

# Music Makers

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# Explore ANAM



What an extraordinary musical variety we have in store for you!

As I reach the end of my tenure at ANAM I feel like I am looking at the accomplishments of the ANAM Musicians with greater clarity. I am regularly amazed at the breadth of their achievements.

It is astonishing that we can cover the variety of genres and eras that we do, and at such a high level. It gives me great pride to see the students cope with the many dramatic twists of technique and style that we impose on them. When you see them on stage, you don't realise that in many cases they are lucky to have had a week to rehearse.

The two massive concerts coming up with Lisa Moore, featuring unusual staging and challenging repertoire, are an example of the stuff you can only hear at ANAM. It includes the impressive repertoire of Cage, Lang, Rzewski, Reich, Bresnick and Adams. These concerts will be relentless on the musicians; an exploration of American chamber music featuring all of the technical, musical and spiritual challenges that a musician can ever face.

The flipside of this Lisa Moore experience is the exploration of the seemingly more traditional chamber music. In the hands of classical improvisational master, David Dolan, it takes on an unbridled challenge for our musicians.

Giving a different perspective, Melbourne-based group Ensemble Liaison is in residency with ANAM culminating in a performance at the Melbourne Recital Centre. This experience is important for our musicians: for them to see an ensemble group "just do it". They are an active, busy and virtuosic chamber ensemble, who are always performance ready.

And of course, I am thrilled to welcome to ANAM for the third time, Simone Young. Her continued support shows how much she values ANAM's vibrant young musicians. In a program that features Stanhope, Duparc and Brahms, Simone Young and one of Australia's great voices, Emma Matthews is an experience not to be missed.

PAUL DEAN  
ARTISTIC DIRECTOR



# ANAM Quartetthaus is back for 2015

Dreamed up by ANAM Program Manager Matthew Hoy and developed by ANAM and Bluebottle Design, ANAM Quartetthaus is part design installation, part architecture, and part music. It is a special listening place and a celebration of intimate, live performance.

ANAM Quartetthaus grew from a simple idea: to conceive, design and build a place that is shaped at every turn by the music to be performed within it; a place unencumbered by the 'rhetoric' of traditional concert presentation, just as the intimate musical form of the string quartet which has given rise to the project, is stripped of the rhetoric of larger scale musical forms.

Ever since the 18th century the string quartet has occupied a unique place in the minds of composers. It has provided the formal mechanism for the most intimate and often intense exploration of technical and musical thoughts and ideas: a personal letter from composer and performer to listener.

Performances in 2,000 – or even 200 – seat auditoriums rob these letters of the element of personal testimony. In developing ANAM Quartetthaus, designers, acousticians and musicians have collaborated to envision and build a space that dissolves the performer/listener divide, enabling a shared experience for all involved.

There are 52 places available in 'the Haus' for each performance. Seated in two circles about a central performance space, no member of the audience is more than two metres from the performers. The proximity of the listener to the performer accentuates the visceral theatre of live – string or other acoustic – quartet performance.

Howard Penny, ANAM Head of Cello and Strings and Robin Wilson, ANAM Head of Violin, say that ANAM Quartetthaus offers as much to the musicians as it does to the audience.

Howard commented that "for the players, this configuration fosters intense interaction, communication and listening – all essential skills of chamber music."

This seems to be something that the performers agree with. Gemma Tomlinson (cello), commented that she found it initially quite intimidating but that as a quartet it was a valuable experience: "We all

became a lot more aware of each other, partially due to the fact that we all faced each other, but also because we could all hear so much more in the acoustic. It felt a lot easier to bounce off each other's energy during performance."

Patrick Brearley (viola) agrees that ANAM Quartetthaus is a unique experience as a musician: "It changes everything about a performance – from how you phrase things, all the way through to how you have to stand, turn, bow and then walk off each concert."

The intimacy of the space is shared with the audience who get the opportunity to experience music with all of their senses, heightening the intricacies of balance and intonation. With it's pure sound and rotating stage, the audience is allowed to hear and see the quartet from all angles.

"The intimacy was shocking at first," said Gregory Daniel (viola), "it made us consider how we breathe and smile. Even the subtlest of movement and sound are seen and heard, so great attention to detail was needed!"

The musicians discovered that this closeness made every performance unique as they would be affected, and engaged with, the reactions and energy of the audience. While this certainly kept the tension levels up, it also kept things interesting.

"ANAM Quartetthaus is a truly special event for both players and the audience alike – almost a symbiotic relationship where the performers react to the energy and atmosphere created by the audience. Such close proximity often results in a profound experience for all," Robin sums up, "We are all very excited about ANAM Quartetthaus continuing this year."

Following highly acclaimed seasons at the 2011 and 2014 Melbourne Festivals, Howard and Robin are programming a selection of repertoire from the rich history of the string quartet, featuring Joseph Haydn and more to be showcased in the 2015 Melbourne Festival.

## ANAM QUARTETTHAUS

AT THE 2015 MELBOURNE FESTIVAL  
SAT 10 – SUN 18 OCTOBER

Visit [anam.com.au](http://anam.com.au) for program details

**ANAM String Quartets**

**Venue** Emerald Hill  
(in front of South Melbourne Town Hall)

**Tickets** \$35

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

*Presented in association with Melbourne Festival and Bluebottle with the assistance of the City of Port Phillip, Naomi Milgrom OA, Lady Potter AC and the Bowness Family Foundation*



Neurasthenia is a diagnosis long fallen out of circulation amongst medical practitioners, but a hundred years ago it was the handy label for a host of maladies, including severe fatigue, anxiety, depression and headaches. Interestingly, it was much more commonly found amongst the educated and moneyed classes – working men and women, it seemed, were simply too busy to get depressed or anxious.

Neurasthenia was, said the experts, the unavoidable result of modern industrialised life. It even acquired the nickname 'Americanitis' thereby sheeting home the blame for all modern neuroses to the Land of the Free and the Home of the Stressed.

Nowadays, we have medications galore to deal with neurasthenia, but they weren't around in time for French composer Henri Duparc. Diagnosed with a suite of crippling symptoms, which put him firmly in the neurasthenia basket, his doctors advised him to avoid all strenuous mental and physical activity. Sadly, Duparc's music came at the cost of high emotional intensity and so, at the age of 36, just as he was hitting his impressive stride, Henri Duparc removed himself and his family to a quiet corner of south-west France where he followed doctors' orders and stopped composing.

It was the music lover's loss, because Duparc wrote some of the loveliest French songs of his time. He learned his craft from César Franck whilst simultaneously pursuing a law degree. Self-critical to a fault, he destroyed many of his manuscripts, and is

As it stands, Duparc left only 13 published songs that measured up to his standards

probably the only composer in history to recall published songs from circulation after nagging doubts convinced him they weren't good enough for posterity.

As it stands, Duparc left only 13 published songs that measured up to his standards. They all share the voluptuous, hothouse atmosphere of *la belle époque*, heavily perfumed with exotic and erotic imagery. They are especially loved by lyric sopranos, who find their sinuous lines sit in the sweet spot of their range. We hear them most often in their original versions for voice and piano, but Duparc later orchestrated a handful. Rarely performed in concert, they are nevertheless a gorgeous adornment to the literature and a gift to the lucky soprano who gets to sing them.

Emma Matthews, perhaps Australia's favourite soprano, has known and loved these songs most of her singing life and in September will perform a selection with conductor Simone Young and the ANAM Orchestra. Her relationship with Simone Young covers many years and a lot of territory, including Alban Berg's

*Lulu*, surely a trial by fire for any soprano. Emma, and her relationship with Simone, came through with flying colours, as she explains:

"My first show with Simone was the *Tales of Hoffmann*, I was the Doll. I had to audition for the role, as Simone was uncertain. So I added A flats! Then came *The Masked Ball*, I was Oscar. It was quite a daunting experience working with both Simone and Lisa Gasteen in the same show. Next came *Der Rosenkavalier*. That was my first German opera, Sophie was such a beautiful role to sing. Then *Lulu*... *Lulu* was the last opera we shared. It was an incredible experience. The partnership of Simone and Simon Phillips was so inspiring. I'm so grateful to Simone for trusting me with such a role.

I've sung all of these (Duparc) songs before. I have a favourite recording of Rosamund Illing and David McSkimming, that I bought as a young artist, and I've been in love with these songs ever since. I've only sung *Chanson Triste* with orchestra before, you need a great harpist to make it work. That said, I'm looking forward to delving into the orchestral writing, and to rediscovering these beautiful songs with the fabulous ANAM Orchestra and my friend Simone Young at the helm."

SIMONE YOUNG & BRAHMS GALA CONCERT

FRI 18 SEPTEMBER 7.30PM

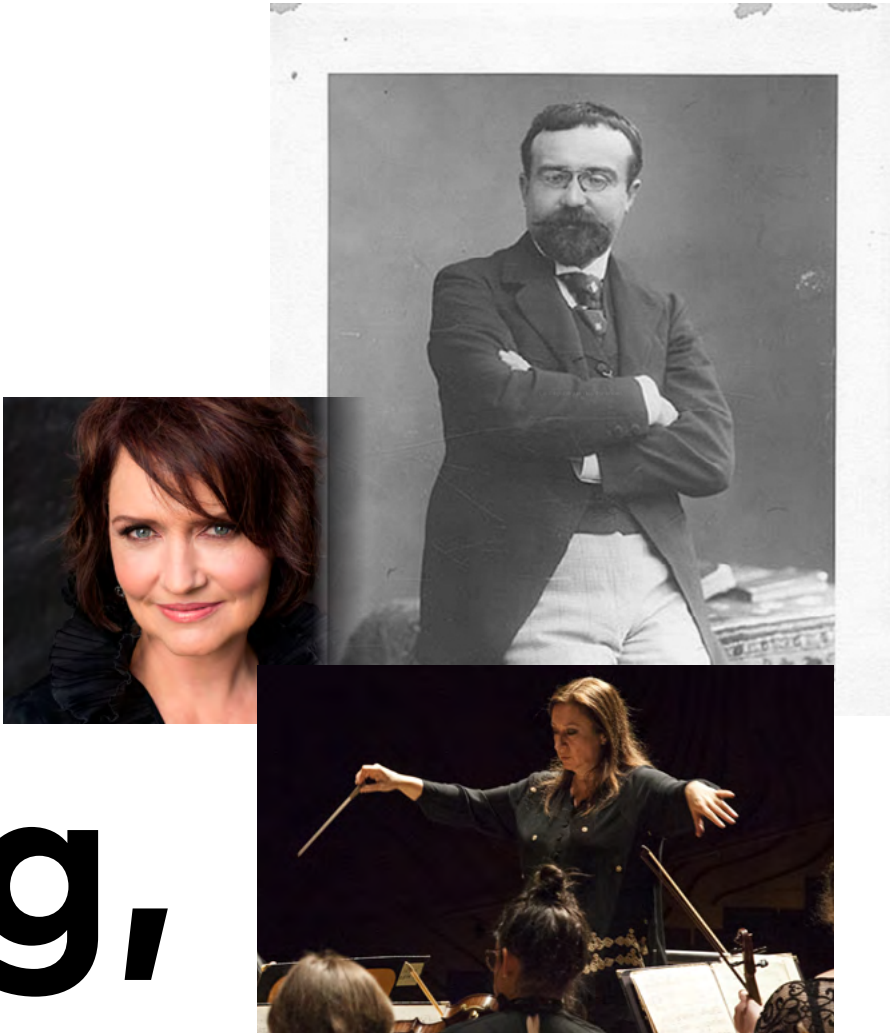
**STANHOPE** *Fantasia on a theme of Vaughan Williams*  
**DUPARC** Selected songs  
**BRAHMS** Symphony no. 2 in D major, op. 73

**Emma Matthews** soprano  
**Simone Young** conductor  
**ANAM Orchestra**

**Venue** Elisabeth Murdoch Hall, Melbourne Recital Centre  
**Tickets** Full \$85 Sen/Conc \$70  
**Bookings** melbournerecital.com.au 03 9699 3333

*The development of the ANAM Orchestra is supported by the Ian Potter Foundation*

High-strung, hothouse Henri





James Hullick can't be put in a box. He stretches the concept of composer way beyond the normal definition of that term. Yes, he deals in sounds and musical instruments, but his art is also visual, and the sounds have often been inseparable from confronting installations and theatrics. His art is a weird looking 21st century version of the Wagnerian *Gesamtkunstwerk*, the 'total art work' that engages a host of one's senses and lights up several areas of one's brain. He builds amazing sound machines, like the Tiny Tappers (computer controlled solenoids) and Whirling Dervishes (power tools converted to spin bowls). He sets up tee-pees in Federation Square as tiny one-on-one acoustic chambers, where one player and one listener can enjoy the most intimate musical get-together imaginable. Coming at us from the creepier reaches of Hullick's imagination are the Bone Machines, implements from an abattoir rigged up with pulleys and cables to create eerie sounds in an acoustic chamber.

**"My first instrument was guitar, then piano and voice. I did opera for a year at the VCA, but I wasn't introduced to much contemporary music, which was frustrating. After that I spent a year writing music for theatre productions."**

His mum, a psychologist and painter, used mythology and dreams as a gateway to creativity, and Hullick similarly finds the visual content of dreams to be a rich resource, just waiting to be mined and transformed into something that will provoke a psychic response in his audience. His collaborators are wide ranging, including some of Melbourne's edgiest professionals in the amazing BOLT Ensemble, and a dedicated group of intellectually disabled people, the fabulous Amplified Elephants. Is any composer anywhere working at so many different and surprising tangents?

James Hullick discovered early on that music alone just wasn't enough. "My first instrument was guitar, then piano and voice. I did opera for a year at the VCA, but I wasn't introduced to much contemporary music, which was frustrating. After that I spent a year writing music for theatre productions." He finally found his *métier* at La Trobe University, where he mingled with like-minded souls such as Anthony Pateras and Rob Fox, and studied with Felix Werder. He had found his path.

His work with the intellectually disabled ensemble Amplified Elephants is especially unique, and has produced remarkable results for more than a decade. "They know how to have a really good time, and their fun is based on playfulness most of the time, so it's quite pure. But they're hard workers as well, and I do push them along. I've

realised that ability isn't a precursor to making great art. People with an intellectual disability have often been hard-wired to want to be normal, so one of the big challenges for them is to learn to ignore the need to be normal. It can manifest itself in fairly mundane ways, like a massive love of ABBA. Which is fine! I love ABBA. I also love Eurovision! But in terms of what they can offer the world, I don't think it's singing ABBA songs! Encouraging them to think abstractly is important, because the medical world tends to pin people with an intellectual disability as being unable to think abstractly, and one of the things that auditory creation – I like to use that phrase at the moment – does is force you to think abstractly because you can't see the sound itself. Interestingly, they think quite abstractly when they think that is okay."

James Hullick's Australian Voices concert for ANAM will focus, somewhat uncharacteristically, on his music, presenting a wide variety of works for ensemble and chamber orchestra from the last several years. He finds the prospect of working with musicians at ANAM not only appealing, but necessary. "One of the reasons I think the Australian Voices series is unreal, and engagement with ANAM is unreal, is Australian artists could challenge themselves a little more to pay it forward. It's a funny thing. I've been thinking about people like Ravi Shankar who come from a culture where nearly every performance is with the students. So the tradition is always there, and the audience don't feel they're paying to witness a student/teacher concert, but that they're seeing the real thing. Some of the best music I've heard in my life was made by the students at La Trobe. Australian students do amazing things."

## AUSTRALIAN VOICES 3: JAMES HULLICK UNRAVELLED

MON 3 AUGUST 6PM

**HULLICK** *Coercion Vivesection*  
**HULLICK** (... and set my teeth)

*In the Silver of the Moon*

**HULLICK** *Unravel*

**HULLICK** *Pyramids Drift like Clouds*

**HULLICK** *Annihilated Levitated*

**HULLICK** *The Weight of Sapiens*

**James Hullick** co-curator/piano

**Peter Neville** co-curator/percussion

**BOLT Ensemble**

**ANAM Musicians**

**Venue** Salon, Melbourne Recital Centre

**Tickets** Full \$25 Conc \$15

**Bookings** [mebournerecital.com.au](http://mebournerecital.com.au)  
03 9699 3333

*Presented in partnership with Melbourne Recital Centre and assisted by JOLT arts via the Australian Government through the Australia Council, its arts funding and advisory body*

# All about James, dreams and elephants in the room



SOUNDBITE

FRI 31 JULY 1PM

**BITSCH** Concertino for  
bassoon & piano  
**SAINT-SAËNS** Oboe sonata op. 166  
**BRAHMS** Violin sonata no. 2 op. 100  
**BEETHOVEN** Trio for flute,  
bassoon & piano in G major

ANAM Musicians

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

AUSTRALIAN VOICES 3: JAMES HULLICK UNRAVELLED

MON 3 AUGUST 6PM

**HULLICK** *Coercion Vivesection*  
**HULLICK** (... and set my teeth)  
*In the Silver of the Moon*  
**HULLICK** *Unravel*  
**HULLICK** *Pyramids Drift like Clouds*  
**HULLICK** *Annihilated Levitated*  
**HULLICK** *The Weight of Sapiens*

**James Hullick** co-curator/piano  
**Peter Neville** co-curator/percussion  
**BOLT Ensemble**  
ANAM Musicians

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

SOUNDBITE

TUE 4 AUGUST 1PM

**MARTIN** *Lament* for solo horn  
**KOETSIER** *Romanza* for horn & piano  
**KOETSIER** *Scherzo brillante* for horn  
& piano  
**CPE BACH** *Symphony* no. 5  
in B minor, H 661  
**SAINT-SAËNS** *Cello concerto*  
no. 1 op. 33

ANAM Musicians

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

MOSTLY MOZART

THU 6 AUGUST 11AM

**MOZART** *Overture to Cosi fan tutte*  
K 588  
**MOZART** *Piano concerto* no. 21  
in C major K 467  
**SCHUBERT** *Symphony* no. 5  
in B flat major D 485

**Alex Raineri** (QLD) piano  
**Wilma Smith** leader  
**Orchestra Victoria**  
**Colin Fox** host

**Venue** Elisabeth Murdoch Hall,  
Melbourne Recital Centre  
**Tickets** Full \$47 Sen/Conc \$38  
**Bookings** melbournerecital.com.au  
03 9699 3333

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

PILLARS

FREEDMAN FELLOWSHIP RECITAL  
THU 6 AUGUST 6PM

**ALKAN** *Symphonie* for solo piano,  
op. 39 nos. 4-7  
**DENCH** *Piano sonata*  
**BARRAQUÉ** *Piano sonata*  
**SZYMANOWSKI** *Piano sonata*  
no. 3, op. 36

Peter de Jager piano

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

SOUNDBITE

FRI 7 AUGUST 1PM

**BEETHOVEN** *Piano trio* in  
E flat major, op. 1 no. 1  
**MOZART** *Quintet* in E flat major  
for piano & winds, K 452

ANAM Musicians

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

BLOOD, THE COLOUR RED

ANAM FELLOWSHIP PERFORMANCE  
FRI 7 AUGUST 6.30PM

**STRAVINSKY** *The Soldier’s Tale* suite  
**PROKOFIEV** *Quintet* in G minor op. 39  
**MYASKOVSKY** *Lyric Concertino*  
op. 32, no. 3

Justin Beere (VIC) clarinet  
ANAM Musicians

**Venue** South Melbourne Town Hall  
**Tickets** \$15 (ANAMates \$5)  
**Bookings** Tickets at the door

CHAMBER MUSIC DAY

SUN 9 AUGUST

2PM  
**SCHUBERT** *Piano trio* in B flat major,  
op. 99 D 898  
**MOZART** *Sonata* in D major  
for piano 4 hands, K 381/123a  
**BEETHOVEN** *String quartet*  
in F major, op. 18 no. 1

5PM  
**SCHUBERT** *Fantasia* in F minor  
for 4 hands, D 940  
**DANZI** *Wind quintet* in B flat major,  
op. 56 no. 1  
**SCHEIDT** *Galliard Battaglia*  
**BEETHOVEN** *Piano trio* in C minor,  
op. 1 no. 3

7.30PM  
**TOWER** *Copperwave*  
**MOZART** *Wind serenade* no. 11  
in E flat major, K 375  
**BRYARS** *One Last Bar,*  
*Then Joe Can Sing*  
**BEETHOVEN** *String quartet*  
in G major, op. 18 no. 2

David Dolan piano/director  
ANAM Musicians

**Venue** South Melbourne Town Hall  
**Tickets** Full day \$60  
(single sessions \$25)  
**Bookings** anam.com.au 03 9645 7911

MASTERCLASS

TUE 11 AUGUST 10AM

Michael Collins clarinet  
ANAM Musicians

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

TRANSCEND

ANAM FELLOWSHIP PERFORMANCE  
TUE 11 AUGUST 6.30PM

**KEREKES** *New Work* for viola & piano  
**DE JAGER** *Metaphors*

Alexina Hawkins (ACT) viola  
ANAM Musicians / Guest Musicians

**Venue** South Melbourne Town Hall  
**Tickets** Full \$20 Conc \$10  
(ANAMates Free)  
**Information** anam.com.au

ANAM CONCERTO COMPETITION: FINAL

WED 12 AUGUST 7PM

**NORGARD** *For a Change*  
**SIBELIUS** *Violin concerto*  
in D minor op. 47  
**HINDSON** *Housemusic*

Kaylie Melville (WA) percussion  
Harry Bennetts (NSW) violin  
David Shaw (ACT) flute  
Associate Faculty piano

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

COMPOSER FOCUS: DAVID SAMPSON

SUN 16 AUGUST 12PM

**SAMPSON** *Hommage JFK* for  
brass & percussion  
**SAMPSON** *Mock Attack*  
**SAMPSON** *The Death of Macbeth*  
for percussion  
**SAMPSON** *Still* for brass quintet  
**SAMPSON** *Inamere* for 12 trumpets  
**SAMPSON** *Chants & Flourishes*  
for double brass quintet

ANAM Musicians

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

AMERICAN HUSTLE

TUE 18 AUGUST 11AM

**CAGE** *Living Room Music*  
**LANG** *Face so pale*  
**RZEWSKI** *Winnsboro Cotton Mill Blues*  
**REICH** *Six Pianos*

Lisa Moore piano  
ANAM Pianists & Percussionists

**Venue** South Melbourne Town Hall  
**Tickets** All \$27  
**Bookings** anam.com.au 03 9645 7911

*Performance to be followed by light  
refreshments and an opportunity to  
meet the artists*

MASTERCLASS

FRI 21 AUGUST 1PM

Alexander Sitkovetsky violin  
ANAM Musicians

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

What's on  
in July – Sept

MAHLER’S 4TH

ENSEMBLE LIAISON & ANAM  
FRI 21 AUGUST 7PM

**COPLAND** *Appalachian Spring*  
suite for 13 Instruments  
**VIGGIANI** Cleopatra  
**MAHLER** Symphony no. 4

Ensemble Liaison  
ANAM Musicians

**Venue** Elisabeth Murdoch Hall,  
Melbourne Recital Centre  
**Tickets** Full \$50 Conc \$40  
(under 30's \$30)  
**Bookings** melbournerecital.com.au  
03 9699 3333

AMERICAN BUSTLE

SAT 22 AUGUST 7PM

**COPLAND** Sextet  
**BRESNICK** *My Twentieth Century*  
**ADAMS** *Hallelujah Junction*  
**GORDON** *Ode to La Bruja, Hanon, Czerny, Van Cliburn and little gold stars...(or, To Everyone Who Made My Life Miserable, Thank You)*  
(for six pianos)

Lisa Moore piano  
Timothy Young piano  
ANAM Musicians

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

SOUNDBITE

TUE 25 AUGUST 1PM

**CORRETTE** Concert *Le Phenix*  
for 4 bassoons  
**SMITH** Jazz Set  
**BRAHMS** Cello sonata no. 2, op. 99

ANAM Musicians

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

TESTAMENT

ANAM FELLOWSHIP PERFORMANCE  
THU 27 AUGUST 6.30PM

**KURTÁG** *Signs, Games & Messages*  
**BEETHOVEN** String quartet in F major  
op. 59, no. 1, "Razumovsky"  
**DEAN** Testament for 12 violas

Alexina Hawkins (ACT) viola  
ANAM Musicians  
Guest Musicians

**Venue** South Melbourne Town Hall  
**Tickets** Full \$20 Conc \$10  
(ANAMates Free)  
**Information** anam.com.au

ST SILAS  
SUNDAYS NO 2

SUN 30 AUGUST 2.30PM

Visit **anam.com.au** for program details

**Thea Rossen** (WA) percussion

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

AN AFTERNOON  
WITH ANAM

AT EAST MELBOURNE SYNAGOGUE  
SUN 30 AUGUST 3PM

**BLOCH** Suite for solo viola  
**BRITTEN** Phantasy quartet for  
oboe & strings, op. 2  
**STOCK** *Yerusha*

ANAM Musicians

**Venue** East Melbourne Synagogue,  
488 Albert St East Melbourne  
**Tickets** Full \$30 (ANAMates/  
EMHC Members \$25)  
**Bookings** eventbrite.com

ANAM RECITALS

MON 31 AUGUST 11AM

**MOZART** Horn quintet K 407  
**BUYANOVSKY** Four improvisations for  
solo horn  
**CHERUBINI** Horn sonata (concert  
etude) no. 1  
**CHERUBINI** Sonata no. 2 in F major

Rebecca Luton (QLD) horn  
.....

MON 31 AUGUST 1PM

**PLUSH** *Bakery Hill Rising*  
for horn & recording  
**WILSON** *Deep Remembering*  
**MESSIAEN** *Appel interstellaire*  
**BATES** *Mainframe Tropics*

Timothy Skelly (NSW) horn  
Louise Breen piano  
.....

TUE 1 SEPTEMBER 11AM

**JS BACH** Partita no. 3 in E major, BWV  
1006 *Louie & Gavotte en Rondeau*  
**YSAYE** Violin sonata no. 5  
**BEETHOVEN** Violin sonata in A major  
op. 47, "Kreutzer"

Nicholas Waters (VIC) violin  
Rhodri Clarke piano  
.....

TUE 1 SEPTEMBER 6PM

**SCHWANTER** *Velocities*  
**STOCKHAUSEN** *Zyklus*  
**VINAO** Khan Variations  
**XENAKIS** *Psappha*

James Townsend (NSW) percussion

.....  
WED 2 SEPTEMBER 11AM

**HINDEMITH** Viola sonata op. 11, no. 4  
**BRAHMS** Sonata in F minor  
op. 120, no. 1  
**BEETHOVEN** Romance op. 50  
(arr. viola & piano)

Cameron Campbell (QLD) viola  
Peter de Jager piano  
.....

WED 2 SEPTEMBER 1PM

**BRAHMS** Viola sonata in  
E flat major op 120, no. 2  
**MACONCHY** Five Sketches for viola  
**WEBER** Andante and *Rondo*  
*Ungarese*, op. 35

Eli Vincent (QLD) viola  
Rhodri Clarke piano

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

MASTERCLASS

WED 2 SEPTEMBER 2PM

Paul Lewis piano  
ANAM Musicians

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

ANAM RECITALS

THU 3 SEPTEMBER 11AM

**HOLMES** *Recitative II*  
**BRUCH** Romance op. 85  
**VIEUXTEMPS** Viola sonata op. 36

Rachel Grimwood (NZ) viola  
Peter de Jager piano  
.....

THU 3 SEPTEMBER 1PM

**DEBUSSY** *Beau soir*  
**BRAHMS** Cello sonata no. 1  
in E minor, op. 38  
**FALLA** Seven Popular Spanish Songs

Kinga Janiszewski (ACT) bass  
Peter de Jager piano  
.....

FRI 4 SEPTEMBER 11AM

**IRELAND** Fantasy-Sonata for  
clarinet & piano  
**WIDMANN** *Drei Schattentänze*  
(3 Shadow Dances)  
**PROKOFIEV** Sonata op. 94

Kenny Keppel (NZ) clarinet  
Rhodri Clarke piano  
.....

FRI 4 SEPTEMBER 1PM

**FRANÇAIX** Theme & Variations  
for clarinet & piano  
**BERIO** *Sequenza IX* for clarinet  
**MILLS** *A Little Diary of*  
*Transformations*  
**BERNSTEIN** Clarinet sonata

Amy Whyte (NSW) clarinet  
Louisa Breen piano  
ANAM Musicians

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

AFFINITY COLLECTIVE  
PRESENTS 3 SONATAS

ANAM FELLOWSHIP PERFORMANCE  
FRI 4 SEPTEMBER 6.30PM

**BRAHMS** Violin sonata in  
A major op. 100  
**STRAUSS** Cello sonata in F major op. 6  
**RAVEL** Violin sonata in G major

Mee Na Lojewski (NSW) cello  
ANAM Musicians

**Venue** Ballantyne Room,  
South Melbourne Town Hall  
**Tickets** Full \$20 Students/  
ANAMates \$10  
**Bookings** affinitycollective.com

ANAM RECITALS

MON 7 SEPTEMBER 11AM

**STEVENS** Trumpet sonata  
**VIVIANI** Trumpet sonata no. 2  
**PERSICHETTI** *Parable XIV* for solo  
trumpet op. 127  
**HUMMEL** Trio in E major for trumpet,  
violin & piano

Sarah Henderson (NZ) trumpet  
Leigh Harrold piano  
ANAM Musicians  
.....

MON 7 SEPTEMBER 1PM

**JOLIVET** Trumpet concerto no. 2  
**JS BACH** *Air on a G String*  
(arr. trumpet & strings)  
**SHCHEDRIN** *Im Stile von Albeniz*  
**HINDEMITH** Trumpet sonata

Tony Frantz (VIC) trumpet  
Peter de Jager piano  
.....

MON 7 SEPTEMBER 3PM

**BEETHOVEN** Cello sonata in  
F major op. 5, no. 1  
**HINDEMITH** Cello sonata op. 25, no. 3  
**DEBUSSY** Cello sonata in D minor  
**POPPER** *Spinning Song* Concert  
etude op. 55 no. 1

Jovan Pantelich (VIC) cello  
Peter de Jager piano  
.....

TUE 8 SEPTEMBER 11AM

**YUN** Monolog for bassoon  
**TANSMAN** Sonatine for  
bassoon & piano  
**BOZZA** Nocturne-Danse  
**CORRETTE** Concert *Le Phenix*  
for 4 bassoons

Christopher Haycroft (QLD) bassoon  
Leigh Harrold piano  
ANAM Musicians  
.....

TUE 8 SEPTEMBER 1PM

**JACOB** Partita for solo bassoon  
**KERRY** *On the Summer Map of Stars*  
**HOUGH** *Was mit den Tränen geschieht*  
**KOECHLIN** Bassoon sonata  
**DUKAS** *The Sorceror's Apprentice*  
(arr. wind quintet)

Chris Martin (VIC) bassoon  
Rhodri Clarke piano  
ANAM Musicians



# Filling St Silas with the sounds of music

Lee Palmer and Catherine Moore from St Silas Anglican Church share with us the importance of the community partnership St Silas has with ANAM:

St Silas Anglican Church, Albert Park has a strong musical tradition. As well as liturgical music, this includes choral concerts, organ recitals, chamber operas and jazz in the excellent acoustics of a beautiful church. With the arrival of ANAM into the South Melbourne community many years ago, we felt we could extend our music program further into the community. In 2012, St Silas vicar Fr Ray McInnes and our Events Coordinator (Lee Palmer) had a chat with ANAM's General Manager Nick Bailey and Artistic Director Paul Dean. This resulted in the St Silas Sundays concerts – three performances curated by ANAM each year. We are now in the fourth happy year of this partnership.

For St Silas, the partnership is important in our community outreach program in that it opens the church to a wider audience. It provides the ANAM musicians with the challenge and opportunity to perform in a totally new environment, taking them out of the 'safety' of the South Melbourne Town Hall. From the first recital programs in 2012, in which each ANAM faculty took its turn, the focus has now moved to individual ANAM prizewinners, who curate and perform their own concerts. This has presented our audiences with programs of the highest quality, sometimes with challenging or little-known music that widens the horizons of listener and performer alike.

We believe it is important to encourage these talented young musicians as they embark on their adventurous careers, and we are happy to sponsor the annual St Silas Prize for Outstanding Achievement. The inaugural ANAM prizewinner in 2012 was pianist Gladys Chua; followed in 2013 by violinist Madeleine Jevons and in 2014 by another violinist Doretta Balkizas. Who will it be in 2015?

## ST SILAS SUNDAYS NO 2

SUN 30 AUGUST 2.30PM

Visit [anam.com.au](http://anam.com.au) for program details

**Thea Rossen** (WA) percussion

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



FRI 11 SEPTEMBER 11AM

**HILL** Concerto for viola  
& small orchestra  
**BAX** Viola sonata

**Gregory Daniel** (QLD) viola  
**Rhodri Clarke** piano  
**ANAM Musicians**

FRI 11 SEPTEMBER 1PM

**STAMITZ** Viola concerto in D major op. 1, *Allegro*  
**SHOSTAKOVICH** Viola sonata op. 147

**William Clark** (TAS) viola  
**Louisa Breen** piano

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

## SPECTRUM

**ANAM FELLOWSHIP PERFORMANCE**  
SAT 12 SEPTEMBER 6.30PM

**CHATZOPOULOU** New work for solo viola  
**SMITH** New work for viola ensemble

**Alexina Hawkins** (ACT) viola  
**Guest Musicians**

**Venue** TBA  
**Tickets** Full \$20 Conc \$10 (ANAMates Free)  
**Information** [anam.com.au](http://anam.com.au)

## SIMONE YOUNG & BRAHMS GALA CONCERT

FRI 18 SEPTEMBER 7.30PM

**STANHOPE** *Fantasia on a theme of Vaughan Williams*  
**DUPARC** Selected songs  
**BRAHMS** Symphony no. 2 in D major, op. 73

**Emma Matthews** soprano  
**Simone Young** conductor  
**ANAM Orchestra**

**Venue** Elisabeth Murdoch Hall, Melbourne Recital Centre  
**Tickets** Full \$85 Sen/Conc \$70  
**Bookings** [melbournerecital.com.au](http://melbournerecital.com.au) 03 9699 3333

All details are correct at time of printing. Please visit [anam.com.au](http://anam.com.au) for the most up to date information.



Hailed in New York as “brilliant and searching... beautiful and impassioned... lustrous at the keyboard” (New York Times) pianist Lisa Moore’s performances combine music and theatre with expressive and emotional power whether in the delivery of the simplest song, a solo recital or a fiendish chamber score. In August Lisa will visit ANAM for a two-week residency culminating in two concerts celebrating old and new American repertoire. The concerts will challenge the traditions of classical performance presentation and production featuring works such as Copland’s *Sextet*, Cages’ *Living Room Music* and Reich’s *Six Pianos*. In the lead up to Lisa’s visit to ANAM she shared with Music Makers the challenges and rewards of presenting repertoire for the unusual ensemble of six pianos:

In the summer of 2010 I recorded *my lips from speaking* for six pianos. It’s a funky blues piece based on the Aretha Franklin hit song *Think*. It was composed by Julia Wolfe, (co-director of *Bang On A Can*), in 1993 for the UK-based piano sextet Piano Circus. Rather than hire six pianos and six pianists, Julia hired me, solo, to record all six parts at the Looking Glass studios on lower Broadway in Manhattan. She also hired the brilliant Michael Reisman as producer and engineer. Reisman is the pianist, producer and recording engineer for Philip Glass’ ensemble and record label. At this recording session I first experienced ‘editing as you go’ – Reisman’s renowned recording technique (that’s especially effective for editing Glass’ music). You ‘do a take’, play the music as far as you can without an error and then back up slightly and edit right there, immediately. There are no long full takes and no coming back months later to tediously select and paste edits together. I recorded each part separately and Reisman mixed them together to make the sextet complete. It took about six hours from start to finish and I left with the completed recording in hand – all done, like magic.

A year later, in 2011, *my lips from speaking* finally came out on a Cantaloupe Music CD called *Dark Full Ride*. Julia wanted to celebrate the CD release so she asked me to form a piano sextet for a disc launch party at Faust Harrison Pianos on W58th St (aka as ‘Piano Row’) in New York City. The shop floor displayed dozens of pianos so it was the perfect venue to present a piano sextet – no piano renting and no piano moving. I called five of my favourite freelance pianist friends and

we threw a piece together in one rehearsal, conducted by the young composer Samuel Carl Adams (composer John Adams’ son). The piece begins with small fragments of musical licks and extended anticipatory rests, slowly building and eventually exploding into a rock ‘n’ roll finale (we’ve since eliminated the need for a conductor, replacing him/her with a click track). The group had a ball at the launch, playing together, drinking wine with the audience, and yet at the end of the day we thought “well, that was fun, see you later, gotta run to my next thing.”

**Piano sextet repertoire is not something you just pick up at your local music store.**

It was not long after that some of us chatted about doing another concert. We proposed playing in the 2012 *Bang on a Can Marathon* (an annual summer 12-hour free music event in NYC) at the World Financial Centre (WFC) Winter Garden, steps from Ground Zero. Bang on a Can said “yes” and wanted *my lips from speaking* plus Steve Reich’s *Six Pianos*, a classic early Minimalist work (first performed by Reich’s group at another NYC piano shop back in the 1970’s). We decided to change three of the players for logistical and geographical reasons. I then instantly created our name Grand Band.

With the Sunday afternoon sun streaming through the WFC Winter Garden skylight *my lips from speaking* rocked the *Bang on a Can Marathon* with a full house. Later that night we closed the 12-hour show with *Six Pianos*. We were a hit. After 20 minutes of pulsing piano sextet trance-bliss swirling around that cavernous acoustic, thousands of people rose to a standing ovation. It was thrilling! From that moment on Grand Band was officially launched.

Backstage that night we decided to do another summer show, this time on keyboards, at (Le) Poisson Rouge in Greenwich Village. The next day The New York Times wrote: “I had never before contemplated New York culture’s decided lack of supergroups, but Grand Band is verily – and I don’t say this lightly – the Traveling Wilburys of the city’s new-music piano scene.”

Since then we have been lucky to find sympathetic presenters and gigs at the Gilmore International Keyboard Festival, the Rite of Summer NY Festival and the Detroit Institute of the Arts. This November we’re even touring to the UK. However impractical and uneconomical this sextet is, we overlook obstacles and add Grand Band to our list of endeavours – tying yet another string to our freelance bows.

We grew into a group. Since that 2012 Marathon we’ve kept the group’s membership stable. Rhythmically we’re all on the same page. There’s rarely a doubt as to where ‘the pocket’ is. This rhythmic element alone eases rehearsals and creates a dynamic band force. Yet piano sextets present certain logistical challenges. Like, where does one rehearse? Piano stores have customers dropping in to browse and play but sales people are not thrilled to have sextets rehearse after hours. We have been lucky enough to have Steinway and Sons help us by providing instruments and space. Up until this month we rehearsed in the famous ‘basement’ of Steinway on West 57th St where portraits of Horowitz, Arrau, Billy Joel, Liszt and Chopin adorn the upstairs walls of the rotunda showroom. It was a building filled with the legendary ghosts of pianists.

Down in the basement hundreds of instruments lay waiting to be prepped for concerts or sale. Traditionally, after 6pm each day, Steinway concert artists booked the basement for solo practice. Yet tragically the entire building was recently sold to become another hotel (the new Steinway showroom *will* eventually open on 6th Ave and 42nd St). So, this week Grand Band will move and rehearse (for the 2015 *Bang on a Can Marathon*) at the historic Steinway factory in Queens. Not too shabby! We’ll ride out on the Q subway to the last stop “One Steinway Place” – where a gigantic classic 19th Century factory covers a full city block, producing the world’s greatest pianos.



# Bands of Grands



Piano sextet repertoire is not something you just pick up at your local music store. Even though we're constantly on the hunt for works to adapt or borrow (something other than the *William Tell Overture*) this group of multiples cries out for something new and experimental. So Grand Band has shared works from Piano Circus' repertoire and also commissioned new works by living, breathing, established and emerging composers. New commissioned works include Michael Gordon's remarkably titled *Ode to la Bruja, Hanon, Czerny, Van Cliburn and the little gold stars...(or To Everyone Who Made My Life Miserable, Thank You)*, Paul Kerekes' *with-er-bloom* and Ben Wallace's *A Road You Can Go On*. Other works we perform are by Simeon ten Holt, Philip Glass, David Lang, John Metcalf, Kate Moore, Kevin Volans and of course, Julia Wolfe.

## Mostly ensemble conflict lies within questions of seeing & hearing each other.

In terms of instruments obviously pianists prefer playing on the real deal – grand pianos – but to maintain flexibility and survive we're prepared to perform on keyboards (although some composers say flat-out "no" to the keyboard option) and we've even considered uprights (but have yet to figure out good sightlines). So, thinking outside the box we also asked ourselves "what if we can't get six pianos at a gig? Let's devise a program of pieces for Grand Band but on smaller keyboard instruments." Ben Wallace's piece *A Road You Can Go On* is an experiment in this deliberate downsizing from multiple grands. It is scored for two toy pianos, three melodicas, keytar, one keyboard and small percussion (triangle, woodblock, maracas). It's a brilliant, frighteningly fast frolic based on Mario Kart's video game music.

It's been odd, amusing and affirming working with five other pianists in a chamber music setting – a rarity given pianists play 99% solo or with different instruments. Piano sextets allow pianists to share specific piano problems and sometimes to have a laugh discovering similar neurotic keyboard OCD behaviours. Mostly ensemble conflict lies within questions of seeing and hearing each other. It's hard to distinguish who's mucking up in this often-monochrome texture! We discuss whether we need click tracks, fold-back monitors and amplification, or whether we can work acoustically and as traditional musicians – listening and cueing. The latter method saves money, tech and delicate eardrums. Sometimes we discuss whether we should sit in a circle,

semi-circle, tucked into each other's piano bellies or explore other creative stage plots. These details usually work themselves out... or not – but at the end of the day we make a large, robust sound... warm and full like a fine, rounded Barolo. We fill any acoustic situation with natural six-plus-channel stereo waves.

I'm dying to return to Australia this August – especially with two weeks in residence at ANAM! They have moved hell and high water to get six pianos into the South Melbourne Town Hall so that we, a new *band of grands*, can form. In addition to multiple pianos, percussionists and instrumentalists will also join forces for two roof-raising shows of American music composed by Adams, Bresnick, Cage, Copland, Gordon, Lang, Reich and Rzewski.

Don't miss this rare opportunity to hear both of these performances!

## AMERICAN HUSTLE

TUE 18 AUGUST 11AM

**CAGE** *Living Room Music*

**LANG** *Face so pale*

**RZEWSKI** *Winnsboro Cotton Mill Blues*

**REICH** *Six Pianos*

**Lisa Moore** piano

**ANAM Pianists & Percussionists**

**Venue** South Melbourne Town Hall

**Tickets** All \$27

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

*Performance to be followed by light refreshments and an opportunity to meet the artists*

## AMERICAN BUSTLE

SAT 22 AUGUST 7PM

**COPLAND** Sextet

**BRESNICK** *My Twentieth Century*

**ADAMS** *Hallelujah Junction*

**GORDON** *Ode to La Bruja, Hanon, Czerny, Van Cliburn and little gold stars...(or, To Everyone Who Made My Life Miserable, Thank You)* (for six pianos)

**Lisa Moore** piano

**Timothy Young** piano

**ANAM Musicians**

**Venue** South Melbourne Town Hall

**Tickets** Full \$55 Sen \$40 Conc \$30

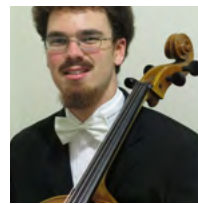
**Bookings** [anam.com.au](http://anam.com.au) 03 9645 7911

*Lisa Moore's 2015 ANAM residency is generously supported by Arnold and Mary Bram*

*Performances presented in partnership with Yamaha*

# We catch up with ANAM Alumni

ANAM Alumni share what they enjoyed about ANAM and where they are now



**Robert Manley** cello

ANAM Musician 2012 – 2013

[facebook.com/EurekaEnsemble](https://facebook.com/EurekaEnsemble)

**What was the best thing about being at ANAM?**

Howard Penny. Not to mention the passing charade of tremendous international artists! It was also great having the freedom to coordinate a regional chamber music tour to NSW and QLD, performing Messiaen's *Quartet for the End of Time*.

**What are you doing now?**

I've recently completed a five-month fellowship with the Auckland Philharmonia Orchestra, where I had the chance to work full-time and receive lessons with Principal Cellist Eliah Sakakushev-von Bismarck. Earlier this year I was living in Hobart temporarily – writing grant applications with fellow alumna Emily Sheppard for some proposed misadventures in Europe. We perform together regularly as Eureka Duo. Also, after a successful re-visitation of Messiaen's *Quartet for the End of Time* with ANAM's Justin Beere and Jacob Abela at the Peninsula Summer Music Festival in January, we staged another two shows in Hobart in February/March. All self-promoted – that means putting up posters, ringing radio stations, emailing newspapers – it far outstrips the effort of rehearsing! At the moment I am undertaking a Masters at the University of Queensland, researching regional touring models for chamber music.



**Emily Sheppard** violin

ANAM Musician 2012 – 2013

[soundcloud.com/emily-sheppard-5](https://soundcloud.com/emily-sheppard-5)

**What was the best thing about being at ANAM?**

Being exposed to the incredible visiting artists and being surrounded by and collaborating with the brilliant musicians studying at the academy.

**What are you doing now?**

Many different things! I'm living in Hobart, frequently putting on concerts ranging from Messiaen's *Quartet for the end of Time* to improvised collaborations with poets to folk/indie gigs. So far in 2015 I have been to 'A festival called Panama' in Tasmania to support Ben Salter, a singer/songwriter from Brisbane and have collaborated with DJ Spooky at the Spiegeltent. I work with ACO2 and really enjoy busking as well – it gets more people listening to Bach and Mozart as well as helping to pay the rent! I'm playing a lot with fellow ANAM alumnus, cellist Rob Manley in Eureka Duo. In the past we've toured regional areas of QLD and NSW, taking schools workshops and performing, with a big focus on improvisation. We have a few more ideas planned for this year, in Tasmania and Northern QLD as well as revisiting the places we've already been too.

I'm also studying Environmental Science part time at UTAS and take workshops on Climate Change in schools around Tasmania.



**Gladys Chua** piano

ANAM Musician 2011 – 2013

ANAM Fellow 2014

**What was the best thing about being at ANAM?**

There were many wonderful things about being at ANAM – the exceptional faculty who were so generous with their time, wisdom, knowledge and experience; the amazing guest artists I got to work with and learn from; inspirational and hard-working colleagues who constantly encouraged and challenged me, while being forgiving, understanding and up for a laugh; exploring so much repertoire across genres, being pushed out of my comfort zone and having my assumptions challenged and my ears and mind stretched!

**What are you doing now?**

I have moved back to Perth this year to take up a job as the Accompanist at Penrhos College. In this role, I accompany all of the choirs across Junior and Senior Schools, play for all of the assemblies and chapel services, and school functions that require piano. I also work with the music students preparing for their exams and performances. In addition, I am freelancing in Perth – some teaching, accompanying and also performing!

# Who are ANAM's Associate Faculty?

ANAM's Associate Faculty are professional pianists who are employed to work with the ANAM musicians in preparation for their recital and concerto performances. This is a very important part of the ANAM training. It develops ensemble skills and teaches partnership and collaboration.

ANAM Head of Piano and Chamber music, Timothy Young allocates an Associate Faculty member for each ANAM musician. He makes these choices based on instrument types and availabilities. Each Associate Faculty member continues with the same musician for the year, but over the course of study will partner with a number of musicians. This way the ANAM musicians have an opportunity to learn from a variety of styles from each Associate Faculty. Timothy has found that this enables continuity and the development of a relationship between the musicians extending to lessons, internal performances and public concerts.

As he says, "the role of the Associate Faculty is at its heart, collaborative. This notion feeds into the ANAM program emphasis on chamber music: focus and intimacy." It is not simply an 'accompanying' role but a role of equal weight and importance to that of the other instrument to which they are partnered. The focus for both performers is to listen, to understand and to unite. Timothy points out that "the music never discriminates and places all performers on equal terms!"



Louisa Breen

Louisa Breen was born in Melbourne, Australia, and started her piano lessons with Nehama Patkin. After attending the Victorian College of the Arts Secondary School, she graduated with a Bachelor of Music Honours from the University of Melbourne. In the same year she began her postgraduate studies on the piano at the Royal College of Music in London, supported by a Queen Elizabeth the Queen Mother Scholarship, an Associated Board International Scholarship, and the Clarke Scholarship. After gaining a Distinction for her Postgraduate Diploma in Advanced Performance, Louisa completed her Masters in Musical Performance, followed by two years as an RCM Junior Fellow.

Upcoming external performances:

**PIANO DUO  
BROWN AND BREEN**

**WITH BONNIE BROWN,  
ANAM ALUMNA**

THU 13 & FRI 14 AUGUST  
Sydney Opera House

FRI 21 AUGUST  
Melba Hall at University of Melbourne

SUN 23 AUGUST  
The Lifeflow Meditation Centre,  
ADELAIDE

**WITH WILLIAM  
HENNESSEY**

THU 27 AUGUST  
Monash University

**MUSIC IN THE ROUND**

SUN 6 SEPTEMBER  
Abbotsford Convent



Rhodri Clarke

The Welsh/UK pianist Rhodri Clarke has resided in Melbourne since 2011. Rhodri is a versatile pianist who has performed extensively throughout Europe, South America, Asia and Australia primarily as a duo partner, chamber musician and accompanist, with occasional solo performances. He graduated with first class honours from the Royal College of Music, London, after which he pursued his interest in studying chamber music and accompaniment. During his time at the College, he studied closely with Andrew Ball, Nigel Clayton and Roger Vignoles and was awarded several scholarships to support his study.

Upcoming external performances:

**MELBOURNE  
PIANO TRIO**

**TOUR OF CHINA**  
melbournepianotrio.com

**ASSOCIATE  
ARTIST WITH  
DAVID HELFGOTT**

SUN 21 JUNE 4PM  
Melbourne Recital Centre



Leigh Harrold

Leigh Harrold enjoys a reputation as a "musician of rare talent and intelligence", and is one of Australia's busiest and most sought-after pianists since being named *The Advertiser* 2008 Musician of the Year.

Born in Whyalla, South Australia, Leigh completed undergraduate and post-graduate studies at The University of Adelaide with concert pianist Gil Sullivan. During this time he had many successes, including being a National Finalist in the Young Performer Awards and a recipient of the prestigious Beta Sigma Phi Classical Music Award – the conservatorium's highest honour. He moved to Melbourne in 2003 to take up a full scholarship at the Australian National Academy of Music (ANAM) under the mentorship of Geoffrey Tozer and in 2004 was made the Academy Fellow – the first person in the institution's history to be chosen as such after just one year of study.

Upcoming external performances:

**SYZYG Y ENSEMBLE**

**CHRONOS:  
THE GOD OF TIME**

WED 5 AUGUST 6PM  
Melbourne Recital Centre

**KEGELSTATT  
ENSEMBLE**

**THE DIVINE**

TUE 25 AUGUST 6PM  
Melbourne Recital Centre



Peter de Jager

Peter de Jager is a Melbourne-based Pianist, Harpsichordist, and Composer. He is a sought-after solo and collaborative artist for standard, early, and contemporary repertoire, and has had several years experience in theatre and cabaret, having musically directed several amateur productions. Solo performance highlights include performances of the Ravel *Concerto for left hand* with Orchestra Victoria, the demanding solo part of Messiaen's *Turangalila-Symphonie* with the Melbourne Youth Orchestra, and the premiere of Elliott Gyger's celeste concerto *Angels and Insects* with the University of Melbourne Chamber Orchestra. His performance of Donatoni's *Rima* at the first Bendigo International Festival of Exploratory Music was broadcast live on ABC Classic FM. He joins oboist Ben Opie on the album *French Oboe Sonatas*, which has received critical acclaim, and a solo album is forthcoming. These are both released on the Master Performers label. He has performed for the Astra Chamber Music Society, collaborated with new music ensemble Quiver, was company pianist for cabaret/art-song ensemble Aria Co, and is currently a core member of contemporary quartet Cathexis. His Harpsichord work is varied, ranging from renaissance and baroque repertoire to contemporary work and arrangements of popular music. He has helped develop new Australian works for the instrument by James Rushford, David Chisholm, and Simon Charles.

Upcoming external performances:

**FREEDMAN  
FELLOWSHIP RECITAL**

THU 6 AUGUST 6PM  
ANAM, South Melbourne Town Hall



# The lost art of classical improvisation

Pianist, researcher and teacher David Dolan is a master of classical improvisation and has devoted an important part of his international career to reviving this lost art.

His research in the subject focuses on creativity, communication and expression in performance. He has also investigated the parallels between emotional expression in speech and musical improvisation.

Returning to ANAM in 2015, David will work with the musicians at ANAM to explore the application of extemporisation in performance across a vast range of chamber music. Music Makers recently asked David to share what he will be working on with the ANAM musicians and what the audience can expect at the public performances on Chamber Music Day in August.



**What do you enjoy about your visits to ANAM?**

The very rare combination of openness to the new and the risky, genuine love of music, zero compromise on quality (both instrumentally and in terms of music making), and a real sense of collaborative work and mutual support – not just polite courtesy. Performing for ANAM audiences has been a huge joy because I felt that it was easy to reach the audience in what became an authentic conversation, with a readiness to be touched by the music – that doesn't always happen in other places around the world.

**What will you be working on with the ANAM musicians in August?**

The search for a personal take on the pieces while taking total ownership of the stylistic, harmonic and textural elements of the work. Enhanced listening and the ability to share in risk-taking and throw in fresh ideas in real-time will also be on the menu.

**Chamber Music Day is a full day of music, how will the musicians prepare?**

In addition to the above, there is an intense preparation of this vast amount of repertoire, and the guidance of ANAM's world-class teaching Faculty is what really makes it possible. I will focus the two weeks prior to the chamber

music marathon on learning the pieces through the harmonic and structural reductions so that the performers own them as creators, essentially recreating them on stage.

**What can the audience expect on Chamber Music Day?**

The audience can expect a good deal of the unexpected even if they know the pieces! This is because at the time of the classical and romantic eras, the expectation of the performer was not to reproduce what was on the page but to recreate an artistic experience through the composition. What is on the page was a guideline, performed differently each time. This is possible only if the performers master the piece beyond the virtuosic technical demands from an instrumental point of view, but equally structurally, harmonically, motivically, and stylistically. This includes the understanding of the counterpoint and voice-leading of the works performed, and only then can a real freedom of interpretation take place.

For the musicians, this is one case where hard work and a lot of fun go hand in hand. And that's nice!

## CHAMBER MUSIC DAY

SUN 9 AUGUST

2PM

- SCHUBERT** Piano trio in B flat major, op. 99 D 898
- MOZART** Sonata in D major for piano 4 hands, K 381/123a
- BEETHOVEN** String quartet in F major, op. 18 no. 1

5PM

- SCHUBERT** *Fantasia* in F minor for 4 hands, D 940
- DANZI** Wind quintet in B flat major, op. 56 no. 1
- SCHEIDT** *Galliard Battaglia*
- BEETHOVEN** Piano trio in C minor, op. 1 no. 3

7.30PM

- TOWER** *Copperwave*
- MOZART** Wind serenade no. 11 in E flat major, K 375
- BRYARS** *One Last Bar, Then Joe Can Sing*
- BEETHOVEN** String quartet in G major, op. 18 no. 2

**David Dolan** piano/director  
**ANAM Musicians**

**Venue** South Melbourne Town Hall  
**Tickets** Full day \$60 (single sessions \$25)  
**Bookings** [anam.com.au](http://anam.com.au) 03 9645 7911

# Insights from ANAM Faculty's David Thomas



**David Thomas**  
**ANAM Head of Clarinet and Woodwind**

**How did you come to playing the clarinet?**

It was offered at my high school, in Monbulk outside of Melbourne. The clarinet wasn't my choice, my mother thought it was nice – but I made fast progress and quickly became interested in the repertoire too. It's the only instrument I've seriously learnt. I would like to play piano properly but the clarinet was probably the best choice for me.

**Can you briefly outline your path so far?**

I studied music at the University of Melbourne, and also for two years at the Vienna Conservatorium, thanks to a scholarship offered at the time by the Apex Club of Australia. At the time, in the early 90s, it was comparatively difficult for young Australian musicians to remain at home and get a good impression of the world of music – the advent of the Internet and of ANAM has made a vast difference there. So I went overseas and learned a great deal (and practiced a great deal) then returned to Australia to look for work in teaching and chamber music as well as orchestral playing. After a tricky period of readjusting to the requirements of the local music business – again, that is a problem which today's ANAM musicians don't have to face – I won a job in the West Australian Symphony Orchestra, where I very happily worked for 18 months before returning to Melbourne to join the MSO as Principal Clarinet. I was invited to teach the clarinets at ANAM when we first took woodwind students, and my work at ANAM has been an important part of my career and my own development ever since.

**What are some of the highlights in your career so far?**

Playing concertos with good orchestras is always a highlight. Apart from Mozart's concerto (which I absolutely love performing on a basset clarinet), two Australian clarinet concertos have brought a great sense of fulfilment to my working life: the concerto by Ross Edwards, which I talked him into writing and premiered with the MSO; and *Ariel's Music* by Brett Dean, which I performed most recently with the Sydney Symphony – a very serious and very rewarding piece for the players and the audience. As an orchestral player, there have been quite a few truly memorable moments: performing Mahler 4 with the MSO on the stage of the Mariinsky Theatre in St Petersburg, playing the Berlioz *Symphonie Fantastique* at the BBC Proms last year, as well as playing in the first two seasons of the Australian World Orchestra. Sitting in an orchestra when things take wing in performance is quite hair-raising. I'm talking about those comparatively rare occasions when everything seems to gel miraculously and the result is suddenly bigger than the sum of its parts. Those are the moments that performers live for – they are unrepeatable and can't be captured by recordings, but you never forget them.

**What do you find enjoyable about teaching at ANAM?**

The musicians at ANAM are highly motivated, they love performing, and they support and motivate each other. We've strived to build a very healthy and positive culture at ANAM, and I think that is borne out in a lot of very special concerts given here, and a lot of successful careers which are forged here. It is very rewarding to see our young musicians move out into the music world with success and energy, and also to see the overall standard of our new students gradually rising year by year. The ANAM phenomenon is snow-balling, and it's very exciting to be part of that.

**What would we be surprised to know about you?**

Apart from my busy family life (I have two young children with my wife Natasha, a bassoonist with the MSO) I am pretty much a music nerd, with no particular surprising talents. I really like analogue audio (don't ask how many LPs I own, it's a monstrous number) and I enjoy taking ice-skating lessons with my daughter every weekend. So far we've avoided injuries!



In support of our musicians, ANAM is thrilled to announce that in partnership with the National Gallery of Victoria we will be hosting an exclusive viewing of their winter exhibition: **Masterpieces from the Hermitage: The Legacy of Catherine the Great.**

We invite you to join us for this special evening, including a performance of appropriately Russian music from Tchaikovsky's *Souvenir de Florence* for string sextet, featuring members of ANAM's Faculty Sophie Rowell, Robin Wilson, Caroline Henbest and Howard Penny together with two ANAM Musicians. Following the performance we open up the NGV giving you private after-hours access to one of the world's greatest art collections.

The exhibition encompasses works by artists including Rembrandt, Rubens, Velázquez and Van Dyck, and offers over 500 outstanding works comprising the finest group of Dutch and Flemish art to come to Australia.

# ANAM @ NGV Exclusive viewing of Masterpieces from the Hermitage

## What is ANAM?

For over 20 years, the Australian National Academy of Music (ANAM) has been dedicated to the artistic and professional development of our most exceptional young musicians. ANAM's vision of musicianship is holistic: to develop future music leaders who are distinguished by their artistic skill, imagination, courage, and by their contribution to a vibrant Australian music culture.

ANAM is the only professional performance training institute in Australia, and one of only a few in the world. Renowned for its innovation, energy and courageous programming, ANAM is consistently committed to pushing the boundaries of how classical music is presented and performed.

Young musicians who partake in ANAM's unique, intensive yearlong course of one-on-one lessons, masterclasses and public performances, come from across Australia and New Zealand. These talented young professionals go on to work in some of the finest orchestras and ensembles across the world.

## Help us buy a double bass

The country's finest young musicians require the highest quality instruments on which to hone their craft. In order to provide this, our most pressing need at ANAM is to purchase a new double bass. But we can't do it alone – we need your help!

We have our eye on an extraordinary five-stringed instrument. It is crafted in Melbourne by Benedict G Puglisi at the workshop of Atelier Puglisi and is a much-needed addition to ANAM's collection of instruments.

If you would like to donate or find out more information please visit [anam.com.au](http://anam.com.au) or contact us on 03 9645 7911.

### THANK YOU



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# ANAM

AUSTRALIAN NATIONAL ACADEMY OF MUSIC