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Greta Bradman soprano

Launching ANAM Artists

With the first performance at UKARIA Cultural Centre in South Australia on 9 July by celebrated ANAM alumnus Harry Bennetts (violin, now at the Berlin Philharmonic Orchestra Academy) and fellow alumna Louisa Breen (piano), an exciting new performance initiative – the ANAM Artists – was born.

For over 20 years, ANAM has nurtured the skills and shaped the musical imaginations of the country's most outstanding young musicians. Many of the instrumentalists who have spent time at ANAM have won major national and international prizes and awards, and now occupy leading positions in ensembles and orchestras in Australia and abroad.

In 2017, ANAM has introduced a new initiative that celebrates the careers of some of these outstanding musicians. Each year the ANAM Artists Program will collect together a handful of alumni, showcasing their achievements in a series of recitals and performances across the country.

As 2017 ANAM Artist Lloyd van't Hoff, (clarinet, 2014) commented "This new ANAM initiative provides a wonderful professional opportunity, for those of us who have experienced ANAM's programs, to continue to develop our careers. To those enthusiastic patrons who have been engaged in our performances as listeners whilst we were at ANAM, it's a great way to see what we have been up to."

In partnership with the Melbourne Recital Centre, the Sydney Opera House, Beleura House and Garden, and the UKARIA Cultural Centre outside Adelaide, ANAM Artists can be heard across the country in 2017, with the program set to expand in coming years.

The next national tour in the 2017 ANAM Artists series brings together Lloyd van't Hoff (clarinet, 2014), Jack Bailey (cello, 2013) and Alex Raineri (piano, 2015) for performances in Victoria and New South Wales.

ANAM is keen to receive expressions of interest from ANAM alumni, no matter where they may be, who wish to submit a proposal for consideration to be included in the 2018 ANAM Artists season. For more information on the ANAM Artists Program and concert details visit anam.com.au/anam-artists.



ANAM ARTISTS IN CONCERT

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

Lloyd van't Hoff clarinet
Jack Bailey cello
Alex Raineri piano

Sun 24 September 3pm

Venue Utzon Room, Sydney Opera House
Bookings sydneyoperahouse.com

Sat 30 September 1.30pm

Venue Beleura House and Garden MORNINGTON
Bookings 03 5975 2027

Mon 9 October 6pm

Venue Salon, Melbourne Recital Centre
Bookings melbournerecital.com.au

The ANAM Artists program is supported by the John T Reid Charitable Trusts.

Symphony of grand proportions

"I give bird songs to those who dwell in cities and have never heard them, make rhythms for those who know only military marches or jazz, and paint colours for those who see none."
— Olivier Messiaen



Words by
Nick Deutsch

In 1988, the great composer Olivier Messiaen came to Australia, a gift to the nation by the French Government, as the country marked the 200th anniversary of white settlement. I was 16 at the time, and lucky enough to meet the great composer and his wife Yvonne Loriod. As part of that trip, they visited the Dandenongs where Messiaen was enchanted by the sounds of native Australian lyrebirds. He was a fascinating personality and very influenced by birdsong. The song of the lyrebird, which he noted down during that visit to Melbourne, found its way into his last great orchestral work *Éclairs sur l'Au-Delà*. When the opportunity arose for ANAM to collaborate with the Australian World Orchestra (AWO) this year, Messiaen's monumental

Turangalîla-Symphonie was one of my first suggestions. I have performed the work in Europe on a number of occasions and really wanted to share this grand opus with our ANAM cohort. *Turangalîla-Symphonie* has been performed in Australia before, but is immensely difficult to stage due to its size and musical complexity. The work was a commission to Messiaen from Serge Koussevitzky of the Boston Symphony Orchestra, who gave the composer no restrictions. Messiaen saw this as a golden opportunity and wrote a massive work of ten movements for huge orchestral forces including ten percussionists, a piano soloist and an exotic electronic instrument, the *ondes martenot*. Messiaen put that instrument on the map – it was his future wife's sister who played the premiere and Yvonne Loriod played the demanding piano part. She wasn't his wife at the time so she obviously made a very good impression!

This will be a side by side collaboration with the AWO, meaning – on every desk there will be one AWO member and one ANAM member. It's the most natural of relationships: Australia's most successful, in partnership with Australia's most promising. We like to joke that the AWO is basically the ANAM Orchestra with grey hair and wrinkles. AWO launched its first project in 2011 with Simone Young at the Sydney Opera House. Now a regular guest with ANAM, it's thrilling that this collaboration marks Simone's first time back with the AWO, conducting a work that she does so well. The value to our musicians is inestimable: something that we can't present on our own; something we won't have an opportunity to perform elsewhere, something that will give our musicians enormous insight into one of the most extraordinary works of the twentieth century. I hope to see you all there!

SIMONE YOUNG CONDUCTS TURANGALÎLA

Sat 29 July 8pm

MESSIAEN *Turangalîla-Symphonie*

Jacob Abela (alumnus) ondes martenot
Timothy Young piano
Simone Young conductor
Australian World Orchestra
ANAM Orchestra

Venue Hamer Hall, Arts Centre Melbourne
Tickets From \$69

Bookings artscentremelbourne.com.au or 1300 182 183

Presented in partnership with AWO and ANAM.

Raising the roof

Words by
Calvin Bowman



I last played the organ with the talented and congenial Michael Mulcahy and ANAM brass musicians in 2014 at the Melbourne Town Hall. I am delighted to be asked to work with Michael again, along with a new cohort of exceptional brass and percussion players, on what I consider to be a very interesting and challenging program.

The six symphonies of Danish composer Carl Nielsen occupy a special place in my musical heart. I've known and loved each of them for many years. Nielsen, with regards to his overall output, is inexplicably underrated and underperformed in this country. In general terms, the symphonies themselves are, I believe, amongst the finest musical utterances of the twentieth century. They hold endless fascination for me with regard to their inventiveness and individual natures whilst remaining quite accessible to the conservative concertgoer. I firmly believe we should hear them more. This concert is a grand opportunity for those people who've never heard a Nielsen symphony to discover his magical world and perhaps become fascinated with him, as I've done.

The most famous of the Nielsen symphonies is undoubtedly the Fourth, *The Inextinguishable*. But the Third Symphony (1910–11), subtitled *Sinfonia Espansiva* by the composer himself, "represents the big leap forward" according to critic Michael Steinberg. He goes on to say that "...the gap between Second and Third in terms of reaching maturity, reaching individuality, in the step toward greatness... is most striking between those two symphonies... it's like with Beethoven the leap from the Second to the *Eroica*." Steinberg further argues that due to a "sense of arrival" Nielsen was motivated to give the symphony the name 'Espansiva', and that "the energy available [to Nielsen] is just limitless."

Robert Simpson, the British composer and Nielsen fan, has a slightly different take on the matter. He states that 'Espansiva' refers to "...the outward growth of the mind's scope and the expansion of life that comes from it". Nielsen himself didn't leave us an explanation as to the symphony's subtitle so that we must consider both of these ideas as valid conjecture. Ultimately, of course, we must allow the symphony to speak for itself.

Although there are now numerous recordings of the Nielsen symphonies to choose from, I cherish Erik Tuxen's recording with the Danish State Radio Symphony Orchestra, a recording, which, remastered, sounds as fresh and vibrant as when it was recorded in 1946. For me, it's a desert island disc, and beyond its musical merits has the distinction of being the first commercially recorded Nielsen symphony.

The combination of organ and brass is tried and true. A myriad of examples of works for said combination extend back many hundreds of years. Although a brass ensemble can raise the roof alongside a thundering pipe organ, in tandem they are also capable of great subtlety and variety of colour. Adding a battery of percussion to the mix only adds to the wide palette upon which the arrangement is based. Certainly, the sumptuous acoustic of St Patrick's Cathedral will help matters no end as well – organists know that the acoustic is very much part of the organ itself. The fine instrument, built by the well-known firm of George Fincham and Sons between 1962 and 1964, will lend majesty and nobility to Nielsen's vision.

I look forward to seeing how the piece comes to life in its reimagined orchestration.

CATHEDRAL BRASS

Fri 15 September 7.30pm

GABRIELI *Symphoniae Sacrae* 1597 and 1615

NIELSEN Symphony no. 3
Sinfonia Espansiva (arr. for organ, brass and percussion)

SIBELIUS *Finlandia* (arr. for brass and percussion)

Michael Mulcahy trombone/director

Calvin Bowman organ

ANAM Musicians

Venue St. Patrick's Cathedral
EAST MELBOURNE

Tickets Full \$45 Sen \$37 Conc \$28

Bookings anam.com.au or 03 9645 7911

Michael Mulcahy's ANAM residency is part of the ANAM American Brass Program, made possible with the support of Ann Ronus.

SOUNDBITE

Wed 19 July 1pm

COPLAND Duo for flute & piano
SAINT-SAËNS Romance in D-flat major
FRANCK Violin Sonata in A major op. 13

Andrew Baird (SA) flute
Liam Wooding (NZ) piano
Tickets (at the door) \$5 (ANAMates Free)

SOUNDBITE

Thu 20 July 1pm

THOMAS Street Song
TOWER Copperwave
EWAZEN Frost Fire

ANAM Brass Quintet
Tickets (at the door) \$5 (ANAMates free)

ENSEMBLE FRANÇAIX & THE HARP

Fri 21 July 1pm

POULENC Trio for oboe, bassoon & piano op. 43
DE JAGER Silk Road
WONG I recount I construe
GREENBAUM Mondrian Interiors

Ensemble Françaix with guest musicians
Tickets Full \$15 Conc \$10 ANAMates \$5

AWO & ANAM
SIMONE YOUNG CONDUCTS
TURANGALÎLA

Sat 29 July 8pm

MESSIAEN Turangalîla-Symphonie

Jacob Abela (alumnus) ondes martenot
Timothy Young piano
Simone Young conductor
Australian World Orchestra
ANAM Orchestra

Venue Hamer Hall, Arts Centre Melbourne
Bookings artscentremelbourne.com.au
or 1300 182 183

MASTERCLASS:
TONY (TIMPANI)

Tue 1 Aug 10am

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

MASTERCLASS:
THORSTEN JOHANNS
(CLARINET)

Thu 3 Aug 2pm

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

GRAND MOZART
MOSTLY MOZART SERIES

Fri 4 Aug 11am

MOZART Serenade no. 10 for winds
in B-flat major Gran Partita K361/370a

Nick Deutsch oboe
Thorsten Johannis clarinet
Ole Kristian Dahl bassoon
ANAM Musicians

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre
Bookings melbournerecital.com.au
or 03 9699 3333

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

What's on Mid July – September

ANAM RECITALS

Fri 4 Aug 1pm

Program to be advised

Josephine Chung (NSW) violin
Louisa Breen piano

MASTERCLASS:
OLE KRISTIAN DAHL
(BASSOON)

Mon 7 Aug 4pm

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

GRAN PARTITA (BRISBANE)

Wed 9 Aug 7.30pm

MOZART Serenade no. 10 for winds
in B-flat major Gran Partita K361/370a

Nick Deutsch oboe
Thorsten Johannis clarinet
Ole Kristian Dahl bassoon
ANAM Musicians

Venue Ian Hanger Recital Hall,
Queensland Conservatorium
Griffith University

Information
queenslandconservatorium.com.au

CAGE & ZAPPA

Sat 12 Aug 7pm

CAGE Sonatas & Interludes
for prepared piano
CAGE Amores for prepared
piano & percussion
Dinner break
F. ZAPPA Trio Sonata no. 1
ZAPPA Ruth is Sleeping
ZAPPA The Black Page
HARVEY 48 Preludes for Frank (selections)
ZAPPA G-Spot Tornado
ZAPPA Sofa

Michael Kieran Harvey piano
Timothy Young piano
Peter Neville percussion
ANAM Musicians
Tickets Full \$60 Sen \$47 Conc \$35

GRETA BRADMAN:
FOUR LAST SONGS

Fri 18 Aug 7.30pm / Sat 19 Aug 2.30pm

WEILL Der Silbersee: Suite
R STRAUSS Vier letzte Lieder
KORNGOLD Marietta's Song from
Die tote Stadt op. 12
R STRAUSS Daphnes Verwandlung
from Daphne (final scene)
SCHOENBERG Chamber Symphony no. 1,
op. 9b

Greta Bradman soprano
Matthias Foremny conductor
ANAM Orchestra
Tickets Full \$60 Sen \$47 Conc \$35

MASTERCLASS:
GERALDINE WALTHER (VIOLA)

Mon 21 Aug 5pm

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

ANAM CONCERTO
COMPETITION ROUND 2

Tue 22 Aug 10am–1pm

Tickets (at the door) Free
For more information visit
anam.com.au or call 03 9645 7911

ENSEMBLE FRANÇAIX:
TERRA INCOGNITA

Tue 22 Aug 6.30pm

BEAUGEAIS Terra Incognita
PREVIN Trio for oboe, bassoon & piano
ULUS Tariq
ANDRIESSEN Workers Union

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

SOUNDBITE

Wed 23 Aug 1pm

RITCHIE He Moemoea
R SCHUMANN Liederkreis op. 39
POULENC Fiançailles pour rire
ADÈS Five Fathoms Deep from The Tempest

Madison Nonoa (guest) soprano
Liam Wooding (NZ) piano
Tickets (at the door) \$5 (ANAMates free)

MASTERCLASS:
IMOGEN COOPER (PIANO)

Thu 24 Aug 1pm

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

IMOGEN COOPER:
AT THE PIANO

Sat 26 Aug 7.30pm

BEETHOVEN Piano Trio
in E-flat major op. 1 no. 1
ADÈS Darknesse Visible for piano
BEETHOVEN Quintet in E-flat major op. 16

Imogen Cooper piano
ANAM Musicians
Tickets Full \$60 Sen \$47 Conc \$35

ANAM RECITALS

Mon 28 Aug 1pm

STRAVINSKY Fanfare for a New Theatre
for two trumpets
NERUDA Trumpet Concerto in E-flat major
BITSCH 4 Variations on a theme
by Domenico Scarlatti
SHIPLEY Old Battlefields
for trumpet & marimba
EWAZEN Frost Fire

Michael Olsen (WA) trumpet
Peter de Jager piano

Mon 28 Aug 3pm

HONEGGER Intrada
ENESCU Legend for trumpet & piano
FRANÇAIX Sonatine for trumpet & piano
BERIO Sequenza X for trumpet & piano

Fletcher Cox (WA) trumpet
Aidan Boase piano

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

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

Tue 29 Aug 11am

Program to be advised

Melissa Shirley (VIC) horn
Peter de Jager piano

Tue 29 Aug 1pm

Program to be advised

Carol Wang (NZ) bassoon
Leigh Harrold piano

Tue 29 Aug 3pm

VIVALDI Concerto for bassoon
in A minor RV497
HOLLIGER Mathewmatics for solo bassoon
DUTILLEUX Sarabande et cortège
R SCHUMANN 3 Romances
for bassoon & piano op. 94
POULENC Trio for oboe, bassoon &
piano op. 43

Jenna Schijf (WA) bassoon
Louisa Breen piano

ANAM PRIZEWINNERS
AT THE SALON

Tue 29 Aug 6pm

TELEMANN Fantasia no. 9 in E major
TWV40:2-13
POULENC Oboe Sonata FP185
PONCHIELLI Capriccio op. 80
for oboe & piano
CHOPIN Cello Sonata
in G minor op. 65 (arr. for double bass)

Stephanie Dixon (alumna) oboe
Alexander Arai-Swale (NZ) double bass
Aidan Boase piano
Venue Salon, Melbourne Recital Centre

Bookings melbournerecital.com.au
or 03 9699 3333

ANAM RECITALS

Wed 30 Aug 1pm

FASCH Sonata in C major for bassoon &
continuo FAWVN:1
DUTILLEUX Sarabande et cortège
CARTER Eight Etudes and a Fantasy
for woodwind quartet
JACOB Concerto for bassoon

Matthew Ventura (NSW) bassoon
Leigh Harrold piano

Wed 30 Aug 6pm

SCULTHORPE Songs of Sea & Sky
for clarinet & piano
BERIO Sequenza IX for clarinet
POULENC Sonata for clarinet & piano

Mitchell Jones (QLD) clarinet
Aidan Boase piano

Thu 31 Aug 1pm

CRESTON Fantasy for trombone op. 42
JØRGENSEN Romance for trombone & piano
JS BACH Prelude from Partita no. 3 in E major BWV1006
LANDESMAN *The Ballad of the Sad Young Men*
CASTÉRÈDE Sonatine for trombone & piano

Dale Vail (NZ) trombone
Leigh Harrold piano

Thu 31 Aug 3pm

F MARTIN Ballade for trombone & piano
PERSICHETTI *Parable* for solo trombone
SCHUBERT Selections from *Schwanengesang D957*
ROTA Concerto for trombone

Jackson Bankovic (NSW) trombone
Louisa Breen piano

Thu 31 Aug 6pm

Program to be advised

Pius Choi (NSW) trombone
Aidan Boase piano

Fri 1 Sep 11am

Program to be advised

Aidan Gabriels (WA) horn
Leigh Harrold piano

Fri 1 Sep 1pm

Program to be advised

Emily Newham (QLD) horn
Aidan Boase piano

Fri 1 Sep 3pm

BRAHMS Clarinet Sonata no. 2 in E-flat op. 120
D BRUCE *Gumboots*

Andrew Fong (QLD) clarinet
Louisa Breen piano

BELEURA ESTATE RECITAL

Fri 1 Sep 1.30pm

ANAM Pianists

Venue Beleura House & Gardens MORNINGTON

Bookings beleura.org.au or 03 5975 2027

SOUNDBITE

Tue 5 Sep 1pm

RACHMANINOFF 6 Pieces for piano duet op. 11
BERNSTEIN Symphonic Dances from *West Side Story*
LUTOSŁAWSKI Variations on a theme of Paganini for 2 pianos

Liam Wooding (NZ) piano
Tim Young piano

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

ANAM CONCERTO COMPETITION ROUND 2

Thu 7 Sep 1pm–4pm

Tickets (at the door) Free

For more information visit anam.com.au or call 03 9645 7911

ANAM CONCERTO COMPETITION ROUND 2

Fri 8 Sep 10am–12.30pm

Tickets (at the door) Free

For more information visit anam.com.au or call 03 9645 7911

ANAM AT NGV GEMMA TOMLINSON FELLOWSHIP PROJECT

Sat 9 Sep 2pm

SHE SPEAKS – Voice of Home
McCOMBE *Ebb Tide*
HSIEH *The Thin Air Between Skins*
CHENEY *When We Speak*
LIM *Invisibility*
MOORE *Velvet* for solo cello & cello octet

Gemma Tomlinson & guests

Venue The Ian Potter Centre: NGV Australia

Tickets Free (Bookings essential)

Bookings ngv.vic.gov.au or 03 8620 2222

GRAN PARTITA (SYDNEY)

Sun 10 Sep 3pm

Venue Utzon Room, Sydney Opera House

Bookings sydneyoperahouse.com or 02 9250 7111

ANAM RECITALS

Mon 11 Sep 11am

JONGEN Prelude, Habanera & Allegro op. 106
VASKS Sonata for solo double bass
GLIERE 2 pieces op. 32
GLIERE 2 pieces (*Deux Morceaux*) op. 9

Robert Nicholls (VIC) double bass
Leigh Harrold piano

Mon 11 Sep 1pm

MOZART Violin Sonata in E-flat major K302
FAURÉ Violin Sonata op. 13
SAINT-SAËNS *Havanaise* for violin and piano op. 83

Liam Osborne (VIC) violin
Aidan Boase piano

Mon 11 Sep 3pm

MOZART Adagio in E major K261
MOZART Rondo in B-flat major in K269(261a)
BERKELEY Elegy & Toccata op. 33
BLOCH Selections from *Baal Shem* Suite for violin & piano
ELGAR Violin Sonata in E minor op. 82

Natasha Hanna (VIC) violin
Peter de Jager piano

Tue 12 Sep 11am

MOZART Concerto for violin in B-flat major no. 1 K207: 1st movt
JS BACH Violin Sonata in C major BWV1005 (selections)
SAINT-SAËNS Sonata no. 1 for violin & piano in D minor op. 75
SZYMANOWSKI Nocturne & Tarantella op. 28

Mana Ohashi (VIC) violin
Aidan Boase piano

Tue 12 Sep 1pm

Program to be advised

Cameron Jamieson (QLD) violin
Leigh Harrold piano

Tue 12 Sep 3pm

JS BACH Cello Suite no. 4 in E-flat major BWV1010 (selections)
BEETHOVEN Cello Sonata in A major op. 69
ELGAR *Salut d'amour* op. 12

Vicky Zhang (NSW) cello
Peter de Jager piano

Wed 13 Sep 1pm

CHOPIN Cello Sonata in G minor op. 65 (arr. for double bass)
BOTTESINI *Introduzione e Bolero*

Alexander Arai-Swale (NZ) double bass
Aidan Boase piano

Wed 13 Sep 3pm

BRAHMS Cello Sonata no. 1 in E minor op. 38
BOTTESINI Elegy no. 3 *Romanza patetica*
HINDSON *Yandarra* for double bass

Giovanni Vinci (WA) double bass
Peter de Jager piano

Wed 13 Sep 6pm

MOZART Oboe Quartet in F major K370
SCHNYDER Sonata for oboe & piano
PASCULLI Oboe Concerto 'La favorita'

Owen Jackson (QLD) oboe
Leigh Harrold piano

Thu 14 Sep 1pm

JOLIVET *Chant de Linos*
REINECKE Sonata for flute & piano in E minor op. 167 'Undine'
HINDSON *House Music* flute concerto

Anna Coe (QLD) flute
Peter de Jager piano

Thu 14 Sep 3pm

MARTINU Sonata for flute & piano
TAN DUN *In Distance*
TCHEREPNIN *Un air ancient* (*An Old Russian Melody*)
HINDSON *Odysseus & the Sirens*

Andrew Baird (SA) flute
Aidan Boase piano

Thu 14 Sep 6pm

BRAHMS Violin Sonata no. 3 in D minor op. 108
JS BACH Allemande & Sarabande from Partita no. 2 BWV1004
CHAUSSON *Poème* op. 25 for violin & piano

Laura Freier (GER) violin
Peter de Jager piano

Fri 15 Sep 11am

BRITTEN Elegy for solo viola
JS BACH Cello Suite no. 2 in D minor BWV1008
R CLARKE Viola Sonata

Mariette Reefman (NSW) viola
Leigh Harrold piano

Fri 15 Sep 1pm

JS BACH Largo from Violin Sonata no. 3 in C major BWV1005
SCHUBERT Sonatina no. 3 for violin & piano in G minor op. 137 D408
BARBER Violin Concerto op. 14

William Huxtable (WA) violin
Peter de Jager piano

Fri 15 Sep 3pm

Program to be advised

Beth Condon (VIC) viola
Leigh Harrold piano

CATHEDRAL BRASS

Fri 15 Sep 7.30pm

GABRIELI *Sacrae Symphonie* (arr. for brass)
NIELSEN Symphony no. 3 op. 27 *Expansiva* (arr. for brass & organ)
SIBELIUS *Finlandia* (arr. for brass & percussion)

Michael Mulcahy trombone/director
Calvin Bowman organ

ANAM Musicians

Venue St Patrick's Cathedral EAST MELBOURNE

Tickets Full \$45 Sen \$37 Conc \$28

ST SILAS NO. 3

Sun 17 Sep 2.30pm

MOZART Overture to *The Magic Flute* for wind octet
IBERT *Trois Pièces Brèves*
BARBER *Summer Music* for wind quintet, op. 31
FRANÇAIX Quartet for winds
MOZART Serenade no. 11 in E flat K375 (Sextet version)

ANAM Winds

Venue St Silas Anglican Church, 99 Bridport St ALBERT PARK

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

Includes complimentary afternoon tea

ANAM ARTISTS IN CONCERT

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

Lloyd van't Hoff clarinet
Jack Bailey cello
Alex Raineri piano

Sun 24 Sep 3pm

Venue Utzon Room Sydney Opera House

Bookings sydneyoperahouse.com

Sat 30 Sep 1.30pm

Venue Beleura House and Garden MORNINGTON

Bookings 03 5975 2027

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



Darkness and light

Words by
Imogen Cooper

I love sharing music in all its power and beauty; feeling the synergy between audience and performer. As a young pianist in my early twenties, my biggest influence was probably Alfred Brendel – although my time working with him was a question of just a few weeks. Nowadays my greatest inspirations are not necessarily pianists. Ivan Fischer and the Budapest Festival Orchestra never fail to move and elevate, and the Berlin Philharmonic and Simon Rattle have just been wonderful partners to play Mozart with. There are just too many wonderful string quartets and singers to mention!

Acting as a mentor to young musicians is an incredibly enriching process – passing on the knowledge I have acquired over the decades, and seeing that it can make sense to a younger generation. Questioning them, questioning myself; the joy when something comes good and they want to adopt a suggestion, digest it, and make it their own.

ANAM is viewed with great respect outside of Australia. I led a Masterclass at ANAM some three years ago and taught two very gifted pianists, in a good atmosphere. I look forward to being back again, mentoring and performing alongside the young musicians.

I've chosen to perform two works by Beethoven, both from the early stages of his career: the Piano Trio op. 1 no. 1 and the Quintet for Piano and Winds op. 16. There is a great Haydn influence in these works; they are highly original, expressive, virtuosic and witty. I have included the Thomas Adès piano work *Darknesse Visible* on the program precisely because it is such a contrast with the classical structure of the Beethoven pieces. The piece is Adès' own way of looking back, as it is based on an early seventeenth century song by John Dowland for voice and lute. Adès says that he has 'exploded' the piece, concentrating on and developing fragments that are elements of the lute accompaniment, by no means the 'main tune'. It is very atmospheric. In 1996 I co-commissioned a piece from Adès called *Traced Overhead*, undoubtedly one of the most complex pieces he has written for solo piano. I adore it although the learning of it took years off my life!

One of my most unusual practice habits is that I have been known to practice with the news on my iPad on the piano. At moments of crisis – and we have had a few in the last months – I become a news junkie. It is actually not ineffectual. You can keep

an eye with the sound nearly down, and to block it out completely, relying only on the picture; you have to play continuously and with great application. Perverse? Probably!

In my time away from the piano, I like to walk and swim if I am in the right place. Otherwise I cook for friends and spend the evening outside in my garden. This is even possible in London, with a little chimenea giving out heat! I also like to eat out – I am a closet foodie. After a concert, I'll usually order two starters and red wine.

IMOGEN COOPER: AT THE PIANO

Sat 26 August 7.30pm

BEETHOVEN Piano Trio op. 1, no. 1

ADÈS *Darknesse Visible*

BEETHOVEN Quintet for piano
and winds op. 16

Imogen Cooper piano

ANAM Musicians

Venue South Melbourne Town Hall

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

Bookings anam.com.au or 03 9645 7911

*Imogen Cooper's ANAM residency is
generously supported by Loris Orthwein.*

Brass brothers

Musicians Fletcher Cox and Michael Olsen will serve up something special at their back to back trumpet recitals in August.

Tell us about your recitals.

M: I'm especially excited to perform the rarely done work *Old Battlefields* by Edward Shipley written for trumpet and marimba. James Townsend will be joining me to perform this work, which also requires an auto-harp, a hand bell, a bowl of water, wind chimes, and an electric fan. The Neruda Trumpet Concerto will be a stately addition to this mixture of pieces along with the more melodic Bitsch Variations on a Theme by Domenico Scarlatti.

F: The first piece in my program, *Intrada* by Honegger, was actually on the list for my ANAM audition, which adds a really nice personal touch for me. The next two pieces, Enescu's *Legende* and *Sonatine* by Françaix are two pieces I've always wanted to perform and I'm really looking forward to ticking them off the bucket list. And finally, the piece I'm perhaps most excited about (and simultaneously terrified of) is Berio's *Sequenza X*, which is the 10th installment in his famous (or rather... infamous) *Sequenza* series.

Tell us about the complimentary catering at your recitals.

M: There's an hour separating the two recitals, so we figured rather than have people waiting around in South Melbourne for an hour, what better way to treat our lovely guests than to offer some refreshments in the foyer. Just show your ticket or ANAMates card to the ANAM Box Office staff and that will entitle you to some coffee and cake to enjoy while we get the stage ready for the second recital!

You also have a special offer for students.

F: It's nice and simple: just rock up to the ANAM Box Office, flash your student card to the lovely ticketing staff and they'll give you your ticket free of charge!

What's it like performing alongside one another all the time?

F: By constantly working together, we experience each other's best and worst days, which means we're quite good at predicting how the other will respond musically to various situations. Michael has a very keen eye for details and always seems to know exactly what piece of advice to give when things aren't working out the way I want

them to. I will often seek him out to see what needs work with a piece or excerpt.

M: Fletch is naturally very musical and expressive in his playing which makes him great to play with as he always has strong ideas in terms of phrasing and expression. Playing so much together means we know each other's playing very well and can anticipate what the other will do. We have different strengths in our playing, so when things aren't working well we can bounce ideas off each other about how to improve.

MICHAEL OLSEN RECITAL

Mon 28 August 1pm

FLETCHER COX RECITAL

Mon 28 August 3pm

Tickets (at the door) \$5
(ANAMates & students free)

*Complimentary coffee and cake for those
attending both recitals.*

See calendar for more details.

Remembering Four Last Songs

Words by
Nick Bailey



I remember as if it were yesterday.

Wollen sich in Schlummer senken.

At the back of the stalls of the Melbourne Town Hall; Jessye Norman, the Melbourne Symphony Orchestra and Franz-Paul Decker; November 1981; listening to my first live performance of the Strauss *Vier letzte Lieder* ("Four Last Songs").

"My senses long now to sink into sweet sleep."

The two bars that follow these lines in *Beim Schlafengehen* ("At Bedtime"), the third of the songs, gently fall back to create a quiet space out of which spirals a rapturous, winding violin solo; as the violin subsided I clearly recall Jessye Norman drawing the packed hall in with her immense breath, and taking us all with her as she soared slowly up, tracing a radiant arc, up over the orchestra's organ-like chord, wending upward on the back of Strauss' glorious melody and Herman Hesse's words *Und die Seele, unbewacht, Will in freien Flügen schweben* ("And my soul, unseen, floating upward on untrammelled wings").

It was my first experience in a live performance of having unstoppable tears flow down my cheeks, it seems a not uncommon occurrence during performances of Strauss' final work.

Strauss never composed *Four Last Songs*, or even four last songs, of course. His friend Ernst Roth collected together four of his last five songs written in 1948, published them in the order in which they are performed today, and gave them this title in 1950, the year following the composer's death at the age of 84.

In the course of that long life Strauss had worked in a Germany prior to unification, through two world wars, and died in a Germany divided again, into East and West. Both Kaiser Wilhelm and, for a time, Goebbels had been his patrons. He had been at the forefront of the avant-garde and, with *Rosenkavalier*, hastily dumped by the avant-garde.

Winding up at the end of his life, marooned in history and in place, in his Bavarian villa at Garmisch, surrounded by the physical and cultural rubble of an exhausted Europe, entertaining occupying American GIs with musical evenings and games of skat, his happening upon a slim volume of poetry by Herman Hesse led to three of the songs that were later collected together to form his last work.

The three Hesse poems which Strauss landed upon, together with Joseph von Eichendorff's *Im Abendrot* ("At Sunset") the final song in the set, are suffused with a world-weary nostalgia for a passing time: these exquisite poems are wrapped in deep sleep, resignation and night, and provided the ageing composer with the lyric thread to weave through his meditation on death.

As to whether a piece of music 'looks forward' or 'looks back', talks to a dying era or prefigures a world to come, or simply just 'sounds', is a moot point.

However, Strauss' collection of luminous late works from the 1940's does seem to meditate on time passing and times past. The *Metamorphosen* for strings of 1945, with its quotation of Beethoven's funeral march, is a threnody to a Germany and a German culture that lay in ruins about him. In the *Four Last Songs* the glorious orchestral sound world in which Strauss enfolded his radiant and beloved soprano voice glows with the light of a setting sun. This late body of work speaks unmistakably of a past world, with nostalgia for a passing musical culture (at the moment when Strauss was finishing the score of *Beim Schlafengehen* in Bavaria, Pierre Boulez was finishing the score of the equally extraordinary second piano sonata in Paris).

The last words to be sung in the quartet, ask the question
"O vast, tranquil peace,
so deep in the sunset!
How weary we are of wandering —
Is this perhaps death?"

The question is left hanging in Eichendorff's poem, however Strauss provides his answer in the orchestra, with three statements of the so-called 'transfiguration theme' from his earlier orchestral tone poem *Tod und Verklärung* ("Death and Transfiguration"), written in 1888.

In answering Eichendorff's question with his musical self-quotation from 60 years earlier, and in doing so, drawing together the extraordinary body of work encompassed by these two great works, we hear Strauss saying 'look at all I have seen and heard and done', and now, 'all gone'.

The Boulez sonata – spectacular, invigorating, a bravura technical and intellectual explosion – wildly throws open the window onto a bracing new musical future.

Just as 800kms away in Bavaria the weary composer of *Rosenkavalier* was drawing across the curtain on his long professional life, pouring into these songs all that he had known and loved and that was now gone, a precious moment in time that is powerfully evoked for us as listeners today.

It is this meditation that wells up in this music, and which wells up in us as we listen to the music. Strauss evokes for us the passing of something that we love, a musical tradition that has provided us with immeasurable emotional sustenance. There is an immense silence that follows the conclusion of a performance of these songs, a silence that contains within it the fading of a music stretching back to Haydn. We feel all this in performances of the songs; we feel this aching silence.

On 18 and 19 August ANAM's community of listeners has the opportunity to experience the superb Australian soprano – and ANAM alumna – Greta Bradman's rare performance of a work that is sure to become a staple of her repertoire. Equally special for our community will be the offering from Laura Freier – our first international musician on exchange – of that exquisite violin solo that so undid me at the start of the 1980's.

One of the unspoken aspirations of those of us who have the good fortune to work in the arts is the wish to realise for others those precious moments that have been so powerful for us.

I hope that present at these mid-winter concerts in the South Melbourne Town Hall there may be some who will still be holding tight to their memory of the performance in 2050, as do I to that late-spring evening in the company of Jessye Norman and the Melbourne Symphony Orchestra.

GRETA BRADMAN: FOUR LAST SONGS

Fri 18 August 7.30pm / Sat 19 August 2.30pm

WEILL *Der Silbersee* – Suite

R STRAUSS *Vier letzte Lieder*

KORNGOLD 'Marietta's Lied'
from *Die tote Stadt*

R STRAUSS Final scene from *Daphne*

SCHOENBERG Chamber Symphony op. 9

Greta Bradman soprano

Matthias Foremny conductor

ANAM Orchestra

Venue South Melbourne Town Hall

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

Bookings anam.com.au or 03 9645 7911

Greta Bradman's ANAM residency is generously supported by Henkell Brothers Australia.

Matthias Foremny's ANAM residency is generously supported by John and Rosemary Macleod.

This performance is presented in partnership with Sofitel Melbourne on Collins.



With the launch of the ANAM Alumni Program coming soon, let us introduce you to three very different members of the Alumni Network, tied together by one interesting fact. They were the three finalists of the prestigious 2016 Freedman Classic Fellowship.

Stefanie Farrands (viola, 2008)

At a statuesque 6 foot, Stefanie could have pursued a professional career in basketball. Lucky for international audiences, several broken fingers and the true depth, reward and challenge of performing music finally swayed her. As the winner of the Freedman Classic Fellowship, find out about the exciting and lasting legacy Stefanie intends to give to future viola players...

Kaylie Melville (percussion, 2015)

If for you, percussion is a country viewed from afar and infrequently visited, let Kaylie Melville be your guide. We found her in New York, paused and poised between her fellowships with Classical Next in Rotterdam and the inaugural Blackbird Creative Lab in Ojai, California, just 80km west of LA...

Alex Raineri (piano, 2015)

Whilst juggling the demands of a busy performance career, doctoral studies, and the financial, marketing and administrative tasks essential to business, Alex Raineri not only maintains his artistic integrity, but also nourishes his musicianship in a truly symbiotic relationship. We endeavour to find out how...

FIND OUT MORE

Find the full stories of our Freedman Classic finalists on the blog at lifeatanam.wordpress.com and watch out for more Alumni news as our new program unfolds.

WHAT IS ANAM?

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

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

AUSTRALIAN NATIONAL ACADEMY OF MUSIC (ANAM)

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