

---

# ANAM 2012

# AUSTRALIAN NATIONAL ACADEMY OF MUSIC

OCTOBER NOVEMBER DECEMBER

*Music Makers*

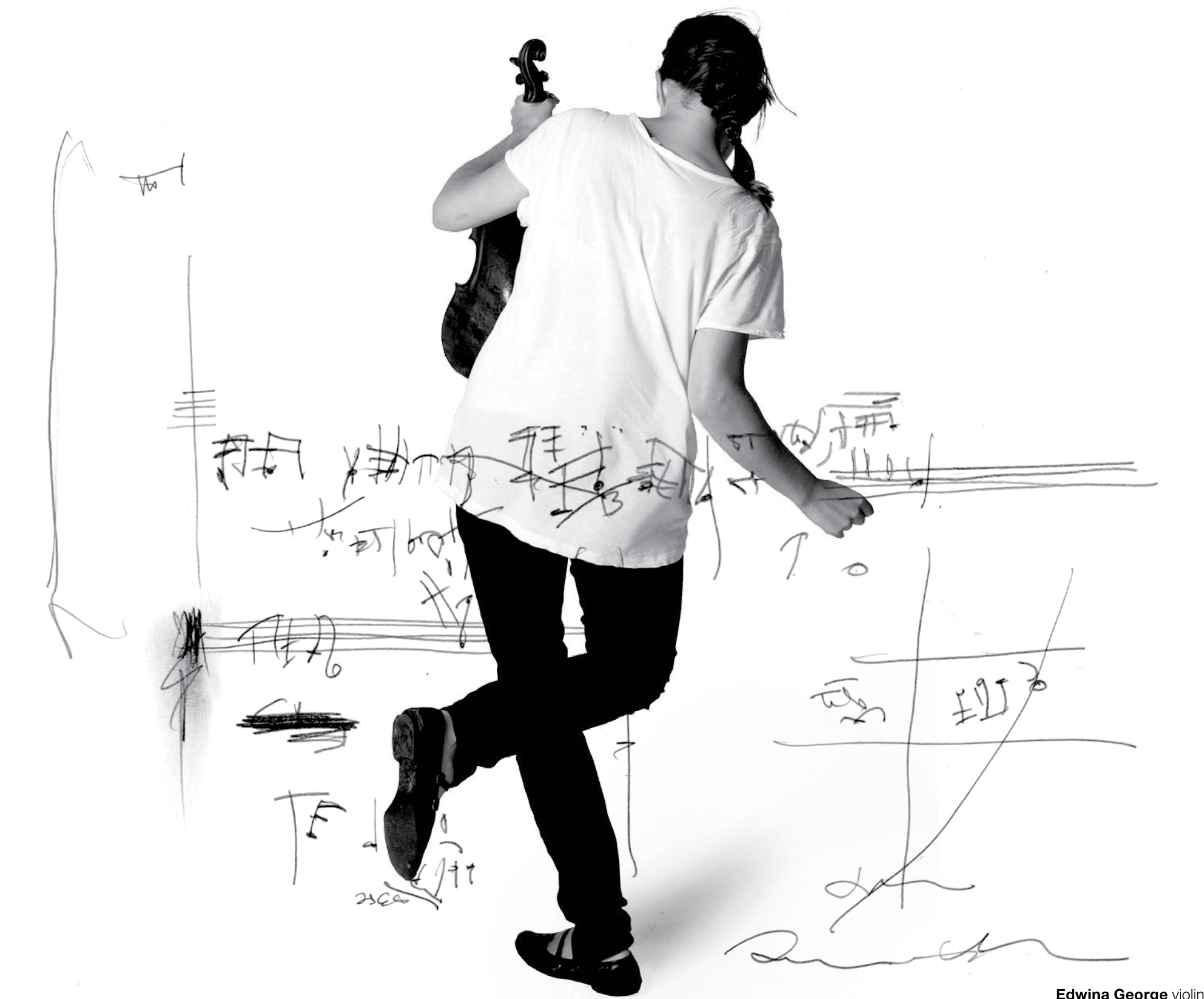


**ANAM**

AUSTRALIAN NATIONAL  
ACADEMY OF MUSIC

---





Edwina George violin

# ANAM INVITES YOU TO TAKE A SEAT & GIVE A STANDING OVATION

## OUR STUDENTS NEED SEATS AND STANDS

We have never owned enough orchestral chairs and music stands to fit out all of our rehearsal studios and a full orchestral seating. We are asking you to help.

Our **Seats & Stands** campaign's aim is to purchase 80 new chairs and music stand – one for each student and teacher. An orchestral chair and stand cost \$500 per set.

To enable ANAM to deliver its current professional performance program of concerts and activities, without spending valuable time finding and collecting chairs and stands every time we rehearse... we need your support.

Donors will have the opportunity to have their name engraved on a brass plate and affixed to the back of 'their' chair. So give a seat and a stand, and let's make some music!

All donations over \$2 are tax deductible.

CALL ANAM ON  
(03) 9645 7911

# WHERE ARE THEY NOW?

The rigours of establishing and maintaining a performing career are daunting. Modelled on the world's best performing academies, the Australian National Academy of Music was founded in 1994 with the aim of nurturing our country's most gifted young classical musicians and preparing them for successful lives as performers. For almost nineteen years, ANAM has been matching young talents with leading teachers and giving them the performance opportunities that are vital to their growth. We like to follow their progress, and congratulate them on their achievements.



**Christopher Cartlidge** (viola)  
**Alumnus 2010**  
Principal viola (on trial),  
Melbourne Symphony Orchestra



**Phoebe Russell** (double bass)  
**Alumnus 2012**  
Hochschule für Musik Hanns Eisler  
(Germany) Casual, Berlin  
Philharmonic Orchestra



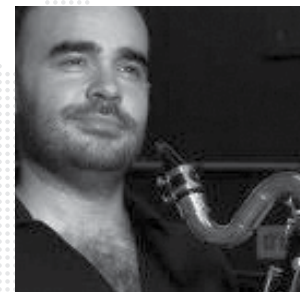
**Liisa Pallandi** (violin)  
**Alumnus 2012**  
2012 European Tour,  
Australian Chamber Orchestra



**Sarah Kim** (cello)  
**Alumnus 2011**  
Musikhochschule Freiburg  
(Germany)



**Rebecca Proietto** (cello)  
**Alumnus 2011**  
Stony Brook University (USA)



**Ashley Smith** (clarinet)  
**Alumnus 2010**  
Harold Mitchell Travelling  
Scholarship recipient



**Aura Go** (piano)  
**Alumnus 2009**  
Doctor of Music,  
Sibelius Academy (Finland)



**Kristian Winther** (violin)  
**Alumnus 2009**  
Australian String Quartet



**Lucy Warren** (violin)  
**Alumnus 2011**  
Sydney Symphony Fellow 2012



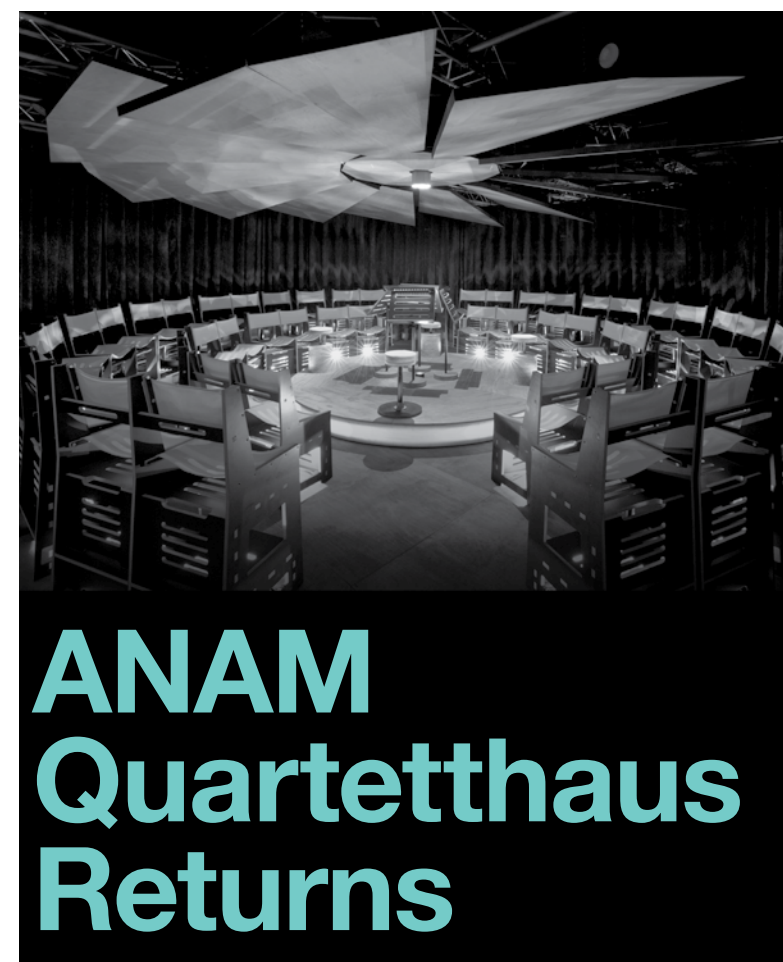
**Adam Mikulicz** (bassoon)  
**Alumnus 2008**  
Assoc. Principal bassoon,  
West Australian  
Symphony Orchestra



**Douglas Rutherford**  
(double bass)  
**Alumnus 2011**  
Sydney Symphony Fellow 2012



**Jackie Hanson** (bassoon)  
**Alumnus 2008**  
Principal Contrabassoon,  
Adelaide Symphony Orchestra



## ANAM Quartetthaus Returns

ANAM Quartetthaus grew from a simple idea: to conceive, design and build a place that is shaped at every turn by the music to be performed within it; a place unencumbered by the 'rhetoric' of traditional concert presentation, just as intimate as the musical form of the string quartet. Commissioned by ANAM and created by bluebottle, ANAM Quartetthaus is part design installation, part architecture, part music; a listening place, a celebration of intimate performance.

Ever since the 18th century the string quartet has occupied a unique place in the minds of composers. It has provided the formal mechanism for the most intimate and often intense exploration of technical and musical thoughts. This musical gift ANAM Quartetthaus offers its small audience, was best described by The Australian in 2011:

'Complementing the physical intimacy is a direct, refreshingly honest acoustic assisted by a low ceiling array of angled radial blades and the balance between light wooden frame, fabric and human bodies. Soft lighting and the resolute focus of the ANAM musicians completed the sense of ritual immersion, the audience tuning in so intently that the usual concert hall plagues of coughing and shuffling all but disappeared within this hushed focus.'

ANAM Quartetthaus returned in 2012 as part of an initiative of Arts Victoria to invigorate an abandoned lot behind the Arts Centre in Southbank. From jazz to acoustic music, the 52 seat venue allows the audience to see the musicians from all angles. This intimacy results in no member of the audience being more than two meters from the performers. The proximity of the listener to the performer accentuates the visceral theatre of live – string or other acoustic – performance.

ANAM Quartetthaus © Design by bluebottle, supported by Ian Potter Foundation and Philip Bacon AM.

The 2012 season of ANAM Quartetthaus is supported by the Victorian Government through Arts Victoria.

“  
Part design installation,  
part architecture, part  
music; a special listening  
place, a celebration of  
intimate performance.  
”



# ALL YOU NEED IS LOVE

## TWO FINALISTS IN THE ANAM CONCERTO COMPETITION TALK TO US.

### Shane Chen violin

#### When and where did you begin learning violin?

I first started learning violin at the age of five from my father in China. But when I was twelve, my parents divorced and they lived in two different cities, and I stayed with my mum. As a single parent, she was under tremendous emotional as well as financial pressure. Also, the cultural background in China at that time was such that musicians could hardly make a living! Therefore, I didn't continue my music education, and that's one of the reasons I came to Australia to study commerce. However, as I love playing violin so much, I actually didn't stop practicing and was self taught for all those years.

#### You've chosen Tchaikovsky's Concerto in D major, one of the longest, and also best-known concertos. You could have chosen something easier. Why this one?

Until now, it was too difficult for me to play, so there are heaps of benefits for me in learning the piece. Also, I was emotionally compelled to learn it, as the Tchaikovsky Violin Concerto, in my opinion, contains almost all the emotion that a human being could derive from being in love. And I can't hold back, but have to express my understanding of love through the piece. I believe perfect love casts out fear. Therefore, despite its difficulties and huge scale, I've enjoyed working on it over the last fifteen months so much.

#### What is your method for learning a big piece like this?

It is like getting to know a person who has such a colourful life. Again, it depends on how much you love the person. The deeper the love, the more you want to know the person. Of course, practice is the fundamental part.

#### There are so many great performances of this concerto for a violinist to reference. Do you have any favourites, and is it difficult to create your own interpretation?

I love Maxim Vengerov's and Leonidas Kavakos's playing. My interpretation is based on my life's journey of learning the violin. From my first love of the instrument at an early age, to when I lost the privilege of learning the violin for more than twelve years, and eventually found the nearly impossible way of getting back to music. All the emotion that I experienced throughout this is the foundation of my interpretation.

I can't express enough my gratitude towards ANAM and my dear teacher Bill Hennessy. One of the most valuable things I learned from Bill is to ask, "What's your heart telling you?"

### Josh Rogan trumpet

#### When did you start playing the trumpet?

I come from a brass band family. I had my first tenor horn lesson when I was three, from my mother. My whole family plays in brass bands! Then I started on cornet in the Frankston City Band when I was five. Halfway through grade 6 I took up trumpet so I could audition for VCA Secondary School, where I studied from year 7 to 12.

My girlfriend thinks that's why I'm so happy, because I went to a school with no stress, no bullying, and no homework, just lots of music! Half the day was normal academic stuff, the other half was playing or singing in choir.

#### You are playing the Concertino for trumpet and strings by André Jolivet. What attracts you to this piece?

The biggest thing is its energy. It has a lot of fire and rhythmic drive, it's unrelenting. Also, a lot of it's in the upper register of the trumpet so you can get a lot of brilliant sound.

I was lucky enough to do the Tomasi and Desenclos concertos last year, and apart from the Haydn, this is one of the biggest.

#### How do you learn a large work like this?

A lot of it is rote memorisation. Apart from that, there are certain patterns that keep recurring – you just learn to see the shapes. Being able to hear it before you play it is good. Being able to sing through it, play it at the piano. Buzzing on the mouthpiece alone, humming through the mouthpiece is good, because you're not locked into a pitch fingering, but your lips are doing the same as if you were actually playing the trumpet. That's good for locking in awkward intervals. Then you add in the whole trumpet, and hey presto! Tristram Williams taught me the value of buzzing. It forces you to get the pitch exactly right. Then you take it to the whole instrument and it resonates fully.

## ANAM CONCERTO COMPETITION FINAL

SAT 20 OCTOBER 7.30PM

### Finalists

**Aidan Boase** (piano) Liszt *Totentanz* (*Dance Macabre*),

**Josh Rogan** (trumpet) Jolivet Concertino for trumpet, piano and strings

**Jack Schiller** (bassoon) Mozart Bassoon Concerto in B flat Major

**Shane Chen** (violin) Tchaikovsky Violin Concerto in D

Josh Rogan is generously supported by Peter & Helen Henderson

Aidan Boase is generously supported by Graeme Morgan

Shane Chen is generously supported by the Victor Fox Foundation

**VENUE** Federation Hall, Hobart

**Kevin Field** conductor  
**Tasmania Symphony Orchestra**

The ANAM Concerto Competition Final will be recorded by ABC Classic FM for delayed broadcast



Shane Chen violin



# TOWARDS AFFIRMATION, TOWARDS FAITH

Few composers since Sibelius have sounded so obviously north-European as Pēteris Vasks. A Latvian, born in the medieval Hanseatic port city of Aizpute, Vasks' music shares with the Finnish master's the same sense of endless expanse, stillness and direct contact with the soil. And like Sibelius, Vasks is not afraid to write a simple, long-breathed melody. Pēteris Vasks claims a direct connection between his music and nature and he is greatly troubled by ecological destruction, which he sees as a moral issue. For Vasks, the composer's role is prophetic: "To my mind, every honest composer searches for a way out of his time's crisis. Towards affirmation, towards faith. He shows how humanity can overcome this passion for self-annihilation. If I can find a way out, a reason for hope, then I offer it as my thing."

Some people are born in the wrong time and the wrong place, but prevail nonetheless. Pēteris Vasks was born in 1946, the son of a Baptist minister, only six years after Latvia had been subsumed into the Soviet Union. Life was simple. Young Pēteris learned the violin. "We had no TV, no record player. But we had the tradition of living music at home and in the church." Vasks' harmonies, raw and simple but strong, no doubt carry some echo of his Baptist upbringing. But Soviet restrictions against ministers of religion were severe, and Vasks, despite his obvious talent, was barred from entering the Latvian Academy of Music. Fortunately, he was able to pick up work at the age of sixteen as a double-bass player for the state opera. Eventually, he was accepted into the state music academy of neighbouring Lithuania.

On completing his studies he returned to Latvia in 1970. Two years of military service with the Soviet army awaited him. Rendering unto Caesar what was Caesar's, he completed his national duty and finally embarked on what he had long been wanting to do: study composition. Finally the doors of the Latvian Academy of Music were opened to him, and he spent five years developing his craft, showing particular interest in the aleatoric works of Lutoslawski, Penderecki and Crumb. With maturity came a growing interest in the folklore of his native land. Textures became simpler, melodic lines more direct.

His violin concerto *Tāla Gaisma (Distant Light)* was written at the request of his countryman Gidon Kremer. Vasks realised that the two shared common background. As a Jew in Soviet Latvia, Kremer was also an outsider. "I read Kremer's book *Childhood Fragments*, and I realised that we had once gone to the same school together, but we have only really met now in music. *Distant Light* is nostalgia with a touch of tragedy. Childhood memories, but also the glittering stars millions of light-years away".

*Distant Light* is one of the most meditative and haunting works of our time. Anthony Marwood, who has recorded the concerto for Hyperion with the Academy of St Martin-in-the-Fields, returns to Melbourne this October to perform it with the ANAM Orchestra. It will be the third visit to ANAM for the acclaimed British violinist, who has been described by Strings magazine as possessing "an effortless technique and a beautiful, rich, varied tone."



Anthony Marwood

## ANTHONY MARWOOD DIRECTS

THU 25 OCTOBER, 7PM

**Bartók** Divertimento

**Vasks** *Distant Light*

**Beethoven** Symphony No. 5

**Anthony Marwood** violin/director

**ANAM Orchestra**

**VENUE** South Melbourne Town Hall

**TICKETS** \$50 Full \$35 Sen \$25 Conc

**ANAMates** 15% discount

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



## ANAM WELCOMES MUSIC LOVERS OF ALL AGES

**10 residents from Napier St Aged Care Services, aged 80 to 100, recently attended a one-hour concert at ANAM, thanks to a partnership with the Harold Mitchell Foundation.**

ANAM believes that music is always an enriching experience and should be made available and accessible to all. To bring music closer to its South Melbourne neighbours, ANAM has partnered with the Harold Mitchell Foundation to offer free **ANAMates** annual memberships to local and disadvantaged groups. The membership gives free access to over 170 concerts, seminars and masterclasses each year at ANAM. Napier Street Aged Care Services, a community based non-profit organisation located in South Melbourne, was one of the first organisations to benefit from the initiative. Other community groups have accepted **ANAMates** memberships including HEAT Program (part of St Kilda Youth Services), Claremont Home, Arts Access Victoria and FareShare.

The residents enjoyed a rich program dedicated to classical improvisation with excerpts from Mozart, Bach and Haydn's works. Residents and their attendants alike left with smiles on their faces and are expected to be back soon for another musical experience at ANAM. "For those residents who love classical music, a live performance is not only entertaining and stimulating, it is also a cultural experience. It leads to verbal interaction and promotes feelings of well-being.

"We are grateful for the Mitchell Foundation **ANAMates** Membership Cards as it means some financially disadvantaged residents will be able to not only enjoy hearing the students play, but also to attend an event in the community", says Anne Parson, Co-ordinator of Lifestyle & Recreation, Napier Street Aged Care Services.



Harold Mitchell Foundation

# GIRL

ADELAIDE



Miriam Hyde, our first major woman composer, was born in 1913 in Prospect, at that time one of Adelaide's most ordinary, middle-class suburbs. The Hyde family home was

piano inside and a lemon tree and a loo out the back. Holidays were spent at Port Lincoln or the Flinders Ranges. Muriel Hyde, Miriam's mother and first teacher, was a good pianist. Good enough, in fact, to play one of the piano parts in Percy Grainger's *The Warriors* when the composer toured the City of Churches. Young Miriam's talent thrived, and while still at high school she enrolled in classes at the Elder Conservatorium. She nurtured ambitions of being a concert pianist and began composing her own pieces. Grainger's visit inspired one, *Grainger in the Strand*. She found she had perfect pitch, which she regarded as a blessing and a curse. Any piano she played that was even slightly out of tune required sustained concentration on her part to compensate for the discrepancy. Brahms became her favourite composer (and was to remain so her entire life), but her musical universe suddenly expanded when someone loaned her a 78 rpm record of Debussy's *Prelude to the Afternoon of a Faun*. Years later in her autobiography, *Complete Accord*, she wrote, "I found these harmonies ravishing and I am still moved when I hear that rich broad passage in D flat Major that came on the second side".

Adelaide in the 1920s may have been remote, but that did not stop major musical celebrities from coming through. Alongside Grainger, she got to hear and meet Wilhelm Backhaus and the teenage sensation Shura Cherkassky. When Padarewski toured, she played the Polish maestro some of her own pieces in a Conservatorium concert. At fifteen, she played Chopin in what would be the first of countless ABC broadcasts. But it was inevitable that a talent like Hyde's would eventually need to go abroad to reach full potential, and in 1931 she was awarded a scholarship to the Royal College of Music in London.

Despite the stimulation and opportunities, life in London, away from her family, cannot have been easy for Hyde. She suffered a nervous collapse, necessitating a lengthy visit from her mother. Musically, however, she went ahead in leaps and bounds. In 1934, aged 21, she performed her first piano concerto with the London Philharmonic Orchestra. Its style and gestures are decidedly Brahmsian (with an occasional nod to Rachmaninov), but it is nevertheless a work of great confidence and self-assurance. And, unlike Brahms, her orchestral colours are clear and transparent, as if the older master's scores had been subjected to some Australian light and fresh air. The young Hyde dives into the surging currents of late-romanticism and manages not merely to stay afloat, but to swim like an Olympian. The critic from The Times was impressed, noting "a strong sense of beauty and accomplishment" and "a

real individuality'. Having proved she could write one piano concerto she instantly set to work on a second, which was bolder, terser and more distinctive. Hyde was finding her voice. During the same creative surge she produced her Lyrical Fantasy Trio.

She returned to Adelaide in 1935 wearing laurels, and was asked to write the music for *Heritage*, a lavish pageant celebrating her state's centenary. In 1938 she married Marcus Edmonds. Their marriage was cruelly interrupted by the war; Edmonds was taken prisoner while serving in the middle east and spent the rest of the war as a POW in Germany. Hyde found an outlet for her stress in the searching and restless Piano Sonata in G minor.

Happily, Edmonds returned home, and the couple produced two children. Hyde, whose work ethic was unassailable maintained a steady stream of piano solos, songs, and the occasional chamber and orchestral work, while at the same time running a household, a teaching studio and examining for the Australian Music Examinations Board (AMEB). Like Richard Strauss and Rachmaninov, she evolved her own late-romantic style, lyrical, passionate and harmonically inventive. Modernism for its own sake did not interest her. Once, in the late 1950s, she flirted with surrealism. Blending Schoenberg with John Cage, she constructed a tone row by writing all twelve note names on slips of paper, placing them in a kitchen bowl and having her young son Robert pick them out at random. The result was a piano piece cheekily titled *Trends*, which Hyde considered good enough to include in her next ABC broadcast.

Her list of accomplishments is long and daunting. She helped found the Australian Composers' Guild, Australia's first society to recognise composing as a profession. Her work with the AMEB shaped musical education in this country. But above all, it is her music which endures. Strong, purposeful, imaginative and impeccably crafted, Hyde left a rich legacy which repays close attention. If she was never at the cutting edge of musical style, it was because she did not need to be. She found her own seam of gold early on and it yielded precious ore for a lifetime.

## MIRIAM HYDE

curated by William Hennessy  
WED 14 NOVEMBER, 6PM

**Hyde** *Fantasy Trio*

**Hyde** String Quartet in E minor

**Hyde** Trio for flute, oboe and piano

**Hyde** Toccata for two

**William Hennessy** violin/director

**ANAM Musicians**

**VENUE** Melbourne Recital Centre

**TICKETS** \$25 Full \$15 Conc

**ANAMates** 15% discount

**BOOKINGS**

[melbournerecital.com.au](http://melbournerecital.com.au) (03) 9699 3333

Alexina Hawkins viola



# YOUR GUIDE TO ANAM'S EVENTS

AT ANAM IT'S ALL ABOUT MUSIC. IT TAKES A LOYAL AND SUPPORTIVE AUDIENCE TO PROPEL IT FROM THE PRACTICE ROOM INTO THE CONCERT HALL. HERE ARE JUST SOME OF THE WAYS YOU CAN ENGAGE WITH OUR STUDENTS AND THEIR MUSIC-MAKING IN THE UPCOMING MONTHS.

## ANAMates MEMBERSHIP

An opportunity to engage with our students in a more extensive and affordable way with free entry to over 60 concerts, seminars and masterclasses\* for the rest of the year. As an **ANAMates** member, you will also receive exclusive benefits and great discounts.

\*visit [anam.com.au](http://anam.com.au) for exclusions.

All events take place at the South Melbourne Town Hall unless otherwise stated.

See [anam.com.au](http://anam.com.au) for more information

## SOUND BITES

Concise hour-long concerts featuring diverse repertoire that showcases the talent of ANAM musicians.

\$5 Entry (**ANAMates** free)

## AUSTRALIAN VOICES

In partnership with the Melbourne Recital Centre, the Australian Voices series celebrates the outstanding musical legacy of our home-grown composers.

## IN CONVERSATION WITH...

A series of popular, informal seminars conducted by a variety of the world's finest artists at the peak of their careers.

\$5 Entry (**ANAMates** free)

## RECITAL SEASON

Student recitals are a showcase of one's hard work, dedication and training at ANAM. In November, students perform a recital featuring repertoire of their choosing.

\$5 Entry (**ANAMates** free)

## CONCERTO COMPETITION FINAL

Finalists for the ANAM Concerto competition perform with the Tasmanian Symphony Orchestra at Federation Concert Hall, Hobart.

OCTOBER						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2	3 11:30am Mostly Mozart	4	5	6
7	8	9 6pm Sound Bite	10	11	12 8pm Conversations with Ghosts	13 8pm Conversations with Ghosts
14 2:30pm St Silas Strings Concert	15	16 6pm Australian Voices Andrew Schultz	17	18 6pm Sound Bite	19 1pm Sound Bite	20 7:30pm Concerto Competition Final (Hobart)
21	22	23	24	25 7pm Anthony Marwood Directs	26 3pm In Convo with Anthony Marwood	27
28	29	30	31			

NOVEMBER						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2 1pm In Convo with Paul Wright	3 7pm Paul Wright & Howard Penny Direct
4	5 Recital Season 5 1pm Amy Brookman violin 5pm Francesca Hiew (Fellowship Recital) 6pm Nelson Woods tuba	6	7 Recital Season 5 1pm Cameron Jamieson violin 2pm Robert Manley cello 6pm Sebastian Dunn horn	8 Recital Season 5 1pm Courtenay Cleary violin 2pm James Larsen cello 6pm Emma Buss violin	9 Recital Season 5 1pm Claire Linquist horn 2pm Jonathan Heilbron bass 3pm In Convo with Stephen Emmerson 6pm Iain Faragher trombone	10
11	12 Recital Season 6 1pm Anna Cooper flute 2pm Kim Worley cello 3pm Public Masterclass Aleksander Madžar 6pm Nadia Buck violin	13 Recital Season 6 1pm Caroline Hopson violin 2pm Madeleine Jevons violin 6pm Emily Sheppard violin	14 Recital Season 6 1pm Matthew Laing viola 2pm Aidan Boase piano 6pm Australian Voices Miriam Hyde	15 Recital Season 6 1pm Alexina Hawkins viola 2pm Thomas Williams piano 6pm Katie Yap viola	16 Recital Season 6 1pm Nelson Yarwood viola 2pm Anthony Chataway viola 6pm Jessica Fotinos harp	17
18	19	20	21	22	23 1pm Sound Bite	24
25	26	27	28	29	30	

DECEMBER						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
2	3	4	5	6	7 7pm Chamber Music Competition Final	8

Gladys Chua piano

# BOOKING DETAILS

### Book

**ANAMates** Membership and tickets to Director's Choice Concerts  
**Online** [anam.com.au](http://anam.com.au)  
**Phone** (03) 9645 7911  
**In Person** Office hours or one hour prior to each event  
**Need Help?**  
Call ANAM (03) 9645 7911

### Locations

**Australian National Academy of Music**  
South Melbourne Town Hall  
210 Bank Street,  
South Melbourne, Victoria 3205  
**Phone** (03) 9645 7911  
**Fax** (03) 9645 7922  
**Email** [info@anam.com.au](mailto:info@anam.com.au)  
**Online** [anam.com.au](http://anam.com.au)

**Melbourne Recital Centre**  
Southbank Boulevard,  
Southbank, Victoria 3006  
**Online** [melbournerecital.com.au](http://melbournerecital.com.au)  
**Phone** (03) 9699 3333  
  
**St Silas Anglican Church**  
99 Bridport Street  
Albert Park, Victoria 3206  
**Online** [parishoftheparks.com.au](http://parishoftheparks.com.au)  
**Phone** (03) 9696 5116

**Federation Concert Hall**  
1 Davey Street  
Hobart, Tasmania 7000  
**Online** [tso.com.au](http://tso.com.au)  
**Phone** 1800 001 190

**ANAM.COM.AU**

Join the conversation   

**Editors** Philip Lambert and Samantha Turley  
**Design** Alphabet Studio **Photo Credits** Cover image **Julie Igglesden** and ANAM Students Pia Johnson. Lucy Warren and Douglas Rutherford Ben Symons, courtesy of the Sydney Symphony Orchestra

**ANAM**  
AUSTRALIAN NATIONAL  
ACADEMY OF MUSIC