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Playing with Colour

Drum kits, buckets of water, and The Police: each an unlikely friend to new art music that will enliven our more exploratory upcoming concerts.

HERE COME THE DRUMS

Last year's theoretical exploration of time and space through Gérard Grisey's *Le noir de l'étoile* was a high point for Head of Percussion Peter Neville and our percussionists. This year sees them cut loose (for a week) and break it down with a drum kit filled performance in May.

Julia Wolfe's *Dark Full Ride* takes its name from words printed on the bottom of a ride cymbal, and with its four drum kits might look more like you're in for a prog-rock concert. Stewart Copeland's *The Gene Pool* is one of an impressive body of work that melds his drumming skills, made famous from his years with English band The Police, with art music orchestration and wild percussion. Film composer Danny Elfman rounds out the celebrity list of composers – his Percussion Quartet, matches the dynamic and joyful energy of this concert.

NEW TEMPORAL GEOGRAPHIES

One month later and the drum kit will be a distant memory as the second instalment of our three-year residency project with ELISION Ensemble commences. Daryl Buckley and his award-winning ensemble take ANAM musicians to the bleeding edge of contemporary music performance across a week of intensive workshops led by ELISION's musicians.

The Australian premiere of Isabel Mundry's *Le Voyage* dives right into this textural compositional language where demanding challenges and new techniques are asked of each musician. Temporality (the role of music in time) is the subject, and the eventuating sound world emerges from explorations in layering, dense polyphony, and breaking down notions of structure. Liza Lim, through a catalogue that focuses on ecology, climate and culture, shares Mundry's fascination with time and explores methods to "tie 'knots' in time, sew 'pleats' or 'pockets'... rip up, create rifts in, and erode the materiality of time." Lim's *Veil* joins works by Franco Donatoni, Iannis Xenakis and Dariya Maminova.

ANAM AT THE CONVENT – DARK FULL RIDE

Friday 16 May 7pm

Julia WOLFE *Dark Full Ride*

Danny ELFMAN Percussion Quartet

Stewart COPELAND *The Gene Pool*

Peter Neville (ANAM Head of Percussion, Faculty) director/percussion

ANAM Percussion

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$20

Bookings anam.com.au or 03 9645 7911

ANAM AT THE CONVENT – ELISION

Friday 20 June 7pm

Isabel MUNDRY *Le Voyage* (Australian premiere)

Liza LIM *Veil*

Franco DONATONI *Spiri*

Iannis XENAKIS *Eonta*

Dariya MEMINOVA *Melchior*

ELISION Ensemble

ANAM Musicians

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$20

Bookings anam.com.au or 03 9645 7911

Study Storage at Elgee Park

Words by Evan Lawson

On the Mornington Peninsula, the private gallery at Elgee Park continues its quietly ambitious exhibition program with *Study Storage*, a captivating display that invites audiences to explore artworks rarely seen by the public.

Now in its fourth major exhibition since the winery's transformation into a gallery space in 2020, *Study Storage* steps away from themed curation or solo artist focus. Instead, it offers an eclectic and evocative selection of works spanning a wide range of mediums, periods, and styles. This exhibition embraces variety over uniformity, showcasing everything from timeworn prints to contemporary sculpture, formal portraiture and whimsical abstraction.

The title, *Study Storage*, borrows from a term used by galleries and museums to describe spaces where stored works are made accessible to researchers, students, and the public. These "visible storage" areas are usually part archive, part display—functional spaces that prioritise openness and discovery over polish and narrative. Elgee Park's gallery brings that concept into a formal exhibition setting, allowing audiences to encounter artworks that may otherwise remain unseen, tucked away in archives or private storage.

This is not an exhibition about clarity or categorisation. Rather, it celebrates the unpredictable nature of collecting and the rich, tangled histories artworks accrue over time. Paintings, drawings,

sculptures, and prints sit side by side without explanation or hierarchy. Some are worn, their surfaces marked by age, while others appear startlingly fresh, as if completed just days ago. Each piece, regardless of its origin or condition, contributes to a broader dialogue of artistic expression and visual storytelling.

Among the more striking inclusions are delicate animal studies and sporting scenes—foxed, faded, and full of charm. There are also dynamic small-scale sculptures brimming with texture and vitality, alongside stately portraits that offer glimpses of lived histories and relationships. A subtle nod to Indigenous Australian art is also present, providing a hint of the deeper collecting interests that lie beyond this exhibition's current scope.

Study Storage thrives in its refusal to present a fixed curatorial lens. It is a visual archive—open, fluid, and inviting. For visitors, this presents a rare opportunity to slow down, look closely, and make unexpected connections between disparate works. The result is a uniquely democratic encounter with art, where curiosity leads the way.

This exhibition will be on display during ANAM's chamber music performance at Elgee Park, offering audiences the chance to immerse themselves in both visual and musical beauty in a single afternoon.

After the concert, guests are invited to enjoy a complimentary afternoon tea and the chance to taste and purchase Elgee Park wines.



ANAM AT ELGEE PARK: AUTUMN

Saturday 24 May 2pm

Erik SATIE Gymnopédie No. 1

Lou HARRISON First Concerto for Flute and Percussion

SATIE Gymnopédie No. 3

Johannes BRAHMS Clarinet Quintet in B Minor, op. 115

ANAM Musicians

Venue Elgee Park

Tickets \$50 standard, \$35 concession

Bookings anam.com.au or 03 9645 7911

The Instrument That Shaped Classical Music

The fortepiano, an early precursor to the modern piano, stands as a significant innovation in European musical history. Invented by Bartolomeo Cristofori around 1700, the instrument bridged the expressive limitations of the harpsichord and the sustained power of the modern piano, enabling composers to explore new depths of dynamic contrast and articulation. Though largely replaced by the more familiar instrument of the robust grand piano of the 19th century, the fortepiano has experienced a revival in recent decades, captivating musicians and audiences with its unique timbral character and historical significance.

To celebrate the acquisition of a fortepiano by ANAM, let's explore the history of this often-overlooked instrument.

Unlike the harpsichord, which produces sound by plucking strings, the fortepiano employs hammers covered in leather that strike the strings, allowing for variations in volume and intensity. This innovation gave musicians unprecedented control over dynamics, hence the instrument's name—derived from the Italian words for "loud" (forte) and "soft" (piano). Cristofori's original designs featured a delicate yet responsive touch, enabling performers to shape phrases with expressive nuance.

Over the 18th century, builders such as Gottfried Silbermann and Johann Andreas Stein refined the fortepiano's action, improving its responsiveness and tone. Viennese-style fortepianos, favoured by composers like Wolfgang Amadeus Mozart, were known for their lighter action and bright, clear sound, while later models, such as those used by Ludwig van Beethoven, incorporated stronger frames and expanded dynamic capabilities to meet the demands of increasingly expressive compositions.

Mozart's piano music epitomises the fortepiano's elegance, with its crisp articulation and clarity suiting his intricate melodic lines. Beethoven, on the other hand, exploited the fortepiano's evolving power, using it to convey intense drama and emotion in works such as the Pathétique Sonata and the early concertos. Composers of the late 18th and early 19th centuries found the instrument indispensable for exploring new expressive territories, shaping the Classical and early Romantic styles.

Despite its popularity, the fortepiano gradually gave way to the modern piano. By the mid-nineteenth century, advances in string tension, cast-iron frames, and cross-stringing techniques enabled the modern piano to produce a fuller, more resonant sound. This shift aligned with the grander, more expansive musical language of the Romantic period, championed by figures like Franz Liszt and Frédéric Chopin.

In the latter half of the twentieth century, the historically informed performance movement reignited interest in the fortepiano. Scholars and musicians sought to recreate the sounds of the past, bringing fresh perspectives to music that had long been performed on modern instruments. Pioneering artists such as Malcolm Bilson, Robert Levin, and Kristian Bezuidenhout have championed the fortepiano, using original and replica instruments to shed new light on the works of Mozart, Haydn, and Beethoven.

The fortepiano's lighter action and distinct tonal palette offer insights into how composers originally conceived their music. For example, the instrument's quick sound decay and dynamic sensitivity reveal subtleties in articulation and phrasing often obscured on modern pianos. This has led to re-evaluations of tempo choices, ornamentation, and pedal usage in Classical-era repertoire.

Today, the fortepiano enjoys a growing presence in conservatories and concert halls, with leading institutions incorporating period performance studies into their curricula. New recordings and live performances featuring the instrument continue to enrich our understanding of eighteenth and early nineteenth century music, bringing audiences closer to the sound-world that composers like Mozart and Beethoven would have known.

While modern pianos provide the power and sustain needed for large concert venues, the fortepiano offers a more intimate and transparent sound, making it an invaluable tool for interpreting historical repertoire. The ongoing dialogue between past and present ensures that the fortepiano remains not just a relic of music history, but a living, breathing instrument capable of inspiring musicians and listeners alike.

As the fortepiano continues to reclaim its place in contemporary performance practice, it stands as a testament to the ingenuity of early instrument makers and the enduring relevance of historical soundscapes. Its revival not only enriches our appreciation of classical music but also deepens our connection to the artistry and innovation of centuries past.

ANAM is delighted to be using a six-and-a-half octave fortepiano, built by John Broadwood in London in 1825. It was purchased in Amsterdam and shipped to Australia in 2012.

Hear this fantastic instrument in concerts across ANAM's 2025 performance season.

John Broadwood & Sons 1825 Grand Pianoforte #10343 generously on loan to ANAM from Dr Julie Haskell

BEETHOVEN'S WORLD: FAVOURITE MUSICIANS

Thursday 29 May 3pm

Ludwig van BEETHOVEN Trio in B-flat Major for clarinet, cello, piano, op. 11

BEETHOVEN Trio for two oboes and cor anglais in C Major, op. 87

BEETHOVEN Horn Sonata in F Major, op. 17

BEETHOVEN Violin Sonata No. 10 in G Major, op. 96

ANAM Musicians

Venue The Good Shepherd Chapel, Abbotsford

Tickets from \$20

Bookings anam.com.au or 03 9645 7911

ÉLÉGIES HARMONIQUE

Friday 5 September 7pm

Jan Ladislav DUSSEK Piano Sonata in F-sharp Minor, op. 61 *Élégie Harmonique*

DUSSEK Piano Sonata in F Minor, op. 77 *L'invocation*

Maria SZYMANOWSKA Selections from 24 Mazurkas and Dances

Franz SCHUBERT Allegro in A Minor, D. 947 *Lebensstürme*

SCHUBERT Fantasia in F Minor, D. 940

Timothy Young (Head of Piano, ANAM Resident Faculty) director / piano

ANAM Pianists

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$20

Bookings anam.com.au or 03 9645 7911

MOSTLY MOZART: MOZART & MARSEILLAISE

Wednesday 12 November 11am

Wolfgang Amadeus MOZART Piano Sonatas for 4 hands K. 381

MOZART Piano Sonatas for 4 hands K. 358

Claude Joseph ROUGET DE LISLE arr. T. YOUNG *La Marseillaise*

MOZART Piano Concerto No. 25 in C, K. 503

Paavali Jumppanen (Artistic Director) piano/director

ANAM Musicians

Venue Elisabeth Murdoch Hall, Melbourne Recital Centre

Tickets \$59 standard / \$52 concession

Bookings melbournerecital.com.au or 03 9699 3333

What's on May – June

MUSIC MATINEE 1: BRAHMS HORN TRIO

Tuesday 6 May 1pm

Leoš JANÁČEK *Capriccio* (1926)
Johannes BRAHMS Horn Trio in E-flat Major, op. 40 (1865)

ANAM Musicians

Venue Scots' Church 156 Collins Street Melbourne

Tickets free event, no bookings required

DISCOVER SIBELIUS

Thursday 8 May 7.30pm

Jean SIBELIUS *Finlandia*, op. 26
SIBELIUS Allegretto from Symphony No. 2, op. 43
SIBELIUS Allegro moderato from Violin Concerto, op. 47
SIBELIUS *Valse Triste*, op. 44 no. 1
SIBELIUS Allegro molto from Symphony No. 5, op. 82

Melbourne Symphony Orchestra
Melbourne Youth Orchestra
Benjamin Northey conductor
Jasmine Milton (SA) violin

Venue Hamer Hall, Arts Centre Melbourne
Tickets \$39, \$20 Child (under 18)

Bookings mso.com.au or 03 9929 9600

This performance is part of ANAM and MSO's Orchestral Training Partnership

ANAM AT THE CONVENT - GENESIS BAROQUE WITH SARA MACLIVER

Saturday 10 May 7pm

Nicola PORPORA Excerpts from *Polifemo*
Marianna MARTINES *Berenice, ah che fai?*
Joseph HAYDN Symphony No. 19 in D Major

HAYDN Excerpts from *L'isola disabitata*
Carl Ditters von DITTERSDORF Symphony No. 1 in C Major, *Die vier Weltalter* ('The Four Ages of the World')

Sara MacIver soprano
Genesis Baroque
ANAM Musicians

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$20

Bookings anam.com.au or 03 9645 7911

Ticketed by ANAM

Sara MacIver's Artistic Residency generously supported by Meredith Baldwin

ANAM AT THE CONVENT - SARA MACLIVER WITH ANAM PIANOS

Wednesday 14 May 3pm

Wolfgang Amadeus MOZART
Exultate, Jubilate

Art songs by Hugo WOLF, Claude DEBUSSY, Rebecca CLARKE and Charles IVES

Sara MacIver soprano
ANAM Pianists

Venue The Good Shepherd Chapel, Abbotsford

Tickets from \$20

Bookings anam.com.au or 03 9645 7911

Ticketed by ANAM

ANAM AT THE CONVENT - DARK FULL RIDE

Friday 16 May 7pm

Julia WOLFE *Dark Full Ride*
Danny ELFMAN Percussion Quartet
Stewart COPELAND *The Gene Pool*

Peter Neville (ANAM Head of Percussion, Faculty) director/percussion
ANAM Percussion

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$20

Bookings anam.com.au or 03 9645 7911

Ticketed by ANAM

Peter Neville's ANAM faculty position is supported by Kerry Landman

MOSTLY MOZART - SERENADE

Tuesday 20 May 11am

Claude DEBUSSY arr. SACHS *Prélude à l'après-midi d'un faune*

Wolfgang Amadeus MOZART Serenade No. 9 in D major, K. 320 'Posthorn'

Alison Mitchell (ANAM Faculty), co-director/flute

Damien Eckersley (ANAM Faculty), co-director/double bass

ANAM Musicians

Venue Elisabeth Murdoch Hall, Melbourne Recital Centre

Tickets \$59 standard/\$52 concession

Bookings melbournerecital.com.au or 03 9699 3333

Presented in partnership with Melbourne Recital Centre

ANAM AT ELGEE PARK: AUTUMN

Saturday 24 May 2pm

Erik SATIE Gymnopédie No. 1
Lou HARRISON First Concerto for Flute and Percussion

SATIE Gymnopédie No. 3
Johannes BRAHMS Clarinet Quintet in B Minor, op. 115

ANAM Musicians

Venue Elgee Park, 310 Wallaces Road Dromana

Tickets \$50 standard/\$35 concession

Bookings anam.com.au or 03 9645 7911

Ticketed by ANAM

BEETHOVEN'S WORLD - FAVOURITE MUSICIANS

Thursday 29 May 3pm

Ludwig van BEETHOVEN Trio in B-flat Major for clarinet, cello, piano, op. 11
BEETHOVEN Trio for two oboes and cor anglais in C Major, op. 87
BEETHOVEN Horn Sonata in F Major, op. 17

BEETHOVEN Violin Sonata No. 10 in G Major, op. 96

ANAM Musicians

Venue Good Shepherd Chapel, Abbotsford

Tickets from \$20

Bookings anam.com.au or 03 9645 7911

Ticketed by ANAM

ANAM AT THE CONVENT - YORAM LEVY & DAVID ELTON

Friday 30 May 7pm

Johann Ernst ALTENBURG Concerto for seven trumpets and timpani
Hannah EISENDLE *Balz und Pfeffer*
Joseph HOROVITZ arr. COOK *Concertino Classico*

Maria GRENFELL *Gaudete Fanfare*
Paul TERRACINI *Gegenätze*
Joshua DAVIS *South American Tango Suite*

Yoram Levy (ANAM Faculty, Head of Brass) co-director/trumpet
David Elton (ANAM Faculty) co-director/trumpet

ANAM Brass

ANAM Percussion

Venue The Good Shepherd Chapel, Abbotsford

Tickets from \$20

Bookings anam.com.au or 03 9645 7911

Ticketed by ANAM

Yoram Levy's ANAM faculty position is generously supported by John and Chris Sandow

BELEURA 2: IN SIBELIUS'S SHADOW

Thursday 5 June 1.30pm

Einar ENGLUND *Arioso Interratto*
Kalevi AHO Quintet

Jean SIBELIUS String Quartet No. 4 in D Minor, op. 56 *Voces Intimae*

Paavali Jumppanen (ANAM Artistic Director) piano

ANAM Musicians

Venue Beleura House and Gardens, Mornington

Tickets Standard \$63 | Concession \$58

Bookings beleura.org.au

Presented in partnership with Beleura House and Garden

ANAM RECITALS

JAMIE WILLSON

Tuesday 10 June 3.30pm

*Repertoire to include a new work by Eli SIMIC-PROSIC**

Jamie Willson (TAS) percussion
Daniel Le (ANAM Associate Faculty) piano

Venue Rosina Auditorium, Abbotsford Convent

Tickets \$10 (ANAMates free)

Bookings anam.com.au or 03 9645 7911

ANAM MASTERCLASS: JOHAN DALENE (VIOLIN)

Wednesday 11 June 10am

Johan Dalene violin
ANAM Musicians

Venue Rosina Auditorium, Abbotsford Convent

Tickets \$15

Bookings anam.com.au or 03 9645 7911

Ticketed by ANAM

Presented in partnership with Musica Viva Australia

ANAM RECITALS

PO GOH

Thursday 12 June 11am

Repertoire to include:

Louisa TREWARTHA *Fork in the Road**

Po Goh (VIC) piano

Berta Brozgul (ANAM Associate Faculty) piano

LYDIA SAWIRES

Thursday 12 June 1.30pm

Repertoire to include:

Ella MACENS *Silent Night (Christmas Without You)**

Lydia Sawires (NSW) violin
Daniel Le (ANAM Associate Faculty) piano

DANIEL YOU

Thursday 12 June 3.30pm

Repertoire to include:

Chris WILLIAMS *we have seen it rising**

Daniel You (QLD) viola
Aidan Boase (ANAM Associate Faculty) piano

Venue Rosina Auditorium, Abbotsford Convent

Tickets \$10 (ANAMates free)

Bookings anam.com.au or 03 9645 7911

ANAM WITH PRIDE

Thursday 12 June 7.30pm

Louisa TREWARTHA *Suite Water*
George ANTHIEL Symphony for 5 Instruments

Wolfgang Amadeus MOZART *Divertimento* No. 11 in D Major, K. 251

ANAM Musicians

Venue Victorian Pride Centre, 79/81 Fitzroy Street St Kilda

Bookings available soon, visit anam.com.au for more info

Presented in partnership with Victorian Pride Centre and The Pride Fund

ANAM RECITALS

LOUISE TURNBULL

Friday 13 June 11am

Repertoire to include:

Aditya BHAT *Translation Machine**

Louise Turnbull (VIC) violin

Leigh Harrold (ANAM Associate Faculty) piano

HARRISON STEELE- HOLMES

Friday 13 June 1.30pm

Repertoire to include:

Margery SMITH *Breath**

Harrison Steele-Holmes (VIC) trombone
Louisa Breen (ANAM Associate Faculty) piano

ANGUS PACE

Friday 13 June 3.30pm

Repertoire to be advised

Angus Pace (VIC) bass trombone
Louisa Breen (ANAM Associate Faculty) piano

Venue Rosina Auditorium, Abbotsford Convent

Tickets \$10 (ANAMates free)

Bookings anam.com.au or 03 9645 7911

ANAM AT THE CONVENT - ELISION

Friday 20 June 7pm

Isabel MUNDRY *Le Voyage* (Australian première)

Liza LIM *Veil*

Franco DONATONI *Spiri*

Iannis XENAKIS *Eonta*

Dariya MEMINOVA *Melchior*

ELISION Ensemble
ANAM Musicians

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$20

Bookings anam.com.au or 03 9645 7911

Ticketed by ANAM

JAIME MARTÍN - WOODWIND MASTERCLASS

Tuesday 24 June 6.30pm

ANAM Winds

Jaime Martín flute

Venue lwaki Auditorium, ABC Centre

Tickets \$15

Bookings mso.com.au or 03 9929 9600

This masterclass is part of ANAM and the MSO's Orchestral Training Partnership

MOSTLY MOZART - MOZART, HAYDN, BEETHOVEN

Wednesday 25 June 11am

Joseph HAYDN String Quartet in D Major, op. 33 no. 6

Wolfgang Amadeus MOZART String Quartet in D Minor, K. 421

Ludwig van BEETHOVEN *Große Fuge*, op. 133

Australian String Quartet
ANAM Musicians

Venue Elisabeth Murdoch Hall, Melbourne Recital Centre

Tickets \$59 standard/\$52 concession

Bookings melbournerecital.com.au or 03 9699 3333

Presented in partnership with Melbourne Recital Centre

ANAM AT THE CONVENT - AUSTRALIAN STRING QUARTET

Friday 27 June 7pm

Madli Marje GILDEMANN *Nocturnal Migrants*

Maria KÖRVITS *Through*
Ludwig van BEETHOVEN String Quartet No. 13 in B-flat Major, op. 130

Australian String Quartet
ANAM Musicians

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$20

Bookings anam.com.au or 03 9645 7911

Ticketed by ANAM

**World premiere, commissioned as part of the ANAM Set, 2025. The ANAM Set, 2025, is generously supported by the Anthony and Sharon Lee Foundation*

**World premiere, commissioned as part of the ANAM Set, 2024. The ANAM Set, 2024, is supported by the Australian Government through Creative Australia and the Anthony and Sharon Lee Foundation*

All details are subject to change.

For the most up-to-date information and to enquire about the status of these events, please:

Visit anam.com.au
Sign up to ANAM's eNews
Email info@anam.com.au
Call 03 9645 7911

EXPLORE OUR EVENTS ONLINE



BUILDING THE FUTURE

THE CAMPAIGN FOR ANAM

Help bring ANAM musicians home to the South Melbourne Town Hall by giving to our *Building the Future* Appeal.

Keep an eye on your mailbox or to learn more and donate now visit anam.com.au/appeal or call (03) 9645 7911.

THANK YOU

"ANAM is one of Australia's cultural treasures.
This is an important project which must happen now."

— PROFESSOR, THE HON BARRY JONES AC

Photo highlights of Term 1

It seemed that everyone was surprised that it was April. The first few months of the year flew by, and now we find ourselves in the merry month of May. Before we dive into the action-packed upcoming term at ANAM, let's look back on what we have experienced so far this year.



DAY 1

On the 28th of February ANAM musicians, faculty and staff gathered back at the Abbotsford Convent to commence the new year.

Photo by Pia Johnson



SOUTH MELBOURNE TOWN HALL

Planning continues on the South Melbourne Town Hall renewal project, including media activities and announcements.

Photo by Laura Manariti



TEACHING

At the core of ANAM is the Studio program of teaching, coaching and masterclasses delivered by Faculty.

Photo by Pia Johnson



OPEN CLASSES WITH OUR FRIENDS AND SUPPORTERS

Our philanthropy team is always busy welcoming supporters of ANAM at open classes and events.

Photo by Pia Johnson



ANAM ORCHESTRA AT MELBOURNE RECITAL CENTRE

ANAM's opening concert at the Melbourne Recital Centre saw our musicians perform with conductor Asher Fisch and flute soloist Andrew Nicholson.

Photo by Pia Johnson



A Passion for Early Music

In May, ANAM is delighted to welcome back soprano Sara Macliver to perform a special program of works from the eighteenth century, with members of Melbourne-based period ensemble Genesis Baroque alongside ANAM musicians. And whilst ANAM has had a long association with Sara, this is our first collaboration with Genesis Baroque.

Amongst their ranks are several ANAM alumni, including Meg Cohen (violin 2021). Originally from Sydney, Meg has remained in Melbourne since her ANAM training and established a vibrant freelance career. One of the many strings to her bow (pun intended) is her passion for early music. After playing in the university baroque ensemble in her first year at Sydney Con (somewhat by accident), she developed a love for historically informed practice. "It's chamber music, in essence. What drew me in was the collegiality, and the sense that everyone in the ensemble has an artistic voice, and a responsibility to the larger group. It's mentally stimulating, plus I've absolutely fallen in love with the gut-string sound."

Indeed, it's something that audiences resonate with too – the beauty of the sound, and the expansive expressive palate offered by gut strings. Meg firmly believes that this makes the music timeless. "This music was written hundreds of years ago, and yet it expresses the same pure human emotions we feel today. It's the range of affects the sound evokes, it brings the music to life. I'm also looking forward to working with Sara, her beautiful voice really adds another dimension to the emotional expression of our performance."

Meg is delighted to see Melbourne's baroque music scene grow over the last decade in particular, with Sydney previously the focal point of Australian early music performance, home to the Australian Brandenburg Orchestra, Pinchgut Opera and their Orchestra of the Antipodes, and the Australian Haydn Ensemble. "How exciting to have a home-grown Melbourne ensemble like Genesis Baroque, a baroque force built up by the incredible [Artistic Director] Jennifer Kirsner."

Meg is particularly looking forward to meeting current ANAM musicians, and working alongside them in the week-long residency. "My poor desk partner, they might be subject to some unsolicited career advice! But seriously, I think it's a wonderful opportunity for ANAM musicians to build their community, and make new connections, especially for those who, like me, stay in Melbourne after completing their time at ANAM. With so many of ANAM's alumni going on to develop independent freelance careers, diverse performance experiences like this historically informed program are a vital part of our musical training. And the experience of playing side-by-side with professionals [whilst at ANAM] stays with you for years afterwards."

Words by Laura Panther

GENESIS BAROQUE WITH SARA MACLIVER

Saturday 10 May 7pm

Nicola PORPORA Extracts from *Polifemo*
Marianna MARTINES *Berenice, ah che fai?*
Joseph HAYDN Symphony No. 19 in D Major
HAYDN Excerpts from *L'isola Disabitata*
Carl Ditters von DITTERSDORF Symphony
No. 1 in C Major, *Die vier Weltalter*
(‘The Four Ages of the World’)

Sara Macliver soprano

Genesis Baroque
ANAM Musicians

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$20

Bookings anam.com.au or 03 9645 7911



Photo of Genesis Baroque by Albert Comper.

WHAT IS ANAM?

The Australian National Academy of Music (ANAM) is an international, dynamic and outward-facing cultural institution, training and performance company, with a demonstrated commitment to engaging with its communities. Accepting musicians from across Australia and New Zealand, it is internationally renowned as the only purely performance classical music training academy in Australia, and one of the few in the world.

ANAM alumni are found in many of the world's leading orchestras and ensembles, and ANAM's intensive schedule brings together a global network of artists and performers, alongside an esteemed Faculty, who provide invaluable mentorship and guidance for emerging young musicians through public performances, in-residence masterclasses and other programs.

In addition, ANAM has industry partnerships with organisations including the Australian Chamber Orchestra, the Sydney, Tasmanian, Melbourne and West Australian Symphony Orchestras, the Auckland Philharmonia Orchestra, Musica Viva Australia, a range of national music and arts festivals, and internationally with the Berlin Philharmonic Orchestra, the Bavarian State Opera Orchestra (Munich), Mahler Chamber Orchestra (Berlin) and London's Royal College of Music.

ANAM is a member of the Australian Government-funded Arts8 group of performing arts training organisations who are committed to providing the high level and intense studio-based training necessary to ensuring that the performing arts sector has a pipeline of creative talent that will enable it to continue telling stories for generations.

MUSIC MAKERS CREDITS

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