
ANAM 2012

AUSTRALIAN NATIONAL ACADEMY OF MUSIC

FEBRUARY MARCH APRIL



Music Makers

ANAM

AUSTRALIAN NATIONAL
ACADEMY OF MUSIC

THE MUSIC MAKERS

THESE WORDS, SET TO MUSIC BY ELGAR IN 1912, CAPTURE THE SPIRIT OF ANAM'S YEAR OF MUSIC MAKING IN 2012.

TODAY THE COUNTRY'S DREAMING IS IN NEED OF ATTENTION AS NEVER BEFORE.

Our impoverished national conversation - measured out in sound bites and media cycles, where a musical prelude is a 'commercial product', an engaged listener a 'customer', a music school a 'brand' - is in need of attention. When the wings of those who set out to articulate a new vision are hung upon, dragged down and clipped, we are in critical need of our dreamers.

Into this diminished cultural landscape we launch our young and fearless students, your music makers.

ANAM's mission is to create the next generation of Australia's musical leaders; to produce performers who can lean in on the national imagination and leave their impression; music makers who can create a space in the cacophonous contemporary noise for the dreaming of dreams.

ANAM provides a place for the country's finest young musicians to work and to test their voices in public. Based in the South Melbourne Town Hall, on top of the hill in the Emerald Hill precinct, ANAM's 60 students come from across the country for a yearlong program of intense, performance-based training.

However it is not the accomplished musical and technical facility of ANAM's students that wins them their much sought-after place in this prestigious institution. This is a given. It is the insatiable hunger to explore new musical places; a raw, testing, energy that consistently generates an excitement that is unique to the Town Hall's performances.

In partnership with leading guest artists from Australia and abroad, ANAM's music makers present over 170 public performances each year. In 2012 their performing partners will include Anthony Marwood, Paul Daniel, Paul Kelly, Sara Macilver and dynamic young Portuguese conductor Joana Carneiro. A highlight of the 2012 program will be the world premiere of *Conversations with Ghosts*, a new set of songs by singer/songwriter Paul Kelly, composer James Ledger and recorder virtuoso Genevieve Lacey.

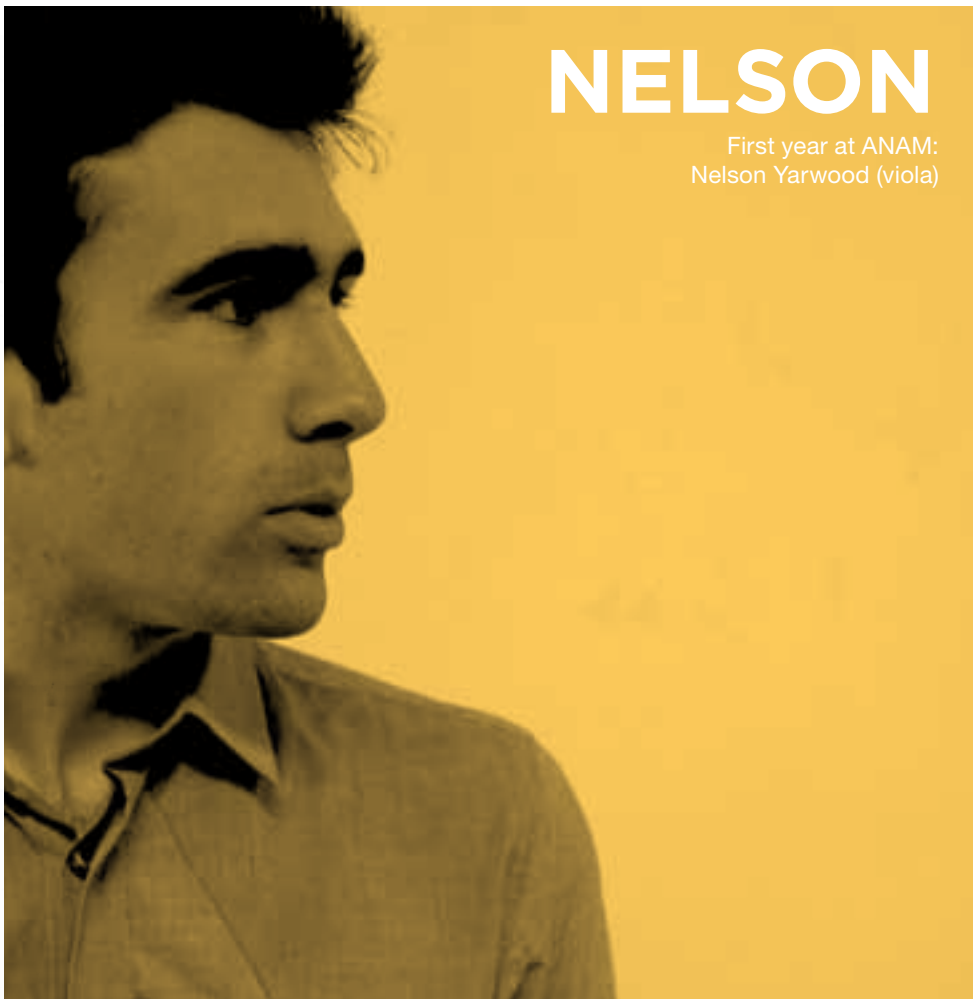
Through the four editions of our new Music Makers broadsheet this year we invite you to take a look at life at ANAM and explore the ideas that underpin the programs and performances in 2012.

We hope that you enjoy the music making.

Nick Bailey



Darrell Camp - 2012



NELSON

First year at ANAM:
Nelson Yarwood (viola)



GLADYS

Second year at ANAM:
Gladys Chua (piano)



GEORGIA

Third Year at ANAM:
Georgia Ioakimidis-MacDougall
(french horn)



PAUL

Paul Dean (Artistic Director)

WHERE WILL ANAM TAKE YOU IN 2012?

NELSON I am anticipating that I will be pushed to my very limit whilst studying at ANAM in 2012. The wonderful thing about ANAM is that the students are given many opportunities to perform in a wide array of musical mediums and styles. It is from this immersion that I expect to develop into a more informed and compelling musician.

GLADYS To the edge and back again! I grew so much as a musician last year, and I can't wait to get stuck into the exciting year that 2012 at ANAM will be.

GEORGIA For me, 2012 is about next year. It is about perfecting the art of practise and being audition ready. The better self-directed my learning is, the more informed my questions are of them, leading to a more productive dialogue. My most important goal for 2012 is to have confidence in myself as an artist and to trust my work and musicianship so I can better engage with my audience.

PAUL As an artistic director and musician, ANAM inspires me every day by the energy and dedication that is created in the South Melbourne Town Hall. It will be a challenging year, but together with the assistance of great faculty and staff, I firmly believe that this will be ANAM's most exciting year yet.

MAURICIO HENRI & CHILDRI



A FEAST OF FRENCH MUSIC IS ON THE MENU AT ANAM FOR 2012 - THE GLORIES OF LULLY AND THE FRENCH BAROQUE, THE SENSUALITY OF DEBUSSY AND FAURÉ, AND THE ZANY ANTICS OF LES SIX. MUSIC OF HENRI DUTILLEUX, STILL COMPOSING AT 96 AND ONE OF FRANCE'S GREATEST COMPOSERS, FEATURES ALONGSIDE MUSIC BY RAVEL IN ANAM'S FREE 2012 OPENING CONCERT, FRIDAY 2 MARCH AT 7PM (BOOKINGS ESSENTIAL).

loana toke-water

loana toke-water

THE OPENING



Two French masters and their own individual reflections on different aspects of childhood, one magical and imaginary, the other disturbing but real, make for a startling contrast in ANAM's opening concert for 2012.

Maurice Ravel, unmarried and short of stature, was often noted to prefer the company of children to adults, behaviour which no doubt would raise eyebrows today. But there was no sinister motive at work in Ravel, who simply loved the world of childhood, and maintained a fascination for fairy tales and mechanical toys his whole life. This was no sentimental preoccupation. For Ravel, the appeal of childhood lay in the intensity and freshness of experience that children have, but which adults all too quickly lose.

In the early 1900s he became friends with Cyprian (Cipi) and Ida Godebska, patrons and supporters of the avant-garde, whose weekly salon drew a roll call of Paris's best and brightest: Diaghilev, Nijinsky, Stravinsky, Gide and Cocteau were just some of the luminaries who might regularly ring the Godebska's doorbell on a Sunday evening. The Godebskas had two young children, Mimie and Jean. Ravel loved telling them stories, as Mimie was to recall in 1938:

"There are few of my childhood memories in which Ravel does not find a place. Of all my parents' friends I had a predilection for Ravel because he used to tell me stories that I loved. I used to climb on his knee and indefatigably he would begin, 'Once upon a time . . .' And it would be *Laideronnette* or *Beauty and the Beast* or, especially, the adventures of a poor mouse that he made up for me. I used to laugh uproariously at

these and then feel guilty because they were really very sad."

Like most good Parisian bourgeois children, Mimie and Jean learnt piano, and one Sunday afternoon in 1908, Ravel arrived with a duet, the magical *Pavane of the Sleeping Beauty*, which he had written specially for them. More pieces inspired by classic French fairy tales followed until, in 1910, he had formed a suite of five, which he titled *Ma mère l'oye* (*Mother Goose*). Ravel hoped that Mimie and Jean would give the premiere performance, but Mimie, now 10, had doubts:

"...neither my brother nor I was of an age to appreciate such a dedication and we regarded it rather as something entailing hard work. Ravel wanted us to give the first public performance but the idea fill me with a cold terror. My brother, being less timid and more gifted on the piano, coped quite well. But despite lessons from Ravel I used to freeze to such an extent that the idea had to be abandoned."

Ravel was nevertheless determined that his evocation of childhood, with its enchantments, dreams and anxieties, should be presented to the public by children, and so it was. In 1910 *Mother Goose* was premiered by two slightly older children, Jeanne Leleu, 11 and Geneviève Durony, 14 at the inaugural concert of the Société Musicale Indépendente, a society Ravel himself had helped form for the presentation of new works. The following year he created a version of the suite for orchestra, and later expanded it into a ballet.

Ma mère l'oye is Ravel's musical picture book. We see the Beast transformed

before *Beauty's* eyes into a glorious prince, a little Empress serenaded by tiny statues, and little Tom Thumb lost in the forest, his trail of breadcrumbs eaten by birds. The happy ending is *The Fairy Garden*, one of Ravel's most glorious creations. As in all good fairy tales, there is no mawkish sentimentality, only genuine enchantment mingled with some danger and anxiety. The audience at ANAM's Opening Concert will have the rare opportunity to appreciate fully the wonders of Ravel's alchemy, when the orchestral suite is followed by a selection of the pieces in their original piano duet form.

Henri Dutilleux is regarded by many to be Ravel's musical successor. A slow but painstaking worker, he was for many years overshadowed to some extent by the much more prolific Olivier Messiaen. Now aged 96, with a handful of masterpieces composed over the last 60-odd years to his credit, he is receiving the international celebrity that has long been his due. As Alan Gilbert, Music Director of the New York Philharmonic, said to the wheelchair-bound composer when chatting with him at a recent recording session, "For us, you are the most important composer in the world right now".

He is also, like Ravel, childless (although married since 1946), a fact he regrets. But Dutilleux places children at the centre of his 1991 work, *The Shadows of Time*. The contrast with Ravel's vision of childhood could not be starker, for here children confront us with unanswered questions from the diary of Anne Frank: 'Why us? Why the star?' The star, of course, is the yellow Star of David which Anne Frank and her family were obliged to wear as Jews following the Nazi occupation of Amsterdam. Intoned by children's voices against a calm orchestral

background, these questions leap out as accusations against not only the Nazis, but all who harm the innocent and defenceless. Dutilleux has dedicated this movement "to all the world's children, in all their innocence". The voices in this case will come from three members of Young Voices of Melbourne.

Dutilleux says of *The Shadows of Time* that it alludes to "timeless images or distant events whose intensity, in spite of the imprint of time, has never ceased to haunt me." With its unforgettable opening, in which we hear the inexorable ticking of some gigantic clock, and its ghosts that whisper to us from Dutilleux's memory, *The Shadows of Time* is a work which has the power to haunt its listeners. It will receive its long overdue Australian premiere under Portuguese conductor Joana Carneiro.

2012 OPENING CONCERT FRI 2 MARCH, 7PM

Ravel *Ma Mère l'Oye: 5 pièces engantines* (for orchestra)

Messiaen *Visions de l'Amen* (selected movements, two pianos)

Marais *Sonnerie de Ste Geneviève du Mont de Paris*

Dutilleux *The Shadows of Time* (Australian Premiere)

Joana Carneiro conductor
ANAM Faculty
ANAM Orchestra and Musicians

Tickets

Free

Bookings

essential (03) 9645 7911

DALE BARLTROP

Australian-born violinist Dale Bartrop, Concertmaster of the Vancouver Symphony Orchestra, returns home to direct orchestral and chamber concerts for the Australian National Academy of Music. Dale recently took time to answer a few questions for us.

You grew up and attended school in the outer Brisbane suburb of Ferny Grove. What musical opportunities were available to you there?

Ferny Grove State High School, in the outer north western suburbs of Brisbane, has actually produced quite a number of professional musicians over the years including Matthew Rigby, violinist and ANAM alumnus. I feel very lucky to have grown up in a school district that was very active in the arts... and it still is. Ferny Grove has recently won awards in Queensland for their innovative approach to music education. Name me another state school in Australia that has a sizeable boys choir! I definitely cut my teeth as an orchestra leader in school there... we even had an uncondacted chamber string ensemble that I had the opportunity to lead, which gave me my first taste of directing. It was a great environment to be a musician - the music department became my community and my haven!

You took a huge leap of courage moving to the University of Maryland to pursue tertiary studies there, rather than at home. When you got there, you helped form the campus' first chamber orchestra. What sort of repertoire were you most keen to work on at that stage?

I remember being pretty bummed about the fact that there was no chamber orchestra at my university. As much as I loved symphonic repertoire, it was the chamber orchestra medium that really excited me. Along with my close friend, we were able to motivate a wonderful group of students to give of their time freely to create something that was really special. Our very first program was Dvorak's Serenade for Strings, Copland's Appalachian Spring (original version for 13 instruments) and Mozart's Symphony No. 25 (the "little" G minor).

After Maryland, you undertook a Master's Degree at the Cleveland Institute under the supervision of William Preucil. You were able to observe him in his role as Concertmaster of the Cleveland Orchestra. What habits or practices have you picked up from him?

My year in Cleveland was galvanizing in many respects, but particularly so in exposing me to one of the greatest orchestras in the world. Some of the concerts I attended were, to this day, the most memorable orchestral performances I've ever experienced. William Preucil's leadership was a revelation to me. Never before had I observed a concertmaster who was able to single-handedly bring an orchestra to life the way he did. His presence, body language, communication skills and timing (to mention nothing of violinistic ability) were so effective that it was clearly a different orchestra when he was absent. Although I'd like to think that

I've now developed (and continue to develop) my own individual style, Preucil has been my single biggest influence in the world of orchestral leadership. The essence of his style, above all else, is his ability to connect with the musicians of his orchestra, in the same way one would expect the first violinist of a string quartet to do. Not surprisingly, Preucil was the first violinist of the legendary Cleveland Quartet for many years prior to his appointment to the orchestra (check out their Beethoven cycle).

You will be playing mostly French works here at ANAM, and I notice your own repertoire also includes Ravel's Sonata. Do you think French music requires a particular approach, or even a particular sound?

When I was a student, one of the comments I heard repeatedly from my teachers was that my sound was too "French"! At the time, I didn't see what was so bad about that, but eventually I came to realize that too much of a good thing isn't really a good thing any more. French music is intoxicating and full of colour, texture and imagery. It should also be wildly contrasting, sometimes from moment to moment, and so it is important to cultivate a wide palette of tonal varieties that can bring the music to life. The finest gradations of bow speed and vibrato can make a world of difference in this musical language.

One of the works you will direct for ANAM is Dutilleux's *Mystère de l'instant*. What particular challenges does it present?

Dutilleux is one of the great modernist French composers, and although his output is relatively small, the quality of his music is exceptionally high. This is an incredible work: a series of 10 short movements or meditations on the art of musical creation. It does present some significant challenges in terms of its rhythmic complexity and utterly extreme sound worlds that will require intense control, concentration and above all, a high level of communication and trust among the performers. It will, I'm sure, be a richly rewarding undertaking for all of us.

DALE BARLTROP DIRECTS THU 5 APRIL, 7PM

Debussy *Prélude à l'après-midi d'un faune*
Ravel *Le tombeau de Couperin*
Dutilleux *Mystère de l'instant*
Bizet *Symphony in C*

Dale Bartrop violin/director
ANAM Orchestra

Tickets
\$50 Full \$35 Sen \$25 Conc

Bookings
anam.com.au (03) 9645 7911

This performance is part of the Director's Choice Concert Package

Australian Voices is ANAM's exploration of music by Australians, past and present. So far, this series has proven that use of the plural 'voices' is well advised, as each composer selected has a totally unique sound and sensibility.



THE ADVENTURES OF GEORGE:

AN AUSTRALIAN IN BALTIMORE

AUSTRALIAN VOICES
GEORGE BOYLE CURATED
BY TIMOTHY YOUNG
TUE 3 APRIL, 6PM

Boyle Sonata for viola and piano
Boyle Suite for two pianos
Boyle Ballade for piano

Timothy Young piano
ANAM Musicians

Venue
Salon, Melbourne Recital Centre

Tickets
\$25 Full \$15 Conc
ANAMates 15% discount

Bookings
melbournerecital.com.au
(03) 9699 3333

Presented in association with
the Melbourne Recital Centre

His first teacher was his mother. In 1901, aged 15, he went to noted Sydney teacher Sydney Moss. The ambitious teenager soon embarked on an exhaustive concert tour, performing in over 280 towns and cities in Australia and New Zealand. The funds accumulated enabled him to further his studies overseas, and between 1905 and 1910 he studied under the legendary Ferruccio Busoni, universally regarded as one of the greatest pianists of all time. George continued to concertize throughout Europe during this period, and also began to compose, mainly for piano.

In 1910 he reached the United States and soon found a position with the piano faculty of the Peabody Institute, Baltimore. By this time Boyle, following the examples of Busoni and Rachmaninov, was devoting more of his energies to composition. His piano concerto made its debut in New York on February 9, 1912. The reviewer for the New York Times wrote:

A new concerto for piano appears rarely on the programmes of the orchestral concerts of the present time, and such an appearance, as was made at the Philharmonic Society's concert last evening, is of more than passing note. The concerto was by George Frederick Boyle, a young Australian, and was played by Ernest Hutcheson, also an Australian. Both live now in Baltimore, where they are of the Faculty of the Peabody Institute...Mr Boyle's name was hitherto strange to the New York public, though he has composed industriously. His concerto is an interesting composition, showing unquestionably talent and originality, though the talent has

still, in some ways, to "find itself". Mr Boyle thinks and writes in modern idioms. The manner of the modern French school has not escaped his notice entirely, though his music is by no means cast in its formulas... Mr Boyle has real musical ideas that he has expressed with skill in this concerto. His harmonic treatment of them is wholly modern in feeling, sometimes courting dissonance, sometimes hinting at the characteristic intervals and progressions that have come out of Paris. But the music has an individual stamp and is far removed from the commonplace...both the composer and the player were warmly applauded and several times recalled.

George Boyle moved on to teaching positions at the famed Curtis Institute and New York's Institute of Musical Art (now known as the Juilliard), but continued to compose. His works were performed by several leading pianists of the day, including Wilhelm Backhaus. A few generations later, another Australian pianist, Timothy Young, has rediscovered the music of George Boyle and will share his discovery with Melburnians as part of ANAM's Australian Voices series.

HOW NIGEL RAN AWAY TO JOIN THE CIRCUS...

(AND WHAT HAPPENED NEXT)

Nigel Westlake is an Australian Voice of our own time. He began his musical life as a performer, learning the clarinet from his father Donald, Principal Clarinet for the Sydney Symphony Orchestra. At 17, young Nigel already had the chops to play bass clarinet for the SSO in *The Rite of Spring*. Choosing the path of practical experience over academia, Nigel left school early and was soon earning his crust as a jobbing musician, playing for radio, film and TV sessions. Catching the wave of Australia's circus renaissance, he joined the band for The Flying Fruit Fly Circus.

At his mum's suggestion, he applied for a place in the first ever film and TV music course at the Australian Film Television and Radio School, an eight week intensive in the craft of matching sound to image. This was his springboard into a career as a film and TV composer, honing his musical skills to the demands of a scripted scenario, not to mention a tight budget. Little wonder that Westlake's music is never dull. From the start, composition was for him no academic exercise, but a vital amplification of atmosphere and action. Westlake describes himself as largely self-taught, and one can see why: he learnt the craft of composition on the job, writing to a deadline for clients. It was only after a few years of this experience that he finally undertook some formal tuition in composition in the Netherlands.

Today he is still best known as a film composer, with many hit movie titles and awards to his credit: *Babe*, *Miss Potter*,

Children of the Revolution are just the tip of a large iceberg (he also composed the highly evocative score for IMAX's *Antarctica*). But Westlake's output and reputation have been steadily widening for years, and his catalogue now includes over forty chamber and orchestral works. The most recent major addition, his *Missa Solis*, is a powerful requiem for his son Eli who was tragically killed by a motorist in 2008. Premiered to acclaim last year by the Melbourne Symphony Orchestra, the *Missa Solis* will receive further performances in Melbourne on Friday 2 March. And, in the same month, Melburnians will be able to hear some of Westlake's chamber and solo works as part of ANAM's Australian Voices series. A highlight of this concert will be his spectacular Piano Sonata No. 1, performed by Michael Kieran Harvey, who commissioned it for the 1998 Sydney Festival. It was Westlake's first work for piano and made a stunning impact. Michael recalls:

I had known Nigel since his days in the Zappa-inspired Magic Puddin' band in Sydney and had always hugely admired him as a musician and person. When I was asked to present a mixed-media show (called Kazohinia) for the 1998 Sydney Festival I decided to commission large works from several composers, one of whom failed to deliver, leaving a 40 minute gap in the program. In desperation I turned to two friends, Nigel Westlake and Carl Vine, who wrote sonatas for me in less

than a month (in Vine's case his extraordinary 2nd Sonata). This was Nigel's first piece for piano and is astonishing in its range, scope and understanding of the instrument. I used to go over to his place (as I did with Carl) to listen to the next thrilling instalment of the piece as it progressed, wondering how the hell I was going to play it. An extremely modest man, Nigel kept asking me if what he'd written was good enough - I left his house unable to contain my excitement at the prospect of practising it, let alone giving the premiere performance.

AUSTRALIAN VOICES
NIGEL WESTLAKE CURATED
BY MATTHEW HOY
TUE 13 MARCH, 6PM

Westlake *Rare Sugar*
Westlake *Tall Tales But True*
Westlake Piano Sonata No. 1
Westlake *High Tension Wires*

Matthew Hoy cello/director
Michael Kieran Harvey piano
ANAM Musicians

Venue
Salon, Melbourne Recital Centre

Tickets
\$25 Full \$15 Conc
ANAMates receive a 15% discount

Bookings
Melbournerecitalcentre.com.au
(03) 9699 3333

Presented in association with the Melbourne Recital Centre

YOUR GUIDE TO ANAM'S EVENTS

MUSIC MATTERS AT ANAM AND IT TAKES A LOYAL AUDIENCE TO TAKE IT FROM THE PRACTICE ROOM TO THE CONCERT HALL. HERE ARE JUST SOME OF THE WAYS YOU CAN ENGAGE MORE FULLY WITH OUR STUDENTS AND THEIR MUSIC-MAKING.

ANAMates Membership

An opportunity to engage with our students in a more extensive and affordable way with free entry to over 170 concerts, seminars and masterclasses*. As an ANAMates member, you also receive exclusive benefits and discounts.

See anam.com.au for more information

DIRECTOR'S CHOICE CONCERT PACKAGE

Selected by Artistic Director, Paul Dean, the Director's Choice Concert Package is your pass to six of the best orchestral and chamber music performances in 2012. Featuring Australian and international artists side-by-side with ANAM musicians, these concerts can be purchased as a package or as single tickets.

See anam.com.au for more information

SOUND BITES

A series of hour-long concerts during the day and early evening featuring diverse repertoire that showcases the talents and technical skills of ANAM musicians. \$5 Entry ANAMates free

MASTERCLASSES

Each year ANAM welcomes distinguished Australian and international artists to coach ANAM students in a public forum. A fascinating opportunity to observe behind the scenes as these artists work with our students to hone their craft.

\$5 Entry (ANAMates free)

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

AUSTRALIAN VOICES

Introduced in 2011, the *Australian Voices* series celebrates the outstanding musical legacy our homegrown composers have left and are indeed still creating. In partnership with the Melbourne Recital Centre, ANAM continues this series of chamber music performances in the Salon, exploring the work of eight Australian composers.

MOSTLY MOZART

ANAM musicians join forces once again with Orchestra Victoria to present the second series of morning concerts at the Melbourne Recital Centre.

*visit anam.com.au for exclusions.

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

FEBRUARY

Sun	Mon	Tue	Wed	Thu	Fri	Sat
12	13	14	15 11.30am Mostly Mozart	16	17	18
19	20	21	22	23	24	25
26	27 Start of term 1	28	29			

MARCH

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2 2012 Opening Concert 7pm	3
4	5	6	7	8	9 In Convo Paul Dean 3pm	10
11	12	13 Australian Voices 6pm	14	15	16	17
18	19	20 Sound Bite 6pm	21	22	23 Sound Bites 1pm	24
25	26	27	28	29 Sound Bite 7pm	30 In Convo Dale Barltrop 3pm	31

APRIL

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3 Australian Voices 6pm	4	5 Dale Barltrop Directs 7pm	6 End of term 1	7
8	9	10	11	12	13	14
15	16	17 M'Class Louis Cortie piano 4pm	18	19	20	21
22	23 Start of term 2	24 M'Class Alexi Ogrintchouk oboe 10am	25 M'Class St Lawrence String Quartet 2pm	26 Improv Sound Bite 1pm In convo – Tony Gould 3pm Improv Sound Bite 7pm	27 Improv Sound Bite 2pm Improv Sound Bite 7pm	28
29	30	MRC – Melbourne Recital Centre In Convo – In Conversation With... M'Class – Masterclass				

BOOKING DETAILS

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In Person Office hours or one hour prior to each event

Melbourne Recital Centre

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Phone (03) 9699 3333

Locations

Australian National Academy of Music

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210 Bank Street,
South Melbourne, Victoria 3205

Administration and Box Office

Phone (03) 9645 7911
Fax (03) 9645 7922
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Melbourne Recital Centre

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