

MUSIC MAKERS



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WELCOME TO ANAM!

EVENT CALENDAR:
MARCH - APRIL

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ANGELS

BACH IN THE
LABORATORY

ANAM
AUSTRALIAN NATIONAL
ACADEMY OF MUSIC

WELCOME TO ANAM 2014

**ANAM
WELCOMES
36 NEW
FACES IN
2014.**

WE'D LIKE TO INTRODUCE YOU TO...



JULIA HASTINGS (VIC), Piano

What are you most looking forward to about the year at ANAM? I can't wait to get totally immersed into music making with other like-minded musicians who are all striving for the same high standards. I'm looking forward to the fast pace of life at ANAM, playing some amazing chamber music and generally being part of such a richly stimulating and rewarding environment.

Tell us a little about what you love about the piano. The piano is such a diverse instrument. It has such a wide range of tone colours and sounds that it can mimic and reproduce, which makes for endless possibilities in your interpretation. The music is also so complex and layered so playing the piano is like have a whole orchestra at your fingertips, but not quite as daunting as having 88 live musicians in front of you!

You are also passionate about dance and drama; how do you think your experience in the performing arts informs your musical practice?

Dance and drama are all about storytelling and the subtleties of how we use our bodies to do this. In music we spend a lot of time thinking about how we use our bodies to facilitate technique and reduce strain but not much emphasis is placed on how our bodies can be used to tell the story and enhance the narrative in the music. Classical music is often labeled 'elitist' because it's not widely understood in its purest form. I believe that by integrating subtle uses of theatre directly into instrumental music performance we can make our art more accessible and open up really exciting possibilities for engaging with a wider and more diverse audience. This is something I would love to explore more during my time at ANAM.



JONATHON COCO (VIC), bass

What are you most looking forward to about the year at ANAM? The Tim Dunin masterclass will be really valuable alongside playing with him in the ANAM Orchestra. It will be my second masterclass with Tim and I am really looking forward to the opportunity to receive more feedback from him. I'm also looking forward to playing Brahms' Symphony No. 4 under the baton of Simone Young later in the year.

Tell us a little about what you love about the bass. My favourite thing about the bass is sitting in orchestra and being able to support and impact everything that goes on around you. I also feel that the register we play in as double bass players is a fantastic addition to any chamber music. The low tone that the bass produces fills out any sound but can also be manipulated into a soloistic sound if needed and that diversity is what really draws me to the instrument.

One of your favourite works is Strauss' *Till Eulenspiegel's Merry Pranks*; what is it that you enjoy in particular about this piece? I am a huge fan of Strauss' music and as with all of his music, *Till Eulenspiegel* puts a very strong image or story in your head. While *Ein Heldenleben* portrays the hero in a very fitting way, I am partial to the playful prankster and the way Strauss has used the orchestra to create this atmosphere is truly enjoyable to me.

The **Australian National Academy of Music** (ANAM) is dedicated to the artistic and professional development of the country's most exceptional young musicians. ANAM's vision is to develop the country's future music leaders, distinguished by their artistic skill, imagination, courage, and by their contribution to a vibrant Australian music culture.

The only institute of its kind in Australia and one of the few in the world, ANAM is renowned for its innovation, energy and adventurous programming and is committed to pushing the boundaries of how classical music is presented and performed.

ANAM's students take part in an intensive yearlong course of one-on-one lessons, masterclasses and public performances. The 2014 cohort will consist of 67 students and 7 Fellows from across Australia and New Zealand.



TAMARA KOHLER (SA), flute

What are you most looking forward to about the year at ANAM? I'm really looking forward to exploring new methods of deliverance as a performer this year, through collaboration with members of the student cohort, questioning standard venue presentation and also experimenting with connection between audience and performer throughout a performance.

Tell us a little about what you love about the flute. Playing the flute puts me in a really natural place. I often wonder if this is related to the wind element of the flute, allowing me to connect with the natural fluidity of my breath. When playing flute, I feel a freedom of expression, which I cannot seem to gauge in any format.

You have studied in Canada and throughout Europe; what have you found interesting about the ways that music is taught in different countries? All of my studies abroad have been incredibly varied. I've been fascinated by how the role of the audience varies in different cites, performance spaces and concert formats, whether it be an audience's openness to surrender to the tension of a musical moment or attendance of a concert purely for status value. My lessons and masterclasses have illustrated how certain performers are instrument specialists in their teaching, whilst others are very much communicators of expression. I'm really looking forward to exploring all of these ideas in my performing this year!

When playing flute, I feel a freedom of expression, which I cannot seem to gauge in any format. Tamara



RILEY SKEVINGTON (WA), violin

What are you most looking forward to about the year at ANAM? Without a doubt, having the opportunity to working with and alongside world-renowned artists and hone my own skills to new levels. I'll miss my University of Western Australia music family and am so thankful for the many opportunities I have received but I am very ready to immerse myself in new experiences and to be surrounded by what I already know will be a awesome group of committed musicians.

Tell us a little about what you love about the violin. At the age of four-and-a-half I picked up my first tiny violin, waiting for my hands to grow bigger before I could commence piano, but once started I never looked backed. Sixteen years on, I am continually inspired by the seemingly endless repertoire selection and musical possibilities of the violin and I couldn't imagine my life without it.

You performed at the Royal Albert Hall for the BBC Proms; how did this opportunity come about? And what of this experience was most memorable for you? This amazing opportunity came about through my participation in the Australian Youth Orchestra International Tour in 2010 under the baton of Sir Mark Elder. At the time, I was completing my Year 12 studies and looking back now, I find it almost trivial that there was some initial doubt as to how my studies could potentially be affected. For me, this inspiring opportunity reaffirmed that music was the right choice heading into tertiary study and remains my most inspirational and memorable experience.



THEA ROSSEN (WA), percussion

What are you most looking forward to about the year at ANAM? I am really looking forward to the orchestral and chamber music, in particular the percussion program, which will be challenging and exciting. The opportunity to perform *Ionisation*, one of the first major percussion ensemble works written, with Speak

At the age of four-and-a-half I picked up my first tiny violin, waiting for my hands to grow bigger before I could commence piano, but once started I never looked backed. Sixteen years on, I am continually inspired by the seemingly endless repertoire selection and musical possibilities of the violin and I couldn't imagine my life without it. Riley

Percussion and visiting ensemble Kroumata is going to be fantastic. Working with Simone Young in August and singing in the ANAM Choir with Richard Gill will also be a great experience. Personal goal setting with members of the ANAM faculty to plot my program for 2014 and onwards is also something I am really looking forward to.

Tell us what you love about percussion. I love the range of sounds available across the many percussion instruments. From the savage pounding of timpani in Stravinsky's *The Rite of Spring* to Keiko Abe's beautiful marimba solos, the possibilities are limitless.

You've had some interesting experience collaborating with composers and performing student compositions; what is it that you enjoy about these relationships and opportunities? Creating new music with composers is a journey that involves an exchange of ideas and often leads to a discovery of new sounds. The highlight of these collaborations is always the first performance when the music is brought to life.

I had seriously considered moving to Europe, but I decided that if such an exceptional calibre of tutors, guest artists and young performers was that much closer to home, I should apply and try my luck to become a member of ANAM. Alexandra



EMMANUEL CASSIMATIS (NSW), oboe

What are you most looking forward to about the year at ANAM? I'm very excited to be learning from Jeffery Crellin as he has trained many of Australia's best oboists over many years. I'm also looking forward to performing with the other talented musicians at ANAM.

Tell us a little about what you love about the oboe. I started the oboe on my eighth birthday and ever since it has always felt particularly special to me. Music has always been a huge part of my life and I find that the oboe is the instrument that makes the most sense to me, despite being one of the more 'obscure' instruments. I've always felt

at home on the oboe because it allows me to demonstrate what the composer wants their audience to hear. The more connected you are with your instrument, the more your audience will understand your performance.

You've performed around 130 of Bach's Cantatas; what did you discover about these works through undertaking this project? I began this monolithic task whilst I was still at Sydney Grammar School and I believe, with the aid of Chris Shepard and Greg Platt, it helped me realise how complex and interesting Bach's music can be. As I performed more and more over the course of six years, I began to understand baroque music and in particular, Bach's musical language.



ALEXANDRA PARTRIDGE (NZ), cello

What are you most looking forward to about the year at ANAM? The opportunity to be able to excel in a challenging yet supportive environment at ANAM is exciting. I'm really looking forward to immersing myself in the program and studying with Howard Penny.

Tell us a little bit about what you love about the cello? The cello is a beautiful and versatile instrument and I'm very happy I chose it when I was young. Its ability to produce a wealth of tones and colours allows one to tell different stories within a piece of music; a deep rich and sonorous melody can change in a moment's notice to a bright cheeky character depicted in the higher register. In this way, the cello is very similar to the human voice.

You've moved from New Zealand to come to ANAM; what motivated you to study in Australia. I first heard about ANAM through professional musicians in New Zealand. They were very positive about the uniqueness of the program and the opportunities that are given to dedicated performers. I was encouraged to apply after receiving this feedback, combined with the attraction of an individualised and reputable program being available in Australasia. I had seriously considered moving to Europe, but I decided that if such an exceptional calibre of tutors, guest artists and young performers was that much closer to home, I should apply and try my luck to become a member of ANAM.



CONCERT OF ANGELS



German composer
Paul Hindemith

Tucked just inside the south-eastern French border, in the region of mixed Franco-Germanic heritage known as Alsace, is the town of Colmar. Its medieval, picture-book houses decked with flower-filled window boxes and its stone monastery guarded by an ancient linden tree all combine to create the perfect fairy-tale village. Not even Walt Disney could have designed it better. Beauty and the Beast, Cinderella and Pinocchio could all have been filmed here.

Inside the stone monastery, now an art museum, is one of Europe's treasures. It is an altarpiece created between 1512 and 1516 by the painter Mathis Nithardt, also known as Grünewald. **Despite its obvious mastery, one's first glance of this late-Renaissance masterpiece is likely to be confronting rather than comforting. The large, central panel is a no-holds-barred view of Christ's crucifixion, and Mathis the painter does not spare our prim sensitivities.** Few artists, in fact, have shown physical torture so unflinchingly. But Mathis was no sadist wishing to inflict pain on his viewers. He created this altarpiece for the monastery of St Anthony in nearby Isenheim, where people sought healing from the most distressing and disfiguring skin diseases. Christ's torment is meant to mirror theirs.

In other panels Mathis offers inspiration to those monks who were charged with treating the sick, the scarred and the leprous. We see St Anthony, the monastery's patron, visiting

the hermit Paul in a fantastic desert setting; in another panel he puts up a titanic struggle against the onslaught of Satan and his hideous host.

And then, just to remind us that life's not all a vale of tears, Mathis devotes one panel to a joyous concert of angels. Christ's suffering and Satan's terrors are leavened by radiant, heavenly music.

In the early 1930s German composer Paul Hindemith was keen to find a subject for an opera, and on the suggestion of his publisher eventually turned to Mathis Grünewald. **After devouring countless books on Mathis' life and times, Hindemith created his own libretto in which the painter abandons his art in order to join the peasants in the Great Revolt of 1524.** Mathis goes into the war an idealist, fighting with the downtrodden for justice, but comes out disillusioned and broken having seen too much barbarism on both sides. In the final scene his Archbishop persuades him that the best way he can serve God and humanity is through his art. The notion of an artist struggling to obey his art and his conscience, having to face an empty panel but also be able to face himself in the mirror, proved irresistible to Hindemith.

Politics were unavoidable for any artist in 1930s Germany, as the Nazi regime gradually appropriated the nation's cultural life and its institutions to become agents of their own racist propaganda.

Joseph Goebbels established the Reich's Chamber of Culture purely so that it could take orders from his Ministry of Propaganda. Hindemith, who was pro-tolerance and anti-Nazi, soon found himself on the wrong side of Goebbel's agenda. His new opera, titled *Mathis der Maler* (*Mathis the Painter*) was completed in 1934, but not even Wilhelm Fürtwängler, Germany's leading conductor, could get it staged. Hindemith, officially speaking, was on the nose. Goebbels denounced him in the press for 'Cultural Bolshevism', an entirely arbitrary and thoughtless adjudication, which might best be decoded as "I don't like it." No one wanted to touch *Mathis der Maler*.

Hindemith's solution was to create a symphony from the opera's orchestral interludes, each movement inspired by a panel from the Isenheim altarpiece: a rapturous Concert of Angels; a solemn Entombment of Christ; and the Temptations of St Anthony, where good finally prevails and evil is conquered. Fürtwängler, whose vain attempts to accommodate the Nazis were to earn him much post-war condemnation, nevertheless put his neck out for Hindemith by conducting the symphony's premiere with the Berlin Philharmonic in April 1934. *Mathis der Maler: Symphony* was an immediate success.

But Hindemith, unlike Fürtwängler, was never able to accommodate himself to his Nazi masters. Although reluctant to leave, it became clear to him that staying in

Germany was no longer an option for an artist of conscience. In 1938 he and his part-Jewish wife Gertrud left Germany, ultimately settling in the US. Sometimes one has no choice but to listen to the angels.

Brett Dean returns to ANAM in 2014 as Resident Composer. Brett will conduct the orchestra in ANAM's first performance of the season, with Howard Penny leading Bach's Brandenburg Concerto No. 3

THE LARK ASCENDING
FRI 7 MARCH, 7PM

Vaughan Williams *The Lark Ascending*
Dean *Pastoral Symphony*
Bach Brandenburg Concerto No. 3 in G major, BWV 1048
Hindemith *Mathis der Maler: Symphony*

Howard Penny cello/director
Brett Dean conductor
ANAM Orchestra

Tickets Full \$55 Sen \$40 Conc \$30
Bookings anam.com.au or (03) 9645 7911

The ANAM Orchestra is supported by the Ian Potter Foundation.

CALENDAR

MARCH

MASTERCLASS
MON 3 MARCH, 4:30PM

Timothy Dunin double bass
ANAM Musicians
Venue South Melbourne Town Hall
Tickets \$5 (**ANAMates** Free)
Bookings Tickets at the door

FELLOWSHIP PROJECT
How She Gives Me Death
WED 5 MARCH, 8PM

von Bingen Solo Responsories with Drone
Gesualdo Madrigals (arr. Hughes)
Eötvös Drei Madrigalkomödien for 12 voices
Hughes New work for horn and electronics
Dean *Carlo* for strings & sampler

Georgia Ioakimidis-MacDougall horn
(ANAM Fellow)

Brett Dean conductor
Evan Lawson conductor
ANAM Musicians

Venue St. Ali South
12-18 Yarra Pl, South Melbourne
Tickets \$15 Full, \$10 Concession
(\$10 **ANAMates**)
Bookings Tickets at the door

THE LARK ASCENDING
FRI 7 MARCH, 7PM

Vaughan Williams *The Lark Ascending*
Dean Pastoral Symphony
Bach Brandenburg Concerto No. 3 in G major
Hindemith *Mathis der Mahler: Symphony*

Brett Dean conductor
Anne-Marie Johnson violin
Howard Penny cello/director
ANAM Orchestra

Venue South Melbourne Town Hall
Tickets Full \$55 Sen \$40 Conc \$30
Bookings anam.com.au (03) 9645 7911

SOUND BITE
TUE 18 MARCH, 1PM

Sound Bites are programmed around repertoire that ANAM musicians work on throughout the year. These one-hour concerts offer the musicians the opportunity to perform these works for an audience – and for the audience to gain an insight into the range of works that the students explore within the Professional Performance Program. As such, the details are finalised close to each performance. Please visit anam.com.au or phone (03) 9645 7911 two weeks prior to the date for further details.

ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$5 (**ANAMates** Free)
Bookings Tickets at the door

FELLOWSHIP PROJECT
THU 20 MARCH, 6:30PM

Reinecke Trio for clarinet, viola and piano in A, Op. 264

Bruch Fantasie Op. 11 for 2 pianos
Suk Piano Quartet in A minor, Op. 1

Stewart Kelly piano (ANAM Fellow)
ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$5 (**ANAMates** Free)
Bookings Tickets at the door

ST SILAS SUNDAYS NO.1
A Piano in Arcadia
SUN 23 MARCH, 2:30PM

Neal *Paper Scissors Dog*
Ligeti *Musica Ricercata*
Ligeti Six Bagatelles for Wind Quintet
Knussen *Three Little Fantasies* Op. 6a
Mozart Piano Quintet in E flat major, K.452

Arcadia Quintet (ANAM Fellows)
Gladys Chua piano (ANAM Fellow)

Venue St Silas Anglican Church
99 Bridport St, Albert Park
Tickets Full \$25 Conc \$15 (**ANAMates** \$15)
Bookings trybooking.com/EFAX

AUSTRALIAN VOICES
Samuel Wagan Watson:
Smoke Encrypted Whispers
MON 24 MARCH, 6PM

Compositions by: Adeney, Barbeler, Barton, Beath, Brophy, Cheney, Clarke, Cronin, Davidson, Dean, Denson, Gilfedder, Hultgren, Knopf, Leek, Mageau, McGrath, Mills, O'Boyle, Rankine, Scholem, Stanfield, Wren

Paul Dean director/clarinet
Samuel Wagan Watson poet/narrator
Judith Dodworth Soprano
ANAM Musicians

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

SOUND BITE
TUE 25 MARCH, 1PM

Program to be confirmed.

ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$5 (**ANAMates** Free)
Bookings Tickets at the door

MASTERCLASS
WED 26 MARCH, 10AM

Sitkovetsky Trio
ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$5 (**ANAMates** Free)
Bookings Tickets at the door

This masterclass is presented in association with Musica Viva.

FELLOWSHIP PROJECT
Meanwhile
FRI 28 MARCH, 6:30PM

Silvestrini *Horae Volubiles* for solo oboe
Takemitsu *Entre-temps* for oboe and strings

Mochizuki *Au bleu bois* for solo oboe
Yun *Images*

Jessica Foot oboe (ANAM Fellow)
ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$5 (**ANAMates** Free)
Bookings Tickets at the door

MARCH

APRIL

SOUND BITE TUE 1 APRIL, 1PM

Program to be confirmed.

ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**Mates Free)
Bookings Tickets at the door

SERENADE THU 3 APRIL, 11AM

Mozart Serenade for winds in E-flat major, K.375
Strauss Serenade in E-flat major, Opus 7
Mozart Serenade for Winds in C minor, K. 388

Matthew Wilkie director/bassoon
ANAM Musicians

Venue South Melbourne Town Hall
Tickets All \$27 (**ANAM**Mates \$24.30)
Bookings anam.com.au (03) 9645 7911

FELLOWSHIP PROJECT THU 3 APRIL, 6:30PM

Benjamin Le tombeau de Ravel
Bridge Lament for two violas
Britten Lachrymae Op. 48a for solo viola & strings

Tom Higham viola (ANAM Fellow)
ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**Mates Free)
Bookings Tickets at the door

MASTERCLASS Tarrawarra Festival SUN 6 APRIL, 11AM

Shostakovich String Quartet No. 9

Amy Brookman violin
Madeleine Jevons violin
Elliot O'Brien viola
Gemma Tomlinson cello
ACO Musicians

Venue Tarrawarra Museum of Art, Healesville
Tickets \$20
Bookings aco.com.au 1800 444 444

This masterclass is presented in association with the Australian Chamber Orchestra

PIANO AND PERCUSSION SOUND BITE TUE 8 APRIL, 6:30PM

Berio Linea
Bartók Sonata for Two Pianos and Percussion
Reich Sextet

Timothy Young piano
ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**Mates Free)
Bookings Tickets at the door

VIOLA SOUND BITE FRI 11 APRIL, 1PM

Bach Chaconne BWV 1004
Hindemith *Kammermusik* No. 6, Op. 46, No.1
Dean Testament for 12 violas

Caroline Henbest viola
Chris Moore viola
James Wannan viola d'amore
ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**Mates Free)
Bookings Tickets at the door

FELLOWSHIP PROJECT TUE 15 APRIL, 6:30PM

Respighi Il tramonto
Webern *Schmerz immer, Blick nach oben*
Brahms 5 *Ophelia Lieder*
Barber Dover Beach Op 3
Honegger Pâques à New York
Pärt Ein Wallfahrtslied
Chausson *Chanson Perpétuelle*
Mozart Ch'io mi scordi di te... non temer K. 505

Lotte Betts-Dean mezzo-soprano (ANAM Fellow)
ANAM Musicians

Venue South Melbourne Town Hall
Tickets \$5 (**ANAM**Mates Free)
Bookings Tickets at the door

PRE-CONCERT TALK *Bach and Hindemith at ANAM in 2014* THU 17 APRIL, 6PM

Venue South Melbourne Town Hall
Tickets Free, bookings essential
Bookings (03) 9645 7911

BRANDENBURG & KAMMERMUSIK THU 17 APRIL, 7PM

Hindemith *Kammermusik* No. 4, Op. 36, No. 3
Bach Brandenburg Concerto No. 1, BWV 1046
Hindemith *Kammermusik* No. 3, Cello Concerto
Bach Brandenburg Concerto No. 2 in F major, BWV 1047

Paul Dean conductor

Venue South Melbourne Town Hall
Tickets Full \$55 Sen \$40 Conc \$30
Bookings anam.com.au (03) 9645 7911

2014
APRIL

Hear/ Here

Bang on a Can (BOAC) began 27 years ago as a 12-hour long concert in a New York art gallery and has grown into an adventurous arts organisation delivering a wide array of events, workshops, performances and community outreach programs. Committed to new music, BOAC have also created The People's Commissioning Fund, a membership program that funds the commissioning of new works. Over nearly three decades they have developed an international audience who share their passion for contemporary music.

ANAM alumna and 2014 ANAM Fellow, Georgia Ioakimidis-MacDougall, experienced this energy firsthand when she recently participated in the 2013 BOAC Summer Music Festival in Massachusetts. Held at the Massachusetts Museum for Contemporary Art, the festival brings together talented musicians from around the world for three weeks of discussion, composition and performance. It was here, performing amongst large-scale artworks by Sol LeWitt and Xu Bing, that Georgia discovered an interest in the effects our surroundings have on the way we listen.

The term 'café culture' gets thrown around a lot in Melbourne, but Georgia plans to really give it some life. Her first Fellowship performance will take place at South Melbourne café St Ali South, a shrine of worship for Melbourne's coffee lovers. "I want to explore the idiosyncrasies of the venue for the physical presentation of each work", she explains "St Ali has a strong identity in the South Melbourne community. The space is intimate and part of the day-to-day for a large cross-section of people, instead of being an exclusive arts venue".

Selecting works that she finds particularly moving and intriguing, Georgia has curated the program "to flow in to one another and somewhat incidentally, sit under a broader theme relating to Carlo Gesualdo's *Moro Lasso*". The performance will include madrigals by Péter Eötvös and Gesualdo and a new work by New South Wales-based composer and singer Lachlan Hughes, alongside Brett Dean's *Carlo*, which Brett himself will be conducting.

Brett explains his piece thus: "Carlo concerns itself with one of the most remarkable composers, not to mention one of the most unusual composer biographies, to emerge out of the late Italian Renaissance; that being Don Carlo Gesualdo, Prince of Venosa, Italian nobleman, lutenist, composer and murderer. My piece deals with both the man and his music, weaving motives from his early 17th century madrigals and sacred music into an otherwise late-20th century string-orchestral 'soundscape/psychodrama'".

Coincidentally, Lachlan is also inspired by the strange and fanciful story of Gesualdo. "I have a bit of an ongoing obsession with the music (and mythology) of Carlo Gesualdo. When Georgia approached me to be involved in her project it seemed almost serendipitous" he says. "As well as contributing madrigal arrangements and my singing voice to the concert I've also been working on a new piece for horn and electronics, which will be given its premiere performance by Georgia. The piece dabbles with high-renaissance approaches towards polyphony and attempts to find some sort of contemporary stillness amid the surrounding madrigals".

An important element of the ANAM Fellowship is the responsibility of managing every aspect of a performance. **"The biggest challenge so far has been the process of looking for new venues which are interesting and which have an appropriate acoustic,"** Georgia says.

The project has also highlighted the importance of collaboration in one's professional career. "Putting together a choir of 12 voices to sing some of the most complex and challenging music in the repertoire has been a long process, and would not have been possible without the skills and generosity of Evan Lawson".

Interested in developing relationships between musicians, composers and local venues, it is the combination of the space and the programming of the performances that is of particular importance to her. New and unusual spaces offer her audience a unique opportunity to experience music in a new way.

"Long after you hear a memorable concert it is often not the detail you remember but the way it made you feel" says Georgia, "ANAM has fostered a supportive audience that feels at home in the South Melbourne Town Hall. I look forward to seeing these listeners join with a new audience associated with St Ali and the outside artists I am working with".

FELLOWSHIP PROJECT
How She Gives Me Death
WED 5 MARCH, 8PM

von Bingen *Solo Responsories*
with Drone

Gesualdo *Madrigals* (arr. Hughes)

Eötvös *Drei Madrigalkomödien* for
12 voices

Hughes New work for horn and
electronics

Dean *Carlo* for strings & sampler

Georgia Ioakimidis-MacDougall horn
(ANAM Fellow)

Brett Dean conductor

Evan Lawson conductor

ANAM Musicians

Venue St. Ali South

12 – 18 Yarra Pl, South Melbourne

Tickets \$15 Full, \$10 Concession
(\$10 **ANAMates**)

Bookings Tickets at the door

*“Long after you hear
a memorable concert it is
often not the detail you
remember but the way it
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SIMONE YOUNG

DON'T MISS THE
INCOMPARABLE
SIMONE YOUNG,
RETURNING TO
ANAM FOR HER
ONLY MELBOURNE
APPEARANCE
IN 2014

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Internationally renowned Australian conductor Simone Young leads the ANAM Orchestra in a moving program that will take audience and musicians on a journey from Messiaen's otherworldly *L'Ascension* to the glory and drama of Brahms' Symphony No. 4.

**SIMONE YOUNG CONDUCTS
GALA CONCERT
FRIDAY 8 AUGUST, 7PM**

Messiaen *L'Ascension*
Dean Viola Concerto
Brahms Symphony No. 4 in E minor,
Op. 98

Brett Dean viola
Simone Young conductor
ANAM Orchestra

Venue Elisabeth Murdoch Hall
Melbourne Recital Centre

Tickets Full/Sen \$90 Conc \$75

Bookings melbournerecital.com.au or
(03) 9699 3333

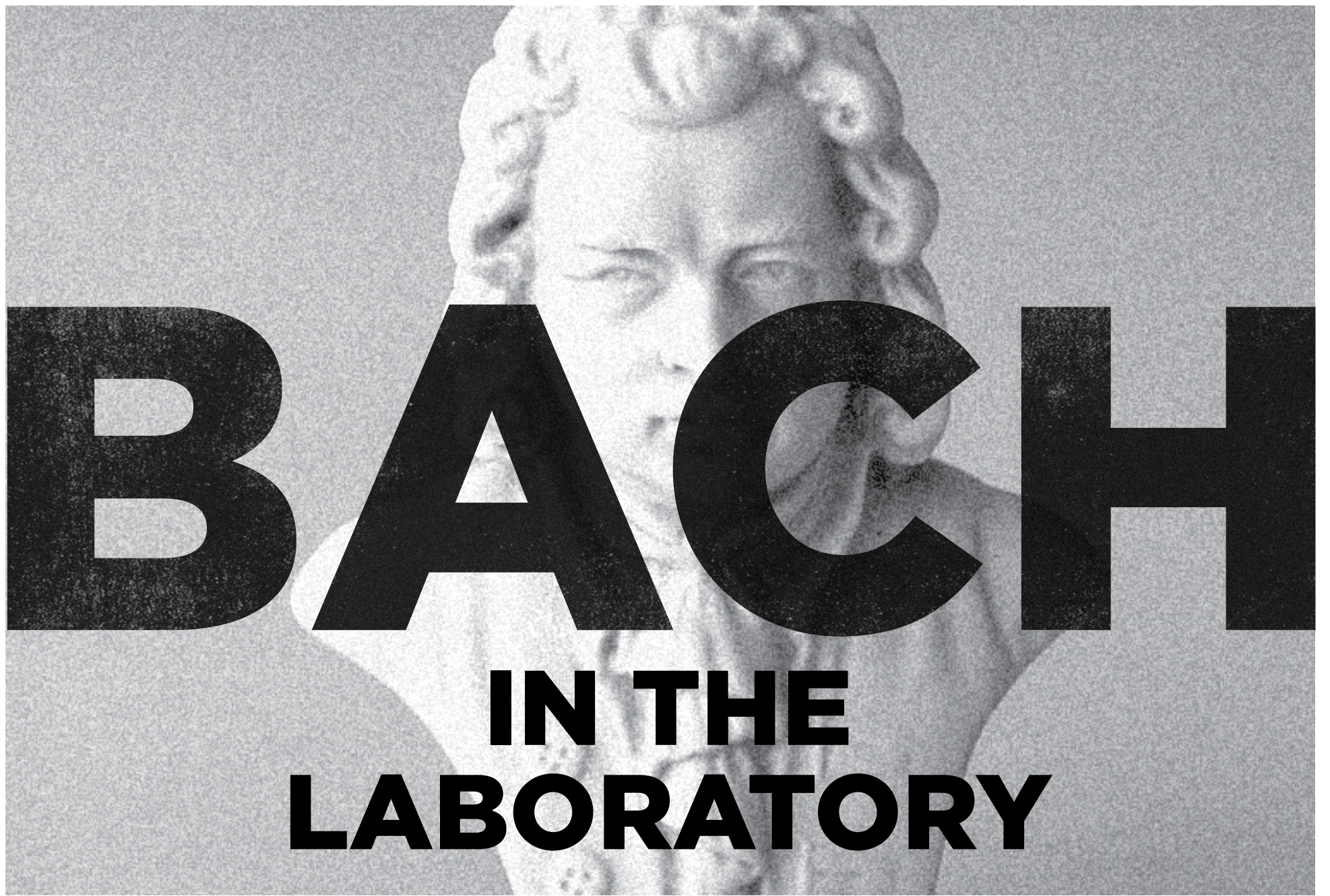
***Tickets on sale to general public on
Friday 7 March. Purchase an ANAM
Concert Package for access to priority
booking.***

*Simone Young's 2014 ANAM Residency is
generously supported by Lepley Properties.*

*The ANAM Orchestra is sponsored by
the Ian Potter Foundation.*

LEPLEY PROPERTIES





Most composers put notes together. Some go deeper and seek to discover the universal laws that govern the sounds we call music, in much the same way a physicist deconstructs particles to discover the laws behind matter, motion and time.

No composer was more searching in his endeavours than Johann Sebastian Bach. He was more than a composer; he was a music research scientist.

The 18th century was an age of quantum leaps in scientific discovery. Before Bach, the notion that the twelve notes of our chromatic scale could be shaped into twenty-four keys was something believed only in theory. With his two volumes of *The Well-Tempered Clavier*, Bach offered not merely a dazzling set of keyboard pieces, but solid, scientific proof that the twenty-four keys were a reality. It was an achievement analogous to James Cook's charting of the eastern coast of New Holland, demonstrating what navigators had previously suspected but never been able to verify; that there really was a great continent south of Asia.

Bach's last great (and unfinished) work, *The Art of Fugue* could also be called *The Science of Fugue*. A rigorous demonstration of how fugues are put together, exploring every potentiality of one theme, *The Art of Fugue* is not just a monument to musical beauty but a jaw-dropping demonstration of Bach's mathematical instinct, as perfectly honed to its purpose as Newton's or Einstein's.

The six Brandenburg concertos are some of Bach's most popular works. Tuneful and energetic, they are a fixture of the baroque top-ten, alongside *Messiah* and *The Four Seasons*. But even here Bach's restless research mentality is at work: what makes a concerto a concerto, and what will these instruments sound like against those? For each concerto Bach created a new and never-to-be-repeated combination of instruments, like a painter playing with different permutations of the colour-wheel.

We don't know exactly when he wrote them, and we can't even be sure they were played very often, if at all, in his lifetime. We only have them because Bach made a fair copy of six concertos in 1721 as a gift for the Margrave Christian Ludwig, who maintained a

small coterie of musicians at his Berlin court. Bach was probably angling for a job. If so, his concertos didn't do the trick. The Margrave does not appear to have acknowledged the gift, and the volume went into his library where it didn't even receive the distinction of an individual catalogue listing, unlike concertos by other composers the Margrave seems to have preferred, like Vivaldi and Venturini. (Venturini? Who?) It's quite possible the Margrave never heard the Brandenburgs. In fact, it's possible no one heard them until the editors of the first complete Bach edition rescued them from the archives in 1850.

It shouldn't surprise us that no other composer of the era was as searching, as inquisitive about the different possibilities of tone colour and texture. Whether all Bach's experiments paid off is another matter. Conductor and founder of the Academy of Ancient Music, Christopher Hogwood, for instance, regards Concerto No. 2 as an acoustical failure. Bach's group of soloists comprises a trumpet, recorder, oboe and violin, a combination difficult to balance in the concert hall. Other interpreters see the novelty of Bach's conception as a challenge to be embraced. Some scholars have also queried whether Bach's imaginative scoring is making a political point in an absolutist, hierarchical society. Why, for instance, in Concerto No. 2 does he permit the normally dominant violins to be supplanted by humble violas? And why is the harpsichord, normally relegated to accompaniment duty, suddenly raised to star status in Concerto No. 5, creating along the way the world's first keyboard concerto? Was he questioning the accepted order, or was he just playing with sounds?

We will probably never know. But whatever Bach's intentions behind these marvellously colourful concertos, their effervescence and inventiveness endure.

ANAM will present all six Brandenburg Concertos in 2014 side-by-side with Paul Hindemith's Kammermusik series.

**BRANDENBURG & KAMMERMUSIK
THU 17 APRIL, 7PM**

Hindemith *Kammermusik* No. 4
Bach Brandenburg Concerto No. 1 in F major, BWV 1046
Hindemith *Kammermusik* No. 3
Bach Brandenburg Concerto No. 2 in F major, BWV 1047

Paul Dean conductor
ANAM Musicians

This performance is presented in partnership with Sofitel Melbourne On Collins.

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