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Adding character
to recitals

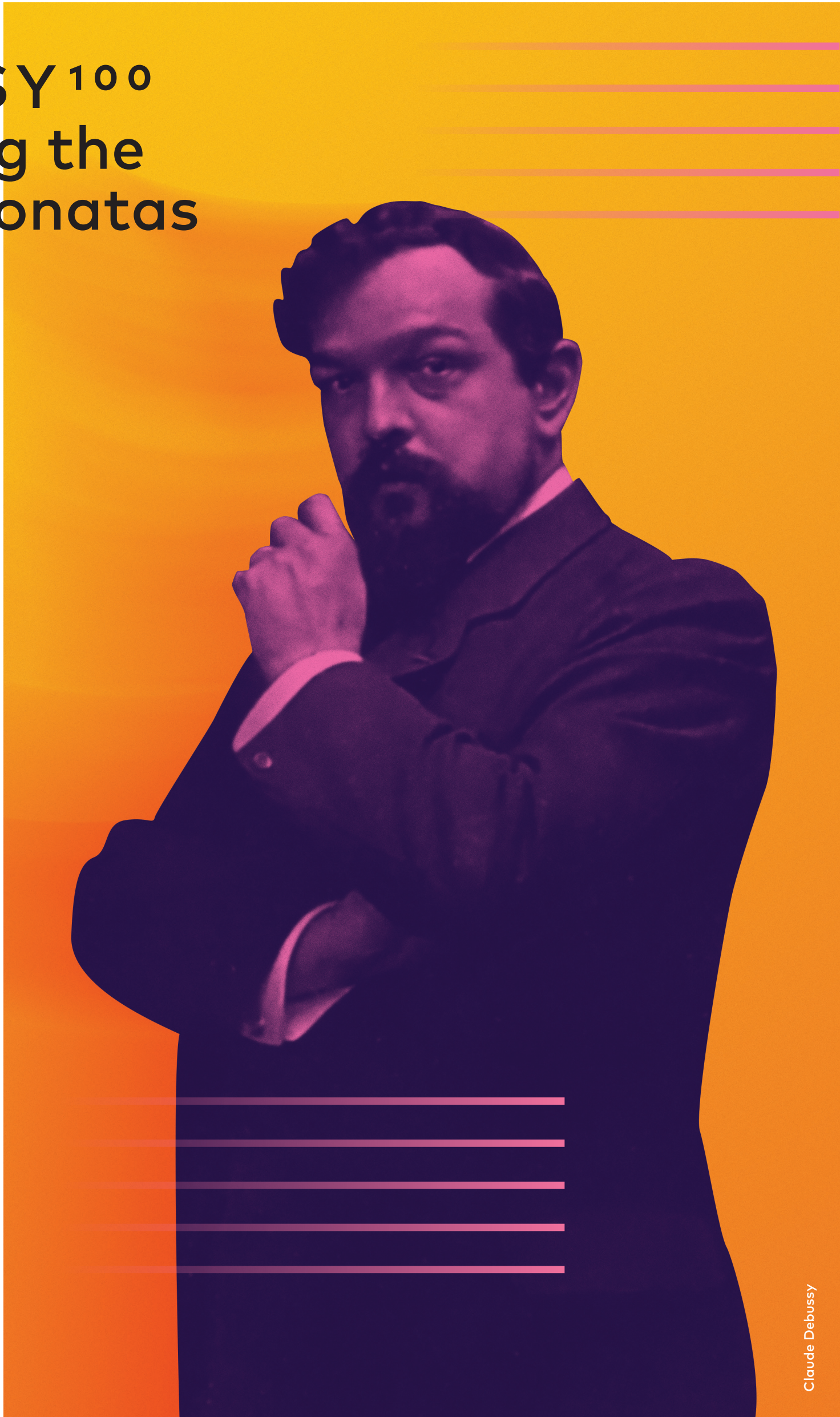
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Claude Debussy

Canada calls



Words by
Miranda Cass
ANAM Marketing Coordinator

The Partridge String Quartet, involving three ANAM musicians and one Alumnus, will be travelling to Canada in July for a three-week residency at the Banff Centre for Arts and Creativity. The group's violist, Eunise Cheng, said she is looking forward to having the opportunity to purely focus on chamber music during that time.

"The program is based on the evolution of the string quartet as a

genre and throughout the weeks we will learn, explore and perform alongside other emerging international string quartets – the early, romantic and modern quartets tutored by pioneering quartets including the Parker Quartet and Jack Quartet."

"Aside from workshops, presentations and tutorials, there will also be lots of performance opportunities which we're looking forward to! At this stage, repertoire is still being confirmed however we're excited to know that we'll also be world premiering works by the composers in residence during the program."

With all the masterclasses and solo, chamber and orchestral performance opportunities at ANAM, it can sometimes be tricky for the Quartet to find spare time between four people to rehearse. This three-week residency will be a unique opportunity for the musicians to work together in an intensive timeframe.

"In Banff, we'll finally get three weeks uninterrupted with no other commitments to focus solely on the quartet, which we've never had before. So I'm excited to see what we can do and how far we can grow as an ensemble. We're also looking forward

to meeting the other quartets on this program and enjoying the beautiful Canadian mountains! There will definitely be a sneaky sunrise jam session on a hill one morning while we're there."

In addition to preparing for their international trip, the musicians are also rehearsing for a Soundbite performance on Tuesday 8 May.

"We've chosen three pieces by three very different composers for the Soundbite – Mendelssohn, Ravel and Webern," Eunise said.

You can also see these musicians perform in their recitals on Tuesday 29 May at 3pm (Mana Ohashi, violin), Monday 4 June at 11am (Eunise Cheng, viola) and Thursday 7 June at 6pm (William Huxtable, violin).

FUN FACT! The Partridge String Quartet first formed in 2016 as a string quintet! The fifth member, Alexandra Partridge, was in her third and final year at ANAM and unfortunately moved away from the group the following year. She had an important influence on the group's formation so the remaining musicians decided to name the quartet after her.

SOUNDBITE PARTRIDGE STRING QUARTET

Tue 8 May 1pm

MENDELSSOHN String Quartet
no. 1 in E flat major, op. 12

WEBERN *Langsamer Satz*
for string quartet

RAVEL Introduction and Allegro
for flute, clarinet, harp &
string quartet

*Performance to be followed by
complimentary light refreshments
and a ticket giveaway*

ANAM RECITALS

Tue 29 May 3pm
Mana Ohashi (VIC) violin

Mon 4 June 11am
Eunise Cheng (WA) viola

Thu 7 June 6pm
William Huxtable (WA) violin

Venue South Melbourne Town Hall

Tickets \$5 at the door | Free entry
for all ANAMates members

Two centuries of Baroque

Words by
Howard Penny
ANAM Head of Strings

I was asked to devise a Baroque program to be part of this year's Professional Performance Program, so I thought about what pedagogical or experiential goals would be useful to achieve with this. As those who know me will already be aware, I love to discover and present lesser known masterpieces alongside the tried and true, so that is a goal in itself! I was keen for the ANAM musicians to experience, and get to know from the inside, national and personal baroque compositional styles, with a "bleed" from late Renaissance as well as the pre-classical Sturm und Drang, to give a bit of context. I am more than a little obsessed with the building blocks of musical language, and how these are used in both similar and idiosyncratic ways across the ages. So I have largely chosen works by composers writing in a style not of their place of residence, truly "international" composers if you will. So we have Handel out-Frenching the French in his Jephtha overture, the Prague-based Vejvanovsky composing in the Venetian style, and Schmelzer giving us a joyous gypsy ride.

Baroque music had so much to do with spectacle and pageantry, so I have bookended the program with foot-stomping dances by Praetorius and excerpts from Handel's *Water Music* to give our evening a sense of fun and occasion. Muffat was, like JS Bach and Handel after him, a true European, composing in all current national styles. We meet him here wearing his Italian hat and the haunting and lively results are both memorable and original. Jan Dismas Zelenka deserves special mention as one of the most truly individual voices of his time. Born near Prague, he was an exceptional bass player, and again studying various national compositional styles both directly and indirectly, settled in Dresden as Kapellmeister and developed his own unique voice, earning him the genuine respect of his colleagues including JS Bach, and the friendship of other such titans as Telemann. His strong and inventive counterpoint, and the truly wacky twists of harmony, became signature characteristics of his style. We will meet him in two works, one which gets the prize for most original title I believe, for its remarkably original music – Hypochondrie – and the other a shocking soundscape of dread, the overture to the *Penitenti*.



It seemed churlish not to include something by JS Bach, so I have chosen an instrumental interlude from the *Christmas Oratorio* – a pastoral scene of transcendent beauty, and a favourite of our Artistic Director as it happens! (something to do with showcasing four oboes, I wonder?...) In terms of originality, I was very keen to explore one of the symphonies by Bach's extraordinarily talented son, Carl Phillip Emmanuel, declared by both Mozart and Beethoven as the father of their own not inconsiderable invention. In its 11 minutes we encounter such forward-looking music that we can understand them.

For the musicians, getting their hands dirty with the huge and varied instrumental and musical demands of this repertoire will be both challenging and I hope seminal for their thinking about music in general. For the audience it should be a great night out, and proof that Baroque music is so much more than nice background music to listen to while doing the ironing!

INTERNATIONAL BAROQUE

Fri 18 May 7.30pm

PRAETORIUS Dances from
Terpsichore

VEJVANOVSKÝ Sonata a 10

MUFFAT Sonata no. 2 in G minor
from *Armonico Tributo*

ZELENKA Hypochondrie a 7 in A major

SCHMELZER *Balletto no. 1*
'Di Zingari'

HANDEL *Concerto a due cori*
no.2 in F major

HANDEL Overture from *Jephtha*

ZELENKA Overture from *I Penitenti*
al sepolcro del Redentore

JS BACH Sinfonia Part 2
from *Christmas Oratorio*

CPE BACH Symphony no.3 in F major

HANDEL *Water Music*
selections 11 & 12

Howard Penny cello/director
ANAM Orchestra

Venue South Melbourne Town Hall

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

Bookings anam.com.au
or 03 9645 7911

DEBUSSY¹⁰⁰

Honouring the missing sonatas

Words by
Lyle Chan
Composer

Anyone seeing a score of a Debussy sonata will be intrigued by the cover page. The large title is "Six Sonates pour Divers Instruments" – six sonatas for various instruments. Only the subtitle identifies it as 'The First for Cello and Piano' ("La première pour Violoncelle et Piano"), "La Deuxième..." and so on.

When I acquired my copy of the Violin Sonata as a student, I was exhilarated to think there were six sonatas in total, not just the three that I knew – only to be disappointed that Debussy in fact didn't complete the project. He died, a young 56, and his publisher Jacques Durand retained the full title on the published editions in honour of his friend.

This year being the centenary of Debussy's death, it seemed the right time to think about a realisation of his incomplete final project. It's literally waited 100 years, despite how fascinated we music lovers are by incomplete last works: we perform them constantly – Berg's *Lulu* and Mahler's 10th symphony come to mind, not to mention Mozart's Requiem and Puccini's *Turandot*.

But the case of Debussy's last project is unique. There are no sketches whatsoever, not a single note, of the missing three sonatas. Nevertheless, he had set out a complete instrumentation list for each sonata. It was found on a sheet with the manuscript of his Violin Sonata, and he also described the works in letter to the conductor Bernardino Molinari.

Debussy must have begun with the master list of 13 instruments for Sonata no. 6 ("a sonata in the form of a concerto", he wrote), then creatively distributed the instruments amongst Sonatas nos 1-5 strictly without overlap.

The inclusion of harpsichord is telling. Debussy's music and outlook was changed by World War I. The German occupation of his country made him nationalistic, and his thoughts turned to what needed saving of French heritage. He expressed a nostalgia for Couperin and Rameau, "our old harpsichordists who produced real music in abundance".

Moreover, I see the grouping of Six Sonates to be a very Baroque ideal. Due to the war, there was no access to standard editions so Durand commissioned new editions of Bach (and Chopin) from Debussy. Never edit Bach on a rainy Sunday, Debussy complained good-naturedly to Durand about the work. In the diverse instrumentation of the Six Sonatas, I hear the equally diverse and radical Six Brandenburg Concertos, no two of which are instrumentally alike – like Debussy's. It was no coincidence that he referred to the Sonata no. 6 as a concerto.

And could Debussy have had a (hidden) format for his Six Sonatas cycle? The Sonatas seem to alternate between conventional and unconventional instrumentation. Nos 1, 3 and 5 are for 'normal' groupings of instruments, whereas nos 2, 4 and 6 raise eyebrows.

It's easy to forget that the combination of flute, viola and harp (no. 2) was an innovation, since Debussy's masterpiece

and the admirers it spawned are now so frequently performed. But that combination is no less audacious than a trio of oboe, French horn and harpsichord (no. 4), just more familiar nowadays. Both mixtures demonstrate Debussy to be the master of sonority – as does no. 6, which seems like a conventional small orchestra (what we today call a 'sinfonietta') until you see the curious combination of harp, harpsichord and piano.

The Cello Sonata (no. 1) and Violin Sonata (no. 3) are familiar genres of course. But so too in its way is Sonata no. 5. While unusual for 1915 it is strikingly Baroque in combining trumpet, woodwinds and keyboard – with precedents in, once again, the Brandenburg Concerto no. 2 and even earlier sonatas of Albinoni and Telemann, though Debussy may not have known those. He definitely would have known the use of trumpet in chamber music by his biggest detractor, Saint-Saëns...

My sonatas are not based on Debussy's style(s) but are an extension of his aesthetic. They deal with the same issues such as transformation of the past, the use of obsolete forms made new, the overt and covert use of quotation, only these are versions of those musical issues 100 years later.

What of all the non-musical things occupying Debussy at the end of his life? The war was destroying monuments like Rheim Cathedral. Paris had bad shortages of food. Debussy even composed a piano piece to pay his coal dealer. He wrote his Sonatas knowing he was dying of cancer. It's hard for my Sonatas to stay immune to all this.

As I write this, I am happily lost in the labyrinths of no. 6. I have completed no. 5 and it is the first to première. Like the others, it follows Debussy's three-movement format. The first movement is serious, sometimes grim, though with outbursts of happiness. (In describing his own Violin Sonata, he referred to "the very human contradictions" of "tumultuous joy"). By contrast, I have a playful finale, remembering the Debussy of acerbic wit. Here, I treat him as naughtily as he treated Wagner.

In between is a slow movement, perhaps the emotional core of all three new sonatas. It's a reminder that the Six Sonates project was first and foremost an expression of ardour. This was the other thing that struck me all those years ago when I got my Violin Sonata – the dedication. "These sonatas are offered in homage to Emma Debussy (p.m.). Your husband, Claude". I learned that p.m. was his nickname for her, "petite mienne" ("my little"). In the end, the six sonatas are a love letter. I owe it to him to keep that spirit.

Lastly, I'd like to think Debussy would have approved a project like this premiering in Australia. Debussy was a very national composer (the sonatas were signed "musicien français") who enjoyed great international success. Two of these works – the Cello Sonata and Sonata for Flute, Viola and Harp – were premiered not in his home city of Paris but in London and Boston. He might give us his blessing.



IMAGES [BOOK 1]

Fri 29 Jun 7.30pm

DEBUSSY Sonata for flute, viola & harp

CHAN Sonata no. 6 (from Six Sonatas for Diverse Instruments)

DEBUSSY *Chansons de Bilitis*

DEBUSSY Nocturne

DEBUSSY *Pour le piano suite*

DEBUSSY *Page d'album (Pièce pour l'oeuvre du 'Vêtement du blessé')*

DEBUSSY *Morceau de concours*

DEBUSSY *Berceuse héroïque*

DEBUSSY *Images Book 1*

Ian Munro piano

ANAM Musicians

Venue South Melbourne Town Hall

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

Bookings anam.com.au or 03 9645 7911

Lyle Chan's Sonata no. 4 (from Six Sonatas for Diverse Instruments) will be performed at ANAM's *Suite Bergamasque* performance on Friday 21 September. More details at anam.com.au

Debussy¹⁰⁰ project presented in partnership with ABC Classic FM

Lyle Chan's commissioned works for the Debussy¹⁰⁰ project have been assisted by the Australian Government through the Australia Council for the Arts

What's on May — June

ANAM RECITALS AND SOUNDBITES

All ANAM Recitals and Soundbites are held at the South Melbourne Town Hall.

Tickets \$5 at the door
(ANAMates free)

SOUNDBITE PARTRIDGE STRING QUARTET

Tue 8 May 1pm

MENDELSSOHN String Quartet
no. 1 in E-flat major, op. 12

WEBERN *Langsamer Satz*
for string quartet

RAVEL Introduction and Allegro
for harp, flute, clarinet
& string quartet

Partridge String Quartet
with guests

Includes complimentary light refreshments and a ticket giveaway

SOUNDBITE ISLAND SONGS TASMAN TRIO

Fri 11 May 1pm

PSATHAS Three Island Songs
BRAHMS Trio for violin, cello & piano in C major, op. 87

Laura Barton (NZ) violin
Daniel Smith (alumnus 2017) cello
Liam Wooding (NZ) piano

ORCHESTRAL TRANSCRIPTIONS DEBUSSY¹⁰⁰

Wed 16 May 11am

DEBUSSY Cello Sonata in D minor
DEBUSSY *Prelude to the Afternoon of a Faun* (for 2 pianos)

DEBUSSY *La Mer* (for 2 pianos)

DEBUSSY (arr. RAVEL) *Nocturnes*
(for 2 pianos)

DEBUSSY (arr. CAPLET)
L'Isle joyeuse

Kathryn Stott piano
ANAM Musicians

Venue South Melbourne Town Hall
All Tickets \$35

Bookings anam.com.au
or 03 9645 7911

Includes complimentary light refreshments

Kathryn Stott's ANAM residency is generously supported by Ralph and Barbara Ward-Ambler

INTERNATIONAL BAROQUE

Fri 18 May 7.30pm

PRAETORIUS Dances from
Terpsichore

VEJVANOVSKÝ Sonata a 10

MUFFAT Sonata no. 2 in G minor
from *Armonico Tributo*

ZELENKA Hypochondrie a 7 in A major

SCHMELZER *Balletto no. 1*
'Di Zingari'

HANDEL *Concerto a due cori*
no.2 in F major

HANDEL Overture from *Jephtha*

ZELENKA Overture from *I Penitenti al sepolcro del Redentore*

JS BACH Sinfonia Part 2
from *Christmas Oratorio*

CPE BACH Symphony no.3 in F major

HANDEL *Water Music*
selections 11 & 12

Howard Penny cello/director

ANAM Orchestra

Venue South Melbourne Town Hall

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

Bookings anam.com.au
or 03 9645 7911

ANAM PRIZEWINNERS IN THE SALON CLARENDON TRIO

Tue 22 May 6pm

BEETHOVEN Trio for violin,
cello & piano in E-flat major
op. 70, no. 2

RAVEL Trio for violin, cello & piano
in A minor

Riley Skevington (alumnus 2017)
violin

Jonathan Békés (alumnus 2017)
cello

Berta Brozgul (VIC) piano

Venue Salon,
Melbourne Recital Centre

Tickets Full \$39 Con \$29

Bookings melbournerecital.com.au
or 03 9699 3333

ANAM RECITAL

Fri 25 May 1pm

BODY *The Street Where I Live*
CHOPIN Ballade in F minor op. 52
DEBUSSY *La Mer* (for 2 pianos)

Liam Wooding (NZ) piano
Timothy Young piano

ANAM RECITAL

Fri 25 May 3pm

Program to be advised

Alexander Waite (VIC) piano

TSO BRASS IN ST DAVID'S CATHEDRAL (HOBART)

Sat 26 May 7.30pm

JS BACH Brandenburg Concerto
no. 3 (for brass)

JS BACH *Ricercare a 6* (for brass)

BARBER *Mutations From Bach*

JS BACH *Nun seid ihr wohl* (for brass)

BERG *Verwandlungsmusik*
from *Wozzeck* Act 3

POULENC *Quatre petites prières de Saint François D'Assise*
(for brass)

SCHULLER Symphony for brass
and percussion, op. 16

Michael Mulcahy director

Tasmanian Symphony Orchestra
Musicians

ANAM Musicians

Venue St David's Cathedral

All Tickets Full \$50 Con \$45 Stu \$20

Bookings tso.com.au or 1800 001 190

Presented in partnership with Tasmanian Symphony Orchestra

ANAM RECITAL

Tue 29 May 1pm

Program to be advised

Beth Condon (VIC) viola
Leigh Harrold piano

ANAM RECITAL

Tue 29 May 3pm

Program to be advised

Mana Ohashi (VIC) viola
Leigh Harrold piano

ANAM RECITAL

Tue 29 May 6pm

MYERS *Entasis III* for solo trumpet

TURLEY *Firefly* for solo trumpet
& tape

MILLS Trumpet Concerto

SPIERS *Zyj*

Fletcher Cox (WA) trumpet
Aidan Boase piano

ANAM RECITAL

Wed 30 May 1pm

Program to be advised

Samuel Beagley (VIC) trumpet
Leigh Harrold piano

ANAM RECITAL

Wed 30 May 3pm

Repertoire to include:

HENZE Sonatina for solo trumpet

HONEGGER *Intrada*

ENESCU *Legend* for trumpet & piano

PEASLEE *Nightsongs* for flugelhorn
& piano

Michael Olsen (WA) trumpet
Peter de Jager piano

ANAM RECITAL

Wed 30 May 6pm

Program to be advised

Liam Meany (NSW) cello
Leigh Harrold piano

ANAM RECITAL

Thu 31 May 1pm

JS BACH Cello Suite no. 3 in C major

FRANCK Violin Sonata in A major
op. 13 (arr. for cello)

Vicky Zhang (NSW) cello
Aidan Boase piano

ANAM RECITAL

Fri 1 June 11am

Program to be advised

Caleb Wong (NSW) cello
Louisa Breen piano

ANAM RECITAL

Fri 1 June 1pm

Program to be advised

Kyla Matsuura-Miller (QLD) violin
Aidan Boase piano

ANAM RECITAL

Fri 1 June 3pm

Program to be advised

Andrew Baird (SA) flute
Peter de Jager piano

ANAM AT NGV

Sat 2 June 2pm

Program to be advised

ANAM Musicians

Venue Ian Potter Centre:
NGV Australia

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

ANAM RECITAL

Mon 4 June 11am

Program to be advised

Eunise Cheng (WA) viola
Louisa Breen piano

ANAM RECITAL

Mon 4 June 1pm

Program to be advised

Eliza Shephard (NSW) flute
Leigh Harrold piano

ANAM RECITAL

Mon 4 June 3pm

Program to be advised

Dale Vail (NZ) trombone
Aidan Boase piano

ANAM RECITAL

Tue 5 June 1pm

HUMMEL Sonata for viola & piano
op. 5 no. 3
KURTÁG *Signs, Games & Messages*
for viola

Alexander MacDonald (NZ) viola
Peter de Jager piano

ANAM RECITAL

Tue 5 June 6pm

Program to be advised

Andrew Fong (QLD) clarinet
Leigh Harrold piano

ANAM RECITAL

Wed 6 June 1pm

Program to be advised

Liam Osborne (VIC) violin
Louisa Breen piano

ANAM RECITAL

Wed 6 June 3pm

Program to be advised

Natasha Hanna (VIC) violin
Louisa Breen piano

ANAM RECITAL

Thu 7 June 1pm

Program to be advised

Robert Nicholls (VIC) double bass
Louisa Breen piano

ANAM RECITAL

Thu 7 June 3pm

EDWARDS *Water Spirit Song*
YUN *Monolog* for bassoon
HANDEL Trio Sonata in G minor
ELGAR *Romance* (arr. for
contrabassoon)
WEBER Andante and Rondo
Ungarese op. 35

Matthew Ventura (NSW) bassoon
Leigh Harrold piano

ANAM RECITAL

Thu 7 June 6pm

MOZART Sonata for violin & piano
in G major
BRUCH *Scottish Fantasy* op. 46

William Huxtable (WA) violin
Peter de Jager piano

ANAM RECITAL

Fri 8 June 11am

SAINT-SAËNS Bassoon Sonata
in G op. 168
O'RIORDAN *Temptation*
for solo bassoon
MOZART Bassoon Concerto
in B-flat major

Carol Wang (NZ) bassoon
Leigh Harrold piano

ANAM RECITAL

Fri 8 June 1pm

Program to be advised

Jenna Schijf (WA) bassoon
Louisa Breen piano

ANAM RECITAL

Fri 8 June 3pm

Program to be advised

Mariette Reefman (NSW) viola
Leigh Harrold piano

ST SILAS SUNDAYS

Sun 10 June 2.30pm

Program to be advised

ANAM Musicians

Venue St Silas Anglican Church
Tickets Available at the door
Includes complimentary afternoon tea

MOSTLY MOZART 2:
MOZART'S VIOLA

Thu 14 June 11am

BIBER *Battalia* for strings
& continuo
WOOLRICH *Ulysses Awakes*
(after Monteverdi) for viola
& 10 strings
MOZART String Quintet no. 1
in B-flat major

Lawrence Power violin/viola/director
ANAM Musicians

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre
Tickets Full \$49 Sen/Con \$42
Bookings melbournerecital.com.au
or 03 9699 3333

LAWRENCE POWER:
SHOSTAKOVICH

Sat 16 June 7.30pm

BIBER *Battalia* for strings
& continuo
MOZART String Quintet no. 1
in B-flat major
WOOLRICH *Ulysses Awakes*
(after Monteverdi)
SHOSTAKOVICH
Chamber Symphony op. 110a

Lawrence Power violin/viola/director
ANAM Musicians

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

Bookings anam.com.au
or 03 9645 7911

ANAM RECITAL

Fri 22 June 11am

Program to be advised

Jackson Bankovic (NSW) trombone
Louisa Breen piano

ANAM RECITAL

Fri 22 June 1pm

Program to be advised

Pius Choi (NSW) trombone
Peter de Jager piano

ANAM RECITAL

Fri 22 June 3pm

Program to be advised

Emily Newham (QLD) horn
Louisa Breen piano

ANAM RECITAL

Tue 26 June 3pm

Program to be advised

Giovanni Vinci (WA) double bass
Louisa Breen piano

ANAM RECITAL

Tue 26 June 6pm

Program to be advised

Owen Jackson (QLD) oboe
Peter de Jager piano

IMAGES [BOOK 1]
DEBUSSY¹⁰⁰

Fri 29 June 7.30pm

DEBUSSY Sonata for flute,
viola & harp
CHAN Sonata no. 6
(from Six Sonatas for
Diverse Instruments)
DEBUSSY *Chansons de Bilitis*
DEBUSSY Nocturne
DEBUSSY *Pour le piano* suite
DEBUSSY *Page d'album (Pièce pour
l'oeuvre du 'Vêtement du blessé')*
DEBUSSY *Morceau de concours*
DEBUSSY *Berceuse héroïque*
DEBUSSY *Images* Book 1

Ian Munro piano
ANAM Musicians

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

Bookings anam.com.au
or 03 9645 7911

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

The Keys to Success

At ANAM, providing musicians with all the tools that they need to learn and prosper is paramount to their success. This is particularly relevant in ANAM's Piano department, as pianists can't take their own instrument with them wherever they go. They need to be exposed to a diverse suite of instruments to practice and perform on.

As Timothy Young, ANAM Head of Piano and Chamber Music explains "ANAM's pianists need to experience performing on a variety of world-class instruments to develop their adaptability and the capacity to be flexible to whatever situation they find themselves". This exposure will provide the pianists with both the technical facility and open-mindedness to deal with any circumstances they may encounter, and will help them grow and become stronger in their own capacity to express themselves.

ANAM owns a number of excellent instruments of different makes, some generously donated, but pianos, unlike stringed instruments, must be replaced after years of constant playing.

In 2018, ANAM is embarking on an ambitious project to replace six of our pianos over the next two years. This undertaking is enabled in part via the generous support of Yamaha Music Australia, with in-kind support to the value of \$40,000. Nevertheless, we require further funds to make this a reality. **The Keys to Success** campaign aims to raise \$60,000 in support of the purchase of a Yamaha S6 Grand Piano. Timothy Young describes this handmade instrument as "unique in design, philosophy and therefore sound. This means that there are points of difference in the way that the instrument responds in performance that can inspire and challenge musicians into new ways of thinking."

We warmly invite you to help us purchase this world-class instrument that will be instrumental in the training of ANAM's musicians for years to come. You can buy a string, a key, an octave, a pedal or even middle C or give anything you can in support of our musicians and this fundamental part of their training. For more information, see the enclosed donation form, or visit anam.com.au/support/keytosuccess



Adding character to recitals

ANAM Recitals are an opportunity for each ANAM musician to make their own personal musical statement, through performance, repertoire and presentation. As the musicians are preparing for the next round of recitals, we caught up with one of our recital moderators from last year, Jo Beaumont.

How many ANAM recitals were you involved in last year?

I had the pleasure to be an audience member of about 28 recitals last year. This was a real privilege as I was able to listen to so many different instruments.

What would you say really makes a recital stand out from the rest?

There are many things that make a recital stand out more than others (although at ANAM they were all exceptional). There are some more obvious aspects such as technique, intonation and sound production but what I like seeing and feeling is that distinct personality emerging, putting character into the work. This makes listening and observing more exciting.

What did you enjoy the most about being a recital moderator for ANAM?

I was continually amazed by the standard of playing and the obvious dedication to their studies that all students seemed to have. Also, I enjoyed seeing the students interact with each other, reciprocal encouragement and of course playing together.

How would you describe the importance of preparing and performing a recital to someone at the start of their music career?

Programming is important. I tend to start a recital with a work I feel 'at home' with, hoping it will go well and give me confidence for the rest of the recital. It is always important to walk on to the stage knowing that you have done as much preparation as possible; it is not a good idea to walk on stage 'hoping that things will be ok!'.

Do you have any anecdotes to share from your own recital experiences in the past?

My first recital at age five ended really quickly as I crossed my legs and cried to my Mum to take me to the toilet. That was the end of the recital... I also managed to turn pages too quickly once, which flew everywhere during an outdoor concert. I also gave a concert with a bandaged head (big bump) as I had just signed myself out of hospital after a car accident. 'If you start throwing up, come straight back to Emergency' was what I was told. I got through the recital but I am sure I looked very odd!



ANAM RECITALS
See the calendar for a full list of upcoming ANAM recitals

Venue South Melbourne Town Hall
Tickets \$5 at the door | Free entry for all **ANAMates** members

Powerful programming

Words by
Miranda Cass
ANAM Marketing Coordinator

Lawrence Power is one of today's foremost violists, in demand worldwide as a recitalist, concerto soloist and chamber musician. He is celebrated across the globe as an imaginative and brilliant musician. After his successful recital and concerto soloist visits, Lawrence will return to Melbourne in June for his first ANAM residency.

"I've been a couple of times before so I know there is a really high level of musicianship," Lawrence said. "I've been looking forward to spending more extended time with them in Melbourne. Usually I've just taught a class between other engagements so it will be nice to get to know everyone a bit better and also to work with this amazing program of music."

Lawrence has gathered together a collection of startling works, culminating with Shostakovich's own arrangement for string orchestra of his Eighth String Quartet, a searing, grief-stricken work, and arguably his most celebrated opus.

"The piece was written during the aftermath of the allied bombing of Dresden and it was a powerful statement by Shostakovich to try and depict that in music," Lawrence explains. "He depicts the bombs landing randomly coming from afar, which is a really eerie effect."

Lawrence heard this piece performed by the Borodin Quartet while he was studying in London. "It was a very special moment to hear that iconic tribute quartet play that piece. I think that's probably the first time I heard it live and it really stayed with me... I've heard it and played it in the quartet version quite a few times but I'm looking forward to playing it in this chamber orchestra version."

One thing that Lawrence finds very interesting about this piece is that nestled within all the melancholic music, as always, Shostakovich spells out his name in musical letters: DSCH. It is a musical motif derived from the German transliteration of his name: Dmitri SCHostakovich. In German musical notation, S [sounding 'es'] is E flat and H is B natural, resulting in the four-note sequence: D-E flat-C-B.

"A lot of Russian composers liked to do that, they liked to put people's names in their pieces of music. So that's really interesting to me... It's always a good experience listening to it."

Also on the program is Woolrich's *Ulysses Awakes* and Mozart's String Quintet no. 1 in B-flat major that Lawrence said is always a joy to play, "Mozart was only 16 when he wrote it but it's a real masterpiece".

Other than the work by Woolrich, which is a short, beautiful piece for viola and strings, Lawrence will perform alongside the ANAM musicians in the group. He said it's very rewarding to work collaboratively with an ensemble in this way.

"I think it's always more interesting musically to be a collaborator, rather than just focusing on your one thing," he said. "I always find one gets to know musicians much better when you're part of the group and really working with them on that level, and I hope that it will be really useful for them as well, to play with me and exchange ideas."

Lawrence is also known for his collaborative approach to working with composers. He has built a reputation of being a champion of contemporary music and has developed a large repertoire of new works. He gave the UK premiere of Olga Neuwirth's Concerto *Remnants of Song* at the 2012 BBC Proms, and the world premieres of scores written for him, including Salonen's *Pentatonic Étude*, Turnage's *Power Play*, Anderson's *Prayer*, Goehr's *Hymn to Night*, MacMillan's Viola Concerto and Watkins's *Fantasy*.

"I do play a lot of contemporary music and it just seems such a natural and important thing to do, really, for us all to champion what we have today as much as how music has developed through the course of history."

"I love working with composers. I think it gives you a lot of freedom when you come back to classical composers because... when you go back to Bach or Beethoven or Mozart, it's easy to forget that those composers were also just writing this music in their time."

Lawrence thinks it's great to go back to the basic principals of rhythm and harmony without being too affected by the traditions of performing music, which he thinks is a danger with classical music.

"For me, working with a composer is a rare opportunity to do something without having any influence at all, and that's a really great thing as a musician, it's very liberating... That's what I love about contemporary music, you're not overshadowed by tradition, ever."

We're looking forward to seeing the new ideas that Lawrence and the ANAM musicians will share during his residency in June.



LAWRENCE POWER: SHOSTAKOVICH

Sat 16 Jun 7.30pm

BIBER *Battalia* for strings & continuo

MOZART String Quintet no. 1 in B-flat major

WOOLRICH *Ulysses Awakes*
(after Monteverdi)

SHOSTAKOVICH Chamber Symphony
op. 110a

Lawrence Power violin/viola/director
ANAM Musicians

Venue South Melbourne Town Hall

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

Bookings anam.com.au or 03 9645 7911

Lawrence Power's ANAM residency is generously supported by the UKARIA Foundation

Lawrence Power will also perform with ANAM musicians for the Mostly Mozart concert on 14 June. See the calendar for more details.



The Clarendon Street effect

Words by
Jonathan Békés
ANAM Alumnus

The Clarendon Trio formed at ANAM in 2017 with the intention of submitting an application for the Melbourne International Chamber Music Competition in 2018. We were fortunate enough to be successful in our application and are looking forward to being part of the competition in July!

Each of the members of Clarendon had been studying at ANAM for a period of time and knew each other well, so forming the group was very easy and it seemed to work beautifully from the outset. We were very lucky to have formed while studying at ANAM. The academy provided all the opportunities we could hope for in regards to performance, rehearsals and guidance. Competing in the

2017 ANAM Chamber Music Competition and being part of such a positive musical environment really fuelled our development as a trio. In many ways the hardest thing was selecting a name for our group. Eventually we settled with naming ourselves after Clarendon Street, a place where we spent many a lunchtime grabbing coffee and food (in that order!)

These days we're based in different cities and each have very different schedules. Berta is in her third and final year at ANAM, Riley is freelancing in Melbourne and I'm based in Hobart playing with the Tasmanian Symphony Orchestra. But there's nothing a bit of organisation and forward planning can't solve (and a lot of frequent flyer points!) We've got the year's rehearsal and performance schedule drawn up and ready and we can't wait for the challenge ahead of us.

We've got some really exciting things on the horizon for 2018. As previously mentioned we are competing in the Melbourne International Chamber Music Competition coming up at the start of July. The workload is a bit of a marathon but well worth the effort. For the competition we have to present seven complete piano trios ranging from works by Haydn all the way through to an exciting new commission by Paul Stanhope. We're also very

proud to be the only Australian group at this year's competition and we can guarantee that we'll be flying the flag high and playing our hearts out!

On 22 May we're presenting a recital at Melbourne Recital Centre where we'll be performing two masterworks for piano trio: Beethoven's Trio for violin, cello and piano in E flat major op. 70, no. 2 and Ravel's Trio for violin, cello and piano in A minor. These are two of our favourites where you can see Beethoven at his ingenious and quirky best and you can hear the unbelievable craftsmanship and imagination of Ravel.

We'll also be touring across Tasmania for Virtuosi Tasmania at the end of May. As part of the trip we'll also be presenting some masterclasses and open rehearsals for students at the Tasmanian Conservatorium of Music.

We're really looking forward to an exciting year ahead and we can't wait to perform for you all across Australia. Thanks again to ANAM for everything past and present – we're truly excited for what the future holds!

ANAM PRIZEWINNERS IN THE SALON CLARENDON TRIO

Tue 22 May 6pm

BEETHOVEN Trio for violin, cello and piano in E-flat major op. 70, no. 2

RAVEL Trio for violin, cello & piano in A minor

Riley Skevington (alumnus 2017) violin
Jonathan Békés (alumnus 2017) cello
Berta Brozgul (VIC) piano

Venue Salon, Melbourne Recital Centre

Tickets Full \$39 Con \$29

Bookings melbournerecital.com.au
or 03 9699 3333

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.

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