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A New Year, a New Chapter



New Artistic Director, Nick Deutsch, tells us what ANAM means to him and shares his excitement in what promises to be a big year ahead.

For several years now, I have been Professor of Oboe at the Hochschule für Musik in Leipzig, one of the oldest music institutions in the world (if not the oldest). The first Artistic Director was Felix Mendelssohn Bartholdy and the college boasts an incredible list of alumni including Clara and Robert Schumann, Grieg, Janáček, Wagner, Delius, Albéniz, Schulhoff, Arthur Sullivan, Max Reger, Kurt Masur and far too many more to name. It's an extraordinary gift to inherit such traditions and there is a great responsibility in upholding it. Sometimes moving in new directions can be challenging and difficult.

ANAM, in comparison, is a very young institution that can really shape its direction to meet the needs of young musicians in today's musical environment. The quality, range and unrelenting pace of passionate music making at ANAM is incredible and I am looking forward to being a part of it. With a relatively small cohort we are able to tailor learning paths to the needs of individuals creating a unique experience for each musician. Our young musicians are all at the top of their game and hungry for inspiration. Add to this, an exceptional faculty and staff, who are engaged far beyond what the job description entails and an amazing roster of guest artists that would be the envy of any musical organisation anywhere. It's a recipe for success. You only have to step foot in the building to feel the energy.

"Excellence; energy; intensity; innovation; pushing boundaries. If someone asked me to describe ANAM in six words, this is what I would say."

— Nick Deutsch

It has always fascinated me how successful Australia has been in producing world-class musicians and returning to Australia to lead the next generation of young professionals is something I am immensely excited and proud to be undertaking. Not only does Australia have top-notch local orchestras, but many of the world's finest orchestras feature Australian musicians in their leading positions. Recently I saw a Gramophone Magazine List of the world's top 10 orchestras. Not that I am endorsing the list or the means or need to make such a list, but reading through it I noticed that nine of the top 10 orchestras listed currently have Australians as members — many in principal positions. Considering Australia's population and relatively young music tradition, it is an extraordinary achievement.

With a big year ahead, I can't wait to get started at ANAM and what better way to do that than with our 2016 Opening Concert. In a wonderful gesture, I am looking forward to performing a new work composed for me by previous ANAM Artistic Director, Paul Dean. It's really a way of passing the baton. Complimenting this, it's exciting that Kaylie Melville (ANAM alumna and finalist in the 2015 ANAM Concerto Competition) will also be featured as a soloist in the first program of the season. I suppose nothing can make an artistic director more proud than when your alumni become colleagues.

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

WHAT'S YOUR PLAYLIST TOP 5?

I love listening to music and always travel with an iPod and iPhone full of music. To list just five songs would really be impossible! I love the variety and really mix between all genres. I admit that I mostly listen to "classical music" (orchestral, opera and chamber music) but I have a lot of jazz, world and popular music as well. And my daughter always makes sure I get my share of current hits... she has command of the car stereo!

Reflections of a Music Maker with Clare Bowditch

Clare Bowditch is a gifted artist and storyteller. She is one of Australia's most successful ARIA Award winning songwriters and a Logie-nominated actor for her role in Channel 10's *Offspring*. In 2016, Clare builds on her already impressive list of credits and takes on radio broadcasting as the new host of the Afternoon program for 774 ABC Melbourne.

Clare generously made time in her busy schedule to share with ANAM her thoughts on what it means to be a music maker in Australia.

What are your first memories of making music?

Like most children, I learnt to speak by making sounds with my voice. Singing, I guess you could say. For some reason, perhaps simply because it was encouraged by my mother, I kept singing. It was a pretty normal thing to do in our house — harmonising was something to pass the time while washing the dishes or so on. No one ever told me I couldn't sing, so I assumed I could, and I kept doing it. Some of my first recordings are from the age of three, writing songs about my dog Sam and hot water bottles. It was a way of processing the everyday.

Who are you most influenced by?

As cliché as it sounds, my biggest influencers are my parents, my siblings, my husband, my children, my friends, teachers and band-members. Brilliant, the lot of them! More broadly, there's community radio, the ABC, and the work of people throughout history who've put some thought into what they say before they say it; these have all been hugely influential.

What sort of shape do you think the music business is in currently?

The music industry is still, like most industries, in an enormous state of flux. It's adjusting to the changing business-model that the digital age has forced, and with it are a new set of challenges and gate-keepers. It's had to shape up, lean down, sharpen its wits and work darn hard to remain relevant to the people it serves. There have been enormous casualties. The industry itself has, and continues to, rise to this challenge. If I could wave a wand and return to the days of old, would I? Absolutely not. As a music maker, we now have the potential of more power and say in our own career; that is something we need to exercise. If you do have that talent, if you do work hard, and you are lucky enough to feel there's something inside you worth saying (which there is, for all of us), then this is your time in history.

I still choose to see all of this as an enormously interesting time, which offers a great opportunity to re-invent the model of how we connect to our audiences, and how we make our living. In the end, it's our audiences who enable our careers, and that's that. The fact we live in this epoch in history means we get the chance to actually know, care and connect directly with our audiences; to think of them when we plan our shows. Should we think about them through the whole of the creative process? No. First and foremost, don't paralyse yourself with the desire to please others, just tell your truth in the most striking or original or glorious way you can. But the desire to give your audience the gift of songs to keep them company, to mark occasions, or to give them a spectacular night out is something worth working for.

What do you think are essential traits to succeed as an artist?

Curiosity, a recognition of your area of genius, to know what you're good at and what you need help with, and to respect that and work hard to develop it. You need some degree of toughness, to have something bigger than yourself that you're fighting for and allowing that to give you the courage to push on, to be enormously resilient, and to be grateful the whole way. Most successful artists have both an intense insecurity and an intense need to prove themselves, for one reason or another. The ability to alchemise that self-absorption into something that contributes to the greater good is perhaps the key.

You've done a lot of collaborative projects throughout your career, how important do you think collaboration is?

Put me in a room with a guitar and I'll write you 100 songs in a week. Are any of them any good? Probably not! Who helps me work out which ones to keep, to develop, to record, to release? This is where collaboration has been absolutely central to my career. My sound is an amalgamation of the contribution of some of Australia's most unique and gifted musicians and producers. If it were left up to me to do any of that on my own, I would never ever have released my first song and I certainly wouldn't be working on my eighth album, as I am today. My most constant collaborator is producer Marty Brown, who I happened to fall in love with, and marry. It's a pretty sweet deal. He is the most honest person I know, and he keeps me honest too. Our relationship is intense; we keep the soft fluffy part in it by having date night every week. Even if we don't feel like it, we have date night. It's always worthwhile.



Not only are you an accomplished musician, but you also have a whole range of other talents such as gracing our television screens in a role in *Offspring*. How did this come about?

Offspring came about in a rather curious way, which is a recurring pattern in my life. For whatever reason, I was asked to audition. At the time, I was trying to impress my new manager Liz, so instead of saying no because I've never acted on TV before, I said yes. *Offspring* happens to be one of the only TV shows I watch — as if I was gonna get the role, right? So, I tried out for the experience of it. As luck would have it, the role suited me. And that's how it happened!

Additionally, in 2013 you founded Big Hearted Business (B.H.B.). Can you tell us a little bit about what B.H.B. is and what influenced you?

Many highly creative people are great at being creative, and not so great at running a business. Even the word "business" can be off-putting. On the other hand, many of my friends have corporate jobs with no life outside of work. What an enormous loss.

In short, I saw there was a need for further education and support, I wondered if there was something we could do about that, and therefore, B.H.B. was born. B.H.B. is a love-project developed to help teach "creative people" about business, and "business people" about creativity, in ways that make sense. We do this by telling great stories online, and running live events all over Australia. Really, it's just about getting good people into a room together. So far, so good!

The most recent string to your bow is a regular radio spot on ABC 774. How did you get the gig and what are some of the aspects of this new role that you are looking forward to?

I got this role because a guy called Warwick Tiernan called me and asked me if I wanted it. Apparently, Warwick runs the station? So I said "Really? You mean, full-time? What about me music?" I suggested four days a week,

"As a music maker, we now have the potential of more power and say in our own career; that is something we need to exercise. If you do have that talent, if you do work hard, and you are lucky enough to feel there's something inside you worth saying (which there is, for all of us), then this is your time in history."

— Clare Bowditch

allowing Fridays and weekends for touring and domestic life, and he said "okay", and I said "okay!", and here I am! I couldn't believe my luck, to be honest. I've always hoped to work in radio at some point. I find people fascinating, I love talking with my audiences and always have — having a licence to ask them questions willy-nilly is a dream come true for me. Curiously, you know what else I'm looking forward to? Routine. Like anyone who runs his or her own show, I haven't had an externally imposed routine since I started in this crazy game when I was twenty-whatever. Although it's been exciting, I've longed for more structure in my working-life for a long time. Reinventing the wheel every single morning can get exhausting. I wonder how I'll go with it all?

Ed's Done it All

Words by
Phil Lambert

It's a great century to be a trumpeter. The last time trumpeters had it so good was in the 18th century, when Bach, Handel and other greats created a wealth of virtuosic trumpet repertoire. Then the great rivers of trumpet writing started to dry up. After Haydn and Hummel, the trumpet virtually disappeared from the concert platform as a soloist. Yes, the great symphonists continued to write wonderful trumpet parts in their orchestral works, but the pianists and violinists became the concerto supremos, and the most idolised soloists of the concert hall.

Of course, the trumpet found a new outlet in the early 20th century in jazz, but it was the avant-garde composers of the mid-century who ushered in a glorious renaissance for the concert-hall trumpet. Berio, Stockhausen, Gruber and others found there was plenty of unrealised potential still waiting to be mined from its golden tones.

American trumpeter Ed Carroll has been through the entire gamut. Hearing the Mahler symphonies in his teens was his *Road to Damascus* moment when he knew he had to be a professional musician. After training at Juilliard he launched into his career wanting to be the American Maurice André. If clocking up well over 20 commercial recordings as a baroque soloist is a measure of success, then one can say he achieved his goal. And if your CD collection contains recordings by the great American orchestras you will almost certainly have heard him in the orchestral works of Mahler, Strauss, Bruckner and the rest. But the new Golden Age of the trumpet is, according to Ed, now.

As he says, "I fervently believe that many of the most masterful contributions for the trumpet have been in the past 50 years and continue to be written today". Now a zealous advocate for the contemporary trumpet, Ed Carroll imparts his fearlessness and mastery of craft to students at the California Institute of the Arts. His reputation as one of the world's best teachers equals his reputation as a player. When the Los Angeles Philharmonic urgently needed two extra trumpeters to help their over-extended trumpet section in some challenging new repertoire, they phoned Ed and simply asked him for his two best students. Professional compliments don't come any better.

His program for ANAM is a showcase for the many different voices of the modern trumpet. A welcome rarity is the 1937 work *Sensemaya* by Mexican composer Silvestre Revueltas, a hypnotic musical representation of an Afro-Cuban voodoo ritual. At the other end of the spectrum is the darkly comic *Are You Experienced?* for narrator and ensemble by New Yorker David Lang, which somehow brings the flavour of Seinfeld into the hall. Add some neo-classical Hindemith, some medieval-inspired Maimets and an interstellar call from Messiaen and you have one of the most varied concerts of ANAM's 2016 season.

INTERSTELLAR CALL

Fri 22 April 7pm

- MESSIAEN**
Interstellar Call
- MAIMETS**
Media Vita (arr. for 6 trumpets)
- LANG**
Are You Experienced?
- HINDEMITH**
Konzertmusik op. 49
- REVUELTAS**
Sensemaya (arr. brass & percussion)
- WOLF**
The Devil Inside

Edward Carroll
director/trumpet

ANAM Brass & Percussion Musicians

Venue
South Melbourne Town Hall

Tickets
Full \$60 Sen \$45 Conc \$35

Bookings
anam.com.au or 03 9645 7911

IN CONVERSATION WITH... EDWARD CARROLL

Fri 22 April 3pm

Edward Carroll
trumpet

Venue
Council Chamber,
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

Being a Saxophonist in the Classical World



Words by
Christina Leonard

“You play saxophone...!? Ooooo, I love saxophone! So do you play in a band...?”

This would probably be the most common response when people ask me what I do. I am normally greeted then with a look of curiosity when I say that I am a Classical saxophonist and no I don't normally play in pubs and bars but rather with orchestras and smaller ensembles playing and recording music. There are often doubtful looks when I explain that often I have arranged the music for saxophone myself or that it has been written recently and sometimes especially for me.

The next penny to drop is that I am a woman playing saxophone, “well there wouldn't be very many girls playing saxophone now would there...!” And again a look of surprise when I say that when I started, women were definitely in the minority but now in the classical world it's fairly even, especially when I consider the students commencing a classical degree at the Conservatorium of Music in Sydney where I teach.

There are very few saxophone players internationally that exclusively perform, most combine performance and teaching as I do, which is lucky for me as I enjoy both of these roles very much. It's a real privilege to be guiding the next generation of players. Assisting them strive to improve across the broad range of capabilities that musicians now require and seeing them expanding their skillset is very rewarding.

I also really enjoy performing and innovating. When people comment that they have never heard the saxophone



played in a classical context before and when they not only enjoy the performance but inquire about other pieces, it is an uplifting experience.

It still surprises me how frequently this happens. I suppose one of my biggest challenges is to create as many opportunities as possible for the general public to hear Classical saxophone. I am confident that once people have heard saxophone played in this context they will want to hear more. Exposure creates demand through a range of pathways. As a community it is important that Classical saxophonists create and take opportunities to increase our presence so that organisations creating new works and composers deciding on what instruments they wish to write for will consider including saxophone on a more regular basis.

The process of working with composers to create new works for the instrument is especially exciting for me. It is very important for the promotion of the instrument and a very real way to keep building the strength and longevity of the Australian music scene. Creating relationships with composers so they know what is possible on the instrument is paramount; it opens a dialogue that stretches both my imagination and theirs and hopefully leaves a body of work that challenges, inspires and adds value to our cultural landscape.

Christina Leonard is curator and guest artist for the first Australian Voices concert of 2016 featuring the works of Australian composer Mary Finsterer.

AUSTRALIAN VOICES 1: FINSTERER

Mon 21 March 6pm

FINSTERER

Tract

FINSTERER

Silva

FINSTERER

Nobility from Julian Suite

FINSTERER

Ionia

FINSTERER

Angelus

Christina Leonard
curator/saxophone

ANAM Musicians

Venue
Salon, Melbourne Recital Centre

Tickets
Full \$25 Conc \$15

Bookings
melbournerecital.com.au
or 03 9699 3333

*Presented in partnership with
Melbourne Recital Centre*

IN CONVERSATION WITH...
ANTONIO MENDEZ

Fri 4 March 3pm

Antonio Mendez
conductor

Venue
Council Chamber,
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

OPENING CONCERT

Sat 5 March 7pm

NØRGÅRD
For a Change Percussion Concerto no. 1

P DEAN
Oboe Concerto (world premiere)

SIBELIUS
Symphony no. 2 in D major op. 43

Nick Deutsch
oboe

Kaylie Melville
percussion

Antonio Mendez
conductor

ANAM Orchestra

Venue
South Melbourne Town Hall

Tickets
Full \$60 Sen \$45 Conc \$35

Bookings
[anam.com.au](#) or 03 9645 7911

LAURENCE MATHESON
CONCERT 1
ANAM FELLOWSHIP
PERFORMANCE

Tue 8 March 7.30pm

BRAHMS
Clarinet Trio in A minor op. 114

BRAHMS
Trio for horn, violin & piano
in E-flat major op. 40

BRAHMS
Piano Quintet op. 34

Laurence Matheson (VIC)
piano

Venue
South Melbourne Town Hall

Tickets
Full \$20 Conc \$15 (ANAMates \$5)

Bookings
[anam.com.au](#) or 03 9645 7911

SOUNDBITE

Fri 11 March 1pm

BRAHMS
Quintet for clarinet & strings
in B minor op. 115

ANAM Musicians

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

ALEX RAINERI CONCERT 1
ANAM FELLOWSHIP
PERFORMANCE

Fri 11 March 6pm

MOZART
Quintet for piano & winds in E-flat K452

BRAHMS
Trio for violin, cello & piano in C minor op. 101

FRANCK
Violin Sonata in A major op. 13

Alex Raineri (QLD)
piano

ANAM Musicians

Guest Musicians

Venue
South Melbourne Town Hall

Tickets
Full \$20 Conc \$15 (ANAMates \$10)

Bookings
[anam.com.au](#) or 03 9645 7911

IN CONVERSATION WITH...
NICK DEUTSCH

Fri 18 March 3pm

Nick Deutsch
oboe

Venue
Council Chamber,
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

SERENADE

Fri 18 March 7pm

MOZART
Serenade for winds no. 11 K375

DVORÁK
Serenade for winds in D minor op. 44

BRAHMS
Serenade no. 2 in A major op. 16

Nick Deutsch
oboe/director

Caroline Henbest
viola

Howard Penny
cello

ANAM Musicians

Venue
South Melbourne Town Hall

Tickets
Full \$60 Sen \$45 Conc \$35

Bookings
[anam.com.au](#) or 03 9645 7911

What's on
February – April

AUSTRALIAN VOICES 1:
FINSTERER

Mon 21 March 6pm

FINSTERER
Tract

FINSTERER
Silva

FINSTERER
Nobility from *Julian Suite*

FINSTERER
Ionia

FINSTERER
Angelus

Christina Leonard
curator/saxophone

ANAM Musicians

Venue
Salon, Melbourne Recital Centre

Tickets
Full \$25 Conc \$15

Bookings
[melbournerecital.com.au](#) or 03 9699 3333

MOSTLY MOZART

Tue 22 March 11am

MOZART
Serenade for winds no. 11 K375

BRAHMS
Serenade no. 2 in A major op. 16

Nick Deutsch
oboe/director

ANAM Musicians

Venue
Elisabeth Murdoch Hall,
Melbourne Recital Centre

Tickets
Full \$47 Conc \$40

Bookings
[melbournerecital.com.au](#) or 03 9699 3333

*Complimentary morning tea is served from
10.15am in the MRC Ground Floor Foyer*

SOUNDBITE

Thu 24 March 1pm

SCHUMANN
Adagio & Allegro op. 70

SCHUBERT
"Auf dem Strom" for soprano,
horn & piano D943

Timothy Skelly (NSW)
French horn

ANAM Musicians

MELBA Opera voices

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

SOUNDBITE

Fri 8 April 1pm

JS BACH/BUSSONI
Prelude & Fugue in D major BWV532

JS BACH/BUSSONI
Chorale prelude no. 5 *Ich ruf zu dir* BWV639

JS BACH/BUSSONI
Chorale prelude no. 2 *Wachet auf* BWV645

JS BACH/BUSSONI
Chorale prelude no. 3 *Nun komm* BWV659

JS BACH/BUSSONI
Chaconne in D minor BWV1004 fr. Violin
Partita in D minor

Adam McMillan (QLD)
piano

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

AUSTRALIAN VOICES 2:
SCULTHORPE

Thu 14 April 6pm

SCULTHORPE
Songs of Sea & Sky for clarinet & piano

SCULTHORPE
Tabuh Tabuhan

SCULTHORPE
String Quartet no. 8

Paul Dean
curator/clarinet

ANAM Musicians

Venue
Salon, Melbourne Recital Centre

Tickets
Full \$25 Conc \$15

Bookings
[melbournerecital.com.au](#) or 03 9699 3333

SOUNDBITE

Fri 15 April 1pm

Program to be advised

ANAM Musicians

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

IN CONVERSATION WITH...
EDWARD CARROLL

Fri 22 April 3pm

Edward Carroll
trumpet

Venue
Council Chamber,
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

INTERSTELLAR CALL

Fri 22 April 7pm

MESSIAEN

Interstellar Call

MAIMETS

Media Vita (arr. for 6 trumpets)

LANG

Are You Experienced?

HINDEMITH

Konzertmusik op. 49

REVUELTAS

Sensemaya (arr. brass & percussion)

WOLF

The Devil Inside

Edward Carroll

director/trumpet

ANAM Brass & Percussion Musicians

Venue

South Melbourne Town Hall

Tickets

Full \$60 Sen \$45 Conc \$35

Bookings

anam.com.au or 03 9645 7911

ST SILAS SUNDAYS NO 1

Sun 24 April 2.30pm

Program to be advised

Hamish Upton (NZ)

curator/percussion

Venue

St Silas Anglican Church,
99 Bridport St Albert Park

Tickets

Full \$25 Conc \$15 (ANAMates \$15)

Bookings

See anam.com.au for details

Includes complimentary afternoon tea

SOUNDBITE

Fri 29 April 1pm

Program to be advised

ANAM Musicians

Venue

South Melbourne Town Hall

Tickets

\$5 (ANAMates Free)

Bookings

Tickets at the door

LAURENCE MATHESON
CONCERT 2

ANAM FELLOWSHIP
PERFORMANCE

Fri 29 April 7.30pm

SCHUBERT

Fantasia in F minor for piano 4 hands D940,
op. 103

SCHUBERT

Quintet in A major D667, op. 114 "Trout"

SCHUBERT

Piano trio no. 1 D898

Laurence Matheson (VIC)

piano

Venue

South Melbourne Town Hall

Tickets

Full \$20 Conc \$15 (ANAMates \$5)

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.

For a Change

Words by
Phil Lambert

As far as the Chinese are concerned the I Ching, or Book of Changes, has been around forever. It can be traced back at least 2,500 years, but everyone knows its origins are timeless. Like much of the Bible, no one knows who or how many authors created it. The Chinese have traditionally turned to it as a source of divination, and over the centuries it's been consulted by anxious emperors and peasants alike in search of guidance. It's spawned entire libraries of commentaries, interpretations and philosophical treatises. If no single person could seriously claim to understand it definitively, it's equally true that no one dares dispute its place as one of the Chinese 'Five Classics', as central to China's heritage as the Bible and Aristotle are to Europe's.

At the heart of the I Ching are the 64 hexagrams, little oblong patterns made up of six lines. Some of the lines are unbroken and represent the yang. The other lines are broken, two halves separated by a small gap, and represent the yin. Each hexagram has its own unique configuration of yin and yang lines and symbolises a particular state of being. The 64th hexagram, for example, is called *Towards Completion* and represents a time when the change from chaos to order is not yet completed.

Danish composer Per Nørgård is now 83. Like Sibelius, his early idol, Nørgård has always sounded as if he were a lightning rod for the forces of nature. In the swinging 60's Nørgård, like The Beatles, Stockhausen and almost everyone else, discovered eastern mysticism. The fathomless waters of the I Ching beckoned. As fearless as a Viking, he dived

in and surfaced with treasure, a spectacular percussion piece based on four different hexagrams. Years later he added an orchestra to create the concerto *For a Change*. It's a massive adventure for the audience but especially the soloist, who must have command over a massive battery of percussion gear. It's an adventure percussionist Kaylie Melville will take on Saturday 5 March.

"For a Change is a total thrill to play. It's a chance to showcase so many wonderful percussion instruments from all over the world, and each movement has such a completely distinctive, unique character — thundering, quirky, tender and relentless in turn. It's a real roller-coaster ride from beginning to end!"

— Kaylie Melville

OPENING CONCERT

Sat 5 March 7pm

NØRGÅRD

For a Change Percussion
Concerto no. 1

P DEAN

Oboe Concerto (world premiere)

SIBELIUS

Symphony no. 2 in D major op. 43

Nick Deutsch

oboe

Kaylie Melville

percussion

Antonio Mendez

conductor

ANAM Orchestra

Venue

South Melbourne Town Hall

Tickets

Full \$60 Sen \$45 Conc \$35

Bookings

anam.com.au or 03 9645 7911

Affinity Collective: a Wild Ride

Words by
Mee Na Lojewski



My year as an ANAM Fellow really showed me how life in music, perhaps more than in other professions, can bring surprises and take unexpected turns. I couldn't have foreseen all of the hoops and loops my ANAM Fellowship would put me through, nor the excitement that independent music making would open up to me.

Affinity Collective's inaugural concert season launched in March 2015 in ANAM's Ballantyne Room to sold-out audiences. This four-part series featured three world premieres by Australian composer Jack Symonds alongside repertoire from the past century relevant to Symonds' creative process. Reflecting on the 'extra-musical' side to creating this project, perhaps my biggest realisation was that the matter of programming, rehearsing and performing music is only the tip of a much larger iceberg. Bringing Affinity Collective's six players, four guest musicians and our Sydney-based composer together over the year, I realised the first hurdle was actually finding time to rehearse and perform. I also discovered the necessity of negotiation and readiness to reschedule if much needed casual work came up, even if the only option was rehearsing at 11pm in one of our musician's basement!

Directing a group and taking responsibility for 'running the show', was something I didn't imagine myself doing 18 months ago. I saw myself learning very quickly, admittedly on a smaller scale, the skills of the whole ANAM administrative team. Lucky for me, I had the willingness of many staff members to lend an ear and a helping hand in areas of scheduling, production, ticketing, marketing and development.

It has been a wild ride learning how to balance the bigger and smaller pictures, the cello playing and behind-the-scenes administration, the planning for the present and the planning for the future. For me, the real test of my Fellowship was discovering how to maintain my own instrumental practice and the never-ending tasks involved in programming, managing and promoting Affinity Collective. My fellowship mentor, Genevieve Lacey, advised and encouraged me in a vital way. As a performing musician involved in many artistic roles, Genevieve demonstrated by example how to preserve 'creative me time' as my number one endeavour. She also helped me see past the immediate present and think imaginatively about developing ideas and strategies for the future.

As Affinity Collective continues beyond the ANAM Fellowship program and enters its second year, we are looking forward to new challenges and adventures here in Melbourne and overseas in the UK and Germany.

Heather Leviston's Classic Melbourne review of Affinity Collective's June concert last year sums up our collective efforts within the invaluable framework that ANAM provides: "...This concert was a reminder of the important role of ANAM in fostering enterprise at a more personal level. The Fellowship Project is a valuable opportunity for performers to collaborate with composers of new music and offer audiences a fuller appreciation of musical connectedness."

What's next for Affinity Collective?

SEASON OPENING & OVERSEAS TOUR

Tue 22 March 7pm

Information
affinitycollective.com/concerts

PLUS...

28 March – 9 May

Affinity Collective Quartet leaves for their Overseas Development Tour travelling to London, Berlin and Hannover for performances and mentorships with leading European quartets.

They are seeking support towards this overseas tour.

Visit affinitycollective.com/news for more information.

WHAT IS AN ANAM FELLOWSHIP?

The ANAM Fellowship program is designed to provide musicians and/or ensembles of exceptional accomplishment with the freedom and support to progress their careers by realising specific goals in support of their musical development.

Music of Our Time: Why Australian Music is so important

Words by
Marshall McGuire
Director of Artistic Planning,
Melbourne Recital Centre

Melbourne runs on music. It has for decades. And classical music has always held an important place in Melbourne's musical life. Because of this, it is known as a great place to be a musician, and to be a music lover. As such, it feels like the Australian National Academy of Music (ANAM) couldn't possibly thrive elsewhere.

In my view, the best way to learn about music is to play it. Or at least listen to others performing it. ANAM has such a great collegial approach to music making, where young musicians and audiences come together to present, listen to and discuss performances. In addition, it has an important impact on the faculty where teachers are also accomplished performers. It is a perfect combination of skills and circumstance.

The skills required of a performer nowadays are really no different to those that were required in the past — it's just that, in a world where so much information and content is available all of the time, we have to work a little bit harder to make our story heard. And that requires us to make the story better, and more original, and more compelling. Which is ultimately what we all strive to do all of the time anyway!

Through initiatives such as composer commissions, Metropolis Festival and Contemporary Masters

Performance Award, Melbourne Recital Centre has a strong commitment to music of our time. As well as to musicians based in Melbourne who stand out for their outstanding performances and dynamic programming interests. Plus we have a variety of audiences who are interested in all sorts of music. Between us and ANAM we are able to focus some attention on Australian music making, contextualising and celebrating it as part of our year-round activities.

Any programs that support the presentation of Australian music (such as the Australian Voices series co-presented by Melbourne Recital Centre and ANAM) are vital in this multi-faceted musical world. Music from our time and our place have a particular relevance to Australian audiences, especially when the stories of the composers and their lives are articulated. People love hearing about other people's lives, even if they are unfamiliar with their music.

As always with the Australian Voices series, I'm astonished by the rich breadth of imagination that we uncover from Australian artists. In 2016 we celebrate Mary Finsterer, Peter Sculthorpe, Damien Ricketson and Helen Gifford, four composers of startlingly original music.

**AUSTRALIAN VOICES 1:
FINSTERER**

Mon 21 March 6pm

Curated by
Christina Leonard

**AUSTRALIAN VOICES 2:
SCULTHORPE**

Thu 14 April 6pm

Curated by
Paul Dean

**AUSTRALIAN VOICES 3:
RICKETSON**

Thu 23 June 6pm

Curated by
Claire Edwardes

**AUSTRALIAN VOICES 4:
GIFFORD**

Mon 31 October 6pm

Curated by
Jacinta Dennett

Venue
Salon, Melbourne Recital Centre

Tickets
Full \$25 Conc \$15

Bookings
melbournerecital.com.au or 03 9699 3333

*Presented in partnership with
Melbourne Recital Centre*

Who's New to ANAM in 2016?

Meet some of our young musicians



Alex Waite (VIC)
Piano

Who do you most look up to or get the most inspiration from in the music world?

Lots of people, for different reasons. As corny as it sounds, I find Tim Young (my teacher) an excellent role model because his hunger for discovery, versatility and general attitude is refreshing. And seeing someone living a similar professional life to where I'd be in an ideal world is, to me, really useful.

Further afield, Martha Argerich for her supremely natural, spontaneous musical engagement and technique, and Daniel Barenboim for his musical intelligence and what he can do at the piano with a less-than-ideal technical apparatus.

What are your top 3 favourite books? Why?

Well I'm currently reading *The Picture of Dorian Grey* whilst travelling around Canada, which I'm enjoying a lot. I'm not sure about favourites, they change over time. My favourite books of the past year have probably been *Jane Eyre* for the way it grips the reader and doesn't seem to lag, as well as its slightly rebellious social commentary. Tim Winton's *Cloudstreet* has to be up there because of the warm, fuzzy, celebrate-life-for-life's-sake feeling that I got from reading it. And for a music book: probably *Famous Pianists and Their Technique*, because Gerig is able to extract (and sometimes spin) a fascinating narrative from a subject usually treated with such dullness.



Mat Levy (NSW)
Percussion

Why did you choose to come to ANAM?

I chose ANAM because it offered a great variety of different options, including everything from orchestral percussion and timpani to new music and chamber music. ANAM also offers the opportunity to work with some of Australia's best teachers and in some of the country's best facilities, especially for percussion and timpani. It also came very highly recommended to me by my teachers and some friends who are currently studying or have previously been at ANAM.

What do you do in your spare time?

In my spare time I like to try and keep myself busy. I've been making some of my own timpani mallets for a while and I like to try and discover new music to listen to or play while I'm making them. I also really enjoy cycling and try get out on the bike when I've got some free time.

What's on your playlist at the moment?

The latest thing on my playlist at the moment is the new David Bowie album *Blackstar*. I've also been listening to the Prokofiev's 'Romeo and Juliet Suite' recorded by the Scottish National Orchestra with Neeme Jarvi conducting in preparation for the Australian Youth Orchestra's February season.



Lily Higson-Spence (QLD)
Violin

Who do you most look up to or get the most inspiration from in the music world?

It's easy to say someone like Perlman, Vengerov or Gitlis, (each who, of course, I look up to greatly) but it's easier for me to be inspired by some of the female artists like Midori, Chang, Benedetti, Batiashvili or Salerno-Sonnenberg because I feel like I can relate more closely, and the feats that seem impossible suddenly feel a bit more achievable! Girl power! Although, I do have to give a special mention to Stefan Jackiw, he's one of my biggest inspirations.

What do you do in your spare time?

I love photography art, and cooking.

What is your dream career?

I don't really have a particular thing in mind, all I hope is that I'm still playing my violin the best I can and loving every minute of it.



Magdalenna Krstevska (VIC)
Clarinet

What do you find most challenging about being a musician?

Figuring out exactly what I want to convey through my music and finding the right techniques to support that. Not being a perfectionist, but rather allowing myself to 'let go' and once on stage, stop thinking about technique and immerse myself completely in the music itself. Maintaining a consistent high level of energy and drive through all of the ups and downs of study and a musical career. Looking past set-backs and always trying to find the joy in what we are lucky enough to be doing (playing beautiful music).

Do you have any hidden talents that aren't music related?

I am multilingual! I can speak four languages fluently (English, French, Bulgarian, Macedonian) and last year (in my spare time) I decided to take up Spanish. So I can also speak beginner Spanish... and beginner German. Although my German is getting pretty rusty now. I need to practice it!

Is there anything else we don't know about you?

I've spent a lot of time living overseas. I've been to school in Macedonia, Bulgaria and France. When I was 11 and in Macedonia I started having lessons with a Gypsy clarinettist in Bitola and learnt a number of gypsy dances from him. There was no sheet music, just learning by ear and imitation. I went back to him multiple times over the years (every time we returned to Macedonia) and now have a great repertoire of gypsy/folk-style party starters up my sleeve! I find it really important to explore other styles of music (other than classical), particularly styles that involve improvisation and playing by ear. It's also really important to me to have a strong musical connection with my background (I'm Macedonian and Bulgarian).

Five Minutes with... Dr Robin Wilson, ANAM Head of Violin



Favourite Melbourne restaurant?

Too many! I had several memorable meals at Supernormal late last year. I frequently dream about the lobster rolls and roast duck leg...!

What is the latest movie you saw?

Actually *Stars Wars*... I'm not a Sci-Fi fan but it was certainly an enjoyable nostalgic trip back to boyhood and the nephews were enthralled.

What do you think sets ANAM apart from other institutions in the world?

So many things! A supportive and nurturing environment where a congenial size cohort allows for individually-tailored learning. Copious and tiered performance opportunities in solo and chamber music and the chance for feedback from all faculty. Working with world-class conductors alongside faculty in orchestral projects.

Performance opportunities in chamber music collaborations with world-class visiting artists, professional ensembles and orchestras. All in all, ANAM affords a rich and comprehensive immersion across the spectrum of performance mediums, amidst an inspiring faculty and talented young musicians who all share a strong commitment and love for music and the profession.

What projects outside of ANAM do you have coming up in 2016?

I'll be playing a season with the Australian Octet in works by Graeme Koehne (new commission), Dvořák and Schubert. We'll also be doing the Mendelssohn Octet for the 3MBSFM Mendelssohn Marathon. And I'm looking forward to performances with Ironwood Chamber Ensemble — particularly exploring the Elgar Piano Quintet on gut strings!

ANAM IN 2016

Become a part
of the ANAM Story

ARE YOU A CITY OF PORT PHILLIP RESIDENT?

ANAM is delighted to offer all City of Port Phillip residents a free ANAMates membership. Visit anam.com.au for more details.

ANAM MEMBERSHIP

An ANAMates membership is an inexpensive way to be involved in the ANAM story. Not only will you be supporting the young musicians of the future, but you can also look forward to a few mates-only benefits:

- Free entry to over 150 of ANAM's general events*
- Special invitations to ANAMates only events
- A 10% discount on full priced tickets to ANAM Gala and Season Concert Package performances
- Access to special offers and arts partner discounts
- Complimentary mailing of Music Makers newspaper
- No booking fees

**excludes Season Concert Package performances, Gala Concert and performances presented in association with our creative partners.*

CONCERT PACKAGES

ANAM Complete Package

Purchase the complete 2016 ANAM Season as part of a Complete Package and secure a 25% discount on single ticket prices to all 16 season performances (excludes Gala Concert). In addition you will receive invitations to special events throughout the year, including opportunities to meet guest artists and ANAM Musicians.

ANAM Choose Your Own Package

Prefer to create your own experience? Select six or more concerts from the 2016 ANAM season (excludes Gala Concert) as part of a Choose Your Own Package and receive a discount of 20% on the single ticket prices.

All packages are sold in conjunction with an ANAMates membership.

SINGLE TICKETS

Tickets to ANAM's Gala Concert and 16 Season concerts are on sale from Monday 15 February.

These 17 performances represent the tip of the ANAM iceberg. In the course of the year, ANAM's amazing musicians will present over 150 additional performances and events including recitals, masterclasses, Soundbites, Fellowship performances, public conversations, special events and more.

PRICING

ANAMates Membership
All \$75

Gala Concert
Full \$85 Senior \$70 Concession \$55

Evening Concerts
Full \$60 Senior \$45 Concession \$35

Morning Concerts
All \$35
(includes light refreshments and the opportunity to meet the artists after the performance)

Masterclasses
\$15 (Free for ANAMates)

Recitals/Soundbites/In Conversation
\$5 (Free for ANAMates)

Fellowship Performances
Various pricing

HOW TO BOOK

Online
anam.com.au

Telephone
(9am – 5pm weekdays)
03 9645 7911

Visit us
(office hours, or from one hour prior to each event)*

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210 Bank St
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**all performances, unless otherwise stated, are held at ANAM*

774 ABC
Melbourne

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