONG *Electric Aroma*

L ANDRIESSEN *Workers Union*

A AKIHO *Karakurenai*

Lina Andonovska (ANAM alum, 2013) director / flute

ANAM Musicians

Venue Rosina Auditorium, Abbotsford Convent

Tickets Standard \$60, Senior \$50, Concession \$45, Under 30 \$30

Bookings anam.com.au or 03 9645 7911

ANAM AT BELEURA

Thursday 22 June 1.30pm

FRANCAIX *Divertissement* for bassoon & string quintet

KAPUSTIN *Trio* op. 86

POULENC *Sextet*

ANAM Musicians

Venue Beleura House & Garden, Mornington

Tickets Standard \$50, Conc \$45

Bookings beleura.org.au or 03 5975 2027

Presented in partnership with Beleura House & Garden

ANAM & ACO (NATIONAL TOUR): MOZART

Saturday 17 – Wednesday 28 June

MOZART Symphony no. 21 in D major, *Paris*

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

MOZART Ballet Music from *Idomeneo*

MOZART Symphony no. 36 in C major, *Linz*

Richard Tognetti director / violin

Australian Chamber Orchestra

ANAM Musicians

Venue Melbourne, Adelaide, Perth, Sydney and Brisbane

Tickets From \$49

Bookings aco.com.au

Presented by Australian Chamber Orchestra and ANAM

ANAM RECITALS

ANDRE OBERLEUTER

Monday 19 June 11am

Repertoire to be decided

Andre Oberleuter (QLD) bassoon

Louisa Breen (ANAM Associate Artist) piano

FELIX PASCOE

Monday 19 June 1.30pm

Repertoire to be decided

Felix Pascoe (VIC) violin

Peter de Jager (ANAM Associate Artist) piano

NICHOLAS CORKERON

Monday 19 June 3.30pm

Repertoire to be decided

Nicholas Corkeron (QLD) trumpet

Aidan Boase (ANAM Associate Artist) piano

RYAN HUMPHREY

Wednesday 21 June 1.30pm

Repertoire to be decided

Ryan Humphrey (QLD) horn

Louisa Breen (ANAM Associate Artist) piano

ANNA RABINOWICZ

Wednesday 21 June 3.30pm

Repertoire to be decided

Anna Rabinowicz (VIC) flute

Peter de Jager (ANAM Associate Artist) piano

JOSHUA JONES

Thursday 22 June 11am

Repertoire to be decided

Joshua Jones (QLD) cello

Aidan Boase (ANAM Associate Artist) piano

ALEXANDRA KING

Thursday 22 June 1.30pm

Repertoire to be decided

Alexandra King (WA) oboe

Louisa Breen (ANAM Associate Artist) piano

LIAM FREISBERG

Friday 23 June 1.30pm

Repertoire to be decided

Liam Freisberg (QLD) violin

Louisa Breen (ANAM Associate Artist) piano

MURRAY KEARNEY

Friday 23 June 1.30pm

Repertoire to be decided

Murray Kearney (NSW) viola

Aidan Boase (ANAM Associate Artist) piano

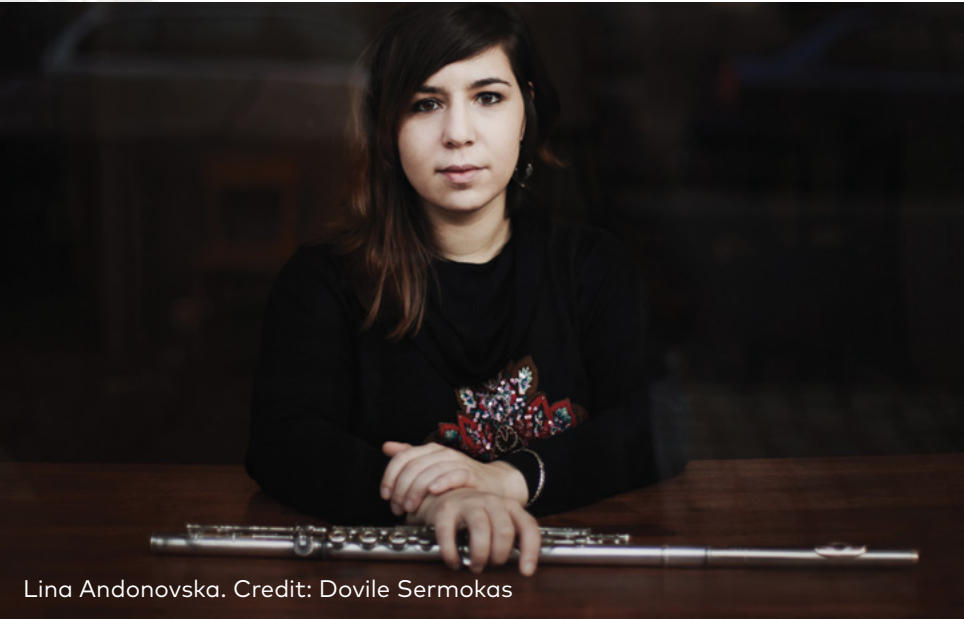
ANAM RECITALS

Venue Rosina Auditorium, Abbotsford Convent

Tickets Standard \$10 (ANAMates free)

Bookings anam.com.au or 03 9645 7911

Q&A with Lina Andonovska



Lina Andonovska. Credit: Dovile Sermokas

In a few sentences, tell us what you've been up to in the last year or so.

Over the past year, I have been enjoying a pretty busy schedule with Eighth Blackbird. We performed concerti with the Cincinnati Symphony Orchestra and the US Navy Band, as well as undertook residencies at several universities across the USA. I was also invited to talk about my creative practice to students at the Yale Department of Music earlier this year. I am currently living in Ireland, where I have been busy performing as principal flute with Irish National Opera as well as working on my own projects: 'SlapBang' with drummer Matthew Jacobson which is a bass flute and drum kit duo, and a duo with vocalist

Michelle O'Rourke. I have enjoyed improvising with pianist Izumi Kimura, recently performing at the London Jazz Festival and collaborating with nine of Ireland's finest improvisers in the Colm O'Hara 10tet. I have also been fitting in a PhD in amongst that somehow...

As an ANAM Alum, how does it feel to be coming back to ANAM to lead a project? And what role did ANAM play in shaping the musician you are today?

I wholeheartedly believe that studying at ANAM opened up my mind and heart to playing the music of today. Brett Dean is a visionary when it comes to curating programs, and it was during my time as a student that I was encouraged to explore extended

possibilities on the instrument. I was also immersed in modern music by attending concerts that year, and I now lead a career where contemporary performance is my main focus. Margaret Crawford was a kind, generous and inspirational flute teacher, as were the other faculty members.

Tell us about your partnership with Louis Andriessen and how important working with composers is to you.

I met and worked with Louis Andriessen for the first time during a Banff Centre residency in March 2009. I was new to his music back then, and again this was one of those pivotal experiences that set me up for what I currently spend my time doing. I ran into Louis again when I was performing with Crash Ensemble, Donnacha Dennehy's second opera at the Muziekgebouw in Amsterdam. I shared with him that it was meeting him and working on his music that sowed the seeds of the journey I had taken, making contemporary music a focus in my life.

What can we expect for your upcoming residency at ANAM in June?

I would love to share with the musicians of ANAM my excitement of performing the music of today, and I hope that this energy will be present in the performance.

Any tips for musicians who are striving for successful freelance careers?

I am deeply committed to sharing my own journey with emerging musicians –

I have taken a bit of a path less travelled, with a lot of curve balls and unexpected occurrences happening since I stepped out of the South Melbourne Town Hall for the last time as an ANAM student in 2010. These have been the biggest learning experiences for me, and I want to invite musicians to embrace these challenging moments – they are the defining ones that make us resilient, which is an essential quality to have as a freelancer.

LINA ANDONOVSKA: WORKERS UNION

Friday 16 June 7pm

BOULEZ *Dérive I*
S KIRKLAND-SNIDER *You Are Free*
S SCIARRINO *murro d'orizzonte*
J HIGDON *Steely Pause*
V CUONG *Electric Aroma*
L ANDRIESSEN *Workers Union*
A AKIHO *Karakurenai*

Lina Andonovska (ANAM alum, 2013) director / flute
ANAM Musicians

Venue Rosina Auditorium, Abbotsford Convent

Tickets Standard \$60, Senior \$50, Concession \$45, Under 30 \$30

Bookings anam.com.au or 03 9645 7911

ANAM Premieres New Lisa Illean Work

Words by Rosie Pentreath



Lisa Illean

"I always think it's incredible that bits of wood, hair and metal can—with bodies and minds—express things that are difficult to express any other way." Lisa Illean is reflecting on experiencing music's transference from mind and page of composer, to living sound during live performance.

"[The poet] Les Murray spoke about a time when he learnt to evoke rather than explain," the Australian composer says. "Fifteen musicians entering jointly into such a task is a beautiful thing."

Illean is preparing to return to Australia from the UK for the world premiere of her new piece, *arcing, stilling, bending, gathering*.

Evoking rather than explaining is in the DNA of Illean's work. "The music in *arcing, stilling, bending, gathering* is open – it doesn't press itself on the listener," she says. "It's an invitation to be still, to perceive form, to follow arcs of sound. Glacial chords and floating tapestries of sound mingle, the focus keeps shifting. It is spacious; it is intimate."

The work is being premiered by pianist and ANAM alum Aura Go, violinist Emma McGrath and musicians from ANAM, with Tilman Robinson on live sound.

Genevieve Lacey, who runs the commissioning project, Finding Our Voice, which is behind *arcing, stilling, bending, gathering*, has long dreamed of uniting Illean and Go. "Lisa meeting and writing for Aura is something I've been working on facilitating for many years. They're two remarkable women, with fierce intellects, and amazing imaginations and musicianship — it felt like a perfect match."

"Add the amazing Emma McGrath into the mix, alongside the ANAM musicians, and it's a dream come true," she adds.

Illean, who was born in Sydney, studied Practical Composition at VCA in Melbourne before heading to London's Royal College of Music for postgraduate study. She's collaborated

with leading ensembles in London, including the BBC Symphony Orchestra, the Britten Sinfonia, and the London Sinfonietta, and is represented by prestigious publisher Faber.

Lacey says, "Lisa's work has inspired me for more than a decade now. She has a very distinctive compositional language, and her ability to turn her aesthetics and ideas into a truly unique creative voice is very unusual."

"And while her work is much lauded internationally, it is all too rarely celebrated and heard in Australia. So we wanted to create a chance for more people to discover and hear her music."

Something Illean is grateful for. "It means a lot to be working in Australia and I'm thrilled to have a brilliant team of musicians bringing this project to life," she says.

arcing, stilling, bending, gathering premieres at Melbourne Recital Centre on Friday 21 April, 7.30pm, as part of the New Music Days 2023 festival.

findingourvoice.au

FINDING OUR VOICE

Friday 21 April 7.30pm

A THORVALDSDOTTIR *Enigma*
J DUNSTABLE *quam pulchra es*
T ADÈS *Darkness visible*
O DAVIES *Crystalline*
J DILLON *dragonfly*
W BYRD *Miserere mihi Domine arr. VELTHEIM for strings*
T ROBINSON *Requiem for the Holocene*
L ILEAN *arcing, stilling, bending, gathering*

Genevieve Lacey Artistic Director, Finding Our Voice
Emma McGrath violin/director
Aura Go (ANAM alum) piano
Tilman Robinson sound/electronics
ANAM Strings

Venue Elisabeth Murdoch Hall, Melbourne Recital Centre

Tickets Standard \$49, Concession \$29

Bookings melbournerecital.com.au or 03 9699 3333

A Decade of Percussion at ANAM

Words by Peter Neville,
ANAM Head of Percussion

A decade of percussion at ANAM... a decade of lessons, classes, residencies, collaborations and amazing performance programs.

A decade of canonic works, commissions and world premieres.

A decade too of friendships and an ever-expanding network, linking 17 percussion musicians, two faculty members and many memorable guests.

So many wonderful experiences since the ANAM percussion department began from scratch in a renovated wing of the South Melbourne Town Hall in 2013 and all that that necessitated in terms of creating bespoke studio spaces and filling them with a comprehensive collection of instruments.

This year we celebrate that milestone with a series of three concerts, each reflecting on a different aspect of the world of percussion. We'll revisit some works that tell a part of the ANAM story and forge ahead with Australian and world premieres as well as acknowledging the centenary of birth of one of the 20th century's greatest composers and remembering the passing of another.

The opening concert; A Republic of Sound, takes us back to the beginnings of the Western percussion ensemble and pays tribute to some of the composers who were central to its genesis.

In tracing the lineage of 20th century music in America it seems that almost all roads lead back to Charles Ives. In spite of the fact that he held a day job as a life insurance executive and actuary and wrote one of the primary textbooks on the subject, his compositions incorporated an astounding number of new ideas and techniques which would influence generations of composers. The concert begins with a fragment of his *Universe Symphony*, a work which was conceptualised in the 1910's but never completed in his lifetime. Composer/bassoonist/conductor Johnny Reinhard created a realisation of the work in 1996 and we will perform a fragment from it, one of the percussion cycles which underpin the symphony. It is astonishing, not only that Ives wrote 22 independent percussion lines at its apex – creating an unprecedented polyrhythmic web of sound – but also in the fact that the first cycle is heard from the percussion section alone, a new innovation in Western symphonic music.

The genie was out of the bottle and whilst Cuban composer Amelia Roldan's *Ritmica No. 5* from 1930 is probably the first stand-alone work for percussion ensemble in the West, Edgard Varèse's *Ionisation* of 1931, with which we will close the concert, is its first masterpiece and remains the true well-spring of the genre.

By the mid 1910's, the Australian-born composer Percy Grainger was also making his mark on the world of percussion, introducing large groups of mallet or 'keyboard' percussion instruments into his orchestral works. He collaborated with the important instrument builder J.C Deagan on the development of new instruments, including a 'metal marimba' which would metamorphose into what we now know as the vibraphone. The Grainger Museum in Melbourne still holds an original, as well as many other of Grainger's own percussion instruments. We'll be performing his arrangement of Ravel's *The Valley of Bells*, created in 1944 for his students at the Summer music camp in Interlochen. It perfectly showcases his use of the mallet instruments and features his use of the piano in non-traditional ways, in this case played internally with marimba mallets, an approach pioneered by another of our featured composers Henry Cowell, also an important figure in the development of percussion literature.

Ives, Cowell and Varèse are each honoured in three short movements by James Tenney. *Wake for Charles Ives* beats out a solemn funeral march for its dedicatee, whilst his tribute to Varèse is based upon the central snare drum motif of *Ionisation*. *Hocket (for Henry Cowell)* features the powerful sound of four bass drums swirling around the audience.

In spite of this rich tradition, it's fascinating to think that there are still people alive today who were born when even the earliest of these works were conceived! Whilst the twentieth century saw an explosion of works for percussion, the same spirit of exploration and invention continues unabated to this day, exemplified by the trio: *A Republic of Space*, in which composer Aaron Cassidy expands the possibilities of notation and performance techniques.

In bringing all these works to life, we are delighted to be joined by 10 of our alumni, each of whom has followed their own unique path in music, as performers and composers, educators and entrepreneurs. In celebration of their achievements, Thea Rosen and myself have created a new work entitled *A Republic of Sound - Hommage to John Cage*. Cage was another hugely important figure in the development of the percussion ensemble and his seminal works from the 1930's and beyond are at the core of our practice. In the spirit of Cage, the piece will allow each musician to bring something surprising and unique in their own practice and personality to the performance.

In their safe hands and in anticipation of those who will follow in their footsteps, we look forward with confidence to the next decade of percussion at ANAM and beyond!



A DECADE OF PERCUSSION: A REPUBLIC OF SOUND

Friday 28 April 7pm

IVES *Universe Symphony, II: Prelude #1, Pulse of the Cosmos*

TENNEY *Three Pieces for Drum Quartet I: Wake for Charles Ives*

A CASSIDY *A republic of spaces*

TENNEY *Three Pieces for Drum Quartet II: Hocket for Henry Cowell*

COWELL *Ostinato Pianissimo, HC 505 percussion octet*

TROSSEN / P NEVILLE *A Republic Of Sound, Homage to John Cage*

RAVEL (arr. Grainger) *The Valley of Bells, from Miroirs*

TENNEY *Three Pieces for Drum Quartet III: Crystal Canon for Edgard Varèse*

VARÈSE *Ionisation*

Peter Neville (ANAM Head of Percussion)
percussion

Paavali Jumppanen (ANAM Artistic Director)
piano

ANAM Musicians

ANAM Percussion Alumni

Venue Rosina Auditorium, Abbotsford Convent

Tickets Standard \$60, Senior \$50, Conc \$45, Under 30 \$30

Bookings anam.com.au or 03 9645 7911

This concert series is generously supported by Kerry Landman

ANAM to Return to South Melbourne Town Hall for 50 Years

Words by Nick Bailey,
ANAM General Manager

At the meeting of City of Port Phillip Council on Wednesday 15 March, Councillors voted unanimously to enter into a new lease of up to 50 years with ANAM at the South Melbourne Town Hall.

"The lease will secure the long-term future of what has been a much-loved landmark for 140 years," said Port Phillip Mayor Heather Cunsolo. "We're excited that ANAM's presence will further enhance South Melbourne's reputation as a vibrant, cultural hub for both visitors and our community."

The decision of Port Phillip Councillors followed their consideration of the more than 560 submissions received in a recent public consultation about the proposal. The local Port Phillip community overwhelmingly supported ANAM remaining in the Town Hall for up to 50 years, with 91% of respondents in favour, 4% opposed, and 5% unsure.

In 1996 many in the community perceived that 'their' Town Hall was taken away by ANAM. Almost 30 years on the community has vigorously resolved to entrust ANAM with the care of this beautiful building (such numbers suggest not just 'support' for our proposal, but an unambiguous directive from the local community to us to deliver our project without compromise). Our responsibility is now to ensure that the building is loved, and treated with the care and respect which it deserves.

As part of the new arrangement we will invest \$40m in the refurbishment and renewal of the building over the coming 20 years (with a further \$10m for specific ANAM fit-out). Our plans build on Council's \$15m+ investment to secure the structural integrity of the building, and bring it to a compliant, tenable condition.

In addition to securing the entire building for ANAM's accommodation for the next half century, this project will halt the decline of this landmark building, and deliver:

- Two state-of-art performance venues (for music, dance, drama, comedy, receptions)
- A catering kitchen for functions and events
- Improved front-of-house amenity, including a café/bar
- Extra rehearsal studios
- A greener building, with improved insulation and energy efficiencies
- Heritage-based refurbishment and refresh, including articulation of the deep First Nations history of the area
- Jobs and increased economic activity for the precinct.

With the decision in place, we can focus on raising the necessary funds required to realise our plans. We have already secured \$15m (including \$12.5m from the Commonwealth Government). Members of Melbourne's philanthropic community have expressed enthusiasm for the plans, and have indicated that they are keen to support the redevelopment if the Victorian Government joins the project with a commitment.

"We are delighted that Council and the community have thrown their support behind ANAM's vision for the South Melbourne Town Hall," said ANAM Chair John Daley. "By working together, we can rejuvenate this magnificent building. It's a huge commitment to the future of this community: many of the ANAM musicians who will be training in the Town Hall – and the members of the local community who will be able to enjoy their music-making – are not yet born. To be entrusted with the care of this wonderful building is truly humbling. Council's decision will ensure that Emerald Hill continues to be an important place for gathering and for the practice of culture, as it has been for tens of thousands of years."



WHAT IS ANAM?

The **Australian National Academy of Music (ANAM)** is dedicated to the artistic and professional development of the most exceptional young classical musicians from Australia and New Zealand. It is a place in which young musicians fulfil their potential as performers and music leaders, distinguished by their skill, imagination and courage, and by their determined contribution to a vibrant music culture.

Musicians at ANAM share the stage with their peers and the world's finest artists, performing in some of the best venues across Australia. Alumni regularly receive major national and international awards, and occupy leading positions in ensembles and orchestras nationally and abroad.

ANAM aims to inspire future music leaders and encourages audiences to share the journey.

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