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Anything but boring

Words by
Marshall McGuire
Director of Artistic Planning,
Melbourne Recital Centre

Sometimes we struggle with titles for concerts – they’re either too prosaic, or too flowery, or sometimes just too, well, boring. But in this case there was no trouble at all in settling on ‘Glories of the French Baroque’, for it was indeed a glorious period of extravagance, of invention and adventure, of ridiculous riches and bold statements. All this is matched in the music of Jean-Philippe Rameau, the great French harpsichordist, musicologist and a revolutionary and bold composer of opera especially, challenging the ancient regime of Lully who had established a distinctive style of his own under Louis XIV. Rameau then went on, under the reign of Louis XV, to build on these strong foundations, distinguished by ravishing orchestrations, sensuous melancholy, languorous pastoral sighings, and virtuosic vocal writing. He was prolific and hugely popular, with almost 40 operas to his name. The celebrated composer André Campra, remarked to the Prince

de Conti: "My Lord, there is enough music in this opera to make 10 of them; this man will eclipse us all." In recent years there’s been a considerable growth in interest in the operas of the French Baroque, notably through the work of William Christie and *Les Arts Florissants*, and Christophe Rousset and *Les talens lyriques*. And new generations of singers and instrumentalists continue to find delight in this astonishingly fresh and original music, including our star soloist Brenda Rae, making her Australian debut in this performance as part of Melbourne Festival. Acclaimed for her ‘consummate musicality and killer technique’ and ‘tireless, golden soprano’, this sparkling repertoire provides a platform on which she will embrace an array of exotic characters from a selection of Rameau’s most acclaimed works – *Castor et Pollux*, *Platée*, *Les boréades*, and *Les indes galantes*. And of course, under the baton of celebrated Australian conductor Benjamin Bayl, too little heard and seen in this country, the ANAM Orchestra gets a chance to buckle their shoes, adjust their powdered wigs and settle into the refined, elegant and glorious world of the French Baroque.

This concert is a cabinet of riches, of rarely heard but spectacular arias and interludes, and is a special and delightful inclusion in our 2017 program. We look forward to seeing you there!

GLORIES OF THE FRENCH BAROQUE

Fri 6 October 7.30pm

Venue
Elisabeth Murdoch Hall
Melbourne Recital Centre

Tickets
Premium \$85
A Reserve Full \$75 Sen \$68
B Reserve Full \$65 Sen \$58

Bookings
anam.com.au or 03 9645 7911

Presented by ANAM and Melbourne Recital Centre in association with Melbourne Festival

Brenda Rae’s ANAM residency is generously supported by Peter Jopling AM QC



Words by
Nick Deutsch
ANAM Artistic Director

Violinist Anthony Marwood has become a dear member of the ANAM family. He returns to the South Melbourne Town Hall for the fifth time this November to infuse our ANAM musicians with his musical intelligence and unparalleled technical mastery. Anthony has established himself as one of the most sought after artists of his generation, mastering a wide range of repertoire with many of the world’s most prestigious orchestras and ensembles. In his upcoming residency, he will encompass a degustation menu of chamber and orchestral works in two separate programs. In the first concert on Friday 24th of November, Anthony will share the stage with our ANAM musicians playing a program of Chamber music masterpieces by Mozart, Schulhoff and Dvořák. Mozart’s Piano Trio in G Major KV496 – written in 1786 in

Marwood's fifth

close proximity to his comical opera, *The Marriage of Figaro* – is the second of his six Trios for this combination of instruments. The genre was in full expansion in Vienna owing to the growing vogue of the pianoforte, which was occurring in middle-class as well as aristocratic drawing rooms. Complementing Mozart we have two Czech greats. Antonin Dvořák and Erwin Schulhoff. Dvořák spent the summer of 1893 in Spillville, Iowa where, after completion of his monumental American String Quartet, he started working on a 'Viola Quintet', which is basically a string Quartet with an extra viola part. A visit to Spillville by a Native American group that performed tribal dances, left a lasting impression on Dvořák who incorporated many of their pentatonic scales and drum rhythms in what was to become the String Quintet No.3 in E-flat major op.97. The quintet’s expressive heart lies in its slow movement - a set of variations whose theme falls into two distinct halves: the second of them (the melody Dvořák had sketched as his proposed new setting of *My Country*, 'Tis of Thee) was, at the time, an alternative Anthem to the *Star Spangled Banner*. Dvořák was also instrumental in the career of Erwin Schulhoff, the last composer to complete ANAM’s chamber program. On Dvořák’s recommendation, Schulhoff entered the Prague Conservatory at age ten as a child prodigy pianist. Further studies in Leipzig with Max Reger earned him

the Mendelssohn Prize and launched his career as a composer. With the outbreak of World War 1, Schulhoff was conscripted to the front line. His gruesome experience of close combat as a draftee can be heard in his dark four-movement String Sextet featured in our concert. Composer and violist Paul Hindemith was a member of the ensemble that premiered the work in 1924. The second program, to be held at Elisabeth Murdoch Hall, Melbourne Recital Centre, will see Anthony take the reigns of the ANAM Orchestra to play and lead three works inspired by the 18th century first Viennese school. Having previously led the ANAM Orchestra in performances of four of the Beethoven Symphonies, this year Anthony will showcase Beethoven’s lyrical Violin Concerto in D-major. Written in Vienna in 1806 for the violinist Franz Clement, it sunk into oblivion after its premiere and began to attract notice only a generation after his death. The first half of the concert will feature the father of the symphony and Beethoven’s teacher, Joseph Haydn with his Symphony no. 44 in E minor, the *Trauer* (mourning). This was also the inspiration behind Prokofiev’s first symphony, known as the *Classical*. 2017 has been a year of exceptional music making. I couldn’t think of a more appropriate finale! I’m looking forward to seeing you all there.

MARWOOD PLAYS CHAMBER MUSIC

Fri 24 November 7.30pm

MOZART Piano Trio in G major K496
SCHULHOFF String Sextet
DVOŘÁK String Quintet no. 3 in E flat major op. 97

Anthony Marwood violin/director
ANAM Musicians

Venue
South Melbourne Town Hall

Tickets
Full \$60 Sen \$47 Conc \$35

Bookings
anam.com.au or 03 9645 7911

MARWOOD'S BEETHOVEN

Fri 1 December 7.30pm

PROKOFIEV Symphony no. 1 *Classical*
HAYDN Symphony no. 44 *Trauer*
BEETHOVEN Violin Concerto

Anthony Marwood violin/director
ANAM Orchestra

Venue
Elisabeth Murdoch Hall,
Melbourne Recital Centre

Tickets Full \$65 Sen \$57 Conc \$48

Bookings
anam.com.au or 03 9645 7911

Glories of the French Baroque: meet the artists

Words by
Robin Usher



Melbourne audiences are about to discover some big artists that are little known here.

Acclaimed young American soprano Brenda Rae will make her Australian debut singing arias by the rarely performed master of the French Baroque, Jean-Philippe Rameau in *Glories of the French Baroque*, part of the 2017 Melbourne Festival.

The coloratura soprano has impressed audiences in Germany, Paris and New York, but not surprisingly has never sung works by Rameau before. The composer transformed the face of opera in the 18th century, but only now is he being discovered outside his native country.

The director of this ANAM project presented in partnership with Melbourne Festival and Melbourne Recital Centre, is Berlin-based Australian conductor Benjamin Bayl. He describes Rameau's works as dramatic and complex. "He was so advanced that in so many ways he is the apotheosis of the Baroque."

Rae has fitted preparations for her Australian performance into her packed schedule and has found Rameau presents particular demands. "This has been out of the ordinary but I have enjoyed the challenge," she says from Santa Fe in New Mexico where she is performing in a summer opera festival as the lead in Donizetti's *Lucia di Lammermoor*.

"Research has been difficult," she says. "Usually I would go to a coach who knows the repertoire but there are not a lot of people who know the French Baroque."

She turned instead to libraries. "The literature I read makes it clear that Rameau is very different to Handel, for example. He has a lot of virtuosic writing but the trills and ornaments are quite different."

She also asked about Rameau among singers who had performed his works. "They said that people went crazy about him when they had the chance to hear what he wrote."

She will perform six different characters in her Melbourne appearance in what Bayl has described as the 'Best of' Rameau. "The arias are intense and dramatic and are a bit of a marathon for Brenda," he says. "He also wrote lots of dance music so there is plenty to choose from for the orchestra."

The soprano says one of the characters, La Folie or The Crazy, has been particularly challenging. "She is actually commenting on the action in the opera and is madness embodied."

Her performance in *Lucia di Lammermoor* in which her character has the famous mad scene has been good practice. "Nobody specialises any more and singers are prepared to go from genre to genre," she says. "Some of my soprano friends need a break before they go from Handel to Strauss, but I can switch easily."

Rae's flexibility is demonstrated by her schedule. She will move from singing Italian in *Lucia di Lammermoor* in Santa Fe to reprising her performance as Queen of the Night in Mozart's *The Magic Flute* in a Tokyo visit by the Bavarian State Opera before coming to Melbourne to perform in French.

Then she flies back to Germany to prepare for her role as Aminta in a season of Strauss' 1935 opera, *Die Schweigsame Frau* (*The Silent Woman*) directed by Barrie Kosky. "I love Barrie," she says when told the director grew up and developed his early skills in Melbourne.

She is hesitant about naming her favourite characters because she says she likes too many roles. Then she says that Lucia would be high on a list that includes Violetta in Verdi's *La traviata*, with a special place for Amina in Bellini's *La sonnambula*.

"That is what focused me on becoming an opera singer when I heard it performed in high school," she says. After early studies in Wisconsin, Rae moved to New York's Juilliard School where her talent earned her a full-time place in Frankfurt's opera company in 2008.

Frankfurt is still her main base for about two months a year with her husband and 18-month-old son, with the rest of time on the road. Until now, her family has always travelled with her but they will be staying with her husband's family in Iowa when she travels to Melbourne.

"We decided there were too many flights and time changes for my son but that is the name of the game for me," she says. "The prospect of getting some uninterrupted sleep sounds nice."

She is looking forward to her Melbourne visit and reuniting with Bayl and ANAM's Artistic Director, Nick Deutsch, whom she first knew in Frankfurt. The Australian project is also rare for Bayl who mainly works in Europe, with some contracts in Hong Kong and Malaysia.

"The Melbourne Festival project is very demanding and promises to be a voyage of discovery for the ANAM musicians," he says from Berlin. ANAM usually programs one Baroque concert every year but Rameau's virtuosic writing makes it the most ambitious they have done.

"I have been a fan of Rameau for years and awareness of his work has really exploded in the past 10 years," he says. "His writing is a stretch for singers, both soloists and choruses. He was a huge star in Paris by the end of his life."

Rameau did not begin writing operas until he was 49 and continued until his death in 1764. "He provoked strong reactions, similar in some ways to the riot caused by the Paris premiere of Stravinsky's *Rite of Spring*," he says.

"Because there is so much dance music in French opera, I consider Rameau

to be the best dance composer since Stravinsky. It is a revelation for most orchestras when they discover his music."

Bayl, who was the first Australian Organ Scholar at King's College, Cambridge, has been planning *Glories of the French Baroque* for 18 months. "It has been difficult to find the music we will play because so much of it has not been heard in Australia before."

Much of the work in resourcing the scores has fallen to ANAM's librarian, Philip Lambert, who considers Rameau to be one of the greatest Baroque composers. "The French have held on to him tightly but that is slowly changing," he says.

Rameau's work is little known today for various reasons. "All opera was considered aristocratic and became forgotten after the French Revolution. Then work began on an edition of his large catalogue in the 1890s and that stalled because of World War I. It has now been revived and is ongoing."

Lambert says this project will introduce Rameau to Melbourne. "It is strange because he really deserves to be known. His career was similar to Handel's in many ways – they both made a lot of money."

GLORIES OF THE FRENCH BAROQUE

Fri 6 October 7.30pm

RAMEAU Suites from *Les Paladins*

RAMEAU Suites from *Castor et Pollux*

RAMEAU Suites from *Platée*

RAMEAU Suites from *Zoroastre*

RAMEAU Suites from *Les Boréades*

RAMEAU Suites from *Les indes galantes*

Brenda Rae soprano

Benjamin Bayl harpsichord/director

ANAM Orchestra

Venue
Elisabeth Murdoch Hall,
Melbourne Recital Centre

Tickets
Premium \$85
A Reserve Full \$75 Sen \$68
B Reserve Full \$65 Sen \$58

Bookings anam.com.au or 03 9645 7911

Presented by ANAM and Melbourne Recital Centre in association with Melbourne Festival

Brenda Rae's ANAM residency is generously supported by Peter Jopling AM QC

ANAM ARTISTS IN CONCERT

Sun 24 Sep 3pm

BRAHMS Trio in A minor op. 114
SCRIABIN Piano Sonata no. 4 in F-sharp major op. 30
MARTINU Variations on a Theme of Rossini
BASSI Concerto Fantasia on Motives from *Rigoletto*

Lloyd van't Hoff clarinet
Jack Bailey cello
Alex Raineri piano
Venue Utzon Room, Sydney Opera House
Tickets Adult \$49 Conc \$29 Under 30 \$29
Bookings sydneyoperahouse.com or 02 9250 7111

AMERICAN TRIPTYCH MASTERCLASS: STEVEN SCHICK

Wed 27 Sep 10am

Tickets Full \$20 Students \$5 (ANAMates free)

AMERICAN TRIPTYCH MASTERCLASS: JAN WILLIAMS

Fri 29 Sep 10am

Tickets Full \$20 Students \$5 (ANAMates free)

ANAM ARTISTS IN CONCERT

Sat 30 Sep 1.30pm

BRAHMS Trio in A minor op. 114
SCRIABIN Piano Sonata no. 4 in F-sharp major op. 30
MARTINU Variations on a Theme of Rossini
BASSI Concerto Fantasia on Motives from *Rigoletto*

Lloyd van't Hoff clarinet
Jack Bailey cello
Alex Raineri piano
Venue Beleura House & Gardens MORNINGTON
Tickets Adult \$40 Conc \$35
Bookings beleura.org.au or 03 5975 2027

AMERICAN TRIPTYCH CONCERT: STEVEN SCHICK

Sat 30 Sep 7.30pm

IVES *From the Steeples and Mountains*
VARÈSE *Offrandes*
J.L. ADAMS *Red Arc/Blue Veil*
HARRISON *Concerto for violin*
VARÈSE *Desérts*
IVES *The Unanswered Question*

Steven Schick director/percussion
Kyla Matsuura-Miller (QLD) violin
ANAM Musicians
Tickets Full \$60 Sen \$47 Conc \$35

AMERICAN TRIPTYCH CONCERT: WILLIAM WINANT

Tue 3 Oct 7.30pm

HARRISON *Tributes to Charon*
COWELL *Ostinato pianissimo*
HARRISON *Varied Trio*
CAGE *Four6*
HARRISON Concerto for organ & percussion
HARRISON *Song of Quetzalcoatl*

William Winant director/percussion
ANAM Musicians
Tickets Full \$60 Sen \$47 Conc \$35

What's on Mid September – December

AMERICAN TRIPTYCH COLLOQUIUM: PERCUSSION AS AN EXTERNALLY FACING ART

Wed 4 Oct 5.30pm

Steven Schick
William Winant
Jan Williams
Tickets Free (bookings essential)
Bookings Email info@anam.com.au or call 03 9645 7911

AMERICAN TRIPTYCH MASTERCLASS: WILLIAM WINANT

Thu 5 Oct 10am

Tickets Full \$20 Students \$5 (ANAMates free)

GLORIES OF THE FRENCH BAROQUE: ANAM 2017 GALA CONCERT

Fri 6 Oct 7.30pm

RAMEAU Suites from *Les Paladins*
Castor et Pollux
Platée
Les Boréades
Les indes galantes

Venue Elisabeth Murdoch Hall, Melbourne Recital Centre
Tickets Full from \$65 Sen from \$58
Bookings melbournerecital.com.au or 03 9699 3333

AMERICAN TRIPTYCH CONCERT: JAN WILLIAMS

Sat 7 Oct 7.30pm

HARRISON *Canticle no. 1* for 5 percussionists
HARRISON First Concerto for flute & percussion
FELDMAN *Instruments 3*
CAGE *Double Music*
HARRISON *Labyrinth no. 3* for 11 percussionists

Jan Williams director/percussion
ANAM Musicians
Tickets Full \$60 Sen \$47 Conc \$35

ANAM ARTISTS IN CONCERT

Mon 9 Oct 6pm

BRAHMS Trio in A minor op. 114
SCRIABIN Piano Sonata no. 4 in F-sharp major op. 30
MARTINU Variations on a Theme of Rossini
BASSI Concerto Fantasia on Motives from *Rigoletto*

Lloyd van't Hoff clarinet
Jack Bailey cello
Alex Raineri piano
Venue Salon, Melbourne Recital Centre
Tickets Adult \$39 Conc \$29 Student \$29
Bookings melbournerecital.com.au or 03 9699 3333

FREMANTLE ARTS CENTRE PERFORMANCE

Thu 12 Oct 8pm

CAGE *Third Construction*
CARTER *Tintinnabulation*
CAGE *But What About*
RZEWSKI *Coming Together*
HARRISON *Labryinth*

ANAM Musicians
Venue Fremantle Arts Centre Inner Courtyard WA
Tickets Full \$24 Conc \$19
Bookings fac.org.au or 08 9432 9555

SOUNDBITE

Fri 13 Oct 1pm

BEETHOVEN String Quartet no. 4 in C minor op. 18
SCHUBERT *Quartettsatz* in C minor D703
STANHOPE String Quartet no. 2

Partridge String Quartet

HOWARD PENNY: FROM THE CELLO

Fri 20 Oct 7.30pm

SHOSTAKOVICH 2 Pieces for String Octet
BRAHMS Sextet for Strings in G major op. 36
BARTÓK Divertimento for string orchestra

Howard Penny director/cello
ANAM Musicians
Tickets Full \$60 Sen \$47 Conc \$35

HOWARD PENNY: FROM THE CELLO

Sat 21 Oct 7.30pm

SHOSTAKOVICH 2 Pieces for String Octet
BRAHMS Sextet for Strings in G major op. 36
BARTÓK Divertimento for string orchestra

Howard Penny director/cello
ANAM Musicians
Venue Peninsula Community Theatre, MORNINGTON
Tickets Full \$45 Sen \$40 Student (under 25) \$18
Bookings pmsmusic.asn.au or 03 9789 8392

MASTERCLASS: ISABELLE VAN KEULEN (VIOLIN)

Wed 25 Oct 10am

Tickets Full \$20 Students \$5 (ANAMates free)

SHE SPEAKS: VOICE OF NATIONS GEMMA TOMLINSON FELLOWSHIP PROJECT

Fri 27 Oct 7pm

SNIDER *Daughter of the Waves*
BEAMISH *Takes Two*
SAARIAHO *Sept Pappilons* for solo cello
CLYNE *Fire & Starts*
GUBAIDULINA *In Croce*
MAZZOLI *Still Life with Avalanche*

Tickets Full \$15 Conc \$10 ANAMates \$5

All concerts are held at the South Melbourne Town Hall unless otherwise stated

Bookings can be made at anam.com.au or 03 9645 7911 unless otherwise stated

For Soundbites and ANAM Recitals: Tickets (at the door) \$5 and ANAMates free

ANAM AT NGV

Sat 28 Oct 2pm

STANHOPE String Quartet no. 2
SCHLOMOWITZ *Letter Piece* no. 5
GRAINGER Lincolnshire Posy (arr. for wind quintet)

ANAM Musicians
Venue The Ian Potter Centre: NGV Australia
Tickets Free (bookings essential)
Bookings ngv.vic.gov.au or 03 8620 2222

ST SILAS NO. 4

Sun 29 Oct 2.30pm

Program to be advised
ANAM Brass
Venue St Silas Anglican Church, 99 Bridport St ALBERT PARK
Tickets Full \$25 Students \$15 ANAMates \$15
Includes complimentary afternoon tea

ANAM RECITALS

◇ Mon 30 Oct 11am

Program to be advised
Eve Osborn (VIC) oboe
Louisa Breen piano

◇ Mon 30 Oct 1pm

SCHUMANN 3 Fantasy Pieces op. 73
NIELSEN Fantasy for clarinet and piano CNW66
WIDMANN Fantasia
IRELAND Fantasy-Sonata for clarinet & piano
WIDOR *Introduction et Rondo* op. 72

Magdalenna Krstevska (VIC) clarinet
Peter de Jager piano

◇ Mon 30 Oct 3pm

Program to be advised
Caleb Wong (NSW) cello
Leigh Harrold piano

◇ Tue 31 Oct 11am

DEAN Demons for solo flute
VIVALDI Concerto in G minor R439 'La Notte'
BAZZINI *La Ronde des Lutins*
HINDSON *Odysseus & the Sirens*
DUKAS *The Sorcerer's Apprentice* (arr. for wind quintet)

Eliza Shephard (NSW) flute
Leigh Harrold piano
ANAM Musicians

◇ Tue 31 Oct 1pm
<i>Program to be advised</i> Eunise Cheng (WA) viola Louisa Breen piano
◇ Tue 31 Oct 3pm
<i>Program to be advised</i> Alexander MacDonald (NZ) viola Peter de Jager piano
BELEURA ESTATE RECITAL Tue 31 Oct 1.30pm
RACHMANINOFF Symphonic Dances op. 45 RAVEL <i>La Valse</i> BRAHMS Hungarian Dances (selections)
ANAM Pianists Venue Beleura House & Gardens MORNINGTON Bookings beleura.org.au or 03 5975 2027
ANAM RECITALS
◇ Wed 1 Nov 1pm
<i>Program to be advised</i> Sarah Henderson (NZ) trumpet Louisa Breen piano
◇ Wed 1 Nov 6pm
<i>Program to be advised</i> James Townsend (NSW) percussion
◇ Thu 2 Nov 11am
<i>Program to be advised</i> Liam Wooding (NZ) piano
◇ Thu 2 Nov 1pm
SCHUBERT Piano Sonata in A major D664 HEALEY New work SZYMANOWSKI Métopes op. 29 CHOPIN Barcarolle in F-sharp, op. 60 GINASTERA 3 <i>Danzas Argentinas</i> op. 2
Adam McMillan (QLD) piano
◇ Thu 2 Nov 6pm
<i>Program to be advised</i> Mathew Levy (NSW) percussion
◇ Fri 3 Nov 3pm
JAMIESON <i>new work</i> MOZART Violin Sonata in B-flat major K454 TCHAIKOVSKY Violin Concerto in D major op. 35: 1st movt
Cameron Jamieson (QLD) violin Leigh Harrold piano
◇ Mon 6 Nov 11am
<i>Program to be advised</i> Jason Catchpowle (WA) tuba Peter de Jager piano
◇ Mon 6 Nov 1pm
<i>Program to be advised</i> Rebecca Luton (QLD) horn Aidan Boase piano

◇ Mon 6 Nov 3pm
<i>Program to be advised</i> Samuel Beagley (VIC) trumpet Peter de Jager piano
◇ Wed 8 Nov 1pm
YU <i>Passacaglia After Biber</i> for solo violin LUTOSŁAWSKI <i>Subito</i> BARTÓK Sonata no. 1 for violin and piano
Tiffany Cheng (NSW) violin Louisa Breen piano
◇ Wed 8 Nov 3pm
<i>Program to be advised</i> David Moran (SA) cello Peter de Jager piano
◇ Wed 8 Nov 6pm
BEETHOVEN Violin Sonata no. 7 in C minor op. 30 no. 2 PAGANINI Caprice no. 20 op. 1 FRANCK Violin Sonata in A major op. 13
Karla Hanna (VIC) violin Aidan Boase piano
◇ Thu 9 Nov 1pm
<i>Program to be advised</i> Kyla Matsuura-Miller (QLD) violin Leigh Harrold piano
◇ Thu 9 Nov 3pm
BOTTESINI Double Bass Concerto no. 2 in B minor MONTAG Sonata for Double Bass FRANÇAIX <i>Mozart New Look</i>
Kinga Janiszewski (QLD) double bass Louisa Breen piano
◇ Thu 9 Nov 6pm
<i>Program to be advised</i> Daniel Smith (QLD) cello Aidan Boase piano
◇ Fri 10 Nov 11am
<i>Program to be advised</i> Riley Skevington (WA) violin Louisa Breen piano
◇ Fri 10 Nov 1pm
BEETHOVEN Cello Sonata no. 4 in C major op. 102 no. 1 HINDEMITH Solo Cello Sonata no. 3 op. 25 SAINT-SAËNS Concerto no. 1 in A minor op. 33
Liam Meany (NSW) cello Aidan Boase piano
◇ Mon 13 Nov 11am
FARR <i>Wakatipu</i> ACHRON <i>Hebrew Melody</i> op. 33 FALLA <i>Suite Populaire Espagnole</i> SCHNITTKE <i>Suite in the Old Style</i> op. 80
Laura Barton (NZ) violin Aidan Boase piano

◇ Mon 13 Nov 1pm
BRITTEN Elegy for solo viola J.S BACH Cello Suite no. 2 in D minor BWV1008 CLARKE Viola Sonata
Mariette Reefman (NSW) viola Leigh Harrold piano
◇ Mon 13 Nov 3pm
<i>Program to be advised</i> Jonathan Békés (NSW) cello Louisa Breen piano
ANAM CHAMBER COMPETITION ROUND 2 Wed 15 Nov (Times TBA)
Tickets (at the door) Free For more information visit anam.com.au or call 03 9645 7911
SOUNDBITE Thu 16 Nov 1pm
<i>Program to include</i> REICH Mallet Quartet
ANAM Musicians
ANAM CONCERTO COMPETITION FINAL (HOBART) Fri 17 Nov 7.30pm
ANAM Soloists Tasmanian Symphony Orchestra Venue Federation Concert Hall Tickets Full \$21 Conc/Student \$16 Child \$10 Bookings tso.com.au or 1800 001 190
ANAM CHAMBER MUSIC COMPETITION FINAL Sat 18 Nov 7pm
ANAM Musicians Tickets (at the door) \$10
BELEURA ESTATE RECITAL Tue 21 Nov 1.30pm
VINE Sonata for four hands SCHUMANN <i>Bilder aus Osten</i> , op. 66 SCHOENFIELD <i>Five Days from the Life of a Manic-Depressive</i>
ANAM Pianists Venue Beleura House & Gardens MORNINGTON Bookings beleura.org.au or 03 5975 2027
MOZART & PAPA HAYDN MOSTLY MOZART SERIES Thu 23 Nov 11am
MOZART Trio for violin, cello and piano in G major K496 HAYDN Symphony no. 44 in E minor Hob. I:44 'Trauersinfonie'
Anthony Marwood violin ANAM Musicians Venue Elisabeth Murdoch Hall, Melbourne Recital Centre Bookings melbournerecital.com.au or 03 9699 3333 <i>Complimentary morning tea is served from 10.15am in the Ground Floor Foyer</i>

MARWOOD PLAYS CHAMBER MUSIC

Fri 24 Nov 7.30pm
MOZART Trio for violin, cello and piano in G major K496 SCHULHOFF String Sextet DVOŘÁK String Quintet in E-flat major op. 97

Anthony Marwood violin
ANAM Musicians
Tickets Full \$60 Sen \$47 Conc \$35

MASTERCLASS: ANTHONY MARWOOD (VIOLIN)

Mon 27 Nov 10am
Venue South Melbourne Town Hall
Tickets Full \$20 Students \$5 (ANAMates free)

MARWOOD'S BEETHOVEN

Fri 1 Dec 7.30pm
PROKOFIEV Symphony no. 1 op. 25 <i>classical</i> HAYDN Symphony no. 44 in E minor Hob. I:44 'Trauersinfonie'
BEETHOVEN Violin Concerto in D major op. 61

Anthony Marwood violin
ANAM Orchestra
Venue Elisabeth Murdoch Hall, Melbourne Recital Centre
Bookings melbournerecital.com.au or 03 9699 3333

MARWOOD PLAYS CHAMBER MUSIC (SOUTH AUSTRALIA)

Sun 3 Dec 2.30pm
MOZART Trio for violin, cello and piano in G major K496 SCHULHOFF String Sextet DVOŘÁK String Quintet in E-flat major op. 97

Anthony Marwood violin
ANAM Musicians
Venue UKARIA Cultural Centre, SA
Bookings ukaria.com or 08 8227 1277

PIANO FOUR HANDS (SYDNEY)

Sun 3 Dec 3pm
VINE Sonata for four hands SCHUMANN <i>Bilder aus Osten</i> , op. 66 SCHOENFIELD <i>Five Days from the Life of a Manic-Depressive</i>

Timothy Young piano
ANAM Pianists
Venue Utzon Room, Sydney Opera House
Tickets Full \$49 Sen \$29 Under 30 \$29
Bookings sydneyoperahouse.com or 02 9250 7777

All details are correct at time of printing and subject to change. Please visit anam.com.au for the most up to date information.



Music for a desert island

Words by
Howard Penny
ANAM Head
of Strings

The underlying current of my program this year is that of master composers incorporating diverse influences into their works. These either demonstrate new paths they were later to develop further, or in the case of Bartók, a work which is both a consummate, and in some senses, easy summary of the elements of his compositional style.

The Shostakovich is the work of a highly talented 19-year-old, working ideas of old models of Preludes and Fugues, including a dreamily unfolding introduction and a strongly contrapuntal second part. Present, however, are also the signature bleakness, mercilessness and bitter irony that characterised so much of his mature output. So this is a kind of musical 'taster' of things to come.

The Brahms is one of my absolute desert island pieces, one that reveals layers of mastery and artistic originality every time I come to it. It is both forward and backward looking: the opening is still, today, modern-sounding, with its deliberately non-centred and unorthodox harmonic progression – akin to Debussy's language; while he also uses his studies of old French harpsichord music to inspire an archaic sounding 'Scherzo'. There are also wonderfully exciting moments of Hungarian fiddling, and an explicit love-letter to Clara

as well as a regretful farewell to a former love: quite a lot to pack into one work!

In 1939, Bartók was at the height of his powers and reputation and spent a blissful two weeks in Switzerland at the invitation of the conductor and philanthropist Paul Sacher, at a remove from the dreadful clouds gathering over Europe at the time. He uses the 18th century idea of the Divertimento, with reference to the earlier Concerto Grosso (a small group of soloists pitted against the tutti) to produce a piece more compact and directly accessible than many of his works, but which nonetheless has all his specific musical signatures. There is the searing harmony, rhythmic drive and rhetoric of the Hungarian folk music that was so dear to him, and brief terror too, but also much that is light of heart. I was fortunate to perform this work on many occasions with the violinist Sandor Vègh, a composition student of Kodály and colleague of Casals, who recorded the first cycle of Bartók quartets and worked with the composer. Vègh's imagery and passion for the unique language of Bartók left a lasting impression on me, and this is something I hope to share with and inspire the wonderful ANAM musicians, so that this week they can become, in effect, Bartók's great-grandchildren.

HOWARD PENNY: FROM THE CELLO

Fri 20 October 7.30pm

SHOSTAKOVICH 2 Pieces
for String Octet op. 11
BRAHMS Sextet no. 2 in G major op. 36
BARTÓK Divertimento for string orchestra

Howard Penny cello/director
ANAM Musicians
Venue South Melbourne Town Hall
Tickets Full \$60 Sen \$47 Conc \$35
Bookings anam.com.au or 03 9645 7911

Sat 21 October 7.30pm

Venue
Peninsula Community Theatre,
MORNINGTON
Tickets Full \$45 Sen/Conc \$40 Student \$18
Bookings pmsmusic.asn.au or 03 9789 8392

Sue's Tasmanian culture tour

Words by
Sue Sweetland,
ANAM Audience
Liaison

One of the highlights of the ANAM calendar is the final of the Concerto Competition held annually in November at Federation Hall, Hobart.

Among ANAM's supporters is Renaissance Tours, and they have planned a three-day adventure to Hobart (November 17-19) with premium-reserved seating for this years Concerto Competition Final.

Accommodation is in the heart of the historic Hobart waterfront at the new Federal Hotel (macq01.com.au).

There will be dinner in fine restaurants, a ferry trip to Mona (*The Museum of Old and New Art*), Salamanca markets, and a day in the historic Coal River Valley, with stop-offs at well regarded vineyards before boarding the flight home on Sunday 19 November.

All tour members will take part in the celebrations after the concert on the Friday night, and will have the opportunity to meet the finalists.

Your reservation arrangements start when you arrive in the Southern capital. From then on, all costs of food, entry to venues, tickets and accommodation are included in your booking.

I've been a tour leader around the world and Australia including many Renaissance Tours for The Australian Ballet. To lead this one for ANAM will be another highlight and hopefully the beginning of 'short break' tours to support our young musicians when they are performing in other capitals.

I began work with ANAM in 2009 – not long after the funding problem of late 2008. I gave myself the *Audience Liaison* title because I love working with our audience and supporters, and I am so proud to represent the musicians. I hope I can share this Concerto Competition Final, and all the other elements of this fun weekend, with you.

To book your place or find out more:

Email info@renaissancetours.com.au
Visit renaissancetours.com.au

Alternatively, contact me at s.sweetland@anam.com.au or 03 9645 7911 if you have any queries.

Star Spangled Sound: American Triptych

Three of the world’s greatest living percussionists gather in Melbourne this September/October to celebrate the centenary of the birth of their compatriot, American composer Lou Harrison. Steven Schick, William Winant and Jan Williams – each the stuff of musical legend – preside over an inspirational collection of concerts, talks, masterclasses and events with students and practitioners from around the country.

Lou Harrison’s unique musical cosmos will be celebrated alongside music by his friends and colleagues of that other great musical tradition; the 20th century American tradition.

The road to American Triptych

Words by
Peter Neville
ANAM Head of Percussion

American Triptych celebrates the work of Lou Harrison, who along with John Cage, helped to create many of the bedrock works in the Western percussion ensemble canon. He also introduced America, and by extension the rest of us, to what we call ‘world music’, especially the music of the Gamelan ensemble.

Each of our three American artists was asked to curate a program featuring works which were special to them or which they had a part in commissioning, as well as a selection of works by Harrison to celebrate his birth centenary. The two streams sit side by side.

Is there a distinctly ‘American’ sound? Harrison’s early works certainly used a particular set of sound sources including found objects, such as car brake drums and spring coils, rice bowls etc. These eventually came to be standard as a result of that work. Maybe, or to an extent, there is an ‘American’ sound in the nationalistic works of Aaron Copland or the energetic rhythmic works of John Adams or Steve Reich and the Bang On A Can composers, but there are also American composers more connected to the European avant-garde. We encourage audiences to help us explore this question and others in our Colloquium event on Wednesday 4 October.

ANAM musicians and guests will gain so much from this experience. I want them to take away a strong sense of our shared percussive history and to hear the story of that, first hand, from three percussionists who were central to the creation of our repertoire. I also want them to be inspired by these three wonderful musicians in the hope that, they too, can go on to contribute to and develop our art form.

Percussionists certainly need the capacity of flexibility, as they deal with all sorts of instrumental and musical challenges, including being asked to play, at short notice as part of their work, instruments they may never have seen before or perhaps were just invented! This can include bowing or blowing, as well as hitting and rubbing.

Percussionists are generally very sociable and share a nice worldwide rapport and bond, perhaps as a result of needing to rely on each other in performance in a way that others might not need to. Also in terms of supporting each other with the intricacies of dealing with all that gear!

William Winant on Lou Harrison

Words by
William Winant
ANAM Guest Artist

“I don’t think you have to be born in Kyoto to play koto or in Banares to play the sitar: you can burn off your cultural armor if you’re greedy enough. I think the two noble virtues combined with courtesy are lust and greed! If you want to sing like someone else [another ethnicity], badly enough, you can, because we are all human beings. It is this love of other things...this greed... that brings us together.” — Lou Harrison

Lou Harrison’s music is what confirmed my decision to be a percussionist. His curiosity, diversity, inventiveness and creative skills as a composer, artist, and human being were a model to live by.

He realised a composer should be able to write music in many styles, and to do that convincingly, and skillfully. As a percussionist I feel the same way... to be able to play a variety of music in many styles, and to do that convincingly, and skillfully.

He confirmed my interest in studying music from different cultures, in my case India, Indonesia, and Africa.

He created incredibly beautiful and original music from the junk and garbage our industrialised society had no use for anymore. Using tin cans, automobile brake drums, garbage cans, clock coils, spring coils, alarm bells, wooden boxes, combined with instruments he either collected from around the world or designed and built himself (from junk and scrap yards), to make a music that is still as vital and fresh today as it was more than a half century ago.

As Haydn established the string quartet as an important chamber ensemble, so did Harrison, along with John Cage, establish the modern day percussion ensemble.

It’s important for young players today who are playing the modern day percussion music of people like Saariaho, Xenakis, Grisey, Reich, Lang, Ferneyhough and Zorn, to be aware of the pioneering work of Lou Harrison and his colleagues like Henry Cowell, J M Beyer, John Cage and Edgard Varèse.

I look forward to ANAM’s celebration of the music of Lou Harrison and his distinguished colleagues.

AMERICAN TRIPTYCH: THE PROGRAM

All events held at South Melbourne Town Hall

Wed 27 Sep	10am	Masterclass: Steven Schick
Fri 29 Sep	10am	Masterclass: Jan Williams
Sat 30 Sep	7.30pm	American Triptych Concert 1 with Steven Schick
Tue 3 Oct	7.30pm	American Triptych Concert 2 with William Winant
Wed 4 Oct	5.30pm	Colloquium: Percussion as an externally facing art
Thu 5 Oct	10am	Masterclass: William Winant
Sat 7 Oct	7.30pm	American Triptych Concert 3 with Jan Williams

AMERICAN TRIPTYCH: EVENT PASS

Purchase an **ANAMates Flexi Package** with all three **American Triptych** concerts and get **FREE** access to all **American Triptych** masterclasses & talks, and invitations to pre-concert talks. Plus ongoing ANAM benefits for the rest of 2017 including 10% off single ticket prices for 2017 concerts.

ANAMates Flexi Prices – 3 concerts

Full \$144 Sen \$117 Conc \$90

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Full \$60 Sen \$47 Conc \$35

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Full \$20 Students \$5 **ANAMates** FREE

Colloquium

FREE – Bookings can be made by email at info@anam.com.au or phone on 03 9645 7911

Bookings anam.com.au or 03 9645 7911

Steven Schick, William Winant and Jan Williams’ ANAM residencies are supported by the US Consulate General Melbourne.

See calendar for full program details.



Following sold out performances from a highly successful inaugural tour, the ANAM Artists program returns with three award-winning alumni and Brahms' introspective Trio in A minor for clarinet, cello and piano.

All leading emerging artists in their respective disciplines, Lloyd van't Hoff (clarinet 2014), Alex Raineri (piano, 2015) and Jack Bailey (cello, 2013) are coming together exclusively for the ANAM Artists program to present a stellar recital series across Victoria and New South Wales.

Lloyd van't Hoff is one of the country's most dynamic and versatile clarinetists, having been crowned the 2015 ABC Symphony Australia Young Performer of the Year.

Alex Raineri is also no stranger to accolades, winning the Australian National Piano Award in 2014, and recently named a finalist in the 2017 Freedman Classical Fellowship.

Returning briefly to Australia from his studies at the Royal Northern College of Music in the UK, Jack Bailey has taken home prizes at both the Australian Concerto and Vocal Competition and the Wallace International Cello Competition.

The highlight of the tour for players and audiences will be the intimate and conversational Trio by Johannes Brahms. The composer's inspiration behind op. 114, penned during the summer of 1891, may have been the clarinet, but all three parts are wonderfully integrated throughout. So much so that scholars have remarked on the work's wonderful byplay between the instruments – as if they are old friends completing each other's musical thoughts.

So gather your old friends for the Trio's opening tour performance at the Sydney Opera House in the Utzon Room on **Sunday 24 September**.

Perhaps you're looking to skip the AFL Grand Final in Melbourne? Join us instead for a relaxing weekend on the Mornington Peninsula and share a lovely afternoon with the Trio at Beleura House and Garden on **Saturday 30 September**.

Missing the city lights? An intimate evening in the Salon at the Melbourne Recital Centre with the ANAM Artists Trio will brighten your **Monday 9 October**.

Tickets for the ANAM Artists tour are available through venue websites:

Sydney Opera House 3pm
Sun 24 Sept – sydneyoperahouse.com

Beleura House & Garden 1.30pm
Sat 20 Sept – beleura.org.au

Melbourne Recital Centre 6pm
Mon 9 Oct – melbournerecital.com.au

The ANAM Artists program is generously supported by the John T Reid Charitable Trusts and the Bowness Family Foundation

WHAT IS ANAM?

The Australian National Academy of Music (ANAM) is dedicated to the artistic and professional development of the most exceptional young classical musicians from Australia and New Zealand. Renowned for its innovation and energy, ANAM is committed to pushing the boundaries of how music is presented and performed.

During the year, ANAM invites an impressive list of national and international guest artists to work with their musicians and faculty to present over 180 events including concerts, masterclasses and discussions. Contributing to the vibrancy of the local and national music culture, ANAM aims to inspire future music leaders encouraging audiences to share the journey.

AUSTRALIAN NATIONAL ACADEMY OF MUSIC (ANAM)

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