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Working with Associate Faculty: Jack Overall and his collaborative journey



Jack Overall. Credit: Pia Johnson

Words by Evan Lawson

The year 2023 has been eagerly anticipated at the Australian National Academy of Music (ANAM). As the months have rolled by, the institution’s young, burgeoning musicians have been preparing to showcase their exceptional skills and personal programming goals at the ANAM recitals. These recitals are more than mere performances; they are the culmination of months of arduous work, dedication, and a unique opportunity for ANAM musicians to collaborate closely with one of five Associate Faculty members. We delve deeper into the world of these young talents, their diverse repertoire, and the profound impact of their collaborations with the Associate Faculty in conversation with Jack Overall, a cellist from South Australia who started his time at ANAM this year.

ANAM musicians take immense pride in curating recital programs that are reflective of their musical journeys, aspirations, and a deep-rooted passion for the art of music. In the year 2023, these aspiring artists are poised to captivate audiences with repertoire that not only showcases their musical versatility but also their unwavering dedication to their instrument.

Jack tells us “I am thrilled to present a remarkably diverse set of works for my forthcoming ANAM recital. The program will commence with a pair of baroque masterpieces by Geminiani and Bach, followed by Beethoven’s iconic C major cello sonata (a personal favourite), and culminating in the debut of a new work of mine. The ANAM recitals provide a unique opportunity to create something novel and exciting, akin to the experiences that have profoundly impacted my musical journey.”

These recitals are not merely about showcasing individual talent; they are about crafting a personal musical odyssey that resonates deeply with the audience. The recital programs are also the culmination of technical journey a musician goes on while studying. This is a high-pressure event to deliver, and it cannot be done without the support of one of ANAM’s Associate Faculty. As Jack says, “I am especially thrilled to be joined by ANAM Associate Faculty members Leigh Harrold on piano and Peter de Jager on harpsichord, aswell as colleague Noah Lawrence on cello,” the musician shares with enthusiasm.

“Working with such talented individuals is an absolute joy, and I can hardly wait to embark on this musical exploration together!” The Associate Faculty play an indispensable role in shaping the recital experience of ANAM musicians, bringing with them a wealth of knowledge, expertise, and an unwavering commitment to nurturing the young musicians.

“It is an exceptional privilege to collaborate on this program with Leigh Harrold and Peter de Jager. Their extensive knowledge and experience, coupled with reputations as highly sought-after collaborators on the national stage, are invaluable assets. The opportunity to learn from Leigh and Peter through our collaborative efforts is truly irreplaceable.”

The Associate Faculty’s contributions extend far beyond technical guidance; they foster an environment that encourages discovery, collaboration and musical risk taking: “What I have found most enriching about working with Leigh throughout the year is that it feels like we are on a journey of discovery together. Although he has performed many of these works on numerous occasions, he creates an environment that encourages both of us to share our ideas, leading to a collective interpretation that is unique to this moment in time and place.”

The ANAM recitals transcend the boundaries of mere performances; they represent the culmination of a year’s study, with meaningful collaborations between exceptionally talented musicians and the dedicated Associate Faculty members. These collaborations not only enrich the musicians’ learning experiences but also prove to be highlights for ANAM audiences. Providing the opportunity to get up close and personal with one artist’s craft and vision.

The ANAM recital season is well underway, with more performances throughout October. Be sure to book in now and experience exceptional music making for just \$10.

Mindfulness in Music



Isabel Hede. Credit: Jack Dixon-Gunn

I founded Modulate Music in 2018 after some inspiring years of living and working in London. The music I write is best described as an ambient wash of meditative electronic and acoustic violin and viola soundscapes. Modulate Music combines contemplative practices of meditation and mindfulness with the energy and impact of live music. My performances are primarily focused on exploring internal states of body and mind.

Modulate Music was forged in the depths of the Icelandic winter, in the remote Westfjords where I completed an Arts Iceland Residency. Exploring ideas of internal and external stillness through sound and landscape, I presented an event to the local community combining music, yoga and meditation and was pleased to receive much interest and enthusiasm. Since then, I have been inspired to perform many events and collaborations with yoga, meditation, visual arts, dance and with other musicians across Australia and overseas.

Contemplation and meditation has always played a central role in my practice as a musician and life in general. In my time at ANAM (2009-11) I was deeply influenced by some of the visiting artists we performed with. David Dolan, Pekka Kuusisto and Eighth Blackbird expanded my view of what it is to experiment, improvise and create as a musician. Since those projects I have been motivated to consciously explore themes of introspection and meditation through improvisation, creativity, and performance.

Passion to Action: Daniel You on ANAM's commitment to community

Violist Daniel You (QLD), currently in his second year at ANAM, reflects on his recent involvement in a community engagement project at the Ashwood School. ANAM participates in several community engagement projects throughout the year. These projects bring ANAM musicians into a number of community led organisations.

My colleagues and I were recently given the opportunity to prepare and present a workshop which facilitated the creation of an original musical composition with the students at Ashwood School – a specialist school, dedicated to educating students with mild intellectual disabilities.

Providing opportunities to experience music in a variety of ways is so vital for its future. Especially in musical education – people should have access to high quality performances and the opportunity to create and interact with music. It would have been easy for us to present the performance only. However, involving the students in active music making, left an indelible impression on both the students and performers. It was so joyful seeing their curiosity, focus, and creativity light up in the process of making music.

There was one student who I was assigned to for the workshop. Off the bat he was a challenging and loud personality. He didn’t seem to appreciate some of the things we were trying to do; despite that I could see that he often came from a point of genuine curiosity and intrigue in his various interjections. I left the experience questioning the ways we engage and what could be done in a case such as that particular student: how can we work to foster individual curiosities and, in that way, encourage participation in the best possible way?

Musicians have a much bigger role in the community than it seems. By sharing music, we bring people together, creating and strengthening a sense of community. I think that the community engagement projects at ANAM take into consideration accessibility; we present our shows to include many

Words by Isabel Hede (violin, 2011)

My album, *Landscapes*, is designed to be an 8-part contemplative reflection. Each track explores a different aspect of internal experience and guides the listener to deeply feel into their own personal landscape. I include interludes of meditation, improvisation and reflection in performances, guiding the listener deeper into introspection.

The world is experiencing an oversaturation of information, activity, and constant distraction. The opportunities to connect to oneself, be still and deeply listen are difficult to come by. My aspiration is for Modulate Music to provide a space and experience for audiences to find stillness and connection to oneself and the world around them.

Stream Isabel's new album, *Landscapes*, on Spotify today!

Find out more at isabelhede.com

Words by Daniel You (QLD) viola

communities: mainstream schools, performers at aged care facilities and individuals requiring additional learning needs. We are trained and equipped with important skills (thank you to project facilitator Karen Kyriakou) to communicate and engage with different communities. After every one of these projects, I usually leave feeling very fulfilled and thinking a lot about the potential of what we can achieve on a larger scale with music.



Daniel You. Credit: Pia Johnson

What's on October – November

ANAM RECITALS
ADITYA BHAT Monday 2 October 1pm
Aditya Bhat (VIC) percussion Justina Lu (guest musician) saxophone Ronan Apcar (NSW) piano Nathan Ellul live sound
KOOMINKA Monday 2 October 4pm
Koominka (NSW) trumpet Peter de Jager (ANAM Associate Faculty) harpsichord Peter de Jager (ANAM Associate Faculty) piano
STEVEN BRYER Tuesday 3 October 1pm
Steven Bryer (QLD) percussion Leigh Harrold (ANAM Associate Faculty) piano
ISABELLA THOMAS Tuesday 3 October 3.30pm
Isabella Thomas (NZ) trumpet Peter de Jager (ANAM Associate Faculty) piano Koominka (NSW) trumpet Stefan Grant (NSW) horn Jeremy Mazurek (WA) trombone Aditya Bhat (VIC) percussion Harry Egerton (QLD) violin Michael Welch (NSW) tuba
HARRISON STEELE-HOLMES Wednesday 4 October 1.30pm
Harrison Steele-Holmes (VIC) trombone Peter de Jager (ANAM Associate Faculty) piano
MICHAEL WELCH Wednesday 4 October 3.30pm
Michael Welch (NSW) tuba Aidan Boase (ANAM Associate Faculty) piano Jordan Mattinson (QLD) trombone Jeremy Mazurek (WA) trombone Harrison Steele-Holmes (VIC) trombone
MARIA ZHDANOVICH Thursday 5 October 11am
Maria Zhdanovich (SA) flute Aidan Boase (ANAM Associate Faculty) piano
WILLIAM TABER Thursday 5 October 1.30pm
William Taber (NZ) double bass Peter de Jager (ANAM Associate Faculty) piano Jeremy Mazurek (WA) trombone Venue Rosina Auditorium, Abbotsford Convent Tickets Standard \$10 (ANAMates free) Bookings anam.com.au or 03 9645 7911 For a full list of repertoire visit anam.com.au

ANAM AT BELEURA Thursday 5 October 1.30pm
MOZART Quintet in E Flat Major LISZT <i>Transcendental Études</i>
ANAM Musicians Venue Beleura House & Garden, Mornington Tickets Standard \$50, Conc \$45 Bookings beleura.org.au or 03 5975 2027 <i>Presented in partnership with Beleura House & Garden</i>
ANAM RECITALS
CLARE FOX Friday 6 October 11am
Clare Fox (NSW) clarinet Paavali Jumppanen (ANAM Artistic Director) piano Aidan Boase (ANAM Associate Faculty) piano Gemma Kneale (guest musician) cello
NOAH LAWRENCE Friday 6 October 1.30pm
Noah Lawrence (VIC) cello Aidan Boase (ANAM Associate Faculty) piano Lynda Latu (SA) violin Rosie Yang (VIC) horn Po Goh (VIC) piano Jesse Vivante (WA) timpani/percussion
SEBASTIAN COYNE Friday 6 October 3.30pm
Sebastian Coyne (VIC) viola Peter de Jager (ANAM Associate Faculty) piano
NADIA BARROW Monday 9 October 11am
Nadia Barrow Nadia Barrow Aidan Boase (ANAM Associate Faculty) piano Stephen Cuttris (guest musician) bandoneon
JORDAN MATTINSON Monday 9 October 1.30pm
Jordan Mattinson (QLD) trombone Leigh Harrold (ANAM Associate Faculty) piano
NATALIE MAVRIDIS Monday 9 October 3.30pm
Natalie Mavridis (NSW) violin Laurence Matheson (ANAM Associate Faculty) piano

LYNDA LATU Tuesday 10 October 11am
Lynda Latu (SA) violin Adrian Biemmi (WA) violin Aidan Boase (ANAM Associate Faculty) piano
ANNA RABINOWICZ Tuesday 10 October 1.30pm
Anna Rabinowicz (VIC) flute/conductor Peter de Jager (ANAM Associate Faculty) piano Tijana Kozarcic (guest musician) harp Leo Nguyen (VIC) piano ANAM Musicians
LIAM PILGRIM Tuesday 10 October 4pm
Liam Pilgrim (NSW) violin Leigh Harrold (ANAM Associate Faculty) piano
RONAN APCAR Wednesday 11 October 11am
Ronan Apcar (ACT) piano Laurence Matheson (ANAM Associate Faculty)
JAMIE MILES Wednesday 11 October 1.30 pm
Jamie Miles (VIC) viola Peter de Jager (ANAM Associate Faculty) piano
PO GOH Wednesday 11 October 3.30pm
Po Goh (VIC) piano
LOUISE TURNBULL Thursday 12 October 11am
Louise Turnbull (VIC) violin Laurence Matheson (ANAM Associate Faculty) piano
ROSEMARY YANG Thursday 12 October 1.30pm
Rosemary Yang (VIC) horn Peter de Jager (ANAM Associate Faculty) piano
HARRY SWAINSTON Thursday 12 October 3.30pm
Harry Swainston (QLD) viola Laurence Matheson (ANAM Associate Faculty) piano Venue Rosina Auditorium, Abbotsford Convent Tickets Standard \$10 (ANAMates free) Bookings anam.com.au or 03 9645 7911 For a full list of repertoire visit anam.com.au

ANAM CONCERTO COMPETITION FINAL, MELBOURNE Sunday 15 October 3pm
<i>Repertoire to be advised</i> ANAM Musicians ANAM Associate Artists piano Venue Rosina Auditorium, Abbotsford Convent Tickets Pay as you want. Suggested price \$15 (ANAMates free) Bookings anam.com.au or 03 9645 7911
MOSTLY MOZART: THE PLAYHOUSE Tuesday 17 October 11am
ROSSINI <i>The Barber of Seville Overture</i> MENDELSSOHN <i>Midsummer Night's Dream</i> (excerpts) MOZART <i>Serenade in E flat Major</i> Matthew Wilkie ANAM Bassoon Faculty/ Director ANAM Musicians Venue Elizabeth Murdoch Hall, Melbourne Recital Centre Tickets Standard \$49, Concession \$42, Digital (via ADCH) \$24 Bookings melbournerecital.com.au or 03 9699 3333 <i>Presented by ANAM and Melbourne Recital Centre</i>
A DECADE OF RHYTHM: SILVER STREETCAR Friday 20 October 7pm
LIGETI <i>Sippal, Dobbal, Nádihegedűvel</i> SEO <i>Flexatone Quartet</i> LUCIER <i>Silver Streetcar for the Orchestra</i> APPLEBAUM <i>Tlön</i> DENYER <i>Fiery Earth Womb</i> VIÑAO <i>Water</i> Peter Neville percussion/ANAM Head of Percussion Alex Meagher percussion (alum 2021) Justine Anderson soprano 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

ANAM RECITALS
KINA LIN-WILMOTH Monday 23 October 11am
Kina Lin-Wilmoth (VIC) bassoon Leigh Harrold (ANAM Associate Faculty) piano
ALEXANDRA KING Monday 28 October 1.30pm
Alexandra King (VIC) oboe Louisa Breen (ANAM Associate Faculty) piano
TASMAN COMPTON Monday 23 October 3.30pm
Tasman Compton (TAS) bassoon Louisa Breen (ANAM Associate Faculty) piano
DARIO SCALABRINI Tuesday 24 October 11am
Dario Scalabrini (QLD) clarinet Louisa Breen (ANAM Associate Faculty) piano
LYDIA SAWIRES Tuesday 24 October 1.30pm
Lydia Sawires (NSW) violin Aidan Boase (ANAM Associate Faculty) piano
ALEX ALLAN Tuesday 24 October 3.30pm
Alex Allan (WA) oboe Aidan Boase (ANAM Associate Faculty) piano
ADRIAN BIEMMI Wednesday 25 October 11am
Adrian Biemmi (WA) violin Louisa Breen (ANAM Associate Faculty) piano
REUBEN JOHNSON Wednesday 25 October 1.30pm
Reuben Johnson (QLD) piano Aidan Boase (ANAM Associate Faculty) piano
JEREMY MAZUREK Wednesday 25 October 3.30pm
Jeremy Mazurek (WA) trombone Peter de Jager (ANAM Associate Faculty) piano
LAURA CLIFF Thursday 26 October 11am
Laura Cliff (NSW) flute Peter de Jager (ANAM Associate Faculty) piano
DONICA TRAN Thursday 26 October 1.30pm
Donica Tran (ACT) violin Leigh Harrold (ANAM Associate Faculty) piano Venue Rosina Auditorium, Abbotsford Convent Tickets Standard \$10 (ANAMates free) Bookings anam.com.au or 03 9645 7911 For a full list of repertoire visit anam.com.au

RENAISSANCE & BAROQUE STORIES Thursday 26 October 3pm
<i>Featuring repertoire by Gibbons, Bach, Vivaldi, Marcello and Praetorius.</i> ANAM Musicians Venue The Good Shepard Chapel, Abbotsford Tickets Standard \$30, Senior \$25, Concession \$25, Under 30 \$25, ANAMates \$20 Bookings anam.com.au or 03 9645 7911
ANAM RECITALS
OSCAR GILLESPIE Fri 27 October 11am
Oscar Gillespie (VIC) oboe Laurence Matheson (ANAM Associate Faculty) piano
PETER GJELSTEN Friday 27 October 1.30pm
Peter Gjelsten (NZ) violin Louisa Breen (ANAM Associate Faculty) piano
GEORGIA WHITE Friday 27 October 3.30pm
Georgia White (VIC) clarinet Laurence Matheson (ANAM Associate Faculty) piano Venue Rosina Auditorium, Abbotsford Convent Tickets Standard \$10 (ANAMates free) Bookings anam.com.au or 03 9645 7911 For a full list of repertoire visit anam.com.au
ANAM AT ELGEE PARK Saturday 28 October 2.30pm, 4.30pm
MOZART Quartet for Flute and Strings in A Major GOLIJOV <i>The Dreams and Prayers of Isaac the Blind</i> ANAM Musicians Venue Elgee Park, Dromana Tickets Standard \$50, Concession \$35 Bookings anam.com.au or 03 9645 7911 <i>Supported by Aranday Foundation</i>
TSO ANAM CONCERTO COMPETITION FINAL (HOBART) Saturday 28 October 7.30pm
<i>Repertoire to be advised</i> James Judd conductor Tasmanian Symphony Orchestra ANAM Musicians Venue Federation Concert Hall, Hobart Tickets Free Bookings tso.com.au or 03 6232 4444 <i>Presented by Tasmanian Symphony Orchestra</i>

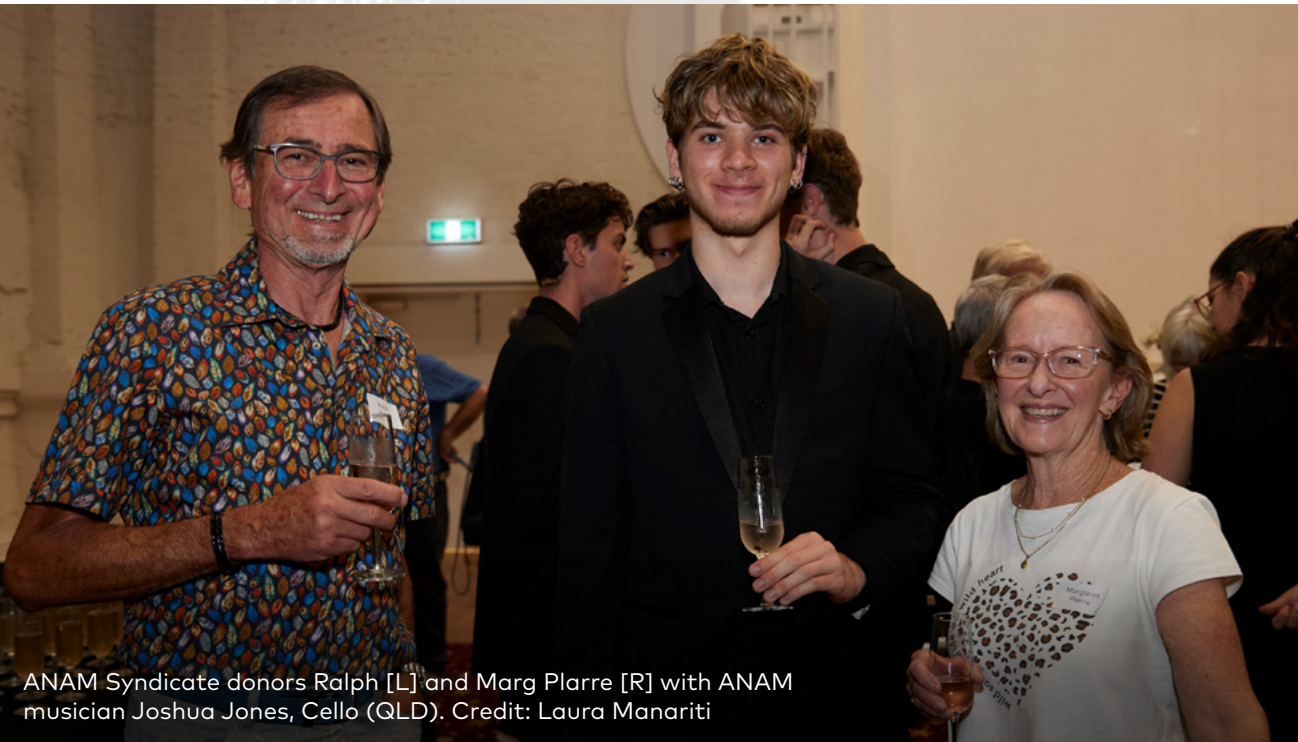
ANAM RECITALS
OAKLEY PAUL Monday 30 October 11am
Oakley Paul (WA) double bass Peter de Jager (ANAM Associate Faculty) piano
ADRIAN WHITEHALL Monday 30 October 1.30pm
Adrian Whitehall (NSW) double bass Peter de Jager (ANAM Associate Faculty) piano Venue Rosina Auditorium, Abbotsford Convent Tickets Standard \$10 (ANAMates free) Bookings anam.com.au or 03 9645 7911 For a full list of repertoire visit anam.com.au
ST SILAS 3 Sunday 5 November 2.30pm
BOZZA <i>Sonatine</i> FARRENC Nonet in E-flat major Venue St Silas Anglican Church, Albert Park More info anam.com.au <i>Presented in partnership with St Silas, Parish of the Parks</i>
MELBOURNE SYMPHONY ORCHESTRA: SPRING GALA: SYMPHONIC TALES Thursday 9 November 7.30pm Saturday 11 November 7.30pm
DUKAS <i>The Sorcerer's Apprentice</i> TCHAIKOVSKY Piano Concerto no. 1 RIMSKY-KORSAKOV <i>Scheherazade</i> Jaime Martin conductor Khatia Buniatishvili piano Melbourne Symphony Orchestra ANAM Musicians Venue Arts Centre Melbourne, Hamer Hall Tickets Standard \$75, Concession \$70, Child \$20 Bookings mso.com.au or 03 9929 9600 <i>This performance is part of ANAM and MSO's Orchestral Training Partnership</i>
AUCKLAND PHILHARMONIA ORCHESTRA (APO): MAHLER 5 Saturday 11 November 7.30pm
WAGNER <i>Rienzi</i> : Overture WAGNER Prelude and Liebestod from <i>Tristan und Isolde</i> MAHLER Symphony No. 5 Giordano Bellincampi Conductor / Music Director Auckland Philharmonia Orchestra ANAM Musicians Venue Auckland Town Hall Tickets Standard \$55, Senior \$55, Concession \$29 Bookings apo.co.nz , Ticketmaster or 09 623 1052 <i>Presented by Auckland Philharmonia Orchestra in collaboration with Australian National Academy of Music (ANAM)</i>

MELBOURNE SYMPHONY ORCHESTRA: QUICK FIX AT HALF SIX Monday 13 November 6.30pm
RIMSKY-KORSAKOV <i>Scheherazade</i> Jaime Martin conductor Khatia Buniatishvili piano Melbourne Symphony Orchestra ANAM Musicians Venue Arts Centre Melbourne, Hamer Hall Tickets Standard \$55, Concession \$50, Child \$20 Bookings mso.com.au or 03 9929 9600 <i>This performance is part of ANAM and MSO's Orchestral Training Partnership</i>
SOUNDBITE Wednesday 15 November 11am
BEETHOVEN Piano Trio in Bb Major BRUCH Acht Stücke Tasman Compton (TAS) bassoon/curator Clare Fox (NSW) clarinet Reuben Johnson (QLD) piano Venue Rosina Auditorium, Abbotsford Convent Tickets Standard \$15, Conc/Sen/U 30 \$10 (ANAMates free) Bookings anam.com.au or 03 9645 7911
MOSTLY MOZART: LEGACY Thursday 16 November 11am
SCHUMANN Piano Quartet MOZART Symphony no.41 <i>Jupiter</i> Anthony Marwood director/violin ANAM Musicians Venue Elizabeth Murdoch Hall, Melbourne Recital Centre Tickets Standard \$49, Concession \$42, Digital (via ADCH) \$24 Bookings melbournerecital.com.au or 03 9699 3333 <i>Presented by ANAM and Melbourne Recital Centre</i>
ANAM CHAMBER MUSIC FESTIVAL: THE INNOVATIVE SPIRIT OF GEORGE CRUMB 23 – 25 November Various times <i>Featuring repertoire by George Crumb, Franz Schubert, Jennifer Higdon, Ross Edwards and more. For a full list of repertoire visit anam.com.au</i>
ANAM Musicians Venue Rosina Auditorium, Abbotsford Convent Tickets Standard \$30, Senior \$25, Concession \$25, Under 30 \$25, ANAMates \$20 Packages Standard \$120, Senior \$100, Concession \$100, Under 30 \$100 Bookings anam.com.au or 03 9645 7911
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

Celebrating our people: Syndicate donors Ralph and Marg Plarre

“ANAM is the future of music in Australia... the role it plays is incredibly important. It’s very human, very approachable. It’s not elitist, and it puts classical music into a great context. It’s just plain joy.”

– ANAM Syndicate donor, Ralph Plarre



Words by Sylvia Hosking

Ralph and Marg Plarre, dedicated supporters of ANAM through the Syndicate program, were introduced to ANAM by their friend Robert Whitehead, one of the program’s inaugural donors. Ralph glows as he recounts their ANAM journey: “Robert had been raving about ANAM and invited us to a performance at the South Melbourne Town Hall. The auditorium was full, we were so close to the musicians, and I remember being completely drawn in to the emotion of the experience. Mingling with musicians and audience afterwards I wondered, ‘Oh my God, how long has this been going on for?’” After learning about the opportunity to support musicians through the Syndicate Program from super volunteer, Jan Grant (ANAM Honorary Syndicate Program Convenor), “We just fell into the program, and in love with ANAM.”

While Ralph’s affinity for Classical music was already present, Marg’s understanding and appreciation grew through ANAM. “What we loved most was meeting the students.” Marg says. “I didn’t know the difference between a violin and viola at first, but the musicians were just lovely, they would just come up and chat.” The ANAM connection united them and linked them with like-minded individuals who share their passion. Ralph smiles, “How lucky are we to be able to be part of these young peoples’ musical careers... the musicians are actually giving us much more than we’re giving to them.”

The Plarres’ support has focused on nurturing emerging talents – Marg backing cellists and Ralph, a pianist himself, supporting pianists. Ralph maintains sporadic piano lessons with ANAM alum, Stewart Kelly. The couple also attends Stewart’s Music by the Springs chamber music festival in Daylesford.

Marg’s initial cellist was Mee Na Lojewski, a founding member of the Affinity String Quartet and ANAM alum. Their connection was strong from the start. Currently, Marg supports second-year cellist Joshua Jones, acknowledging he’s “one to watch”.

“ANAM is a very big part of our lives... It just gives you a lift, puts a smile on your face and keeps you young at heart.”

Thank you to all our Syndicate donors supporting ANAM musicians.

To learn more about how you can get involved in the program, please contact:

Sylvia Hosking
Senior Development Coordinator
s.hosking@anam.com.au
0417 521 078

In discussion alum Rachael Kwa (violin, 2022)



As we approach the end of the year and awarding our next Directors Prize, we sit down with last year’s winner Rachael Kwa. Rachael graduated ANAM in 2022 and gives us an insight into how winning the prize has influenced her journey as a musician.

What are your reflections on winning the Director’s prize?

The Directors’ Prize application process was immensely helpful for clarifying long-term career goals and creating shorter-term actions to make it happen. Inspired by my ANAM teacher, Dr Robin Wilson, my proposal centred around violin teaching. I love the ‘light bulb’ moment when a seemingly small piece of technical advice solves big problems, regardless of whether I am on the giving or receiving end. Embarrassingly, I recently realised that I wasn’t following my own teaching advice in the practice room! Once the lens turned inwards, my own technique and musicianship matured at a much faster rate.

Tell us about your current projects.

My original Directors’ Prize submission concentrated on a 2023 trip to the U.S. with the chance to observe well-known string pedagogues alongside attending

a retreat designed to teach teachers. In the interim, I was offered a scholarship position in a Masters program at London’s Royal Academy of Music. I now have a ‘wish-list’ of U.K. teachers to observe and have postponed the U.S. trip to mid-2024. Earlier this year, I completed a first violin contract with the Queensland Symphony Orchestra and have been working with Orchestra Victoria. The past few months in my teaching studio have been a whirlwind: my students have had successes with auditions and exams, with two primary-school-aged students transitioning to learn from ANAM’s own Sophie Rowell.

Chamber music is integral to life at ANAM. Why should musicians be trained with chamber music at the core of their training?

Chamber music proficiency is unbelievably important for any career in music. Obviously, skills of blending sound, musical flexibility with others and communicating through gesture is integral. Less acknowledged are the equally important aspects of gaining independence in running one’s own rehearsals and being a good colleague. Working diplomatically, with patience, kindness and respect is paramount to happy music-making!

George Crumb: the Heartbeat of America

Words by Evan Lawson

Born in 1929, the renowned American composer George Crumb passed away in February 2022. Described by the Los Angeles Times as “the heartbeat of America,” ANAM is delighted to be highlighting this fascinating and highly individual composer at our end of year chamber music festival, *The Innovative Spirit of George Crumb*.

With a subtle Southern drawl, underscoring Crumb’s upbringing and formative years in West Virginia, he was born into a family steeped in music, with both his parents being professional musicians in the Charleston Symphony Orchestra. After completing his early studies at the Mason College of Music and Fine Arts (now the University of Charleston), Crumb studied in Berlin and at the University of Michigan. He went onto teach at the Universities of Colorado and Pennsylvania, holding a long relationship with the later having taught there from 1965 until 1997. Notable amongst his students are the composers Osvaldo Golijov and Jennifer Higdon, both of whom have pieces featured in ANAM’s upcoming festival.

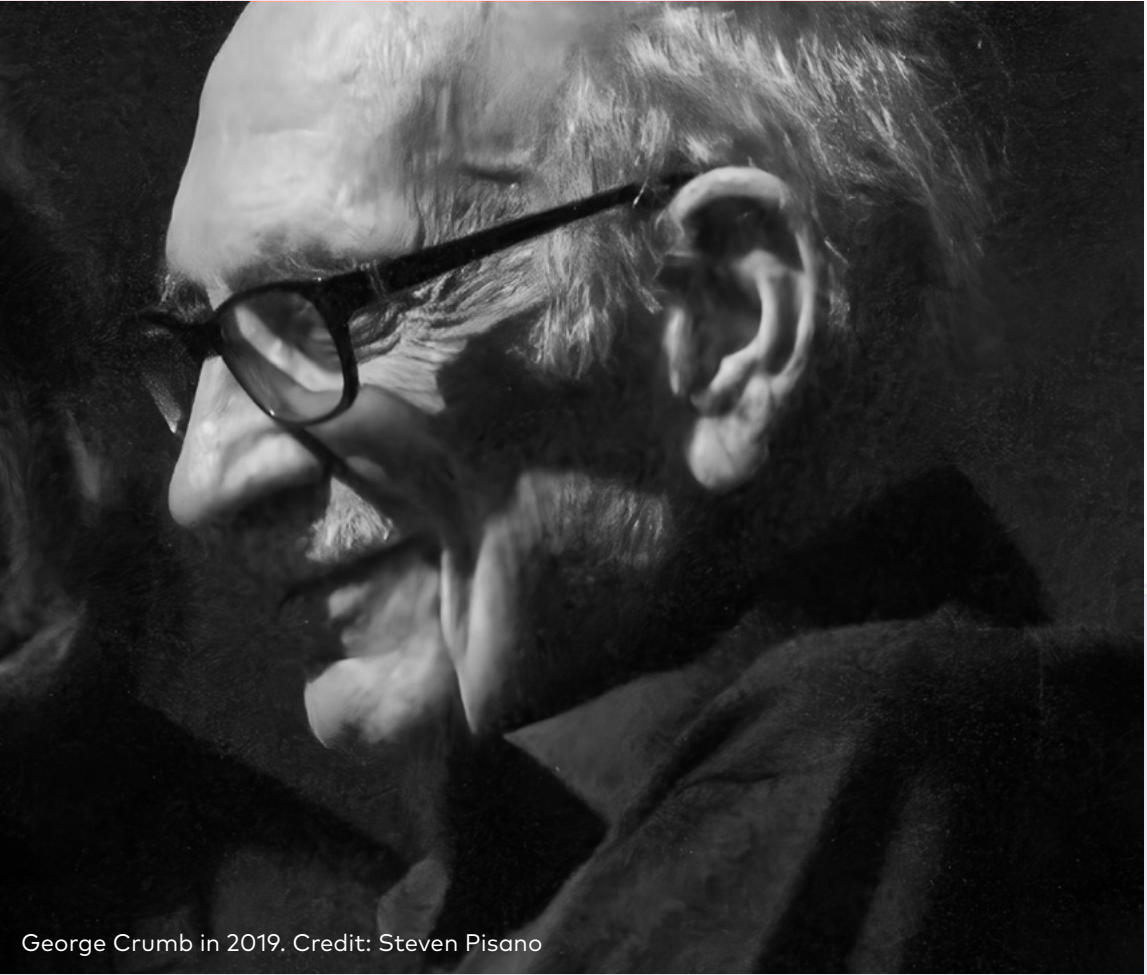
In the pantheon of composers, Crumb stands out as a true trendsetter and maverick of 20th century composition. His works cover a broad range of styles, forms, and influences, which on the surface can seem abstract, reactionary, and quintessentially avant-garde. However, as you delve into his rich output you find that his influences are often some of the great music makers; Bach, Schubert, Chopin, Mahler, Thelonious Monk and even Jimi Hendrix all make appearances in his work. His music shimmers and glistens, celebrating the breadth of musical heritage. Crumb’s music can be

serious, dry, and lofty, however many of his works’ comment on contemporary issues and contain a lot of humour. The 1998 work *Mundus Canis (A Dog’s World)* for percussion and guitar is a prime example. Each movement of this work showcases the personalities of five dogs that Crumb owned. Crumb says in the program note “It occurred to me that the feline species had been disproportionately memorialized in music and I wanted to help redress the balance.” In contrast to this lighter concept is *Black Angels* from 1970, arguably his masterpiece. Written as a work for electric string quartet, crystal glasses, suspended tam-tam and gongs, the score to *Black Angels* contains the completion date Friday the Thirteenth, March 1970 (in tempore belli) – Latin for in time of war – referencing the ongoing Vietnam War at the time. Contained within the work are various references to war and death, such as a reference to Schubert’s *Death and the Maiden* String Quartet, quotations of the *Dies Irae* melody, the *Diabolous in Musica* (the tritone interval, the ‘devils interval’) and the *Trillo Di Diavolo* (the ‘devils trill’ from the Giuseppe Tartini G minor violin sonata).

During a 2007 TV interview, George Crumb eloquently expressed how “Music can be a fusion of so many diverse, almost contradictory elements.” His musical repertoire serves as an authentic testament to the 20th century, showcasing its immense scope and musical poly-culturalism. Crumb drew inspiration from a multitude of sources, including the Western classical tradition exemplified by luminaries like Mahler and Debussy, non-Western influences, the organic sounds of nature, and the burgeoning frontiers of noise and the avant-garde. His expansive musical realm beckons for profound

exploration. In his 1980 essay *Music: Does it have a future?*, Crumb articulated his belief that “Music can never cease evolving; it will continually reinvent the world in its own terms.” His ground-breaking work emancipated the realm of sound, providing subsequent generations with the opportunity to expand their sonic horizons. This influence is seen in the compositions of Jennifer Higdon, such as *Quiet Art*, where she skilfully blends diverse musical elements to infuse emotional depth into her music, a path initially charted by the trailblazing Crumb. Similarly, Ross Edwards has been captivated by Crumb’s vision of music that embraces the natural world, a recurring theme in Edwards’ music that often incorporates bird and insect songs.

Don’t miss the opportunity to delve into this rich survey of one of the 20th centuries great composers at *The Innovative Spirit of George Crumb*.



THE INNOVATIVE SPIRIT OF GEORGE CRUMB

Thursday 23 – Saturday 25 November

Featuring repertoire by George Crumb, Franz Schubert, Jennifer Higdon, Ross Edwards and more. For a full list of repertoire visit anam.com.au

Venue Rosina Auditorium, Abbotsford Convent

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

Packages Standard \$120, Senior \$100, Conc \$100, Under 30 \$100,

Bookings anam.com.au or 03 9645 7911

Go Big or Go Home – a case for opera at ANAM

“From the mood-setting and melodic Sextet for Strings that opens the work – during which Young took a casual seat alongside her players with what felt like a great deal of pride – and along its meandering path to its cacophonous peak and final dainty conclusion, Young never lost sight of establishing superlative equilibrium between music and voice. And the stage-filling ANAM players responded nimbly on every account, excellently meeting the demands of Strauss’ one-acter at almost two hours and a half hours without interval.”

– Paul Selar, Australian Arts Review

Words by Evan Lawson

Thursday 31 August saw the ANAM Orchestra join forces with a stunning cast of local and international singers from Victorian Opera, in a highly anticipated performance of Richard Strauss’ last opera *Capriccio*. One of the operatic highlights for the year, this highly anticipated performance brought Simone Young AM back to ANAM. Simone, celebrated for her interpretations of the Romantic repertoire, offered musicians an invaluable opportunity to work alongside a leader in their field, making it a remarkable achievement for all involved.

Playing in the orchestra for an opera is no mean feat; it demands extraordinary stamina from the most seasoned musician. Works by composers like Wagner and Strauss, some of the largest in orchestra size and length in the repertoire, present musicians with grand musical landscapes and sometimes even a full week of performances, as exemplified by the Ring Cycle. To excel in this context, musicians must grasp the subtleties and vastness of opera. Singing serves as the primary instrument in opera, requiring the cohort to merge their finely tuned technical skills with a style that exudes grace, lyricism, and responsiveness to the singers’ needs.

Strauss’ pragmatic approach to music composition starkly contrasts his profound philosophical exploration of themes within

his works. This duality is most notably encapsulated in his tone poem *Also sprach Zarathustra*, which translates Nietzsche’s book into music. It is also evident in the conversational style of *Capriccio*, where he delves into the essence of opera, questioning the dominance of either music or text.

As the conductor George Szell has noted that when Strauss conducted “there were two Strauss’s as a conductor: the one who was interested and the one who was not interested. And very often you had a feeling he was just serving time or earning his fee and waiting for the card game after the performance.” However, what you can note from his conducting is that when he would rise to the moment and provide the orchestra with a reaction or interpretation of the music, they would respond with great beauty, flair, and brilliance. Strauss lived through tumultuous periods in history, from his early success under the German Empire to his passing during the Cold War. His pragmatic approach allowed him to navigate these complex times. While his complex relationship with the Third Reich cannot be ignored, the profound musical beauty of *Capriccio* offers a sense of optimism for the future of opera and the world.

ANAM and Victorian Opera’s performance of *Capriccio* is available to stream today via Victorian Opera’s digital access program. For further details go to: victorianopera.com.au/shows-tickets/digital-access

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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