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Joining the Dots: George meets Ludwig

Words by
Phil Lambert

Music can express only itself, said Stravinsky, and considered from a purely logical point of view it is difficult to argue against him. But this has hardly stopped many of the greatest musical minds, Bach and Messiaen amongst them, from attempting to express grand, cosmological ideas through music. It is a conundrum without resolution. Perhaps it is the very abstractness of music which attracts the expression of metaphysical concepts, the only medium, in fact, which may attempt to do so without appearing ridiculous. George Crumb, the now-octogenarian American composer, is one of those who hears his music as something more than just a succession of sounds. To what extent, if any, his intended messages can be perceived by the listener is debatable, but when listening to Crumb it is handy to know that he *wants* his music to mean something beyond itself.

In the mid-70s George Crumb envisaged a series of pieces encompassing nothing less than the evolution of human culture and our place in the universe. The result was *Makrokosmos*, a series of '12 Fantasy Pieces after the Zodiac for Amplified Piano'. The number 12 keeps popping up in musical literature, often, though not always, due to the fact that there are 12 notes in the equal-tempered scale. We have Bach's *Well-Tempered Clavier* (multiples of 12), Corelli's and Handel's sets of 12 concerti grossi, Chopin's two sets of 12 etudes, Debussy's set of 12 etudes, and so on. When Crumb assigned a zodiac sign to each piece in the *Makrokosmos* he was knowingly giving a new slant to a long musical association with the number 12. But *Makrokosmos* is about far more than just numbers. Crumb starts his cosmic journey with *Primeval Sounds*, progresses through the evolution of life in *Proteus* and continues through the rise of civilisations and religions.

It might all have ended up as pretentious nonsense were it not for the beauty of the result. An adept pianist – his first professional post was teaching piano at the University of Colorado – Crumb chose the instrument he knew most intimately as his medium in his grand scheme. But the pianist who attempts *Makrokosmos* must do more than simply manipulate the keys and work the pedals. They must also be part actor, percussionist and conjurer to release the cornucopia of sounds

Crumb's meticulously notated score, a piece of calligraphic art in its own right, requires. I suppose Crumb was hardly the first to whistle into the cavity of a piano, but he was the first to notate it and turn it into unforgettable music. In many of his effects, Crumb is indebted to the prepared piano works of John Cage, but unlike Cage, there is nothing accidental or improvised in *Makrokosmos*; every note, every starlike cluster and shattering chord is precisely notated. Even the pauses are timed, right to the very second. Crumb knew exactly what he wanted, and heard exactly what he was writing.

Having completed the first volume of *Makrokosmos* he set to work on another, once again allowing his imagination to roam freely through mythology, the cosmos and religion and once again discovering a treasure trove of exquisite sounds. This time, however, he firmly asserted his own place in the musical lineage, quoting Beethoven's *Hammerklavier* sonata in the 11th piece, *Litany of the Galactic Bells*. Quoting another composer, especially an acknowledged giant, is always a dangerous gambit. The inserted quote can threaten to expose the music surrounding it as inferior and unworthy of sharing the same platform. But Crumb weaves in his snippet of Beethoven so seamlessly that its appearance and eventual exit seem logical, even inevitable. Other composers are also present, as Crumb acknowledges in his preface to the first volume, citing a debt to Bartók and Debussy in his overall structure but adding, even more importantly, a spiritual impulse "more akin to the darker side of Chopin, and even to the child-like fantasy of early Schumann."

Finnish pianist Paavali Jumppanen is one of the few virtuosi whose world includes Beethoven (he is currently recording all the sonatas for Ondine) and Crumb. If anyone can join the dots between these two visionaries, he can. Just as Beethoven's last sonatas seem to reach beyond the capabilities of the instrument, so does *Makrokosmos*. Ever searching, Crumb went on to add two further volumes to the cycle, *Music for a Summer Evening* and *Celestial Mechanics*, this time adding actual percussion to the mix. In May, Jumppanen will collaborate with ANAM Musicians in this pairing of two musical searchers.

BEETHOVEN & CRUMB 1

Fri 13 May 11am

BEETHOVEN Piano Sonata no. 29 in B-flat major op. 106
Hammerklavier IV

CRUMB *Zeitgeist: III Monochord*

BEETHOVEN Piano Sonata no. 30 in E major op. 109

CRUMB *Makrokosmos, Part I: VI Night-Spell I* (Sagittarius)

CRUMB *Celestial Mechanics: Part IV: III Gamma Draconis*

BEETHOVEN Piano Sonata no. 31 in A-flat major op. 110

CRUMB *Makrokosmos, Part I: I Primeval Sounds* (Cancer)

BEETHOVEN Sonata no. 32 in C minor op. 111

Paavali Jumppanen piano

ANAM Pianists

Venue
South Melbourne Town Hall

Tickets
All \$35

Bookings
anam.com.au or 03 9645 7911

Complimentary morning tea will be served following the performance

BEETHOVEN & CRUMB 2

Sat 14 May 7pm

BEETHOVEN Piano Concerto no. 5 in E-flat op. 73 *Emperor*

CRUMB *Makrokosmos III: Music for a Summer Evening*

Paavali Jumppanen piano/director

ANAM Orchestra

ANAM Pianists

Venue
South Melbourne Town Hall

Tickets
Full \$60 Sen \$45 Conc \$35

Bookings
anam.com.au or 03 9645 7911

Paavali Jumppanen's residency is generously supported by Loris Orthwein



Degas: A New Vision

Words by Ted Gott
Senior Curator,
International Art,
NGV

Edgar Degas is one of the most celebrated artists associated with French Impressionism. The art he made over more than 50 years of constant creativity and renewal embraces painting, drawing, printmaking, monotypes, sculpture and photography, and has had an immense impact on modern and contemporary art. Modern life as he experienced it in nineteenth century Paris provided Degas with a repertoire of motifs he explored with endless variation and innovation; from scenes of work and industry to ballet and the theatre, racecourses and boudoirs. This sweeping exhibition (presented at NGV International from 24 June 2016) brings together more than 200 works by Degas from dozens of collections worldwide, offering a fresh and dynamic reappraisal of this legendary artist's genius.

Degas was born in 1834 in the 9th arrondissement of Paris, in a district known as La Nouvelle Athènes (New Athens) on account of the neoclassical architecture that had dominated housing construction here since the 1820s. The Conservatoire du Musique and the Opéra were located here; and the area's residents included celebrated artists, writers, musicians and theatrical performers throughout the nineteenth century. Degas was later drawn to live and work in this area most of his life. Degas' father was a keen musician, as well as a collector of eighteenth century French art, who maintained friendships with a number of serious art collectors and musicians. Consequently the young Degas was raised in an atmosphere of cultural and intellectual aspiration.

After briefly attending art school and studying the old masters in Italy for several years, Degas established a studio in Paris in 1859, at the height of France's Second Empire. Embracing the progressive motto of *il faut être de son temps* (being true to one's time) that was being championed by devotees of realism in contemporary painting, Degas also adopted this commitment to contemporary subjects depicted in a realist manner. He was first drawn to the recreational sports of horse racing and steeplechase. Musical friendships that he formed with Désiré Dihau, a bassoonist with the Paris Opéra and his pianist sister Marie Dihau, now led Degas to explore the world of the Opéra in the ninth arrondissement's Rue Le Peletier. He concentrated on depicting ballet dancers rehearsing, at times on stage but more often backstage in rehearsal rooms that were as much his own studio inventions as accurate depictions of the Opéra's *foyers de la danse*. Over the next three decades more than a third of his artistic output was to be devoted to depictions of the ballet and ballerinas.

From the late 1870s Degas increasingly confined his art to the exploration of a limited number of motifs, especially those depicting repetitive labour or physical activity. To his observations of dancers performing endless rehearsals, he now added other types of working women – laundresses, and shop assistants in millinery outlets. He also devoted a large body of work to female performers at the numerous café-concert establishments that enlivened nightlife in Paris at this time.

In the 1880s and 1890s Degas experimented with new media, exploring lithography, sculpture, pastel and *peinture à l'essence* (oil pigments with most of the oil blotted away, thinned out with turpentine). Photography and sculpture also drew his attention, and he produced impressive bodies of work in both these mediums. In 1881 at the Impressionist group exhibition he unveiled a large wax sculpture of an immature ballerina, *Little dancer of fourteen years*, which he provocatively clad in real accoutrements (tutu, stockings, linen bodice, ballet slippers, real hair wig tied with a satin ribbon). At the eighth and last Impressionist group exhibition in 1886 he exhibited a suite of pastel studies of women bathing that challenged conventional notions of feminine beauty in their depiction of non-idealised *jolie-laide* (unconventionally beautiful) models.

Always experimental, endlessly innovative, constantly challenging, the art of Edgar Degas offers a mirror of life in fin-de-siècle Paris, tracking social change from the Second Empire through to the Third Republic. *Degas: A New Vision* will enchant visitors.

ANAM is delighted to host a private viewing of NGV's Melbourne Winter Masterpieces exhibition, *Degas: A New Vision*, including a performance of Debussy's *Danse sacrée et danse profane* led by ANAM faculty members Howard Penny and Robin Wilson with ANAM musicians and alumni.

ANAM AT NGV DEGAS AND DEBUSSY

Tue 5 July 6pm – 9pm

Refreshments upon arrival, exhibition open for viewing from 7.15pm

Venue
NGV International

Tickets
\$150 (ticket price includes \$100 tax-deductible donation to ANAM)

Bookings
anam.com.au or 03 9645 7911



A Challenge to the Next Generation of Musicians

Words by
Damien Ricketson

"If the world isn't ready for your music, don't change your music, change the world that listens to it."

This was the rather blunt challenge thrown at me by Dutch composer Louis Andriessen when I turned up to study with him in the late 90s. His somewhat confrontational stance imagines the young musician in a position of struggle. Each successive generation should not only re-fashion music by searching for their own distinct sound, but re-shape the very cultural apparatus by which music is created and consumed. That is, he promoted a fiercely independent artist-led community whose music demanded the type of structures, institutions and audiences it needed rather than the other way round. The fact that I, and many other Australian musicians, had been attracted to the Dutch music scene (which at the time was flourishing with dedicated specialist ensembles) attested to the impact Andriessen had had on music production and consumption in the Netherlands.

Although I shy well short of grandiose claims of changing the world, I do acknowledge that Andriessen's attitude had a profound influence in fostering a strong DIY ethos in the way I approach music-making. Many of my activities as a composer, and curator of new music events has tried to allow raw ideas to drive the design

of creation and presentation models rather than chasing opportunities in existing classical music structures. In some ways, my role in co-founding and later co-directing the specialist new music group Ensemble Offspring for 20 years (with Claire Edwardes), is one such example. As a composer, forming an ensemble was an empowering strategy that enabled my own public platform and a creative way of working to develop without being dependent on others. More broadly, it became an artistic operation around which to gather like minds and give voice to the creative aspirations of many others in my generation.

Carving out an independent career may be artistically satisfying, but also takes courage and resilience. I, for one, believe that much of the most engaging and bold new work in Australia comes from independent artists and small artist-led ensembles, venues and festivals enriching our community with vibrant and diverse music. While many of the gifted musicians currently at ANAM may transition seamlessly into the world's leading orchestras and ensembles, others will face the tough, but ultimately rewarding, pathway of identifying and contextualising their unique artistic niche within a broader cultural community. I echo Andriessen's challenge and hope the next generation will change the musical world around me.

Join ANAM in exploring the works of Sydney-based composer Damien Ricketson and his mentors in the third Australian Voices concert for 2016. Curated by highly acclaimed percussionist Claire Edwardes and featuring the ANAM Musicians.

AUSTRALIAN VOICES RICKETSON

Thu 23 June 6pm

RICKETSON *Same Steps (part A)*
ANDRIESSEN *Klokken voor Haarlem*
RICKETSON *Not by Halves*
RICKETSON *Time Alone*
KOS *Fatamorgana*
RICKETSON *Heaven Only Empty*

Claire Edwardes curator/percussion
Damien Ricketson turntables
ANAM Musicians

Venue
Salon, Melbourne Recital Centre

Tickets
Full \$25 Conc \$15

Bookings
melbournerecital.com.au
or 03 9699 3333

*Presented in partnership with
Melbourne Recital Centre*

More Than Just Music Performance Training

Whilst ANAM is principally focused on honing performance skills, to provide musicians with the richest and most rewarding professional possibilities the Professional Performance Program is accompanied by sessions and courses that run alongside this core program. These complementary courses cover areas such as professional development, community engagement and health and wellbeing.

ANAM's Professional Development sessions aim to offer musicians a holistic approach to music making providing information and instruction from acknowledged authorities in the field in a range of areas that are important to any career in the performing arts. They equip musicians with the skills and/or knowledge to navigate a variety of career pathways and options for life after ANAM.

Recently ANAM musicians participated in their first Professional Development session: *Department, Style and Presentation* with leading Personal Stylist and Wardrobe Consultant Sally Mackinnon. Sally took some time out of her busy schedule to tell us a bit about what she does and share some tips on what musicians should consider when thinking about style and presentation.

In a nutshell, tell us about what you do?

Essentially my job is teaching men and women how to dress in a way that flatters their shape and improves their confidence in their own personal style.

How important is style for a musician?

When musicians perform, all eyes are on them so style is very important. While you don't want to take away from the music, a musician's presence on stage can be enhanced by what they wear.

What are the important things for a performing musician to consider when thinking about style and outfit choices?

I think one of the most important things is to consider how you move while you're performing. Consider your instrument and how your body needs to move to play it. If you need to move your arms and shoulders, what you wear on this part of your body needs to be flexible and comfortable and not restrict you in any way.

The second thing I think is important to consider is fabric. Not only are you active while performing, you're likely to be under bright lights which means conditions are hot. To avoid trapping your perspiration and intensifying the issue, opt for clothing that is made of a light weight cotton, linen or silk. These are natural fabrics that breathe so they absorb moisture, rather than repel it. Also steer clear of bold colors if you don't want the underarms of your bright pink shirt absorbing your pit sweat for the entire audience to see. Clothing made of polyester (synthetic) means zero absorption of perspiration and lots of sweat with nowhere to go can cause irritation and overall discomfort.

How can style transform a person? Do you have any fashion icons from the music industry?

Style and music really go hand-in-hand. I can't think of one major player in the music industry whose style is not an integral part of their persona, on and off stage. In popular music culture everyone from Madonna to Lady Gaga, Michael Jackson to Kanye West, have/had a unique style that is emulated by fans and fashion designers alike.

Do you have any timeless go-to outfits?

My go-to is a pair of skinny jeans, black and white striped tee and black leather jacket – I can then add any shoe from an ankle boot to a white sneaker or a funky brogue.

How can people find out more about what you do?

You can read all about our range of styling services for men and women at styledbysally.com.au or follow us on all of the social channels.



SALLY'S TOP 3 STYLE TIPS

1. Get dressed in front of a full length mirror — ALWAYS!
2. Only wear clothes that make you feel good.
3. Dress to accentuate and show off your good bits rather than focus on simply covering up what you don't like.

April

SOUNDBITE

Fri 29 April 1pm

PÄRT *Spiegel im Spiegel*
(arr. James Townsend)

PÄRT *Fratres*
(arr. James Townsend)

MACMILLAN *Veni, Veni Emmanuel*

James Townsend (NSW) Percussion

Hamish Upton (NZ) Percussion

Mathew Levy (NSW) Percussion

Zela Papageorgiou Percussion

Louisa Breen Piano

MASTERCLASS
STEPHEN HOUGH

Fri 29 April 4pm

Stephen Hough piano

ANAM Musicians

Venue
South Melbourne Town Hall

Tickets
All \$20 (ANAMates and Students Free)

Bookings
anam.com.au or 03 9645 7911

Presented in partnership with Musica Viva

ANAM FELLOWSHIP PROJECT
LAURENCE MATHESON
CONCERT 2

Fri 29 April 7.30pm

SCHUBERT Fantasy for Piano Four-hands
in F minor D490, op. 103

SCHUBERT Quintet in A major D667 *Trout*

SCHUBERT Piano Trio no. 1 in B-flat
major D898

Laurence Matheson (VIC) piano

Timothy Young piano

Damien Eckersley double bass

Venue
South Melbourne Town Hall

Tickets
Full \$20 Conc \$15 (ANAMates \$5)

Bookings
anam.com.au or 03 9645 7911

May

ANAM FELLOWSHIP PROJECT
ALEX RAINERI CONCERT 2

Fri 6 May 6pm

RACHMANINOFF *Spring Waters* from
12 Romances op. 14

IVES *Aeschylus and Sophocles*

MAHLER Piano Quartet

STRAUSS 5 Lieder op. 48 (arr. Rotar)

SCHUMANN Piano Quintet in E-flat
major op. 44

Alex Raineri (QLD) piano

Tabatha McFadyen soprano

ANAM Musicians

Venue
South Melbourne Town Hall

Tickets
Full \$20 Conc \$15 (ANAMates \$10)

Bookings
anam.com.au or 03 9645 7911

MOSTLY MOZART

Wed 11 May 11am

MOZART Sonata in D for 2 pianos K448

BEETHOVEN Piano Concerto no. 5
in E-flat op. 73 Emperor

Paavali Jumppanen piano/director

Andrew Leathwick (NZ) piano

ANAM Orchestra

Venue
Elisabeth Murdoch Hall,
Melbourne Recital Centre

Tickets
Full \$47 Conc \$40

Bookings
melbournerecital.com.au or 03 9699 3333

*Complimentary morning tea is served from
10.15am in the MRC Ground Floor Foyer*

*Presented in partnership with
Melbourne Recital Centre*

BEETHOVEN & CRUMB 1

Fri 13 May 11am

BEETHOVEN Piano Sonata no. 29 in B-flat
major op. 106 *Hammerklavier IV*

CRUMB *Zeitgeist: III Monochord*

BEETHOVEN Piano Sonata no. 30
in E major op. 109

CRUMB *Makrokosmos, Part I: VI Night-Spell I* (Sagittarius)

CRUMB *Celestial Mechanics: Part IV: III Gamma Draconis*

BEETHOVEN Piano Sonata no. 31
in A-flat major op. 110

CRUMB *Makrokosmos, Part I: I Primeval Sounds* (Cancer)

BEETHOVEN Sonata no. 32
in C minor op. 111

Paavali Jumppanen piano

ANAM Pianists

Venue
South Melbourne Town Hall

Tickets
All \$35

Bookings
anam.com.au or 03 9645 7911

*Complimentary morning tea will be
served following the performance*

BEETHOVEN & CRUMB 2

Sat 14 May 7pm

BEETHOVEN Piano Concerto no. 5
in E-flat op. 73 *Emperor*

CRUMB *Makrokosmos III: Music for a Summer Evening*

Paavali Jumppanen piano/director

ANAM Orchestra

ANAM Pianists

Venue
South Melbourne Town Hall

Tickets
Full \$60 Sen \$45 Conc \$35

Bookings
anam.com.au or 03 9645 7911

PAAVALI, POULENC,
DEBUSSY & BEETHOVEN

Thu 19 May 7pm

POULENC Trio for oboe, bassoon and
piano op. 43

BEETHOVEN Trio for clarinet,
cello and piano op. 11

DEBUSSY Cello Sonata in D minor

POULENC Élégie for French horn and piano

DEBUSSY *Préludes* (selections)

BEETHOVEN Quintet for piano and winds
in E-flat major op. 16

Paavali Jumppanen piano

ANAM Musicians

Venue
South Melbourne Town Hall

Tickets
Full \$60 Sen \$45 Conc \$35

Bookings
anam.com.au or 03 9645 7911

What's on April – July

SOUNDBITE

Fri 20 May 1pm

Repertoire to be advised

ANAM Musicians

PAAVALI, POULENC,
DEBUSSY & BEETHOVEN
IN GEELONG

Fri 20 May 7.30pm

Venue
McAuley Hall, Sacred Heart College,
Aphrasia St NEWTOWN

Bookings/Information
gpac.org.au or 03 5225 1200

PAAVALI, POULENC,
DEBUSSY & BEETHOVEN
IN PERTH

Sun 22 May 4pm

Venue
Government House Ballroom PERTH

Bookings/Information
ticketmaster.com.au

ANAM RECITALS
DANIEL SMITH

Mon 23 May 11am

BEETHOVEN Cello Sonata in A major op. 69

SUK *Balada e Serenada* op. 3

HAYDN Cello Concerto in C major

Daniel Smith (QLD) cello

Louisa Breen piano

TONY FRANTZ

Mon 23 May 1pm

ENESCO *Legend*

CHAYNES Trumpet Concerto

HANSEN Sonata op. 18

SCHNYDER Trumpet Concerto

HARVEY *Ricerare una Melodia* for
trumpet & electronics

Tony Frantz (VIC) trumpet

Louisa Breen piano

SARAH HENDERSON

Mon 23 May 3pm

SCELSI *Quattro pezzi* for trumpet solo

PEASLEE *Nightsongs*

ABINDEN Concertino op. 6

STRAVINSKY *Royal March* from
The Soldier's Tale

CORELLI *Sonata a quattro* WoO4

Sarah Henderson (NZ) trumpet

Peter de Jager piano

PAAVALI, POULENC,
DEBUSSY & BEETHOVEN
IN BRISBANE

Tue 24 May 6pm

Venue
Ian Hanger Recital Hall, Queensland
Conservatorium of Music BRISBANE

Bookings/Information
conevents.com.au

ANAM RECITALS
PATRICK BREARLEY

Wed 25 May 1pm

BLOCH Concertino for flute,
viola & orchestra

VAUGHAN WILLIAMS Romance for
viola & piano

MENDELSSOHN String Quartet in
F minor op. 80

Patrick Brearley (NSW) viola

Peter de Jager piano

RACHEL GRIMWOOD

Wed 25 May 3pm

CLARKE Morpheus

CLARKE Prelude, Allegro & Pastorale

CLARKE Viola Sonata

Rachel Grimwood (NZ) viola

Louisa Breen piano

KINGA JANISZEWSKI

Wed 25 May 6pm

BOTTESINI *Introduzione e Bolero*

MISEK Sonata no. 1 in A major

SPERGER Duet in D major for
viola & bass

PIAZZOLLA *Kicho* for double bass & piano

Kinga Janiszewski (ACT) double bass

Peter de Jager piano

ELIJAH CORNISH

Thu 26 May 11am

C BRUBECK Bass Trombone Concerto

LIEB *Concertino Basso*

HARTLEY *Concerto Breve*

VERHELST *Devil's Waltz*

Elijah Cornish (VIC) bass trombone

Peter de Jager piano

KIM FALCONER

Thu 26 May 1pm

JS BACH Flute Sonata in E major BWV1035

FELD *Quatre pièces pour flûte seule*

SANCAN Sonatine for flute & piano

SDRAULIG *New work*

BOEHM Grand Polonaise in D major op. 16

Kin Falconer (VIC) flute

Rhodri Clarke piano

HAMISH UPTON

Thu 26 May 6pm

XENAKIS *Rebonds B*

HACKBARTH *Open End*

GOLIOV *Mariel*

RICKETSON *Time Alone*

XENAKIS *Rebonds A*

Hamish Upton (NZ) percussion

JENNIFER TIMMINS

Fri 27 May 11am

WHITEHEAD *Taurangi*

MUCZYNSKI Duos for flutes op. 34

BEASER Variations for flute & piano

Jennifer Timmins (NZ) flute

Leigh Harrold piano

ANDREW LEATHWICK

Fri 27 May 1pm

LEATHWICK *New work*
DEBUSSY *Préludes book I*

Andrew Leathwick (NZ) piano

ADAM MCMILLAN

Fri 27 May 3pm

SCHUMANN *Fantasiestücke* op. 12
BEETHOVEN Piano Sonata no. 18
in E-flat op. 31 no. 3

Adam McMillan (QLD) piano

AMANDA TILLET

Mon 30 May 11am

SEROCKI Trombone Concerto
HAYDN Concerto in D for alto trombone
VERHELST Devil's Waltz
VAUGHAN WILLIAMS *Silent Noon*
for trombone & piano
F MARTIN Ballade for saxophone and
orchestra (arr. for trombone and piano)

Amanda Tillett (SA) trombone

Peter de Jager piano

NILS HOBIGER

Mon 30 May 1pm

HINDEMITH Scherzo for viola & cello
JS BACH Cello Suite No. 6
in D major BWV1012
DVORÁK Cello Concerto in B minor

Nils Hobiger (QLD) cello

Leigh Harrold piano

BEN LOVELL GREENE

Mon 30 May 3pm

GRONDAHL Trombone Concerto
STOJOWSKI *Fantaisie* op. 27
for trombone & piano
SCHUMANN 3 Fantasy Pieces op. 73
BRAHMS Cello Sonata no. 1 in E minor
op. 38 (1st movement)

Ben Lovell Greene (NSW) trombone

Louisa Breen piano

SAMUEL PAYNE

Tue 31 May 11am

JS BACH Cello Suite No. 3
in C major BWV1009
POULENC Cello Sonata
FAURÉ *Papillon* op. 77

Samuel Payne (NSW) cello

Rhodri Clarke piano

CHRIS MARTIN

Tue 31 May 1pm

JEANJEAN Prelude & Scherzo
FRANÇAIX 7 Impromptus for
flute & bassoon
BITSCH *Rondoletto*
IBERT *Carignane*
SAUGUET *Un soir à Saint-Emilion*
CASTÉRÈDE *Fileuse*
BOUTRY *Interférences I*

Chris Martin (VIC) bassoon

Leigh Harrold piano

THEA ROSSEN

Tue 31 May 6pm

COLE *Swamp Thing*
GUNN *Vicious Children*
COLE *Bloom Suite for marimba*
COLE *Postludes*

Thea Rossen (WA) percussion

June

HARRY BENNETTS

Wed 1 June 11am

KREISLER Recitativo and Scherzo-Caprice
BRAHMS Violin Concerto in D major op. 77

Harry Bennetts (NSW) violin

Louisa Breen piano

ALEXANDRA PARTRIDGE

Wed 1 June 1pm

JS BACH Cello Suite no. 4
in E-flat major BWV1010
BEETHOVEN Cello Sonata
in D major op. 102 no. 2
RÓZSA *Toccata capricciosa*
op. 36 for solo cello

Alexandra Partridge (NZ) cello

Rhodri Clarke piano

JONATHAN BEKES

Wed 1 June 3pm

DUTILLEUX *3 Strophes sur le nom de Sacher*
JS BACH Viola da Gamba Sonata
in G minor BWV1029
STRAUSS Cello Sonata in F major op. 6

Jonathan Bekes (NSW) cello

Louisa Breen piano

ZOE FREISBERG

Thu 2 June 11am

PROKOFIEV Violin Concerto No. 1 in D
YSAYE Sonata no. 3 *Ballade*
KREISLER Recitativo & Scherzo-Caprice

Zoe Freisberg (QLD) violin

Rhodri Clarke piano

NICHOLAS WATERS

Thu 2 June 3pm

MOZART Violin Concerto in A major
no. 5 K219 (1st movement)
WALTON Violin Concerto

Nicholas Waters (VIC) violin

Rhodri Clarke piano

CHRISTOPHER HAYCROFT

Thu 2 June 6pm

ARNOLD Fantasy for bassoon & piano
BITSCH Concertino for bassoon & piano
JOLIVET Sonatine for oboe & bassoon
WEBER Bassoon Concerto in F major op. 75

Christopher Haycroft (QLD) bassoon

Rhodri Clarke piano

RILEY SKEVINGTON

Fri 3 June 11am

PROKOFIEV Violin Concerto no. 2 in G minor
BRAHMS Violin Sonata no. 2 in A major

Riley Skevington (WA) violin

Peter de Jager piano

ALEXANDER MORTON

Fri 3 June 1pm

AHO Solo X for horn
BRAHMS Trio for horn, violin & piano
in E-flat major op. 40

Alexander Morton (NZ) French horn

Louisa Breen piano

SYDNEY SYMPHONY ORCHESTRA BRASS ENSEMBLE PLAYS WEST SIDE STORY

Fri 3 June 7pm

WILLIAMS *Music for Brass*
TURNAGE *Out of Black Dust*
LAURIDSEN *O magnum Mysterium*
GABRIELI *O magnum Mysterium*
GABRIELI *Magnificat*
BERNSTEIN Symphonic Dances from
West Side Story (arr. Eric Crees)

James Sommerville conductor

Sydney Symphony Orchestra
Brass Ensemble

Venue
South Melbourne Town Hall

Tickets
Full \$60 Sen \$45 Conc \$35

Bookings
anam.com.au or 03 9645 7911

*Presented in partnership with the
Sydney Symphony Orchestra*

CANZON

Tues 7 June 11am

DUKAS Fanfare from La Peri
KOEHNE *Albany Harbour (The Voyage)*
KATS-CHERNIN *Mater*
GABRIELI *Canzona septimi toni*
TIPPETT *Praeludium*

James Sommerville French horn/director

Ben Jacks French horn

David Elton trumpet

ANAM Brass and Percussion Musicians

Venue
South Melbourne Town Hall

Tickets
All \$35

Bookings
anam.com.au or 03 9645 7911

*Complimentary morning tea will be
served following the performance.*

ANAM RECITALS ELI VINCENT

Wed 8 June 1pm

JS BACH Cello Suite No. 2 in D minor
(arr. for solo viola) BWV1008
PROKOFIEV Romeo and Juliet: Suite for
viola & piano
DVORÁK String Quartet no. 10 in E-flat
major op. 51 (1st, 2nd & 4th mvts)

Eli Vincent (QLD) viola

Peter de Jager piano

JOVAN PANTELICH

Wed 8 June 3pm

SCHUBERT Arpeggione Sonata for
cello & piano D821
LUTOSLAWSKI *Sacher Variation*
for solo cello
BRAHMS Cello Sonata no. 2
in F major op. 99

Jovan Pantelich (VIC) cello

Louisa Breen piano

KARLA HANNA

Wed 8 June 6pm

JS BACH Solo Violin Sonata in C major
BWV1005 (Largo)
SCHUMANN Violin Sonata
in A minor op. 105
GLAZUNOV Violin Concerto
in A minor op. 82
SAINT-SAËNS *Havanaise* op. 83

Karla Hanna (VIC) violin

Louisa Breen piano

BETH CONDON

Thu 9 June 11am

BRAHMS Viola Sonata no. 2
in E-flat major op. 120, no. 2
KODÁLY Adagio for viola & piano
BRITTEN *Lachrymae, reflections on a song
of John Dowland* op. 48

Beth Condon (VIC) viola

Louisa Breen piano

KENNY KEPPEL

Thu 9 June 1pm

SALONEN *Meeting*
SCHNELZER *Wolfgang is Dancing*
SODERBERG *Wrong Music II: Embryo*
HAKOLA *Diamond Street*
KVANDAL *Fantasy*
AHO Trio for clarinet, viola & piano

Kenny Keppel (NZ) clarinet

Peter de Jager piano

MARTIN ALEXANDER

Thu 9 June 3pm

BOWEN Melody for the G String op. 47
BOWEN Phantasy for viola & piano
SHOSTAKOVICH Viola Sonata op. 147

Martin Alexander (QLD) viola

Leigh Harrold piano

IONA ALLAN

Fri 10 June 11am

MOZART Violin Concerto No. 5 in A major
K219
HOLLEY *Dream Song*
PROKOFIEV Violin Concerto No. 2 in G minor

Iona Allan (QLD) violin

Leigh Harrold piano

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

Please visit anam.com.au for the
most up to date information.

STEPHANIE DIXON

Fri 10 June 1pm

KLUGHARDT *5 Schilflieder* op. 28
DUTILLEUX Sonata for oboe & piano
MOZART Oboe Quartet in F major K370

Stephanie Dixon (QLD) oboe
Rhodri Clarke piano

ANAM CONCERTO COMPETITION ROUND 2

Tue 14 & Wed 15 June

ANAM Musicians

SOUNDBITE

Fri 17 June 1pm

Program to include:
SCHUMANN Adagio & Allegro op. 70
SCHUBERT *Auf dem Strom* for soprano,
horn & piano D943

ANAM Musicians

AUSTRALIAN VOICES RICKETSON

Thu 23 June 6pm

RICKETSON *Same Steps (part A)*
ANDRIESSEN *Klokken voor Haarlem*
RICKETSON *Not by Halves*
RICKETSON *Time Alone*
KOS *Fatamorgana*
RICKETSON *Heaven Only Empty*

Claire Edwardes curator/percussion
Damien Ricketson turntables
ANAM Musicians

Venue
Salon, Melbourne Recital Centre
Tickets
Full \$25 Conc \$15
Bookings
melbournerecital.com.au or 03 9699 3333
*Presented in partnership with
Melbourne Recital Centre*

IN CONVERSATION WITH... ROY HOWAT

Fri 24 June 3pm

GABRIEL FAURÉ

Fri 24 June 7pm

FAURÉ *Élégie* for cello and piano op. 24
FAURÉ Piano Trio in D minor op. 120
FAURÉ *Fantasie* for flute and piano op. 79
FAURÉ Piano miniatures
FAURÉ Piano Quartet no. 2 in G minor op. 45

Roy Howat piano/director
ANAM Musicians

Venue
South Melbourne Town Hall
Tickets
Full \$60 Sen \$45 Conc \$35
Bookings
anam.com.au or 03 9645 7911

MASTERCLASS SIMONE LAMSMA

Mon 27 June 10am

Simone Lamsma violin
ANAM Musicians
Venue
South Melbourne Town Hall
Tickets
All \$20 (ANAMates and Students Free)
Bookings
anam.com.au or 03 9645 7911

July

SCHUBERT, SCHUMANN & MENDELSSOHN

Sat 2 July 7pm

MENDELSSOHN *A Midsummer Night's
Dream* Incidental music op. 61 (excerpts)
SCHUBERT Choruses for male voices
(arr. for brass)
SCHUMANN Symphony No. 3 *Rhenish*

Howard Penny cello/director
ANAM Orchestra

Venue
South Melbourne Town Hall
Tickets
Full \$60 Sen \$45 Conc \$35
Bookings
anam.com.au or 03 9645 7911

ANAM AT NGV DEGAS AND DEBUSSY

Tue 5 July 6pm

Private viewing of *Degas — A New Vision*,
including a performance of *Debussy Danse
sacrée et danse profane*
by ANAM Faculty, Musicians & Alumni

Venue
NGV International
Tickets
\$150 (ticket price includes \$100
tax-deductible donation to ANAM)
Bookings
anam.com.au or 03 9645 7911

Unless otherwise stated, all concerts:

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



Five Fast Facts on Gabriel Fauré

Words by Roy Howat

1. He was born in the south of France, and many of his colleagues sensed a Moorish streak in his appearance and temperament. He was reportedly slow to anger, but if he did blow his top, then stand well back was the advice. But he was well known to be very equitable and fair, completely honest, with a great sense of humour, and sometimes a bit of a prankster.
2. Across a composing career of 60 years he left us over 100 superb songs, which are now being collected for the first time into a single complete edition (Peters Edition, edited by Roy Howat and Australian pianist-scholar Emily Kilpatrick).
3. His famous *Pavane* is habitually played at about half the speed Fauré intended; the same goes for several other of his pieces or songs. There's an inherent cogency, a sort of emotional urgency, to most of his music.
4. From the 1870s Fauré spearheaded the foundation of a solid French chamber music repertoire, leaving us two violin sonatas, two cello sonatas, one trio, several quartets and quintets, and many pieces for solo instrument and piano.

5. He was the most radically reforming Director ever at the Paris Conservatoire, a job he took on at the age of 60 and held until he was 75. His successful reforms earned him the nickname among students and staff of "Robespierre".
- And a bonus sixth one: ANAM is going to have a week in June working on his wonderful music, with Roy Howat as visiting artist, culminating in an evening concert on Friday 24 June.

GABRIEL FAURÉ

Fri 24 June 7pm

FAURÉ *Élégie* for cello
and piano op. 24
FAURÉ Piano Trio in D minor op. 120
FAURÉ *Fantasie* for flute
and piano op. 79
FAURÉ Piano miniatures
FAURÉ Piano Quartet no. 2
in G minor op. 45

Roy Howat piano/director
ANAM Musicians
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South Melbourne Town Hall
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Eight of the Best

Words by
Michael Shmith

While music making often happens independently of an audience, the relationship between performer and audience can be life changing for both. Opera critic and classical music writer Michael Shmith shares his most profound musical experiences with ANAM.

Here, in chronological order, are several of the most definitive musical experiences of my life. They might not have been the most important, but each of them made me think anew about music, enlightening me as well as advancing the cause.

1959. HER MAJESTY'S THEATRE, MELBOURNE

My Fair Lady. My first grown-up musical and one whose songs I had already committed to memory, courtesy of my father's forbidden import: the long-playing original Broadway cast album, whose sale was prohibited in Australia as it might have affected box office. Bunty Turner and Robin Bailey were Eliza Doolittle and Henry Higgins. The opening night was so hot, the ball scene was deleted.

1964. FESTIVAL HALL, WEST MELBOURNE

Yes, I saw the Beatles live. There was not much chance of hearing them, alas, in the stygian surroundings of that superannuated boxing venue jammed to the gunwales with screeching, screaming, howling fans, but at least the Beatles were in the flesh: mop-headed microdots jouncing round on a distant platform, but there, nonetheless. Trivial note: the tickets were decorated with a tartan border.

1968. HER MAJESTY'S THEATRE, MELBOURNE

Australian Opera performance of Verdi's *Un ballo in maschera*. All it took was the clarion voice of Queensland-born tenor Donald Smith in his opening phrase as King Gustavus to convince me that this was opera. It made my hair (in the days I had hair) stand on end and my brain cells whirl around in a frenzy. This was helped by the glorious singing of Rosemary Gordon as Amelia and Robert Allman as Ankerstroem, and idiomatic conducting of Carlo Felice Cillario. All gone to God, alas, bless them!

1973. ENGLISH NATIONAL OPERA, LONDON COLISEUM

The premiere of a new production of Wagner's *Siegfried*, conducted by the legendary Reginald Goodall, whose speeds were slow but never exhausting. The cast included Alberto Remedios as a leather-lunged Siegfried, Rita Hunter his peerless Brünnhilde and Norman Bailey a stentorian, yielding Wanderer. The performance – as with all ENO performances – was in English, in Andrew Porter's immediate and immaculate translation. I can still hear it in my head whenever I see *The Ring* in the vernacular.

1974. ROYAL FESTIVAL HALL, LONDON

The first concert featuring the great Mstislav Rostropovich after he was allowed out of Russia, and immediately stripped of his Russian citizenship. He played and conducted the LSO in the Haydn Cello Concerto in C, then accompanied (on piano) his wife, soprano Galina Vishnevskaya, and conducted Tchaikovsky. This experience transcended mere music: it was a statement of faith, of indomitability and courage. (In 2006, I saw Rostropovich conduct the San Francisco Symphony in Shostakovich's *Babi Yar* symphony; it was one of his final concerts).

1979. ROYAL OPERA HOUSE, COVENT GARDEN

The incomparable Carlos Kleiber, having conducted *Der Rosenkavalier* and *Elektra* at the house, came in at the relatively last minute to conduct *La bohème*. It was just as much the work of a master mechanic as a maestro: taking the music apart and reassembling it into something quite wondrous. It helped having Ileana Cotrubas as Mimì and Giacomo Aragall as Rodolfo. But it was Kleiber's night.

1988. ADELAIDE TOWN HALL

Two recitals with the Hungarian-born pianist András Schiff, playing JS Bach's *The Well-Tempered Clavier*. The adage that time stands still almost applied to these concerts. The audience were as one: silent witnesses to something majestic and powerful. "There's Bach and there's everyone else," John Eliot Gardiner once told me in an interview. Well, there's Schiff's Bach and there's everyone else's.

1992. STATE THEATRE, ARTS CENTRE, MELBOURNE

Philip Glass, Robert Wilson and Lucinda Child's epic performance piece *Einstein on the Beach* remains the finest event I have seen at any Melbourne Festival. It blazed in the firmament like a comet. Sure enough, after a lengthy delay of 21 years, *Einstein* whooshed back into Melbourne in 2013. As I wrote in *The Age*: "The four hours – a steady progression, almost Wagnerian in its scope, magnitude and pace – flowed by with majesty but was tempered with a wonderful quirkiness. Somehow, in Wilson, Glass and Childs' world of trains and trials, prematurely air-conditioned supermarkets, knee plays and apocalyptic realisation, heartfelt humanity is never too far away."

Meet ANAM's 2016 Fellows



Sonya Lifschitz

As an independent contemporary artist working within the art music scene, I am presently forced to grapple with notions of relevance and sustainability of classical music within the rapidly changing terrain of contemporary culture. I am a fierce believer that a creative, imaginative approach to performance-making and concert environments is essential to the longevity of classical music and its role as a driving cultural force. I have always seen ANAM as a powerful advocate for musical creativity and exploration, championing innovative programming, fostering exciting collaborations, and embracing musical mavericks and visionaries. In applying for this Fellowship, I hoped to become a part of this wonderful and inspiring community of musicians, to tap into its creative resources, to access a stimulating and supportive environment in which to realise my ideas/projects, and, subsequently, to contribute to the thriving artistic milieu that is ANAM.

My central project for this Fellowship is about dreaming, curating, and presenting a day-long festival dedicated to the music of George Crumb. Specifically, I am planning to present the four books of Crumb's MAKROKOSMOS – a work of extraordinary imagination, vision, inventiveness and almost mythical beauty. The event will feature four concerts throughout the day, involving myself, ANAM musicians and guest artists, presented in various performance spaces in and around South Melbourne Town Hall (including an outdoor performance!). My vision for this project involves a close collaboration with lighting and sound designers to create an audio-visual environment that will intensify the mystical, unique and otherworldly quality of Crumb's music, unify the four concerts into a seamless and immersive musical feast, and illuminate the building and its surroundings into vivid, pulsing life.

For me, the Fellowship program presents an invaluable oasis in which to incubate ideas and galvanise dreams, access mentorship and support from Australia's leading arts-practitioners, partake in creative exchange of ideas with peers, and have a dedicated space and time to work intensively, dream boldly and plan strategically.

My aspiration for this project is to push beyond the existing concert practices within classical music culture and to nudge the boundaries of the audience/performer relationship, where the two act as potent creative agencies in constructing a meaningful and immersive musical experience.



Nicholas Bochner

Education and outreach are very important aspects of the work I participate in as a musician with the Melbourne Symphony Orchestra, and in my 18 years there I have seen many approaches to it. I have become increasingly aware that education and audience development are vital to the long-term viability of the orchestra, and to the music sector in general. It's an area that I want to become more involved in and further develop my skills and I felt that the progressive and supportive team at ANAM would be able to provide me with the help to do so.

My project is to develop and present educational concerts for a range of age groups. I am planning to use some great existing repertoire for medium chamber ensemble: Saint-Saëns *Carnival of the Animals* and Copland *Appalachian Spring*. Alongside this there will be some specially arranged and composed repertoire which will add further educational aspects.

My motivation to undertake the ANAM Fellowship is my understanding of the growing gap between demand for people with specific skills to work in classical music education and outreach, and the number of such people in the profession in Australia. Throughout the year, I hope to gain a deeper understanding of what is involved in making a great educational experience that is appealing, entertaining and of value to the community.



Laurence Matheson

For me, the ANAM Fellowship program is a wonderful opportunity to continue my involvement at ANAM and undertake projects and concerts that I perhaps wouldn't be able to do otherwise.

My project looks at some of the major chamber music composers and compositions for piano, starting with Brahms and Schubert. I'll be exploring some of their music with friends, faculty and guests, culminating in four public concerts throughout the year at the South Melbourne Town Hall. My aim is to gain experience and leadership skills by managing all aspects of my Fellowship Project (including non-musical aspects) and musically the goal is to further my own chamber music experience and knowledge by playing some of the big chamber works with some of my favourite musicians.

It's not often that audiences have the chance to explore the chamber works of one particular composer so thoroughly in a single concert. By doing so, I hope I'll be taking them through a cross-section of the composer's output in each performance. Chamber music is something I've always enjoyed participating in and I hope to continue to have a very active chamber music schedule in years beyond my Fellowship.



Alex Raineri

The ANAM Fellowship Program is a wonderful opportunity to explore both the musical and the business side of concert life which is always a challenging and ever-evolving facet of my profession.

My particular project comprises four concerts of chamber music. There aren't specific thematic relationships within each of the programs, I've essentially taken this opportunity to tick pieces off my bucket list and it's really exciting to have the prospect of working with the incredible musicians of ANAM in bringing these pieces to life!

What do I see as the biggest challenges of my Fellowship Project? Well, budget management is always a bit tricky, but I have quite a lot of experience in managing this aspect of concerts. I envisage audience development and marketing to be my greatest challenge through the year. It's tricky for me to be operating from Brisbane whilst publicising concerts interstate but I will have to be a bit crafty with how I approach my publicity strategies. Musically speaking, the pieces I've programmed are all rather challenging. I plan to overcome these difficulties with some good old-fashioned practice and rehearsing.

It's always an extra challenge when faced with the task of curating or hosting your own event so I'm thankful for this opportunity in the form of the ANAM Fellowship to further develop my skills in this area. I've been really lucky to date to have so many opportunities to pursue a freelance career and play in two exciting ensembles in my hometown of Brisbane (the Southern Cross Soloists and Kupka's Piano) and I'd love to be based in Australia and continue freelancing in years to come. I'm also currently midway through doctoral studies at the Queensland Conservatorium of Music which I hope may open up further opportunities in future.

Timothy Young Talks Chamber Music



ANAM's Head of Piano and Chamber Music, Timothy Young is also an active chamber music performer who has some interesting stories and insights to share.

How important is it for musicians to be involved in chamber music making?

Playing Chamber music is an essential ingredient to becoming a better musician. The process of making music, from duos up to small ensembles, teaches a fundamental principle and the most important lesson of all... how to listen. It informs all of one's playing, from solo through to orchestral.

The first week for ANAM musicians is largely about working together in chamber ensembles, what do the musicians get out of this week?

Musically it is an opportunity for them to play some great works they may have heard before but not had the opportunity to play and as mentioned above chamber music is an integral part of becoming a complete musician. The interaction required necessitates learning and knowing one's context within the whole. You can then add to the mix being challenged by the many personalities in a group and suddenly the process becomes one of spontaneously adjusting and then communicating one's intentions. It is fundamentally a dialectical process that engages each member of the group in a unique way – in search of meaning, purpose – like a great conversation instigated by the composer's imagination.

What are the challenges and advantages for a young musician establishing their career?

Challenges are plentiful today for young musicians on any instrument. Although this is a time when their focus is on honing their skills and dedicating considerable time to their craft, big questions like their context in the social fabric become more pressing. What do I love playing? What music should I play? Will this performance appeal to and inspire a younger generation of musicians? Who is my audience? How can I better convey this great work of art? How do I organise my next concert? How do I earn a living playing music? With a wealth of fine performers all looking for an audience much time also needs to be spent finding a niche and a satisfying career path.

Advantages these days are the incredible online search engines for the instant location of and ability to listen to music. Observing great performers is also immediately possible. My hard earned treasured collections of CDs and DVDs are all available these days at the click of a button. Communication and promotional tools are also extraordinarily quick and efficient.

As a chamber musician you perform regularly with your group Ensemble Liaison. Tell us a bit about that.

Ensemble Liaison is celebrating its 10th year of performing together this year! It is actually hard to believe we have been doing this for a decade but it has been, and continues to be, an exciting journey.

How did we start? I was approached by the other two members of the trio to join them, and one evening we got together to read through some music. It's like something you cannot predict or know but we just clicked and haven't looked back. Reflecting, it is this very dynamic that makes this work so enjoyable. We are not only compatible musical partners but also great friends. Actually David and Svetlana are husband and wife so their relationship goes a little further... from time to time I have to be a mediator. Actually we all have our moments but you just can't let that get in the way of the music making.

Do you have any interesting stories about performing as an ensemble?

We have many stories to tell... a memorable concert in Adelaide's Elder Hall was rather exciting. Svetlana fell terribly ill while the plane was taxiing back from the loading bay. The plane had to be rerouted and we were rushed back to the terminal medical centre. While doctors were attending to Svetlana, David and I were brainstorming alternative program options and looking into potential flight availability.

Worried about Svetlana we decided that a visiting pianist friend from Serbia was the best option. After about an hour however Svetlana miraculously felt better and we managed to rebook our flights. We got onto the next plane (the guy behind the counter played the harpsichord and was very helpful!) but we were running 30 minutes late. We arrived, the taxi was waiting, rushed us to the venue and we were ushered down the aisle from front of stage into a full hall with our suitcases(!) to the applause and cheers of the crowd. We took the bags backstage, changed into something vaguely resembling concert attire and played. So much for warming up!

A more enjoyable experience was working with Master Puppeteer Peter Wilson. During the performance there was a section where a number of puppet 'heads' literally appear before your face out of nowhere. I couldn't see the keys or my colleagues and it was extremely hard to keep a straight face and keep playing.

What's the most unexpected or unanticipated project you've been involved in?

I have done quite a number of concerts over the years on very little notice. One memorable experience was when the Ukrainian violinist Oleh Krysa was visiting ANAM performing the complete cycle of Beethoven Violin Sonatas. I was to play the first four sonatas in the series but the pianist for the following two concerts was unwell and so I found myself learning most of the other Sonatas over the course of the week. It was very exciting but also a lot of notes to digest in a short time.

If you weren't a pianist, what would you be?

My next favourite instrument would be the cello (which I actually played for a few years), but then I also played percussion in my youth and I really enjoyed that too. And if it weren't music it would have been physiotherapy. These days I enjoy practicing yoga and qigong as my surrogate for not having pursued this other path.

ENSEMBLE LIAISON & FRIENDS 10TH ANNIVERSARY CONCERT SEASON

NOIR

Wed 27 April 7pm

FUOCO

Thu 7 July 7pm

SERENADE

Wed 19 Oct 7pm

Venue

Melbourne Recital Centre

Bookings

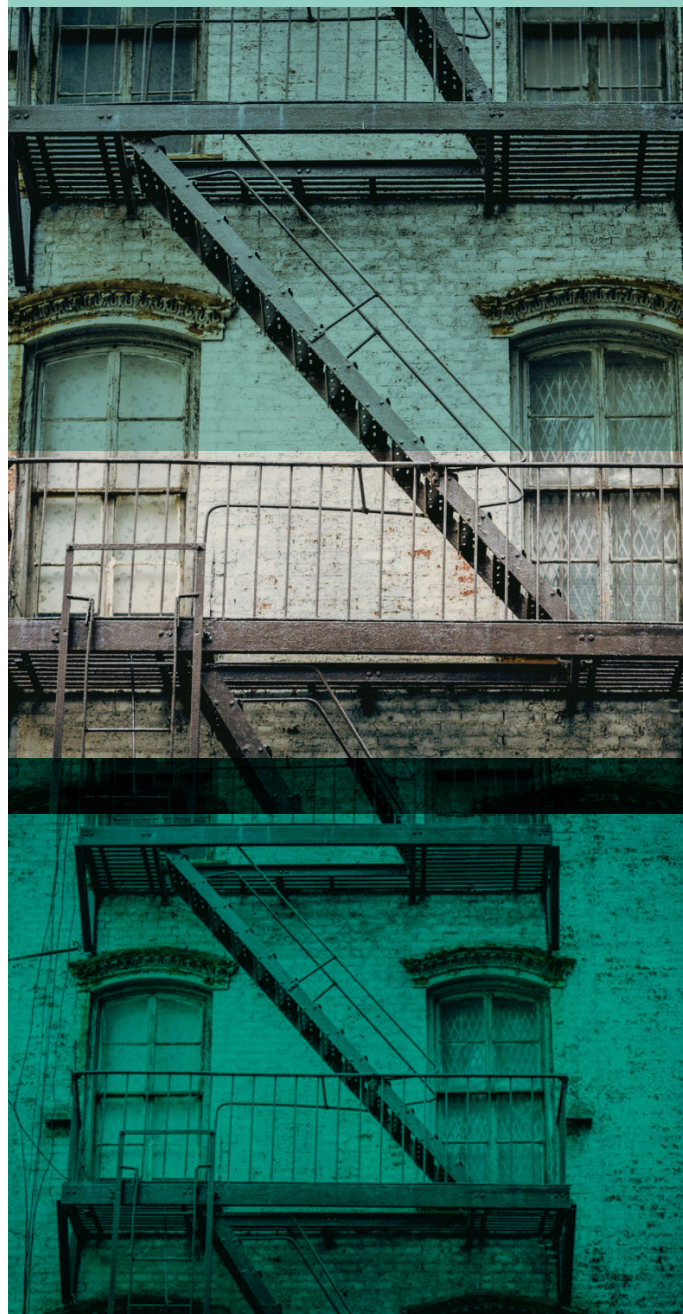
melbournerecital.com.au
or 03 9699 3333

Information

ensembleliaison.com

Something's Coming, Something Good...

Words by
Phil Lambert



West Side Story is a towering example of great collaboration, a seamless synthesis of song, dance and dialogue. But it almost didn't happen. In 1947 when choreographer and director Jerome Robbins had the idea of setting Shakespeare's *Romeo and Juliet* in modern New York, his original notion was to set the star-crossed lovers against a Jewish – Catholic rift. It was to be titled *East Side Story*. But his initial discussions with composer Leonard Bernstein and author Arthur Laurents went nowhere, and the subject was dropped. Five years later, Bernstein and Laurents bumped into each other in Hollywood, and the subject of gang violence, then in the nation's headlines, came up. It was Bernstein's idea to rework the Jewish-Catholic *East Side Story* into an Hispanic vs whites conflict set in Manhattan's crime-ridden West side.

Bernstein's inspiration didn't just save one of the greatest musicals of the century from becoming a maybe; it suddenly gave him permission to dive head first into the Latin American rhythms he loved: the mambo, cha-cha and others. His two previous musicals, *On the Town* and *Wonderful Town* had also featured Latin rhythms, but *West Side Story*'s more ambitious scope,

it's long dance sequences, gave him much more to play with. His musical education, steeped in the classics and solidified by his already established career as a conductor and pianist, meant he could weave fugues and Verdian ensembles into the mix. The result was the most adventurous score heard on Broadway since *Porgy and Bess*, as New York critic John Chapman perceptively observed: "It takes up the American musical idiom where it was left when George Gershwin died. It is fascinatingly tricky and melodically beguiling, and it marks the progression of an admirable composer..."

West Side Story's rhythms have proven irresistible to arrangers over the years, spawning numerous concert versions. Trombonist Eric Crees, who has been a principal for Covent Garden and the London Symphony Orchestra, has produced one of the best with his arrangement for brass. Only someone with detailed, inside knowledge of the brass section could have come up with the spectacular results Crees obtains with his West Side suite. The Sydney Symphony Orchestra Brass Ensemble, directed by James Sommerville, will raise the roof when they tackle it at ANAM on 3rd June. Get ready to mambo!

SYDNEY SYMPHONY ORCHESTRA BRASS ENSEMBLE PLAYS WEST SIDE STORY

Fri 3 June 7pm

WILLIAMS *Music for Brass*
TURNAGE *Out of Black Dust*
LAURIDSEN *O magnum Mysterium*
GABRIELI *O magnum Mysterium*
GABRIELI *Magnificat*
BERNSTEIN *Symphonic Dances from West Side Story* (arr. Eric Crees)

James Sommerville conductor
Sydney Symphony Orchestra Brass Ensemble
Venue
South Melbourne Town Hall

Tickets
Full \$60 Sen \$45 Conc \$35

Bookings
anam.com.au or 03 9645 7911

Presented in partnership with the Sydney Symphony Orchestra

And for more brass...

CANZON

Tues 7 June 11am

DUKAS *Fanfare from La Peri*
KOEHNE *Albany Harbour (The Voyage)*
KATS-CHERNIN *Mater*
GABRIELI *Canzona septimi toni*
TIPPETT *Praeludium*

James Sommerville French horn/director
Ben Jacks French horn
David Elton trumpet
ANAM Brass and Percussion Musicians

Venue
South Melbourne Town Hall

Tickets
All \$35

Bookings
anam.com.au or 03 9645 7911

Complimentary morning tea will be served following the performance

AUSTRALIAN NATIONAL ACADEMY OF MUSIC (ANAM)

South Melbourne Town Hall
210 Bank St
SOUTH MELBOURNE VIC 3205
03 9645 7911
info@anam.com.au
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Page 9 (Laurence Matheson image)
Credit — Pia Johnson

Page 3
Edgar Degas Rehearsal hall at the Opera, rue Le Peletier 1872 oil on canvas Musée d'Orsay, Paris Lemoisne 298 (RF 1977) © RMN-Grand Palais (musée d'Orsay) / Hervé Lewandowski

Design
Studio Brave
studiobrave.com.au

OBITUARY

WILLIAM (BILL) MURDOCH
15/1/45 – 13/3/2016

ANAM mourns the passing of Bill. He, and his close friend Richard O'Dwyer were frequently in our audience.

"Former Melbourne Theatre Company and Australian Opera Manager, a distinguished organist and devoted teacher."

Bill has generously listed ANAM among benefactors of his Estate. His Bequest will be received by the ANAM Endowment Fund. The earnings from this support will assist in securing the future of our country's music culture, and will directly contribute towards the shaping and nurturing of our future music leaders.

Sue Sweetland
Bequest Administrator
ANAM Endowment Fund



Australian Government

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ACADEMY OF MUSIC