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Music Making: An Interactive Experience

Words by Karen Kyriakou
B.Ed (Sec.Mus), M.Ed.(Mus), CF



Above: ANAM Musicians at an in-schools workshop early in 2022.

The Community Engagement program at ANAM plays an important part in developing relationships within our community, and fostering skill sets vital to the well-rounded (employable) musician. The program develops professional skills and provides an opportunity to ‘give back’ to communities that may not have access to live music. The very essence of this program relies on the mutually beneficial exchange that occurs between the audience and performer.

Every first-year musician at ANAM is involved in the Community Engagement program, where small chamber ensembles prepare a 30-minute interactive concert for students at Richmond West Primary School. The ANAM musicians witness the delight and curiosity of the children who are seeing wonderful performers up close.

To prepare a concert in this setting, musicians must select appropriate repertoire, and decide which ‘important’ and ‘interesting’ things from the music will be extracted for exploration. The 30-minute concerts must be designed with the audiences’ needs and abilities in mind, with each musician having a dual role as both presenter and performer. Concert activities might include singing melodic themes, playing body percussion rhythms, directed listening activities and answering questions. This supports the students’ understanding and connection to the music and allows the musicians to engage closely with the audience, sharing the interactive experience.

This year, ANAM was thrilled (and somewhat relieved) to finally be able to roll out the program for second-year musicians, although this year it was also offered to any third-years who wished to participate.

A similar format of an interactive concert was planned, but this time for secondary students.

ANAM partnered with Ashwood School, where each student identifies with disability. In order to extend the experience for all participants, ANAM musicians would firstly present their concert, and then would work with the Ashwood students throughout the day to create a group composition together.

The ANAM musicians played their own instruments while the Ashwood students played percussion. Each musician was able to lead a student group in the shared creative sessions. The process was busy, noisy, fun and enormously valuable for everyone involved. At the end of the workshop, the primary school students arrived to hear the new piece performed. One Ashwood student told the principal that it was their best day at school ever!

Congratulations to each and every musician involved in this program. The professionalism demonstrated in these sessions was exceptional, with wonderfully engaging concerts and workshops delivered across the two schools. Third years... watch this space!

"The workshop was exciting, engaging, and a new experience for our secondary students. The activities were age-appropriate and offered a chance to develop new musical and performance skills, as well as extending students' musical vocabulary. Staff commented that the day was akin to attending a professional development workshop and they learnt along with their students. Additionally, it made for a wonderful reflection lesson back in the classroom."

Grace Berne
Performing Arts Teacher
Ashwood School

Reflections on the ANAM Set Festival

Words by Leigh Harrold
ANAM Special Project Coordinator

“Our hearts are full,
and our minds inspired.”

Composer Catherine Likhuta uttered that beautiful sentiment at the conclusion of the ANAM Set Festival. Perhaps, however, the most astounding thing about the festival is that it happened at all! But, then again, we said the same thing about the ANAM Set itself last year.

The timeline for creating the ANAM Set works – 67 new pieces in eight months – seemed ambitious enough... but the festival’s timeline was something else. It involved having all 67 works performed multiple times over a single weekend, resulting in 174 separate performances, featuring 72 performers in over seven different venues.

The density of quality new Australian music was gob-smacking. Too often, the token ‘contemporary Australian work’ is buried in the middle of a concert of more established heritage fare. In this festival, living Australian composers were front and centre and we discovered what we knew all along: not only is our local compositional scene full of intelligence, variety, emotion and creativity, but it also fills a vital need in our community. The pieces on display in this festival provided catharsis (Thomas Green’s *So, I am Shouting*), provoked tears (Alexander Voltz’s

Prayer for a Lost Friend) and laughter (Graeme Leak’s *THIS is IT*), shed light on marginalised groups (K Travers Eira’s *[sound is] A Body in Space*), and helped make sense of two very tumultuous years (Matt Laing’s *Destructive Interference*).

One statistic proved to be more meaningful than I initially imagined. Fifty of the 67 composers were able to attend the festival. As wonderful as this was, I didn’t place too much stock in its remarkableness until I heard from one composer, then another, and then a dozen of them(!) that such gatherings of compositional royalty in one place are a rarity. Composer Yitzhak Yedid felt it was “the most exciting new music event [he’d] seen in Australia.”

Personally, I have never experienced artistic stimulation quite like it. The festival may have rounded off the ANAM Set project, but it has also revealed a way of engaging with music making that reignites the art form with immediacy and relevance. This beautiful summary from composer Kate Tempny was perhaps the most moving of all: “The eclecticism, diversity and respect created an amazing, beautiful vision of the very best we can do as a culture.”

These words alone seem reason to try and do it all again, at some point. It seems we’ve only scratched the surface.



Above: James Morley (2021) performing at the ANAM Set Festival. Credit: Pia Johnson

The ANAM Set is supported by the Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative



Australian Government

RISE Fund

Practising Piano Sorcery



Timothy Young during a lesson at ANAM's current home, Abbotsford Convent.
Credit: Pia Johnson

SCRIABIN & SYNAESTHESIA

Saturday 3 September 7pm

SCRIABIN Complete Piano Sonatas

Timothy Young director/ANAM Head of Piano

Amanda Pang (alumna) piano

Theodore Pike (alumnus) piano

Sine Winther (alumna) piano

Jennifer Yu (alumna) piano

ANAM Pianists

Venue Rosina Auditorium, Abbotsford Convent

Tickets Full \$50 | Sen \$40 | Con \$35 | Under 30 \$25 |
ANAMates 10% discount

Bookings anam.com.au or 03 9645 7911

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

Words by Timothy Young
ANAM Head of Piano

Alexander Scriabin (1872–1915) published 10 piano sonatas throughout his short life. They trace the early romantic stirrings of a youthful composer through to the philosophical musings of a creator that dreamt of an all-embracing form of art that would lead humanity to freedom.

My first encounter of Scriabin was through the expansive and fiery performances of one of his great advocates Vladimir Horowitz, in particular his recorded 1967 Carnegie Hall Recital which featured the Scriabin Etude in D minor. Upon further investigation I found an entire world of music that was alluring, complex, extreme, enigmatic and so convincing all at once. Simply intoxicating.

He wrote almost exclusively for the piano and it is no surprise he was called the 'Russian Chopin.' His early musical forms include mazurkas, waltzes, nocturnes, preludes, impromptus, études and a relatively unknown early Sonata, Opus 0. I performed this unpublished work for a recital at the Italian Centre for Scriabin Studies in Bogliasco, Italy, where Scriabin lived for a year while writing his late work, *The Poem of Ecstasy*. Pianistically he is already formidable, influenced undoubtedly by Chopin and Liszt, the harmonic language of Tchaikovsky and Korsakov, but with a uniqueness in the approach to rhythm that was already dissolving any sense of being grounded on this earth.

The development of his compositional style is exceptional. The early Sonatas explore exotic keys but formal structures. By the fourth we are at cross-roads with a harmonic nod to Wagner and dissolution of the Sonata form into a single unified structure. He places an 'attacca' into the second movement, marked 'Prestissimo, volando'. Volare means to fly... and apparently, he really thought he could. They do say that genius and madness are very close!

His fifth Sonata, which incidentally Richter described as being one of the most difficult works in the solo piano repertoire, is prefaced with a poem he wrote:

I call you to life, mysterious forces!
Drowned in the obscure depths
Of the creative spirit, timid
Embryos of life, to you I bring daring!

Richter later described performing the ninth Sonata as "practising sorcery." Performance instructions in these later sonatas include:

Mysterious breath; with deep,
veiled ardour; with a gentleness
more and more caressing
and poisoned; with painful
voluptuousness; unfurling
mysterious powers; horror
arises and mingles with
the delirious dance...

Scriabin's harmony becomes impossible to explain with traditional tonal laws... not that this has stopped many scholars from trying! The most convincing approach I have personally encountered has little to do with traditional methods of analysis and the author calls this 'nuclear-polarity', whereby the combination of astrology, geometry, maths and acoustical considerations lead us to the conclusion that the centre of gravity or tonal centre is inaudible. Something like a blackhole that draws matter into it, but cannot be seen. Fascinating to say the least and something I look forward to exploring with ANAM pianists. Regardless, the language is unique, powerful and utterly convincing.

From his notes taken from lectures at the Fourth Philosophical Congress in Geneva in 1904, Scriabin focused on, among others, Nietzsche's *Zarathustra*. Nietzsche here famously says, "Well! Take heart! ye higher men! Now only travaileth the mountain of the human future. God hath died: now do we desire – the Superman to live."

Scriabin's own poetry reads conspicuously with Nietzsche's concept of the Superhuman, challenging humanity to take responsibility for creating its own values, symbolic of humanity's potential to become a better version of itself:

I am God!
I am nothing, I'm play,
I am freedom, I am life.
I am the boundary,
I am the peak.

His newfound objective was to show how mankind can will itself to become God, and that the experience of God is attained through spiritual ecstasy. This would be achieved through his art.

I look forward to welcoming you all to experience these extraordinary works of art.

What's on

August – September

JAMES CRABB: DARING PIONEERS

Friday 29 July 7pm

PIAZZOLLA *Suite Punta del Este*
for classical accordion and small orchestra

GUBAIDULINA *Seven Words* for cello,
classical accordion and strings

PIAZZOLLA *Aconcagua* Concerto for
bandoneon

James Crabb classical accordion/director
Charlotte Miles (alumna) cello
ANAM Musicians

Venue Rosina Auditorium,
Abbotsford Convent

Tickets Full \$50 | Sen \$40 | Con \$35 |
Under 30 \$20 | **ANAMates** 10% discount

Bookings anam.com.au or 03 9645 7911

OPEN HOUSE MELBOURNE

Saturday 30 & Sunday 31 July 1pm

Repertoire and artists to be advised

Venue The Good Shepherd Chapel,
Abbotsford

Bookings & more info anam.com.au

MOSTLY MOZART: MUSICAL MAVERICKS

Wednesday 3 August 11.30am

MOZART Church Sonata in C
ADÈS *Catch*

BUSONI Fantasia in F minor

EGGERT *Morphing*

MOZART Adagio & Rondo in C minor

James Crabb classical accordion/director
ANAM Musicians

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre

Tickets Full \$49 | Con \$42 |
ANAMates 10% discount |
Livestream (via ADCH) \$24

Bookings melbournerecital.com.au
or 03 9699 3333

Digital bookings
australiandigitalconcerthall.com.au
or 1300 994 208

*Presented in partnership with
Melbourne Recital Centre*

SOUNDBITE: ADITYA BHAT (PERCUSSION)

New date:
Friday 5 August 1pm

C UNG *Spiral I*

X YI *Dust of Time*

Y PAGH-PAAN *U-Mul*

L LIANG Trio for piano, cello & percussion

S SATO *Toki no Mon* for violin,
percussion & piano

Aditya Bhat (VIC) curator/percussion
ANAM Musicians

Venue Rosina Auditorium,
Abbotsford Convent

Tickets All \$5 | Free for **ANAMates**
(bookings required)

Bookings anam.com.au or 03 9645 7911

ANAM AT NGV

Saturday 6 August 2pm

Repertoire and artists to be advised

Venue The Ian Potter Centre:
NGV Australia

Tickets free entry, bookings not required

*Presented in partnership with
NGV Australia*

STRAVINSKY'S BALLETS

Friday 12 & Saturday 13 August 7.30pm

STRAVINSKY *The Firebird*
(complete ballet)

STRAVINSKY *Petrushka* (1947)

STRAVINSKY *The Rite of Spring*

Jaime Martín MSO Chief Conductor
Melbourne Symphony Orchestra
ANAM Musicians

Venue Arts Centre Melbourne,
Hamer Hall

Tickets Full from \$59 | Con from \$54 |
Child \$20

Bookings mso.com.au or 03 9929 9600

ANAM MASTERCLASS: ROY HOWATT

Tuesday 16 August 2pm

Roy Howatt piano
ANAM Pianists

Venue The Good Shepherd Chapel,
Abbotsford

Tickets Full \$20 | Sen/Con/U30 \$15

Bookings anam.com.au or 03 9645 7911

SOUNDBITE

Thursday 18 August 1pm

Repertoire and artists to be advised

Venue Rosina Auditorium,
Abbotsford Convent

Tickets All \$5 | Free for **ANAMates**
(bookings required)

Bookings anam.com.au or 03 9645 7911

RECITAL: KANE CHANG

Friday 19 August 4pm

Repertoire to be advised

Kane Chang VIC piano

Leigh Harrold (ANAM Associate Artist)
piano

BRITTEN'S WAR REQUIEM

Friday 19 & Saturday 20 August 7.30pm

BRITTEN *War Requiem*

Asher Fisch WASO Principal Conductor
West Australian Symphony Orchestra
ANAM Musicians
WASO and TSO Chorus

Venue Perth Concert Hall

Tickets From \$57 | U30 \$30

Bookings waso.com.au

ST SILAS

Sunday 21 August 2.30pm

Repertoire to include:
JS BACH Trio Sonata from *A Musical
Offering*
*plus string quartets performed by
ANAM's Artamidae Quartet*

ANAM Musicians

Venue St Silas Anglican Church

Bookings & more info anam.com.au

ANAM AT ADCH (ONLINE AND IN-PERSON)

Wednesday 24 August 7pm

Repertoire to include:
R EDWARDS *Maninya IV*
*plus string quartets performed by
ANAM's Artamidae Quartet*

ANAM Musicians

Venue The Athenaeum 2

Tickets Full \$44 | Con \$32 | Online \$24

Bookings
australiandigitalconcerthall.com
or 1300 994 208

*Presented in partnership with
Australian Digital Concert Hall*

ANAM AT BELEURA

Thursday 25 August 1.30pm

JACOB Oboe Quartet
SMETANA Trio for violin, cello & piano in G minor

ANAM Musicians

Venue Beleura House & Garden, Mornington

Tickets Full \$50 | Con \$45

Bookings beleura.org.au or 03 5975 2027

Presented in partnership with Beleura House & Garden

ANAM CONCERTO COMPETITION (ROUND 2)

Thursday 25 & Friday 26 August 10am–4pm

Schedule to be advised

Venue Rosina Auditorium, Abbotsford Convent

Tickets Full \$20 | Sen/Con/U30 \$15

Bookings anam.com.au or 03 9645 7911

RECITAL: NICOLA ROBINSON

Tuesday 30 August 12pm

Repertoire to be advised

Nicola Robinson QLD horn
Leigh Harrold (ANAM Associate Artist) piano

RECITAL: NATHAN GATENBY

Wednesday 31 August 3pm

Repertoire to be advised

Nathan Gatenby QLD percussion
Aidan Boase (ANAM Associate Artist) piano

BACH DIARIES: PLAYING AROUND

Thursday 1 September 3pm

JS BACH Organ Sonata no. 4 in E minor
JS BACH Contrapunctus no. 1 and no. 4, from *The Art of Fugue*

JS BACH Contrapunctus no. 16 from *The Art of Fugue*

JS BACH Contrapunctus no. 15 from *The Art of Fugue*

JS BACH Ricercar a 3 from *A Musical Offering*

JS BACH Trio Sonata from *A Musical Offering*

Venue The Good Shepherd Chapel, Abbotsford

Tickets Full \$20 | Sen/Con/U30 \$15

Bookings anam.com.au or 03 9645 7911

RECITAL: ALEX ALLAN

Friday 2 September 11am

Repertoire to be advised

Alex Allan WA oboe
Peter de Jager (ANAM Associate Artist) piano

RECITAL: RACHAEL KWA

Friday 2 September 1:30pm

Repertoire to be advised

Rachael Kwa NSW violin
Louisa Breen (ANAM Associate Artist) piano

SCRIABIN & SYNAESTHESIA

Saturday 3 September 7pm

SCRIABIN Complete Piano Sonatas

Timothy Young director/ANAM Head of Piano

Amanda Pang (alumna) piano
Theodore Pike (alumnus) piano
Sine Winther (alumna) piano
Jennifer Yu (alumna) piano

ANAM Pianists

Venue Rosina Auditorium, Abbotsford Convent

Tickets Full \$50 | Sen \$40 | Con \$35 | Under 30 \$20 | ANAMates 10% discount

Bookings anam.com.au or 03 9645 7911

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

ANAM AT BELEURA

Thursday 22 September 1.30pm

MOZART Serenade no. 13
Eine kleine Nachtmusik

BEETHOVEN Symphony no. 3 *Eroica* arr. for piano quartet

ANAM Musicians

Venue Beleura House & Garden, Mornington

Tickets Full \$50 | Con \$45

Bookings beleura.org.au or 03 5975 2027

Presented in partnership with Beleura House & Garden

ANAM RECITALS

Venue Rosina Auditorium, Abbotsford Convent

Tickets All \$5 | Free for ANAMates (bookings required!)

Bookings anam.com.au or 03 9645 7911

All dates/months listed are subject to change.

To enquire about the status of the above events, please:

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

ANAM Associate Artists are supported by Crown Resorts Foundation and Packer Family Foundation.

Louisa Breen is supported by Igor Zambelli and Jenny Zambelli.

MSO MASTERCLASS: EMILY SUN

Wednesday 14 September 6.30pm

Emily Sun violin
ANAM Violinists

Venue Iwaki Auditorium, ABC Southbank

Tickets Full \$15 | Stu \$10

Bookings mso.com.au or 03 9929 9600

VICTORIAN OPERA'S ELEKTRA

Wednesday 14 September 7.30pm

R STRAUSS *Elektra*

Richard Mills conductor
Orchestra Victoria
ANAM Musicians

Venue Arts Centre Melbourne, Hamer Hall

Tickets From \$39

Bookings artscentremelbourne.com.au or 1300 182 183

Presented in partnership with Victorian Opera

THE AMERICAN CENTURY

Tuesday 20 September 7pm

REICH *Clapping Music*

STRAVINSKY *L'Histoire du soldat*

REICH *Piano Phase* arr. for 2 marimbas

COPLAND Concerto for Piano and Orchestra *Jazz Concerto*

Fabian Russell conductor

Timothy Young ANAM Head of Piano
Peter Neville ANAM Head of Percussion
John Arcaro ANAM Percussion Faculty
ANAM Musicians

Venue St Kilda Town Hall

Tickets Full \$50 | Sen \$40 | Con \$35 | Under 30 \$20 | ANAMates 10% discount

Bookings anam.com.au or 03 9645 7911

Meet Marie Rowland, ANAM Visionary

Words by Sylvia Hosking
Senior Development Coordinator

Marie Rowland is one of ANAM's valued *Visionaries*, a donor with an eye to the future who has left a bequest to ANAM in her Will. Involved with music throughout her life, Marie had recently retired when she heard about ANAM when it opened in 1994. "Getting involved with ANAM was the best decision I've made. I'm happy as long as there's music," she says.

Marie's musical training began in the choir at Methodist Ladies College, Kew. The school prized music above everything: "It was the be all and end all." Though not destined to follow a career in music herself, Marie enjoyed being part of the Melbourne music community.

"We have always been greeted so warmly at ANAM, I felt part of a family. You always felt 'this is a good place to come, they know I'm here!'" She goes on to explain, "That's ANAM: something dignified, something creative. The word 'integrity' sums it up."

Marie has watched ANAM grow and develop over her long association.

She says that ANAM brings to her life a "breathtaking level of achievement by musicians... who care deeply about the music." That level of performance has continued to improve over the years, she says. "There are big challenges for the musicians, and those challenges are always being met."

Marie remembers when ANAM nearly closed in 2008, due to a retraction of Government funding, "It was horrible when they tried to shut us down. I remember the night we thought it was the last concert. Just before the concert began, the message came through 'It's OK – we can go on!' That concert was one of the greatest musical experiences of my life."

Marie has given to ANAM since the very beginning, "Initially, just what I could, and gradually I've been able to give a bit more." A long-time donor to ANAM's Syndicate program, she has formed long-lasting relationships with some of 'her' musicians. Her eyes sparkle when she recalls recent ANAM alumnus, bassoonist, Jye Todorov (VIC) and current violinist, Megan Yang (NSW) coming to play at home: "Jye said, 'if you're going to visit Marie, I'm coming too!'"



Marie Rowland in her home

When asked why she has chosen to leave a bequest to ANAM, Marie replies: "To thank you for all that ANAM has been and done for me. It has given me immeasurable pleasure and stimulation and I am in awe of their skills. But also, the feeling ANAM gave me of being part of something very special."

For information on leaving a bequest (gift in Will) to ANAM, please contact:

Sylvia Hosking
Senior Development Coordinator
s.hosking@anam.com.au
03 9645 7911

Adele Ohki (violin 2002)



Adele Ohki.
Image credit: Tatiana Daubek

When asked what instrument she first wanted to learn, violinist Adele Ohki replies "I didn't have a choice!" Both Adele's parents were distinguished violinists: her father, Reginald Larnier, was a long-time member of the London Symphony Orchestra, and then later transitioned from the Assistant Concertmaster of the Melbourne Symphony Orchestra to Concertmaster with the Canberra Symphony Orchestra (CSO). Her mother was at the same time Principal Second of the CSO, and together they juggled an active private music studio and the successful and popular chamber ensemble, The Salon Players.

Born in Melbourne and growing up in Canberra, as a young person Adele was surrounded by music at home and encouraged by both Mary Tatchell at the Canberra Girls Grammar School, and Lindy Reksten, a family friend and Principal Cellist of the CSO as well as a professor at the Canberra School of Music. But it was an invitation to attend the Australian Festival of Chamber Music Winterschool at the age of 15 that changed Adele's life for ever. Here she met the visiting American pedagogue, Charles Castleman, who encouraged and supported her to move to the USA where she completed a High School Diploma at the Idyllwild School of Music and the Arts in California, followed by a Bachelor of Music at the Eastman

Words by Hugh Hallard
ANAM Volunteer

School of Music at Rochester, NY. At the latter, she met her future husband, Thomas Ohki.

Before settling permanently in the USA, during a return visit to Australia, her mother encouraged her to undertake the Advanced Performance Program at ANAM. Adele describes this program (2002) as transformative and life-changing because of the emphasis on live performance, the teachers (notably Alice Waten, James Buswell and Wanda Wilkomirska) and her cohort of ANAM Fellows, many of whom are now senior members of the Australian musical fraternity and life-long friends. These include Simon Hobcroft, Shaun-Lee Chen, Grace Kim, Rowena McNeish (née Crouch), and Helen Ireland. As Adele says, "We played hard but we also partied hard! There was lots of cooking, sharing meals and laughing." To top off her year at ANAM, Adele and Tom decided on the spur of the moment to marry, and the date chosen for the wedding happened to coincide with the ANAM end-of-year concert, in order that Adele's mother – suffering from advanced terminal cancer – could attend both.

Continue reading Adele's profile, including her time overseas and what brought her back on home soil at anam.com.au/alumni-highlights

Musical Gardeners



James Crabb. Credit: Christoffer Askman



Words by James Crabb

This performance (*Daring Pioneers* on July 29) is based around compositions which have become masterpieces of the classical accordion repertoire. I wanted to introduce those unique musical languages in more depth with the fabulously talented ANAM musicians. Performing concertos without a conductor is a wonderful way to make spontaneous music-making, where every musician has an equal responsibility and role to play. Trust is everything!

I've chosen two iconic composers of the second half of the 20th Century who have taken similar journeys from opposite sides of the world. Many critics had already branded Gubaidulina's music as a mistaken path. Shostakovich understood and encouraged a young Gubaidulina's spiritual musical voice with hidden references to her Russian Orthodox faith, advising her to be strong and to follow her chosen path. Gubaidulina's exploring and original voice of blending music and spiritual beliefs was a clear escape from constraints of the socio-political climate in Russia. The composer often uses unusual instrumentation, incredibly effective sound worlds and clear narratives in her music. Gubaidulina once told me that she thought of herself more as a gardener than an architect, suggesting that the life and energy in music created by human expression is always the priority. It's very clear however that the incredible detail, hidden structures and forms in her compositions play a very important part in Gubaidulina's music.

Nadia Boulanger had similar advice for a young Piazzolla in Paris after hearing by chance some of Astor's own music. Piazzolla was embarrassed by the strong influences of tango in his own music and therefore tried to abandon his style for a more traditional classical sounding music. Boulanger quickly addressed the issue, "In your new scores I hear Stravinsky and Bartok but the music you just played on piano – that's Piazzolla." His quest to evolve tango music into more than just a strict dance musical form was also seen by many traditionalists as a mistaken path. Threats to his life for changing the tango style were a clear sign of the resistance to changing unwritten rules. Those defining moments would shape both composers' incredible journeys, becoming significant musical voices of the 20th Century. Their compositions are now thankfully more widely understood and accepted, and continue to be some of the most performed contemporary art music today.

Spiritual Mysticism inspired by religious faith, and the evolution of tango with European and African immigrants, suffering and disillusioned by the false promise of a better life in foreign lands, is an absolute melting pot of raw emotions. Music and human expression become an extraordinary and fascinating voice, which takes the listener and the players on an incredible emotional adventure.

Gubaidulina's use of the solo classical accordion and solo cello symbolises the flesh and soul of Christ. The strings provide the role of a heavenly choir of angels providing moments of comfort and reflection.

Piazzolla's *Aconcagua* (the highest mountain in the Southern Hemisphere) seems to summarise the story of the tango with all its historical influences, from the seedy brothels to illegal gambling, poverty, brutal street fights, seduction, love, despair and hope, and everything else that a colourful imagination can add.

Hope you enjoy the performance.

JAMES CRABB: DARING PIONEERS

Friday 29 July 7pm

ASTOR PIAZZOLLA *Suite Punta del Este*
for classical accordion and small orchestra

SOFIA GUBAIDULINA *Seven Words* for cello, classical accordion and strings

ASTOR PIAZZOLLA *'Aconcagua'* Concerto for bandoneon

James Crabb classical accordion/director

Charlotte Miles (alumna) cello

ANAM Musicians

Venue Rosina Auditorium, Abbotsford Convent

Tickets Full \$50 | Sen \$40 | Con \$35 | Under 30 \$25 | **ANAMates** 10% discount

Bookings anam.com.au or 03 9645 7911

Orchestral Music at its Finest

Words by Paavali Jumppanen
ANAM Artistic Director

How does a waterfall feel?
Which of our senses awaken when birds announce that night is about to turn into day?
And what about a storm, how does our body react to its brooding rumble?
Concertgoers hear those things in the most beloved pieces of the orchestral repertoire. Musicians performing those works *feel* these phenomena through their bodies.
ANAM is blessed to partner with some of Australia's most notable orchestras, and a variety of different educational elements take place under the umbrella of these partnerships. Their flagships are concerts in which ANAM musicians perform as part of these professional orchestras. Alongside the seasoned masters of orchestral playing, the up-and-coming musicians perform in concerts delivering some of the most epic repertoire composed for these 80-plus-piece super-instruments.
These concerts provide invaluable learning experiences for ANAM musicians. Right at the centre of the action they can witness the secrets behind an amazing string section; they can observe how a great double bass section makes sure to play loud enough, not too loud, but always supporting the sounds above them. Their goodwilled espionage reveals how a wind section manages to consistently play together and convey elegance no matter how tricky detecting a conductor's beat might be. All this and more are learnt during these exciting joint projects.
Perhaps even more significant is the opportunity to experience the creation of the sounds of those things—a waterfall, dawn, and a storm—at a moment when, and in a place where it happens. These experiences support true growth of musical artistry, an ability to *feel and hear* the world and transmit reflections of it through the craft of playing an instrument.

STRAVINSKY'S BALLETS

Friday 12 & Saturday 13 August 7.30pm
Arts Centre Melbourne, Hamer Hall

STRAVINSKY *The Firebird* (complete ballet)
STRAVINSKY *Petrushka* (1949)
STRAVINSKY *The Rite of Spring*

Jaime Martín conductor
Melbourne Symphony Orchestra
ANAM Musicians

Bookings mso.com.au

BRITTEN'S WAR REQUIEM

Friday 19 & Saturday 20 August 7.30pm

BRITTEN *War Requiem*

Asher Fisch WASO Principal Conductor
West Australian Symphony Orchestra
ANAM Musicians
WASO and TSO Chorus

Bookings waso.com.au

ELEKTRA

Wednesday 14 September 7.30pm
Arts Centre Melbourne, Hamer Hall

R STRAUSS *Elektra*

Richard Mills conductor
Orchestra Victoria
ANAM Musicians

Bookings victorianopera.com.au

BRASS IN ST DAVID'S

Friday 14 October 7.30pm
St David's Cathedral, Hobart

Repertoire to be advised

Scott Kinmont conductor
TSO Brass and Percussion
ANAM Musicians

Bookings tso.com.au

ALPINE SYMPHONY

Saturday 12 November 7.30pm
Great Hall, Auckland Town Hall

LIGETI *Lontano*
J.S. BACH Orchestral Suite No.1
R STRAUSS *An Alpine Symphony*
Giordano Bellincampi conductor
Auckland Philharmonia Orchestra
ANAM Musicians

Bookings apo.co.nz

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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