

SOUNDS OF AUSTRALIA

ANAM CHAMBER MUSIC FESTIVAL

28 – 30 November,
Abbotsford Convent

ANAM respectfully acknowledges the traditional custodians of the lands spread across Australia on which we work and live. We uphold and honour their continued relationship to these sites, we pay our respects to their Elders past, present and emerging, and extend that respect to all Aboriginal and Torres Strait Islander Peoples.

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Acknowledgements

This program is for the entire Sounds of Australia Festival. Please take it with you and bring it back to your next performance or keep it as a memento.

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ANAM relies on the generous support of donors to help us present these concerts and provide the best training for our talented musicians. Please consider donating to ANAM by scanning the QR code, calling 03 9645 7911, or speaking to our Box Office staff today.

ANAM IN 2025

Tickets are now on sale for ANAM's 2025 Season with a remarkable line-up of events, including:

- **ANAM Orchestra Gala concert with Asher Fisch** at Melbourne Recital Centre
- **Beethoven's World:** a four-part series delving into Beethoven's life and legacy
- **ANAM at the Convent** concerts, featuring ANAM musicians alongside faculty and guest artists
- The end-of-year French chamber music festival, *Harmonies du Soir*
- **Chamber music collaborations** across venues in Victoria
- Plus, collaborations with orchestras and arts companies across the country

Find out more and book tickets at anam.com.au/2025

ABOUT THE FESTIVAL

This Sounds of Australia festival is an exploration of how we create music that reflects this land, which has had its own musical heritage spanning tens of thousands of years. A land marked by sorrow and resilience, and a society shaped by the stories of First Nations peoples, immigrants, and displaced communities. This is the challenge faced by every Australian artist, composer, and performer. Through this series of concerts, we invite you to experience music that resonates with the spirit of Australia.

A MESSAGE FROM PAAVALI JUMPPANEN



Welcome to this special celebration of chamber music created in Australia!

It is important to note that the repertoire you're about to hear is *one* stab at Australian chamber music, one fit for this particular time and suitable for ANAM to deliver. The wealth of all chamber music from Australia, the amazing proxies of a singular yet complex tradition would yield an infinite number of other equally compelling readings.

It was thrilling to curate these programs and rehearsing them has been revelatory. The offering recognises a lot of what we have learned at ANAM this year. An important topic has been listening, being aware, and reacting. In order to be adequately prepared yet mentally free to deliver a demanding piece of music, one has to study but then be ready to enjoy the moment. To exercise this dual task, as well as to celebrate the miracle of musical creation, we will present the ANAM musicians in a series of improvisations throughout the festival in addition to the composed works.

Exploring these compositions has reminded us about some of music's powers. Music articulates culture; music is simultaneously highly specific and extremely vague. And perhaps most importantly, music brings people together. In this spirit and on behalf of us all at ANAM, I most heartily welcome you to join us in experiencing and celebrating an incredible living musical tradition.

Paavali Jumppanen
ANAM Artistic Director

The position of ANAM Artistic Director is generously supported by Janet Holmes à Court AC, and John and Rosemary Macleod

CONCERT 1
A NEW ENERGY

THURSDAY 28 NOVEMBER 7PM
ROSINA AUDITORIUM
ABBOTSFORD CONVENT

Improvisation		6'
	Sola Hughes (QLD) violin Lydia Sawires (NSW) violin Mattea Osenk (SA) viola Noah Lawrence (VIC) cello Ronan Apcar (NSW) piano	
Miriama YOUNG (b. 1975) <i>Time and Tide: Echoes of Sydney Harbour</i> (2018)		11'
	Madeleine Aarons (NSW) horn Lewis Grey (NZ) trumpet Harrison Steele-Holmes (VIC) trombone Steven Bryer (QLD) percussion	
Miriam HYDE (1913-2005) <i>Fantasy Trio</i> (1933)		11'
	Timothy O'Malley (VIC) piano Daniel You (QLD) viola Max Wung (WA) cello	
Anne CAWRSE (b. 1981) <i>Art of the Determined</i> (2024) [^]		21'
<i>i. Conviction</i>	Ronan Apcar (NSW) piano	
<i>ii. Perseverance</i>	Sophia Jones (QLD) violin	
<i>iii. Commitment</i>	Angelina Kim (QLD) viola Cindy Masterman (QLD) cello	
INTERVAL		20'
Richard MILLS (b. 1949) <i>Sonata for brass quintet</i> (1986)		16'
<i>i. Capriccio</i>	Tom Allen (VIC) horn	
<i>ii. Lacrymae / Sarcasms</i>	Isabella Thomas (NZ) trumpet	
<i>iii. Rythmica</i>	Stephen Mosa'ati (NZ) trumpet Jeremy Mazurek (WA) trombone Angus Pace (VIC) bass trombone	
<i>The final three works will be performed without a break</i>		
James LEDGER (b. 1966) <i>Daydream</i> (2017)		4'
Rachel BRUERVILLE (b. 1991) <i>Dancing on Tiptoes</i> (2017)		3'
Caerwen MARTIN (b. 1973) <i>Stars Come Out in a Midnight Sky</i> (2018)		5'
Peter Gjelsten (NZ) violin	Mattea Osenk (SA) viola	
Sola Hughes (QLD) violin	Noah Lawrence (VIC) cello	
Lydia Sawires (NSW) violin	Jack Overall (SA) cello	
Sophia Jones (QLD) violin	Oakley Paul (WA) double bass	
Sebastian Coyne (VIC) viola		

[^] World Premiere

Approximate duration: 1 hour and 45 minutes including one 20-minute interval

A NEW ENERGY, AN OLD CONUNDRUM

To define Australian music is a difficult matter, complicated further when we ask and answer the question: what is Australia? A modern nation-state, a commonwealth of colonial states, occupied lands, a penal colony, or a tapestry of 250 nations with a history stretching back well over 40 millennia? Depending on who you ask (and where), you'll hear variations of all the above – and each is and has been true.

The modern history of Australia can be condensed into the events around the waters of Warrane (Sydney Cove), which Melbourne-based **Miriama Young** has captured a century of in *Time and Tide: Echoes of Sydney Harbour*. Though the century itself is several generations of bustling life, this is only a slice of the complicated history of this land since the arrival of James Cook in 1770. Settlement, establishment of the colony, and economic booms take the humble harbour to the bustling centre of business and culture it is today, but as white settlement flourished, the Eora were displaced, facing foreign diseases, settler violence, and complete displacement from their lands. By the time of *Time and Tide's* opening soundscape, reflecting on the life of arts supporter Tempe Mereweather and the rapid changes of Sydney Harbour across her life, the Eora are themselves an echo, only surging back through their centuries-long struggle, not only for recognition but for the right to exist.

As our program today – and the festival – traverses the history of Western music in Australia, the tides of style shift from the British colonial beginnings to the unique pastiche that reflects Australia's own modern-day tapestry. Across the festival each piece is a thread, whose order and place in this ever-evolving tradition is left to you to draw together. In this first concert, the sound worlds created by each composer are firmly connected to European style and tonality, developing over the century between Hyde and Cawrse to newly energise these older traditions.

In the context of this concert, **Miriam Hyde** is the 'old guard' within the tradition of English post-Romantic composition. And yet Hyde's output is itself outside of the so-called Australian sound as sought by predecessors and contemporaries, contentedly placed in a European world and influenced by her equal positions as concert pianist, pedagogue and poet. So often led by a lyrical melodic nature, Hyde never needed to be at the forefront of experimentalism or style, and her continuing popularity is arguably testament enough to her output, within which the *Fantasy* trio is one of many gems.

From the historic to the new, **Anne Cawrse's** new piano quartet *Art of the Determined* was commissioned for this festival. Cawrse joins Hyde with a touch for compelling lyricism across orchestral and vocal output. This new quartet examines *Conviction*, *Perseverance* and *Commitment*, turning each into a musical demonstration of the characteristic within its movement. It is a fitting new work for ANAM musicians, each owing skills on show today to their determination, a force which cannot halt nor be halted in their own musical journeys.

Richard Mills is a landmark of Melbourne's musical scene, with a long career as conductor, composer and artistic director, driving the direction of opera in Victoria over the last decade with his stewardship of Victorian Opera. His Sonata for Brass Quintet is an earlier work, pushing the boundaries of brass virtuosity whilst reflecting the rich history of brass music. Elements of fanfare and reveille mix with longer singing lines and a dynamic orchestration.

The last three works move back towards reflection and were all commissioned by Professor Catherine Crock's Hush Foundation. Established in 2000, Hush emerged from Crock's work in supporting children undergoing painful medical procedures at the Royal Children's Hospital. What began as a series of commissions for soothing music for these children has become one of Australia's most successful independent labels: Hush has released 20 albums of new works. The three works performed today emerged from Hush's 2018 collaboration with ACO Collective, *Collective Wisdom*. The composers were invited to workshops in children's hospitals across the country to develop their new works. Each work showcases a sincere beauty, and, at-the-time emerging composers **Rachel Bruerville** (Adelaide) and **Caerwen Martin** (Melbourne), have only continued to flourish in the years since this commission.

All program notes written by Alex Owens, ANAM Music Librarian, Robert Salzer Foundation Library

CONCERT 2
ON TRADITION

FRIDAY 29 NOVEMBER 7PM
ROSINA AUDITORIUM
ABBOTSFORD CONVENT

Margaret SUTHERLAND (1897-1984) Quartet for cor anglais and strings (1956) 15'

Alex Tsang (NSW) oboe
Theonie Wang (QLD) violin
Sebastian Coyne (VIC) viola
Joshua Jones (QLD) cello

Richard MEALE (1932-2009) Incredible Floridas (1971) 33'

i. Prelude
ii. Interlude I
iii. Sonata I
iv. Interlude II
v. Sonata II
vi. Postlude

Emica Taylor (NZ) flute
Georgia White (VIC) clarinet
Jesse Vivante (WA) percussion
Po Goh (VIC) piano
Louise Turnbull (VIC) violin, viola
Jack Overall (SA) cello

INTERVAL 20'

Percy GRAINGER (1882-1961) Random Round* (1912-14) 8'

Oscar Gillespie (VIC) oboe
William Hanna (VIC) contrabassoon
Isabella Thomas (NZ) trumpet
Max Gregg (NSW) trombone
Steven Bryer (QLD) xylophone

Jamie Willson (TAS) marimba
Michael Kieran Harvey (ANAM Guest Faculty) piano
Jasmine Milton (SA) violin
Daniel You (QLD) viola

Michael Kieran HARVEY (b. 1961) 48 Fugues for Frank (2009) 13'

iii. Jazz from Hell
x. Baby Snakes

Francis Atkins (NSW) piano
Matthew Garvie (NSW) piano

Matthew HINDSON (b. 1968) The Metallic Violins (2007) 8'

Peter Gjelsten (NZ) violin
Louise Turnbull (VIC) violin

Improvisation 6'

Georgia White (VIC) clarinet
Jesse Vivante (WA) electronics
Po Goh (VIC) piano
Jack Overall (SA) cello
Jamie Willson (TAS) percussion

Brenda GIFFORD (b. 1968) Bardju (Footprints) (2017) 4'

Emica Taylor (NZ) flute
Georgia White (VIC) clarinet
Jamie Willson (TAS) percussion
Heesoo Kim (QLD) cello

Approximate duration: 2 hours including one 20-minute interval

*Special thanks to Jane Hammond and the Grainger Estate for use of this arrangement of Random Round

AS MANY TRADITIONS AS VOICES

You're likely to start an argument asking any two music professionals to clearly define an Australian style. There has been no linear path to the rich and diverse output of Australian composers today, and there is no one unifying school of composition to unite us. Even this concert, ostensibly "On [this] Tradition," shows composers wearing both stylistic pasts and futures on their sleeves, the only unification being the tradition of creating the boldly *new*.

Margaret Sutherland is among the 'greats' of Australian music, a compositional force who won the admiration of Arnold Bax whilst studying with him in London, riding the highs of the ABC's establishment of state symphony orchestras to cement her reputation as genius, innovator and trailblazer. Despite this, her gender remained a qualifier for many years, from Bax describing a work of hers as "the best work I know by a woman" to her divorce from physician Norman Albiston, who believed that Sutherland's compositional aspirations were a sign of "mental derangement". Chamber music and song were a key part of her output, with Sutherland frequently at the piano in chamber performances. Her catalogue is still being explored – the quartet played today was first recorded in 2022 by Flinders Quartet. Her music frequently captures the lyricism emblematic of works featured in *A New Energy*, taking influence from English pastoral styles, like Bax, blended with sharper modernism, of which she was at the leading edge.

Whilst it's no Liszt vs. the Schumanns, there was a moment where commentators were fixated on a new rivalry for the times: **Richard Meale** vs. Peter Sculthorpe. The former, fiercely anti-nationalist, at the time radically rejecting the concept of white colonial definitions of 'Australia', and the latter incorporating material from the Indigenous peoples of Australia and our Pacific neighbours to synthesise a 'national' sound. Whilst the rivalry was almost certainly a media construction, Meale did spend years as an outsider thanks to his European avant-garde and atonal convictions, pioneering ethnomusicological studies with Javanese and Japanese musicians, and his identity as a gay man living through the AIDS crisis. *Incredible Floridas* is one of Meale's most important works, and quietly one of recent Australia's too – a hidden gem largely due to its impressive difficulty. It captures Meale's intellectual globalism and unabashed hedonism, based on French poet Arthur Rimbaud's *A Season in Hell*. Those with the time would be amply rewarded by a closer study of Rimbaud's text alongside Meale's transformational music.

Though Meale may have been a musical outsider, he was by no means the eccentric that **Percy Grainger** was – constructing his own musical vocabulary, writing for increasingly specific ensembles and yet also championing 'free music' for flexible instrumentation. *Random Round* is one such flexible score, blossoming out of improvisations of assembled musicians. Grainger's development of aleatoric styles and academic fascination with English folk music tradition put him at the forefront of continental European trends and in some cases pre-empted the coming revolutions including that of John Cage's chance music.

Michael Kieran Harvey is the third composer who also equals a reputation in piano performance (with Sutherland and Grainger), and is an internationally renowned performer and composer notable for genre boundary-pushing and championing Australian and contemporary music. *48 Fugues for Frank* are an homage to Frank Zappa, with the title a tongue-in-cheek reference to J.S. Bach's own set of fugues – despite there only being 10 pieces in the set, and Zappa's self-professed "antipathy" towards counterpoint. Each of the pieces in the set refashion elements from Zappa's works through Harvey's electric pianism.

The remaining works in this program continue this journey of blurring genre boundaries, each part of larger movements to define new traditions in Australian art music composition. **Matthew Hindson** goes after his own rock-star reputation with *The Metallic Violins*, asking the violinists to shred, taking inspiration from the wild theatricality of popular heavy metal guitar solos. Hindson blends a populism with deep technical challenges for both violinists, gesturing to new avenues for blending genres not typically seen side by side.

Brenda Gifford's *Bardju* ('Footprints') was commissioned through Christopher Sainsbury's *Ngarra-Burria* First Nations composer development program. *Ngarra-Burria* ('to hear, to sing') began in 2016 as a project to support emerging First Nations composers develop compositional skills and has produced a remarkable catalogue of new works by increasingly prominent Australian composers including James Henry, Aaron Wyatt, Nardi Simpson and Brenda Gifford. Gifford is a Yuin composer, pianist and saxophonist who gained acclaim with the band *Mixed Relations*, turning to composition after the group disbanded. Gifford's output is intrinsically linked to country, with these footprints "telling us to tread lightly on Mother Earth".

CONCERT 3
OUR SOUND

SATURDAY 30 NOVEMBER 3PM
ROSINA AUDITORIUM
ABBOTSFORD CONVENT

Holly HARRISON (b. 1988) <i>Airbender</i> (2018)	12'
	Kina Lin-Wilmoth (VIC) bassoon Miriam Niessl (QLD) violin Olivia Bartlett (WA) violin Jamie Miles (VIC) viola Joshua Jones (QLD) cello
Roger SMALLEY (1943-2015) Trio for horn, violin and piano (2002)	25'
<i>i. Allegro energico</i> <i>ii. Mirror Variations</i> <i>iii. Allegro molto</i>	Madeleine Aarons (NSW) horn Reuben Johnson (QLD) piano Liam Pilgrim (NSW) violin
INTERVAL	20'
Improvisation	6'
	Emma John (WA) horn Angus Pace (VIC) bass trombone Aditya Bhat (VIC) percussion
Stuart GREENBAUM (b. 1966) <i>800 Million Heartbeats</i> (1999)	9'
	Karen Chen (NSW) clarinet Angus Pace (VIC) bass trombone Aditya Bhat (VIC) percussion Francis Atkins (NSW) piano
Paul STANHOPE (b. 1969) <i>Morning Star II</i> (1993)	8'
	Joshua Webster (NZ) oboe Karen Chen (NSW) clarinet Stephanie Sheridan (WA) bassoon Emma John (WA) horn Matthew Garvie (NSW) piano
Peter SCULTHORPE (1929-2014) String Quartet No. 11, <i>Jabiru Dreaming</i> (1990)	13'
<i>i. Deciso</i> <i>ii. Liberamente – Estatico</i>	Lili Stephens (QLD) violin Lydia Sawires (NSW) violin Helena Burns (QLD) viola Heesoo Kim (QLD) cello

Approximate duration: 1 hour and 40 minutes including one 20-minute interval

GREATER THAN THE SUM OF THEIR PARTS

'Our Sound' is what we make of it – and none of these composers have shied away from boldly mixing influences. Like Matthew Hindson and Brenda Gifford in the previous program, and pre-empting the collaboration of Kate Tempny and Adrian McNeil in their *Wimmera-Mallee*, these composers see the growing multicultural nature of post-colonisation Australia as a strength, relishing in their own contributions to the lowering of ethnic boundaries and creating new sonic pathways as a result.

Holly Harrison thrives in the electric energy between genres, with early works inspired by Lewis Carroll, and a joyous, energised character continuing into her recent output. *Airbender* takes its inspiration from the animated series *Avatar: The Last Airbender*, where martial artists can 'bend' (manipulate) the elements. Harrison captures these supernatural powers by calling for extreme bassoon ranges, 'bending' the air. Like Hindson's *Metallic Violins*, Harrison also takes inspiration from rock music, calling for the string instruments to shred – a task our musicians will take on with glee.

The only composer not born in Australia in this concert, **Roger Smalley** unites his international training, notably with Karlheinz Stockhausen, with the Australian contemporary tradition. His artistic direction of the West Australian Symphony Orchestra's 20th Century Ensemble cemented Smalley's place at the forefront of contemporary chamber performance in Australia. The Trio for violin, horn and piano takes after Johannes Brahms's, becoming its own mesh of influences from a European beginning to using a melody taken from Smalley's own contrabassoon concerto (1998). This 12-tone theme undergoes its most rigorous transformation through the 11-minute central movement, *Mirror-Variations*, using serialist methods to 'mirror' the tone row to present a dual character: pressingly modern and surprisingly lyrical.

Melbourne's **Stuart Greenbaum** seeks "elation and consolation" through his music, seeing the intrinsically temporal nature of music as a journey. Greenbaum often represents the cosmopolitan globalism of contemporary Australian practice, combining his Western training in Australia with wide influences including jazz and pop, and more recently undertaking two residencies at the Akiyoshidai International Art Village, Japan (2019, 2023). *800 Million Heartbeats*, similar to award-winning and popular *90 Minutes Circling the Earth*, looks at experience over time – in this case, the amount of heartbeats within the life of most mammals, and a metaphor for the impossibility of summing up life in just numbers. Greenbaum has adapted this work for a range of chamber instrumentations, with today's ensemble presenting the work in its original form as written for the Southbank Contemporary Music Ensemble.

In **Paul Stanhope's** *Morning Star II*, the school of Peter Sculthorpe's 'Australian' style begins to emerge as a greater force. Following the path of many predecessors and colleagues, Stanhope began his studies in Australia before completing his graduate studies in London at the Guildhall School of Music and Drama, and, alongside good friends Greenbaum and Hindson, is one of Australia's most performed composers. *Morning Star II* is an early work, recognised by the 2MBS Young Composer Award in 1993, which takes after teacher Sculthorpe by integrating First Nations melodies into the work to evoke, in the composer's words, "the special manner of some Australian Aboriginal music." It can be easy to forget the pace at which immigrant and colonial Australian respect for First Nations Australians has developed, and yet omissions of as-of-today essential acknowledgements strike us as jarring. No accessible source details which nation the melodies have been taken from, nor acknowledges the method in which the melodies were acquired. But it's a dangerous game to apply the standards of today onto the past, and as our path towards reconciliation continues, Stanhope has also become an inspiring collaborator and storyteller, notably in 2014's large-scale cantata based on the life of Western Australian Bunuba hero Jardamarra.

And finally to **Peter Sculthorpe** – often the first name to be mentioned when discussing the formation of an Australian style in contemporary art music. And for good reason, as his *Irkanda* and *Sun Music* works are still uniquely evocative of this 'sun-burnt country' with sparse textures and aching dissonances capturing how alien these landscapes seem to European eyes. A precursor was the Jindyworobak movement among Australian writers, seeing it essential that artists working on this land engage with landscape, culture and traditions. First Nations and Indonesian music both mix with Western training (and a rejection of 'serious' Western aesthetics for a more earnest textural aesthetic) to create this defining sound. One of his eighteen string quartets, *Jabiru Dreaming* takes inspiration from the rich culture of the Kakadu, a focus of Sculthorpe's style from the 1980's. *Deciso* takes the propulsive rhythms of the didgeridoo, and *Estatico* from chants and bush calls.

CONCERT 4
SACRED SKY

SATURDAY 30 NOVEMBER 7PM
ROSINA AUDITORIUM
ABBOTSFORD CONVENT

Mark POLLARD (b. 1957) *The Heavenly Muzak Machine* (2010) 16'

Aditya Bhat (VIC) percussion
Steven Bryer (QLD) percussion
Jesse Vivante (WA) percussion
Jamie Willson (TAS) percussion

Christopher SAINSBURY (b. 1963) *Gallipoli Sensings* (2015) 8'

Georgia White (VIC) clarinet
Kina Lin-Wilmoth (VIC) bassoon
Tom Allen (VIC) horn

Kate TEMPANY (b. 1967) *Wimmera-Mallee* (2024)[^] 25'

Adrian McNeil (guest) sarod
Sola Hughes (QLD) violin
Olivia Bartlett (WA) violin
Mattea Osenk (SA) viola
Noah Lawrence (VIC) cello
Oakley Paul (WA) double bass

INTERVAL 20'

Harry SDRAULIG (b. 1992) *Hat-trick* (2020) 7'

Emica Taylor (NZ) flute
Oscar Gillespie (VIC) oboe
William Hanna (VIC) bassoon

Thomas GREEN (b. 1976) *Anamnesis* (2024) 12'

Oliver Harris (NSW) horn
Lewis Grey (NZ) trumpet
Stephen Mosa'ati (NZ) trumpet
Max Gregg (NSW) trombone
Karina Filipi (ANAM Faculty) tuba

Nigel WESTLAKE (b. 1958) String Quartet No. 3, *Sacred Sky* (2019) 21'

i. Sacred Sky **Olivia Kowalik** (NSW) violin
ii. Where the Spirit Dances by the Edge of the Sea **Jasmine Milton** (SA) violin
iii. The Turning Tide **Hanna Wallace** (NSW) viola
iv. The Journey Begins **Max Wung** (WA) cello

Approximate duration: 2 hours including one 20-minute interval

[^] *World Premiere*

HAND IN HAND: PAST AND FUTURE

This concert features the world premiere of Kate Tempany's *Wimmera-Mallee*, realised over workshops with Adrian McNeil and ANAM musicians in 2024. Kate and ANAM wish to acknowledge the rich history of the Mallee region, the ancestral land of many Aboriginal clans including the Wergaia, Jardwadjali, Wotjobaluk, Jaadwa and Jupagalk people, to whom we pay our respects.

The *Heavenly Muzak Machine's* conceptual journey from the earth to the spiritual is a touching summation of the journey that our last concert, *Sacred Sky*, drifts through. From Kate Tempany's deeply personal exploration of her family connection to the Mallee, to the firmament of Nigel Westlake's memorial string quartet, you are invited to follow these musicians along this path, remembering the past with honesty and understanding, taking these lessons forward in synthesising a future together – and relishing the deep power that music and art have to transform us through its presentation.

Perhaps this Australian style that has been interrogated over the previous three concerts emerges from the combination of the elements that comprise modern day diverse Australia: an aspirational multicultural mixing pot that, post colonisation, represents today's nation-state as a tapestry of migrants. In **Mark Pollard's** works, popular styles of rock, pop and jazz mingle with a Western training (like Hindson and Harrison) but also stylistically draw on Meale and Sculthorpe's indigenous Southeast Asian sources. *The Heavenly Muzak Machine* derives its name from the almost mechanistic rituals that performance can have. The detailed score specifies not only the notes but a choreography for their delivery, heightening this ritual aspect of the work which moves from sacred church bells to the new 'church' of idolatry in rock music (Part 3 inspired by Led Zeppelin's *Stairway to Heaven*), and finally moving to the heavens with a focus on clusters and melodic lines into the final part.

Dharug composer **Christopher Sainsbury** has been a leading voice in contemporary First Nations music, both through his own output and his visionary leadership of the *Ngarra-Burria* program. His practice is focused on regionalism: "drawing upon motives and images from [his] local region and reconstituting them in new ways... that fortify a sense of regional identity." *Gallipoli Sensings* is an act of remembrance, confronting the realities of a newly federated nation's involvement in World War I and 'sensing' these experiences through his more removed compositional viewpoint. The second sensing utilises a Kurdi scale as an evocation of the grounds of Gallipoli and a ceremonial memorial which "sings the fallen" into the land's embrace and that rich field of poppies. The third sensing leans into parody, taking a popular tune from 1915 (WW Francis's *Australia Will Be There*) and tracing the journey from the confidence and enthusiasm of new recruits to the unresolved, fragmented ending, staying "in the field," with the many young recruits who never made it home.

A lighter interlude of Australian larrikinism, **Harry Sdraulig's** *Hat-trick* embraces the teamwork and partnership that is seen as an Australian ideal, exemplified in our sporting traditions. Whether this teamwork proves inclusive and uniting in the broader Australian culture, Sdraulig's idealised trio champions the joys of partnership with its interweaving lines, handballed between each of the wind players.

A theme of memorial continues to weave through this program, especially in facing confronting issues like war, First Nations rights and, in this case, sexual assault of women in and beyond creative industries. Catalysed by the #MeToo movement, **Thomas Green's** *Anamnesis* seeks to journey through 'emotional regions', not necessarily of any individual or group, but in processing the horrors of these ongoing crimes, in Green's words "simply too much for any single person to confront alone." but together, as seen through #MeToo and recent collective action, slowly the dial can be shifted towards justice, safety and respect.

Developed over the course of this year with ANAM musicians and collaborator Adrian McNeil, **Kate Tempany's** *Wimmera-Mallee* is a culmination of the globalist and regionalist threads that have been drawn together across this festival – examining the connection we each have with these ancient lands with tens of thousands of years of custodianship, and combining her studies and experience with Hindustani music to create an entirely original and compellingly evocative journey through the millennia that have weathered the Mallee.

"In the Bush, time seems to move very differently away from the fragmented agitation of urban settlements. Out in the Mallee, I experience a sense of timelessness and continuity verging on the eternal."

Nigel Westlake similarly thrives in the collaborative, with commissioned works containing the personalities of their performers ("rhythmic and powerful", in the case of a work for Michael Kieran Harvey), and closely working with directors to create his renowned film scores, with this more accessible storytelling style bleeding into his concert output. *Sacred Sky* is a final act of remembrance, and the most personal yet. The quartet is dedicated to his sister Kate – who lost her battle with cancer in 2018 – and captures Kate's spirit through "themes of beauty, energy, soulfulness and transcendence."

Despite gestures, themes and aspirations, music ultimately communicates intimately – from performer to audience member, forming a singular experience, threads of the world and memory brought together in a new musical synthesis to create sound and style to echo into the future: an influence, a legacy and a stepping stone.

THANK YOU

ANAM gratefully acknowledges the support of the following patrons, as well as those valued donors wishing to remain anonymous, or whose contributions are less than \$1,000. We would also like to acknowledge those generous individuals who have left a gift in their will to ANAM, as well as those who have pledged a bequest in the future. We wish we could include all of you here.

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