

MUSIC MAKERS



INSIDE THIS ISSUE

WHAT WE DO

The Australian National Academy of Music (ANAM) is dedicated to the artistic and professional development of the country's most exceptional young musicians. ANAM's vision is to develop the country's future music leaders, distinguished by their artistic skill, imagination, courage, and by their contribution to a vibrant Australian music culture.

The only institute of its kind in Australia and one of the few in the world, ANAM is renowned for its innovation, energy and adventurous programming and is committed to pushing the boundaries of how classical music is presented and performed.

ANAM's students take part in an intensive yearlong course of one-on-one lessons, masterclasses and public performances. The 2014 cohort consists of 67 students and 7 Fellows from across Australia and New Zealand.



FROM THE ARTISTIC DIRECTOR'S DESK

Australian musicians, like our counterparts in many areas of arts and culture, often go overseas to pursue greater opportunities and wider audiences. For some this leads to exceptional careers, keeping them far away from their original home for many years.

In the next couple of months we are thrilled to be able to welcome home a few of those musicians. The experience and knowledge that they bring to the ANAM musicians and community is invaluable. We are excited to be able to showcase Lyndon Watts (bassoon, Munich Philharmonic Orchestra), Michael Mulcahy (trombone, Chicago Symphony Orchestra), Simone Young (Artistic Director of the Hamburg State Opera and Music Director of the Hamburg Philharmonic Orchestra) and ANAM's 2014 Composer in Residence, Brett Dean (composer, violist).

ANAM musicians will be learning and playing side-by-side with these talented and generous artists. You have a unique opportunity to see and hear this throughout our public performance program in August and September. Starting with Simone Young at the Melbourne Recital Centre on 8 August, through to an exploration of Baroque woodwind with Lyndon Watts on 12 September, to a spectacular arrangement of Strauss's *An Alpine Symphony* led by Michael Mulcahy and with Brett Dean featuring in a number of performances throughout this period, the next couple of months at ANAM won't be dull.

We look forward to seeing you here.

Paul Dean

YOUNG ROMANTIC

Simone Young didn't get to the top of her profession by being wishy-washy. The first woman to conduct the Vienna Philharmonic – and still a frequent guest of that exclusive band – is a person who knows her mind, well before she raises her baton at the first rehearsal. For almost a decade she has shaped the musical life of Hamburg, as Artistic Director of that city's opera and Music Director of its Philharmonic Orchestra. The girl from Sydney Con is now lauded as a leading torchbearer for the German Romantic repertoire and as one of the best 'Ring' conductors on the planet. Her return visits to her home country generate a palpable buzz. We asked her about the music for her upcoming concert with the ANAM Orchestra. As usual, her answers were direct.

MM So much of Messiaen's music, including *L'Ascension*, is related to his very individual Catholicism. Whatever our own feelings with regard to Messiaen's beliefs, is his religion something which helps you in preparing a performance, or are you able to bypass it altogether?

SY *I think it is important to know a composer's motivation in writing a work, but music is an abstract medium – a performer can make of it what he or she will. Many composers were deeply religious and the spirituality and belief that they held is part of the beauty of the works. However, one can appreciate Messiaen's music without knowing about his beliefs or even if one is antipathetic to them. There is a world of difference between religious faith and dogma – and it is a distinction that I choose to make when I perform Messiaen's music: I find such powerful religious belief rather inspiring, but dogmatism is offensive to both my intellect and free will.*

MM You've known Brett Dean for many years. He is such a considerate, softly spoken person, but his music can erupt like a volcano. Take the middle movement of his Viola Concerto, Pursuit. It's thrilling, but also quite scary. Are you able to reconcile the music with the person, or is that just one of the mysteries of creativity?

SY *One of the wonders of the creative process is that it allows us to express a range of emotions and personalities which might be quite foreign to our own nature. This is liberating, inspiring and necessary – if the music a composer wrote only ever expressed his own natural personality, it would be immensely limiting to the range of work he could produce.*

As a performer, I feel no need to "reconcile the music with the person" – the music has been created by the person, but is now an entity in its own right.

It seems that we are obsessed with the "back story" of art today – we want to know about the person, how they wrote the work, why they wrote the work, why a performer is drawn to a particular piece, etc. Surely if we attempt to strip too much mystery from any art, it limits the opportunities for the audience's personal engagement in the appreciation of a work. Art should appeal to our imaginations, inspire new thoughts and feelings and encourage our minds and emotions to move beyond the boundaries of our own personalities.

MM It's hard to imagine, but some of Brahms's friends had difficulty understanding his 4th Symphony. His confidante Elizabeth von Herzogenberg feared the symphony might not 'find its audience', and his ardent supporter Eduard Hanslick felt it was too intellectual! Do you think their concerns had any validity?

SY *Utter rot! Just goes to show that contemporaries are rarely the best judges of a work of art's virtues!*

The symphony is immensely appealing – full of wonderful melodic and rhythmic invention, moving, haunting, passionate and uplifting. It has long won a place as one of the most loved symphonies of the German romantic repertoire, so that rebuts von Herzogenberg's assertions. I never tire of performing this symphony and, like all great masterpieces, it continues to offer performers and audiences alike a remarkable freshness and vitality.

Simone Young's only Melbourne performance is with the ANAM Orchestra.



**SIMONE YOUNG CONDUCTS
Gala Concert
FRI 8 AUGUST, 7PM**

Messiaen *L'Ascension*
Dean Viola concerto
Brahms Symphony no. 4 in E minor,
op. 98

Simone Young conductor
Brett Dean viola
ANAM Orchestra

Venue Elisabeth Murdoch Hall
Melbourne Recital Centre

Tickets Full/Sen \$90 Conc \$75
Bookings melbournerecital.com.au
(03) 9699 3333

Presenting Partner: JBWere

Simone Young's 2014 residency generously
supported by Lepley Properties

The ANAM Orchestra is sponsored by the
Ian Potter Foundation

"SHE IS RENOWNED FOR
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SHE PERFORMS..."



THE STARGAZER ... BELIEVER THE

There is no point in listening to Messiaen if you are rushed or pressed for time. Messiaen, let us not forget, is the composer, who envisioned the end of time in an epochal quartet, composed in a German prisoner-of-war camp. Messiaen will not be hurried. His intention is to guide you towards a meditation of things sacred, vast and timeless. And for Messiaen, there is nothing worthier of our contemplation than God.

But God, for Messiaen, was specifically the God of Abraham and the Jewish patriarchs, the God of the Christian trinity and ultimately, of the Catholic church. The mysteries of Catholicism captured his imagination above all else; the transfiguration of Christ, his nativity, his ascension, and his relationship to God the Father. And beyond these imponderables were the wonders of creation, the mind-bending glories of the cosmos that dwarfs but also envelops us. These are the things that transfixed Messiaen's gaze, both inwardly and externally, and it was these visions he sought to translate into sounds for the concert hall.

For Messiaen did not believe that sacred music should be confined to the church. Even though he was Paris's leading church organist for sixty years, he had no hesitation in using the concert hall as a platform for his beliefs. All music, he felt, was sacred. "Liturgical music," he wrote, "is exclusively dependent on the (church) service, whereas religious music spans all times and places, touching the material as much as the spiritual, and in the end finds God everywhere." And far from being an impractical nutter, carried away by his own imagination, Messiaen proved to be one of the most systematic musical thinkers of his century, producing a methodical treatise on the development of his musical language, and running classes in musical analysis that became the weekly highlight of every ambitious young composer in Paris.

In the 1930s, Messiaen began his great series of orchestral works on sacred topics. Dominating these is *L'Ascension*, a vivid four-movement meditation on Christ's ascension following his resurrection, presented with a firmly worded programme in case anyone should dismiss the work as purely symbolic. This unapologetic declaration of faith in

France's proudly secular culture touched some raw nerves. Typical of the critical reaction were Claude Rostand, who fumed against Messiaen's "appalling sacred jargon", and Robert Delannoy, who deplored the composer's "fanatical subjectivity." When it came to the music, however, there was little doubt. Messiaen was clearly the most original, searching French composer of his generation, creating new harmonies and new melodic modes to give voice to his celestial visions.

Interestingly, suffering and its role in human experience is one aspect of Catholic theology that Messiaen did not dwell on, and Messiaen was a man who knew suffering. While serving with the French forces during the war, he was captured by the Germans and held prisoner in a camp near Görlitz during one of the coldest winters on record. On return, his wife Claire Delbos, a gifted violinist and inspiration for many of his early works, began to show signs of mental instability. A hysterectomy in 1949

left her mentally altered, and over the next ten years she fell victim to severe memory loss and early-onset dementia. Messiaen endured the slow-motion death of his first love whilst trying to care for their sole child, Pascal. After a period of denial, he succumbed to doctors' advice and had her placed in a nursing home, where she died in 1959. It was an agony that might have crushed any normal person's faith, but which seems only to have confirmed Messiaen's. And still he continued to search for the wondrous, the miraculous, the glorious. Composing the soundtrack to the *Vale of Tears* was not for him.

In the 1950s he turned his attention from overtly sacred subjects to God's creation, and particularly birdsong, but a commission in 1963 from the French Ministry of Culture drew from him the boldest statement of faith imaginable.

Et exspecto resurrectionem mortuorum (*And I await the resurrection of the dead*) is Messiaen's commemoration of the fallen of both world wars, but also his categorical declaration of life everlasting. Composed for



brass and percussion, this is no empty piece of official rhetoric, but a blazing affirmation, as the title of the fourth movement proclaims: "They shall rise again in glory, with a new name."

Messiaen personalises the work by weaving his beloved birdsong throughout, reminding us that man and nature, the present and future are, in God's eyes, all one.

One of his last great homages to the Creator and his creation is *Des canyons aux étoiles...* (*From the canyons to the stars...*), written for the bicentenary of the American Declaration of Independence, and inspired by treks through Bryce Canyon, Utah with his second wife, Yvonne Loriod:

"...when one is in the canyon, it's extraordinary, it's divine! It's totally deserted and wild...we set off alone, my wife and I, in the canyon. It was marvellous, grandiose; we were immersed in total silence – not the slightest noise, except for the birdsong.

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And we saw those formidable rocks tinted with all possible shades of red, orange and violet, those amazing formations created by erosion: the shapes of castles, towers, bridges, windows, columns! We took walks in the canyon for more than a week, and I transcribed all the birdsongs..."

With a relatively small band of forty-four players (including four soloists), Messiaen achieves wonders of sonority as monumental as the canyon which inspired him. But any glory, Messiaen tells us, belongs not to him but the Creator. Before the rapturous horn solo titled *Interstellar Call*, he quotes from Psalm 147:

"He heals the broken hearted and binds up their wounds. He determines the number of the stars and calls them each by name."

ANAM PRESENTS THREE MASTERPIECES BY MESSIAEN OVER THE COMING MONTHS

L'Ascension

FRI 8 AUGUST, 7PM

Simone Young conductor

ANAM Orchestra

Melbourne Recital Centre

Et exspecto resurrectionem mortuorum

FRI 17 OCTOBER, 7PM

Carl Rosman conductor

ANAM Orchestra

South Melbourne Town Hall

Des canyons aux étoiles...

SUN 23 NOVEMBER, 5PM

Jacob Abela (NSW) piano

Georgia Ioakimidis-MacDougall (SA) horn

Fabian Russell conductor

ANAM Orchestra

South Melbourne Town Hall

ANAM



HAMISH

HAMISH UPTON (NZ) PERCUSSION

How did you choose your recital program?

I wanted to base my program choices on speaking, choreography, and improvisation in percussion. *Speaking Drums* by Peter Eötvös is the core of the recital, and employs all three of these elements. It explores translations of speech rhythms across a range of percussion instruments, including tubular bells, a marimba, two lions roars, and a triangle, and there are also extended improvised cadenzas on timpani and hi-hats.

What is significant about your repertoire for you and your instrument?

Each movement of *Speaking Drums* is based on poems in a made up language. These poems are brought to life on the drums at the opening of the piece, and speech rhythms are then translated onto various instruments, creating a dramatic and visually choreographed performance around a massive battery of instruments.

And Now for the News by West Australian composer Graeme Leak features a backing track of recorded news broadcasts in Vietnamese, which similarly translate speech patterns into percussive sounds, which the performer uses as a basis for improvisation.

John Cage wrote *In a Landscape* in 1948 for the dancer Louise Lippold. Originally written for piano or harp, it fits beautifully on the five-octave marimba, and combines percussion with a live dancer. Continuing the theme of choreography in percussion, *Corporel* by Globokar uses the body as a percussion instrument.

What are the challenges you face with your program?

The list of instruments for *Speaking Drums* is extensive, so finding all of them and getting them into a single rehearsal space will certainly be a challenge!

Do you have any techniques that help you prepare for performances?

I like to play for as many different people as possible and get their feedback, as well as recording sections and run-throughs of pieces to keep refining details. As it isn't always possible to get on every percussion instrument daily, doing 'mental' practice is a very useful tool, especially in memorisation.

What are you most looking forward to getting out of your recital, and what do you think the audience will enjoy most from your recital?

The program I have chosen explores unexpected and different repertoire, and I'm particularly excited that live improvisation is a strong feature in the majority of the pieces. The concerto I will perform is visually exciting and I am excited to be able to present new sounds and performance techniques that people may not have experienced yet.

Any other information/facts you would like to add?

This will be the second performance of *Speaking Drums* in Australia, as it was only first performed at the end of September 2013.

ANAM RECITAL TUE 2 SEPTEMBER, 11AM

Globokar *Corporel* for percussion

Leakm *And Now For the News*

Eötvös *Speaking Drums* (percussion concerto)

Cage *In a Landscape*

Hamish Upton (NZ) percussion

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

Student Beneficiary Support generously provided by peckvonhartel architects

LAURENCE MATHESON (VIC) PIANO

How did you choose your recital program?

The first piece I chose was the Rachmaninov Suite for two pianos, which I've been wanting to play for over a year, and thankfully Tim Young agreed to do it with me. Tim suggested I also tackle something by Prokofiev, so I ended up with a very Russian-themed program. The two Schumann Fugues are a little off-beat and something lighter between the three bigger works.

What is significant about your repertoire for you and your instrument?

I've never played any Prokofiev or Schumann before, so the repertoire is quite new for me. Also, the two Prokofiev Sonatas are also very notable pieces in their own right. The 7th Sonata was significant for Prokofiev himself, as it is seen as a lament over the arrest of his close friend and famous director Vsevolod Meyerhold.

What are the challenges you face with your program?

All of the pieces have their own challenges: the Rachmaninov, other than being fairly technically difficult, has the added challenge of communication with the pianos back-to-back. The Schumann is also surprisingly challenging, as it is very dense and has some serious stretches, while also being stylistically unique; similar to Bach's Fugues, but noticeably different harmonically and in his treatment of the theme. The Prokofiev has lots of notes and the final movement is in a very forward-thinking 7/8 time signature.

Do you have any techniques that help you prepare for performances?

Nothing in particular, though I'll be trying to practice playing the program the whole way through, as it's quite substantial.

What are you most looking forward to getting out of your recital?

Playing with Tim again will be really fun, and the program will be really enjoyable.

What do you think the audience will enjoy most from your recital?

I think the audience should listen out for the cheeky ending to one of the Schumann fugues, while the final movement of the 7th Prokofiev Sonata is amazing.

ANAM RECITAL TUE 12 AUGUST 1PM

Rachmaninoff Suite no. 2 for two pianos in C minor, op. 17

Schumann 4 Fugues, op. 72

Prokofiev Piano sonata no. 3 in A minor, op. 28

Schumann 4 Fugues, op. 72

Prokofiev Piano sonata no. 7, op. 83

Laurence Matheson (VIC) piano

Timothy Young piano

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

Student Beneficiary Support generously provided by ANAMsyndicate – Mark Debeljak & Daniel Lehrer, Heather & Colin Johnson, Stuart Kollmorgen, Jan Minchin, Beatrice Moignard, Estelle Redlich, Tallis Trust, Robert Whitehead



LAURENCE

NILS HOBIGER (QLD) CELLO

How did you choose your recital program?

I chose works that inspired me but that were also beneficial to the improvement of my technique. My recital program came together as works spanning across genres – romantic, baroque and finishing with contemporary.

Do you have any techniques that help you prepare for performances?

I do! I often pretend to perform my works in my practice to get a feel for how I will need to work during the actual performance day. More importantly, I film myself doing this so I am able to observe and dissect my performance from a third person perspective. This gives me confidence as I feel I become aware of how my finished work will come across to the audience.

What are you most looking forward to getting out of your recital?

A lot of fun and an adrenaline rush!

What do you think the audience will enjoy most from your recital?

I think the audience will definitely enjoy the Khachaturian Cello concerto. This is a unique cello concerto in the sense that the drama that plays out throughout the work is paced incredibly well and is similar to a story. A poor soul with spirit adventures on to find a better life, encounters chaos but conquers it and comes out stronger than when he started.

Anything else you would like to add?

It's on the 3rd of September at 3pm... please come!

ANAM RECITAL WED 3 SEPTEMBER, 3PM

Khachaturian Cello concerto in E minor

Schumann 3 Fantasy Pieces op. 73

JS Bach Suite for solo cello no. 4 in E flat major, BWV 1010

Nils Hobiger (QLD) cello

Tomoe Kawabata piano

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door



NILS

KAYLIE MELVILLE (WA) PERCUSSION

How did you choose your recital program?

I've picked a program of pieces which use tape and/or live electronics – it's an area I don't have much experience in, and I thought throwing myself in the deep end would be a great way to learn!

What is significant about your repertoire for you and your instrument?

I'm really excited that three of the pieces I've chosen are Australian works, and that they give a great snapshot of how Australian composers have been experimenting with percussion and technology. I'm particularly enjoying Nigel Westlake's *Hinchinbrook Riffs* – as you perform, the marimba part is recorded and played back slightly delayed, so there's this beautiful interplay between what you're playing in that moment and what you just played. It creates such a beautiful effect and makes possible this whole new level of harmony, layering and complexity.

What are the challenges you face with your program?

Playing with a tape has been an interesting challenge. When performing by yourself or with other musicians I think it's quite natural that sometimes you'll pick up the pace or pull back, but the tape requires you to be really strict about staying in time.

What are you most looking forward to getting out of your recital?

I really wanted to focus this year on performing more Australian repertoire, and I'm very excited to be performing *aux étoiles*... a percussion duo I asked ANAM pianist Jacob Abela to write late last year. Jacob has taken the final minute of Messiaen's epic ninety-minute piece *Des canyons aux étoiles*... stretched out to ten minutes, and then modified the sounds of the glockenspiel

and xylophone to create these unusual gamelan-type sounds. I'm really excited to be performing a piece that is so new and to play a small role in creating new Australian percussion repertoire.

What do you think the audience will enjoy most from your recital?

I think the audience will really enjoy how diverse these pieces are. Carl Vine's Percussion concerto is very exciting and has me leaping around my set up at times, while other works are very still and place great importance on each individual sound. I think percussion and electronic music have a kind of natural connection because both are so interested in experimentation, and it's been fun to explore that.

ANAM RECITAL WED 27 AUGUST, 6:30PM

Westlake *The Hinchinbrook Riffs*

JL Adams *Red arc / Blue veil*

Abela *Aux étoiles* for percussion

Vine Percussion concerto

Kaylie Melville (WA) percussion

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

Student Beneficiary Support generously provided by the Stan Perron Charitable Foundation



KAYLIE



CALENDAR

JULY

CONCERTO COMPETITION - ROUND TWO

TUE 29 JULY, 3PM-4:35PM

WED 30 JULY, 11AM-3:35PM

THU 31 JULY, 9:15AM-12:15PM

See anam.com.au for detailed program information

ANAM Musicians

Venue South Melbourne Town Hall

Tickets Free (bookings essential)

Bookings info@anam.com.au or (03) 9645 7911

SOUND BITE

TUE 29 JULY, 1PM

Brahms Sonata for violin & piano in A major, op. 100

Vine 5 Bagatelles for piano

Granados *Quejas, ó la maja y el ruiseñor*

Falla *Danza ritual del fuego*

Vine Piano sonata no. 1, 2nd movement

William Hennessy violin

Gladys Chua (WA) piano

Alex Raineri (QLD) piano

Julia Hastings (VIC) piano

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

MOSTLY MOZART: A FRENCH CONNECTION

WED 30 JULY, 11AM

Lully *Marche pour la cérémonie des Turcs* from 'Le Bourgeois Gentilhomme'

Mozart Flute concerto no.1 in G major, K 313

Rameau Excerpts from *Les Indes galantes*

Chaminade Concertino for flute in D major, op. 107

Kiran Phatak (WA) flute

Orchestra Victoria

Adam Chalabi director

Colin Fox host

Venue Elisabeth Murdoch Hall

Melbourne Recital Centre

Tickets Full \$47 Sen/Conc \$38

Bookings melbournerecital.com.au (03) 9699 3333

AUGUST

ANAM FACULTY IN CONCERT

FRI 1 AUGUST, 7PM

Dohnányi Sextet in C major, op. 37

Dean *Recollections*

JS Bach Brandenburg Concerto no. 6 in B flat major, BWV 1051

Crumb *Voice of the Whale* for Three Masked Players

ANAM Faculty

Venue South Melbourne Town Hall

Tickets Full \$55 Sen \$40 Conc \$30

Bookings anam.com.au (03) 9645 7911

SIMONE YOUNG CONDUCTS GALA CONCERT

FRI 8 AUGUST, 7PM

Messiaen *L'Ascension*

Dean Viola concerto

Brahms Symphony no. 4 in E minor, op. 98

Simone Young conductor

Brett Dean viola

ANAM Orchestra

Venue Elisabeth Murdoch Hall

Melbourne Recital Centre

Tickets Full/Sen \$90 Conc \$75

Bookings melbournerecital.com.au (03) 9699 3333

ANAM RECITAL

TUE 12 AUGUST 11AM

JS Bach Chaconne in D minor

Vine Piano sonata no. 1

Ginastera Piano sonata no. 1, op. 22

Julia Hastings (VIC) piano

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

ANAM RECITAL

TUE 12 AUGUST 1PM

Rachmaninoff Suite no. 2 for two pianos in C minor, op. 17

Schumann 4 Fugues, op. 72, no. 1

Prokofiev Piano sonata no. 3 in A minor, op. 28

Schumann 4 Fugues, op. 72, no. 4

Prokofiev Piano sonata no. 7, op. 83

Laurence Matheson (VIC) piano

Timothy Young piano

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

FELLOWSHIP PROJECT

THU 14 AUGUST 6:30PM

Turnage *Twice Through the Heart*

JS Bach *Ich habe genug* Cantata no. 82a in G minor, BWV 82

Britten *Phaedra* op. 93

Lotte Betts-Dean (VIC) mezzo soprano

ANAM Musicians

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

ST. SILAS SUNDAYS NO. 2

SUN 17 AUGUST, 2:30PM

Mozart Violin sonata in E minor, K 304

Dean *Intimate Decisions*

Mitchell *A case of you*

Janáček String quartet no. 2 *Intimate Letters*

Madeleine Jevons (VIC) director / violin

Louisa Breen piano

Matthew Laing viola

Amy Brookman (QLD) violin

Elliot O'Brien (WA) viola

Gemma Tomlinson (QLD) cello

Venue St Silas Anglican Church

99 Bridport St ALBERT PARK

Tickets Full \$25 Conc \$15 (ANAMates \$15)

Bookings trybooking.com/EFAY

SOUND BITE

TUE 19 AUGUST, 1PM

Program to be advised

See anam.com.au for details

ANAM Musicians

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

FELLOWSHIP PROJECT

TUE 19 AUGUST, 6:30PM

Hummel Sonata for four hands op. 92

Fibich Quintet op. 42

Stewart Kelly (QLD) piano

Timothy Young piano

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

SOUND BITE

FRI 22 AUGUST, 1PM

Program to be advised

See anam.com.au for details

David Dolan piano

ANAM Musicians

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

IN CONVERSATION WITH JACK LIEBECK

FRI 22 AUGUST, 3PM

Jack Liebeck violin

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

VOICES OF ANGELS

FRI 22 AUGUST, 7PM
Dean *Voices of Angels*
Hindson *Central Australian Song*
Brahms Piano quintet op. 34

Jack Liebeck violin
Victoria Sayles violin
Brett Dean viola
Paul Dean clarinet
ANAM Musicians

Venue South Melbourne Town Hall
Tickets Full \$55 Sen \$40 Conc \$30
Bookings anam.com.au (03) 9645 7911

VOICES OF ANGELS

SAT 23 AUGUST, 6PM
Dean *Voices of Angels*
Hindson *Central Australian Song*
Brahms Piano quintet op. 34

Jack Liebeck violin
Victoria Sayles violin
Brett Dean viola
Paul Dean clarinet
ANAM Musicians

Venue Ian Hanger Recital Hall, Queensland Conservatorium
140 Grey St SOUTH BRISBANE
Tickets Full \$15 Conc \$10 (available at the door)

ANAM RECITAL
MON 25 AUGUST, 11AM

Program to be advised
See anam.com.au for details

Rainer Saville (NSW) trumpet
Leigh Harrold piano

Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings Tickets at the door

ANAM RECITAL
MON 25 AUGUST, 3PM

Dukas *Villanelle* for horn & piano
Poulenc *Elégie* for horn & piano
Koechlin *Poème* op. 70b
Adès *Sonata da caccia*

Cinzia Posega (VIC) french horn
Peter de Jager piano

Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings Tickets at the door

MASTERCLASS

TUE 26 AUGUST, 9AM
Steven Osborne piano
ANAM Musicians
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings Tickets at the door

This masterclass is presented in association with Australian Chamber Orchestra

ANAM RECITAL
TUE 26 AUGUST, 11AM

Psathas *Planet Damnation* for percussion
JS Bach Suite for solo cello no. 2 in D minor, BWV 1008
Cleworth 3 pieces for snare drum
Pye *Rebana Loops*

Hugh Tidy (VIC) percussion
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings Tickets at the door

ANAM RECITAL
TUE 26 AUGUST, 1PM

Koechlin Horn Sonata, op. 70
Kirchner 3 *Poemi* 1987 for horn & piano
Britten *Canticle III Still Falls the Rain*
François Divertimento for horn & piano

Kara Hahn (NSW) french horn
Rhodri Clarke piano

Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings Tickets at the door

MASTERCLASS
WED 27 AUGUST, 10AM

Imogen Cooper piano
ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings Tickets at the door

This masterclass is presented in association with Musica Viva

ANAM RECITAL
WED 27 AUGUST, 6:30PM

Westlake *The Hinchinbrook Riffs*
JL Adams *Red arc / Blue veil*
Abela *Aux étoiles* for percussion
Vine Percussion concerto

Kaylie Melville (WA) percussion
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings Tickets at the door

MASTERCLASS
THU 28 AUGUST, 9AM

Nicholas Hodges piano
ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings Tickets at the door

This masterclass is presented in association with Melbourne Recital Centre

ANAM RECITAL
THU 28 AUGUST, 11AM

Wieniawski *Polonaise Brillante* no. 1 in D major op. 4
Pärt *Fratres* for violin & piano
Fauré Violin sonata op. 13

Harry Bennetts (NSW) violin
Peter de Jager piano

Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings Tickets at the door

ANAM RECITAL
THU 28 AUGUST, 1PM

Enesco Concert piece for viola & piano
Bruch Romance op. 85
Clarke Viola sonata

William Clark (TAS) viola
Rhodri Clarke piano

Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings Tickets at the door

ANAM RECITAL
THU 28 AUGUST, 6:30PM

Weinberg Sonata for solo viola no. 2, op. 123
Mozart Sinfonia concertante in E flat major for violin, viola, & orchestra, K 320d

Katie Yap (QLD) viola

Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings Tickets at the door

ANAM RECITAL
FRI 29 AUGUST, 1PM

Elgar Violin sonata in E minor, op 82
Messiaen *Thème et Variations* for violin & piano
Vaughan Williams *The Lark Ascending*, Romance for violin & orchestra

Iona Allan (QLD) violin
Peter de Jager piano

Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings Tickets at the door

ANAM RECITAL
FRI 29 AUGUST, 3PM

Haydn Cello concerto in D major hob. VIIb:2
JS Bach Suite for solo cello no. 6 in D major, BWV 1012
Debussy Sonata in D minor for cello & piano

Gemma Tomlinson (QLD) cello
Leigh Harrold piano

Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings Tickets at the door

CALENDAR

SEPTEMBER

ANAM RECITAL
MON 1 SEPTEMBER, 11AM
Hindemith Viola concerto, *Kammermusik* no. 5
Prokofiev String quartet no. 2 in F major, op. 82
Stamitz Viola concerto in D major, op. 1, *Allegro*
Gregory Daniel (QLD) viola
Peter de Jager piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

ANAM RECITAL
MON 1 SEPTEMBER, 1PM
Bridge Lament for two violas
Kurtág *Signs, Games & Messages*
Brahms Sonata for clarinet & piano no. 1 in F minor, op. 120
Anthony Chataway (SA) viola
Gladys Chua piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

ANAM RECITAL
MON 1 SEPTEMBER, 3PM
Bruch *Scottish Fantasy* op. 46
Ysaye Violin sonata no. 4
Riley Skevington (WA) violin
Leigh Harrold piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

ANAM RECITAL
TUE 2 SEPTEMBER, 11AM
Globokar *Corporel* for percussion
Leakm *And Now For the News*
Eötvös *Speaking Drums* (percussion concerto)
Cage *In a Landscape*
Hamish Upton (NZ) percussion
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

ANAM RECITAL
TUE 2 SEPTEMBER, 6:30PM
Program to be advised
See anam.com.au for details
Anne-Marie Johnson (VIC) violin
Louisa Breen piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

ANAM RECITAL
WED 3 SEPTEMBER, 1PM
Chausson *Poème* for violin & piano op. 25
Debussy Sonata for violin & piano
Sibelius Violin concerto in D minor, op. 47
Zoe Freisberg (QLD) violin
Rhodri Clarke piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

ANAM RECITAL
WED 3 SEPTEMBER, 3PM
Khachaturian Cello concerto in E minor
Schumann 3 Fantasy Pieces op. 73
JS Bach Suite for solo cello no. 4 in E flat major, BWV 1010
Nils Hobiger (QLD) cello
Tomoe Kawabata piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

ANAM RECITAL
THU 4 SEPTEMBER, 11AM
JS Bach Suite for solo cello no. 3 in C major, BWV 1009
Beethoven Cello sonata no. 3, op. 69
Messiaen *Quartet for the End of Time, Louange à l'Immortalité de Jésus*
Samuel Payne (NSW) cello
Rhodri Clarke piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

ANAM RECITAL
THU 4 SEPTEMBER, 1PM
JS Bach Suite for solo cello no. 5, in C minor, BWV 1011
Schumann Adagio & Allegro for cello & piano in A flat major, op. 70
Brahms Cello sonata no. 2, op. 99
Lucy Price (NSW) cello
Leigh Harrold piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

ANAM RECITAL
THU 4 SEPTEMBER, 6:30PM
Schumann Cello concerto in A minor, op. 129
Boccherini Cello sonata no. 2
Tcherepnin Piano trio op. 34
Alexandra Partridge (NZ) cello
Rhodri Clarke piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

ANAM RECITAL
FRI 5 SEPTEMBER, 1PM
Britten Elegy for solo viola
Schumann *Märchenbilder* for viola & piano op. 113
Martinu Viola sonata no. 1, H 355
Cheralyn Simpson (WA) viola
Rhodri Clarke piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

ANAM RECITAL
FRI 5 SEPTEMBER, 3PM
Walton Viola concerto *Andante comodo* (1962 revision)
Piazzolla Oblivion for viola & harp
Bloch Suite for viola & orchestra
Patrick Brearley (NSW) viola
Leigh Harrold piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

ANAM RECITAL
MON 8 SEPTEMBER, 11AM
JS Bach Sonata for solo violin no. 2 in A minor, BWV 1003
Saint-Saëns Introduction et Rondo Capriccioso arr. for violin & piano op. 28
Prokofiev Violin sonata no. 2 in D, op. 94a
Rollin Zhao (QLD) violin
Leigh Harrold piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

ANAM RECITAL
MON 8 SEPTEMBER, 1PM
JS Bach Sonata for solo violin no. 2 in A minor, BWV 1003
Grieg Violin sonata no. 2, op. 13
Estelita Rae (ACT) violin
Peter de Jager piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

ANAM RECITAL
MON 8 SEPTEMBER, 3PM
Bottesini Double bass concerto no. 2 in B minor
Mišek Sonata for bass & piano no. 2, op. 6
Christopher Bainbridge (ACT) double bass
Rhodri Clarke piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

SEPTE

ANAM RECITAL

TUE 9 SEPTEMBER, 11AM

Shostakovich Viola sonata op. 147
Stravinsky *Elégie* for solo viola
Vieuxtemps *Capriccio* for solo viola

Elliot O’Brien (WA) viola
Tomoe Kawabata piano

Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

ANAM RECITAL

TUE 9 SEPTEMBER, 1PM

Poulenc Sonata for violin & piano
Suk Four pieces for violin & piano op. 12
Dvorák Romance for violin & orchestra in F minor op.11

Imogen Eve (QLD) violin
Tomoe Kawabata piano

Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

BAROQUE WINDS

FRI 12 SEPTEMBER, 11AM

JS Bach Brandenburg Concerto no. 5 in D major, BWV 1050
Zelenka Sonata No. 5 in F
Vivaldi Concerto in G minor, RV 107
Hindemith Viola concerto, *Kammermusik* no. 5

Lyndon Watts director/bassoon
Olga Watts director/harpsichord
ANAM Musicians

Venue South Melbourne Town Hall
Tickets All \$27 (**ANAM**ates \$24.30)
Bookings anam.com.au (03) 9645 7911

AN ALPINE SYMPHONY

SAT 13 SEPTEMBER, 7PM

Broadstock *Drenched in Sun* for brass, percussion & organ
Terracini *Gegensätze*
Strauss *Alpine Symphony*, arr. for brass

Michael Mulcahy director/trombone
Calvin Bowman organ
ANAM Musicians

Venue Melbourne Town Hall
Cnr. Swanston & Collins Streets MELBOURNE
Tickets Full \$55 Sen \$40 Conc \$30
Bookings anam.com.au (03) 9645 7911

FELLOWSHIP PROJECT

TUES 16 SEPTEMBER, 6:30PM

Poulenc Sextet for winds & piano
Dean *Polysomnography*
Françaix *L’heure du berger*

Arcadia Quintet

Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

MASTERCLASS

WED 17 SEPTEMBER, 10AM

Dimitri Ashkenazy clarinet
ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

WIND WEEK CONCERT 1

THU 18 SEPTEMBER, 6:30PM

Martinu Nonett
Ginastera Duo for flute & oboe
Adams *Abbreviated Space* for flute & electronics
Poulenc Trio for oboe, bassoon & piano
Szervanszky Wind quintet no. 1
Dvorak Serenade in B minor

ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

WIND WEEK CONCERT 2

FRI 19 SEPTEMBER, 1PM

Hindemith *Kleine Kammermusik*
Villa-Lobos Trio for oboe, clarinet & bassoon
Mc Michael *Salt of the Earth*
Medaglia *Suite Populaire Brasileira*

ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

IN CONVERSATION WITH KROUMATA

FRI 19 SEPTEMBER 3PM

Kroumata

Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Tickets at the door

IONISATION

FRI 19 SEPTEMBER, 7PM

Varèse *Ionisation*
Lim *City of Falling Angels*
Sørensen Octet (world premiere)
Pateras *Flesh and Ghost*
Sandström *Drums* (world premiere)

Kroumata
Speak Percussion
ANAM Musicians

Venue South Melbourne Town Hall
Tickets Full \$55 Sen \$40 Conc \$30
Bookings anam.com.au (03) 9645 7911

ANAM at the Vineyard

SAT 20 SEPTEMBER, from 12:30PM

Penny Quartet
Amy Brookman (QLD) violin
Madeleine Jevons (VIC) violin
Elliot O’Brien (WA) viola
Gemma Tomlinson (QLD) cello

Venue Whistler Café, Cellar Door & Garden
Merindoc Vineyard, 2905 Lancefield Rd TOOBORAC
Bookings for lunch (03) 5433 5188

ST. SILAS SUNDAYS NO. 3

SUN 21 SEPTEMBER, 2:30PM

Stockhausen *Ylem* for 19 or more players/singers
Messiaen *Chants de terre et de ciel*

Jacob Abela (NSW) piano
Justine Anderson soprano

Venue St Silas Anglican Church
99 Bridport St ALBERT PARK
Tickets Full \$25 Conc \$15 (**ANAM**ates \$15)
Bookings trybooking.com/EFAZ

SINFONIA CONCERTANTE

FRI 26 SEPTEMBER, 7PM

Dean *Intimate Decisions*
Dean *Twelve Angry Men*
Lutoslawski Symphony No. 3

Brett Dean viola/conductor
Julian Smiles cello
ANAM Cellists
ANAM Musicians

Venue South Melbourne Town Hall
Tickets Full \$55 Sen \$40 Conc \$30
Bookings anam.com.au (03) 9645 7911

*All details are correct at time of printing.
Please visit anam.com.au for up to date information.*

MBER

DIRECT FROM ARCADIA

THE FAB



RACHEL



LOYD



KIRAN



DAVID

Let's face it, the megastars of the musical world tend to be the violinists, the pianists and the singers. Pity the poor wind players who work just as hard, but don't get the same mass adulation. Which is why it was such a pleasant surprise when last year's ANAM Chamber Competition was won by a group of wind players – the Arcadia Wind Quintet. They are Kiran Phatak (flute), David Reichelt (oboe), Lloyd van't Hoff (clarinet), Rachel Shaw (horn) and Matthew Kneale (bassoon). We spoke to Kiran and Lloyd.

MM Whose bright idea was it to form a quintet?

Lloyd It wasn't one person, the idea sort of existed for a while. Four of us studied together in Brisbane and we'd played there and always enjoyed playing with each other.

Kiran Then Matt Kneale and I were at ANAM and talked about it again, but it never worked out because it's hard to find five people who enjoy playing together and can also commit to a decent amount of time.

Lloyd Kiran, Matthew and Rachel started at ANAM in 2011, and that's when we realised it actually could happen through ANAM. The Chamber Competition was a test to see if we were any good. And we won!

MM The Arcadia Quintet did indeed win, performing Ligeti's 6 Bagatelles. What were some of the names you rejected before settling on Arcadia?

Lloyd ANAM Wind Quintet, Bank Street Quintet, Emerald Hill Quintet... all very clichéd!

Kiran Then I was in a masterclass given by Emily Beynon from the Concertgebouw. She gave us a quote from Carl Neilson who said, you can take the flute out of Arcadia but you can't take Arcadia out of the flute.

The Arcadia Quintet are organising Wind Week in September, with visiting artist Dmitri Ashkenazy (clarinet) their trump card. Their mentor, Paul Dean, is particularly impressed with their efforts. "None of these players has come from a privileged background," he told me. "In fact, some of them have done it very tough. Therefore they know how to make something run on the smell of an oily rag, and they know the value of a dollar. But they've got the talent and the right attitude."

Kiran We've taken the initiative. Wind Week will include three big concerts in the South Melbourne Town Hall. There will also be artists from the whole Melbourne wind community, including Melbourne University. Dimitri Ashkenazy will also be there giving a masterclass, and finally participating in a concert on the Friday.

MM And your next concert program?

Lloyd We'll be doing music for winds with piano, and we've got Peter de Jager (pianist). We're playing Brett Dean's *Polysomnography*, Poulenc's Sextet and Françaix's *L'heure du berger*.

MM The repertoire for wind quintet isn't as large as that for string quartet. You're not facing a shortage of works to play?

Kiran Not so far. There was an explosion of works for winds in the 20th century once instruments had the mechanical capability to do more, and composers were very quick to take advantage of that.

MM What else is on the agenda?

Lloyd We've been booked by Melbourne Festival for some concerts in a pop-up venue, and we also have a residency supported by Fourwinds in the Bermagui area, where we'll be tutors at the State Music Camp and perform within the community.

MM What big works are on the definite to-do list?

Kiran Ligeti's 10 Pieces for Winds. They're notoriously difficult and harder for an audience to engage with, but it's very rewarding music!

Wind Week will run at ANAM 15-19 September.

Visit anam.com.au or phone 9645 7911 for more details.

WIND WEEK CONCERT 1

THU 18 SEPTEMBER, 6:30PM

Martinu Nonett

Ginastera Duo for flute & oboe

Adams *Abbreviated Space* for flute & electronics

Poulenc Trio for oboe, bassoon & piano

Szervanszky Wind quintet no. 1

Dvorak Serenade in B minor

ANAM Musicians

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

WIND WEEK CONCERT 2

FRI 19 SEPTEMBER, 1PM

Hindemith *Kleine Kammermusik*

Villa-Lobos Trio for oboe, clarinet & bassoon

Mc Michael *Salt of the Earth*

Medaglia *Suite Populaire Brasileira*

ANAM Musicians

Venue South Melbourne Town Hall

Tickets \$5 (ANAMates Free)

Bookings Tickets at the door

MATTHEW





"IT WAS IN THE FORM OF A PIANO QUINTET THAT BRAHMS' MASTERPIECE FINALLY FOUND ITS BEING. JOACHIM WAS MORE THAN PLEASED, DECLARING IT THE GREATEST CHAMBER WORK SINCE 1828."

A DIFFICULT CONFINEMENT

You've all heard of, or know, those mums who give birth with virtually no labour? That's how some musical works arrive in the world. Then there are the babies who make their poor mothers work somewhat harder, insisting on a long, agonizing labour that ends up in a maternal scream for 'MORE DRUGS!'

Brahms' Piano Quintet was, to draw a comparison, a musical child of the latter variety. In 1861 the thirty-year-old composer began by wanting to write a string quintet modelled on Schubert's great essay in that genre, the String Quintet in C major. The resulting String Quintet in F minor, a powerful, sweeping work full of instantly memorable themes, reflected Brahms' turbulent mental state during the early 1860s. These were the painful years of his unrequited love for Clara Schumann who, though now widowed, wished to relate to Brahms only as a close friend and nothing more. Brahms proudly offered the new quintet to Clara and his other mentor, the great violinist Joseph Joachim, for comment. Both found its content compelling, beautiful, and the treatment of the material masterful. But after giving performances in Vienna and Hanover, Joachim felt impelled to share with Brahms his misgivings about the piece:

"What I miss in it for unalloyed pleasure is, to pinpoint it in a single phrase, an attractive sonority...the instrumentation is not energetic enough to my ears to convey the powerful rhythmic convulsions; the sound is almost helplessly thin for the musical thought. Then again, for long stretches almost everything lies too thickly."

It was back to the writing desk. Ever the perfectionist *par excellence*, Brahms destroyed the original manuscript and rescored the entire four-movement work for two pianos. Clara found this version more successful, and even performed it, but both she and Joachim felt the piece had not yet reached its perfect state. She wrote to Brahms, *"The very first time I played it I had the impression of a transcribed work... please, dear Johannes, do agree, just this time, and rework the piece once more."*

Once more, back to the writing desk. Clara suggested that it needed the voluptuous sound of strings to do full justice to the musical ideas, but also the sound of the

modern piano to tie everything together. She was right. It was in the form of a piano quintet that Brahms' masterpiece finally found its being. Joachim was more than pleased, declaring it the greatest chamber work since 1828. In other words, the best thing for chamber music since Schubert. And Clara's final verdict must have been music to Brahms' ears:

"What inner strength, what richness in the first movement...I can't tell you how moved I am by it, and how powerfully gripped. And what an Adagio – it sings and sounds blissful right up to the last note! I start it over and over, and don't want to stop."

VOICES OF ANGELS

FRI 22 AUGUST, 7PM

Dean *Voices of Angels*

Hindson *Central Australian Song*

Brahms Piano quintet op. 34

Jack Liebeck violin

Victoria Sayles violin

Brett Dean viola

Paul Dean clarinet

ANAM Musicians

Venue South Melbourne Town Hall

Tickets Full \$55 Sen \$40 Conc \$30

Bookings anam.com.au (03) 9645 7911

ASHLEY WILLIAM SMITH

ASSISTANT PROFESSOR

HEAD OF WINDS AND
CONTEMPORARY PERFORMANCE
SCHOOL OF MUSIC,
THE UNIVERSITY OF WESTERN
AUSTRALIA

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ALUMNI INTERVIEW

What amazes you about what you are doing now?

Honestly, I have a career that I could not have even dreamed of! I pinch myself daily. The greatest highlights of the last couple of years have included a duo recital alongside David Shifrin (my former teacher) at the Lincoln Centre in New York, solo recitals at the Kennedy Centre in Washington DC and the Melbourne Recital Centre, performances with various orchestras in Asia including the Hong Kong Philharmonic and working with some of the great chamber music organisations including the Chamber Music Society of the Lincoln Centre, Chamber Music Northwest (USA), the Australian String Quartet and the Syzygy Ensemble.

My current projects include a newly commissioned Concerto, written for me by Australian composer Lachlan Skipworth. I will be premiering it later this year. Most recently, I was appointed as Assistant Professor at the University of Western Australia where I am the Head of Winds and Contemporary performance. This position allows me to experience my great passions for teaching and research while still encouraging me and allowing time to simultaneously pursue an international performing career. I am constantly meeting new inspiring and extraordinary people, and getting to travel to wonderful places. If someone had told me this is what I would end up doing ten years ago... I would have thought they were nuts.

Was this what you had always dreamed that you would do?

Actually, it isn't. When I was really young, I wanted to be a composer, and I still have ambitions of composing. I think composition requires more confidence than performing. As a performer, I can always find a point of departure and inspiration in the music that is in front of me and at some point I think I recognised that the creative process flowed easier as a performer than as a composer. As a performer, I am forever trying to get as close to the music as possible, however I believe composition requires removing even more layers to get to the heart of an artistic idea, and say it in a profound and meaningful way. I am constantly inspired by composers – when I was in the USA I had great opportunities to either work alongside or take classes in composition and analysis with some of the greats: Martin Bresnick, David Lang, Michael Gordon, Steve Reich, Krzysztof Penderecki, George Crumb, Christopher Theofanidis, Lowell Liebermann. Ironically, I think out of anyone I know who isn't a composer, I've probably had the best education to actually become one. Hopefully I'll get the balls to actually put pen to paper at some point.

Can you explain your journey? When did you know that music was going to be your career?

When I was eight, I was given a recording of Nigel Kennedy playing Vivaldi's Four Seasons for my birthday. I came from a non-musical family, so this present was a bit of a surprise. Vivaldi is still one of my favourite composers, and Kennedy is still my hero. From this point onwards, I knew I would be a musician. I completed my undergrad at the University of Western Australia (where I am now currently employed), and then attended ANAM from 2008-09 as a student and then in 2010 as an ANAM Fellow. In 2010 I moved to the USA where I completed a Master of Music and Artist Diploma at Yale University, as well as working with many great new music ensembles and solo performing. Words cannot describe how awesome my time in the USA was – I miss the atmosphere and my friends enormously. I am lucky enough, however, to be spending several months working in the USA over the next couple of years.

What do you find are the biggest difficulties that you face?

As a student, the greatest difficulty was that I always knew I was on a slightly different musical path than everyone else. Because I had spent so much of my early musical development wanting to be a composer, I came to musical performance from the slightly different angle of wanting to play the *music* more than wanting to play the *instrument*. This naturally led to my desire to focus on contemporary music and solo performing. This also meant that I had to spend a lot of time learning to focus my energy on the clarinet as well as learning to be less creatively stubborn. ANAM played a big part in transforming me in to a more well rounded performer.

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Internationally renowned Australian conductor Simone Young leads the ANAM Orchestra in a moving program that will inspire audiences.

Messiaen *L'Ascension*

Dean Viola concerto

Brahms Symphony no. 4 in E minor, op. 98

Simone Young conductor

Brett Dean viola

ANAM Orchestra

Venue Elisabeth Murdoch Hall
Melbourne Recital Centre

Tickets Full/Sen \$90 Conc \$75

Bookings (03) 9699 3333
or melbournerecital.com.au

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Presenting Partner: JBWere

Simone Young's 2014 residency supported by Lepley Properties
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Concerto Competition second
round finalists as they perform
works from Strauss, Beethoven and
Prokofiev – just to name a few!

For detailed program information
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WED 30 JULY from 11AM
THU 31 JULY from 9:15AM

ANAM Musicians

Venue South Melbourne Town Hall

Tickets FREE (bookings essential)

Bookings (03) 9645 7911 or
info@anam.com.au



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conversation



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