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ACO & ANAM Up Close

Words by Timo-Veikko Valve

Musicians from the ACO and the Australian National Academy of Music (ANAM), directed by ACO Principal Cello Timo-Veikko Valve, showcase the brightest new-generation composers, including Nico Muhly, Missy Mazzoli and Ólafur Arnalds.



Timo-Veikko Valve. Credit: Nick Walker

My most cherished project last year was a week spent working alongside some of Australia's brightest stars at the Abbotsford Convent as an Artist in Residence at ANAM. I'm thrilled that I can re-live this collaboration almost exactly 12 months later. This time around, we deliver a program that conveys some very personal thoughts. It explores the sights and sounds of current-day New York next to the emptiness of the arctic circle. Before our concert at the Convent, this program will go on the road and entertain listeners at the Tarrawarra Festival and at ACO's new premises in Sydney, Pier 2/3.

The program's centrepiece comes from my homeland and has significant personal resonance with me. Twelve months ago, I could have written that all the composers in this concert were living composers. Tragically, that has now changed. Jaakko Kuusisto's generous and humane personality lives on through his music, whether it's performed at home in Finland or here in Australia, pretty much as far away from its intellectual home as possible. Jaakko was both an irreplaceable part of the cultural landscape I grew up in and a part of my family.

Wiima by Jaakko Kuusisto was commissioned by a small summer festival that takes place every year in my mother's hometown of Sysmä, where I spent many summer and winter holidays as a kid. I'll exercise some artistic liberty and imagine that the piece is connected to this unique and quirky town, a place I remember fondly.

All three major works in this program, Nico Muhly's *Diacritical Marks*, Missy Mazzoli's *You Know Me From Here*, and *Wiima*, are originally string quartets, which the composers themselves re-arranged for larger string ensemble. Nico Muhly has kindly prepared his arrangement specifically with these performances in mind. So, our program of new music will also

include a World Premiere of sorts. I strongly feel that our responsibility as performers is to explore and put forward music from our times; music that reflects the world as we live it, rather than only continue looking back at what has been before us.

In this side-by-side project, I'm joined by three members of the Australian Chamber Orchestra, so the ensemble we form together will be tiny, with nine players on stage. I guess this isn't strictly an orchestra, but a large chamber ensemble, where the presence of each player can really be felt. You will be able to hear each individual player shine through and make their own statement. I hope we will therefore dismantle any stuffy titles and distinctions within the group, such as 'principal' and 'tutti'. With a nimble group of this size, we can highlight intricate details in each score whilst still presenting a robust and unified string sound. The ensemble is equally suited to the detailed textures of *Illumine* by Anna Thorvaldsdottir and, on the other hand, the sweeping harmonies of *nyepi* by Ólafur Arnalds.

Like our program last year, this concert also takes off with a short work by Jessie Montgomery. *Starburst* is the perfect piece in a show featuring Australia's up-and-coming stars in music. Jessie writes about her work as follows:

This brief one-movement work for string orchestra is a play on the imagery of rapidly changing musical colours. Exploding gestures are juxtaposed with gentle fleeting melodies in an attempt to create a multidimensional soundscape. A common definition of a starburst: the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly.

ACO & ANAM UP CLOSE FROM NEW YORK TO NORTHERN LIGHTS

Sunday 26 February 2.30pm (TarraWarra)
Sunday 5 March 7pm (Sydney)
Monday 6 March 7.30pm (Melbourne)

J MONTGOMERY *Starburst*
K SAARIAHO *Nocturne*
A THORVALDSDÓTTIR *Illumine*
N MUHLY (arr. strings) *Diacritical Marks* (selections)
J KUUSISTO *Wiima*
C SHAW *Limestone and Felt*
Ó ARNALDS (arr. strings) *nyepi*
M MAZZOLI (arr. strings) *You Know Me From Here*

Timo-Veikko Valve director/cello
ANAM Musicians
Musicians from the Australian Chamber Orchestra (ACO)

See calendar on Page 4 for venue, ticket and booking details.

Presented in collaboration with the Australian Chamber Orchestra (ACO)

Meet Our 2023 Cohort



“It’s absolutely thrilling to commence 2023 at ANAM with all that it holds for us! The experience to learn and share all the amazing music, numerous chances to encounter old and new friends, and, above all, to be again surrounded by the ANAM family.

I’ll be sharing more with you throughout the year, but for now, as the excitement builds in anticipation for the official start to our year, I’d like to introduce you to our wonderful 2023 musicians.”

– Paavali Jumppanen,
ANAM Artistic Director

VIOLIN

James Armstrong (NSW) *1st year*
Adrian Biemmi (WA) *3rd year*
Harry Egerton (QLD) *2nd year*
Liam Freisberg (QLD) *2nd year*
Peter Gjelsten (NZ) *1st year*
Sola Hughes (QLD) *1st year*
Lynda Latu (SA) *3rd year*
Natalie Mavridis (NSW) *2nd year*
Felix Pascoe (VIC) *3rd year*
Liam Pilgrim (NSW) *2nd year*
Fiona Qiu (QLD) *3rd year*
Lydia Sawires (NSW) *1st year*
Donica Tran (ACT) *3rd year*
Louise Turnbull (VIC) *1st year*
Megan Yang (NSW) *2nd year*

VIOLA

Seb Coyne (VIC) *2nd year*
Andrew Crothers (WA) *3rd year*
Murray Kearney (NSW) *3rd year*
Jamie Miles (VIC) *1st year*
Ariel Postmus (WA) *3rd year*
Harry Swainston (QLD) *3rd year*
Ben Tao (NSW) *2nd year*
Daniel You (QLD) *2nd year*

CELLO

Nadia Barrow (SA) *3rd year*
Isaac Davis (NSW) *2nd year*
Joshua Jones (QLD) *2nd year*
Joseph Kelly (VIC) *1st year*
Noah Lawrence (VIC) *2nd year*
Shuhei Lawson (VIC) *3rd year*
Jack Overall (SA) *1st year*

DOUBLE BASS

Oakley Paul (WA) *2nd year*
William Taber (NZ) *2nd year*
Adrian Whitehall (NSW) *1st year*

FLUTE

Laura Cliff (NSW) *2nd year*
Anna Rabinowicz (VIC) *2nd year*
Maria Zhdanovich (SA) *1st year*

OBOE

Alex Allan (WA) *3rd year*
Oscar Gillespie (VIC) *2nd year*
Alexandra Allan (VIC) *3rd year*

CLARINET

Clare Fox (NSW) *3rd year*
Dario Scalabrini (QLD) *2nd year*
Georgia White (VIC) *1st year*

BASSOON

Tasman Compton (TAS) *1st year*
Kina Lin-Wilmoth (VIC) *1st year*
Andre Oberleuter (QLD) *2nd year*

HORN

Stefan Grant (NSW) *2nd year*
Ryan Humphrey (QLD) *2nd year*
Calen Linke (WA) *2nd year*
Nicola Robinson (QLD) *3rd year*
Rosie Yang (VIC) *2nd year*

TRUMPET

Koominka (NSW) *1st year*
Nicholas Corkeron (QLD) *3rd year*
Bella Thomas (NZ) *2nd year*
Joel Walmsley (VIC) *3rd year*

TROMBONE

Jordan Mattinson (NSW) *2nd year*
Jeremy Mazurek (WA) *2nd year*
Harrison Steele-Holmes (VIC) *1st year*

PERCUSSION

Aditya Bhat (VIC) *2nd year*
Steven Bryer (QLD) *1st year*
Jesse Vivante (WA) *1st year*

PIANO

Ronan Apcar (ACT) *1st year*
Matthew Garvie (NSW) *2nd year*
Po Goh (VIC) *1st year*
Reuben Johnson (QLD) *2nd year*
Scott McDougall (NSW) *2nd year*
Leo Nguyen (VIC) *2nd year*

Renaissance and Baroque

Words by Phil Lambert

Something very significant was happening in the music of the late 1500s. We have appended the label ‘Late-Renaissance’ to this period, a label which loosely ties the music to the aims and achievements of the great painters, sculptors and scholars of the previous century but which, on closer examination, makes little sense in summing up what composers were actually doing. The label attached to the following era, ‘Baroque’, a derogatory term coined to poke fun at highly elaborate architecture, makes even less sense when applied to the music of the time, and Monteverdi, Purcell and Corelli would have been puzzled had they known their music would eventually bear the same stamp.

But labels, whether attached to pieces of music or Pink Lady apples, tend to stick. The problem with a label such as ‘Late-Renaissance’ when applied

to a composer like Giovanni Gabrieli or his pupil Heinrich Schütz is that it tends to obscure their amazing invention and originality. As far as they were concerned, they were not ‘Late’ anything, but the creators of something new and exciting. This is the time when Western music was finding the cadences and harmonic language which would fuel its development for the next four centuries. It is also the time when composers began to treat instruments as worthy of their own repertoire, totally independent of the human voice. Gabrieli, principal organist and composer for San Marco, Venice, was the first known orchestrator in Western music, not only composing works for instruments alone but actually specifying which instruments should play which part. It sounds obvious to us, but it was a breakthrough at the time.

But even more meaningful was the discovery that music could be meaningful in its own right, even when not serving a poem or sacred text. Bare, unadorned notes, serving no purpose other than their own existence now claimed their place alongside masses, motets and canzons. This is the breakthrough which paved the way for the concerto, sonata and symphony. This year ANAM will present four concerts which look at the emergence of something we take for granted – instrumental music – and the stories of some of its composers. Frescobaldi, Byrd, Gabrieli, Merulo are just a few of the composers who endowed the humble keyboard, fiddle and trumpet with the same importance as the human voice, and whose music will be featured throughout the year. We hope to see you there – and don’t be Late!

RENAISSANCE & BAROQUE STORIES

Thursday 30 March 3pm
Thursday 18 May 3pm
Thursday 14 September 3pm
Thursday 26 October 3pm

Venue The Good Shepherd Chapel, Abbotsford

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

Bookings anam.com.au or 03 9645 7911

This series will feature ANAM’s harpsichord, generously funded by John and Rosemary Macleod

What's on March – early April

ACO & ANAM UP CLOSE (TARRAWARRA): FROM NEW YORK TO NORTHERN LIGHTS

Sunday 26 February 2.30pm

J MONTGOMERY *Starburst*
K SAARIAHO *Nocturne*
A THORVALDSDÓTTIR *Illumine*
N MUHLY (arr. strings) *Diacritical Marks*
(selections)
J KUUSISTO *Wiima*
C SHAW *Limestone and Felt*
Ó ARNALDS (arr. strings) *nyepi*
M MAZZOLI (arr. strings) *You Know Me*
From Here

Timo-Veikko Valve director/cello
ANAM Musicians
Musicians from the Australian Chamber
Orchestra (ACO)

Venue TarraWarra Museum of Art,
Tarrawarra

Tickets from \$150

Bookings aco.com.au

*Presented in collaboration with
the Australian Chamber Orchestra*

ACO & ANAM UP CLOSE (SYDNEY): FROM NEW YORK TO NORTHERN LIGHTS

Sunday 5 March 7pm

J MONTGOMERY *Starburst*
K SAARIAHO *Nocturne*
A THORVALDSDÓTTIR *Illumine*
N MUHLY (arr. strings) *Diacritical Marks*
(selections)
J KUUSISTO *Wiima*
C SHAW *Limestone and Felt*
Ó ARNALDS (arr. strings) *nyepi*
M MAZZOLI (arr. strings) *You Know Me*
From Here

Timo-Veikko Valve director/cello
ANAM Musicians
Musicians from the Australian Chamber
Orchestra (ACO)

Venue ACO Pier 2/3 – The Nielson,
Dawes Point NSW

Tickets Standard from \$65,
Conc from \$55, Under 35 from \$35

Bookings aco.com.au or 1800 444 444

*Presented in collaboration with
the Australian Chamber Orchestra*

ACO & ANAM UP CLOSE: FROM NEW YORK TO NORTHERN LIGHTS

Monday 6 March 7.30pm

J MONTGOMERY *Starburst*
K SAARIAHO *Nocturne*
A THORVALDSDÓTTIR *Illumine*
N MUHLY (arr. strings) *Diacritical Marks*
(selections)
J KUUSISTO *Wiima*
C SHAW *Limestone and Felt*
Ó ARNALDS (arr. strings) *nyepi*
M MAZZOLI (arr. strings) *You Know Me*
From Here

Timo-Veikko Valve director/cello
ANAM Musicians
Musicians from the Australian Chamber
Orchestra (ACO)

Venue Rosina Auditorium,
Abbotsford Convent

Tickets Standard from \$65,
Conc from \$55, Under 35 from \$35

Bookings aco.com.au or 1800 444 444

*Presented in collaboration with
the Australian Chamber Orchestra*

UMBERTO CLERICI: EROICA

Saturday 18 March 7pm

J ADAMS *Short Ride in a Fast Machine*
RAVEL *Mother Goose*
BEETHOVEN Symphony No. 3 in E-flat
Major, op. 55, *Eroica*

Umberto Clerici conductor
ANAM Orchestra

Venue St Kilda Town Hall, St Kilda

Tickets Standard \$60, Sen \$50,
Conc \$45, Under 30 \$30,
(ANAMates 10% discount)

Bookings anam.com.au or 03 9645 7911

*Umberto Clerici's ANAM residency is
generously supported by David and Gai
Taylor, Pzena Investment Charitable Trust*

COMMUNITY CONCERT IN THE ST KILDA TOWN HALL

Sunday 19 March 2.30pm

J ADAMS *Short Ride in a Fast Machine*
RAVEL *Mother Goose* (selections)
BEETHOVEN Symphony No. 3 in E-flat
Major, op. 55, *Eroica* (selections)

Umberto Clerici conductor
Rollin Zhao host
ANAM Orchestra

Venue St Kilda Town Hall, St Kilda

Tickets Free (bookings required)

Bookings anam.com.au or 03 9645 7911

Supported by the City of Port Phillip

SOUNDBITE

Tuesday 21 March 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 BELEURA:
150 YEARS OF
RACHMANINOV

Thursday 23 March 1.30pm

RACHMANINOV *Symphonic Dances*,
op. 45 arr. for 2 pianos

RACHMANINOV *Ten Preludes*, op. 23
(selections)

RACHMANINOV *Thirteen Preludes*,
op. 32 (selections)

RACHMANINOV *Études-Tableaux*,
op. 33 (selections)

RACHMANINOV *Études-Tableaux*,
op. 39 (selections)

Timothy Young director/piano
(ANAM Head of Piano)

ANAM Pianists

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*

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

TSO 75TH ANNIVERSARY
GALA CONCERT

Saturday 25 March 7.30pm

SHOSTAKOVICH *Festive Overture*, op. 96

TCHAIKOVSKY Piano Concerto No. 1
in B-flat minor, op. 23

RACHMANINOV *Symphonic Dances*,
op. 45

Eivind Aadland conductor

Lukáš Vondráček piano

Tasmanian Symphony Orchestra

ANAM Musicians

Venue Federation Concert Hall,
Hobart TAS

Tickets Standard from \$50,
Conc from \$15

Bookings tso.com.au or 1800 001 190

*Presented by Tasmanian
Symphony Orchestra*

RENAISSANCE AND
BAROQUE STORIES 1

Thursday 30 March 3pm

Repertoire to include:

GABRIELI *Sacrae Symphoniae*

SCHÜTZ *Geistliche Chormusik*

SCHEIDT *Ludi Musici*

Yoram Levy trumpet (ANAM Head
of Brass)

ANAM Musicians

Venue The Good Shepherd Chapel,
Abbotsford

Tickets Standard \$30, Conc/Sen/
Under 30 \$25, ANAMates \$20

Bookings anam.com.au or 03 9645 7911

MOSTLY MOZART:
BEGINNINGS AND
ENDINGS

Monday 3 April 11am

BRAHMS String Quintet No. 2 in G Major,
op. 111, *Prater*

MOZART String Quintet No. 3 in C Major,
K515

Caroline Henbest director/viola
(ANAM Resident Viola Faculty)

Zoë Black director/violin (ANAM Faculty)

ANAM Musicians

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre

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

Bookings melbournerecital.com.au
or 03 9699 3333

Livestream bookings
australiandigitalconcerthall.com.au
or 1300 994 208

*Presented in partnership with Melbourne
Recital Centre*

THE ANAM SET
AT CASTLEMAINE
STATE FESTIVAL

STRING SHOWCASE

Tuesday 4 April 2pm
& Thursday 6 April 6pm

M HOLDSWORTH *Diabolus*

L ALTMANN Prelude for viola and piano

E FRANKEL *Cradlesong*

R MILLS *Che scorre*

M EÖTVÖS *Pilgrimado*

KERRY *Soliloquy*

BRAVURA BRASS

Tuesday 4 April 6pm
& Wednesday 5 April 2pm

B BROADSTOCK *Memento*

NL FRIEDMAN *The Eleventh Partial*

K TEMPANY *Honeyeater*

A BATTERHAM *A Black Dog Near Me*

N MURPHY *Vector*

A PATERAS *Human Sensory
Motor Schema*

WIND OF CHANGE

Wednesday 5 April 6pm
& Thursday 6 April 2pm

A CAWRSE *Ruby*

M WOLF *This Teetering Bulb*

I WHITNEY *An Architecture of Butter
and Sugar*

T DARGAVILLE *Unfolding to an
Infinite Number*

R EDWARDS *Windsong for Sacred Earth*

E KATS-CHERNIN *Grand Rag*

ANAM Musicians

Venue Castlemaine Town Hall,
Castlemaine

Tickets Standard \$50, Conc \$40

Bookings castlemainefestival.com.au
or 03 5472 5123

*Castlemaine State Festival presents
in partnership with ANAM*

2023 ANAMATES
MEMBERSHIP

Renew your **ANAMates** membership
with us from just \$75 – or free for
our friends in the City of Port Phillip
– to continue enjoying **ANAMates**
rates this year!

Being an **ANAMate** offers great value
and a range of benefits, including:

- Discounted ticket prices, including
10% off ANAM & Guest Artists and
A Decade of Rhythm concerts*^
- Free entry to all Recitals,
Soundbites and Masterclasses^
- Pre-sale access to special events
throughout the year

NEW IN 2023

- Receive your first ticket to an
ANAM ticketed concert for free,
subject to availability*

** Excludes the March 6 ACO performance*

*^ Benefits are valid from the time
of membership. Limits apply.*

*Offers listed valid for Individual
members. For more information,
visit anam.com.au.*

All details listed 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



Q&A and Umberto Clerici

After a career spanning more than 20 years as a gifted cello soloist, orchestral musician and now conductor, Umberto Clerici has gained a reputation as an artist of diverse and multifaceted talents.

Umberto is currently the Chief Conductor of the Queensland Symphony Orchestra, and in March he visits ANAM to lead the ANAM Orchestra in its first orchestral project of the year, including a family friendly Community Concert hosted by ANAM alum Rollin Zhao. Umberto recently took some time out of his busy schedule to share more about the program he has curated.

You’ve programmed a really interesting concert for your return to ANAM in just a few weeks’ time. What inspired you to group these three composers?

My main goals when programming this week were the variety of styles and the relevance of each language. The young musicians at ANAM are very advanced and it is very important that they are exposed to a wide variety of experiences and sound worlds. The difference between Beethoven’s continuous energy in rhythm and grand gestures, and the nuances in Ravel’s countless shades of dynamics is incredible. Being able to express them both technically and emotionally within the same concert is an enormous task for young musicians.

Of all the orchestral works you could have chosen, what drew you to Beethoven’s Third? And why do you think it’s a worthwhile symphony for young musicians to play?

There is nothing as quintessentially Beethovenian as the *Eroica*, in my opinion even more than the 5th and the 9th symphonies. The leap that Beethoven took with it, compared to his previous symphonies, is unimaginable and I am convinced that young

artists should have the time and the right number of rehearsals to understand it more deeply. Poetically, *Eroica* is the first ever symphony to express themes much bigger than the music itself: the French revolution ideals, freedom from tyranny for the human society, Beethoven’s own testament (in the Funeral March). Technically, however, it was revolutionary for the proportions of the form; expanded like any other orchestral piece before, the abnormal use of sforzatos and dissonant chords, the disruption of the metric.

This is your first time visiting ANAM with your conductor ‘hat’ on. How is preparing for this residency different to your last in 2019?

The preparation is very similar but I am using the time that I was previously dedicating to the cello to study the scores more deeply. For me, there is also a general idea of respect for the only “musician” on stage who is not producing sounds. This respect comes from spending 20 years in an orchestra and realising that the conductor is not dealing in real time with strings, bowings, intonation, legato and staccato, reeds, rosin etc, so they need to be the most prepared, focused and passionate about the music that the musicians are playing.

What does a ‘typical’ rehearsal with Umberto at the helm look like? What can the ANAM Musicians expect in the rehearsal room?

I am quite a thorough “rehearser” for sure. I apply this to both the best orchestras in the continent as well as to youth orchestras equally. For me the goal doesn’t change, but the final result might get closer or further depending on the capabilities and the time we have at our disposal. The reason why I insist on rehearsing is because I truly believe the conductor’s job is to prepare the orchestra, expand the musicians’ knowledge of other instruments (their knowledge of their own is usually very good) and create a clear musical scaffolding. A concert is the moment for the orchestra to shine and if rehearsals are done properly, that is then the time to be free.

UMBERTO CLERICI: EROICA
Saturday 18 March 7pm

J ADAMS *Short Ride in a Fast Machine*
RAVEL *Mother Goose*
BEETHOVEN Symphony No. 3 in E-flat Major, op. 55, *Eroica*

Umberto Clerici conductor
ANAM Orchestra

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RAVEL *Mother Goose* (selections)
BEETHOVEN Symphony No. 3 in E-flat Major, op. 55, *Eroica* (selections)

Umberto Clerici conductor
Rollin Zhao host
ANAM Orchestra

Venue St Kilda Town Hall, St Kilda
Tickets Free (bookings required)
Bookings anam.com.au or 03 9645 7911
Supported by the City of Port Phillip

Not including the pieces on the program, are there any works you’d suggest the audience listen to before the performance to get them in the mood?

I really recommend listening to Beethoven’s 2nd symphony because it was a very ambitious work for its time, with the longest introductory adagio ever written, 3 movements in sonata form, and a very surprising scherzo. It is not often played nowadays because it is very technically difficult but also because *Eroica* changed everything forever...

As for chamber music repertoire, I would encourage audiences to listen to the *Appassionata* sonata for piano and Kreutzer sonata for violin and piano, both composed within the same stream of creativity as that of *Eroica*.

I would also recommend listening to the 4 hands piano version of *Mother Goose* (that is the original version of the piece) in order to understand and appreciate its structure and its incredibly sophisticated orchestration.

John Adams has many great pieces – to connect to the *Short Ride in a Fast Machine*, I suggest listening to *Lollapalooza* – a piece that I’ve always found very fascinating.

Music Makers Volume — 46

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Backstage Without A Piano...



Timothy Young giving a lesson to Oscar Wong (alum).
Credit: Pia Johnson

Words by Timothy Young

The stage is live. An hour remains before the concert begins. There is no piano backstage to warm up on. And the concert instrument is unfamiliar...

This scenario can be a reality in the life of a pianist.

The mental game to turn this into a positive can take practice and experience. It's like magically turning the unfamiliar into the familiar. Going into battle with the knowledge that you have the weapons and skills at your disposal to deal with any situation and come out the other side winning.

Pianists, with a few rare exceptions do not travel with their instrument and so every concert involves getting acquainted with a new 'friend'. What are its characteristics? How does it respond to me? Can I now change what I have practiced for many hours to achieve a satisfying artistic outcome? There are so many questions requiring solutions with only a short amount of time.

The key to dealing with this situation is to recognise that we are creatures of habit. We are familiar with our regular practice instrument and have a whole set of conditioned responses in relation to it. But the concert instrument is different and rarely do pianists have the luxury of time and resources to spend the day of the concert with the piano and a technician to achieve their ideal piano setup. Further to this, is it even possible to get that same feel and response?

The short answer is no! Perhaps if the make and size of the instruments are similar you may get closer, but these are terms you cannot dictate. I practiced predominantly on upright pianos until my early twenties and from the beginning of my career I knew that the solution was in my own ability to adapt and embrace the diversity. To understand and appreciate that instruments can be fundamentally different; that an upright piano action cannot feel like a grand piano action. That the design and sound aesthetic behind the different brands is different – and thankfully so! It would be ever so boring to have only one sound and this would never encourage the 'art of possibility'.

If asked about my teaching philosophy I would start by saying that I am training 'the art of possibility'. A creative endeavour that is layered with choice and in practical terms demands openness, flexibility and awareness. I guess another way of putting it could be 'to learn how to listen'.

To have the awareness to respond to a moment in time requires that we know how to listen. The fact is, things will change in a performance and will be different to the rehearsal or what happened in the practice room. We need to be training and rehearsing possibility.

Acceptance of this requires an openness to 'living in the moment', not in a recorded past. Musicians and audience members alike may have their favourite 'recorded' performance of a work and go along to a live performance under the assumption that they will see and hear it the same way. But it makes no sense.

Are we creatively listening to how the music unfolds or are we guilty of simply comparing it to our 'pre-recorded' version to assess its validity?

It is easy to fall into this trap. I don't mean, don't listen to recordings! But just appreciate that they are moments in time. Glean ideas, be inspired, but also listen to as many different interpretations as you can. Not forgetting either that all of this possibility is guided by the score as our starting point and that our priority should be to interpret as best as we can with authenticity and relevance.

So, in my teaching philosophy I stress the importance of diversity. Experiencing different instruments for example, teaches awareness and adaptability – and during their time here, ANAM pianists will perform on a range of different pianos, organ, harpsichord, clavichord, celeste, and even synthesizers.

Pedagogically, I am assigned with the task of guiding ANAM musicians down paths that will open up their minds to possibility for their continued growth and development. This can be challenging because it requires uncompromising critical reflection and knowledge of oneself. An awareness of your body and movement, of one's instrument, a composer, a style, a social context and of course never losing that impalpable creative spirit in the process.

It is important to stay positive but also resilient throughout the process as we keep searching for and pursuing absolute mastery. It is where we find simplicity, ease and beauty.

It sounds so simple and yet we will spend the rest of our lives searching for it.

ANAM Quartetthaus at Melbourne Museum

Words by Nick Bailey,
ANAM General Manager

In early 2018 we conceived a typically ambitious ANAMesque idea.

Together with ensembles from our partner institutions in Berlin, Munich, London, Helsinki and LA, we would present the entire Beethoven quartets – five times – in the ANAM Quartetthaus (ANAM QH) in the shadow of Arts Centre Melbourne (ACM). Remarkably, after an immense effort by the ANAM team, bluebottle (ANAM QH's creators) and ACM, it came together and the November 2020 season was ready to go on sale.

We all know what happened next.

The ANAM Quartetthaus is ANAM's exquisite listening place, conceived exclusively for the performance of string quartets. A beautiful 11m x 11m timber cube, ANAM QH seats just 52 patrons in two circles around a slowly-revolving central performance space: no member of the audience is more than 1.5 metres from the performers. After attending a number of performances in our first season, the KRONOS Quartet's David Harrington said "ANAM Quartetthaus represents the biggest leap in immediacy and potency for the string quartet as an art form since microphones and speakers arrived".

Cut to early 2021 and the prestigious invitation to ANAM to present ANAM QH in the shadow of the Royal Albert Hall (RAH), London. Paavali Jumppanen and Sophie Rowell developed an ambitious concept: to celebrate the Australian/UK relationship through the lens of the string quartet with a Festival featuring a galaxy of established and emerging Australian and British musicians performing 40 works by Australian and British composers.

The ANAM QH was packed into two shipping containers and departed Melbourne for London. Alumni from our sister institution the Australian Film Television & Radio School

were engaged to make a documentary film, new works from British and Australian composers were commissioned (and delivered!), schedules confirmed and re-confirmed, travel and accommodation booked, marketing plans developed, and the season was ready to go on sale.

When chaos at the London port – occasioned by the war in Ukraine and Brexit – delayed the timely arrival of the ANAM QH, and the Monarch's funeral (on the Festival's scheduled opening night) closed down London, the season was cancelled and rescheduled to April 2023.

Contracts with the RAH were re-written, artists schedules were re-drawn, travel and accommodation rebooked, the programs repackaged and the season was ready to go on sale.

And then, the pained call from the RAH, deeply sorry to advise, the deteriorated financial situation in the UK, the spiralling cost of energy, etc. etc.

Enter – not for the first time in this organisation's colourful history – the extraordinary ANAM team. "Since travelling halfway across the globe to become its Artistic Director, I have learned that ANAM does not easily give up", said Paavali, "and nor should we this time. Let's turn our minds to what is special about the ANAM Quartetthaus, namely the unique experience of music it harbours, and present the project here in Melbourne!" And when the leadership of the Melbourne Museum said "We would love to host it at our place, in the shadow of the Museum and Royal Exhibition Building. Please.", not a few tears were shed in the offices in Abbotsford.

So, instead of 12 Australian artists currently preparing to fly to London, 12 Londoners are

now preparing to fly to Australia, where they will be in residence at ANAM for two weeks.

As David Harrington continued, "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."

The season will go on sale on 15 March. And, like the body of the string instrument that it seeks to emulate, the ANAM Quartetthaus will open up with the most sublime sound on 3 May at Melbourne Museum.

Thank you to the staff at ANAM and bluebottle, colleagues, musicians, donors, supporters and governments of all jurisdictions who have been part of this extraordinary journey.

Watch this space for more details released soon.



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.

AUSTRALIAN NATIONAL ACADEMY OF MUSIC (ANAM)

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