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Liam Wooding (NZ) piano



# The Heart of ANAM



Words by  
Nick Deutsch  
Artistic Director

The start of a new year at ANAM is always exciting. We welcome back returning musicians and meet those just commencing their training. And, as we are all still getting to know each other and catching up on holiday stories, we hit the ground running and plunge into ANAM's 2018 Season.

As ANAM's Artistic Director, one needs to develop a concert season that balances both the musical and performance side with pedagogical value, aiming to challenge all parts

of the cohort so they can fulfil their potential as musicians and music leaders.

In the first few weeks of 2018 our particular focus will be on chamber music. An essential component in ANAM's training, I believe chamber music is also a key feature in the formation of a complete musician. It brings out issues such as communication, diplomacy, and hierarchy, and fosters the renewal and development of relationships with our peers. In a chamber ensemble one learns when to stick up for what one believes, when to bend or remain firm, and how to discipline one's ego while respecting the perspective of others. Sometimes one must encourage a shy personality to speak up or ask another to follow instead of lead.

With just one player to a part, each musician is personally responsible for delivering their absolute best, and is required to stay in top shape both musically and technically. Although this can be challenging, this aspect of chamber music is also incredibly rewarding.

Training at ANAM is unique as guest artists and training artists share the stage with our musicians as colleagues. As artists and mentors, playing alongside our young musicians

is one of the best ways to teach. The music becomes the communication mechanism to express what perhaps cannot effectively be expressed through words.

The 2018 Opening Concert – Bohemia – is a culmination of this focus on chamber music. Artists, mentors and musicians all come together to forge relationships and communicate through music. The repertoire we will be playing is all about broadening horizons and awakening the curiosity of musicians (and of the audience), and exploring possibilities. For me, this concert is the heart of ANAM, a real opportunity to delve deeper in to what ANAM is all about. To showcase the different instrumental groups, for myself and our esteemed training artists to really gel with our 2018 cohort and for audiences to share their journey.

## BOHEMIA

Sat 10 March 7.30pm

- JANÁČEK *Sokol Fanfare* from *Sinfonietta*
- SMETANA Sonata and Rondo for 2 pianos, 8 hands
- SMETANA *The Bartered Bride* arr. for wind octet
- SUK Serenade in E flat major for string orchestra op. 6

- Nick Deutsch oboe
- David Thomas clarinet
- Saul Lewis horn
- Tristram Williams trumpet
- Timothy Young piano
- Sophie Rowell violin
- Robin Wilson violin
- Howard Penny cello
- Damien Eckersley double bass
- ANAM Musicians

Venue South Melbourne Town Hall  
Tickets Full \$60 Sen \$47 Conc \$35

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

The position of ANAM Artistic Director is generously supported by Janet Holmes à Court AC

# Birthplace of the Spectacular

Words by  
Belinda Ashe

It's hard to say where inspiration will strike. For Mussorgsky, it was a memorial exhibit of 400 works held for good friend, Victor Hartmann, just a year after the artist's death. The composer went on to complete the score of *Pictures at an Exhibition* within twenty days.

For the members of the Australian Brass Quintet (ABQ), it was a run-down lean-to kitchen in the Flemington terrace house of trumpeter Tristram Williams. He and former ABQ trombone player Michael Bertoncello had polished off several glasses of red over dinner, when the concept of a brass quintet was born. "I'm sure it was my idea, but Michael thought it was a good one!" says Williams.

And what inspires five of the busiest brass players in Australia to tackle another ensemble project? Each of them already juggles orchestral, teaching, recording, chamber and solo commitments, not to mention growing families and addictions to crossfit and cricket. "ABQ is the reason why I play music," says horn player Ben Jacks. "It's really challenging chamber music

played with good friends, at a really high level. It's never going to pay the bills, but we do it because we love it."

And the quintet plans to share that love with audiences for the first of ANAM's series of morning concerts in 2018. The performance features James Ledger's *2 Fanfares for brass*, Toru Takemitsu's *Day Signal*, and *Night Signal*, and the program's centrepiece, Mussorgsky's *Pictures at an Exhibition* arranged by Elgar Howarth for 16 brass instruments and percussion.

Trombonist Scott Kinmont is most looking forward to the Mussorgsky classic, as he will be leading the group. "I've recently had some significant conducting experience, and it's always a refreshing way to look at the music." Kinmont still calls himself a relatively new addition to ABQ, having joined the group four years ago.

With David Elton's recent appointment and move to London, the group also welcomes Brent Grapes, Principal Trumpet of WASO. Although feeling bittersweet over the departure of good friend Elton, Jacks is thrilled that the quintet has secured Grapes for 2018. "It will be great to start a new musical conversation and friendship with him."

Rounding out the quintet is bass trombonist Shannon Pittaway who has



been an ABQ member since the group's premiere performance at the 2008 Melbourne International Brass Festival.

Since this time, the quintet has maintained a busy touring schedule that Facebook suggests is split evenly between performances in Australia's concert halls and beverages in local pubs. Jacks admits "we try to keep the balance right, although most of the time we are working way too hard so it's important that we find time to unwind together."

The quintet's gruelling schedule confirms that the group are dedicated to their craft. "Of all the chamber music groups I play with, ABQ's rehearsal and performance schedules are the most intense," says Kinmont.

The complex repertoire they choose to take on also adds to the challenge. At the time of arrangement, Howarth's version of *Pictures at an Exhibition* was the most musically and technically demanding piece for brass and percussion ensembles. "It takes a lot of concentration and skill to perform at a high level," says Jacks. "I know that when I got to perform *Pictures* for the first time at the University of

Western Australia, it was quite a career defining moment. I look forward to sharing that with the very talented musicians at ANAM."

## BRASS SPECTACULAR: PICTURES AT AN EXHIBITION

Fri 13 April 11am

- LEDGER *2 Fanfares for brass*
- TAKEMITSU *Day Signal, Night Signal*
- MUSSORGSKY *Pictures at an Exhibition*

Australian Brass Quintet  
ANAM Musicians

Venue South Melbourne Town Hall  
All Tickets \$35

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

Includes complimentary refreshments



# Optimism as an Operetta: A Bernstein Experiment

Words by  
Phil Lambert

"Satire is what closes on Saturday night," said playwright George S. Kaufman. It was something he knew all too well from bitter experience after his own satire on war, *Strike up the Band*, failed to make it past previews. Not even the songs of George and Ira Gershwin could save it. So perhaps a musical adaptation of *Candide*, Voltaire's satirical novella, was never a good idea. But it didn't stop Lillian Hellman and Leonard Bernstein from trying.

Hellman first floated the idea with Bernstein in late 1953. She was looking for a vehicle to critique the complacency of Eisenhower's America and the House Un-American Activities Committee, and thought *Candide* might be the way in. It was an angle that appealed to Bernstein, but he was even more attracted by the scenic and musical possibilities, seeing "a big three-act opera with chorus and ballet."

And therein lay the problem. Voltaire's novel, subtitled *Optimism*, is fast on its feet, one event colliding into the next at breakneck speed, and a quick reader will easily knock it over in an afternoon. We follow the adventures of young Candide through war, shipwreck, earthquake and the Inquisition in locations that seem to change with each page: Westphalia, most of Europe, Portugal, Paraguay, Buenos Aires and even the mythical El Dorado. Through all his sufferings and setbacks, Candide valiantly holds true to the optimistic credo of his tutor, Dr Pangloss, that no matter how great our suffering, all will ultimately be for the best in this, the best of all possible worlds. Turning such a swift-footed, action-packed scenario into a "three-act opera with chorus and ballet" was never going to be easy.

And it wasn't. Adapting *Candide* for the stage nearly killed Lillian Hellman, who was certainly no novice. By 1953 she was already a highly distinguished stage and screen-writer, with at least three major successes to her name, *The Children's Hour*, *Watch on the Rhine* and *The Little Foxes*. But putting Voltaire's cavalcade of events on stage proved elusive, and Hellman went through at least fourteen rewrites during the writing and rehearsal process. She – and Bernstein – also discovered that writing song lyrics is a skill all its own, and so a third collaborator, the gifted poet Richard Wilbur, was enlisted to cover that task. But collaboration came hard to this brilliant woman who had previously been a lone operator, and the cruel deadlines of a big Broadway show tested her. "I went to pieces when something had to be done quickly, because someone didn't like something, and there was no proper time to think it out."

As for the music, Bernstein was in his element. His score (he called it an operetta) became, in his own words, "a Valentine card to European music". It was as if *Candide*, with its multitude of locations and situations, gave Bernstein the blank cheque he had always wanted. He lavished the score with



eighteenth-century gavottes, Viennese waltzes, a genuine coloratura showstopper for the heroine, and no end of witty but loving tributes to Offenbach, Sullivan, and even Arnold Schoenberg. And he could even include his much-loved Latin rhythms for the South American scenes.

*Candide* finally lumbered onto Broadway in December 1956 in an expensively mounted but heavy-handed production directed by Tyrone Guthrie, who had directed Olivier in *Hamlet* but never touched a musical. Out of seven reviews, four were raves and three were pans. No matter that the gorgeous costumes were by Sharaff, the public weren't buying this confusing parade of satire and spectacle. It closed after 73 performances, presumably on a Saturday night.

Would *Candide* ever get a second chance, or would Bernstein's most ambitious and brilliant score to date be lost to theatres, accessible only through the truncated cast recording? Happily for the show, and for us, director Harold Prince overhauled *Candide* in 1973 with some new lyrics by Stephen Sondheim and a new book by Hugh Wheeler. It was a success, and whetted the appetites of opera companies around the world. Bernstein himself became involved in *Candide*'s rehabilitation and supervised subsequent revisions. By the time he died in 1990, he had the satisfaction of knowing that his beloved 'Valentine card' was back in the repertory, his wealth of beautiful music not gone to waste.

Short of a full production, the best way to hear *Candide* is in the brilliant suite devised by Bernstein's associate, Charlie Harmon. ANAM presents it, alongside the famous Overture, with José Luis Gomez at the helm.

## A BERNSTEIN CELEBRATION

Fri 27 April 7.30pm

**GINASTERA** *Variaciones Concertantes* op. 23

**BERNSTEIN** Divertimento for orchestra

**COPLAND** *Fanfare for the Common Man*

**BARBER** Adagio for strings

**BERNSTEIN** *Candide* Suite

José Luis Gomez conductor

ANAM Musicians

Venue Elisabeth Murdoch Hall,  
Melbourne Recital Centre

Tickets Full \$75 Sen \$60 Conc \$48

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

Presented in partnership with the  
Melbourne Recital Centre

The 2018 ANAM at Melbourne Recital Centre  
series is generously supported by Loris Orthwein



ANAM AT THE  
MELBOURNE  
RECITAL CENTRE

Four conductors leading four major concert events in the beautiful Elisabeth Murdoch Hall at Melbourne Recital Centre

A BERNSTEIN CELEBRATION

Fri 27 Apr 7.30pm

José Luis Gomez conducts the ANAM Orchestra in an extravagant and impassioned celebration of Bernstein.

SIMONE YOUNG CONDUCTS  
BRAHMS

Sun 19 Aug 5pm

The incomparable Simone Young delivers the elegiac lyricism of Brahms' Third Symphony.

MOZART 39, 40 & 41

Fri 28 Sept 7.30pm

Following his sold out Beethoven cycle with the MSO in 2016, Douglas Boyd returns to Melbourne and to three works closest to his heart.

CELEBRATING BRETT DEAN

Fri 9 Nov 7.30pm

Brett returns home to ANAM, to direct the ANAM Orchestra in a thoughtfully curated program of Australian orchestral music.

ANAM MORNINGS

Social concerts with light refreshments served after the performance and an opportunity to meet some of our musicians

BRASS SPECTACULAR:  
PICTURES AT AN EXHIBITION

Fri 13 Apr 11am

Led by members of the Australian Brass Quintet, this mid-Autumn promenade is sure to lift the roof off the South Melbourne Town Hall.

ORCHESTRAL  
TRANSCRIPTIONS

Wed 16 May 11am

'Among the more stylish and intriguing of all pianists', Kathryn Stott leads our ANAM musicians with a 2-piano arrangement of Debussy's *Prélude à l'après-midi d'un faune*.

BENJAMIN BRITTEN & THE  
STRING QUARTET 1

Fri 7 Sep 11am

Tense and restless in nature, Britten's First String Quartet will be presented by our ANAM musicians alongside the Australian String Quartet.

PRÉLUDES [BOOK 2]

Fri 16 Nov 11am

Stephen McIntyre brings his lifelong love-affair with French music to ANAM with six Debussy delights.

DEBUSSY<sup>100</sup>

A unique opportunity to hear the complete piano and chamber music of Claude Debussy led by a collection of national and international pianists

TOMBEAU DE CLAUDE  
DEBUSSY

Sun 24 Mar 7.30pm

A collection of works demonstrating the esteem in which Debussy was held.

PRÉLUDES [BOOK 1]

Sat 7 Apr 7.30pm

Roy Howat lends his encyclopaedic knowledge of the minutiae of Debussy's piano music to our ANAM musicians.

ORCHESTRAL  
TRANSCRIPTIONS

Wed 16 May 11am

'Among the more stylish and intriguing of all pianists', Kathryn Stott leads our ANAM musicians with a 2-piano arrangements of Debussy's *Prélude à l'après-midi d'un faune*.

IMAGES [BOOK 1]

Fri 29 Jun 7.30pm

Australian pianist and composer Ian Munro presents a string of Debussy works plus the second of our commissioned pieces by Lyle Chan.

IMAGES [BOOK 2]

Sat 11 Aug 7.30pm

Steven Osborne, one of Britain's most treasured musicians, guides our ANAM musicians with immense musical depth.

SUITE BERGAMASQUE

Fri 21 Sep 7.30pm

Roy Howat returns to partner with ANAM's Tim Young in Debussy's iconic *Suite Bergamasque*.

DOUZE ÉTUDES

Fri 26 Oct 7.30pm

Debussy's 'warning to pianists not to take up the musical profession unless they have remarkable hands', *Études* are a force to be reckoned with.

PRÉLUDES [BOOK 2]

Fri 16 Nov 11am

Stephen McIntyre brings his lifelong love-affair with French music to ANAM with six Debussy delights.

A cheat sheet to  
ANAM's 2018 Season

If you're having trouble deciding, this handy guide will be useful in choosing which Season Concerts to select in 2018. Or you could decide not to decide, and just see them all!

INTERNATIONAL STARS

Get a taste of the cosmopolitan with a broad range of concert experiences featuring international virtuos*i*

LAWRENCE POWER:  
SHOSTAKOVICH

Sat 16 Jun 7.30pm

One of the world's greatest living violists leads our ANAM musicians in a collection of startling and soaring works.

DUDU CARMEL: OBOE  
VIRTUOSO

Sat 4 Aug 7.30pm

Hear solo oboist from the Israel Philharmonic Orchestra, Dudu Carmel, famed for his dazzling brilliance and musical daring.

INTERNATIONAL WOODWIND  
ALL-STARS

Wed 12 Sep 7.30pm

The world's finest wind virtuos*i* assemble in Melbourne to deliver Richard Strauss's Suite for 13 wind instruments.

IN THE FAMILY

Featuring some of ANAM's familiar faces whether it be current musicians, mentors or alumni returning to lead ANAM's 2018 musicians

BOHEMIA

Sat 10 Mar 7.30pm

A team of trumpeters converge on the South Melbourne Town Hall for Janáček's spine-tingling fanfare.

INTERNATIONAL BAROQUE

Fri 18 May 7.30pm

A concert of hidden masterpieces of the 17th and 18th centuries, featuring ANAM's Howard Penny.

BENJAMIN BRITTEN &  
THE STRING QUARTET 2

Sat 8 Sep 7.30pm

The Australian String Quartet returns to lead our ANAM musicians in Britten's Second and Third String Quartets.

MAHLER 9 FOR  
CHAMBER ORCHESTRA

Thurs 29 Nov 7.30pm

Hear Mahler's Symphony no. 9 stripped back to its fundamental elements by an ensemble of the country's finest musicians.

# What's on March — April

## TARRAWARRA FESTIVAL

Sun 4 Mar 2.30pm

**STRAUSS** Sextet from Capriccio  
**BACH** Three Part Inventions (selections)  
**MENDELSSOHN** Octet in E flat major, op. 20

Musicians from Australian Chamber Orchestra  
ANAM Musicians

Venue Tarrawarra Museum of Art  
HEALESVILLE  
Bookings [aco.com.au](http://aco.com.au)

## BOHEMIA

Sat 10 Mar 7.30pm

**JANÁČEK** Sokol Fanfare from Sinfonietta  
**SMETANA** Sonata and Rondo for 2 pianos, 8 hands  
**SMETANA** The Bartered Bride arr. for wind octet  
**SUK** Serenade in E flat major for string orchestra, op. 6

Nick Deutsch oboe  
David Thomas clarinet  
Saul Lewis horn  
Tristram Williams trumpet  
Timothy Young piano  
Sophie Rowell violin  
Robin Wilson violin  
Howard Penny cello  
Damien Eckersley double bass  
ANAM Musicians

Venue South Melbourne Town Hall  
Tickets Full \$60 Sen \$47 Conc \$35  
Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

## BOHEMIAN RHAPSODY BELEURA ESTATE RECITAL

Wed 21 Mar 1.30pm

**SMETANA** Sonata and Rondo for 2 pianos, 8 hands

Timothy Young piano  
ANAM Pianists

Venue Beleura House & Gardens  
MORNINGTON  
Bookings [beleura.org.au](http://beleura.org.au) or 03 5975 2027

## TOMBEAU DE CLAUDE DEBUSSY

Sat 24 Mar 7.30pm

**HOLLIGER** Studie über Mehrklänge  
**FUKUSHIMA** Fantasia on a theme of Syrinx  
**DUKAS** Tombeau de Claude Debussy  
**ROUSSEL** L'accueil des muses, "In memoriam Debussy"  
**MALIPIERO** Risonanze, A Claudio Debussy for solo piano  
**GOOSSENS** Hommage à Debussy  
**RAVEL** Sonata for violin and cello  
**BARTÓK** Sostenuto from improvisations on Hungarian Peasant Songs op. 20  
**FALLA** Homenaje a Debussy  
**SATIE** 4 petites mélodies  
**SCHMITT** Et Pan, au fond des blés lunaires, s'accouda  
**DEBUSSY** arr. **SCHOENBERG** Prélude à l'Après-midi d'un faune  
**STRAVINSKY** Symphonies pour instruments à vent à mémoire de Claude Debussy

Nick Deutsch oboe  
Timothy Young piano  
Mauricio Carrasco guitar  
Shakira Dugan voice  
Richard Mills conductor  
ANAM Musicians

Venue South Melbourne Town Hall  
Tickets Full \$60 Sen \$47 Conc \$35  
Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

## FOUR WINDS FESTIVAL

30 Mar – 1 Apr

Program to include music by Piazzolla, Vivaldi, Pärt & Respighi

ANAM Strings

Venue Bermagui, NSW  
More info [fourwinds.com.au](http://fourwinds.com.au)

## PRÉLUDES [BOOK 1]

Sat 7 Apr 7.30pm

**DEBUSSY** Nocturne and Scherzo  
**DEBUSSY** Intermezzo for cello and piano  
**L CHAN** Sonata no. 2 (after Debussy Sonata no. 5)  
**DEBUSSY** La plus que lente (Valse)  
**DEBUSSY** Masques  
**DEBUSSY** D'un cahier d'esquisses  
**DEBUSSY** L'isle joyeuse  
**DEBUSSY** Préludes [Book 1]

Roy Howat piano  
ANAM Musicians

Venue South Melbourne Town Hall  
Tickets Full \$60 Sen \$47 Conc \$35  
Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

## MOZART & MENDELSSOHN MOSTLY MOZART SERIES

Thu 12 Apr 11am

**MOZART** Sonata in D major for 2 pianos K448  
**MENDELSSOHN** Octet for Strings, op. 20

Timothy Young piano  
Howard Penny cello  
ANAM Musicians

Venue Elisabeth Murdoch Hall, Melbourne Recital Centre  
Tickets Full \$49 Sen/Conc \$42  
Bookings [melbournerecital.com.au](http://melbournerecital.com.au) or 03 9699 3333

Complimentary morning tea is served from 10am

Presented in partnership with Melbourne Recital Centre

## BRASS SPECTACULAR: PICTURES AT AN EXHIBITION

Fri 13 Apr 11am

**LEDGER** 2 Fanfares for brass and percussion  
**TAKEMITSU** Day Signal (Signals from Heaven I)  
**TAKEMITSU** Night Signal (Signals from Heaven II)  
**MUSSORGSKY** Pictures at an Exhibition arr. for brass ensemble

Australian Brass Quintet  
ANAM Musicians

Venue South Melbourne Town Hall  
All Tickets \$35  
Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

Performance to be followed by complimentary refreshments and an opportunity to meet the musicians

## THE SEA BELEURA ESTATE RECITAL

Wed 18 Apr 1.30pm

**MOZART** Sonata in D major for 2 pianos K448  
**DEBUSSY** La Mer arr. for 2 pianos

ANAM Pianists

Venue Beleura House & Gardens  
MORNINGTON  
Bookings [beleura.org.au](http://beleura.org.au) or 03 5975 2027

## A BERNSTEIN CELEBRATION

Fri 27 Apr 7.30pm

**GINASTERA** Variaciones Concertantes op. 23  
**BERNSTEIN** Divertimento for orchestra  
**COPLAND** Fanfare for the Common Man  
**BARBER** Adagio for Strings  
**BERNSTEIN** Candide Suite

José Luis Gomez conductor  
ANAM Orchestra

Venue Elisabeth Murdoch Hall, Melbourne Recital Centre  
Tickets Full \$75 Sen \$60 Con \$48  
Bookings [melbournerecital.com.au](http://melbournerecital.com.au) or 03 9699 3333

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.

# Nurturing talent

As a not-for-profit organisation, ANAM relies on generosity and support to be able to deliver a training program that nourishes the next generation of musicians, providing them with an environment in which they can thrive and fulfil their potential as performers and music leaders. Although monetary support is crucial to ANAM's success, it is also important for our musicians to perform in front of an audience, to engage with and feel connected with a community of listeners, and to realise that they have a dedicated group of people to support them and their music-making.

As a member of the ANAM audience, you aren't just sitting on a seat to watch a concert, you are playing a significant role in the development of our musicians and are an integral part of their training. You become part of the ANAM family and are greatly appreciated by musicians, staff and all of the artists that come through our doors.

We pride ourselves on getting to know our members and aim to offer membership options that suit a diverse range of people. Whether it be to experience outstanding concerts, to learn more about music, to be a part of a like-minded community of music lovers, or to meet and follow the journeys of our young musicians – there is a membership level to suit everyone's interests.

## ANAMates PLATINUM MEMBERSHIP

Immerse yourself in the ANAM experience with a ticket to all of ANAM's 21 Season Concerts at 35% off single ticket prices, including our four orchestral concerts at the Melbourne Recital Centre. Membership includes free access to ANAM Recitals, Soundbites and Masterclasses; exclusive invitations to events; and opportunities to meet our musicians and guest artists.

Full \$777  
Senior \$631  
Concession \$506

## ANAMates FLEXI MEMBERSHIP

Create your own journey by choosing three or more of ANAM's 21 Season Concerts in a tailor-made package at 20% off single ticket prices. In addition, your Flexi membership provides you with free access to ANAM Recitals, Soundbites and Masterclasses; 10% off additional single tickets; and invitations to ANAMates-only events and rehearsals.

Flexi Memberships start from  
\$84 (for three concerts)

## ANAMates MEMBERSHIP

Experience the culture at ANAM with free access to ANAM Recitals, Soundbites and Masterclasses (over 150 events throughout the year). Plus receive 10% off single tickets to 2018 Season Concerts, and invitations to ANAMates-only events and rehearsals.

Membership \$75\*

### BECOME A PART OF THE ANAM FAMILY:

[anam.com.au/ANAMates](http://anam.com.au/ANAMates)

03 9645 7911

[info@anam.com.au](mailto:info@anam.com.au)

*\*for City of Port Phillip residents, ANAMates membership is complimentary. Visit [anam.com.au](http://anam.com.au) for details*

# Who's New in 2018

The building is always buzzing at the start of the year as we welcome new musicians. We caught up with a few of them before they arrived.



Sine Winther (QLD) piano

I've been wanting to train at ANAM for quite a few years now, so I'm very excited that I'll finally be starting in 2018! I think the projects ANAM presents really develop all types of musical and industry skills – from performing a wide variety of traditional and contemporary repertoire, refining chamber music skills, to more industry and practical skills like musicians' health, performance and practice strategies, and professional career development. I think all these things are vital in order to become a versatile musician.

It's such a great opportunity to have the whole year to delve into Debussy's music as it is truly such a unique and sensory sound world. It's actually really good timing as I'm in a big Debussy phase right now (since having heard Pascal Roge perform live!). To be able to work with and learn from all the visiting artists is very exciting and a great privilege.



Ruby Shirres (VIC) viola

At age eight, I was given the choice of learning violin, viola or cello. I decided to dedicate myself to the viola because I was curious, not knowing what the instrument was. It turns out that this choice was the one that changed my life, and I have loved being snuggled in the middle ever since.

The viola offers me a means of expressing myself beyond the power of words, and just like all alternative means of communication, it touches everyone differently, which is why I believe music is so special.

The viola is also an instrument often forgotten because of its phenomenal ability to add texture and harmonic interest without standing out. Despite this, I still believe it is an instrument particularly close to humanity, with its vocal tone quality and physical imperfections, and it is for this exact reason that I love it.



William Tanner (QLD) horn

Coming from a small town, there was not a very extensive music program at my local school, so I didn't even know what a horn was until high school. I began playing the trumpet in Grade 5 and it wasn't until I went to a music camp (that I wasn't keen to go on but my mum made me go anyway) where I saw a horn for the first time. I asked my friend, "What's that gold curly thing?" To which he replied, "I think that's a tuba". The boy holding the horn played the most beautiful melody (which I later learned was the Finale solo from *The Firebird* by Stravinsky). And like that I was hooked. I asked my teacher if I could learn the horn right away and she rejected my request, saying that it would ruin my trumpet playing. A year of arguing later and she allowed me to pick up the horn in Grade 10. The boy at music camp holding the horn has also become one of my best mates! Small world.



# An ambitious project: Debussy<sup>100</sup>

Words by  
Timothy Young

It is such an exciting prospect for the musicians at ANAM to approach the complete solo piano and chamber music of Claude Debussy through the Debussy<sup>100</sup> project. Time and time again I am delighted to visit and revisit his music and continually marvel at the creative imagination of this undisputed musical genius. An overview of Debussy's work and influences opens the way to a greater understanding of his style—which in turn proved influential on generations of musicians to come.

Debussy had a willingness to understand and embrace the arts of diverse cultures. He used this knowledge to challenge Western traditions, and in doing so, created a unique language to service his expressive needs. His music can sound completely free and improvised, yet study will often show it is governed by a strict underlying mathematical science. With a predilection for classical clarity he adopts symmetry and the golden ratio proportions to great expressive effect.

"Music is a secret form of mathematics, the elements of which have a share in eternity. It lives in the movement of water, in the undulating motion of changing winds; nothing is more musical than a sunset!"

His early influences were varied: Massenet, Delibes, Chabrier, Fauré, and rather interestingly, Russian music. Debussy spent the summer and autumn of 1880 as a music tutor and household pianist for the family of Madame von Meck, Tchaikovsky's famous patroness. Through this experience, he became familiar with Russian music, including that of Tchaikovsky, Balakirev, Borodin and Mussorgsky. *The Piano Trio* and *Danse Bohémienne* are from this period, and along with the two Arabesques, *Suite Bergamasque* and *Nocturne*, they display an already bold and passionate language.

The Paris World Expositions of 1889 and 1900 were also influential and in particular, anything with an air of exotic mystery. Here he heard the Javanese Gamelan Music, developed a love for Japanese prints and Chinese drawing technique. Musical interests were varied and he absorbed the American Ragtime and Spanish rhythms and dance. Such was his capacity for understanding style that Manuel de Falla was amazed to learn that Debussy could write '*La soirée dans Grenade*' with all its flavours and colours, evoking the world of Andalusia and Grenada without having set foot in Spain!

We also know of his knowledge and respect for Rameau (in particular his operas and ballets), Couperin and of course Chopin with whom his revered piano teacher was a pupil.

Debussy's influences were not merely musical, highlighted by his two books of Preludes with their titles calling for the most extraordinary contemplation on a variety of subjects. Debussy moves effortlessly from Greek sculpture, to the poetry of Favart, Leconte and Baudelaire; from the literature of Hans Christian Andersen and Charles Dickens to Celtic mythology, festive occasions, portraits and nature. Not insignificantly all of these are couched in the 'dance' which underlies the fundamental form of all the Preludes.

Another topic key to much of Debussy's music is the '*Commedia dell'arte*' as explored through the poetry of Verlaine. And then of course the composer's love for his daughter Chouchou who inspired such compilations as the Children's corner suite and some humorous observations of childhood innocence and play.

Debussy<sup>100</sup>, a year-long project to mark the 100th anniversary of the composer's death, will feature national and international pianists, who will work alongside our ANAM musicians. Studying the complete works of any master musician is challenging, and encourages the performer to reflect on their art and capacity to express ideas in sound. Debussy's sound world is so varied that as an instrumentalist every nuance possible will be required to evoke the colours needed. Debussy wrote, "above all, make me forget the piano has hammers", implying that the pianist needs to capture the sounds of all other instruments, as well as orchestral sonorities.

We are delighted to also include three Sonatas by Lyle Chan in the series, which were commissioned by ANAM to realise a project Debussy was working on before his untimely death. He was to complete a series of six sonatas for various instruments, but completed only the Violin Sonata, Cello Sonata, and the Sonata for flute, viola and harp. Lyle will be realising his own version of the 'Missing Three', adopting Debussy's intended instrumentation.

Every concert will be a highlight, and we have programmed the eight concerts so that each features a major opus. The music is of such quality and originality that we believe it will be a revelation, even if they are not works listeners are familiar with. Many works were only discovered in the last four decades – some as recently as 2001.

There is very little this man could not express in sound, and with such diversity in subject matter there should be something for everyone.

*Debussy<sup>100</sup> features eight Season Concerts and a variety of additional events throughout the year. The project begins with a performance of works that pay homage to this significant composer, and a concert led by pianist and French music specialist, Roy Howat.*



## TOMBEAU DE CLAUDE DEBUSSY

Sat 24 March 7.30pm

HOLLIGER *Studie über Mehrklänge*  
FUKUSHIMA *Fantasia on a theme of Syrinx*  
DUKAS *Tombeau de Claude Debussy*  
ROUSELL *L'accueil des muses*  
*"In memoriam Debussy"*  
MALIPIERO *Risonanze, A Claudio Debussy*  
for solo piano  
GOOSSENS *Hommage à Debussy*  
RAVEL *Sonata for violin and cello*  
BARTÓK *Sostenuto* from improvisations  
on Hungarian Peasant Songs op. 20  
FALLA *Homenaje a Debussy*  
SATIE *4 petites mélodies*  
SCHMITT *Et Pan, au fond des*  
*blés lunaires, s'accouda*  
DEBUSSY arr. SCHOENBERG  
*Prélude à l'Après-midi d'un faune*  
STRAVINSKY *Symphonies pour*  
*instruments à vent à mémoire*  
*de Claude Debussy*

Nick Deutsch oboe  
Timothy Young piano  
Mauricio Carrasco guitar  
Shakira Dugan voice  
Richard Mills conductor  
ANAM Musicians

Venue South Melbourne Town Hall

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

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

*Roy Howat's ANAM residency is generously supported by John and Meredith Baldwin*

*Timothy Young's ANAM position is generously supported by Margaret Johnson*

*Debussy<sup>100</sup> project presented in partnership with ABC Classic FM*



In 2018 we'll be exploring how ANAM connections are made. Meet Geoff Clarke – ANAMBassador Leader, Virginia Taylor – ANAM Flute, and Philippa Devine – ANAMate.

**Geoff Clarke**  
ANAMBassador Leader

With over ten years of ANAM listening, I think I have garnered the equivalent of an advanced degree in musical listening that no university could offer! My listening skills have grown, and my tastes and preferences have expanded. Ligetti, Stanhope and Dutilleux are now all familiar. The ANAM musicians and artists, as well as other members of the audience, have been my teachers. I feel that I have been welcomed into an informed and critical musical community. So, several times a week I climb the stone steps of the South Melbourne Town Hall and I am greeted by the enthusiastic welcome of the administration staff at the front desk. What I wear and where I sit doesn't matter, but the musical program always does – and invariably contains surprises and musical treats! The informality of ANAM contrasts well with the intense seriousness of the music.

**Virginia Taylor**  
training our ANAM musicians

Being a part of the journey of so many hard-working and wonderful young musicians is a joy and a privilege. Although my work at ANAM revolves very much around mentoring and assisting the flute musicians to grow and enter the profession, I equally love being a mentor within the chamber music and broader program at ANAM. The wind cohort meets weekly for Wind Class, which provides them with the opportunity to work closely together in chamber music, orchestral repertoire and solo situations. This class allows me to hear my musicians in context and performance with other wind players, and equally, also affords me the opportunity to better know the entire cohort of wind musicians. Although the over-arching program at ANAM is huge, each musician is always considered as an individual, and their needs and development are monitored closely to help them grow and develop in their own way.

**Philippa Devine**  
ANAMate

In early 2016 I went to hear the two Nicks (Artistic Director Nick Deutsch and General Manager Nick Bailey) in conversation in the old Council Chamber, about the forthcoming season and ANAM's role in growing international and local performance pathways for young musicians. Hearing ANAM's vision and intentions in the afternoon, and then artists and young musicians serenading us later that night, the significance of this amazing institution, unique in Australia and on my doorstep in the City of Port Phillip, finally began to dawn on me. While I loved the music, I really resonated with the commitment to furthering artistic potentials and the vibrant pulse of the place. I've since prioritised my calendar to get to as many Recitals, Soundbites, Masterclasses, and performance talks as I can. Staggeringly, for City of Port Phillip residents, most of these are free.

FIND OUT MORE

Find the full ANAM connection stories on the blog at [lifeatanam.wordpress.com](http://lifeatanam.wordpress.com)

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. It is a place in which young musicians fulfil their potential as performers and music leaders, distinguished by their skill, imagination and courage, and by their determined contribution to a vibrant music culture.

Musicians at ANAM share the stage with their peers and the world's finest artists, performing in some of the best venues across Australia. Alumni regularly receive major national and international awards, and occupy leading positions in ensembles and orchestras nationally and abroad.

ANAM aims to inspire future music leaders and encourages audiences to share the journey.

AUSTRALIAN NATIONAL ACADEMY OF MUSIC (ANAM)

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