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# ANAM 2012

# AUSTRALIAN NATIONAL ACADEMY OF MUSIC

MAY JUNE JULY

Music Makers



**ANAM**  
AUSTRALIAN NATIONAL  
ACADEMY OF MUSIC

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# MOREE TO ANAM

I GET INSPIRED BY  
LOTS OF MUSIC AND  
I WANT TO PLAY IT  
ALL AT ONCE

PIANIST THOMAS WILLIAMS JOINED ANAM THIS YEAR. HE TALKS ABOUT HIS FIRST TERM AT ANAM, AND GROWING UP IN MOREE.

"It was pretty good. Not a lot of music - not that many kids in the country were into it! I asked Santa Claus to bring me a piano when I was in kindergarten. He brought me a keyboard. I just worked things out on my own. Then my mum started sending me to a local teacher, Bessie Macintosh. The teacher said after the first lesson, 'Buy him a piano'. My mum said, 'No it's just a phase'. But the teacher insisted, so they bought me a second hand piano for about \$800. My first gig in Moree was playing the anthem at school assembly. It was nerve racking at first. I ended up playing it every week!

Anyway, I just trooped on, and did AMEB exams. I also played in the local brass band. I started on tenor horn, and then trombone. In those country bands, you learn by asking the person next to you what the fingering is. That's how you learn. Tenor horn is a

transposing instrument. Notes on the tenor horn sounded different from notes on the piano! That's when I started to guess I had perfect pitch. A lot of pianists I've met do.

What else did I do in Moree? My family's pretty sporty. I was generally a very busy child. My mum was a nurse, my dad runs an earth-moving business.

I went to the Sydney Conservatorium wanting to be a repetiteur. I'd met one in year twelve, Julia De Plater. She's also a conductor. She really got my fire started for looking at music as a career.

When I got to the Con, I learned from the Russian teacher, Igor Machlak. He once said to me, 'Your whole pianistic life, you think, I've got it now! And then you realise you've just reached another stage'. Igor and his wife Olga both teach at the Con. They are also a

piano duo, they've won lots of comps. He really made me fall in love again with music. He is a phenomenal player. He is like a warm father to all his students. He can also be very cutting, in that Russian kind of way!

My second or third year at the Con is probably when I started to get into it. Things came easily to me in high school because I had perfect pitch and big hands. Now, four or five hours' practice a day is my minimum.

After the Con, I did a bit of repetiteur work, and got sick of it, because you never get to perform. It was all good experience, but I do like performing. Which is why I like being here at ANAM.

Ask any one of my friends and they'll tell you, I've been preaching ANAM to the world! It's come up to my expectations. Everyone wants to practice, and everyone wants to be

a performer. I've already been given four performance opportunities. I enjoy the vibe and the energy.

At the moment I'm working on Rachmaninov's second concerto, and the Devil's Staircase etude by Ligeti. I get inspired by lots of music and I want to play it all at once! Tim (Timothy Young, Head of Piano) gets me to calm down and be a bit more realistic. I also want to learn Franck's Prelude, Chorale and Fugue. My theme for my solo recital is Heaven and Hell.

I've been doing yoga for about four years. I had an injury in my foot, and the yoga fixed it. It's been good for my body awareness. Yoga also complements the Alexander technique. I just wish there was more time to practice.

## IT'S MY SOCIETY & I'LL PLAY WHAT I WANT TO...

What do you do if the concert organizations aren't playing what you want to hear? Start your own organization, naturally. Arnold Schoenberg did exactly that in Vienna in 1918. Since before the war, Schoenberg had been at the centre of 'new' music in Vienna, stretching the tonal boundaries of music until it was 'atonal'. And there were other trends, from France, Russia, Hungary and elsewhere, which offered tantalising new possibilities. How was one to hear all this exciting new music, when the Musikverein only wanted to play Beethoven, Schubert and Brahms?

Schoenberg founded the Verein für musikalische Privataufführung (Society for Private Music Performance) to give new works a hearing. He was admirably open to all worthy offerings: no particular style, nationality or school was to be given preference. If it was new and interesting, he wanted it to be heard. The overarching problem for new music, as Schoenberg saw it, was a lack of understanding. He saw that new works faced two obstacles: poor performance, and lack of familiarity. Give audiences the chance to hear works in well-rehearsed performances, more than once if possible, and the new music won't sound so alien. In order to shield new works from the 'corruption' of uninformed or partisan journalistic comment, critics were not permitted entry. Indeed, casual entry was not possible to anyone. If you wanted to attend the concerts, you had to sign up and join the club. There was to be no applause, and certainly no booing. Just listen, said Schoenberg, listen and understand. Proving that he wanted to promote new music and not himself, Schoenberg refused to program any of his own works for the first year. Instead, members were able to hear music by names now familiar to us, such as Mahler, Strauss (Richard), Stravinsky, Ravel, Bartók and Debussy, and also many composers no longer familiar, like Finke, Hauer and Mraczek.

The Society ran for three years until Austrian hyperinflation killed it off. But the principles of the Society were not dead. In 1922 Zemlinsky founded a new society in Prague along the same lines, which ran for a further two years with an even larger membership.

Jarrad Mathie, cellist and ANAM Fellow, learned about the Society last year whilst studying the Four Pieces for cello by Alban Berg. He was intrigued. 'Their aim was to air new works, starting with Mahler. No press were allowed. They were not chauvinistic. It was open to all nationalities: French and Polish and Hungarian composers. There was no applause. It's where chamber arrangements and two piano arrangements of some Mahler symphonies were played. Alois Haba was one of the most interesting composers. He invented all sorts of new tuning systems, some using quarter tones, some whacky stuff! They went to great pains to prepare very carefully. Webern and Berg would coach the performers. The number of concerts they put on is phenomenal. And the variety of composers!'

Mathie has been digging around the records of the Society to form his own programmes for ANAM. 'I've taken music that was played in any of these concerts and put it together. I've aimed for a mix of well-known and lesser known composers, and underplayed works.' The personal discoveries for Mathie have been revelatory. 'The Zemlinsky second quartet stands on its own next to Bartók and Ravel and the great quartets of the time. There's a sonata from 1919 by Pijper, who was Dutch. It has a heavy influence of Debussy, but a distinct voice. He was the first major Dutch composer since the Renaissance, and was very influential for Dutch music in the 20th century.' Asked what appeals to him most about the Society and the period, Mathie replies, 'The diversity. I

think it's the most exciting few decades in musical history. Polar opposites existed at the same time.'

### JARRAD MATHIE FELLOWSHIP RECITALS

FRI 18 MAY 6PM  
THUR 21 JUNE 6PM  
\$5 Entry, ANAMates Free

### From the Prospectus of the Society for Private Musical Performances

*The Society founded in 1918 by Arnold Schoenberg aims: to achieve for artists and friends of the arts a real and accurate knowledge of modern music. It is in no way the task of the Society to propagandize for this or that movement, or to serve those composers whose works are performed; rather, it exists to serve its members...It is, therefore, not a society for composers, but rather, exclusively for the public...Regarding the choice of works for performance, no particular style will be preferred. From Mahler and Strauss through to the youngest composers, all modern music, and indeed all composers with a 'name' and profile, shall be represented... The preparation of works will occur with a care and thoroughness not found in today's concert life...Unless the ground rules of good performance can be fulfilled, namely, clarity and precision, works cannot and may not be performed for the Society. The performance of the so-prepared works will take place at the weekly Society Evening...In order to promote understanding of each work, the Society is dedicated to frequent repetition. Each work will be given not merely once, but in a number of different concerts so that it may be understood; in general, two to four times...*



# WHAT IS THE BEST ADVICE YOU EVER RECEIVED?



**WILLIAM HENNESSY**  
**VIOLIN** ANAM FACULTY

Bill, if your aim in life is to stand next to a wall with a brick in your hand and hit the wall with the brick, your chances of success are enormous. If on the other hand – your aim in life is to stand well back from that wall with a pin in your hand and make the head of the pin hit a pinpoint on the wall – your chances of failure are enormous – in which case you will have to be enormously self forgiving to have any chance of success at all.  
**Jan Sedivka**



**TIMOTHY YOUNG**  
**PIANO** ANAM FACULTY

Listen. Listen. Listen.  
**Lidia Baldecchi**



**ADAM CHALABI**  
**VIOLIN** ANAM FACULTY

My mother told me as soon as I started playing the violin at the age of four, that I should 'never ever stop playing in a concert even if the hall caught fire!' I took this very seriously. One day as I was performing in front of around 400 Suzuki trainee teachers, the button on my trousers popped out and they fell around my ankles. Unfortunately, I was only around three bars into the piece but dutifully imagining the hall burning down around me, I did indeed play to the bitter end! (I hasten to add that I was only six years old). On a positive note, I have never received such hearty applause after a performance!



**HOWARD PENNY**  
**CELLO** ANAM FACULTY

Everyday, no matter what it is, it's not a dress rehearsal... it's show time!

# WVIO

**YOU'D  
MISS THEM  
IF THEY  
WEREN'T  
THERE...**

**THE PROBLEM FOR THE VIOLA LIES IN THE LAWS OF PHYSICS. IT HAS TO REMAIN SMALL ENOUGH TO BE CRADLED IN ONE ARM. IT WANTS TO BE HELD.**



*Tom Hightauf - viola*

# VIOLA!

If your string section sounds rich and velvety, like melted Belgian chocolate, the reason is very probably violas. Rarely the superstars in any orchestral line-up, they are nevertheless the essential bridge between the highly-strung violins and the contralto cellos, their beautiful mezzo voice filling the sonic gap like cream between layers of sponge and spilling over each way. Everything sounds better with violas.

The viola did not always play second fiddle, so to speak. When the modern family of string instruments began to take their recognisable forms in the sixteenth century, it was the viola da braccia (played 'on the arm') which was most likely the head of the family. But as the century progressed, it was the smaller violino (little viola), pitched a fifth higher and able to cut through the sound of everything else like a rapier, which began to attract the virtuosos and composers. By the beginning of the seventeenth century, the warm maternal mezzo had been supplanted by the shrill prima donna.

The problem for the viola lies in the laws of the physics. In order to produce a big, rich tone, the viola needs a large body; the larger the body, the larger the airspace in which to create vibrations. And yet, the viola still has to remain small enough to be cradled in one arm. It wants to be held. The larger the instrument, the more difficult and uncomfortable it is to manage. Violists have always had to compromise between largeness of sound and ease of performance. Even today, there is no agreed standard size or width. Lionel Tertis (1876-1975), the first viola superstar, preferred an instrument at the larger end of the range, just under seventeen inches long. Unable to find one that was just right, he eventually designed his own and had it custom made. Tertis wrote, "...I have kept my eyes and ears open for nearly half a century and have put two and two together. In other words the design (of the 'Tertis' model viola), is simply an amalgamation of all the good points of the old masters in the many instruments I have seen, heard and played, plus anything I have learned that makes for ease in manipulating the larger dimension of viola."

With this variety of dimensions comes naturally, a variety of timbres. Smaller violas tend to sound more 'violin-y', larger ones more 'cello-y'. This can cause problems, explains ANAM violist Matthew Laing. "As the viola is usually required to blend in orchestral music, it can be asked at

different times to tend one way or the other." And then there is the problem of orchestral auditions. "You just never know which particular viola sound a panel is looking for", says Laing. "And", he adds, "it helps to have long arms and big hands!"

On the plus side for violists, the last century or so has seen an explosion in repertoire, as composers have sought to explore the uniquely beautiful timbre of the instrument. "Violists need to be really inquisitive", says Laing. "There are plenty of great pieces out there... you just have to be prepared to look for them." He is currently working on the Viola Concerto by Danish composer Per Nørgård, a 'spectralist' who takes special interest in exploring harmonics, something in which the viola is particularly rich.

Viola! week at ANAM is an opportunity for listeners to enter the gorgeous sound-world of this often overlooked instrument. Both of Brahms' string quintets will feature alongside more recent works, including a new piece for nine violas by ANAM alumnus Peter de Jager. "It will be in nine short movements," says de Jager, "starting with one viola and building." He adds, "The viola is certainly my favourite string instrument. I won't say which of the others I dislike! It is the perfect combination; it has that warm, rich sound everywhere. It's almost like two instruments, but the viola is more consistent in combining those sounds. I'm playing with Arabic modes. And microtones. Lots of them! It (the as yet unnamed piece) will imply a middle-eastern tuning."

Another highlight of Viola! will be the unique Testament for twelve violas, composed by Brett Dean for his colleagues of the Berlin Philharmonic viola section. Dean was inspired by Beethoven's Heiligenstadt Testament, the profoundly moving document in which the composer describes his struggles with suicide in the face of his encroaching deafness, and his decision to embrace life despite all.

And which string instrument did Beethoven play? It wasn't the violin, and it wasn't the cello...

Viola! is generously supported by **Lord & Lady Ebury; In Memory of Georgina Grosvenor**

## VIOLA! MON 25 - FRI 29 JUNE

ANAM welcomes outstanding young violists from around Australia to join the ANAM viola department in a week that celebrates all things viola!

Viola Faculty  
**Caroline Henbest** ANAM Faculty  
**Christopher Moore** ANAM Faculty and Principal viola, Australian Chamber Orchestra  
**Tobias Lea** Principal viola, Vienna Philharmonic  
**Giovanni Pasini** Principal viola, West Australian Symphony Orchestra  
**Tobias Breider** Principal viola, Sydney Symphony  
**Brett Dean** Composer, soloist, former Artistic Director of ANAM and former member, Berlin Philharmonic Orchestra

**VIOLA! SOUND BITE  
MON 25 JUNE, 1PM**  
ANAM Faculty and Guest Viola! Faculty  
ANAM Musicians

**VIOLA! SOUND BITE  
TUE 26 JUNE, 6PM**  
**de Jager** *Metaphors* (world premiere)  
**Brahms** String Quintet No. 1 in F Major  
**Dean** *Testament*  
ANAM Faculty and Guest Viola! Faculty  
ANAM Musicians

**VIOLA! MASTERCLASS  
TUE 26 JUNE, 2PM**

**VIOLA! MASTERCLASS  
WED 27 JUNE, 3:30PM**

**VIOLA! SOUND BITE  
THU 28 JUNE, 1PM**  
ANAM Faculty and Guest Viola! Faculty  
ANAM Musicians

**VIOLA! MASTERCLASS  
THU 28 JUNE, 3:30PM**

**VIOLA! SOUND BITE  
FRI 29 JUNE, 1PM**  
**Brahms** String Quintet No. 2 in G Major  
**Bartók** Divertimento  
ANAM Faculty and Guest Viola! Faculty  
ANAM Musicians

**IN CONVERSATION WITH VIOLISTS!  
FRI 29 JUNE, 3PM**

**VIOLA! SOUND BITE  
FRI 29 JUNE, 7PM**  
ANAM Faculty and Guest Viola! Faculty  
ANAM Musicians

**ALL VIOLA! EVENTS ARE \$5  
ANAMATES FREE**

# GERARD'S WORLD

Gerard Brophy must be one of Australia's best-travelled composers, his love of different places and their sounds spilling into his music. Relaxed Brisbane and manic Calcutta are his two current addresses. Why? 'West Bengal is an amazing place', says Brophy, 'geographically, culturally and spiritually speaking. Perhaps this is a result of the massive and frequent migrations that have criss-crossed the area for the last 50,000 years, or perhaps it is because of its geographical position situated, for the most part, on the Ganges floodplain – the largest delta system in the world – at the base of the Himalaya. This enchanting land of water, magic and mystery occupies an area that is something of a cultural bridge between South Asia and South East Asia, and its proximity to Tibet adds a further piquancy to its already heady cultural mix. I have willingly succumbed to the lilting beauty of the Bengali language, the sensuality of its six seasons, the exuberance and vitality of its cultural diversity, the teeming metropolis that is Calcutta – the most fascinating city that I know – and the graceful subtlety of its cuisine. Since my first visit many years ago, I have found it impossible to resist the siren's call of this enthralling place'.

His childhood in suburban Sydney and country Coonamble was presumably less colourful. After what Brophy himself describes as an 'increasingly musical adolescence', he finally applied himself to the classical guitar at the ripe age of twenty-two, and set off to work with Brazilian guitarist Turibio Santos and Argentine composer Mauricio Kagel. He returned home to study composition at the Sydney Conservatorium, where Don Banks was one of his teachers. In 1982 he packed his bags again to join Franco Donatoni's class in Italy. One had to be thick-skinned to endure Donatoni; Brophy recalls having his violin concerto (*Exú*) derided in front of the entire class. But Brophy did not throw in the towel. He stayed, and learned from the master 'that you can write a piece using any idea... and that it wasn't the material's fault if it turned out to be a bad piece, it was more likely your fault because you hadn't invented properly with what you'd been given'.

Brophy's mature style is refreshingly direct and uncluttered, his hunger for other cultures lending his music exotic sounds and rhythmic vitality. Three works featured in ANAM's Australian Voices concert reflect this. 'The Room of the Saints, Charm and Glove are the artefacts of a very exciting but turbulent creative period,' he recalls, 'a period during which I purchased my first non-Western instruments – amongst them darabukas (Middle Eastern), cuicas, chocalhos, tamborims and pandeiros (Brazilian) – but had not yet succeeded in shaking myself entirely free of the modernist aesthetic. My love affair with African music had begun! Albeit through the proxies of these Brazilian and Middle Eastern influences. As a result these modest pieces were my first tentative excursions into uncharted expressive waters which would culminate five years later in my ballet for the Nederlands Dans Theater, *Yo Yai Pakebi, Man Mai Yapobi*, an extravagant piece for African percussionists and a very, VERY large orchestra'.

One of Brophy's champions has been New York based Australian pianist Lisa Moore, who will curate the forthcoming concert. She retains six of his works in her repertoire and has given

world premieres of four of them. 'Brophy and I have been friends since 1978 when we both started the B. Arts (Mus) course together at the Sydney Conservatorium', she recalls. 'Brophy had already done a science degree (or part of) so he was a few years older than I. He and I immediately "hit it off" in Richard Toop's musicology class and he asked me to play his music. He wrote *Angelicon* (solo piano) for me, and then asked me to play *Le Réveil de L'Ange* (piano/chamber concerto), after Roger Woodward declined to learn it' (Moore has recorded this dazzling concerto for ABC Classics). 'We've remained friends since this time, despite losing touch now and again.' Why does she keep returning to his music? 'It's obsessive, provocative, surprising (the titles themselves are suggestive and insinuating) and the music is rhythmic, edgy, driving and yet often very lyrical'.

What are his musical priorities now? 'Clarity of expression is of the utmost importance in my artistic credo and as a consequence, I cannot see any sense in cluttering melodic figures, rhythmic sequences and musical textures with unnecessary detail. To my ears a lack of clarity is a failure of creative method that hinders the unfolding of the music and obscures its flow. At best, it results in ambiguity and at worst, it produces a confused, meaningless and ultimately unpleasant experience. Every sound, every musical gesture must somehow enhance the musical argument and make a meaningful contribution to the sonic fabric of the piece. Otherwise, why waste everyone's time?'

Presented in association with  
**Melbourne Recital Centre**

**AUSTRALIAN VOICES:  
CURATED BY LISA MOORE  
TUE 12 JUNE, 6PM**

**Brophy Glove**  
**Brophy Room of the Saints**  
**Brophy Charm**  
**Brophy Sheer Nylon Dance**  
**Brophy Kailghat Votives**

**Lisa Moore**, piano/director  
**ANAM Musicians**

**Venue**  
Salon, Melbourne Recital Centre  
**Tickets**  
\$25 Full \$15 Conc  
ANAMates 15% discount  
**Bookings**  
melbournerecital.com.au  
(03) 9699 3333



# NICOLAS AND HIS FRIEND, THE CELLO



**The multi-award winning cellist Nicolas Altstaedt is coming to ANAM. Not yet 30, he is one of the exclusive New Generation Artists for the BBC.**

**You were one of the last students of the much-loved Boris Pergamenschikow. What qualities have you retained from him in your playing and thinking?**

Boris was a universal artist, who was able to give us the background of a score, a composer and the time the music was written. Every piece we worked on was linked to something we didn't know or hadn't read yet. It could be a Pushkin poem while working on Tchaikovsky, listening to Czech songs while playing Dvorák, reading Heine, Novalis and Jean Paul while working on Schumann. He was also a great pianist; that widened his view on various pieces. Moreover, he was a humble man who took all his time to care for us. He always called us when we were travelling for competitions or concerts and the last three months we came to the hospitals for lessons, where he was teaching from his bed.

**You were named the Credit Suisse Young Artist for 2010. This prize included your debut with the Vienna Philharmonic and Gustavo Dudamel, playing Schumann's concerto. Although you were already a highly experienced soloist, was it daunting to play with this orchestra?**

It was an unforgettable experience. The most emotional moment was certainly the first rehearsal, listening through the doors to the Brahms overture and then entering the

Musikverein stage to play with this orchestra. They welcomed me very warmly, it felt like a real concert. Because the orchestra is playing opera, the players react in every second to what you are doing without the need to even indicate it. It was pure freedom and the sound of the orchestra in that hall incomparable to anything else I have heard before.

**The Honegger concerto, which you will perform at ANAM, is so melodious and attractive. Why do you think is not heard more often?**

Hard to tell. It is in the form similar to the other French concertos, like Milhaud and Saint-Saëns, that also stay in the shadow of the other romantic concertos. For its time, it is not a progressive way of writing compared to what had been composed in the two decades before, if you look at the Second Viennese School or Stravinsky. In the following years, the cello repertoire expanded due to Rostropovich and the Honegger might have become forgotten standing next to the masterpieces of the century by Shostakovich, Prokofiev, Lutoslawski, Dutilleux, Britten and many more.

**Lastly, you play an 1810 instrument made by Nicolas Lupot, 'the French Stradivarius', made available to you by the Deutsche Stiftung Musikleben. What do you specially love about this instrument?**

It has been for more than 10 years now following me in all dry, humid, cold and hot parts of the world. I started playing my first important concerts and recordings on it, it has been the closest partner I ever had. It's not

just that I can realize on it everything I want to express; it goes far beyond my limits and gives me direction where to go. It has been like a teacher that inspires and takes me to discover areas I haven't been before. It is supporting and challenging me every moment. The best friend and mentor I can imagine.

**Nicolas Altstaedt Directs  
Fri 8 June, 7PM**

Fauré, Dutilleux, Honegger  
**Tickets \$50 Full \$35 Sen \$25 Conc**  
ANAMates 15% discount

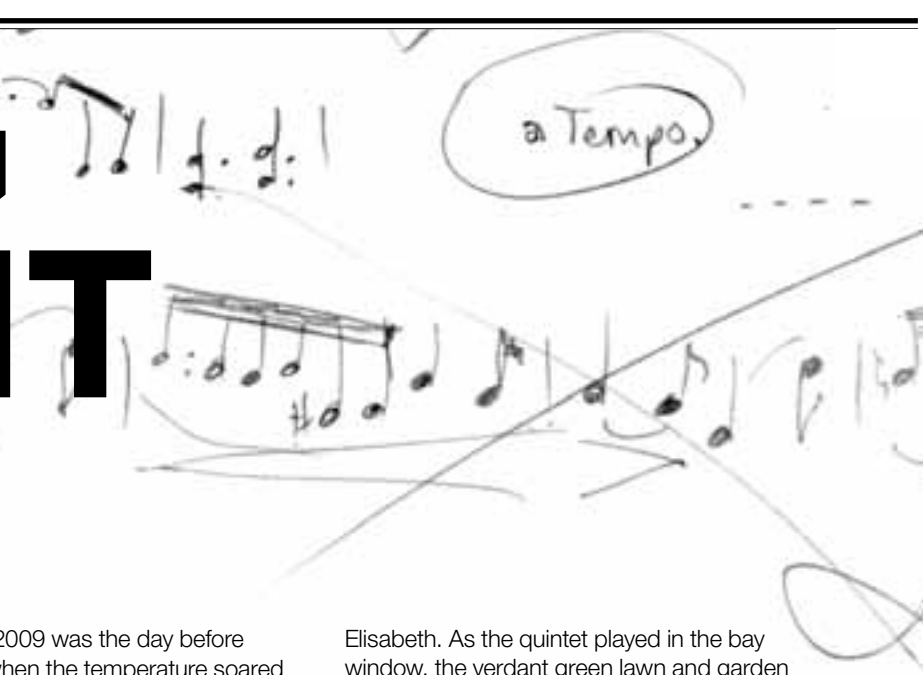
**Venue**  
ANAM  
**Bookings**  
anam.com.au  
(03) 9645 7911

Nicolas Altstaedt's residency is generously supported by **Ralph Ward-Ambler**

This concert is generously supported by



# STRIKING THE RIGHT CHORD



The 6th February 2009 was the day before 'Black Saturday' when the temperature soared to 40+ degrees, it was two days before Dame Elisabeth Murdoch's 100th birthday and it was the day Paul Dean, Artistic Director of ANAM, visited Dame Elisabeth at her beloved home - Cruden Farm.

The memory of that day was seared into Paul Dean's memory. The most extreme heat he ever experienced wilting the glorious garden; the cool of the house overflowing with memories; the wonderful music room and the ever-gracious Dame Elisabeth.

This visit inspired Paul to compose his new clarinet quintet titled 'Cruden Farm', which was premiered on Thursday 22 March in the music room at Cruden Farm in the presence of Dame

Elisabeth. As the quintet played in the bay window, the verdant green lawn and garden seen through the leadlight windows were a spectacular testament to the resilience of nature. This deeply evocative work ends with the gentle breathing of the clarinet. Dame Elisabeth was deeply appreciative and would like to hear the work again surrounded by family and friends, ANAM hopes to share this work with its audiences in the near future.

'Cruden Farm' was performed by Paul Dean clarinet and first year ANAM students: Cameron Jamieson violin, Amy Brookman violin, Matt Laing viola and James Larsen cello

Cruden Farm: Lin Bender

# 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 THESE UPCOMING MONTHS.

## 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 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

An hour-long concert during the day featuring diverse repertoire that showcases the talent of ANAM musicians.

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

## MASTERCLASSES

ANAM welcomes distinguished chamber ensembles and soloists to coach ANAM students in a public forum.

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

## AUSTRALIAN VOICES

In partnership with the Melbourne Recital Centre, the *Australian Voices* series celebrates the outstanding musical legacy of our homegrown composers.

## MOTHER'S DAY CONCERT

Join the ANAM musicians and faculty for a wonderful afternoon of music and refreshments provided by South Melbourne Cafe, Burnt Butter.

## MOSTLY MOZART

In conjunction with Orchestra Victoria, ANAM presents the third series of morning concerts at the Melbourne Recital Centre.

## 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 June, students perform a recital featuring repertoire of their choosing.

## MUSICIRCUS

Experimental music composer John Cage wrote instructions for an event where 'you simply bring together under one roof as much music (and as many musical groups and soloists) as practical under the circumstances'. We have done just that!

## ST SILAS SUNDAYS

St Silas Anglican Church is located just down the hill from the South Melbourne Town Hall; the church is a perfect place for a series of intimate Sunday afternoon concerts.

## MAY

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4 1pm Sound Bite	5 5pm Musicircus
6	7	8 6pm Australian Voices	9	10	11 1pm Sound Bite	12
13 2pm Mother's Day Concert	14	15 6pm Sound Bite*	16	17	18 3pm In Convo Barry Conyngham 6pm Sound Bite*	19
20	21	22	23 10am Masterclass Trio Dal*	24	25	26
27	28	29	30 11.30am Mostly Mozart			

## JUNE

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1 3pm In Convo Paul Wright	2 7pm Paul Wright & Howard Penny Direct
3	4	5 1pm Flute Workshop Denis Bouriakov*	6 7pm Denis Bouriakov in Recital*	7	8 7pm Nicolas Altstaedt Directs	9
10	11	12 Recital Season 1 1pm Tom Higham 2pm Shane Chen 6pm Australian Voices	13 Recital Season 1 1pm Alexander Morris 2pm Peter Clark 6pm Edwina George	14 Recital Season 1 1pm Nicholas Evans 2pm Georgia Ioakimidis- MacDougall 6pm Liisa Pallandi	15 12pm Masterclass Julian Rachlin* Recital Season 1 1pm Julia Brooke 2pm Rachel Shaw 3pm In Convo Matthew Hindson	16
17	18 Recital Season 2 1pm Jack Bailey 2pm Anna Pokorny 6pm William Hower	19 Recital Season 2 2pm Ioana Tache 6pm Emma Hunt	20 Recital Season 2 1pm Rowan Hamwood 2pm Kiran Phatak 6pm Jack Ward	21 1pm Fete De La Musique 6pm Sound Bite*	22 Recital Season 2 1pm Deborah Ng 2pm Thibaud Pavlovic-Hobba	23
24 2.30pm St Silas Sundays	25 1pm Viola! Sound Bite 3.30pm In Convo Takács Quartet*	26 1pm Viola! Masterclass* 6pm Viola! Sound Bite	27 3.30pm Viola! Masterclass*	28 1pm Viola! Sound Bite 3.30pm Viola! Masterclass*	29 1pm Viola! Sound Bite 3pm In Convo Violists 7pm Viola! Sound Bite	30

## JULY

Sun	Mon	Tue	Wed	Thu	Fri	Sat
22	23	24	25 11.30am Mostly Mozart	26	27	28
29	30	31				

\*New Events



## BOOKING DETAILS

### Book

**ANAMates** Membership and tickets to Director's Choice Concerts

**Online** [anam.com.au](http://anam.com.au)  
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