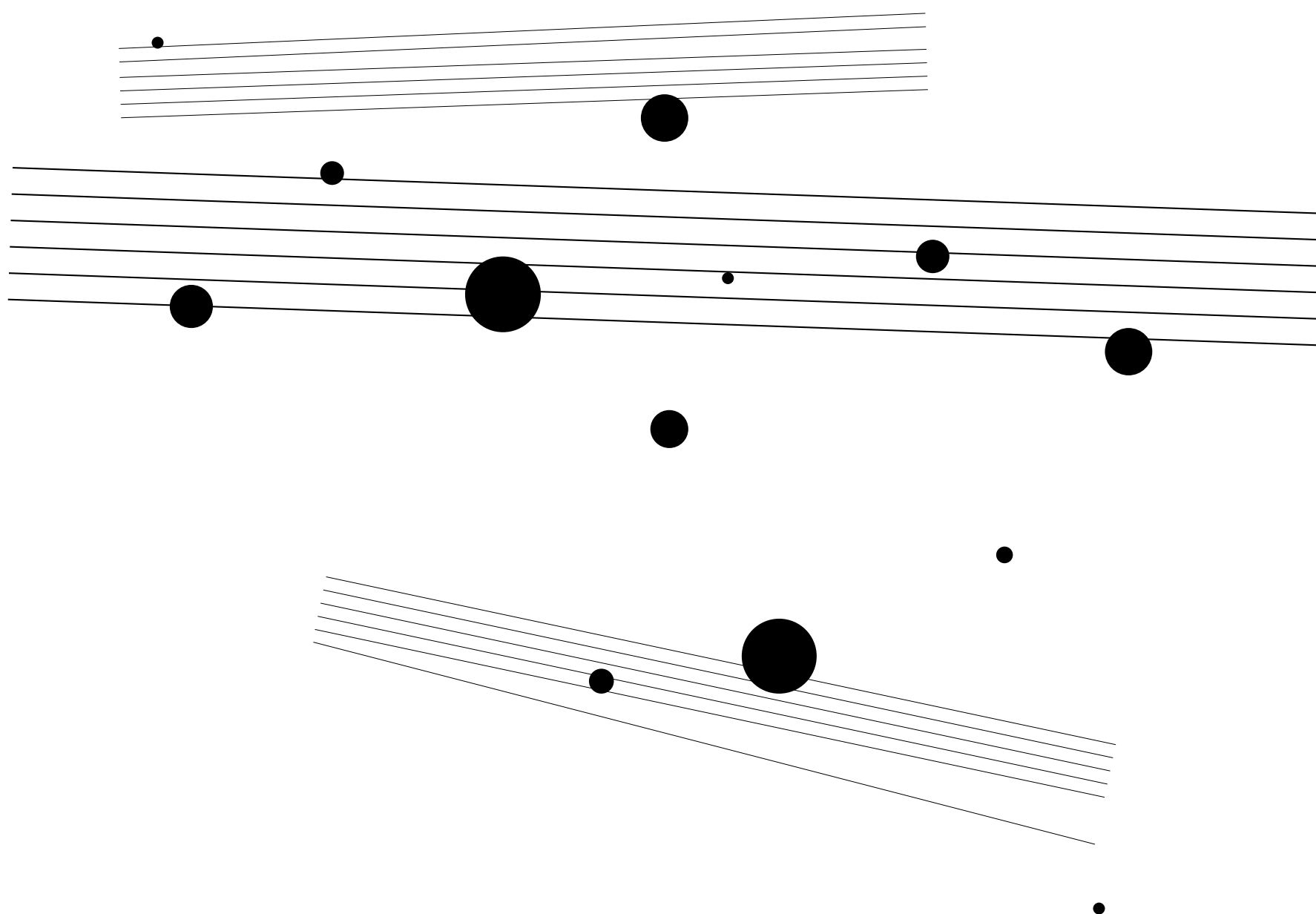


ANAM MUSIC MAKERS



RECITALS

ANAM



ANTHONY CHATAWAY VIOLA

What have you chosen to perform for your recital?

Sonata for Piano and 'arpeggione' by Franz Schubert (tran. for Viola) and York Bowen's Phantasy for viola and piano.

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

Schubert is always a challenge but it is certainly a rewarding one. This piece challenges one's technique and musicianship on many levels and there's not a lot you can fluke. Also the fact that it wasn't written for the viola adds an extra layer of decision-making and difficulty to performing this work. The Bowen is, I admit, significant to me and not many others, although I hope to change this. It is an acquired taste but I just can't get enough of it for some reason. York Bowen was labelled "The English Rachmaninoff." As far as the viola repertoire goes you will not find anything more lush, romantic and virtuosic. When you hear the ending to this piece you almost want to start laughing because it's so over the top, just when you think he's been ridiculous enough he takes it to another level. The only way to bring it across successfully is to perform it in an equally over the top and ridiculous manner.

What are you most looking forward to in your recital?

Taking the audience for a ride with York Bowen.

What did you learn from last year's recital that will be useful when programming, organising and/or performing this one?

Keep it simple, organise your accompanist in good time and perform your whole recital through at least a week before your recital.

THU 3 OCT, 1PM

Student Beneficiary Support provided by Leighton Holdings



GEORGINA ROBERTS OBOE

What have you chosen to perform for your recital?

I've selected three major works to perform: The Mozart Concerto, Heinz Holliger's Sonata for solo oboe and the Poulenc Sonata for oboe and piano.

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

The concerto is used as a standard audition piece, so a chance to perform the work without so much pressure will be a pleasant change! I have chosen the Heinz Holliger Sonate because my teacher, Jeff Crellin, was a student of Holliger back in the 1970s, and I have no doubt he will have some terrific first-hand insight into this piece.

What are you most looking forward to in your recital?

I am really looking forward to performing more Poulenc with Gladys Chua (piano) – we last worked together on the Poulenc Trio for oboe, bassoon and piano, which we had so much fun performing on several occasions last year.

What did you learn from last year's recital that will be useful when programming, organising and/or performing this one?

I have learnt that it is necessary in terms of stamina and overall recital length to pay close attention to the overall duration of the pieces you are programming. I seem to always pick very difficult programs...

MON 28 OCT, 2:15PM

Student Beneficiary Support provided by Philip Bacon AM

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's 2013 cohort consists of 71 students from across Australia. Based in the South Melbourne Town Hall, ANAM's students take part in the professional performance program, an intensive yearlong course of one-to-one

lessons, master classes and public performances. Renowned for its innovation and energy and adventurous programming, ANAM is committed to the advancement of contemporary and Australian composition.



KAYLIE MELVILLE
PERCUSSION

What have you chosen to perform for your recital?
My recital program started with John Cage's beautiful work *Child of Tree* – a guided improvisation for a percussionist using plant materials. I was intrigued by the idea of playing an amplified cactus! I've chosen the other works in my program to link to nature or the I Ching (the Chinese 'Book of Changes'), both of which were huge influences on Cage.

What is significant about this repertoire for you, and for your instrument?
This repertoire is significant because Cage was very involved in early writing for percussion. His works really challenge ideas of what can and can't be an instrument, and what we consider music to be. These are questions that I think musicians in the 21st century are still thinking about, and it's interesting to consider where those lines are (or if they exist at all!)

What are you most looking forward to in your recital?
I find that the beauty of Cage's music is that it really encourages you to listen more closely to unusual or unexpected sounds from everyday objects. It's an idea I'm looking forward to sharing with everyone!

What have you found most challenging or most satisfying when programming your recital?
One of the biggest challenges in programming a percussion recital is often sourcing all of the instruments you need and then making sure you can play them. I'm currently learning to play the kalimba, an African thumb piano, for one of my pieces. In the world of percussion there's always something new to learn!

TUE 29 OCT, 1PM
Student Beneficiary Support provided by Stan Perron Charitable Fund



ROHAN DASIKA
BASS

What have you chosen to perform for your recital?
Concerto for Double Bass in D Major by Carl Ditters Von Dittersdorf.

Grenzübertritt (Crossing Beyond) for Viola, Cello and Double Bass by Viktor Suslin.

Concerto for Double Bass by Eduard Tubin.

What is significant about this repertoire for you, and for your instrument?
The Dittersdorf is one of the most standard of standard pieces in the double bass repertoire, and something that every double bassist has to grapple with at some point in their lives – I'm looking forward to trying to put as much of myself as possible into such a well-known piece. Grenzübertritt is a piece I only came across this year whilst aimlessly browsing YouTube, and in my opinion makes one of the most convincing arguments for the double bass becoming a more mainstream chamber music instrument. There is an incredible variety of colours produced by just three instruments, ranging from the most intimate sounds to almost orchestral textures. The Tubin concerto is becoming more and more appreciated by bassists these days, and is dramatic and virtuosic in a manner barely seen in our repertoire. It will be hard!

What are you most looking forward to in your recital?
Playing music with some friends that I've admired musically for a very long time.

What have you found most challenging or most satisfying when programming your recital?
I've never really had to attempt to organise ensembles before, and trying to navigate our schedules to get together and play is challenging, but worth it! I guess also playing all the notes in tune and in time will be fairly difficult to achieve as well...

THU 31 OCT, 2:15PM



GEMMA TOMLINSON
CELLO

What have you chosen to perform for your recital?
For my first ANAM recital I will be performing Beethoven's 3rd sonata for cello and piano in A major, and the Shostakovich sonata for cello and piano.

What is significant about this repertoire for you, and for your instrument?
These two works brought me to choose a path in music and cello performance. I studied the first movement of the Shostakovich in depth for a school music assignment, and became obsessed with his language throughout that process. I was learning the movement at the time as well, and fell in love with the experience of collaborating with a pianist to create such meaningful chamber music. The Beethoven was one of the first cello works I heard live, and the piece has always been a favourite since.

What are you most looking forward to in your recital?
I am really looking forward to the collaboration with my associate artist, Louisa Breen. As both works are sonatas, I feel it is very much about sharing musical ideas with the pianist to create a unique yet accurate interpretation of the works. I have really enjoyed working with Louisa so far throughout this process.

What have you found most challenging or most satisfying when programming your recital?
The Beethoven is such a significant work for cello, and I feel it a challenge to present an interesting and original take on it, particularly as I have been listening to recordings of this work for years!

MON 4 NOV, 11AM
Student Beneficiary Support provided by Anonymous



KIM WORLEY
CELLO

What have you chosen to perform for your recital?
My upcoming recital will feature works linking the cello to the human voice, including a couple of song transcriptions (one of which I plan to do myself!) a vocalise or two, for which I will be joined by soprano Karen Fitzgibbon and two great cello sonatas by Barber and Boccherini with pianist Leigh Harrold, both of which contain cantabile (or "singing") elements.

What is significant about this repertoire for you, and for your instrument?
As a singer myself, I am drawn to those elements in music which either emulate or attempt to capture the essence of the expressive flow that is found in vocal music, and for this reason the music I have chosen to perform sits close to my heart. It has also been said that the timbre and range of the cello is the most similar of all the instruments to the voice and one finds evidence that composers have taken advantage of this similarity in their writing for the instrument.

What are you most looking forward to in your recital?
The opportunity to share wonderful music, both with colleagues on stage and with friends, family and other supporters who come along to listen. And of course the celebrations afterwards!

What did you learn from last year's recital that will be useful when programming, organising and/or performing this one?
I have had a couple of bites at the cherry (so to speak) already, with a recital earlier this year as well as the one last year, and I think that each time you get up on stage in that context it is more familiar and so a little bit more comfortable. On the other hand, organising and performing a solo recital is never easy and takes a lot of thought, preparation and hard work at the instrument - you just hope that it pays off with a rewarding experience for all involved.

THU 7 NOV, 11AM
Student Beneficiary Support provided by ANAMsyndicate: Robert Gibbs & Tony Wildman, William Murdoch & Richard O'Dwyer, Susan Pelka, Marie Rowland and Anonymous



A NIGHT IN BERLIN, A DAY IN THE COUNTRY

AS A MAN, KURT WEILL WAS THE CITIZEN OF TWO COUNTRIES, GERMANY AND THE UNITED STATES. AS A COMPOSER HE HUNG HIS HAT PRETTY WELL EVERYWHERE. THE CONCERT HALL, THE OPERA HOUSE, THE SYNAGOGUE, THE CABARET AND THE BROADWAY THEATRE WERE ALL HIS ABODE AT LEAST ONE TIME OR OTHER, AND HE OCCUPIED THEM ALL WITH AN EASE AND A SUCCESS THAT MOST OTHER COMPOSERS CAN ONLY ENVY.

He was Jewish in a time and place when that spelled danger. Born in 1900 the son of a German cantor, young Kurt grew up in Dessau and impressed the local synagogue with his prowess as an organist, having taught himself piano at home. As a teenager he expanded his musical horizons by playing evenings at a local beer hall. His first formal studies were with Humperdinck, revered composer of *Hansel and Gretel*, but he found Humperdinck's style stifling. In 1921 he met the mentor he had been searching for in Ferruccio Busoni, virtuoso pianist and visionary composer. It was a musical love-match. Weill was Busoni's devoted disciple for the remaining three years of the older composer's life.

By the 1920s most composers were out of sympathy with Wagner, but few were as downright vitriolic as Busoni, who claimed that the creator of the Ring, Tristan and Parsifal had debased music by exaggerating

its voluptuous side. 'Lascivious' was his summing up. He urged on all his pupils the value of economy and clarity of sound.

It's a shame that Busoni never heard the work that marked his greatest pupil's coming-of-age. When Weill completed his landmark Concerto for Violin & Winds in May 1924, Busoni was dying of kidney disease. He would have admired the crystalline clarity Weill achieved. No one had ever written a violin concerto that sounded quite like this: one violin, winds, percussion and one double bass. And no big, mushy tunes to drug the listener into a torpor, but a totally new soundscape that seemed to plug directly into Berlin's noisy nightlife, its honking traffic and its clanging electric trams. Wagner would have hated it.

Weill was, in fact, right at the forefront in his thinking. In one of those curious coincidences that illuminate musical history, Weill was completing his concerto at exactly the same time Stravinsky was writing his Concerto for Piano and Winds, without either knowing what the other was up to.

British violinist Anthony Marwood has always made it his mission to tread the road less travelled. He has probably commissioned and premiered more new violin concertos than any other player alive, and pieces that often get overlooked by other virtuosos are his meat and potatoes. His performance of Weill's Concerto, which he has recorded for Hyperion, is a natural extension of his award-winning turn as the Soldier in Stravinsky's *The Soldier's Tale*, Marwood being the first actual violinist to play the role on stage. There is a grittiness to both pieces which Marwood seems to thrive on. The fearless abandon with which he plunges into the jet-plane energy of Weill's finale is jaw-dropping.

So where do you go after a heady night in Berlin? You head for the hills, of course. Marwood will follow up this über-urban music in his ANAM concert by directing what is perhaps the most beautiful valentine ever composed to country life, Beethoven's *Pastoral Symphony*.

PERFORMANCE #16

Sat 7 Dec, 7pm
Weill Violin Concerto
Beethoven Symphony No. 6 Pastorale

Anthony Marwood violin
ANAM Orchestra

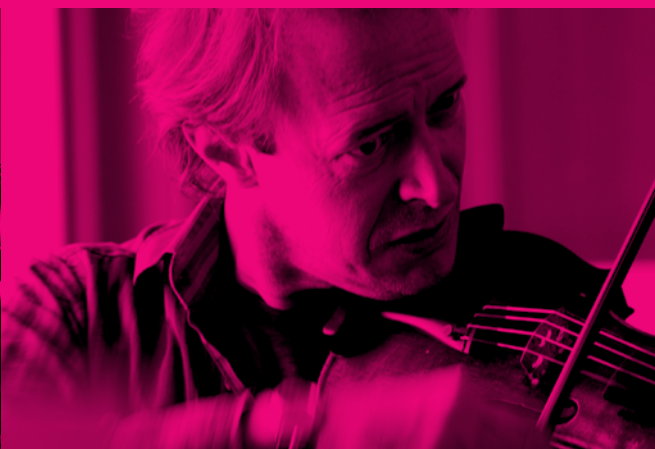
Anthony Marwood's ANAM Residency is generously supported by Janet Holmes à Court AC

ANAM Orchestra
Sponsor



Performance #16
Concert Sponsor

SOFITEL
LUXURY HOTELS



AUSTRALIAN CHAMBER ORCHESTRA: THE CROWD

FRI 11 OCT, 8PM

Chopin Nocturne No.7
Crumb *Black Angels: Bones and Flutes*
Dean *Dispersal*
Debussy *Syrinx*
Feldman *Three Voices: Slow Waltz*
Leifs Quartetto Ill, *El Greco: Mvt.4*
Schubert Symphony No. 8, *Unfinished: Mvt. 1*
Shostakovich The Age of Gold: *Polka*
Sibelius Kuolema: *Scenes with Cranes*, Scene VI
Tognetti *Battle for the Crowd, Mosh Maggot*, Chorale,
Rain, Ecstasis, Bells, Train
Trad. Icelandic (arr. Stearne) *Fagurt er í Fjörðum*

Richard Tognetti director/violin
Jon Frank film
Australian Chamber Orchestra
ANAM Orchestra
The Consort of Melbourne
Peter Tregear Co-Artistic Director
Warren Trevelyan-Jones Co-Artistic Director

Venue Palais Theatre, St Kilda
Tickets Full \$45 – \$105 Conc \$40 – \$90 Under 30 \$45
Bookings ticketmaster.com.au

AUSTRALIAN CHAMBER ORCHESTRA: THE CROWD
SUN 13 OCT, 2PM

Chopin Nocturne No.7
Crumb *Black Angels: Bones and Flutes*
Dean *Dispersal*
Debussy *Syrinx*
Feldman *Three Voices: Slow Waltz*
Leifs Quartetto Ill, *El Greco: Mvt.4*
Schubert Symphony No. 8, *Unfinished: Mvt. 1*
Shostakovich The Age of Gold: *Polka*
Sibelius Kuolema: *Scenes with Cranes*, Scene VI
Tognetti *Battle for the Crowd, Mosh Maggot*, Chorale,
Rain, Ecstasis, Bells, Train
Trad. Icelandic (arr. Stearne) *Fagurt er í Fjörðum*

Richard Tognetti director/violin
Jon Frank film
Australian Chamber Orchestra
ANAM Orchestra
Cantillation
Venue Sydney Opera House
Tickets Full \$45 – \$105 Conc \$40 – \$90 Under 30 \$45
Bookings ticketmaster.com.au

THE HAYDN PROJECT
Melbourne International Arts Festival

MON 21 OCT, 12PM

Britten 3 Divertimenti for String Quartet
Bridge *Rhapsody* Trio
Haydn String Quartet in F minor, Op. 20, No. 5

TUE 22 OCT, 12PM
Haydn String Quartet in G minor, Op. 20, No. 3
Britten String Quartet in C major No. 2

WED 23 OCT, 12PM
Haydn String Quartet in D major, Op. 20, No. 4
Shostakovich String Quartet No. 12

THU 24 OCT, 12PM
Haydn String Quartet in C major, Op. 20, No. 2
Britten String Quartet in D major No. 1

FRI 25 OCT, 12PM
Purcell Fantasias in Four Parts
Stravinsky Three Pieces for String Quartet
Haydn String Quartet in A major, Op. 20, No. 6

ANAM Musicians
ANAM Faculty
Venue MIAF Festival Hub
Tickets Free

SOUND BITE
FRI 25 OCT, 1PM

Program to be advised

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

THE HAYDN PROJECT
Melbourne International Arts Festival

SAT 26 OCT, 12PM

Haydn String Quartet in E-flat major, Op. 20 No. 1
Britten String Quartet

ANAM Musicians
ANAM Faculty
Venue MIAF Festival Hub
Tickets Free

EMERALD HILL FESTIVAL

SUN 27 OCT, 11AM – 5PM

For details please call (03) 9645 7911
Venue South Melbourne Town Hall and surrounds
Tickets Free event

ANAM RECITAL
MON 28 OCT, 11AM

Beethoven Sonata for horn and piano in F major, Op. 17
Strauss Nocturno for horn, Op. 7
Mozart Quintet for horn and strings in E-flat major
Sebastian Dunn horn
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

ANAM RECITAL
MON 28 OCT, 1PM

Humphries *Come Out Closer*
Kerry Aria
Rota Concerto for trombone
Schumann Three Romances, Op. 94
Sandström *Sång till Lotta*
Iain Faragher trombone
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

ANAM RECITAL
MON 28 OCT, 2:15PM

Poulenc Sonata for oboe and piano
Holliger Oboe sonata
Mozart Concerto for oboe in C major, K314
Georgina Roberts oboe
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

ANAM RECITAL
TUE 29 OCT, 11AM
Healey *Myths* for solo timpani
Philidor *Marche de timbales*
Carter Eight Pieces for Four Timpani (selections)
Strauss *Grand Waltz* from Der Rosenkavalier
Wagner *Funeral Music* from Die Walküre
Treloar *Sudhana's Steps*
Brent Miller percussion
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

ANAM RECITAL
TUE 29 OCT, 1PM
Takemitsu *Rain Tree*
Cage *Child of Tree*
Pertout *Pi (Obstruction)*
Norgard *I Ching*
Westlake *Entomology*
Kaylie Melville percussion
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

ANAM RECITAL
TUE 29 OCT, 2:30PM
Griswold *Simple Addition*
Brophy *Coil*
Cangelosi *Naglfar*
Miki *Marimba Spiritual*
Matthew Brennan percussion
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

ANAM RECITAL
WED 30 OCT, 2:15PM
Hughes New work
Messiaen *Le cossyphe d’Heuglin*
Sciarrino *Perduto in una città d'acque*
Messiaen *Le moqueur polyglotte* from
Des canyons aux étoiles...
Moore *Sensitive Spot*
Jacob Abela piano
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

ANAM RECITAL

THU 31 OCT, 11AM

Mozart Concerto for horn in E-flat major, K. 417
Plog Trio for brass
Larsson Concertino Op. 45, No. 5
Kara Hahn horn

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

ANAM RECITAL
THU 31 OCT, 1PM

Program to be advised
Louisa Trewartha trumpet
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

ANAM RECITAL
THU 31 OCT, 2:15PM

Dittersdorf Double bass Concerto in D major
Suslin *Crossing Beyond*
Tubin Double bass Concerto
Rohan Dasika double bass
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

NOVEMBER

ANAM RECITAL
FRI 1 NOV, 11AM

Bach Toccata in C minor
Debussy Preludes, selections from Book I & Book II
Scriabin Piano Sonata No. 3 in F-sharp major
Laurence Matheson piano
Venue South Melbourne Town Hall
Tickets \$5 (ANAMates Free)
Bookings tickets at the door

ANAM RECITAL
FRI 1 NOV, 1PM
Cherubini Horn sonata No. 1
Cherubini Horn sonata No. 2
Hindemith Sonata for horn and piano
Goldmann Trio for horn, violin and piano

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

ANAM RECITAL
FRI 1 NOV, 2:15PM
Denisov Sonata for flute and piano
Schulhoff Concertino for flute, piccolo, viola and double bass
Hindemith Sonata for flute and piano
Kattenburg Sonata for flute and piano

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

ANAM AT THE VINEYARD
SAT 2 NOV, 12:30PM

Howard Penny cello
Mee Na Lojewski cello
Venue Whistler Café, Cellar Door & Garden
Merindoc Vineyard, 2905 Lancefield Rd
TOOBORAC VIC
Bookings for lunch (03) 5433 5188

ANAM RECITAL
MON 4 NOV, 11AM
Beethoven Cello sonata No. 3 in A Major, Op. 69
Shostakovich Cello sonata in D minor, Op. 40

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

ANAM RECITAL
MON 4 NOV, 1PM
Haydn Concerto in D
Bach Suite IV, BWV1010
Brahms Sonata in F major, Op. 99
James Larsen cello
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings tickets at the door

ANAM RECITAL
MON 4 NOV, 2:15PM
Program to be advised
Cameron Jamieson violin
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings tickets at the door

ANAM RECITAL
WED 6 NOV, 11AM
Bach Sonata for viola and harpsichord,
Shostakovich Sonata for viola and piano
Nelson Yarwood viola
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings tickets at the door

ANAM RECITAL
WED 6 NOV, 1PM
Bach Sonata for solo violin in C major
Prokofiev Sonata for violin and piano in D major
Anne-Marie Johnson violin
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings tickets at the door

ANAM RECITAL
WED 6 NOV, 2:15PM
Neuling Bagatelle for horn and piano
Bernstein Dance suite
Beethoven Sonata for horn and piano
Phoebe Smithies horn
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings tickets at the door

ANAM RECITAL
THU 7 NOV, 11AM
Boccherini Sonata for cello and piano in A Major
Barber Sonata for cello and piano, Op. 6
Fauré *Après un Rêve* from Three Songs for voice and piano, Op. 7
Vaughan Williams *The Infinite Shining Heavens* from Songs of Travel
Previn Vocalise for soprano, cello and piano
Mendelssohn *Song Without Words* No. 1 in E major, Op. 19
Mendelssohn *Song Without Words* No. 1 in E minor, Op. 102

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

ANAM RECITAL
THU 7 NOV, 2:15PM
Program to be advised
Nicholas Waters violin
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings tickets at the door

ANAM RECITAL
FRI 8 NOV, 11AM
Bach Cello suite No. 6 in D major
Schubert Sonata in A minor, D821 *Arpeggione*
Jack Bailey cello
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings tickets at the door

ANAM RECITAL
FRI 8 NOV, 1PM
Beethoven Violin sonata No. 8
Franck Sonata for violin and piano
Jessie Regan violin
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings tickets at the door

ANAM RECITAL
FRI 8 NOV, 2:15PM
Kreisler Recitativo und scherzo-caprice
Handel Sonata in D major for violin and harpsichord
Beethoven Sonata for violin and piano No. 7
Beatrix Pickett violin
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings tickets at the door

THE DEAN BROTHERS
SAT 9 NOV, 2:30PM
Brahms *Academic Festival* Overture
Bruch Clarinet and Viola Concerto
Dean Ariel's Music
Brahms *Tragic* Overture
Paul Dean clarinet
Brett Dean viola
Kenneth Young conductor
ANAM Musicians
Tasmanian Symphony Orchestra
Venue Federation Concert Hall, Hobart
Tickets Full \$83 Conc \$49 – \$83
Bookings tso.com.au 1800 001 190

ANAM RECITAL
TUE 12 NOV, 1PM
Program to be advised
Simon Pauperis double bass
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings tickets at the door

ANAM RECITAL
TUE 12 NOV, 2:15PM
Bach Keyboard concerto No. 5 in F minor, BWV1056
Brahms Variations on an original theme, Op. 21
Rachmaninov Symphonic Dances for two pianos, Op. 45
Stewart Kelly piano
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings tickets at the door

ANAM RECITAL
WED 13 NOV, 11AM
Messenger Solo de concours for clarinet and piano
Widmann Fantasie
Horovitz Sonatina for clarinet and piano
Berg Vier stücke for clarinet and piano
Fitkin *Gate*
Justin Beere clarinet
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings tickets at the door

ANAM RECITAL
WED 13 NOV, 1PM
Britten *Fanfare for St Edmundsbury*
Bach *Brandenburg* Concerto No. 2
John Dowland Selected songs
de Jager *Untitled*
Gruber *Exposed Throat* for solo trumpet
Josh Rogan trumpet
Venue South Melbourne Town Hal
Tickets \$5 (**ANAM**ates Free)
Bookings tickets at the door

ANAM RECITAL
WED 13 NOV, 2:15PM
Program to be advised
William Clark viola
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings tickets at the door

ANAM RECITAL
MON 18 NOV, 1PM
Bach Sonata in G minor for oboe and continuo
Dorati Cinq pieces pour le hautbois
Beethoven Trio for two oboes and English horn, Op. 87
Katia Lenzi oboe
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings tickets at the door

FELLOWSHIP PROJECT
MON 18 NOV, 7PM
Berio *Kol Od*
Hope *Liminum*
Holz *Weisse Wunden*
Callum G’Froerer trumpet
ANAM Musicians
Venue Northcote Uniting Church Hall
Tickets Full \$10 Conc \$5 (**ANAM**ates Free)
Bookings Tickets at the door

ANAM CHAMBER COMPETITION FINAL
FRI 22 NOV, 7PM
ANAM Musicians
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings anam.com.au (03) 9645 7911

SOUND BITE
TUE 26 NOV, 1PM
Program to be advised
ANAM Musicians
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings tickets at the door

PERFORMANCE #15
FRI 29 NOV, 11AM
Mendelssohn Octet
Schubert Octet
Anthony Marwood violin
ANAM Musicians
Venue South Melbourne Town Hall
Tickets Full \$25
Bookings anam.com.au (03) 9645 7911

This performance will be followed by light refreshments and an opportunity to meet the artists.

IN CONVERSATION WITH ANTHONY MARWOOD
FRI 29 NOV, 3PM
Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**ates Free)
Bookings Essential (03) 9645 7911

DECEMBER

PERFORMANCE #16
SAT 7 DEC, 7PM
Weill Violin Concerto
Beethoven Symphony No. 6 *Pastorale*
Anthony Marwood violin
ANAM Orchestra
Venue South Melbourne Town Hall
Tickets Full \$55 Sen \$40 Conc \$30
Bookings anam.com.au (03) 9645 7911

MOSTLY MOZART: CHRISTMAS CONCERTO
WED 18 DEC, 11AM
Corelli Concerto Grosso No. 8, Op.6
Mozart Piano Concerto No. 25 in C major
Mozart *A Musical Joke* in F major
Aidan Boase piano
Orchestra Victoria
Venue Melbourne Recital Centre
Tickets Full \$35 Sen/Conc \$26
Bookings melbournerecital.com.au

Booking Details
ANAMates Membership & Single Tickets
Online anam.com.au
Phone (03) 9645 7911
In Person Business hours or one hour prior to the event
Locations
All performances, unless otherwise stated, are held at:
South Melbourne Town Hall
210 Bank St
South Melbourne VIC 3205
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ANAM CONCERTO COMPETITION FINAL

ANAM IS PROUD TO CONTINUE ITS RELATIONSHIP WITH TASMANIAN SYMPHONY ORCHESTRA PRESENTING THE ANNUAL ANAM CONCERTO COMPETITION, HELD AT FEDERATION CONCERT HALL IN HOBART. THE 2013 FINALISTS TELL US ABOUT THEIR EXPERIENCE.



JACK BAILEY
CELLO

What attracted you to the concerto you are playing?

The Sinfonia Concertante in E minor for cello and orchestra by Sergei Prokofiev is widely considered the most monumental concerto in the standard repertoire in terms of length and technical difficulty, so I found the challenge appealing. Having played lots of Prokofiev's symphonic works in orchestra I really enjoy his musical language which can often be seen to be very tongue-in-cheek and warm in character.

How has your understanding of the piece changed over the time you've been preparing it?

I have been fascinated by this particular piece since I first listened to it about 5 years ago and I was interested to learn that it is in fact a re-working of his 1st cello concerto, Op. 58.

The 1st cello concerto wasn't very successful, however Prokofiev was inspired when hearing the great Russian cellist Mstislav Rostropovich performing it and they decided to collaborate to write the Sinfonia Concertante (or Symphony-Concerto) Op. 125.

Becoming aware of the role Rostropovich played in conceiving the piece gives a great insight into the intentions of the writing and the fact that there are several recordings of Rostropovich performing the piece gives even greater insight.

What's it like to perform with a symphony orchestra in this capacity?

To answer this properly I would have to get back to you after the performance. I am, however, very fortunate that my teacher Howard Penny has had a great deal of experience performing concertos with professional orchestras and has actually performed this particular piece with orchestra so he can give a great deal of advice on what to expect.

There are some key areas that I have been focusing on in preparation for the performance and the main one is sound. In the 2nd Round of the concerto competition I performed with piano in a small room for a small panel of adjudicators. In the Final I will be performing with the Tasmanian Symphony Orchestra in a concert hall with – hopefully – an audience, so everything that I do will need to be on a much larger scale (louder, more articulate and possibly slightly exaggerated at times). I am really looking forward to the opportunity to perform this piece with orchestra.

Student Beneficiary Support provided by Peter Jopling QC



AIDAN BOASE
PIANO

What attracted you to the concerto you are playing?

The thing that attracted me initially to this work was probably the energy and excitement that it contains. It is overflowing with characters and colours, and I love Prokofiev's musical language – in general, and particularly in this work. Also, the interaction between soloist and orchestra is a fantastic dialogue.

How has your understanding of the piece changed over the time you've been preparing it?

During the time I have lived with this piece I have come to understand more and more about portraying the variety of characters throughout. Getting into these is what makes playing the work so enjoyable and satisfying.

What's it like to perform with a symphony orchestra in this capacity?

It is a great amount of fun to play with a symphony orchestra! I am lucky enough to have played with orchestras a few times and it is really so enjoyable to be able to finally put all your hard work to full use in the setting that these pieces (concertos) were intended for.

Student Beneficiary Support provided by the Simon Lee Foundation



ANNE-MARIE JOHNSON
VIOLIN

What attracted you to the concerto you are playing?

I had always really loved the Elgar cello concerto, but hadn't really come across the violin concerto until I heard a recording of James Ehnes playing it. Almost immediately I fell in love with it. My favourite things about the concerto are its extraordinary range of colour and its sheer beauty, richness, expressiveness and depth.

How has your understanding of the piece changed over the time you've been preparing it?

Every time I play it I hear new things. This has only intensified since I learned that I was going to play it with orchestra. This concerto is truly like a huge piece of chamber music.

Knowing the concerto as a whole work has really enhanced my appreciation of its structural brilliance. All three movements are inter-related.

What's it like to perform with a symphony orchestra in this capacity?

This will be my first time performing solo with a professional orchestra. I have played with some community orchestras. It is just incredible to have so many people supporting you and adding their own energy, passion, intensity and creativity to the performance. The impact standing there in front of such a tidal wave of musical power is unforgettable – it's an overwhelming, defining experience.

ANAM CONCERTO COMPETITION FINAL

Was held on Thursday 3 October at Federation Concert Hall, Hobart. First prize was awarded to Anne-Marie Johnson.

Prokofiev Sinfonia Concertante
Elgar Concerto in B minor for Violin and Orchestra, Op. 61
Prokofiev Concerto No. 3 in C major for Piano and Orchestra, Op. 26

Jack Bailey cello
Aidan Boase piano
Anne-Marie Johnson violin
Kenneth Young conductor
Tasmanian Symphony Orchestra

**WE SHAKE OUR HEADS IN
FRUSTRATION TODAY AS WE
READ ABOUT SCHUBERT'S LIFE.**

While lesser, now forgotten talents triumphed, Schubert somehow seemed to be forever on the fringe, always just on the brink of major public acclaim but never quite achieving it. Most of his music was heard only by a select (and very lucky) group of friends during his lifetime, and publishers were only interested in a relatively small portion of his songs, disregarding the symphonic and chamber works which we treasure today. His attempt at fame and fortune via the stage proved a dead end, producing only a string of flops. And let's not get started on his love life: Schubert barely got started himself. When he eventually did, he ended up with syphilis. Then, there was his 'melancholia'. Today he'd be treated for clinical depression. In 1824 he informed a close friend, "Each night when I go to sleep, I hope I will not wake again, and each morning reminds me only of yesterday's unhappiness." Fortunately for us, creativity was Schubert's solace and therapy. Also fortunate was the concerned support of some discerning, loyal and influential friends who kept an eye on the fragile genius. It was Count Ferdinand von Troyer who commissioned Schubert to write a companion piece to Beethoven's monumental Septet. Schubert probably found the commission both flattering and intimidating. He held Beethoven in such high esteem that he became completely tongue-tied in his only face-to-face encounter with the giant.

Schubert's Octet for strings and winds premiered in 1824 at von Troyer's Viennese apartment, and three years later reached a wider audience at the Red Hedgehog, a favourite haunt of Viennese musicians. On the one hand, a suburban tavern seems exactly the right venue for this delectable piece, a song-fest of one hummable tune after another. On the other hand, this is no mere divertimento, as the slow and ineffably mysterious introduction makes clear. "We are entering rich and beautiful terrain here," Schubert seems to say as the music traverses some weird and fantastic modulations, "and there's a lot to take in, so we shouldn't hurry." One is stunned by the audacity of the piece, a six-movement, hour-long symphony of cosmic scope for a mere eight musicians. The 'Great' C major symphony was not far away.

In contrast to Schubert, Felix Mendelssohn was one of Fortune's favourites. Born into a family rich in material assets and intellectual pursuits, his extraordinary gifts were nurtured and applauded from the first moment his infant hands touched the keyboard or put pen to manuscript. Not many budding composers get to hire a private orchestra to play their new works. Mendelssohn did. The twelve astonishing string symphonies he composed between the ages of 12 and 14 were all premiered by professional musicians in the Mendelssohn home.

For many listeners, the first truly great work from the young genius is his String Octet in E flat, composed at the age of 16 (a year after Schubert's Octet.) Its scherzo is one of music's marvels, so ethereal and mercurial it seems to defy all laws of musical gravity. Mendelssohn loved this Octet until the end of his sadly short life. Twenty years after its creation, during which time he'd composed great symphonies, concertos and oratorios, he named this work his favourite, adding that he'd had "a lovely time writing it."

British violinist Anthony Marwood leads ANAM musicians in a performance of these two miraculous octets.

PERFORMANCE #15
Fri 29 Nov, 11am

Mendelssohn Octet
Schubert Octet

Anthony Marwood violin
ANAM Musicians

This performance will be followed by light refreshments and an opportunity to meet the artists. Booking is essential. Please phone 9645 7911

Anthony Marwood's ANAM Residency is generously supported by Janet Holmes à Court AC

“
**WE ARE
ENTERING
RICH &
BEAUTIFUL
TERRAIN
HERE.**”

**THE TALE
OF THE
MIRACULOUS
OCTETS**

**EIGHT IS
ENOUGH**



ANAM Fellowships give young musicians the opportunity to create and present their own project over the course of a year. The idea is that they flesh out a particular interest, be it a composer, style or genre, and give audiences an in-depth experience. In contrast to ANAM's Professional Performance Program, the Fellowship is led by the student, and allows them to follow their passion with the support of ANAM staff and musicians.

From programming repertoire, scheduling rehearsals, finding the right venues and marketing, ANAM Fellowships offer a window into another aspect of the career of a professional musician.

ANAM alumnus and trumpeter Callum G'Froerer is using his 2013 Fellowship to program a series of performances of contemporary classical music at various venues around Melbourne's inner northern suburbs. "I wanted to set a challenge for myself of creating coherent concert programs while satisfying an urge to hear challenging works - challenging for performers and listeners alike," says Callum. "It was also a challenge for myself to learn some new and very difficult repertoire".

Having previously presented performances at Conduit Arts Initiative and He and Eve and the Big Apple, the last of Callum's Fellowship concerts, to be held at Northcote Uniting Church Hall, will be the largest in scale, including a 31-piece orchestra. "Organising an orchestra is a massive undertaking, but even organising 7-10 musicians can be very time and energy consuming", he says.

Each venue came with its own challenges and idiosyncrasies, as well as the chance to respond to the space and program accordingly. For his final Fellowship project Callum has programmed "a very high impact concert experience, a musical assault on the listener in the most loving way".

The program is full of Australian premieres, including Luciano Berio's *Kol Od*, a re-working of his *Sequenza* for trumpet and chamber ensemble, and *Weisse Wunden (White Wounds)* by Eres Holzthe, as well as the world-premiere of Cat Hope's *Liminum* for trumpet and bass amplifier.

Sometimes a casual conversation can lead to something big. A chat with ANAM violist Matt Laing led to Callum's decision to program all four parts of Morton Feldman's cycle *The Viola in My Life*, never before played in its entirety in Australia.

So, why would a trumpeter give the viola a starring role in his final Fellowship concert? Because he loves the music, that's why. The most exciting concerts come from musicians who are excited about the music. Callum has enjoyed the collaborative aspects of programming. As he says, "Your imagination can easily become reality through a bit of hard work, and the help of dedicated people".

ANAM Fellowships are supported by the Besen Family Foundation

THE VIOLA IN THIS TRUMPETER'S LIFE



MATT LAING VIOLA

What have you chosen to perform for your recital and what is significant about it for you, and for your instrument?

My entire recital is one work, Morton Feldman's "The Viola in My Life". The work is probably the most large scale viola concertante work of the 20th century, making it significant repertoire for the instrument, and it's arguably one of Feldman's most convincing and concise works, despite its 40 minute duration. I'm not sure if it has ever been performed in Australia in its full form, as it's quite a logistical effort to make it happen; the four parts of the work are differently orchestrated from one to the next, with varying chamber ensembles in the first two parts, viola and piano in the third, culminating in the final part for full orchestra and solo viola.

How did the idea of performing your recital as part of Callum's Fellowship come about?

It's a work I've been wanting to perform for a long time, and it's a work that Callum really wanted to do as well, so when the opportunity came up and it worked perfectly with each of our schedules, it pretty much had to happen! Initially we were going to only attempt the first three parts, mostly because of the logistical issues of getting an orchestra together, but thanks to Callum's hard work organising it all, there will be the full performance of the Feldman and a Berio orchestral work too, which is really exciting to be involved alongside. It's great to think that if you've got the will to do it, and the people around you to make it happen, you can put on a scratch orchestra in this way.

What are you most looking forward to in the performance?

There's something nice about the responsibility of being the protagonist in such a large-scale work, particularly one that is so viola-centric, in a great hall for the aesthetic of the work.

What did you learn from last year's recital that will be useful when programming, organising and/or performing this one?

Last year my recital was a bit of a complicated mess that came together literally the day before, as it involved plenty of unknowns with electronics, percussion and a new work. I'm still doing something unusual this year, so perhaps I haven't learnt anything in that respect, but I'm looking forward to the process of putting it together and learning from that.

THE VIOLA IN MY LIFE MON 18 NOVEMBER, 7PM

Northcote Uniting Church Hall
251 High St Northcote
86 or 112 Tram, Northcote or Merri train stations

Tickets Full \$10 Conc/Students \$5 (Free for **ANAMates**)

Bookings Tickets at the door

Berio *Kol Od* for trumpet and chamber ensemble

Hope *Liminum* for trumpet and bass amplifier

Holz *Weisse Wunden* for 3 trumpets and television

Feldman *The Viola in My Life I & II* for viola and ensemble

Feldman *The Viola in My Life III* for viola and piano

Feldman *The Viola in My Life IV* for viola and orchestra

Tristram Williams conductor

Callum G'Froerer trumpet/ANAM Fellow

Matt Laing viola

A NEW AGE FOR MUSIC 2014

The 2014 program will be launched in early November this year. Artistic Director Paul Dean has curated an inspiring and

varied program, exploring a range of new sounds and bringing a fresh approach to some of the cornerstones of the repertoire.

Request a brochure on (03) 9645 7911 or email info@anam.com.au



**Sunday 27 October 2013,
11am–5pm
South Melbourne Town Hall
and surrounds**

A collaborative event between the Australian National Academy of Music (ANAM), Arts Access Victoria, Australian Tapestry Workshop, Emerald Hill Library & Heritage Centre, Multicultural Arts Victoria and the South Melbourne Police, the Emerald Hill Festival promises to be a smorgasbord of free activities: concerts, tours, master-classes, exhibitions, pop-up food trucks and more.

Celebrate the vibrant diversity of Emerald Hill precinct, South Melbourne and get an insight into the cultural and civic institutions that make up this creative hub with events that will engage the whole family.

Join us for a day of non-stop live music throughout the Emerald Hill precinct. Highlights include workshops, performances and The Big Play at ANAM; exhibitions and performance installations from Arts Access Victoria; children's weaving and artist talks at Australian Tapestry Workshop; local heritage talks at the newly re-opened Emerald Hill Library and Heritage Centre, and diverse and intimate acoustic musical experiences from Multicultural Arts Victoria.

In addition to all this there will be roving musicians, outdoor events, refreshments and an abundance of food options, including a sausage sizzle to support the local community-run childcare centre.

For more information call
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