

Volume — 20

August 2016

Free

Music Makers

Australian
National
Academy
of Music

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**AN
AM**

anam.com.au

Ilyich Rivas waxes lyrical

Aged in his early 20's, Ilyich Rivas has already developed an impressive conducting career across the US and Europe, and during his last visit to Melbourne he roused the ANAM Orchestra to impressive heights in a performance of Russian repertoire. Before his return to ANAM in November, we asked him to share some thoughts on his motivations, conducting approaches and what important advice he's received so far in his career.



"If I can keep sharing the stage with fine musicians who are altruistically inclined towards persistent artistic improvement, I'd rather evade the temptation to anchor my ambitions in a precise position for the future. Serendipity is best!"

What are your earliest memories of music?

Mixed with my earliest recollections of being lulled in the night to the first and second movements of Beethoven 7 and Schumann 2, is sitting in my father's classes and rehearsals when there was nowhere else to put me (aged about three or four).

Did you always want to be a conductor?

Not until I was about six or seven, when I would spend hours outpouring my deepest musings repeating symphonic passages in mind, in all sorts of different phrasing and tempi, my arms somehow gate-crashing the whole pastime! That's when I started to study music seriously, and, at my own request, my father taught me conducting technique.

What music are you drawn to conducting and why?

There are naturally pieces I need to be older to conduct, the same way an actor with my age taking on the role of wartime Churchill would appear satirical at best. This has guided me towards a wholehearted devotion to the Russian symphonic repertoire lately, in most cases for which the representative qualities of the music mirror the composers' eras and cultural milieu, rather than the composer's aged, contemplative, inner psyche, or emotional ripening. Whenever, say Tchaikovsky or Shostakovich, are autobiographical, their aura is nevertheless set against a chronicled portrayal of their profusely chronicled social entourage. An immersion into Russian literature and history provides abundant visual

and ethnic material, ripe for vesting rehearsals in and consolidating an interpretation. It will also be my duty in the future to bring new works of my contemporaries to light, but for the moment and immediate future it is absolutely necessary I plunge into the appropriate symphonic and operatic 'standard' repertoires indiscriminately.

How do you approach learning a new work?

First and foremost, upon listening to various complete readings, I engrain into my system the general musical structure, with the full score in hand. This reveals before me a set of priorities and eventually a rigorous study plan that exposes everything, from the most intricate textures to sculpt, to the technical obstacles and stylistic idiosyncrasies. The profuse absorption of the composer's letters, diary, historical context, adulated influences, preferred literature, and even vices, is tremendously fructiferous if honed alongside one's musical study.

What is the most important piece of advice you've received in regards to music or conducting?

To listen! Every orchestra is a *sui generis* conglomeration of individual musical instincts, and to try to intransigently mould every unique idiosyncrasy is detrimental to fluidity in performance. Vehement conviction is indeed fundamental, just not sordid despotism. What a nuisance it would be to curtail each and every presentation in one's life of a certain symphony to a fixed, pallid measure!

What's your big conducting dream?

If I can keep sharing the stage with fine musicians who are altruistically inclined towards persistent artistic improvement, I'd rather evade the temptation to anchor my ambitions in a precise position for the future. Serendipity is best!

We're looking forward to having you at ANAM again this year, what did you take away from your last visit in 2014?

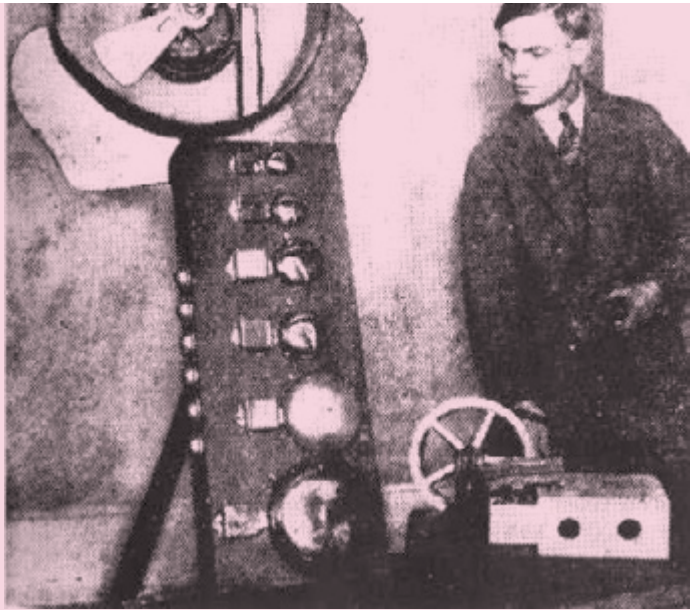
The notion that an orchestra assembled within a busy academy can be ripe for artistic sculpting from the very start, skipping entirely the expected rudimentary battle for notes. Plus making music with my peers is blissful! I'm truly looking forward to making music at ANAM again this year!

**TCHAIKOVSKY,
GINASTERA &
STRAVINSKY**

Fri 11 November 7.30pm

*See fold out calendar
for more information.*

Percussion and piano collide



Words by
Peter Neville

The Ballet Mécanique concert continues the successful collaboration established between the piano and percussion departments at ANAM. In 2016 we will super-size things, with works for massed pianos and percussion.

The work from which the concert takes its title was composed by the self-styled 'bad-boy' of 20th century American music — John Antheil. Like Stravinsky's *Rite of Spring* some 13 years before it, *Ballet Mécanique* caused a riot when it premiered in Paris in 1926. Clearly indebted to the rhythmic energy of the earlier Stravinsky work, it outdid even that mammoth score in sonic excess, employing multiple grand pianos, no fewer than 16(!) pianolas and a huge battery of percussion including numerous xylophones, three sorts of airplane propeller and a set of chromatic electric bells. The piece was re-worked in the fifties, when Antheil produced a shorter, lighter and altogether tamer version

of the work and one which was the only one performed and known until the original version was reconstructed in the early nineties. With the advent of modern technology it is only now possible to present the original concept of the work (and the one ANAM will perform) in all its glory.

The program also includes one of the unsung masterpieces of the genre, the incredible and rarely performed *Cantata for Magic America* by the Argentine composer Alberto Ginastera alongside Stravinsky's two piano version of *The Rite of Spring*. In a new arrangement by Timothy Young, *The Rite of Spring* will feature four pianos instead of two with the whole piece rounded out by the full orchestral sounds of percussion.

Join us for a night full of dynamic energy with both visual and aural attractions to celebrate ANAM's pianists and percussionists.

BALLET MÉCANIQUE

Sat 8 October 7pm

[See fold out calendar for more information.](#)

An interview with Alex Arai-Swale Finalist in the ANAM Concerto Competition



You started out as a cellist — what prompted you to take up double bass?

From before I became serious about the cello, I was always seduced by the lowest sounds of whatever music I was listening to — whether it was a rock gig or a recorder ensemble — so it was only a matter of time before I was smitten by the double bass! Occasionally I steal somebody's cello at ANAM though and have a quick play to maintain a balanced diet of sound!

What motivates you?

I'm very glad that I have found something to be particularly passionate about. I've found that if you love what you do, you will never really quite be satisfied with where you are, you always find yourself realising how much farther away the horizon is.

How are you going to prepare for the Concerto Competition final with TSO?

First of all, I really am still surprised that the panel allowed a bass through to play with an orchestra! I have never played a concerto with an orchestra before (even on the cello), so I will really be looking to my

teachers for a little guidance regarding the different level of sound I think I'll have to pull out of the instrument!

Tell us a little bit about studying with ANAM's Head of Double Bass, Damien Eckersley.

Damo is one of the very few people I have met who is loved by all. I always feel obligated to play the best I can for him, just out of the sheer respect for the amount of generosity he has afforded me, and so many others. I don't think I could name a genuinely cooler guy than Damo.

If you had to describe the double bass to someone who had never heard of it, what would you say?

A series of fart-like noises emitted from an enlarged violin that are only occasionally twisted into key. But otherwise, the best instrument in the history of the world!

ANAM CONCERTO COMPETITION FINAL

Fri 4 November 7.30pm

[See fold out calendar for more information.](#)

A voice for the silenced

Words by
Nick Bailey



A quick survey of the dates of the composers represented in ANAM's Voice for the Silenced program on 20 October tells a sobering story: Paval Haas (d.1944), Erwin Schulhoff (d.1942), Leo Smit (d.1943) and, at just 26 years of age, Gideon Klein (d.1945). All four Jewish composers — who, between them, brought together direct contact with and influence of Dvořák, Janáček, Milhaud, Poulenc, Debussy and Berg — died in the Nazi camps scattered across the countryside of Poland, Bavaria and the then Czechoslovakia.

Both Klein and Haas were interned in the Nazi 'show camp' at Terezin, 150kms north of Prague. Famously paraded before the international community in 1944 as a happy holiday camp, the Theresienstadt camp was the departure point for the trains that took these and 60,000 'holiday campers' north to Auschwitz.

The range of influences — ages and experience — of these four composers gives rise to a musical program rich in character, energy and diverse

sound worlds. The fate to which these startling musicians were assigned by the Nazi conflagration leaves the question 'what might have been?' ever-hanging in the air.

This ANAM performance is one part of a series of events for wind instruments across seven days in October; the second public concert celebrating some rarely performed works of composers whose lives met with a much less tragic end. Included in the survey is Villa-Lobos' bracing and exotic sounding Brazilian *Choros no. 7* and the two iconic solo flute works by Debussy and Varese.

In bringing together a number of Australian and international wind virtuosi to both honour these silenced voices and to explore some of the lesser known corners of the repertoire, ANAM Artistic Director Nick Deutsch (pictured) was intent on creating a small festival that would open the imaginations of both his young musicians and of ANAM's audiences to some new and invigorating sound worlds.

"My older colleagues and I have played this wonderful repertoire many times" Deutsch commented, "and by sharing the stage with our younger ANAM colleagues in these concerts, we will be passing on the extensive experience which repeated performance generates. With musicians of the quality and hunger to learn such as what we have at ANAM, performing in ensemble with leading professionals provides *the best way* for our ANAM musicians to learn and to grow."

INTERNATIONAL WOODWINDS

Fri 14 October 7pm

See fold out calendar for more information.

A VOICE FOR THE SILENCED

Thu 20 October 7pm

See fold out calendar for more information.

AUSTRALIAN NATIONAL ACADEMY OF MUSIC (ANAM)

South Melbourne Town Hall
210 Bank St
SOUTH MELBOURNE VIC 3205
03 9645 7911
info@anam.com.au
anam.com.au

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ANAM
AUSTRALIAN NATIONAL
ACADEMY OF MUSIC

What's on October – December

October

BALLET MÉCANIQUE

Sat 8 October 7pm

GINASTERA *Cantata para América Mágica* op. 27

STRAVINSKY *The Rite of Spring* (arr. 2 pianos & percussion)

ANTHEIL *Ballet mécanique*

Justine Anderson soprano

Tim White percussion

Gary France percussion

Peter Neville conductor/co-director

Timothy Young piano/co-director

ANAM Percussionists & Pianists

Venue

South Melbourne Town Hall

Tickets

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

Bookings

anam.com.au or 03 9645 7911

ANAM AT MPAVILION

Thu 13 October 1pm

VILLA-LOBOS *Choro no. 7*

BEETHOVEN Octet op. 103

ANAM Musicians & Guests

Venue

MPavilion, Queen Victoria Gardens

Tickets

Free (no booking required)

SOUND AND COLOUR

Thu 13 October 7pm

Visit anam.com.au for program details

Amadou Suso kora

ANAM Musicians

Venue

Australian Tapestry Workshop
262-266 Park St SOUTH MELBOURNE

Tickets

Free

Bookings

austapestry.com.au

INTERNATIONAL WOODWINDS

Fri 14 October 7pm

VILLA-LOBOS *Choro no. 7*

BLACHER Divertimento for wind quartet

TURNER Horn Quartet no. 3

DEBUSSY *Syrinx*

VARÈSE *Density 21.5*

BEETHOVEN Octet op. 103

Silvia Careddu flute

Nick Deutsch oboe

Matthew Wilkie bassoon

Szabolcs Zempleni French horn

ANAM Musicians

Venue

South Melbourne Town Hall

Tickets

\$20 (\$15 ANAMates)

Bookings

anam.com.au or 03 9645 7911

COSMIC MECHANICS

ANAM FELLOWSHIP
PERFORMANCES

Sat 15 October

A curated, multi-media event that presents the 4 books of **CRUMBS's** *Makrokosmos*

Sonya Lifschitz piano

ANAM Musicians

Venue

South Melbourne Town Hall

Tickets

Full \$30 Conc \$20 (ANAMates \$10)

Bookings & Information

anam.com.au or 03 9645 7911

A VOICE FOR THE SILENCED

Thu 20 October 7pm

HAAS Quintet for winds op. 10

SCHULHOFF Divertissement for oboe, clarinet & bassoon

SMIT Sextet

SCHULHOFF Flute Sonata

KLEIN Divertimento for wind octet

Silvia Careddu flute

Nick Deutsch oboe

Matthew Wilkie bassoon

Szabolcs Zempleni French horn

ANAM Musicians

Venue

South Melbourne Town Hall

Tickets

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

Bookings

anam.com.au or 03 9645 7911

ST SILAS SUNDAYS NO 3

Sun 23 October 2.30pm

Program to be advised

Andrew Leathwick (NZ) piano

Venue

St Silas Anglican Church,
99 Bridport St ALBERT PARK

Tickets

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

Bookings

trybooking.com/KJOR (or at the door)

Includes complimentary afternoon tea

ANAM RECITALS

TONY FRANTZ (VIC) TRUMPET

Tue 25 October 11am

JS BACH Prelude from Suite in G BWV 1007

ENESCU *Legend*

TOMASI Concerto for Trumpet

SAMUEL PAYNE (NSW) CELLO

Tue 25 October 1pm

BRITTEN Cello Suite no. 1, op. 72

BRIDGE Cello Sonata H125

BRIDGE *Cradle Song* from Four Pieces for cello & piano H104

HAMISH UPTON (NZ) PERCUSSION

Tue 25 October 6pm

GRISEY *Stèle*

JL ADAMS *Qilyuan*

WERTMÜLLER 5:4:7:3 zwischenspiel#

HULLICK new work

ALEXANDRA PARTRIDGE (NZ) CELLO

Wed 26 October 11am

VASKS *Castillo interior*

DEBUSSY Cello Sonata in D minor

TCHAIKOVSKY *Variations on a Rococo Theme* op. 33

ZOE FREISBERG (QLD) VIOLIN

Wed 26 October 1pm

FRANCK Violin Sonata in A op. 13

BEETHOVEN Violin Concerto in D op. 61

NICHOLAS WATERS (VIC) VIOLIN

Wed 26 October 6pm

MOZART Violin Sonata in A major K526

STRAUSS Violin Sonata in E-flat major op. 18

TIFFANY CHENG (NSW) VIOLIN

Thu 27 October 11am

JS BACH Solo Violin Sonata No. 1 in G minor

BEETHOVEN Violin Sonata in G major op. 30, no. 3

POULENC Violin Sonata

ELIZA SHEPHARD (NSW) FLUTE

Thu 27 October 1pm

HINDEMITH Sonata for flute & piano

COLQUHOUN *Charanga*

SCHUBERT Introduction & Variations on *Trockne Blumen* for flute & piano D802

Venue

South Melbourne Town Hall

Tickets

\$5 (ANAMates Free)

Bookings

Tickets at the door

BELEURA ESTATE RECITAL

Thu 27 October 1.30pm

Program to be advised

ANAM Pianists

Venue

Beleura House & Garden MORNINGTON

Bookings

beleura.org.au or 03 5975 2027

ANAM RECITAL

JENNIFER TIMMINS (NZ) FLUTE

Thu 27 October 3pm

EDWARDS *Ecstatic Dances* for flute & clarinet

BARBER *Capricorn Concerto* for flute, oboe & trumpet

FRANCK Violin Sonata In A Major op. 13

Venue

South Melbourne Town Hall

Tickets

\$5 (ANAMates Free)

Bookings

Tickets at the door

ALEX RAINERI CONCERT 4 ANAM FELLOWSHIP PERFORMANCE

Thu 27 October 6pm

SCHUMANN Piano Quintet in E-flat op. 44
SCHOENBERG *Pierrot Lunaire* op. 21

Alex Raineri (QLD) piano
Tabatha Mcfadyen soprano
ANAM Musicians & Guests

Venue
South Melbourne Town Hall

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

Bookings
anam.com.au or 03 9645 7911

ANAM RECITALS

RILEY SKEVINGTON (WA) VIOLIN

Fri 28 October 11am

Program to be advised

IONA ALLAN (QLD) VIOLIN

Fri 28 October 1pm

JS BACH Allamande & Sarabande from
Partita No. 2 in D Minor BWV1004

BRAHMS Violin Sonata no. 2, op. 100
BRITTEN Three Pieces from *The Suite* op. 6

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

AUSTRALIAN VOICES: GIFFORD

Mon 31 October 6pm

GIFFORD *Of Old Angkor*
GIFFORD 3 pieces from *Ring Round the Moon*
GIFFORD *In Focus*
GIFFORD *Skiagram*
GIFFORD *Fable*
GIFFORD *Desperation*
GIFFORD *A Plaint for Lost Worlds*
GIFFORD *Music of the Spheres*

Jacinta Dennett curator/harp

Justine Anderson soprano

ANAM Musicians

Venue
Salon, Melbourne Recital Centre

Tickets
Full \$25 Conc \$15

Bookings
melbournerecital.com.au or 03 9699 3333

*Presented in partnership with
Melbourne Recital Centre*

November

ANAM RECITAL

MATHEW LEVY (NSW) PERCUSSION

Wed 2 November 6pm

Program to include:

TAKEMITSU *Toward the Sea*

JS BACH Violin Sonata no. 1 BWV 1001

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

LAURENCE MATHESON CONCERT 4 ANAM FELLOWSHIP PERFORMANCE

Thu 3 November 7.30pm

POULENC Sextet for winds & piano op. 100
DOHNÁNYI Sextet in C major op. 37
DVORÁK Quintet for 2 violins, viola, cello &
piano in A major B155, op. 81

Laurence Matheson (VIC) piano
ANAM Musicians, Alumni & Guests

Venue
South Melbourne Town Hall

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

Bookings
anam.com.au or 03 9645 7911

ANAM RECITALS

MITCHELL JONES (QLD) CLARINET

Fri 4 November 11am

SCHUMANN 3 Fantasy Pieces
op. 73 *Drei Fantasiestücke*

BRAHMS Clarinet Sonata no. 1
in F minor op. 120, no. 1

ARNOLD Sonatina op. 29

WIDMANN *Fantasie*

SCHULTZ *Night birds* op. 86

CHRIS MARTIN (VIC) BASSOON

Fri 4 November 1pm

MORTHENSON *Unisono*

von KOCH *Monolog 5*

BRUNS Sonata no. 2, op. 45

LARSSON Concertino op. 45, no. 4

CHLOE HIGGINS (SA) TUBA

Fri 4 November 3pm

RACHMANINOFF *Vocalise* op. 34, no. 14

FONTANOT *Harmoniae Sultantes*

KRAFT *Encounters II*

SCHUMANN *Adagio & Allegro* op. 70

FILAS Sonata

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

ANAM CONCERTO COMPETITION FINAL

Fri 4 November 7.30pm

BOTTESINI Double bass concerto
no. 2 in B minor

ELGAR Cello Concerto in E minor op. 85

BRAHMS Violin Concerto
in D major op. 77

Johannes Fritzscht conductor
Alexander Arai-Swale (NZ) bass
Caleb Wong (NSW) cello
Harry Bennetts (NSW) violin
Tasmanian Symphony Orchestra

Venue
Federation Concert Hall TASMANIA

Tickets
Full \$20 Conc/Student \$15

Bookings
tso.com.au or 1800 001 190

MOSTLY MOZART 4

Thu 10 November 11am

MOZART Flute Concerto no. 1
in G major K313

TCHAIKOVSKY Symphony No. 5
in E minor op. 64

David Shaw flute

Ilyich Rivas conductor

ANAM Orchestra

Venue
Elisabeth Murdoch Hall,
Melbourne Recital Centre

Tickets
Full \$47 Conc \$40

Bookings
melbournerecital.com.au or 03 9699 3333

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

TCHAIKOVSKY, GINASTERA & STRAVINSKY

Fri 11 November 7.30pm

STRAVINSKY *The Firebird Suite* (1919)

GINASTERA Piano Concerto no. 1, op.28

TCHAIKOVSKY Symphony no. 5
in E minor op.64

Timothy Young piano

Ilyich Rivas conductor

ANAM Orchestra

Venue
Elisabeth Murdoch Hall,
Melbourne Recital Centre

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

Bookings
anam.com.au or 03 9645 7911

*Ilyich Rivas' residency is generously supported
by Ralph and Barbara Ward-Ambler*

SOUNDBITE

Tue 15 November 1pm

STRAVINSKY Octet for winds

BARBER *Summer Music* for woodwind
quintet op. 31

ANAM Musicians

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

MASTERCLASS

Fri 18 November 4pm

Christian-Pierre La Marca cello (Trio Dali)

ANAM Musicians

Venue
South Melbourne Town Hall

Tickets
All \$20 (ANAMates & Students Free)

Bookings
anam.com.au or 03 9645 7911

ANAM AT HUNTINGTON ESTATE FESTIVAL

Wed 23 – Sat 26 November

Visit anam.com.au for program details

ANAM Musicians

Venue
Huntington Estate MUDGEES

Tickets & Information
huntingtonestate.com.au or 1800 995 931

SOUNDBITE

Thu 24 November 1pm

STRAUSS Sonatina no. 2 E-flat major TrV 291
"Happy Workshop"

David Thomas clarinet

ANAM Musicians

Venue
South Melbourne Town Hall

Tickets
\$5 (ANAMates Free)

Bookings
Tickets at the door

BELEURA ESTATE RECITAL

Thu 24 November 1.30pm

Program to be advised

ANAM Pianists

Venue
Beleura House & Garden MORNINGTON

Bookings
beleura.org.au or 03 5975 2027

December

ANAM CHAMBER COMPETITION: ROUND 2

Thu 1 December

Visit anam.com.au for program details

ANAM Musicians

Venue
South Melbourne Town Hall

Tickets
Free (no booking required)

ANAM CHAMBER COMPETITION: FINAL

Sat 3 December 8pm

Visit anam.com.au for program details

ANAM Musicians

Venue
South Melbourne Town Hall

Tickets
All \$10

Reservations
anam.com.au or 03 9645 7911

This event will be broadcast live on 3MBS

*All details are correct at time of
printing but subject to change.*

*Please visit anam.com.au for the
most up to date information.*