

Music Makers

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ANAM
AUSTRALIAN NATIONAL
ACADEMY OF MUSIC

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2015 is here, ready and alive

Here we are at the start of another year, with another group of talented and dedicated young musicians and faculty leading the way towards a program that is jam-packed with local and international talent. While there will be a few familiar faces, for many this is a new environment with new opportunities.

This year ANAM welcomes 66 students and five Fellows from across Australia and New Zealand. You will have the opportunity to meet them at our opening concert on Saturday 28 February, 7pm at ANAM where they will be joined by conductor Stanley Dodds and violinist Shane Chen.

This first quarter also sees ANAM with Sara Macliver (soprano), and leading horn player Gail Williams – we are starting with a bang! The rest of the year doesn't let up either with Simone Young, Wissam Boustany, Lisa Moore, Kathryn Stott, Antony Marwood, and many others all being welcomed into ANAM.

We are also thrilled to be able to congratulate Caroline Henbest who has taken up the position of Head of Viola on our Faculty. This inclusion gives our young musicians more access to teaching and mentoring, creating a more rigorous and well-rounded experience for them.

Our Board has also welcomed two new additions: Alison Beare and Kim Williams AM. Alison has a strong background in development, having been the South Australian manager of Philanthropy Australia and currently is the General Manager of the Klein Family Foundation and Ngerina Arts. Kim has been involved in the arts, entertainment and media industries for many years as well as having been Chief Executive at News Corp Australia, Foxtel, the Australian Film Commission and Musica Viva.

ANAM is growing. We have bigger projects and exciting collaborations and partnerships. I look forward to seeing you and having a chat in 2015.

PAUL DEAN
ARTISTIC DIRECTOR



Thank you and best wishes Paul

After five and a half very successful years as Artistic Director of ANAM, Paul Dean has announced that he will not be seeking a third term when his current contract concludes at the end of 2015.

His time at the helm of ANAM has seen wonderful achievements; ANAM now enjoys international prestige and reach, and nurtures important partnerships across major music institutions in Australia and around the world.

Paul will be taking up the position of Senior Lecturer of Clarinet and Head of Woodwind at the Queensland Conservatorium, in his home city of Brisbane, starting in 2016. This teaching position will also provide him with the time to pursue his increasingly busy compositional career. It will also strengthen ANAM's partnership with Griffith University.

"Paul has left his indelible mark on ANAM, creating the strong and internationally recognised program we now have. ANAM has progressed considerably over the last five years and Paul's contribution as Artistic Director has been crucial. The musicians of the future are blessed to have talented and active Australian musicians like Paul as mentors and educators," says Ian McRae, Chair of ANAM. "While of course saddened by his departure, I am personally pleased that his new appointment at Griffith specifically provides the opportunity for Paul to pursue his creative juices as a composer. We are also thrilled that Paul will continue to be associated with ANAM."

"This opportunity came up at the perfect time for me," Paul said, "While I am excited about starting at the Queensland Conservatorium in 2016, I am very focussed on ANAM's students this year. I know that I leave ANAM in a very strong place."

SPONSORSHIP UPDATE

Welcome Singapore Airlines

The Australian National Academy of Music (ANAM) has announced a new partnership with one of the world's most respected airlines: Singapore Airlines.

Singapore Airlines is the Presenting Partner of ANAM's 2015 Opening Season Concert on Saturday 28 February featuring newly appointed conductor of the Berlin Symphony Orchestra, Stanley Dodds. Dodds returns to Australia to make his ANAM debut conducting Carl Nielsen's spectacular 4th Symphony, *The Inextinguishable*. A superb violinist, and for many years a member of the Berlin Philharmonic, Dodds will also collaborate with local rising star and ANAM Alumnus Shane Chen on violin in this exciting introduction to the year.

Singapore Airlines will then present ANAM's final season performance Beethoven 7 on Friday 4 December featuring Melbourne favorite, British star-violinist Anthony Marwood as he directs the ANAM Orchestra in Beethoven's thrilling Symphony no. 7.

This partnership brings together two organisations with equal values and vision. ANAM and Singapore Airlines

The ANAM Board will now embark on an extensive search for a new Artistic Director to commence in 2016, and is confident of securing an outstanding individual for the exciting task of taking ANAM into its 21st year and beyond.

In the meantime, Paul is very much focussed on this year, with ANAM's students experiencing the musical rigours of the 2015 program.

A BRIEF BIO OF PAUL DEAN

Paul Dean grew up in a house full of music in Brisbane. He says "I can't remember a moment in our house when music wasn't played or being practiced". His father's love of Mendelssohn, Tchaikovsky and Beethoven imbued his life from his first steps.

A passionate supporter of youth and regional music education, Paul's extensive work throughout Australia has left a lasting imprint on many budding musicians. Paul is the founder and Artistic Laureate of the chamber ensemble Southern Cross Soloists, the Bangalow Music Festival, SunWater and the Stanwell Winter Music School and has commissioned and premiered over 100 works, including his brother Brett Dean's clarinet concerto *Ariel's Music* and Andrew Schultz's *Clarinet Quintet*.

Between 1987 and 2000 he was Principal Clarinet with the Queensland Symphony Orchestra and appeared as soloist with the Orchestra on over 30 occasions. Throughout the years, Paul has performed with the Australian Chamber Orchestra, the Melbourne Chamber Orchestra, the Australian String Quartet, the Goldner Quartet, the Flinders Quartet, the Tin Alley Quartet, and many of the major orchestras in Australia and New Zealand.

Paul's recording of the Mozart clarinet works for the Melba label and the clarinet music of English composer Benjamin Frankel for German label CPO have won high praise from critics around the world.

He has been artistic director of the Australian National Academy of Music since 2010.

are united in their pursuit of excellence and in delivering the highest quality performance on every occasion.

Singapore Airlines are ANAM's preferred international carrier and to kick off the partnership, four of ANAM's rising young stars Rohan Dasika – Double Bass, Rainer Saville – Trumpet, Matthew Mcgeachin – Bass Trombone and Nils Hobiger – Cello will travel to Germany for a two week intensive program of training and performance with the Mahler Chamber Orchestra Academy.

In just a short time, the MCO Academy has established itself as one of the world's leading educational institutions offering high quality orchestral experiences and a unique platform for networking and international exchange to young musicians.

In 2012, two partner institutions from Barcelona and Manchester were integrated into the MCO Academy for the first time and in 2013, two further institutions, one from Norway and Australia's ANAM joined in partnership to ensure our young musicians have the opportunity to engage in performance at an international level.

We are looking forward to hearing about their experiences on their return, particularly their working under the direction of Swiss born Heinz Holliger who is considered one of the world's leading oboe virtuosos, as well as a noted composer and conductor. We are also keen to hear how Nils' beloved Cello, "Shmeeble" travelled on board in the seat next to him. We understand "Shmeeble" has no special meal requirements!!

A passion of folk and England by Butterworth

Peter Gardner writes about George Butterworth: Composer, music critic, Morris dancer, sportsman, folk song collector, decorated soldier, no grave but well remembered.

Of George Sainton Kaye Butterworth it has been written, 'Whom the gods love, die young'. His surviving musical output, almost all from the years 1910–1914, is small, yet he greatly influenced English music. His death on the battlefields of France robbed English music of one its brightest and most sensitive talents.

George Butterworth, along with Ralph Vaughan Williams (RVW), revitalised the English pastoral tradition. He stands out as independent, resisting the influences of Wagner, Strauss and Debussy. Conductor Vernon Handley has written that Butterworth's handful of works, 'have lasted as long as many of those accepted as masterpieces when he was born.' His best-known work, the orchestral rhapsody *A Shropshire Lad* (1911), opens ANAM's 2015 Concert Season.

**Loveliest of trees,
the cherry now
Is hung with bloom
along the bough,
And stands about
the woodland ride
Wearing white for
Eastertide.**

From A Shropshire Lad, A.E. Housman

The root of Butterworth's music is his passion for English folk song, of which he made quite a collection, chiefly in Sussex, often with RVW and Cecil Sharpe. Blessed with perfect pitch, he wrote directly onto the stave and recorded local singers on wax phonograph cylinders. He was also meticulously self-critical. When tidying his affairs in 1915 before deploying to France, he destroyed the manuscripts he considered below par and bequeathed the best to his friend RVW. Three of the four orchestral works, *The Banks of Green Willow* and the two English Idylls, are based on folk song. The Rhapsody is based on his setting of *The Loveliest of Trees*, the first of 11 of the poems he set from *A Shropshire Lad* by A.E. Housman.

Butterworth clearly had a strong affinity with both the poetry and philosophy of life of Housman. *The Loveliest of Trees* is symbolic of nature's beauty and the transience of human lives. The poem flows sweetly, mostly using the natural, iambic rhythm of speech. The very first word, 'loveliest' requires the tongue to meander about the mouth, rubato, and won't be rushed. In the last line of the first stanza, the alliteration of 'wearing white' emphasises beauty and innocence, but the harsh consonant 't' brings us up sharply. Once paused, we realise Housman wants us to sit with that following phrase 'for Eastertide', reflecting on the deeper meaning¹.

George was the only son of Alexander Butterworth, a prominent solicitor and Julia Wigan (d. 1911), a professional soprano. With a scholarship to Eton his musical talent blossomed into performance (organ and piano) and composition and he demonstrated leadership as school captain. At Trinity College, Oxford, he read Greats as his father wished him to go into law. Nevertheless music claimed George, and he instead taught music at Radley College where he rejuvenated the choir. Desiring to improve his formal musical education, he joined the Royal College of Music as a mature-age student but, dissatisfied with the quality of the music he was studying and playing, he left after a year.

¹ – Moira Kirkwood, *A Poet's Insight*

His influence on RVW was far from negligible. It was Butterworth who first suggested to RVW that he should write a symphony, whereupon RVW retrieved his sketches for a symphonic poem about London and decided to 'throw it into a symphonic form... I showed the sketches to George, bit by bit as they were finished... I realised that he possessed, in common with very few composers, a wonderful power of criticism of other men's work and insight into their ideas and motives.' RVW asked Butterworth to assist reconstituting the full score after it was presumed lost in Germany after war broke out. He dedicated *The London Symphony* (1921) to Butterworth.

In 1914 he and several friends enlisted together as privates. They each refused a commission until all were offered one. As a 2nd Lieutenant in 1915 he joined the Durham Light Infantry, most of whom were miners, quickly earning their respect and loyalty. During the Somme offensive of 1916 Butterworth was mentioned in despatches and twice recommended for the Military Cross for his actions around Pozières. On 5 August he was shot dead by a sniper in a trench recently dug close to enemy lines by his own troops who christened it Butterworth Trench. His body was not recovered so his name is among the 72,000 on the Thiepval Memorial. He is remembered also by a farm and B&B nearby being named after him.

After the war his father, who had long become reconciled to his son's musical ambitions, ensured his surviving works were published. 'The Full English' web portal now gives free access to digitised manuscripts and recordings by Butterworth. In 1986 the memorial window at Radley College was engraved with the opening phrase of *The Loveliest of Trees*, perhaps the truest of epitaphs for this true Englishman.

Conducted by Stanley Dodds, the ANAM Orchestra will open ANAM's 2015 Subscription Concert Season with Butterworth's *A Shropshire Lad*.

THE INEXTINGUISHABLE OPENING CONCERT

SAT 28 FEBRUARY 7PM

BUTTERWORTH *A Shropshire Lad*
LEHMANN *Symphonic Requiem*
for the Child Victims of War
NIELSEN *Symphony no. 4 op. 29,*
The Inextinguishable

Shane Chen violin
Stanley Dodds conductor
ANAM Orchestra

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

Presenting Partner Singapore Airlines

The development of the ANAM Orchestra is supported by the Ian Potter Foundation.
Stanley Dodds' ANAM residency is supported by Ralph and Barbara Ward-Ambler.



Baroness Caroline Cox, Caroline to her family and friends, has spent most of her adult life campaigning for difficult causes. Her life story is apt to make any ordinary person wonder what they've been doing with their time all these years. After qualifying as a nurse, she became a lecturer in sociology, a founding chancellor of Bournemouth University, a major force in education reform and eventually Deputy Speaker at the House of Lords. But her greatest achievement has been in delivering aid to the overlooked and most vulnerable, and nothing has raised the Baroness' ire more than the abuse of children in the field of war, and especially the conscription of child soldiers.

Her passion is infectious, as composer Wilfred Lehmann discovered while listening to the radio one afternoon:

"When I was in Brisbane I heard a BBC interview with the Baroness Cox, who is a great advocate for children orphaned by war. I was greatly moved and decided I wanted to write a requiem for those kids."

Lehmann ended up by writing his *Symphonic Requiem for the Child Victims of War*, a devastating work for violin and orchestra voicing his own outrage at the obscenities suffered by children at the hands of warring adults. Having written the piece, he wrote to the Baroness as a courtesy, addressing the letter to her care of the BBC London and expecting no reply. He discovered that you ought never underestimate the Baroness Cox. "Surprise, surprise, a reply arrived on House of Lords note-paper, saying how much she appreciated my letter, and wishing us every success with the performance. Unfortunately, we were never able to meet, but she was very gracious to do that."

Lehmann himself premiered the work with the Queensland Symphony Orchestra and conductor Richard Mills in 1994, playing on an instrument he'd constructed himself. The performance was recorded, and the manuscript score duly archived, but somewhere in the bowels of some institutional warehouse, the performing parts vanished into one of the black holes that occasionally devour orchestral material. With a new set of parts recently created from the manuscript, ANAM will present this major work with soloist Shane Chen,

who has had the benefit of coaching from its composer and first performer.

Chen's first encounter with the music was via the recording and it made a seismic impact on him. "The first time I heard it, I thought, whoa! This is epic! It sounded to me like an Oscar-winning movie soundtrack. It's huge. Also, I thought the violin part sounded very, very difficult. Technically, it is brilliant, but I hesitated about whether to accept the gig".

Fortunately he did, and he is now confident that he can find his way through this challenging piece, no doubt partly as the result of his work with Lehmann. Lehmann, now in his eighties, is one of the finest violinists Australia has ever produced. After moving to England and joining the ranks of the legendary Philharmonia, he was briefly taken under the wing of David Oistrakh, who organised performances for him in Russia. For Chen it was an invaluable direct line to the great traditions of the past. "It's like meeting an elder of your family, your musical family. It felt like finding an anchor. His generation produced so many great violinists, so I felt I was getting closer to that generation."

The admiration, it seems, is mutual, as Lehmann has declared his delight in Chen's interpretation. Having played the Requiem himself, Lehmann knows how difficult it is. He remembers the reaction of one of his colleagues at the Queensland Symphony. "At the first rehearsal one of the violinists said, 'That's a lovely cadenza you've written Wilfred, but you realise no one else will ever be able to play it!'"

Wilfred Lehmann is in no doubt whatsoever that Shane Chen will prove that violinist wrong.



One woman's passion is another man's symphonic vision

Sara Macliver sings, explores and celebrates Lieder with ANAM

As one of Australia's best-loved singers, Sara Macliver is famed at home and around the world for her virtuosic performances of baroque repertoire. This year Sara joins ANAM Pianists for a morning performance that promises to be pure aural luxury.

Music Makers was lucky enough to catch up with Sara and discuss the upcoming program.

Music Makers — Sara, this is a big program.

Sara Macliver — It's beautiful. It's massive! But I've got pretty good vocal stamina, so I think it will be fine.

MM — You're starting with the *Jewel Song* from *Faust*. Most singers start with something light, but that seems like plunging in head first.

SM — Yes, I wanted to hit the audience with something big! It's actually fiendishly difficult for the pianist, because there's lots of rubato. I'll be working with Julia Hastings (ANAM Pianist) on the context of the aria and ways of creating the character.

MM — That character happens to be Marguerite, who turns up again in the Schubert bracket as Margaret at the Spinning Wheel.

SM — Yes, there's a lovely symmetry there.

MM: What dictated your choice of music?

SM — Tim Young (ANAM Head of Piano and Chamber Music) and I put it together. Obviously I'm working with six different pianists, and wanted to give them an insight into the different types of repertoire they need to play working with singers. You've got reduced orchestral scores in the Gounod and Barber, then traditional voice with the lieder and chanson. Then we have something much more contemporary with Carl Vine. It's really to give them some guidance about what sorts of things they need to do in rehearsal when working with singers.

I want the pianists to think about how the vocal and the piano lines, although obviously separate, nevertheless combine and mould into one another to create this incredible effect...

MM — So many of Debussy's songs, it seems, are about creating a particular mood.

SM — Yes, they're about colour and texture, light and shade, creating a mood.

I want the pianists to think about how the vocal and the piano lines, although obviously separate, nevertheless combine and mould into one another to create this incredible effect. I don't see these songs as soloistic at all, but the two parts working together to create an atmosphere.

They're all beautiful but quite different. *Romance* and *Les Cloches* have a similar mood but *Mandoline* and *Chevaux de bois* (Wooden Horses) are very

different. Debussy really cleverly creates the atmosphere of the carousel at the fair and the child feeling a bit sick.

And then there's Samuel Barber's *Knoxville*. The pianist, Alex Raineri, has the tricky job of playing an orchestral reduction, so he'll need to study the original score and its textures. Barber does an amazing job of orchestrating and creating character within the piece. Somehow you've got to do that also on the piano.

The reason I love this piece so much is it was sung by my teacher Molly McGurk. She had an amazing ability to create colour, but it was uncomplicated. She was a phenomenal musician, the only person ever to win the ABC Instrumental and Vocal Competition twice, once as a pianist and then again as a singer. And she's also the only person to have performed as a soloist with the Sydney Symphony Orchestra in both capacities.

It was amazing having her as a teacher because she could play anything. Sometimes she'd say, "I think this setting's a bit low for you, Sara," so she'd just transpose it up at sight!

I've been singing most of the Schubert songs for a long time, but every time you go back to them you find something new.

MM — What is the most important thing in a pianist?

SM — Intuition. Also, the pianist should actually breathe with the singer. You have to be both on the same page. Then the results are amazing!

MM — Which accompanist do you most recommend pianists listen to?

SM — Geoffrey Parsons.

SARA MACLIVER SINGS LIEDER

FRI 13 MARCH 11AM

- GOUNOD** *Jewel Song* from *Faust*
- DEBUSSY** *Beau soir*
- DEBUSSY** *Mandoline*
- DEBUSSY** 2 Romances for high voice & piano
- DEBUSSY** *Les Cloches*
- DEBUSSY** *Chevaux de bois* from *Ariettes oubliées*
- BARBER** *Knoxville* from *Summer of 1915*, op. 24
- MOZART** *Ruhe sanft* from *Zaide*, K. 344
- SCHUBERT** *Gretchen am Spinnrade*, D 118, op. 2
- SCHUBERT** *Die Forelle*, D 550, op. 32
- SCHUBERT** *Auf dem Wasser zu singen*, D 774, op. 72
- SCHUBERT** *Rastlose Liebe*, D 138
- STRAUSS** Selected Lieder from op. 67, "Ophelia Lieder"
- VINE** Aria

Sara Macliver soprano
ANAM Pianists

Venue South Melbourne Town Hall
Tickets All \$27
Bookings anam.com.au 03 9645 7911

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

Sara Macliver's 2015 ANAM residency is generously supported by Hans and Petra Henkell



Photographer – Rhydian Lewis



COMO FILM NIGHT

THU 26 FEBRUARY 8PM

ANAM Fundraising event
See anam.com.au for details

Venue Palace Cinema Como,
South Yarra

Tickets \$60

Bookings info@anam.com.au
03 9645 7911

THE
INEXTINGUISHABLE
OPENING CONCERT

SAT 28 FEBRUARY 7PM

BUTTERWORTH *A Shropshire Lad*
LEHMANN *Symphonic Requiem for the
Child Victims of War*
NIELSEN *Symphony no. 4 op. 29,
The Inextinguishable*

Shane Chen violin
Stanley Dodds conductor
ANAM Orchestra

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

THE SONG
OF THE EARTH

FRI 6 MARCH 7.30PM

LEDGER *Madness & Death
of King Ludwig*
WAGNER *Siegfried’s Rhine Journey
from Gotterdammerung*
WAGNER *The Ride of the Valkyries
from Die Walküre*
MAHLER *Das Lied von der Erde*

Marko Letonja conductor
Michelle DeYoung mezzo-soprano
Simon O’Neill tenor
Tasmanian Symphony Orchestra
ANAM Musicians

Venue Federation Concert Hall, TAS
Tickets \$29 — \$89
Bookings tso.com.au 03 6232 4450

*All details are correct
at time of printing.*

*Please visit anam.com.au for
up to date information.*

SARA MACLIVER
SINGS LIEDER

FRI 13 MARCH 11AM

GOUNOD *Jewel Song* from *Faust*
DEBUSSY *Beau soir*
DEBUSSY *Mandoline*
DEBUSSY 2 Romances for
high voice & piano
DEBUSSY *Les Cloches*
DEBUSSY *Chevaux de bois*
from *Ariettes oubliées*
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zu singen*, D 774, op. 72
SCHUBERT *Rastlose Liebe*, D 138
STRAUSS Selected Lieder from op. 67,
“Ophelia Lieder”
VINE Aria

Sara MacIiver soprano
ANAM Pianists

Venue South Melbourne Town Hall
Tickets All \$27
Bookings anam.com.au 03 9645 7911

PHILTRES
ANAM FELLOWSHIP
PERFORMANCE

SAT 14 MARCH 6PM

LIM *The Window* (world premiere)
LIM *Philtre* (Australian premiere)
LIM *Love Letter*
LIM *Wild Winged One*
LIM *Ehwaz*
HJERTMAN *Two Lines for Hannah*
(Australian premiere)
EOTVOS *Two Poems to Polly*
(Australian premiere)
G’FROERER *New Work*
(world premiere)
LAING *New Work* (world premiere)
SCELSI *Elgia per Thy*

Georgia Ioakimidis-Macdougall
(SA) curator
ANAM Musicians
Guest Musicians

Venue Australian Centre for
Contemporary Art, Southbank VIC
Tickets Full \$15 Conc \$10
(ANAMates Free)
Bookings Tickets at the door

AUSTRALIAN
VOICES ONE:
NIGEL BUTTERLEY

WED 18 MARCH 6PM

BUTTERLEY *Grevillea*
BUTTERLEY String quartet no. 2
BUTTERLEY *Uttering Joyous Leaves*
BUTTERLEY *The Wind Stirs Gently*
(for flute & cello)
BUTTERLEY *Spindles of the Stars*

Elliott Gyger curator
ANAM Musicians

Venue Salon, Melbourne Recital Centre
Tickets Full \$25 Conc \$15
Bookings mebournerecital.com.au
03 9699 3333

SPLENDOUR
OF BRASS

FRI 20 MARCH 7PM

BROUGHTON *Fanfares, Marches,
Hymns & Finale*
BARBER *Mutations From Bach*
PLOG Octet
BERLIOZ *Symphonie Fantastique*
for brass

Gail Williams french horn / director
ANAM Musicians

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

FELLOWSHIP
PROJECT

THU 26 MARCH 6.30PM

SHOSTAKOVICH String quartet no. 13
SYMONDS *Mirrors & Epitaphs*
for solo cello
RAVEL Sonata for violin & cello

Mee Na Lojewski (NSW) cello

Venue South Melbourne Town Hall
Tickets Full \$20 Conc \$10
Bookings affinitycollective.com

MASTERCLASS

WED 18 MARCH 11.30AM

Gail Williams french horn
ANAM Musicians

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

MARK APPLEBAUM
IN RESIDENCE

WED 25 MARCH 6PM

APPLEBAUM *Aphasia*
APPLEBAUM *Straitjacket*
APPLEBAUM *Tlön*
APPLEBAUM *Gone, Dog. Gone!*
APPLEBAUM *Catfish*
APPLEBAUM 30

Mark Applebaum director
Leah Scholes percussion/curator
Louise Devenish percussion
Peter Neville percussion
UWA Percussionists
MCM Percussionists
ANAM Percussionists

WED 25 MARCH 9PM

APPLEBAUM *Metaphysics*

Mark Applebaum director
Leah Scholes percussion/curator
Louise Devenish percussion
Peter Neville percussion
UWA Percussionists
MCM Percussionists
ANAM Percussionists

Venue South Melbourne Town Hall
Tickets \$5 each concert
(ANAMates free, students
free with ID)
Bookings Tickets at the door

ANAM RECITALS

MON 30 MARCH 11AM
William Clark (TAS) viola

MON 30 MARCH 1PM
Laurence Matheson (VIC) piano

TUE 31 MARCH 6PM
Kaylie Melville (WA) percussion

WED 1 APRIL 1PM
Gregory Daniel (QLD) viola

THU 2 APRIL 11AM
Natalia Harvey (ACT) violin

THU 2 APRIL 1PM
Jacob Abela (NSW) piano

For detailed program information
visit anam.com.au

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

What's on in
February – March
at ANAM

TICKETS ON
SALE FROM
2 MARCH 2015

SIMONE
YOUNG AND
BRAHMS

GALA
CONCERT

Friday
18 September
7.30pm

STANHOPE *Fantasia*
on a theme of
Vaughan Williams
DUPARC Selected songs
BRAHMS Symphony no. 2
in D major, op. 73

Emma Matthews soprano
Simone Young conductor
ANAM Orchestra

For more information
visit anam.com.au

Elisabeth Murdoch Hall
Melbourne Recital Centre

Tickets Full \$85 Sen/Conc \$70
Bookings melbournerecital.com.au
or 03 9699 3333

Tickets on sale to the general public
from 2 March 2015

In 2014 Simone Young electrified
Melbourne audiences with her
enthraling account of Brahms' 4th
Symphony. She returns in 2015 to
lead the ANAM Orchestra in Brahms'
radiant 2nd Symphony. Young's unique
insights into the great romantic
repertoire prove that this music
can still surprise and excite. The
combination of Young's wisdom with
ANAM's youthful exuberance promises
to be irresistible in this Gala Concert
also featuring highly acclaimed
soprano, Emma Matthews.

The development of
the ANAM Orchestra
is supported by the
Ian Potter Foundation

RT

GALA
CONCE

YOUNG
&
BRAHMS

*Shaped with great care by
Young, the work's sweeping
narrative and intense vitality
were conveyed with superb
nuance and engaging
clarity, rightly earning
thunderous applause and
standing ovations.*

*The Australian, August 2014
(ANAM Orchestra Brahms Symphony no. 4)*



Tim Young
ANAM Head of Piano and Chamber Music
Director and Pianist in Ensemble Liaison
(ensembleliaison.com)

ANAM Faculty members Tim Young and Virginia Taylor share with Music Makers, their desire to realise ambitious projects, processes and experiences.

How did you come to playing your instrument?

VT — People choose their instrument for all sorts of reasons... sometimes they just fall in love with the sounds of it; for others there may be a family history or interest in a particular instrument, and in some cases, there just happens to be a "spare" violin or flute lying around, and this is the beginning of a life long journey.

To be honest, my discovery of the flute was a lot more superficial. At the tender age of 10, when my recorder teacher showed me two boxes; one with an old, dark looking wooden instrument inside it (an oboe), and the other, which immediately caught my eye, was a shiny flute, sitting beautifully inside a lined navy blue velvet case.

The choice was easy. Definitely go with the bling and think about the consequences afterwards. It was only many years, when I grew to know and love the sound of the oboe, that I thought I may have had a different musical journey had I made another choice. In hindsight, I have never looked back and still love my shiny flute! The fact that my first flute was actually nickel (not silver) didn't faze me a bit. I have always loved it, and loved the sound of it.

TY — My parents said I wanted a piano from the age of four. Apparently I had played a toy piano and loved it so much that I kept asking for one... for three years! I received a real one for my seventh birthday and lessons commenced soon after.

Can you briefly outline your path so far?

VT — I grew up as one of eight children in the outer suburbs of Sydney. There was little music in our area: "The Shire" at this time. My early years of study were with a clarinet teacher.

In Year 11, I was awarded a scholarship to the Conservatorium High School in Sydney, so I travelled an hour and a half each day to get to school. I loved this and made many friends who are my colleagues these days. After school I studied in Canberra and Sydney. My teachers included Michael Scott, Geoffrey Collins, and Vernon Hill. Although I did no post-graduate study overseas, I did have the opportunity to attend various summer schools and classes from teachers in the US and Europe.



Virginia Taylor
ANAM Head of Flute

TY — My early music education was under the guidance of Judy Hall in Gippsland and performances were largely through the Eisteddfods, summer courses and private homes. I completed a Bachelor of Music at Melbourne University with honours in performance with Ronald Farren-Price and the late Mack Jost and continued competing in competitions and pursuing summer courses with various pianists. During this period I also had a strong interest in the music of Australian composers of the past and gave performances of their works in regional Victoria and in Melbourne – including a re-enactment of the Grainger/Crossley tours!

I then pursued further study in Italy with Lidia Baldecchi-Arcuri (and Massimiliano Damerini – Chamber Music) at the Paganini Conservatorium in Genova, becoming her assistant for a year while actively performing as a soloist, in a trio, a duo and with several chamber ensembles. I was also teaching in a private music school.

What are some of the highlights so far in your career?

VT — Over the years I got lucky in a number of competitions and auditions. Possibly the first of these was winning the Australian Flute Competition. A short while later, I won the ABC young Performer of the Year and within a few months was offered two jobs on two consecutive days!

The two jobs were light years apart. I had auditioned for the Associate Principal Flute of the Sydney Symphony Orchestra and been offered the job. The following day, upon returning to Canberra, I was offered a full-time job at the Canberra School of Music. In the end, I took the job in Canberra.

I loved my time in Canberra, as the teaching worked well in allowing many other exciting performances and tours to be a part of my life. At this stage, I was also Principal Flute of the Australian Chamber Orchestra and in this time had the opportunity to perform concerti with most of the major Australian Symphony orchestras as well as many performances as soloist within the Asian region.

A definite highlight has been the many festivals I have performed at both within Australia and overseas, particularly in chamber music with colleagues and friends. Over the years I have released a number of CDs with a dear friend and guitar colleague, Timothy Kain. We have just recorded a new one-ready to be edited now.

TY — Performing works of Luciano Berio for the composers 70th birthday, working and living in Italy for ten years, making recordings, discovering the music of so many composers, working at ANAM and forming Ensemble Liaison.

I find concerts come and go so quickly, but working with so many wonderful musicians is a highlight every time. My recent tour of Australia with Ray Chen for Musica Viva was a thrill.

Insights from ANAM Faculty's Tim Young and Virginia Taylor...

Introducing ANAM's 2015 Fellows

The ANAM Fellowship Program enables accomplished young musicians the opportunity to pursue their personal artistic vision. Mentored by recorder virtuoso and serial collaborator, Genevieve Lacey, ANAM assists the Fellows by supporting and facilitating the program or project that they create.

Not all ANAM Fellows are ANAM Alumni, but all have proven themselves to be excellent in their chosen instrument and to have a clear vision with the ability to execute it.

The 2015 ANAM Fellows are:
— Justine Anderson (VIC) – soprano
— Justin Beere (VIC) – clarinet
— Alexina Hawkins (ACT) – viola
— Morna Hu (VIC) – piano/outreach
— Mee Na Lojewski (NSW) – cello

Justine Anderson Soprano

I will focus on the diverse ways in which post-war composers have written for the female voice in an ensemble setting, by way of presenting high quality performances of these works that are rarely heard in Australia. The program of works will highlight certain themes and compositional concerns and/or textual connections.

PERFORMANCE DATES

Friday 29 May 6pm
Monday 19 October 5.30pm

Justin Beere Clarinet

My focus is on directing a concert series of music that is intimately connected to the Russian political and social climate of the early 20th Century. This series of three concerts aims to explore these connections and the wide range of musical styles that manifested due to the combination of several significant events such as Bloody Sunday (1905), The Russian Revolution (1905), The First World War (1914), The Civil War (1918), Lenin's Death (1924), Stalin's reign and the communist proletarian control of the arts.

PERFORMANCE DATES

Tuesday 14 April 6.30pm
Friday 7 August 6.30pm
Friday 6 November 6.30pm

Alexina Hawkins Viola

I am focusing on the viola as a primary voice in chamber music and collaborative leadership.

PERFORMANCE DATES

Sunday 16 August 5pm
Thursday 27 August 6.30pm
Sunday 6 September 5pm

Morna Hu Piano/outreach

I am going to create and deliver a 3-stage experience for primary school students, encouraging incremental awareness of listening to and engaging with classical music.

Mee Na Lojewski Cello

I will focus on utilising performance and promotion opportunities to establish 'Affinity Collective' as a flexible, marketable chamber music group of four to six musicians. This will feature the work of Australian composer Jack Symonds.

PERFORMANCE DATES

Thursday 26 March 6.30pm
Friday 5 June 6.30pm
Monday 30 November 6.30pm

All details are correct at time of printing. Dates and times subject to change.

Please check anam.com.au for up to date information.

What do you find most enjoyable about being at ANAM?

VT — First and foremost, I love walking in the door at ANAM: I am always greeted by Olivia, Caitlin, Noè or Stevan with a smile that makes me feel like I really do belong here. The admin staff at ANAM cannot be underestimated in the part they play in making our visits and teaching such good experiences. Matt, who works closely with Paul, and Briony who facilitates my visits, help make ANAM certainly the most vibrant music institution in this country.

Once inside the door, there is always a buzz of musical anticipation – not to mention the scales, chamber music and orchestral sounds, which are all integral to the home of the young musicians who train here. From my own very personal perspective, I feel it is a privilege to be a part of the development of my own flute students at ANAM. Without reservation, they are hard working, enthusiastic and thorough. I think a teacher could not ask for more!

TY — Working with young musicians, guiding their study and watching their progress inspires me. Everyone is unique, with different personalities with different goals on a path of discovery. It is exciting.

Are there some particular ANAM programs that you are particularly looking forward to this year?

VT — Chamber Music and more Chamber Music! Rehearsing and playing music together is one of the greatest benefits of ANAM. The weekly flute lessons and flute classes are the very core and starting place of ANAM, however the bigger picture and greatest value is what happens beyond that. The orchestral programs, the community outreach and the chamber music are where our students really discover their strengths and weaknesses in a very real environment. It is these programs that really develop a good musician. I guess, added to this is the reality that playing music together is just as much about the human side of team-work as it is about mastery of an instrument!

TY — There are so many opportunities in the programs ahead that it is difficult to choose. For the pianists they will get to perform with the amazing musicianship and voice of Sara Macliver, become intimately acquainted with most of Poulenc's chamber music, and will perform side-by-side with brilliant pianists Lisa Moore and Kathy Stott in some of the most glorious repertoire for two pianos. There will also be Chamber music with Anthony Marwood, the ANAM faculty, student recitals and more.

What would we be surprised to know about you?

VT — Well, when not practicing, teaching or playing the flute, you will need to run far to find me! I can be found – often on a mountain trail, or far from a city, running and discovering as much as I can of the outside world. Often there is no phone signal or GPS. This morning, I ran through the hills of Aix-en-Provence, France (where we are currently holidaying) using my iPhone as a GPS so I wouldn't get lost. Sometimes I use markers known as "Geocaches" to guide me through the bush via satellite GPS. I also love cooking and eating!

TY — I thought seriously about Physiotherapy as a career alongside music and I have completed a teaching course in Calligraphy Yoga. I prefer to sit on a medi-ball rather than a chair and currently I'm reading a book on reflexes, learning and behaviour. I have dabbled in piano tuning, played the cello and percussion – badly!

Taking audiences on a journey of discovery across our great musical continent, the Australian Voices series looks to Australian composers past and present: those who brought us to where we are today and those who are shaping our future. Presented in partnership with Melbourne Recital Centre and now in its fifth year, the 2015 series begins with an exploration of composer and pianist Nigel Butterley's lesser performed repertoire. Curator Elliott Gyger explains more:

Nigel Butterley celebrates his 80th birthday this year. Among his fellow musicians, he is widely considered one of Australia's major composers, but performances of his work are relatively rare. This may in part be explained by the qualities of his music: it is subtle, expressive and expansive, largely avoiding grand statements or spectacular contrasts.

Butterley himself is a fine pianist, and has written much for his own instrument – although interestingly enough mostly in miniatures

I was fortunate to get to know Butterley's music in my 20s through performing it, as a choral singer and conductor. Many composers of his generation either avoided choral music entirely or kept it partitioned from the rest of their output, feeling that the medium imposed practical limitations which quite literally cramped their style, particularly in terms of harmony. For Butterley, however, there was no such division; his vocabulary makes use of tonal and modal materials in flexible and distinctive ways, and its overarching concern with melody is also highly vocal.

The central place of the human voice in his oeuvre is closely associated with his love of poetry and philosophy, which is also evident in his instrumental works, many of which bear poetic titles or epigraphs. Walt Whitman was an important literary influence in the 1970s and early 1980s, while since about 1990 he has written much music inspired by the 20th-century English poet Kathleen Raine; each is represented on the Australian Voices program by two works. Whitman is exuberant and prolix, while Raine is elegant and reserved; yet they share a mystical sense of awe at the beauty of the natural world, and a spiritual yearning which finds expression outside formal religion. These traits are echoed and amplified in Butterley's music.

The works for which Butterley is best known are probably his orchestral scores, such as the 1968 *Meditations from Thomas Traherne* and *From Sorrowing Earth* of 1991. However, his chamber and solo instrumental output is also full of riches. In pride of place is a cycle of four fine string quartets, one per decade from the 1960s to the 1990s. *The String Quartet No.2* (1974)

will feature on the Australian Voices program: a powerful and unusually extrovert work, it incorporates a wide range of influences from 20th-century giants such as Tippett, Messiaen and Lutoslawski, as well as a direct quotation from a *Chopin Nocturne*.

This major contribution to the Australian quartet repertoire is seldom performed, perhaps owing to the technical and expressive challenges it poses for the players.

The other two ensemble pieces featured are much gentler products of Butterley's maturity. *The Wind Stirs Gently* (1992) is a meditation on age and experience, bringing flute and cello into sonorously beautiful dialogue. Butterley's most recent ensemble work, the quietly luminous *Spindles of the Stars* (2005) for mixed quintet, takes its cue from Raine's title image – a metaphor for hidden order underlying the apparent chaos of everyday life.

Butterley himself is a fine pianist, and has written much for his own instrument – although interestingly enough mostly in miniatures: there are no extended sonatas or other solo works. *Grevillea* (1962) is one of just two pieces written during Butterley's formative year of study with Priaux Rainier; it shows the composer, then in his late 20s, coming to grips with modernist materials in his own idiosyncratic way. At the heart of the program is one of my favourite Butterley pieces, the piano solo *Uttering Joyous Leaves* from 1981, a brilliant encapsulation of the composer's world in five minutes of lyricism and dance-like energy.

Composer Elliott Gyger is Senior Lecturer in Composition at the Melbourne Conservatorium of Music, an active conductor and has recently completed a book for Wildbird Press on Butterley's music.

AUSTRALIAN VOICES ONE: NIGEL BUTTERLEY

WED 18 MARCH 6PM

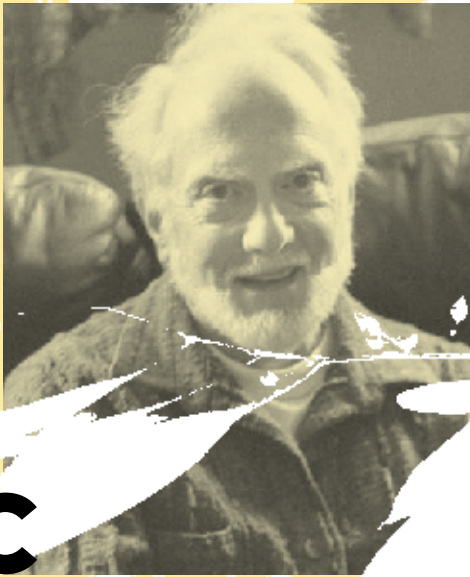
Elliott Gyger curator
ANAM Musicians

- BUTTERLEY *Grevillea*
- BUTTERLEY String quartet no. 2
- BUTTERLEY *Uttering Joyous Leaves*
- BUTTERLEY *The Wind Stirs Gently* (for flute & cello)
- BUTTERLEY *Spindles of the Stars*

Venue Salon, Melbourne Recital Centre
Tickets Full \$25 Con \$15
Bookings mebournerecital.com.au
03 9699 3333

Australian Voices is performed in partnership with ANAM and the Melbourne Recital Centre.

Australian Voices concert series explores the music of Australian composers





We catch up with ANAM Alumni Callum G'Froerer, Josh Rogan and Edwina George...

ANAM Alumni share projects, insights and experiences with Music Makers



Callum G'Froerer Trumpet
ANAM musician 2012
ANAM Fellow 2013
callumgfroerer.com

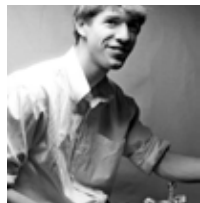
What was the best thing about being at ANAM?

Being amongst a group of fantastic musicians was a daily inspiration. Then as a Fellow I was given almost unlimited resources to present concerts exactly as I wished.

What are you doing now?

I'm moving to Berlin in March for at least a year, to throw myself into a new scene, to see how I adjust and to see what sticks for me, musically.

I have a few projects I'm involved in before I leave, including an opera written by Kate Miller-Heidke, *Soft Soft Loud* at the Fremantle Arts Centre and premiering some pieces in two concerts in March in Melbourne.



Josh Rogan Trumpet
ANAM musician 2012 – 2013
melbourneconcerts.info

What was the best thing about being at ANAM?

The best thing about being at ANAM was having so many other enthusiastic and extremely talented musicians to inspire and teach me every day!

What are you doing now?

Now I am working as a freelance trumpeter and am currently beginning a contract with the Sydney Symphony Orchestra that will last until July 2015.

Some of the orchestras I've worked with over the past year are the Melbourne Symphony Orchestra, Orchestra Victoria, Auckland Philharmonia and Sydney Symphony Orchestra. I have also performed as guest soloist with the South Melbourne Symphony and Stonnington Symphony Orchestra.

In addition to playing trumpet, I have had a number of my own compositions performed, and have also been running my website and Smart-phone app 'Melbourne Concerts', which lists classically-based music concerts that are happening around Melbourne.



Edwina George Violin
ANAM musician 2010 – 2012

What was the best thing about being at ANAM?

Being surrounded by inspiring teachers (of all instruments and expertise) and hard-working students. Also, working alongside some incredible guest artists, who I now have the privilege of working with in a professional capacity (Michael Collins in 2014 and Anthony Marwood in 2015). It's great to say "hi" to them as friends!

What are you doing now?

I auditioned for TSO in May 2013, and took up my tutti violin role in July 2013. I try to keep up my connections with MSO, MCO, and OV and perform with them when I have a free week.

ANAM and Four Winds explore, inspire and enrich the music landscape

Four Winds is about more than just exquisite music. It's more than just a gathering of some of the finest musicians from around the world. This is a place to celebrate community, culture, arts, environment, performance and entertainment whilst contributing to the musical landscape of regional and national Australia and beyond. It's about a very special place called Nature's Concert Hall; 30 acres of open woodland at Barragga Bay, 10 minutes from Bermagui.

Four Winds exists to enrich many lives through the power of unique music-in-nature experiences. It is an Australian home for the finest music makers to create, perform, teach and collaborate. Four Winds presents year-round programs of world-class music-in-nature experiences.

Four Winds Artists in Residence Program is core to Four Winds philosophy of nurturing young and aspiring artists. Artists and Composers in residence at Four Winds take time out to work on their own repertoire in a beautiful place-in-nature at the new Windsong Pavilion whilst spending time in the local community giving lessons and masterclasses to local students and teachers. They also have the opportunity to perform in the Windsong Pavilion, often with other visiting artists to the area.

"The whole two weeks of our residency was a fantastic opportunity for us to bond as an ensemble. Nothing replaces time spent rehearsing together, which is so difficult to get, but which we had in abundance during our residency. We know that our experience at Four Winds has been invaluable in setting us up as a chamber music ensemble. We now have the skills and the knowledge to pursue our dreams successfully. We hope to be back really soon!"

Arcadia Quintet, ANAM Fellows 2014

This year is ANAM's third year with the Four Winds Festival. For the ANAM musicians, the opportunity to participate in the Artists in Residence Program is an essential compliment to inspire the professional development opportunities, musical and beyond, that ANAM cultivates in their program.

Four Winds
Bermagui NSW
fourwinds.com.au

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An **ANAMates Membership** is an inexpensive way to be a part of the ANAM story. Not only are you supporting our musicians, but you can look forward to a few mates-only benefits too!

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*Excludes Concert Package performances, Gala performances and performances presented in association with our creative partners.

Please visit anam.com.au for further details.



One more thing...

Fundraising Event
Thursday 26 February

Join us for the Melbourne premiere of *The Second Best Exotic Marigold Hotel* on Thursday 26 February at the Palace Cinema COMO – 8pm arrival for a 9pm screening. Tickets are \$60 and include wine and cheese on arrival plus the chance to win one of many door prizes.

See anam.com.au for details

Venue Palace Cinema Como, South Yarra
Tickets \$60
Bookings info@anam.com.au 03 9645 7911

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What is ANAM?

For over 20 years, the Australian National Academy of Music (ANAM) has been dedicated to the artistic and professional development of our most exceptional young musicians. ANAM's vision of musicianship is holistic: to develop future music leaders who are distinguished by their artistic skill, imagination, courage, and by their contribution to a vibrant Australian music culture.

ANAM is the only professional performance training institute in Australia, and one of only a few in the world. Renowned for its innovation, energy and courageous programming, ANAM is consistently committed to pushing the boundaries of how classical music is presented and performed.

Young musicians who partake in ANAM's unique, intensive yearlong course of one-on-one lessons, masterclasses and public performances, come from across Australia and New Zealand. These talented young professionals go on to work in some of the finest orchestras and ensembles across the world.

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