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# It takes a village



Words by  
Nick Deutsch

If it takes a village to grow a child, it also calls upon the commitment of a large and deep community to nurture and grow a musician.

It is a generous gathering of teachers, listeners, colleagues, administration staff, donors, guest artists, performance partners, health professionals and many others – a veritable village – that collects together around each and every one of our musicians in order to nurture their flourishing.

All of these young musicians set out on their journeys many years before they arrive at the Town Hall. It is those past teachers, colleagues and conductors with whom they have

worked, it is all those unforgettable and completely forgettable musical experiences, all those school and youth concerts that have contributed to bringing them to ANAM. To the music making of which the planet is in increasingly urgent need (this is not an unimportant activity!). And at the centre of this teaming village, our **ANAMates** anchor our musicians in the here and now, actively participating with them in the moment of performance.

At ANAM we believe that it is through attentive and informed listening that music comes to life: if an *Enigma* sounds out into an empty hall, who is to say that anything resembling Elgar's conception ever took place? Every performance that is sent out from the stage must be received, and it is through being

listened to that the performance is validated and the musician is born.

The quality of listening in the South Melbourne Town Hall matches the quality of that to which attention is paid: our visiting artists consistently remark on the quality of the audience here. It is through the committed consideration that our **ANAMates** bring to our musicians' efforts that they play a dynamic and essential role in creating the country's music future.

ANAM sits at the centre of a beautiful musical village that extends into the local community, across the city, throughout the country and beyond, to Berlin, Los Angeles, Leipzig, Chicago; a village that joyously comes together to grow its young musicians.

# Born to play the horn



Proclaimed by the New York Chronicle as the "king of his instrument", Principal Horn of the Berlin Philharmonic, Stefan Dohr's perfect technique, pure intonation and beautifully articulated artistry are steadily making him a talking point across the world. In the lead up to his visit to ANAM, we stole some time out of his busy schedule to ask a few questions.

**What motivates and influences you as a musician?**

My greatest motivation is that I profoundly love what I'm doing. Since childhood days I wanted to play the horn and I'm grateful I could make it my profession. But I'm also grateful for having a great family who always support me in what I'm doing. As a musician I might be mostly influenced by contemporary composers. Music is a language, one that is still alive. It's fascinating to be an immanent part of this ongoing genesis, to make audible what composers have created.

**Has the role of an orchestral musician changed across the time you've been at Berlin Philharmonic?**

Basically an orchestral musician is there to play the music that's on the stand before them – that's something that hasn't changed. But while the needs and demands the Berlin Philharmonic has been facing over the last decades certainly have changed, naturally also the role of each orchestra member has developed. Therefore it is more than ever important for us to be involved in other projects. Chamber music, teaching, playing solo are the classics and will

be essential. It's also been a great experience to be involved in new fields like education work, the digital concert hall and social media as the entire structure of the orchestra's outreach changes. It's a challenge, but also a terrific chance, because it enables you to bring forward new talents.

**The programs you have curated for ANAM are a mixture of classics and more contemporary works. Why did you select these particular pieces?**

One of the basic questions you'll come across when selecting pieces for a concert program is finding a balance between pieces the audience might be expecting to hear and pieces that might offer an interesting contrast to them. I found it quite challenging to curate programs for ANAM, because I wanted each piece to fit into the context. And of course I always wanted the ANAM musicians to be in the centre of the programming. One part of the program they play is standard chamber music repertoire, then there are thrilling pieces, unknown or at least not well known, which have to be presented with the same implicitness. A selection of little pieces which differ in mood, character and time periods, and each requires a different approach.

**What would you say to audiences coming to your upcoming ANAM performances?**

Listen without prejudice. I'm sure you'll enjoy it!

**STEFAN DOHR:  
FANFARE & FANTASIES**  
Sat 27 May 7.30pm

**STEFAN DOHR:  
SERENADE**  
Thu 1 June 7.30pm

See calendar for more information

**Venue**  
South Melbourne Town Hall

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

**Bookings**  
[anam.com.au](http://anam.com.au) or 03 9645 7911



# Leaping into a new world

"I have spent decades searching for and discovering new sounds."

— Krzysztof Penderecki b. 1933

Words by  
Phil Lambert

Some composers – most, in fact, and many great ones – are content to use the tools they find around them, fashioning something new out of the old and familiar. They bring nothing new to the game except themselves, and, if we are lucky enough, their genius. Other composers, considerably fewer in number, are what we might call Quantum Leapers. They hear things no one has heard before and somehow find a way of making us hear them too. Krzysztof Penderecki was a Quantum Leaper. In fact, Penderecki was one of the greatest Quantum Leapers of all.

Growing up in Communist Poland in the 40s and 50s, Penderecki knew there was a lot going on over the border that he couldn't access. "Already in the time I was a student we were rebelling. We were rebelling! And we heard some news about new music written in western Europe. We were still in the 20s or 30s as far as music was concerned", he says in a recent interview. Listen to any of this early pieces, like the *3 Miniatures* for clarinet and piano, or the *Psalms of David*, and you'll hear exactly what he's talking about – a young composer emulating Stravinsky, Bartók, Webern – all the usual suspects. But just as the 50s were turning the corner into the 60s, Penderecki made his quantum leap. He was granted the opportunity of working for two years in Warsaw's state owned electronic music studio. It was Penderecki's golden ticket, opening up to him the new cosmos he'd always intuited. But instead of composing for electronics, Penderecki threw the new sounds he was hearing into three pieces for strings – *Anaklasis*, *Tren* & *Polymorphia*.

Penderecki's scores not only sounded different from anything else before, they looked different. They had to. New sounds require new symbols to communicate them, and so Penderecki had to invent entirely new notation to communicate his ideas to the musicians bold enough to attempt their realisation. PWM, Poland's state music publisher, had to create new typesetting elements to print the scores.

"My avant-garde was really very avant-garde, maybe much more than in other countries."

*Tren – Threnody* – begins with a scream from its 52 strings and takes us through an aural vortex where, it seems, the past has been obliterated. It was perhaps the most logical response to the era of nuclear war. Penderecki's dedication "to the Victims of Hiroshima" came later, and had both positive and negative effects. On the plus side, it opened doors for a work which might otherwise have been dismissed as unplayable and un-sellable. On the debit side, it exposed Penderecki to speculation that he was an opportunist, exploiting an atrocity to get his piece heard. But over the years Penderecki's motives have proven unassailable. If anyone understands suffering, it's the Polish. As a child, he grew up adjacent to the Warsaw ghetto, and wondered why his playmates were suddenly taken away. The subsequent murder of members of his own family by the Nazis left scars that cannot heal.

"Being a child, you never forget. So I think that I had to write some music, first to say on which side I am."

Now aged 84, Penderecki is a revered figure, but just as adventurous. His concerts with Jonny Greenwood, once guitarist of Radiohead –always out there as far as commercial pop was concerned – and now himself a threshold-crossing composer, have drawn massive crowds. "Now, because of the possibility to push something and you hear at home everything you want...there is not such a big difference between the kind of musical language we are using and the pop musicians are using also – the electronic. I have three concerts now with Jonny Greenwood. 50,000 people came. We are now much closer than we were 40 years ago." Greenwood's homage to Penderecki is his *48 Responses to Polymorphia* for strings, which picks up exactly where the older composer's masterpiece finishes.

Richard Tognetti, whose Australian Chamber Orchestra has also commissioned a piece from Greenwood, brings these two adventurous minds together as he directs the ANAM Orchestra for a concert in May.



## TOGNETTI: PENDERECKI AND BRAHMS

Sat 13 May 7.30pm

PENDERECKI *Polymorphia*

GREENWOOD *48 Responses to Polymorphia*

PENDERECKI *Threnody for the Victims of Hiroshima*

BRAHMS *Symphony no. 1*

Richard Tognetti director

ANAM Orchestra

Venue

South Melbourne Town Hall

Tickets

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

Bookings

[anam.com.au](http://anam.com.au) or 03 9645 7911

Richard Tognetti's ANAM residency is generously supported by Martyn Myer AO and Louise Myer

MASTERCLASS:  
ADRIAN BENDING

Fri 21 April 9.30am

Adrian Bending Percussion  
ANAM Musicians  
Tickets Full \$20 Students \$5 (ANAMates Free)  
Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

SOUNDBITE

Fri 21 April 1pm

*Program to include:*  
STRAVINSKY Concerto in E-flat major  
for chamber orchestra

ANAM Musicians  
Tickets (at the door)  
\$5 (ANAMates Free)

ANAM RECITALS

Mon 24 April 3pm

*Program to be advised*  
Sarah Henderson (NZ) trumpet  
Louisa Breen piano

Fri 28 April 11am

SCHUBERT Sonata in A minor D821,  
op. post. "Arpeggione"  
DVOŘÁK *Songs My Mother Taught Me*  
MARTINU Sonata for cello & piano no. 3

Jonathan Békés (NSW) cello  
Louisa Breen piano

Fri 28 April 1pm

MOZART Sonata for Piano in A minor K310  
CHOPIN Scherzo no. 2 in B-flat minor op. 31  
RAVEL *Scarbo* from *Gaspard de la nuit*  
MESSIAEN *Par lui tout a été fait* from  
*Vingt regards sur l'enfant-Jésus*

Adam McMillan (QLD) piano

Fri 28 April 3pm

JS BACH Preludio & Loure from Partita  
no. 3 for Solo Violin BWV1006  
FRANCK Violin Sonata in A major op. 13  
WEBERN Four Pieces for violin & piano op. 7  
YSAYE Sonata no. 3

Kyla Matsuura-Miller (QLD) violin  
Leigh Harrold piano

Mon 1 May 11am

JS BACH Cello Suite no. 4 in E-flat BWV1010  
SCHUMANN *Fünf Stücke im Volkston*  
for cello & piano op. 102  
BOCCHERINI Cello Concerto no. 11  
in C major G573

Liam Meany (NSW) cello  
Aidan Boase piano

Mon 1 May 1pm

*Program to be advised*  
Jason Catchpowle (WA) tuba  
Peter de Jager piano

Mon 1 May 3pm

BOURGEOIS Concerto for bass trombone  
VAUGHAN WILLIAMS *6 Studies in English*  
*Folk Song*  
IBERT *Histoires*

Elijah Cornish (VIC) bass trombone  
Leigh Harrold piano

What's on Mid April – July

Tue 2 May 11am

LIGETI Sonata for solo cello  
DVOŘÁK Cello Concerto in B minor op. 104

Daniel Smith (QLD) cello  
Aidan Boase piano

Tue 2 May 1pm

JS BACH Grave & Allegro from Violin  
Sonata no. 2 in A minor BWV1003  
WEBERN *Langsamer Satz*  
for String Quartet  
BRAHMS Violin Concerto in D major op. 77  
WIENIAWSKI Polonaise Brillante no. 1, op. 4

Riley Skevington (WA) violin  
Louisa Breen piano  
ANAM Musicians

Tue 2 May 6pm

*Program to be advised*  
James Townsend (NSW) percussion  
Tickets (at the door)  
\$5 (ANAMates Free)

MASTERCLASS:  
DAVID COOPER

Wed 3 May 10am

David Cooper horn  
ANAM Musicians  
Tickets Full \$20 Students \$5 (ANAMates Free)

ANAM RECITALS

Wed 3 May 6pm

JS BACH Andante & Allegro from  
Violin Sonata no. 2 in A minor BWV1003  
BARTÓK Sonata no. 2 for violin & piano  
LUTOSŁAWSKI Partita for violin & piano

Tiffany Cheng (NSW) violin  
Louisa Breen piano

Thu 4 May 1pm

CLARKE *Morpheus*  
BRIDGE 2 Pieces for viola & piano  
BRIDGE Lament for two violas  
HINDEMITH Meditation for viola & piano  
HINDEMITH Viola Sonata op. 25, no. 4

Eunise Cheng (WA) viola  
Louisa Breen piano  
ANAM Musicians

Thu 4 May 3pm

VILLA-LOBOS *Assobio A Játo*  
KROSCHER *Mol-Par*  
DEAN *Demons* for solo flute  
SCHUBERT Introduction & Variations  
on "Trockne Blumen" D802

Eliza Shephard (NSW) flute  
Leigh Harrold piano

Thu 4 May 6pm

DOWNIE Suite for solo viola  
JS BACH Cello Suite no. 6  
in D major BWV1012  
FARR *Meditation*

Alexander MacDonald (NZ) viola  
Aidan Boase piano

Fri 5 May 11am

MOZART Piano Sonata K576  
SCHUMANN *Carnaval* op. 9

Berta Brozgul (VIC) piano

Fri 5 May 1pm

MOZART Violin Sonata in B-flat major K378  
JS BACH Grave from Violin Sonata no. 2  
in A minor BWV1003  
PROKOFIEV Sonata for violin & piano  
in D major op. 94a

Karla Hanna (VIC) violin  
Aidan Boase piano

Fri 5 May 3pm

BRAHMS Sonata no. 1 in C major op. 1  
LISZT Ballade no. 2 in B minor S171  
SCRIABIN *Vers la flamme* op. 72  
SCRIABIN Etude no. 5 in C-sharp  
minor op. 42

Alexander Waite (VIC) piano  
Tickets (at the door)  
\$5 (ANAMates Free)

MENDELSSOHN & BRAHMS

Sun 7 May 7pm

MENDELSSOHN String Quartet no. 2  
in A minor op. 13  
BRAHMS Sextet for Strings  
in G major op. 36

ANAM Faculty & Musicians  
Venue Utzon Room, Sydney Opera House  
Tickets Full \$49 Sen & Under 30 \$29  
Bookings [sydneyoperahouse.com](http://sydneyoperahouse.com)  
or 02 9250 7111

*Presented in partnership with  
the Sydney Opera House*

MASTERCLASS:  
RICHARD TOGNETTI

Thu 11 May 10am

Richard Tognetti violin  
ANAM Musicians  
Tickets Full \$20 Students \$5 (ANAMates Free)  
Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

TOGNETTI:  
PENDERECKI AND BRAHMS

Fri 12 May 7.30pm

Richard Tognetti director  
ANAM Orchestra  
Venue McAuley Hall GEELONG  
Tickets Full \$55 Con \$50 Under 25 \$10  
Bookings [gpac.org.au](http://gpac.org.au) or 03 5225 1200

*Presented in partnership with  
Geelong Chamber Music Society*

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

TOGNETTI:  
PENDERECKI AND BRAHMS

Sat 13 May 7.30pm

PENDERECKI *Polymorphia*  
GREENWOOD *48 Responses  
to Polymorphia*  
PENDERECKI *Threnody for the Victims  
of Hiroshima*  
BRAHMS Symphony no. 1

Richard Tognetti director  
ANAM Orchestra  
Tickets Full \$60 Sen \$47 Conc \$35  
Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

MASTERCLASS:  
ANGELA HEWITT

Mon 15 May 5pm

Angela Hewitt piano  
ANAM Musicians  
Tickets Full \$20 Students \$5 (ANAMates Free)  
Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911  
*Presented in partnership with Musica Viva*

ALCHEMY  
ANAM FUNDRAISING DINNER

Thu 18 May 6.30pm

ANAM Musicians & Guests  
Venue Sofitel Melbourne on Collins  
Tickets \$300  
(inc \$200 tax deductible donation)  
Bookings 03 9645 7911

ANAM AT NGV  
AUSTRALIAN ART & MUSIC

Sat 20 May 2pm

MARSHALL-HALL String Quartet no. 1  
in F major  
COLBERT *Figuration in Search of Identity*  
EDWARDS *The Laughing Moon*

ANAM Musicians  
Venue The Ian Potter Centre:  
NGV Australia MELBOURNE  
Tickets Free (Bookings essential)  
Bookings [ngv.vic.gov.au](http://ngv.vic.gov.au) or 03 8620 2222  
*Presented in partnership with NGV*

SOUND & COLOUR

Tue 23 May 7pm

*Program to be advised*  
ANAM Musicians  
Venue Australian Tapestry Workshop  
SOUTH MELBOURNE  
Tickets Free (Bookings essential)  
Bookings [austapestry.com.au](http://austapestry.com.au)

BELEURA ESTATE RECITAL

Thu 25 May 1.30pm

*Program to be advised*  
ANAM Musicians  
Venue  
Beleura House & Garden MORNINGTON  
Bookings  
[beleura.org.au](http://beleura.org.au) or 03 5975 2027



STEFAN DOHR: FANFARE & FANTASIES

Sat 27 May 7.30pm

DUKAS *Fanfare* from *La Peri*  
DUKAS *Villanelle* (arr. for horn & brass)  
DE MAY *Table music*  
DEBUSSY *Trois chansons* (arr. for 4 trombones)  
ŽURAJ *Quiet please*  
TOMASI *Procession* from *Fanfares liturgiques*  
COPLAND *Fanfare for the Common Man*  
CHOU *Soliloquy of a Bhiksuni*  
WAGNER *Tristan Fantasie* (arr. for 6 horns)  
BERNSTEIN *West Side Story* – Suite (arr. for brass & percussion)

Stefan Dohr horn/director  
ANAM Musicians  
Tickets Full \$60 Sen \$47 Conc \$35  
Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

ST SILAS NO 2

Sun 28 May 2.30pm

*Program to be advised*  
Venue St Silas Anglican Church, 99 Bridport St ALBERT PARK  
Tickets Full \$25 Conc \$15 (ANAMates \$15)  
Information [anam.com.au](http://anam.com.au) or 03 9645 7911  
*Includes complimentary afternoon tea*

MOZART DANCES MOSTLY MOZART SERIES

Tue 30 May 11am

COPLAND *Fanfare for the Common Man*  
MOZART Horn Quintet K407  
MOZART *Serenade for winds* in C minor K388  
BERNSTEIN *West Side Story* – Suite (arr. for brass & percussion)

Stefan Dohr horn/director  
ANAM Musicians  
Venue Elisabeth Murdoch Hall, Melbourne Recital Centre  
Tickets Full \$47 Sen/Conc \$40  
Bookings [melbournerecital.com.au](http://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*

STEFAN DOHR: SERENADE

Thu 1 June 7.30pm

MOZART *Serenade for winds* in C minor K388  
LIGETI *Six Bagatelles*  
NIELSEN *Serenata in vano*  
DVOŘÁK *Serenade for wind instruments* op. 44

Stefan Dohr horn/director  
ANAM Musicians  
Tickets Full \$60 Sen \$47 Conc \$35  
Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

SOUNDBITE

Fri 2 June 1pm

*Program to include:*  
DVOŘÁK *Serenade* in E major op. 22

ANAM Musicians  
Tickets (at the door) \$5 (ANAMates Free)

STEFAN DOHR: SERENADE

Sat 3 June 7pm

Venue Queensland Conservatorium Griffith University  
Tickets (at the door) Full \$15 Conc \$10  
Information [queenslandconservatorium.com.au](http://queenslandconservatorium.com.au)

STEFAN DOHR: SERENADE

Sun 4 June 3pm

Venue Utzon Room, Sydney Opera House  
Tickets Full \$49 Sen \$29 Under 30 \$29  
Bookings [sydneyoperahouse.com](http://sydneyoperahouse.com) or 02 9250 7111  
*Presented in partnership with the Sydney Opera House*

ANAM RECITALS

Mon 5 June 1pm

UNKNOWN *Greek Byzantine Chant*  
JS BACH *Erbarme dich, mein Gott*  
SCHUBERT *Die Nebensonnen*  
BEETHOVEN *Adelaide* op. 46  
SCHUBERT *Litanei auf das Fest Aller Seelen* D343  
RAVEL *Sonata* for violin & cello

Jovan Pantelich (VIC) cello  
Peter de Jager piano  
Kristian Winther violin

Mon 5 June 3pm

*Program to be advised*  
Rachel Grimwood (NZ) viola  
Aidan Boase piano

Tue 6 June 1pm

DAVIDSON *Trio* for strings  
FRANCK *Violin Sonata* in A major (arr. for double bass)  
FALLA *La Vida Breve: Interlude & Dance*

Kinga Janiszewski (QLD) double bass  
Louisa Breen piano  
ANAM Musicians

Tue 6 June 3pm

JANÁČEK *Sonata* for violin & piano  
VAUGHAN WILLIAMS *The Lark Ascending*  
BEETHOVEN *Violin Concerto* in D major op. 61

Lily Higson-Spence (QLD) violin  
Leigh Harrold piano  
ANAM Musicians

Tue 6 June 6pm

BARTÓK *Rumanian Folk Dances*  
VAUGHAN WILLIAMS *6 Studies in English Folk Song*  
BARTÓK *Selected Duos* for Two Violas, Sz. 98  
HINDEMITH *Sonata* for viola & piano, op. 11, no. 4

Eli Vincent (QLD) viola  
Peter de Jager piano  
ANAM Musicians  
Tickets (at the door) \$5 (ANAMates Free)

ENSEMBLE MODERN: TRAILBLAZING

Fri 9 June 7.30pm

MILLIKEN *Pollock*  
WIDMANN *Etude* no. 2  
KRETZSCHMAR *Eskalation*  
GOEBBELS *Toccata for teapot & piccolo*  
ŽURAJ *Warm Up*  
YUN *Octet* for clarinet, bassoon, horn & string quintet  
CAGE *Variations 1*  
POPPE *Gelöschte Lieder*

Dietmar Wiesner flute  
Saar Berger horn  
Jagdish Mistry violin  
Hermann Kretzschmar piano  
ANAM Musicians  
Tickets Full \$60 Sen \$47 Conc \$35  
Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

*Ensemble Modern's ANAM residency is generously supported by Kerry Landman and Goethe-Institut Australia*

ZAPPA: YELLOW SHARK

Thu 15 June 7.30pm

ZAPPA *The Adventures of Greggery Peccary*  
ZAPPA *Yellow Shark*

Dietmar Wiesner flute  
Saar Berger horn  
Jagdish Mistry violin  
Hermann Kretzschmar piano  
Johannes Debus conductor  
ANAM Musicians  
Tickets Full \$60 Sen \$47 Conc \$35  
Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

MASTERCLASSES

Fri 16 June 10am

Dietmar Wiesner flute  
ANAM Musicians

Fri 16 June 12pm

Jagdish Mistry violin  
ANAM Musicians

Fri 16 June 2pm

Hermann Kretzschmar piano  
ANAM Musicians

Fri 16 June 4pm

Saar Berger horn  
ANAM Musicians  
Tickets Full \$20 Students \$5 (ANAMates Free)  
Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

STRAUSS SONATA ANAM ARTISTS

Sun 9 July 2.30pm

STRAUSS *Sonata* for violin & piano in E-flat op. 18  
LUTOSŁAWSKI *Subito* for violin & piano  
CHAUSSON *Poeme* op. 25

Harry Bennetts violin  
Louisa Breen piano  
Venue UKARIA Cultural Centre SOUTH AUSTRALIA  
Tickets Full \$45 Conc \$40 Student \$25  
Bookings [ukaria.com](http://ukaria.com) or 08 8391 0986

*Presented in partnership with UKARIA Cultural Centre*  
*The ANAM Artists program is supported by the John T Reid Charitable Trusts*

STRAUSS SONATA ANAM ARTISTS

Thu 13 July 6pm

Venue Salon, Melbourne Recital Centre  
Tickets Full \$39 Conc \$29  
Bookings [melbournerecital.com.au](http://melbournerecital.com.au) or 03 9699 3333

*Presented in partnership with Melbourne Recital Centre*

STRAUSS SONATA ANAM ARTISTS

Sun 16 July 3pm

Venue Utzon Room, Sydney Opera House  
Tickets Full \$49 Sen \$29 Under 30 \$29  
Bookings [sydneyoperahouse.com](http://sydneyoperahouse.com) or 02 9250 7111  
*Presented in partnership with the Sydney Opera House*

ENSEMBLE FRANÇAIX & THE HARP FELLOWSHIP PROJECT

Fri 21 July 1pm

POULENC *Trio* for oboe, bassoon & piano op. 43  
DE JAGER *New work*  
WONG *New work*  
GREENBAUM *Mondrian Interiors*

Ensemble Français  
Tickets Full \$15 Conc \$10 ANAMates \$5  
Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

All details are correct at time of printing and subject to change.  
Please visit [anam.com.au](http://anam.com.au) for the most up to date information.



# Connecting the ANAM family – the ANAMsyndicate program

Words by  
Anne Frankenberg

Jan Grant walked into ANAM with a passion for supporting young musicians. She was soon invited to join a council, chaired by Janet Holmes à Court, which (amongst other things) aimed to support ANAM musician living allowances through philanthropy, allowing them to focus fully on practice and training. Jan described feeling initially inadequate beside major philanthropists who had the capacity to personally support an entire musician's costs.

"Then I thought of my father's thoroughbreds which were syndicated – perhaps we could do the same thing? 10 people, at \$1,000 each, could follow and support a particular musician and collectively fund their living costs."

This is how the ANAMsyndicate program was born.

"I recall telling faculty member Howard Penny I've come to start the ANAMsyndicate program. Do you have an idea for our first musician? At that moment, pianist Stewart Kelly came down the stairs and Howard said this is your man! I became the first member and, helped by my friends Luke Wagner and Robert Whitehead, recruited others, who brought in their own friends. We have formed friendships

with musicians and other donors, which have added so much to all our lives."

"I am a very proud donor to this program. As a senior person, I realise the value of these young people who are dedicated to creating something beautiful and to being as excellent as they can. I now support Adam McMillan (piano) and Kyla Matsuura-Miller (violin) and feel that we will be friends forever. To watch them grow both personally and professionally at ANAM is joyous. I will follow their careers with pride and they will always have a place at my table."

The musicians see it this way as well. Kyla observes: "Having Jan on your side is like having another mother. Her warmth, tenacity and genuine nature are something I aspire towards every day. I will have a life-long relationship with her and the other members of my ANAMsyndicate."

To Adam, his syndicate supporters are fellow travellers: "For me, ANAM is a place of endless possibilities. We are given the precious time we need to refine our craft, and find our unique voice. It is fantastic to be able to undertake this journey with a community of audience members and supporters who believe in what we are doing."

The support can also take a practical form with Jan recently arranging a temporary place for Adam to stay when he was stuck between rentals. "She really is our guardian angel!"

When Jan faced her own unexpected adversity, the depth of her ANAM relationships became even clearer.

"Last year I was diagnosed with breast cancer. An operation and intensive treatment program meant I was practically housebound for nine months. Many ANAM musicians visited, wrote, sent recordings of their recitals, sent flowers and telephoned. The support I received from other ANAMsyndicate members who are now dear friends was remarkable. I was welcomed back by a group of musicians and alumni, led by oboist Stephanie Dixon, who staged a concert just for me. The audience was full of ANAMsyndicate members, and my daughter and I wept through most of it. I really do feel that I belong to ANAM and it to me in such a family way."

For more information on supporting ANAM musicians visit [anam.com.au/donate](http://anam.com.au/donate)

## Going digital

Technology. Sometimes we love it. Sometimes we hate it. But when you see technology and tradition collide it can be a wonderful thing. This is the case for some musicians in ANAM's piano department who, in addition to using more traditional sheet music, are using electronic tablets to read their scores. ANAM pianist, Alex Waite tells us more.

ANAM Head of Piano, Timothy Young, has been using a tablet for years so has definitely been the catalyst for a number of us in the ANAM piano department to go digital!

The biggest plus for me is the ability to carry around hundreds of scores. An A4 tablet weighs about the same as one book, so it's great for carrying on and off trams and between rehearsals. Getting the music is fairly

simple. There are some invaluable resources where you can find free public domain sheet music and for me, it's just a matter of saving PDF versions in the 'forScore' app on my tablet. I don't use a tablet for all performances; for example if there's a score that's not available in the public domain (such as a lot of modern music) or if I feel a particular affinity to an edition that's only available in hardcopy, I'll use the paper scores instead.

Most people's first question when you tell them you use a tablet for your music scores is "how do you turn the pages?". I use a Bluetooth pedal that connects wirelessly to my tablet; it sits on the ground and I turn pages with my foot. It does take a bit of getting used to, but after a while it becomes second nature (I've even caught myself instinctively tapping my pedal when

using a paper score!). And it stops us pianists having to search eternally for page-turners!

To make annotations on the score I use the Apple Pencil – it's a very fast and accurate stylus. Plus the app that stores my scores includes a function to write and highlight in multiple colours, which enables me to create different versions, in case I want one with my notes and a different one with Tim's ideas.

As far as technology goes, things are always improving! I've had a few instances of temperamental pedals and spontaneous disconnection between tablet and pedal on stage, but no disasters yet... it's all fun and games until someone forgets to charge their pedal!

See Alex perform in his ANAM Recital on Friday 5 May at 3pm



# Jazz from hell: Zappa at ANAM

Words by  
Peter Neville

"You Are What You Is" sang Francis Vincent Zappa, but who was he? Composer, provocateur, guitarist, free-speech advocate, satirist – all these and more. He famously appeared before a US Senate committee defending the right to free speech and is also memorialised by a statue in Vilnius, Lithuania despite never having visited the country – clearly a large enough symbol of anti-establishmentarianism to fill a plinth formally occupied by one hero or another of the Soviet regime.

Musically speaking, he was a chameleon, who integrated the popular styles he had grown up with, with his fascination for avant-garde classical music and especially the music of his beloved Varese, the great French/American composer. He first heard of Edgard Varese's music in an article that claimed that it (the percussion work *Ionisation* specifically) had little musical value but was useful for showing off the potential of the then new-fangled 'hi-fi' systems. This naturally piqued his interest and he finally tracked down a record of the composer's works and immediately fell in love with them, especially *Ionisation*, itself the seminal work which launched the Western percussion ensemble in 1929. The story is oft-told that, at age 15, he used his tidy \$5 birthday gift to place a trunk-call to Varese's home in Greenwich Village, New York, a number cheerfully provided (along with an address) by the NYC operator. Unfortunately, the composer himself was in Brussels, at the World's Fair, working on his land-mark electronic work *Poème Électronique*, but his wife Louise was accommodating and encouraged the young Frank to call back some weeks hence. He did and finally got to talk with his hero, but sadly the two never met in person, in spite of their correspondence and stated intention to.

My journey with the music of Zappa began at a similar age as his with Varese's, as a teenager in my high-school jazz band, when our more worldly bass player (the school bass teacher) presented us with a modal free-for-all jamming tune called *King Kong*. Another school friend gave me a cassette of *Just Another Band From LA*. Later on, *Overnight Sensation* intrigued an older me with its fascinating rhythmic complexity and advanced atonal melodies, somehow sitting comfortably alongside killer grooves.

During my college years, as I discovered the world of contemporary music, I was even more interested to learn that Zappa had also written for the renowned Ensemble Intercontemporain, at the urging of one of the 20th centuries greatest musical figures; Pierre Boulez. I finally figured that this was a composer I needed to know more about and answered a noticeboard ad; vibes player

wanted for Zappa cover band. My time with the Zappa Instrumentale was exacting and illuminating as I threw myself into learning dozens of charts, many of them as complex as the so-called 'new complexity' I was performing with my own ELISION ensemble. We even had an actual Zappa alumnus – Australian pianist and composer Allan Zavod – come and jam with the band.

My work was nothing though, compared with the experience Zappa's own musicians went through. They rehearsed for weeks on end, six days a week, for their tours, memorising a staggering array of music only then having to adapt it on the spot as Frank called for a different version of something on the gig. How about an 'ambient, New-Age' version of his notoriously difficult *Black Page*? "No problem, here it is...!". His musicians were always the best and his drummers included such legends as Terry Bozzio, Ralph Humphrey and Chad Wackerman. His main mallet player – Ruth Underwood – still sounds absolutely astonishing on those albums. To this day I have never heard a mallet roll as tight as hers!

In spite of attracting such luminaries to his bands, it wasn't always easy for Zappa with musicians. His work with the London Symphony Orchestra proved fractious (read the liner notes regarding musicians and professionalism) and his last touring band in the 80's imploded, leaving him with a mistrust of live performance. For a number of years he retreated to his home studio and composed on the Synclavier, the state of the art sampling synthesiser of its time.

It wasn't until his reconnection with live musicians in the form of Germany's Ensemble Modern and their joint project *The Yellow Shark*, that he felt he had really found musicians who could meet all of his musical demands. Formed in 1980 by a group of like-minded graduating musicians from the Junge Deutsche Philharmonie, the group has – like Ensemble Intercontemporain – established itself as one of the major new music ensembles in the world. I can happily attest to their virtuosity, having been lucky enough to be part of two collaborations with them and ELISION at the Adelaide and Melbourne festivals respectively, in performances of works by Liza Lim and Helmut Lachenmann, as well as Hans Zender's wonderful re-imagining of Schubert's *Winterreise*, a work we memorably performed here at the Australian National Academy of Music (ANAM) a few years back. It is very exciting to have members of the group coming to ANAM for the Australian premiere (and only performance outside of their own) of *The Yellow Shark* and their knowledge of the work and individual musicianship and virtuosity will offer us all an amazing learning experience.

But... there is also another link to the music of Frank Zappa at ANAM this year.

Most of us know Michael Kieran Harvey as one of this country's finest and most virtuosic pianists. Like Zappa, he is a polymath; a composer, an advocate of free speech and a pin-pricker of societal pomposity. His compositions include the monolithic *48 Fugues for Frank* for solo piano, each of the 10 movements is an homage to a different work of Zappa's. I have had the pleasure of working with Michael on a number of occasions and have long been wanting to collaborate in a project at ANAM. It finally seemed that – with the Yellow Shark performance – the stars were aligned for an ANAM piano and percussion collaboration with a Zappa focus. Over the course of the year, we will be working at orchestrating a number of Michael's *Fugues* for the ANAM piano and percussion ensemble and the concert will pair those, with arrangements of other Zappa favourites as well as music by his classical era namesake, the Milanese composer Francesco Zappa, whose works the modern Frank Zappa (no relation unfortunately) recorded on the Synclavier.

Hopefully we will get to know a lot more about who Frank Zappa was through his wonderful music this year at ANAM.

## ENSEMBLE MODERN: TRAILBLAZING

Fri 9 June 7.30pm

## ZAPPA: YELLOW SHARK

Thu 15 June 7.30pm

## CAGE & ZAPPA

Sat 12 August 7pm

*See calendar for more information*

**Venue**  
South Melbourne Town Hall

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

**Bookings**  
[anam.com.au](http://anam.com.au) or 03 9645 7911





Ever wondered why ANAM's musicians do what they do? What they love about ANAM and where they'll be in five years time? Get to know them and find out more about life at ANAM.

Andrew Fong (QLD) clarinet

I want to pursue a career as a performing musician because of how enjoyable and engaging every moment of the lifestyle and experience is, as well as the (hopefully positive) experiences that you are able to share with people.

My approach to music in 5 words:  
Play things that excite me (and the audience)

Laura Barton (NZ) violin

Just one month in, ANAM has already provided me with some amazing experiences and opportunities, and I feel like I've barely scratched the surface! I'm so grateful for the chance to further explore this great institution.

My approach to music in 5 words:  
Should I sleep or practice

Madi Chwasta (VIC) percussion

I love the collaborative nature of percussion... as long as I get the opportunity to play wonderful music with wonderful people, and I have the opportunity to keep learning about music from the people around me, I'll be more than happy!

My approach to music in 5 words:  
Collaborative, emotional, thoughtful, enthusiastic, intense

FIND OUT MORE

[anam.com.au](http://anam.com.au) or 03 9645 7911

And if you or someone you know is interested in studying at ANAM, 2018 Student Applications open late April

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)

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