

Listening

– Page 2

If You Could Speak  
to Death

– Page 3

ANAM Music  
Discussion Group

– Page 3

Event Calendar

– Page 4

Liszt Ferenc:  
A Personal View

– Page 6

An argument for  
the Violin Concerto

– Page 7

Q&A With Trumpeter  
Jeroen Berwaerts

– Page 8





# Listening



Paavali Jumppanen. Credit: Pia Johnson

Words by Paavali Jumppanen, ANAM Artistic Director

The experience of music is founded on the ability to listen. Musicians listen to their instruments. Ensemble performers listen to their fellow musicians. Audiences listen to music being made. Close your eyes and hear music. Composers listen to their imaginations. And they listen to the world.

Music *is*, but music also reflects. What does it reflect? Consider polyphony: think about JS Bach and the many intricate, mesmerising musical tapestries he wove. Does Bach's music simply reflect the ingenious maneuvering of voices in his imagination, or rather, is it a reflection and projection of his beliefs? Bach said that every note he composed was for the glory of God. Was Bach listening to God?

What about Beethoven? To some, the *Eroica* Symphony captures the essence of the era of Napoleon. It is a sonic amalgam of crisis, conflict, and hope in Europe after the French Revolution. So, what was Beethoven listening to when he composed the Symphony? And what are we listening to in the work today? An enthusiastic demonstration of the flare of Viennese classicism? Or perhaps something more profound, echoes from our societal past peppered with ethics and ideals linked to the French Revolution? Could there exist a musical expression of a pursuit for freedom and equality embedded in the *Eroica*? Could that explain why we are still drawn to the Symphony? Are we listening to an era reflected in wordless sound?

In a world overflowing with beauty, music is exceptional at the task of reflecting it. Twentieth century music has taught us that music can also delve into what's murkier about the world. Bartók's piano cycle *Out of Doors* revisits the idea of 'pastoral' music which was embraced by numerous composers who preceded him. The movement's titles suggest the pleasures of the bucolic, but during the piece, the listener encounters periods of denial. For example, the second movement, *Barcarolle*, begins with brief allusions to the lulling beauties of a traditional boat-on-the-water piece, but the music soon lapses into a kind of absentminded vertigo and a psychological dead-end. The cycle's first movement, *With Drums and Pipes*, includes imitations of militant percussion instruments. The finale, *The Chase*, is no

aristocratic sport but instead a devastating manhunt. Overall, the cycle speaks to isolation, suspicion, and even outright danger. Composed in the 1920s, when the horrors of World War I were still tantamount, the composer may have been listening to echoes from the European fields.

Since music is a reflection of the world, should we think about what in the world is worth reflecting upon? The Finnish composer, Kaija Saariaho, who passed away recently, was a patient and thoughtful listener to the instruments for which she composed. She worked tirelessly on revealing the heart of string instruments' resonances and built an original and idiosyncratic aesthetic – sometimes with eerie effect, and other times through tender drones. She was also a careful listener to the world. In her operas, she tells disarmingly touching stories of unprepossessing people attending to their lives amid worldly turmoil, political and economic chauvinism, war and poverty.

Listening, clearly, is multi-directional. Ranging from purely musical to worldly and all of it is important. The great composers we've learned to admire, however, have shown that listening to the world is essential in creating the compelling beauty found in music. Composers focus their listening on the events and people directly around them.

To bring this idea into an Australian context, we should consider the important worldly phenomena upon which we should focus our listening. For me personally, these issues include the environment, 21st century moral values, and the people with whom we come in contact. If every generation of musicians in its turn is responsible for molding the art-form, the heart of our task right now is to develop a heightened awareness of what's important in the world around us. How to start?

By listening.



# If You Could Speak to Death



Ronan Apcar (NSW) piano. Credit: Pia Johnson

I'm not so sure why my favourite music tends to be so emotionally intense and heavy; pieces about death, hell, apocalypse, abuse, identity, you get the idea. Those that know me will know that I find humour in almost everything, especially where I shouldn't! In fact, one of my mantras in life is 'everything's a joke' – and I mean that in the most un nihilistic way possible (it's just a reminder to keep things light and stop overthinking). So, I've always found it a bit jarring that I keep gravitating towards playing and creating works that are, in one way or another, about death.

But it's these kinds of pieces that I've always found to be the most profound and moving experiences; Henry Purcell's *Dido's Lament*, Gustav Mahler's *Das Lied von der Erde*, Lili Boulanger's *Pie Jesu*, Alfred Schnittke's *Cello Concerto No. 1*, David Lang's *the little match girl passion*. Speaking of David Lang, death seems to be a real niche for him...! I first came across his music when I studied his hauntingly beautiful song cycle *death speaks* at university in Canberra. For me, it's become an album that I always come back to and a bucket list piece to perform.

What makes *death speaks* so powerful is how simple it is. Typical of Lang's minimalist style, each of the five songs sits in a delicate and fragile texture woven by the piano, violin, and electric guitar – it's almost like a musical kaleidoscope. Death is personified by the soprano and speaks directly to you, the listener. Derived from dozens of Franz Schubert's Lieder, the text is simply incredible. Take, for example, death's reminder that "you will return to dust", that "nothing escapes me / not the warrior / not the hunter", or one of my favourite lyrics: "sweetest child / come with me... I love you... please don't make me make you follow me".

Curating an upcoming Soundbite, I've paired *death speaks* with Soomin Kim's *I'm doing well*, whose piece for singing pianist is a letter to her now-deceased grandmother who she couldn't visit one last time because of the pandemic. Kim and Lang's pieces are two sides of the same coin: we speak to death in Kim's piece, and death speaks back to us in Lang's. Following these songs, it was only right to finish with a eulogy with the final movement from Olivier Messiaen's *Quartet for the*

Words by Ronan Apcar (NSW) piano

*End of Time*. This is an extraordinary musical portrait of immortality, or as Messiaen says, "being made divine towards Paradise".

I'm really excited about this Soundbite and grateful to have the opportunity to program a concert like this. Though I may not seem like it, I do quietly find death terrifying. But despite this concert being about death, I think it will be comforting and even consoling. In the spirit of my mantra, there's no point getting so bummed out about it! We may as well come to terms with the fact that death is inevitable and create something beautiful out of it.

**SOUNDBITE:**  
**IF YOU COULD SPEAK TO DEATH**

Wednesday 30 August 11am

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**S KIM** *I'm Doing Well*  
**D LANG** *death speaks*  
**R APCAR** *Psalm for Rothko's Chapel*  
**MESSIAEN** *Quatour pour la fin du temps*

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**Ronan Apcar** (NSW) curator/piano  
**Donica Tran** (ACT) violin  
**Lily Ward** soprano  
**Louis Smith** electric guitar

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**Venue** Rosina Auditorium, Abbotsford Convent  
**Tickets** Standard \$15, Conc/Sen/U 30 \$10 (ANAMates free)  
**Bookings** [anam.com.au](http://anam.com.au) or 03 9645 7911

## ANAM Music Discussion Group

ANAM's Music Discussion Group brings together music lovers of all backgrounds post-concert, to meet the musicians and share thoughts on the repertoire performed just moments earlier. The discussion is led by ANAM volunteer Geoff Clarke, a retired school teacher, music lover, and long-time ANAM supporter. We recently spoke with Geoff, and he shared the journey of the discussion group over the years.

"Audience discussion groups at ANAM emerged some years ago. Audience members came to recognise and know each other and after a recital in the big hall at the South Melbourne Town Hall, they would sit about and discuss, often with the musicians, the music which had just been performed. Several of us decided to go for coffee after some recitals, and the performing musicians were invited to join us. Covid, the shift to Abbotsford and the changed environment of the performance spaces interrupted the re-emergence of discussion groups for a time.

"The Music Discussions have now found their home in the Abbotsford Convent. ANAM musicians still join us to meet their audiences, support their colleagues and add different voices to the conversation. Discussions are usually quite impressively informed because many attendees have been professional and amateur musicians as well as music teachers. Some have followed ANAM for a long time and remember past musicians and performances. Some just love music and want to learn more, and there is nearly always someone, who is there for the first time and are brave enough to ask the questions that no-one else will ask!

"ANAM is an extraordinary institution in the way that it has incorporated volunteers and audiences into its otherwise formal structures. Audiences and musicians alike grab opportunities to talk with each other and in doing so deepen mutual respect, share ideas and develop long-lasting friendships. While ANAM is primarily a place for high quality musical performance, it is also a community of people united by a love of music, who are eager to connect through conversation and discussion. The exciting thing is the energy and enthusiasm of the discussion when people are passionate about something! So, the invitation goes out to everyone: turn up to a Music Discussion Group after a concert and share the passion with the musicians and fellow audience members!"

The next Music Discussion Group will be held:

**Wednesday 30 August 12-1pm**  
(after the Soundbite)

**Saturday 16 September 4.30-5.30pm**  
(after Jereon Berwaerts: A Requiem In Our Time)

Located in CG.24, Ground Floor,  
Convent Building at Abbotsford Convent



ANAM musicians. Credit: Pia Johnson



A DECADE OF RHYTHM:  
FLUORESCENT CITIES

Friday 28 July 7pm

K XIAO *Fluorescent Cities*  
J SEO *Wah*  
A ABASSI *Situation III - Je,Tu,Nous*  
A AKIHO *Karakurenai*  
S REICH *Sextet*

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Peter Neville (ANAM Head of Percussion)  
percussion

ANAM Musicians

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Venue Rosina Auditorium,  
Abbotsford Convent

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

Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

*This concert series is generously supported  
by Kerry Landman*

GEWANDHAUS MUSICIANS  
& ANAM AT UKARIA

CONCERT 1

Friday 28 July 7.30pm

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SCHUBERT arr. Abrahamsen  
*Six Moments Musicaux*  
SCHUBERT Octet in F major

CONCERT 2

Saturday 29 July 2.30pm

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JS BACH *Ricercar à 6 from A  
Musical Offering*  
MOZART *Serenade for Winds in C minor*  
STRAUSS arr. Leopold *Metamorphosen*

CONCERT 3

Saturday 29 July 6.30pm

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MENDELSSOHN Piano Sextet in D major  
DVOŘÁK *Serenade in D minor*

CONCERT 4

Sunday 30 July 2.30pm

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BEETHOVEN Sextet for Horns and  
String Quartet in E-flat major  
HINDEMITH *Kleine Kammermusik*  
GADE String Octet in F major

Musicians from the Gewandhaus  
Orchestra  
ANAM Musicians

MASTERCLASS: STRINGS

Friday 28 July 2.30pm

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MASTERCLASS: WINDS

Sunday 30 July 11am

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PANEL DISCUSSION:  
THE RELEVANCE OF CULTURAL  
TRADITION IN THE 21ST CENTURY

Saturday 29 July 4.30pm

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Tahlia Petrosian curator/moderator  
Ulrike Klein Ao Director, UKARIA  
Ruth Mackenzie CBE Artistic Director,  
Adelaide Festival  
Reuben Johnson ANAM Musician (piano)  
Axel von Huene Leipzig Gewandhaus  
Orchestra (cello)

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Venue UKARIA Cultural Centre,  
Mt Barker Summit, SA

Tickets Standard \$79, Concession \$74,  
Student \$35

Bookings [ukaria.com](http://ukaria.com) or 08 8391 0986

*This festival is presented by UKARIA  
Cultural Centre in association with ANAM*

ANAM AT MELBOURNE  
MUSEUM: ANAM  
X SUTR SANTATI

Saturday 5 August 11am, 12pm & 1pm  
Sunday 6 August 11am, 12pm & 1pm

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*Musicians respond to the textiles  
by weaving through music including  
JS Bach's The Art of Fugue*

Alex Allan (WA) oboe  
Andre Oberleuter (QLD) bassoon  
Adrian Whitehall (NSW) double bass  
Louise Turnbull (VIC) violin  
Jared Yapp (alum) curator

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Venue Melbourne Museum, Carlton

Tickets Adult \$15, Senior \$10,  
Child/Concession Free

Bookings [museumsvictoria.com.au](http://museumsvictoria.com.au)  
or 131 102

*Presented in partnership with  
Melbourne Museum*

ANAM AT BELEURA

Thursday 10 August 1.30pm

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S GUBAIDULINA Piano Quintet  
DVOŘÁK Piano Quartet no. 2  
in E-flat major

Sophie Rowell (ANAM Head of Chamber  
Music) director/violin

Timothy Young (ANAM Head of Piano)  
director/piano

ANAM Musicians

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Venue Beleura House & Garden,  
Mornington

Tickets Standard \$50, Conc \$45

Bookings [beleura.org.au](http://beleura.org.au) or 03 5975 2027

*Presented in partnership with Beleura  
House & Garden*

ANAM AT GEELONG:  
BOHEMIAN PASSION

Friday 11 August 7.30pm

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JANÁČEK String Quartet no. 1  
S GUBAIDULINA Piano Quintet  
BACEWICZ Quartet for 4 Violins  
DVOŘÁK Piano Quartet no. 2  
in E-flat major

Sophie Rowell (ANAM Head of  
Chamber Music) director/violin

Timothy Young (ANAM Head of Piano)  
director/piano

ANAM Musicians

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Venue McAuley Hall, Sacred Heart  
College, Geelong

Tickets Standard \$55, Conc \$45,  
Under 25 \$10

Bookings [geelongchamber.org](http://geelongchamber.org)

*Presented in partnership with Geelong  
Chamber Music Society*

ANAM RECITALS

RYAN HUMPHREY

Monday 14 August 11am

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*Repertoire to be advised*

Ryan Humphrey (QLD) horn  
Louisa Breen (ANAM Associate Faculty)  
piano

MURRAY KEARNEY

Monday 14 August 1.30pm

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*Repertoire to be advised*

Murray Kearney (NSW) viola  
Aidan Boase (ANAM Associate Faculty)  
piano

LIAM FREISBERG

Monday 14 August 3.30pm

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*Repertoire to be advised*

Liam Freisberg (QLD) violin  
Louisa Breen (ANAM Associate Faculty)  
piano

CALEN LINKE

Tuesday 15 August 11am

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*Repertoire to be advised*

Calen Linke (WA) horn  
Laurence Matheson (ANAM  
Associate Faculty) piano

STEFAN GRANT

Tuesday 15 August 1.30pm

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*Repertoire to be advised*

Stefan Grant (NSW) horn  
Louisa Breen (ANAM Associate  
Faculty) piano

FIONA QIU

Wednesday 16 August 11am

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*Repertoire to be advised*

Fiona Qiu (QLD) violin  
Louisa Breen (ANAM Associate Faculty)  
piano

ISAAC DAVIS

Wednesday 16 August 1.30pm

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*Repertoire to be advised*

Isaac Davis (NSW) cello  
Louisa Breen (ANAM Associate  
Faculty) piano

NICOLA ROBINSON

Wednesday 16 August 3.30pm

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*Repertoire to be advised*

Nicola Robinson (QLD) horn  
Aidan Boase (ANAM Associate  
Faculty) piano

Venue Rosina Auditorium,  
Abbotsford Convent

Tickets Standard \$10 (ANAMates free)  
Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

MICHAEL KIERAN HARVEY:  
LISZT'S LANCE INTO THE  
FUTURE

PROGRAM 1:  
TRANSCENDENTAL ÉTUDES

Friday 18 August 7pm

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LISZT *Transcendental Études*  
LISZT *Nuages Gris*  
J SELLECK *Homage to Liszt*  
LISZT *Unstern! Sinistre, disastro*  
M K HARVEY *Piano Sonata no. 6, xvii.  
Fitzroy Jazz II*

PROGRAM 2: THE FAUST LEGEND

Saturday 19 August 7pm

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LISZT *Faust Symphony*  
LISZT *En Rêve*  
LISZT *Mephisto Waltz no. 1*  
G KURTÁG *Játékok (Games)*  
BARTÓK *Two Elegies*  
MESSIAEN *Cantéyodjayâ*  
BERIO *Sequenza IV*  
BERG *Piano Sonata op. 1*  
M K HARVEY *Toccata DNA*

Michael Kieran Harvey director/piano  
Timothy Young (ANAM Head  
of Piano) piano

Paavali Jumppanen (ANAM  
Artistic Director) piano

ANAM Pianists

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Venue Rosina Auditorium,  
Abbotsford Convent

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

Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

ANAM AT NGV:  
METAPHYSICAL

Saturday 19 August 12.45pm & 1.30pm

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J VIVANTE *Kreuzberg*  
K MURPHY *Uncreated Light*  
J VIVANTE *Tectonic*  
J VIVANTE *Divergent*

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Jesse Vivante (WA) curator/percussion  
Melina van Leeuwen (ANAM alum) harp  
Niki Tarling dancer  
ANAM Musicians

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Venue NGV Australia, Federation Square

More info [anam.com.au](http://anam.com.au)

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](http://anam.com.au)  
Sign up to ANAM's eNews  
Email [info@anam.com.au](mailto:info@anam.com.au)  
Call 03 9645 7911

ANAM RECITALS

JOEL WALMSLEY

Monday 28 August 11.00am

Repertoire to be advised

Joel Walmsley (VIC) trumpet  
Louisa Breen (ANAM Associate Faculty) piano

MATTHEW GARVIE

Monday 28 August 1.30pm

Repertoire to be advised

Matthew Garvie (NSW) piano  
Aidan Boase (ANAM Associate Faculty) piano

LEO NGUYEN

Tuesday 29 August 11am

Repertoire to be advised

Leo Nguyen (VIC) piano  
Peter de Jager (ANAM Associate Faculty) piano

Venue Rosina Auditorium, Abbotsford Convent  
Tickets Standard \$10 (ANAMates free)  
Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

SOUNDBITE:  
IF YOU COULD  
SPEAK TO DEATH

Wednesday 30 August 11am

S KIM *I'm Doing Well*  
D LANG *death speaks*  
R APCAR *Psalm for Rothko's Chapel*  
MESSIAEN *Quatour pour la fin du temps*

Ronan Apcar (NSW) curator/piano  
Donica Tran (ACT) violin  
Lily Ward soprano  
Louis Smith electric guitar

Venue Rosina Auditorium, Abbotsford Convent  
Tickets Standard \$15, Conc/Sen/U 30 \$10 (ANAMates free)  
Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

Join us for ANAM's Music Discussion Group after the concert (free, no bookings required)

VICTORIAN OPERA:  
CAPRICCIO

Thursday 31 August 7.30pm

STRAUSS *Capriccio*

Simone Young AM conductor  
ANAM Orchestra  
Victorian Opera

Venue Palais Theatre, St Kilda  
Tickets Standard/Conc/Senior from \$39, Under 30 from \$30  
Bookings [victorianopera.com.au](http://victorianopera.com.au), Ticketmaster or 1300 822 849  
Presented by Victorian Opera and ANAM  
The ANAM Orchestra and Simone Young are generously supported by Henkell Brothers Investment Managers

ANAM CONCERTO  
COMPETITION: ROUND 2

Thursday 7 & Friday 8 September

Musicians and repertoire to be advised

ANAM Musicians  
ANAM Associate Faculty

Venue Rosina Auditorium, Abbotsford Convent

More info [anam.com.au](http://anam.com.au) or 03 9645 7911

MELBOURNE  
SYMPHONY ORCHESTRA:  
EARS WIDE OPEN

Tuesday 12 September 6.30pm

MENDELSSOHN Violin Concerto in E minor (mvt 1)  
BRUCH Violin Concerto no.1 in G minor (mvt 2)  
TCHAIKOVSKY Violin Concerto in D major (mvt 3)

Nicholas Bochner conductor  
Carlo Antonioli presenter  
Harry Egerton (QLD) violin  
Natalie Mavridis (NSW) violin  
Louise Turnbull (VIC) violin  
Melbourne Symphony Orchestra

Venue Elizabeth Murdoch Hall, Melbourne Recital Centre  
Tickets Standard \$35, Concession \$30, Child \$20

Bookings [mso.com.au](http://mso.com.au)

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

RENAISSANCE  
& BAROQUE STORIES:  
THE BLIND GENIUS

Thursday 14 September 3pm

Repertoire to include:

CABEZÓN *Hymn: Ave maris stella*  
BYRD *Variations on 'Will Yow Walke the Woods soe Wylde'*  
CAVAZZONI *Hymn: Ave maris stella*  
MERULO *Toccata settima sopra ottavo tuono*  
GABRIELI *Ricercar arioso no. 4*  
FRESCOBALDI *Toccata chromatica per l'elevatione*  
ROSSI *Toccata settima*

ANAM Pianists  
Peter de Jager (ANAM Associate Faculty) director/harpsichord

Venue Good Shepherd Chapel, Abbotsford

Tickets Standard \$30, Senior/Conc/Under 30 \$25, ANAMates \$20  
Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

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

MASTERCLASS:  
JEROEN BERWAERTS

Wednesday 13 September 10am

Repertoire and musicians to be advised

Venue Rosina Auditorium, Abbotsford Convent

Tickets Standard \$25, Senior/Conc/Under 30 \$20 (ANAMates free)  
Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

JEROEN BERWAERTS:  
A REQUIEM IN OUR TIME

PROGRAM 1

Friday 15 September 7pm

Venue Good Shepherd Chapel, Abbotsford

PURCELL *Suite from 'The Fairy Queen' (selections)*  
S GUBAIDULINA *Trio for Three Trumpets*  
RAUTAVAARA *A Requiem in Our Time*  
N ŠENK *Perspectives (Australian Premiere)*  
BÖHME arr. Sommerhalder Brass Sextet in E-flat minor

PROGRAM 2

Saturday 16 September 3pm

Venue Rosina Auditorium, Abbotsford Convent

PURCELL *Music for the Funeral of Queen Mary*  
GRIEG *Funeral March for Rikard Nordraak*  
M NYMAN *For John Cage*  
BJÖRK arr. Mendoza *Dancer In The Dark*  
PREVIN *Triolet for Brass*  
WEILL arr. Verhaert *Little Threepenny Music*

Jeroen Berwaerts director/trumpet  
ANAM Musicians

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

Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

Join us for ANAM's Music Discussion Group after the Saturday afternoon concert (free, no bookings required)

ANAM RECITALS

HARRY EGERTON

Tuesday 19 September 11am

Repertoire to be advised

Harry Egerton (QLD) violin  
Aidan Boase (ANAM Associate Faculty) piano

JACK OVERALL

Tuesday 19 September 1.30pm

Repertoire to be advised

Jack Overall (SA) cello  
Leigh Harrold (ANAM Associate Faculty) piano

JAMES ARMSTRONG

Tuesday 19 September 3.30pm

Repertoire to be advised

James Armstrong (NSW) violin  
Louisa Breen (ANAM Associate Faculty) piano

ANDREW CROTHERS

Wednesday 20 September 11am

Repertoire to be advised

Andrew Crothers (WA) viola  
Peter de Jager (ANAM Associate Faculty) piano

SHUHEI LAWSON

Wednesday 20 September 1.30pm

Repertoire to be advised

Shuhei Lawson (QLD) cello  
Leigh Harrold (ANAM Associate Faculty) piano

JOSEPH KELLY

Wednesday 20 September 3.30pm

Repertoire to be advised

Joseph Kelly (VIC) cello  
Louisa Breen (ANAM Associate Faculty) piano

Venue Rosina Auditorium, Abbotsford Convent

Tickets Standard \$10 (ANAMates free)

Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

MOSTLY MOZART:  
DRAMA OF THE WINDS

Thursday 21 September 11am

B DEAN *Polysomnography*  
MARTINŮ *Sextet*

MOZART Quintet in E-flat major for piano and winds

Paavali Jumppanen (ANAM Artistic Director) piano/director  
ANAM Musicians

Venue Elizabeth Murdoch Hall, Melbourne Recital Centre

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

Bookings [melbournerecital.com.au](http://melbournerecital.com.au) or 03 9699 3333

Presented by ANAM and Melbourne Recital Centre, with live stream on ADCH [australiandigitalconcerthall.com](http://australiandigitalconcerthall.com)

ANAM RECITALS

SOLA HUGHES

Thursday 21 September 11am

Repertoire to be advised

Sola Hughes (QLD) violin  
Aidan Boase (ANAM Associate Faculty) piano

DANIEL YOU

Thursday 21 September 1.30pm

Repertoire to be advised

Daniel You (QLD) viola  
Leigh Harrold (ANAM Associate Faculty) piano

ARIEL POSTMUS

Thursday 21 September 3.30pm

Repertoire to be advised

Ariel Postmus (WA) viola  
Louisa Breen (ANAM Associate Faculty) piano

JESSE VIVANTE

Friday 22 September 10:30am

Repertoire to be advised

Jesse Vivante (WA) percussion  
Louisa Breen (ANAM Associate Faculty) piano

ANDRE OBERLEUTER

Friday 22 September 2.00pm

Repertoire to be advised

Andre Oberleuter (QLD) bassoon  
Louisa Breen (ANAM Associate Faculty) piano

Venue Rosina Auditorium, Abbotsford Convent

Tickets Standard \$10 (ANAMates free)

Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911



# Liszt Ferenc: A Personal View



Michael Kieran Harvey. Credit: Peter Mathew

Word by Dr Michael Kieran Harvey

One almost dead white male enthusing about another long-dead white male might seem unfashionable these days, but I think Franz Liszt has much to say to us, still. As a man, an artist, a thinker, a writer, an entertainer of kings, a fundraiser for the poor, an autodidact, a socialist, a parvenu, a sensualist, an idealist, a disillusioned French/German Romantic, a failed but earnest Hungarian, a priest, a lover of women; the catalogue of Liszt's contradictory traits is endless and endlessly fascinating.

Liszt practically invented the piano recital, offering audiences spectacular showmanship with his superhuman piano-busting transcriptions, touring the latest avant-garde orchestral music all over Europe by bone-jarring coach. He was a one-man orchestra, pushing keyboard technology literally to its breaking point. Then at the age of 38, he sensibly walked away from the chore of concertising to revolutionise composition. In 1854, he wrote the first tone row in history in his Faust Symphony, paving the way for 20th century total serialism over 50 years later.

The music we are exploring in these two concerts at ANAM started with a thought experiment: what would Liszt be doing if he was alive today? The ANAM pianists, along with Paavali, Tim and I, will be charting Liszt's amazing journey and his lasting influence on composers and musicians. Seminal to his output were the Transcendental Études, perhaps a nod to the mind-centred universe of Kant's transcendental idealism, which remains an influential philosophy through Bostrom's simulation hypothesis and films such as The Matrix.

Liszt returned to these etudes many times throughout his life to reinterpret this experimental collection of programmatic pieces. The idealistic imagery they contain include: a Zelenskyy-like Ukrainian hero challenging and surviving autocracy (*Mazeppa*); the Leopardi-influenced existentialism of post-modern memory (*Ricordanza*); and a near-deafening paean to the immensity of night (*Harmonies du soir*). These are just some of the highlights of these revolutionary etudes, which seek to transcend technique and mere virtuosity for the sake of the mind's artistic imagination and metaphor.

Faust and Mephisto were irresistible magnets for Liszt, and he wrote his most inspired and visceral music under the spell of their philosophical conundrums of theodicy and perdition. After Tim and I play the Faust Symphony 'soul-hack' in Liszt's two-piano version, Paavali will be shredding the 1st Mephisto Waltz. A stripped-back, perhaps disillusioned personality emerges in the late Liszt pieces, where there are glimpses of impressionist and atonal 20th-century styles – perhaps reflecting the horror of the engorging European nationalism feeding off the carrion of Romanticism. These works are truly strange and will transport us into the future under the safe hands of Paavali.

Liszt was a tireless proselytizer for new music and the 'music of the future', and he would have been fascinated to hear Reuben play the music of Liszt's Hungarian heirs, Kurtág and Bartók, agreeing vehemently with the latter's disdain for competitions as something for horses, not artists. In contrast to the white supremacy and antisemitism of Wagner, Liszt's diversity and inclusivity of style, as well as his championing of persecuted groups such as the Romany, find common ground in 20th-century magpies Messiaen and Berio, whose characteristic works will be played by Matthew and Ronan. Liszt's immense 30-minute B minor sonata is distilled into the 10-minute Expressionist angst of Berg's opus 1, also in a single movement (performed by Leo), employing Liszt's proto-communist *equality of every tone* idea from his Faust Symphony in its emerging serial language.

Many composers to the present day (including yours truly!) have written homages to Liszt, and I am thrilled to present Johanna Selleck's postmodern tribute to Liszt's great B minor sonata. I need hardly add, after writing this encomium to the great Liszt, how deeply he influenced me as a young boy, where I found consolation in his life and music – how inevitable would be his huge shadow on my own humble musical offerings, my Toccata DNA of last century and my more recent Fitzroy Jazz II, generously and brilliantly presented by Po and Tim in the truly magnanimous spirit of Franz Liszt.

**MICHAEL KIERAN HARVEY:  
LISZT'S LANCE INTO THE FUTURE**

**PROGRAM 1: TRANSCENDENTAL ÉTUDES**  
Friday 18 August 7pm

LISZT *Transcendental Études*  
LISZT *Nuages Gris*  
J SELLECK *Homage to Liszt*  
LISZT *Unstern! Sinistre, disastro*  
M K HARVEY *Piano Sonata no. 6, xvii. Fitzroy Jazz II*

**PROGRAM 2: THE FAUST LEGEND**  
Saturday 19 August 7pm

LISZT *Faust Symphony*  
LISZT *En Rêve*  
LISZT *Mephisto Waltz no. 1*  
G KURTÁG *Játékok (Games)*  
BARTÓK *Two Elegies*  
MESSIAEN *Cantéyodjayâ*  
BERIO *Sequenza IV*  
BERG *Piano Sonata op. 1*  
M K HARVEY *Toccata DNA*  
Michael Kieran Harvey director/piano  
Timothy Young (ANAM Head of Piano) piano  
Paavali Jumppanen (ANAM Artistic Director) piano  
ANAM Pianists

Venue Rosina Auditorium, Abbotsford Convent  
Tickets Standard \$60, Senior \$50, Concession \$45, Under 30 \$30  
Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911



# An Argument for the Violin Concerto

Words by Sophie Rowell, ANAM Head of Chamber Music (Strings) & Acting Head of Violin

At ANAM we currently have 15 young violinists, each of whom could play a different popular concerto and there would be at least 15 others still to play! Of course, I should start with the disclaimer that I am completely biased towards the brilliance of the violin genre and that I think it's only natural that every composer would yearn to write a concerto for the violin. But partisanship aside, what is it about the violin that makes it so popular? Whilst I believe that the cello has great capacity for lyricism and the piano for virtuosic flourish, the violin has the unique ability to be very good at both, combined with a soprano register that can soar over orchestral textures. The opening of the Mendelssohn Violin Concerto is the perfect example of this – the piece opens with a melody that has a gossamer-like fragility weaving directly into a series of exciting virtuosic flourishes that catapult into the full orchestral tutti, leaving the audience and (usually the soloist at this point) breathless.

Virtuosic and lyrical characteristics only go some of the way to explain the popularity of the violin. There is another important reason that the violin concerto has maintained such prominence – violinists themselves. The first concertos were written by composer performers. No one comes close to Vivaldi and his 230 violin concertos, but the 19th century saw the rise of composers who didn't achieve mastery on the instruments they wrote for. Instead, they turned to eminent instrumentalists of the day for technical advice. Let's take one such protagonist, Joseph Joachim. In a nutshell, here is his influence on 5 of the most well-loved violin concertos:

**Beethoven Violin Concerto in D major, op. 61** – revived in 1844 by a 12-year-old Joachim with his own cadenzas that, to this day remain the most popular.

**Mendelssohn Violin Concerto in E minor, op. 64** – mentor to Joachim in Leipzig where he played it many times under the composer's baton.



Sophie Rowell and Louise Turnbull (violin). Credit: Pia Johnson

**Tchaikovsky Violin Concerto in D major, op. 35** – written for Josef Kotek who was studying with Joachim at the time

**Bruch Violin Concerto no.1 in G minor, op. 26** – turned to Joachim for advice about the Concerto (albeit that the subsequent advice wasn't all generously received) but the work was still premiered by Joachim.

**Brahms Violin Concerto in D major, op. 77** – Joachim, a great friend and advocate of Brahms, was the work's dedicatee.

Can you tell that the lineage of violin players and playing is one of my favourite rabbit holes? In my next life this will be the topic of my thesis. In this life however, I am fortunate to be able to play and teach these wonderful works, and I'll also be bursting with pride seeing our ANAM violinists in front of the Melbourne Symphony Orchestra at the Melbourne Recital Centre.

## MELBOURNE SYMPHONY ORCHESTRA: EARS WIDE OPEN

Tuesday 12 September 6.30pm

**MENDELSSOHN** Violin Concerto in E minor (mvt 1)

**BRUCH** Violin Concerto no.1 in G minor (mvt 2)

**TCHAIKOVSKY** Violin Concerto in D major (mvt 3)

Nicholas Bochner conductor

Carlo Antonioli presenter

Harry Egerton (QLD) violin

Natalie Mavridis (NSW) violin

Louise Turnbull (VIC) violin

Melbourne Symphony Orchestra

Venue Elizabeth Murdoch Hall, Melbourne Recital Centre

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

Bookings [mso.com.au](https://mso.com.au)

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

# ANAM's New Head of Violin

After a significant international search, ANAM is delighted to announce violinist and pedagogue Adam Chalabi as our new Head of Violin, commencing in 2024.

"I am thrilled to announce the appointment of Adam Chalabi as Head of Violin, one of the key faculty roles at ANAM" said Paavali Jumppanen, ANAM Artistic Director. "Adam will bring his broad experience as a violin pedagogue, chamber musician, concertmaster, and soloist. Throughout the thorough recruitment process we witnessed Adam's holistic approach to music making and, in his teaching, an unusual ability to connect his wide knowledge with the students' specific strengths and weaknesses. [...] He is an exceptionally beautiful player and a great role-model, proclaiming an intense interest in the manifold ways of the violin but conducting his quest in a friendly and supportive atmosphere."

Find out more at [anam.com.au/HeadofViolin](https://anam.com.au/HeadofViolin)



Adam Chalabi

# Q&A With Trumpeter Jeroen Berwaerts

**What are you looking forward to most about your residency at ANAM?**

Firstly, returning to a place that you've worked before is always nice. I'm very excited to hear more talented musicians and to hear the influence of their teachers. I'm also really excited about the variety of work that we get to do together whilst I'm at ANAM.

**In your bio it says: "Reinvigorating the standard repertoire for trumpet with ingenious programmes and unusual contexts has become Jeroen Berwaerts' calling card." Can you share a bit more about that with us?**

It's always been my interest to try to connect people with music. What I especially like is to connect different styles with each other and in that way also connect different kinds of audiences. I've always had a problem with people saying, 'I like only classical music' or 'I like only jazz music', etc. In my opinion, music is music and if it's well played, if it's well programmed, then I think we can offer an audience such a variety of music that they can even learn to love other styles just as well.

**Are there any pieces in the program/s that you'd like to highlight?**

Yes, the Australian premiere of *Perspectives* written by Nina Šenk – an amazing Slovenian composer – which we've just premiered in London in May. It is a piece for solo trumpet, brass ensemble and percussion which is actually

a rare combination. It's a one movement long meditational line starting from nothing, ending with nothing and in between there are some really wild things going on. It's a beautiful addition to the already beautiful repertoire we have in the brass world.

**What can the audience expect when they come to your concerts at ANAM?**

These concerts are like going to a nice restaurant and having a surprise menu – there will be very light courses served, and some heavier courses. Definitely a beautiful dessert at the end. The audience will not be disappointed.

**Our musicians are at that point in their careers where they are moving from talented student to professional artist – how important is this period in their careers?**

In our younger years, we are very influential. That's why I find it extremely important to offer students modern music as well as traditional and standard repertoire. The variety gives students the possibility to taste everything, so they can find their own place, their own direction. Not only purely pedagogically to find their way, but also for the motivation and energy.

**Anything else you'd like to add?**

I'm so much looking forward to finally be back in Australia, in Melbourne... and very much looking forward to the amazing coffee!

**MASTERCLASS:  
JEROEN BERWAERTS**  
Wednesday 13 September 10am

*Repertoire and musicians to be advised*  
**Venue** Rosina Auditorium, Abbotsford Convent  
**Tickets** Standard \$25,  
Senior/Conc/Under 30 \$20 (ANAMates free)  
**Bookings** [anam.com.au](http://anam.com.au) or 03 9645 7911

**JEROEN BERWAERTS:  
A REQUIEM IN OUR TIME**

**PROGRAM 1**  
Friday 15 September 7pm  
**Venue** Good Shepherd Chapel, Abbotsford

**PROGRAM 2**  
Saturday 16 September 3pm  
**Venue** Rosina Auditorium, Abbotsford Convent  
*See calendar on page 4-5 for repertoire details*  
**Jeroen Berwaerts** director/trumpet  
**ANAM Musicians**  
**Tickets** Standard \$60, Senior \$50,  
Concession \$45, Under 30 \$30  
**Bookings** [anam.com.au](http://anam.com.au) or 03 9645 7911

**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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