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A fascinating season of contrasts



The Australian National Academy of Music has launched its 2017 season, a diverse program of rare and innovative musical offerings, featuring guest artists from at home and abroad. "Our objective is to expose our young musicians to a great range of important repertoire and genres so that they are equipped to face anything the profession throws at them," says Artistic Director Nick Deutsch. "I suppose the common theme would be the excellence, energy and enthusiasm with which the musicians take on each of these diverse and challenging programs."

The season – Deutsch's first program in his role as AD – draws on the work of composers like Beethoven and Strauss as well as music by Frank Zappa and Radiohead guitarist

and composer Johnny Greenwood – whose response to Penderecki's *Polymorphia* will sit on a program in May alongside Brahms' First Symphony. "I think the broader the exposure young musicians have to various types of music, the broader their musical horizons become," explained Deutsch. "Even sitting on juries for orchestral auditions, one can immediately hear through a candidate's Mozart concerto or orchestral excerpts if they have a depth of musical knowledge behind them. It is a big challenge for a training institution today, to be able to confront young musicians with a wide scope of different musical genres, but it's something we do have the ability to do at ANAM and take very seriously. Most institutions will teach their musicians about it, here at ANAM we actually perform it."

... "The point of difference between ANAM and other training institutions is that at ANAM our visiting artists – all musical titans – not only instruct our young musicians, they share the stage with them as colleagues," said Deutsch. "It's an amazing opportunity and the results are extraordinary. You just have to set foot in the building to feel the energy and excitement. It's a real osmosis effect."

Excerpt from Limelight Magazine (limelightmagazine.com.au), November 2016

An English affair



ANAM's Opening Concert for 2017 is a panoramic survey of more than a century of English music. Actually, make that more than four centuries – the theme that inspired Vaughan Williams' visionary *Fantasia* was penned by Thomas Tallis in 1567. The program was chosen by Nicholas Carter, Australian-born conductor of the Adelaide Symphony Orchestra. We asked him about the music.

Nicholas, the four works you've chosen are all English, but couldn't be more different from each other. Also, each one, with the exception of *Adès' Couperin Studies*, represented a major professional breakthrough for its composer. Was that intentional, or just a happy coincidence?

It is indeed a happy coincidence. I was keen to do the *Enigma Variations* at ANAM, and the rest of the program followed from that. The *Enigma* has an air of reflection or looking back; appraising friendships and personalities from his life. Also, the idea that a single cell can germinate an entire set of variations created a good link to the Vaughan Williams *Fantasia*, as well as also being a remembrance of things past. Thus followed the *Adès* and ultimately the *Britten*, which perhaps stands dramaturgically a little separate from the rest of the pack.

It's almost 120 years since the premiere of Elgar's '*Enigma*' Variations, and no one has cracked the enigma! Elgar intimated there was another theme hovering unheard above the written notes. Do you have any pet theories?

To be honest, I don't really think much about it! I treat the piece as wonderful abstract music,

albeit with the knowledge of which variation represents each personality. There are so many theories flying around regarding the "*Enigma*", but it's the last thing I think about when conducting the piece. I'm not so sure if a knowledge of what the enigma is would particularly inform the way I conduct it. For example, one recent theory is that the theme is a musical representation of the mathematical figure pi. The opening scale degrees of the theme are 3,1,4,2... does that change my understanding of the music? Not really!

Elgar originally wrote a short coda for the final variation, the one depicting himself, but then his friend Augustus Jaeger persuaded him to make it more heroic, and lengthen it by about 90 bars, and this became the standard version. Which one do you prefer, and why?

The later version is much stronger, I find. Structurally it's more settled and less perfunctory an ending; a real apotheosis of the main themes interlacing to an incandescent finish.

At the age of seven you asked to join the National Boys Choir, and I'm guessing that may have been your gateway to Benjamin Britten?

Yes it was! I sang *St Nicolas* when I was 9 or 10 with the Melbourne Chorale – conducted by Graham Abbott! Also *Ceremony of Carols* and his children's opera *The Golden Vanity*. I've grown up with his music.

2017 OPENING CONCERT: ENIGMA
Sat 4 March 7.30pm

ADES *Three Studies from Couperin*
BRITTEN *Sinfonia da Requiem*
VAUGHAN WILLIAMS *Fantasia* on a Theme by Thomas Tallis
ELGAR *Variations on an Original Theme* op. 36 *Enigma*

Nicholas Carter conductor
ANAM Orchestra
Venue
South Melbourne Town Hall

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

Bookings
anam.com.au or 03 9645 7911

Nicholas Carter's ANAM residency is generously supported by Ralph and Barbara Ward-Ambler

Discovering Messiaen

In March, Peter Hill will spend a week at ANAM coaching ANAM pianists in the piano cycle *Vingt Regards sur l'Enfant-Jésus* by the great French composer of the twentieth century Olivier Messiaen. And in July the ANAM Orchestra joins forces with the acclaimed Australian World Orchestra under the direction of Simone Young to present Messiaen's mammoth orchestral work, *Turangalîla-Symphonie*, in Hamer Hall. Here Peter Hill reflects on his experiences of performing and researching Messiaen's music and of working with the composer.



My involvement with Messiaen's music dates from my first day as a student at Oxford when I was handed the score of *Visions de l'Amen* (for two pianos) and rather unwisely agreed to play the first piano part at a concert a day or two later. It was a baptism of fire, and I can still remember that I was baffled by how to play the fast streams of chords in the second and seventh movements (I've since discovered a good fingering). But the sounds and the colours together with the overwhelming impact of the final *Amen* thrilled me.

A year or two after the Oxford experience I set myself to learn *Cantéyodjayâ*, composed in the late 1940s just after Messiaen had completed his first overseas commission, the mighty *Turangalîla-Symphonie*, written for the Boston Symphony Orchestra. *Cantéyodjayâ* is the start of a very modern, experimental phase in his music. It packs an extraordinary punch for a relatively short piece and became a mainstay of my repertoire. *Cantéyodjayâ* couldn't be more different from *Visions de l'Amen* and it introduced me to the astonishing range of ideas and effects in Messiaen. In fact, every work he wrote has its own quite distinctive personality. From *Cantéyodjayâ* I went on to learn the *Quatre études de rythme* (composed at a similar time, 1949–50), and then the early *Préludes*, composed in the late 1920s, when Messiaen was still a student at the Paris Conservatoire.

It was at this point – never having played either of the two great cycles – *Vingt Regards* and *Catalogue d'oiseaux* – that I was asked to record all Messiaen's piano music! It was an enormous project and took me eight years to complete. At the time I was greatly helped by Messiaen himself, who invited me to work with him on the music at his home in Paris. I had imagined he might be rather cerebral about music, but in fact he was the reverse, absolutely passionate – so that when I performed a piece from (say) *Catalogue d'oiseaux* the music really had to 'be' the birds and the scenery. Messiaen was quietly spoken, and had exquisite manners, which thankfully extended to speaking French at a moderate tempo for my benefit, and we conversed widely on all sorts of matters as well as music. He loved English poetry (his father had taught English, and was a translator of Shakespeare) but he knew it only in French: so I would be asked to recite (from memory) in English a passage which Messiaen would quote, such as this from his father's translation of *Macbeth*: 'La vie n'est qu'une ombre qui passé, Un pauvre acteur qui se pavane et

s'agite durant son heure sur la scène ...' Life's but a walking shadow, a poor player, That struts and frets his hour upon the stage ... I'm afraid my attempts to oblige only showed that Messiaen's knowledge of English literature was a lot better than mine.

Ten years after I last saw Messiaen I went to Paris and paid a visit to his widow, the pianist Yvonne Loriod, still living in the Messiaen apartment in the 18th arrondissement. She told me that she had spent the years since Messiaen's death putting his papers in order. Would I like to see the archive? We set off down a dimly-lit corridor and jangling a huge bunch of keys she threw open the door with a flourish on a room in immaculate order, with shelving from floor to ceiling on which were boxes and files, all neatly labelled. She must have noticed the expression on my face, and very simply, even casually, she said, 'Perhaps when you are next in Paris you might like to come and do some research here?' Indeed I did return, and the work I did in the archive led to a biography of Messiaen, a study of *Oiseaux exotiques*, which he composed in the 1950s, and a recently completed book on *Catalogue d'oiseaux*.

Messiaen often said to me that in the most virtuoso passages the playing must always be expressive and melodic; 'never like an étude', he would say. This is not easy to achieve! The Messiaen playing I least like are those performances, which however accomplished, sound mechanical, while the best are full of grace and beauty as well as emotional power. I also think that Messiaen was a master at structuring music over huge spans of time, and that the performer needs to recognise how Messiaen has made a particular moment sound overwhelming through the careful steps which prepare it.

I find Messiaen's music not only beautiful but thrillingly exciting. How could it not be in (say) the final stages of *Vingt Regards* where one is driven irresistibly forwards by wave upon wave? One can see what I mean in the slow movements. Here Messiaen may ask for a tempo which is 'infinitely slow', but however still and contemplative it should never lose momentum. If one loses the sense of the shape as a whole, then the performance fails. I compare it to being in a great Gothic cathedral at night and exploring the vault high above one by the light of a single torch: the whole reveals itself only inch by inch, but it is still a whole – marvellous!

MESSIAEN

Sat 25 March 7.30pm

MESSIAEN *Vingt regards sur l'enfant-Jésus*

Peter Hill piano

ANAM Musicians

Venue

South Melbourne Town Hall

Tickets

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

Bookings

anam.com.au or 03 9645 7911

SIMONE YOUNG CONDUCTS TURANGALÎLA

Sat 29 July 8pm

MESSIAEN *Turangalîla-Symphonie*

Jacob Abela ondes martenot

Timothy Young piano

Simone Young conductor

Australian World Orchestra

ANAM Orchestra

ANAM Musicians

Venue

Hamer Hall, Arts Centre Melbourne

Tickets

On sale Wed 8 March

Bookings

artscentremelbourne.com.au or 1300 182 183

Presented in partnership with the Australian World Orchestra

A cheat sheet to ANAM's Season Concerts

ANAM's 2017 Season doesn't fit into a box. The programs are diverse and carefully curated to expose musicians and audiences to a wide variety of repertoire, genres and sounds. Here's a fun guide to help decide what concerts to attend... but you could, of course, just see them all!

Australian stars

2017 OPENING CONCERT: ENIGMA

Sat 4 March 7.30pm

Elgar's ever-popular *Enigma Variations* crowns a program of English orchestral masterworks.

MATTHEW MCDONALD: ON THE DOUBLE

Fri 7 April 7.30pm

The Berlin Philharmonic Orchestra's Australian-born Principal Double Bass showcasing that most modest of instruments.

TOGNETTI: PENDERECKI & BRAHMS

Sat 13 May 7.30pm

The ACO's Richard Tognetti directs a blazing account of Brahms' first symphony.

GRETA BRADMAN: FOUR LAST SONGS

Fri 18 August 7.30pm
Sat 19 August 2.30pm

The golden voice of Greta Bradman gives us Strauss' autumnal *Four Last Song*.

For piano lovers

MESSIAEN

Sat 25 March 7.30pm

Messiaen's vast piano canvas, showered in great cascades of colour and light, drenched in rich and exotic harmonies brought magically to life.

IMOGEN COOPER: AT THE PIANO

Sat 26 August 7.30pm

One of the world's great pianists, performing Beethoven.

At the Melbourne Recital Centre

GLORIES OF THE FRENCH BAROQUE: BRENDA RAE SINGS RAMEAU

Fri 6 October 7.30pm

Stunning international rising star, in her Australian exclusive performance.

MARWOOD'S BEETHOVEN

Fri 1 December 7.30pm

Virtuoso Anthony Marwood brings us Beethoven's great Violin Concerto.

Chamber delights

STEFAN DOHR: SERENADES

Thu 1 June 7.30pm

Featuring Dvořák and Mozart's genial serenades for wind ensemble, led by the Berlin Philharmonic's solo horn.

HOWARD PENNY: FROM THE CELLO

Fri 20 October 7.30pm

Three chamber master-works by Shostakovich, Brahms and Bartók.

MARWOOD PLAYS CHAMBER MUSIC

Fri 24 November 7.30pm

Marwood leading intimate chamber works by Mozart, Dvořák and Schuloff.



Brenda Rae, Soprano

Experience something different

ENSEMBLE MODERN: TRAILBLAZING

Fri 9 June 7.30pm

Members of one of the world's finest contemporary music ensemble in Melbourne for the first time.

ZAPPA: YELLOW SHARK

Thu 15 June 7.30pm

Zappa's "perfect madness... Frank reigns and rules with the strangest tools" (Tom Waits).

CAGE & ZAPPA

Sat 12 August 7pm

Michael Kieran Harvey is let loose on these American modern masters.

The sound of brass

STEFAN DOHR: FANFARES & FANTASIES

Sat 27 May 7.30pm

One of the stars of the Berlin Philharmonic Orchestra, in Australia for the first time.

CATHEDRAL BRASS

Fri 15 September 7.30pm

Competing brass choirs from opposite corners of the vast St Patrick's Cathedral.

A focus on rhythm

AMERICAN TRIPTYCH

Bringing together three living legends of the international percussion fraternity for two weeks of roof-raising percussion.

STEVEN SCHICK

Sat 30 September 7.30pm

WILLIAM WINANT

Tue 3 October 7.30pm

JAN WILLIAMS

Sat 7 October 7.30pm

What's on March – April

2017 OPENING CONCERT: ENIGMA

Sat 4 March 7.30pm

ADES *Three Studies from Couperin*
BRITTEN *Sinfonia da Requiem*
VAUGHAN WILLIAMS Fantasia on a Theme by Thomas Tallis
ELGAR Variations on an Original Theme op. 36 *Enigma*

Nicholas Carter conductor
ANAM Orchestra

Venue
South Melbourne Town Hall

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

Bookings
anam.com.au or 03 9645 7911

This performance is generously supported by David and Gai Taylor

SOUNDBITE

Fri 10 March 1pm

MOZART 6 German Dances
MUI 3 Concert Pieces
MOORE *Joy*
MUNRO *Blue Rags*

Nicholas Young piano
Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

SHE SPEAKS: VOICE OF TIME

Tue 14 March 6.30pm

VON BINGEN *O virtus Sapientie*
STROZZI *Che si può fare*
BOULANGER 3 Pieces for cello and piano
MENDELSSOHN String Quartet in E-flat major

Gemma Tomlinson curator/cello
Louisa Breen piano/harpsichord
Monica Curro violin
Beatrix Francis viola
Natalia Harvey violin
Cleo Lee-McGowan soprano
Lucy Price Baroque cello

Venue
South Melbourne Town Hall

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

Bookings
anam.com.au or 03 9645 7911

ANAM PRIZEWINNERS AT THE SALON

Thu 16 March 6pm

STRAVINSKY Octet for wind instruments
JS BACH Cello Suite no. 3 in C major (selected mvts)
TCHAIKOVSKY *Pezzo Capriccioso* op. 62
RAVEL *Valses nobles et sentimentales*

ANAM Musicians

Venue
Salon, Melbourne Recital Centre

Tickets
Full \$39 Conc \$29

Bookings
melbournerecital.com.au or 03 9699 3333

Presented in partnership with Melbourne Recital Centre

BELEURA ESTATE RECITAL

Wed 22 March 1.30pm

STRAVINSKY *The Rite of Spring*
STRAVINSKY *Pétrouchka* (1947 revision)

Peter Hill piano
Alexander Waite piano
Adam McMillan piano

Venue
Beleura House & Garden, Mornington

Bookings
beleura.org.au or 03 5975 2027

THE RITE OF SPRING

Fri 24 March 7.30pm

LIGETI *Lontano*
R STRAUSS *Also sprach Zarathustra*
STRAVINSKY *Le sacre du printemps* (The Rite of Spring)

Marko Letonja conductor
Tasmanian Symphony Orchestra
ANAM Orchestra

Venue
Federation Concert Hall HOBART

Tickets
\$32 - \$96

Bookings
tso.com.au or 03 6232 4450

Presented in partnership with the Tasmanian Symphony Orchestra and Ten Days on the Island

MESSIAEN

Sat 25 March 7.30pm

MESSIAEN *Vingt regards sur l'enfant-Jésus*

Peter Hill piano

ANAM Pianists

Venue
South Melbourne Town Hall

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

Bookings
anam.com.au 03 9645 7911

Peter Hill's ANAM residency is generously supported by Arnold and Mary Bram

ENSEMBLE FRANÇAIX AT THE PICTURES

Thu 30 March 6.30pm

FRANÇAIX Trio for oboe, bassoon & piano
STANHOPE *Morning Star II*
MUSSORGSKY *Pictures at an Exhibition*

Ensemble Français

Venue
South Melbourne Town Hall

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

Bookings
anam.com.au or 03 9645 7911

ST SILAS SUNDAYS NO 1

Sun 2 April 2.30pm

Program to be advised

Venue
St Silas Anglican Church, 99 Bridport St ALBERT PARK

Tickets
Full \$25 Conc \$15 (ANAMates \$15)

Bookings
See anam.com.au for details

Includes complimentary afternoon tea

MOZART'S SERENADE MOSTLY MOZART SERIES

Thu 6 April 11am

MOZART Serenade no. 6 in D major K. 239
FRANÇAIX *Mozart New Look*
STRAVINSKY Suite from *Pulcinella*

Matthew McDonald bass

ANAM Winds

ANAM Orchestra

Venue
Elisabeth Murdoch Hall, Melbourne Recital Centre

Tickets
Full \$47 Sen/Conc \$40

Bookings
melbournerecital.com.au or 03 9699 3333

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

Presented in partnership with Melbourne Recital Centre

SOUNDBITE

Thu 6 April 1pm

FRANÇAIX Trio for oboe, bassoon & piano
GRAINGER *Molly on the Shore* (arr. Ensemble Francaix)
PREVIN Trio for oboe, bassoon & piano
POULENC Trio for oboe, bassoon & piano op. 43

Ensemble Français

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

MATTHEW MCDONALD: ON THE DOUBLE

Fri 7 April 7.30pm

MOZART Serenade no. 6 in D major K239
FRANÇAIX *Mozart New Look*
ROTA Divertimento Concertante for double bass & orchestra
GRANS Memories from *the City of Turku*
STRAVINSKY Suite from *Pulcinella*

Matthew McDonald double bass/director

ANAM Orchestra

Venue
South Melbourne Town Hall

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

Bookings
anam.com.au 03 9645 7911

Bookings
Tickets at the door

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

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



Feeding a passion

Words by Anne Frankenberg

I am at one of Melbourne’s newest eating spots, SPQR, on a summer Friday afternoon. A double record turntable playing jazz, people lingering over wine and pizza in the conversation pit. A slice of Perugina pizza appears: fior de latte, basil, sausage and chilli. The thin crust makes it hard to pick up. I double mine over and my host applauds approvingly – this is exactly the way to manage it. The woodfired taste is compelling – a little blistered at the edges, the topping spare but delicious.

My host, David Mackintosh, is a lanky New Zealander, buzzing with infectious enthusiasm: for the restaurant trade, in which he’s become a major Melbourne player in a string of influential establishments starting with the legendary MoVida – and for music, which he’s become strongly connected to since joining the boards of the Australian World Orchestra and Australian National Academy of Music.

Mackintosh came to Australia in 1994 to work with Neil Perry, who influenced him strongly with his insistence on quality,

provenance and constant improvement. A stint in Melbourne was followed by two years in London, where he worked for a small artisan cheese business and as chef at Damien Hirst’s *Pharmacy* in Notting Hill.

But he was drawn back to Melbourne. Why? “The more you travel, the more you realise what Melbourne has to offer. It’s blessed with geography that allows the city to be tight and easy to navigate. People who live here are both local and international in their view – they enjoy anything that’s done well. A Melburnian will try anything from anywhere.”

SPQR is a play on words, the acronym referring to ancient Rome and in the spotlight recently as the title of Mary Beard’s BBC series. It reflects the ‘ancient offering: sourdough pizza cooked in a woodfired oven’. Mackintosh is attracted to quirky concepts that encourage or reward deeper thinking.

Music and art are well integrated at SPQR. Aspiring and professional DJs are invited to drive the turntables, with a mix of jazz, funk, soul, occasional hip hop, and

classic jazz on Sundays. Quirky murals from street artists Mike Makatron, DVate and Berak appear in corners and crannies.

Mackintosh sees a resonance between restaurants and music because both reward the relentless dedication to a craft required for excellence. “Both sectors are full of people who do what they do because they love it, they believe it, and because when the magic happens, it’s amazing!”

He relishes the chance to think about music, art and culture from a business sense as well as a consumer’s perspective, with his voluntary board roles. Why ANAM? “It succeeds so joyfully in its primary purpose: preparing talented musicians for life as a performer. As a consequence it’s a hell of a hall to hang around, full of the sound of hard-won success.”

This particular Friday afternoon at SPQR, the music is mellow, the conversation pit is animated and the woodfired oven is working overtime. I’ll be back.

The ANAM audience

Words by a member of ANAM’s audience

You know something is going on when two or three or four people in the same gym somewhere in Melbourne are talking about last night’s ANAM recital or concert. These are not conventional recitals, and the audience is not a conventional audience. What is going on?

After sitting in the audience at ANAM for eight years or more and listening to all the talk in the hall, a few things are very clear. People roll up to ANAM performances willing the musicians to do their very best. The audience is invariably on the side of the musicians and is ready to be persuaded by risky performances of unexpected repertoire – it’s all very exciting and quite indulgent.

So after a performance, there is usually a buzz of surprise, amazement and admiration for unexpected musical

things that entertained and informed. Members of the audience glance around at each other. They clap and nod and wink at each other in admiration and wonder.

But this is not an uncritical audience. Many listeners are amateur or professional musicians. Quite a few just have a good pair of ears, a long memory and large CD collections. Many just want to hear a live performance which feeds the heart and mind, and which has something musical to say.

And talk they do. There is much discussion in the audience of individual young musicians, their repertoire, their instruments and how they are progressing, developing and maturing. Aside from the music, people note what performers are wearing, how they walk onto the stage, how they address the audience, and how happy or relaxed they seem.

So what is going on? One of the best things about being part of the ANAM audience is that we, the audience, get to know the young musicians, Faculty and staff, and can talk with them in the corridor and hear their views about the music. These personal contacts build great admiration and loyalty, and even help to fund their place at ANAM. Many of us feel a deep affection and attachment to staff and musicians and to this unique institution.

For information on all ANAM events and details on how your support can help, visit anam.com.au

A double take

Two basses, two friends and two stories to tell. Matthew McDonald, Principal Bass of the Berlin Philharmonic Orchestra, and Damien Eckersley, ANAM Double Bass Faculty, chat all things bass ahead of ANAM's double bass concert in April.



Matthew McDonald, Principal Bass of the Berlin Philharmonic Orchestra



Damien Eckersley, ANAM Double Bass Faculty

On Damien Eckersley

Damo and I go way back! We went to the same high school, had the same bass teacher (Max McBride) and we even share the same birthday! Then we'd always bump into each other watching indie rock gigs. I remember how determined Damo was when he first started bass. He's left handed and strung the bass up the other way around to initially learn before swapping the strings back around and learning the other way. He was hungry to learn repertoire and if he didn't have the music he'd just transcribe it from a recording and learn a piece like that. Incredible talent and just the nicest guy you'd ever meet.

On coming to ANAM

I did a few courses at ANAM and they were so formative. One course I did was with the then Principal Bass in the Berlin Philharmonic, Rudi Watzel – he first planted the idea of Berlin in my head. The other course was with Paul Ellison from Rice University. I still have those lessons ringing in my ears. I have so many memories from my times there (is there still an Irish pub nearby?). To go back to ANAM as a guest artist in a teaching capacity is such an honour. I'm really excited to work with the young musicians.

On being an Australian Double Bassist overseas

Australians tend to have great instincts. Like so many Australian musicians I know, I was hungry to absorb tradition but able to maintain my own identity. I think we're in that lucky position of being far enough from a sense of tradition to be able to look at things objectively, but close enough to understand the sense of it and be able to apply the details easily.

On Matthew McDonald

Matthew has been an inspiration to me my entire bass playing life. It's a little known fact that we went to the same high school, learnt from the same teacher in Canberra, and played in youth orchestras together. At the time, I'm pretty sure I could barely hold the bass and Matt was already a star. His achievements speak for themselves, but seeing the sacrifices he made and incredible amounts of hard work he put in on his journey to the pinnacle of the musical world has been such an inspiring story of commitment, talent and dedication leading to reward and success.

I recently had the opportunity to share a stand with Matthew for some concerts in India, and was surprised and somewhat embarrassed to find that despite the years of practice and study that I have done in the time since we last played together, I still found myself in awe of his playing. His ability to drive the entire orchestra from the bass with instinctive timing and subtle manipulation of articulation and shape is simply amazing. An incredible and versatile musician with a wealth of knowledge and experience, Matthew's visit to ANAM is bound to be a life changing event for the bass class and the rest of the orchestra.

On being a double bassist in Australia

The distance from Europe and America coupled with the fact that compared to other instruments, bass players rarely tour as soloist, means that in some ways we are very isolated from the rest of the bass playing world. Many players choose to further their studies overseas and bring back influences from various locations and schools that meld with others to create a unique and versatile approach to playing the bass.

There are truly some incredible players and teachers in Australia and the standard of playing is forever developing. The challenges facing the classical music sector in Australia are apparent to the bass as well, but work by institutions such as ANAM and the Australian Youth Orchestra, and projects with inspiring role models like Matthew, as well as a dedicated community of bassists have us in good stead to face those challenges.

MATTHEW MCDONALD: ON THE DOUBLE

Fri 7 April 7.30pm

MOZART Serenade no. 6 in D major
K239

FRANÇAIX *Mozart New Look*

ROTA Divertimento Concertante
for double bass & orchestra

GRANS Memories from the
City of Turku

STRAVINSKY Suite from *Pulcinella*

Matthew McDonald double bass/director

ANAM Orchestra

Venue
South Melbourne Town Hall

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

Bookings
anam.com.au or 03 9645 7911



Do you share a passion for music and for supporting future music leaders? Then become part of the ANAM family with an ANAMates Membership and immerse yourself in the ANAM culture.

ANAMates PLATINUM MEMBERSHIP

Bringing you to the centre of the ANAM family – you'll have a seat at our Gala Concert and our 18 Season Concerts at 35% off single ticket prices. Together with free access to recitals, soundbites, masterclasses, special events and opportunities to really get to know ANAM's Faculty, guest artists and young musicians. As an ANAMates Platinum Member you are part of the life at ANAM every step of the way.

ANAMates FLEXI MEMBERSHIP

With the ability to select three or more Season Concerts at 20% off average single ticket prices – an ANAMates Flexi Membership allows you to shape your membership to fit in with your schedule. You also get free access to recitals, soundbites, masterclasses and special events.

ANAMates MEMBERSHIP

For just \$75 you receive free entry to all recitals, soundbites and masterclasses, and 10% discounts on tickets to individual Season Concerts. With over 180 events throughout the year, there is plenty to choose from with an ANAMates Membership.

HOW TO BOOK

anam.com.au or 03 9645 7911

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, the academy 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)

South Melbourne Town Hall
210 Bank St
SOUTH MELBOURNE VIC 3205
03 9645 7911
info@anam.com.au
anam.com.au

JOIN THE CONVERSATION

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