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for Listeners:
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An artful afternoon
at Elgee Park

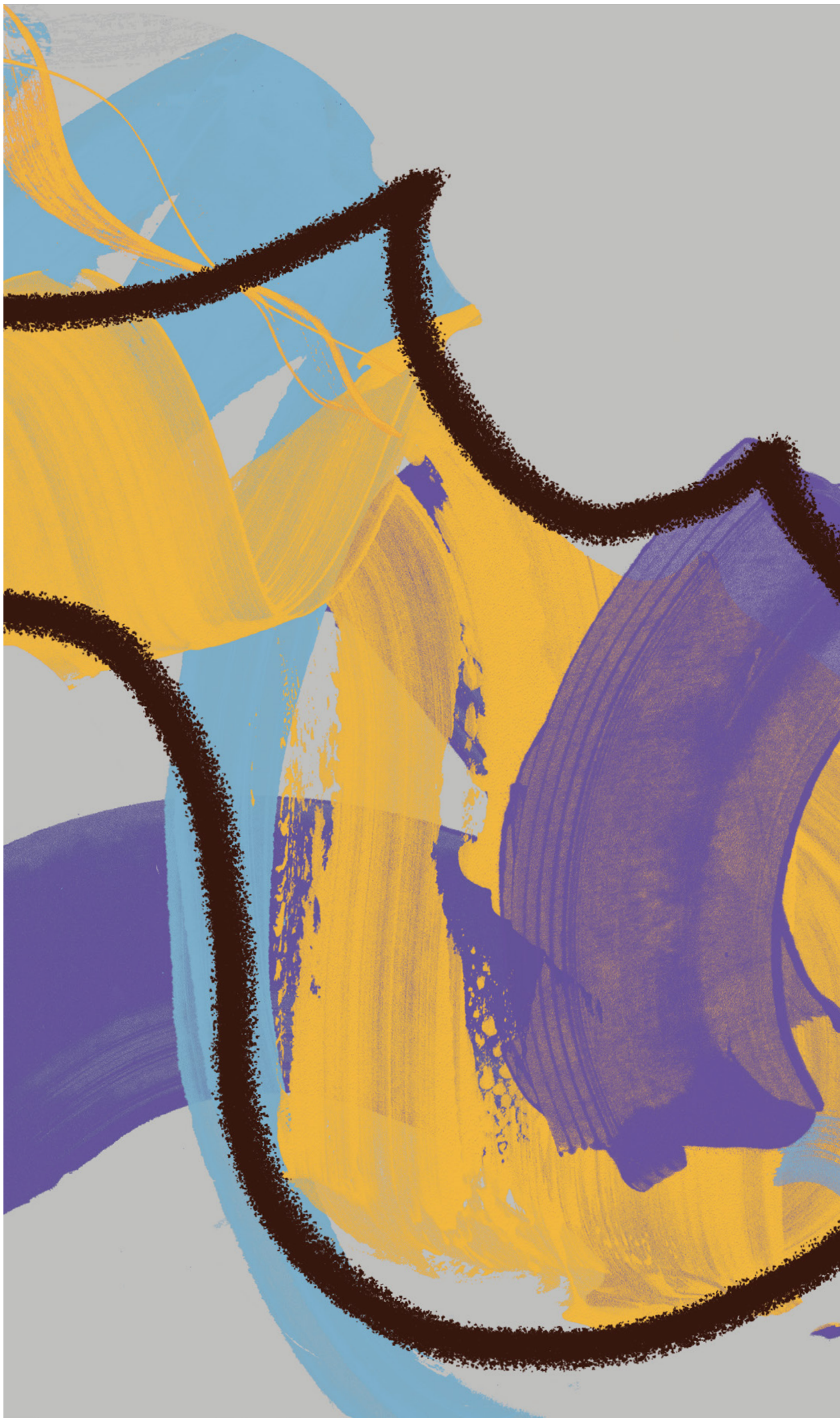
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Springtime for Listeners

Words by Steven Schick



Image credit: Bill Dean

STEVEN SCHICK'S RESIDENCY

Three concerts and a masterclass
from 15 – 20 September

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$20

Bookings anam.com.au or 03 9645 7911

For the boreal visitor to Melbourne, September is a magical time. Having just enjoyed our own spring and summer and as we brace ourselves for the fading light of autumn, we find ourselves once again at the beginning of the season of growth.

Under the storm clouds of dire circumstances on the world stage, not to mention the nauseating state of affairs in my own country, the United States, a double dose of light and the promise of spring is especially welcome.

Taking in the many scenes of suffering and the causes of outrage, one could be forgiven for feeling gloomy. Instead, I feel optimistic. This is not the easy balm of nostalgia—the drug of choice for those of us with more years in our pasts than in our futures. My sense of optimism has been honed by nearly 50 years of teaching and the deep admiration I feel for young musicians whose hunger for the application of art to life sustains them. I respond to the tidal swell of their energy and artistry and to the joys of hard work they will discover along the way. And I celebrate.

My own practice, as a percussionist and conductor dedicated to new music and new forms of expression, cannot breathe in the anaerobic environment of pessimism. Indeed, I think of the creation of new music—whether through commissioning, improvisation, composition, or sound sculpture—as the embodiment of optimism. These acts presume an audience in the future that might be interested enough in us to listen to the music we made. Of course, art can also express negative emotions. It can display the fear that every sentient person must be experiencing currently as we contemplate war, climate disaster, and a culture that sometimes seems more interested in watching life pass by on Instagram than in real time. But certainly, the

fundamental job of art cannot be to make us afraid—I get that every day when I read The New York Times. We need art to show us the way out.

So how does that work?

My approach to my own music-making requires three fundamentally healthy relationships:

- With the materials of my art
- With the natural world around me
- With the communities around me and the dialogue I cultivate with them.

To me, these are the principles of healthy artmaking, the source of my optimism, and the precepts along which I organized the events of my residency in September.

Exploring the materials of artmaking is a practice familiar to every professional musician: sharpening technical skills, refining interpretative approaches, honing the mental capacities of analysis and memory. Pieces like Brian Fernyhough's *Bone Alphabet* or Iannis Xenakis's *Psappha* are the results of a faithful exploration of the materials of music over the course of many decades.

But "material" is a small part of a big world. Concert-giving in a well-outfitted hall is a very recent phenomenon. And, my instrument, percussion, wasn't even heard indoors until the relatively recent past. So, musicians need also to take nourishment from the natural world—that exuberant external soundscape of natural, mechanized, and human sounds. As emblematic of the sounds of the natural world, we offer Michael Pisaro's evocative *ricefall*. Pisaro was inspired by John Hull's book, *Touching the Rock: An Experience of Blindness*. Hull notes that to a blind person a sunny day is merely a warm day. But when it rains, the earth becomes visible. One can sense the distance from a car, the dimensions of a lake, or the texture of a lawn by listening to the fine differences among the sounds as rain drops strike those objects. Not with rainfall, but rather *ricefall* in this case, Pisaro brings us close to the purely acoustical world of the outdoors.

The third criterion speak for itself since without community a musician lacks not just an audience but also a home. While the presence of listeners seems axiomatic at every stage of music history, it has become indispensable now. Fostering dialogue, spoken or unspoken, within a community of listeners creates an environment of reciprocal wisdom and can serve as the basis of real interaction. We often feel the fundamental skill of a musician is expression. True—see the *espressivo* indications that dot any 19th century score. But we should re-learn that in fact the primary skill for a musician is listening. A piece like Pauline Oliveros's *Tuning Meditation*, involving both performing musicians and audience members, is a tutorial in precisely the kind of receptive listening this historical moment demands. Sadly, it also underlines the kind of listening that is currently in short supply.

These three paradigmatic skills are intricately interwoven. Without a high degree of skill, a musician will have nothing to say. Without community, there will be no one to whom to say it. The natural world chastens and humbles us—a reliable anti-toxin to shallow virtuosity. Entering one domain we are quickly connected to others. In a virtuosic piece like Xenakis's *Psappha*, a percussionist soon finds herself communing with Sappho, whose poems illuminate the intimacy and connection basic to any act of communal discourse. Embrace a piece like *ricefall*, seemingly a pure reflection of the natural world, and soon we discover a wealth of performance considerations—how best to drop the rice and on what objects. The aquifer of connection among the domains of music-making is deep and comforting.

Connections like these always lead to intense and sympathetic listening, a skill that once honed will lead us to tune a perfect third in just intonation or appreciate the finesse of a virtuoso. But it will also help us hear the laments of an ailing planet and tend to the wounds of members of our community whose voices are often lost in our increasingly cruel world. As I imagine returning to ANAM and teaming up again with young musicians who not only express themselves but, with equal acuity, listen to others, I cannot help but be optimistic. It is indeed springtime for listeners!

My First Semester At ANAM: more than a performance course

Words by Liam Furey (NZ) piano

When I was first accepted to ANAM, I expected it to be similar to my time as a university student. I have weekly lessons at the piano, play in a few workshops, and maybe feature in a few performance projects at the end of the semester. However, my experiences during my first semester at ANAM showed me a completely different picture:

The phrase that I use to define my first semester at ANAM is "growing pains". From the very first day, it was evident how deeply immersive the program is. In my first semester, I performed in nine concerts and multiple studio classes. Each performance came with unique repertoire and challenges. The contemporary music in the ELISION Ensemble and the Australian String Quartet ASQ residencies are personal highlights of mine. Even when not practicing, I was surrounded by constant music and conversation from colleagues, faculty, resident artists, and guest

presenters. This comes with ample opportunity to connect with musicians. To make that experience even better: everyone is so warm and willing to share their ideas!

With such in depth immersion, came a lot of pressure. The stress of moving away from my hometown to Melbourne was combined with long days at the Academy, and many feelings of imposter syndrome. As the pressure was building throughout the semester, my mind was filled with a cacophony of questions, including (but not limited to):

"Do I belong around such a high calibre of musicians?"

"Did I bite off more than I can chew?"

"Why do I want to make music in Melbourne and ANAM?"

Throughout this pressure, the faculty took the time to listen to these fears, and give me guidance to get through them. My colleagues have also taken the time to share similarities in their experiences, and what they have learnt. I realised that at ANAM, I am surrounded by people who understand and care. At ANAM, I am not alone.

My experiences during my first semester at ANAM has shown me that I'm not just in a performance program. I am in a community ready to uplift young musicians. I have no doubts that the next semester (and the years after that) will bring further "growing pains". But now, I have learnt that ANAM is the perfect environment for me to experience them, as I grow as a musician.



Image Credit: Pia Johnson

**BUILDING
THE
FUTURE**

THANK YOU

The response to our *Building the Future* Appeal has been staggering. Exceeding all expectations, together you have raised \$384,459 to ensure ANAM's return to the South Melbourne Town Hall in 2028.

**Thank you for your generosity and
commitment to ANAM's future.**

What's on July – September

ANAM RECITALS

MARIA ZHDANOVICH

Wednesday 30 July 11am

Brenda GIFFORD *Budjaan**
Bela BARTÓK *Paysanne Hongroise*
Jean-Michel DAMASE *Rhapsodie*
Maria ZHDANOVICH *Suite Paysanne Hongroise*

Maria Zhdanovich (SA) flute
Louisa Breen (ANAM Associate Faculty) piano
ANAM Musicians

SOLA HUGHES

Wednesday 30 July 1.30pm

Kaija SAARIAHO *Calices*
Joseph FRANKLIN *an incomplete history of the art of the solo violin*
Sergei PROKOFIEV *Violin Concerto No. 1 in D, op. 19*

Sola Hughes (QLD) violin
Daniel Le (ANAM Associate Faculty) piano

GEORGIA WHITE

Wednesday 30 July 3.30pm

Peter HØJBY MORRISON *Stepping Out**
Ida GOTKOVSKY *Images de Norvège*
Marie Elisabeth von SACHSEN-MEININGEN *Romanze*
Johannes BRAHMS *Clarinet Trio in A Minor, op. 114*

Georgia White (NSW) clarinet
Fergus Ascot (VIC) cello
Leigh Harrold (ANAM Associate Faculty) piano

STEVEN BRYER

Thursday 31 July 11am

Georg DRUSCHETZKY *Concerto for six Timpani and Orchestra*
Carolyn SCHOFIELD *Vessels of oil and air*
John PSATHAS *View from Olympus*

Steven Bryer (QLD) percussion
Po Goh (VIC) piano
Aidan Boase (ANAM Associate Faculty) piano

ALEX TSANG

Thursday 31 July 1.30pm

Johann Sebastian BACH *Oboe Sonata in G Minor, BWV 1030b*
Wolfgang Amadeus MOZART *Oboe Quartet in F Major, K. 370*
Henri DUTILLEUX *Sonata*

Alex Tsang (NSW) oboe
ANAM Musicians
Daniel Le (ANAM Associate Faculty) piano

ARIEL VOLOVELSKY

Thursday 31 July 3.30pm

Pyotr Ilyich TCHAIKOVSKY *Pezzo Capriccioso, Op.62*
Johann Sebastian BACH *Cello Suite No. 6 in D Major, BWV 1012*
Carol Alfredo PIATTI *Caprice No. 3 in B-flat Major, Op. 12 No. 3*
Joseph HAYDN *Cello Concerto No. 2 in D Major, Hob. VIIb:2*
Johannes BRAHMS *Cello Sonata No. 2 in F Major, Op. 99*
Gioachino ROSSINI *Une larme from Pêchés de vieillesse*

Ariel Volovelsky (NSW) cello
Daniel Le (ANAM Associate Faculty) piano

KAREN CHEN

Friday 1 August 11am

Amy BEACH *Three Compositions*
Stacy GARROP *Phoenix Rising*
Miriam HYDE *Clarinet Sonata in F Minor*
Corrina BONSHEK *As Small Birds Play*
Ida GOTKOVSKY *Images de Norvège*

Karen Chen (NSW) clarinet
Aidan Boase (ANAM Associate Faculty) piano

Venue Rosina Auditorium, Abbotsford Convent

Tickets \$10 (ANAMates free)

Bookings anam.com.au or 03 9645 7911

Ticketed by ANAM

**World premiere, commissioned as part of the ANAM Set 2025.*

The 2025 ANAM Set commissions are supported by the Anthony and Sharon Lee Foundation

ANAM AT THE CONVENT: MICHAEL COLLINS WORKSHOP

Friday 8 August 3pm

Wolfgang Amadeus MOZART *Violin Concerto No. 5 in A Major, K. 219*
Henry PURCELL *Trumpet Sonata in D Major, Z. 850*
Bernhard Henrik CRUSELL *Clarinet Concerto No. 2 in F Minor, op. 5*
Ludwig van BEETHOVEN *Piano Concerto No. 3 in C minor, op. 37*
Georg DRUSCHETZKY *Concerto for Six Timpani and Orchestra*
Wolfgang Amadeus MOZART *Flute Concerto No. 2 in D Major, K. 314*
Joseph HAYDN *Cello Concerto No. 2 in D Major, Hob. VIIb:2*

Daisy Wong (NSW) violin
Koominka (NSW) trumpet
Po Goh (VIC) piano
Steven Bryer (QLD) percussion
Maria Zhdanovich (SA) flute
Ariel Volovelsky (NSW) cello
ANAM Orchestra
Michael Collins clarinet

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$20

Bookings anam.com.au or 03 9645 7911

Ticketed by ANAM

SOUNDBITE: BRATSCHE BASH

Thursday 14 August 11am

Franz SCHUBERT arr. BAILLIE *Erkönig*
Jamie MILES *The Commuter's Fantasie*
Frank BRIDGE *Lament*
York BOWEN *Fantasia*
Johann Sebastian BACH arr. NODAİRA *Chaconne*

ANAM Violas
Caroline Henbest (Resident Faculty) Viola

Venue Rosina Auditorium, Abbotsford Convent

Tickets \$15 (ANAMates free)

Bookings anam.com.au or 03 9645 7911

Ticketed by ANAM

ANAM AT BELEURA HOUSE AND GARDEN: SHEFALI PRYOR

14 August 1.30pm

Leoš JANÁČEK *Mladi* for wind sextet
Wolfgang Amadeus MOZART *Serenade in C Minor, K. 388*

Shefali Pryor director/oboe
ANAM Musicians

Venue Tallis Pavilion, Beleura House and Garden, Mornington VIC

Tickets Standard \$58 | Concession \$53

Bookings beleura.org.au

Presented in partnership with Beleura House and Garden

ANAM MASTERCLASS: ANDRÁS FEJÉR

Friday 15 August 10am

Repertoire and musicians to be confirmed

Venue Rosina Auditorium, Abbotsford Convent

Tickets \$15 (ANAMates free)

Bookings anam.com.au or 03 9645 7911

Ticketed by ANAM

ANAM AT THE CONVENT: SHEFALI PRYOR

Friday 15 August 7pm

Leoš JANÁČEK *Mládi* for wind sextet
André JOLIVET *Serenade for wind quintet*
Elizabeth YOUNAN *Shoreditch Grind*
Wolfgang Amadeus MOZART *Serenade in C Minor, K. 388*

Shefali Pryor director/oboe
ANAM Musicians

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$20

Bookings anam.com.au or 03 9645 7911

Ticketed by ANAM

ANAM AT ST. SILAS

Sunday 17 August 2.30pm

Tobias HUME *A Meditation*
Tobias HUME *Captain Hume & Galliard*
Tobias HUME *Captain Hume & Pavane*
Tobias HUME *Touch Me Sweetly*
Tobias HUME *A Question*
Charles IVES *Berceuse*
Charles IVES *Songs My Mother Taught Me*

Friedrich NIETZSCHE *Beschwörung*
FREDERICK II of Prussia *Flute Sonata in B Minor*

Charlie CHAPLIN *The Terry Theme from Limelight*

Alexander BORODIN *String Quartet No. 2 in D Major*

Ariel Volovelsky (NSW) cello
Daniel Le (ANAM Associate Faculty) Piano
ANAM Musicians

Venue St. Silas Anglican Church (Anglican Parish of the Parks)
99 Bridport St, Albert Park VIC

Tickets \$15

ANAM RECITALS

JACK OVERALL

Monday 18 August 11am

Program to include:

Ian Munro *The Narrow Road to Oku**

Jack Overall (SA) cello
Ian Munro piano

MAX WUNG

Monday 18 August 1.30pm

Program to be confirmed

Max Wung (WA) cello

OLIVIA KOWALIK

Monday 18 August 3.30pm

Program to be confirmed

Olivia Kowalik (NSW) violin

WILLIAM HANNA

Tuesday 19 August 11am

Program to be confirmed

William Hanna (VIC) bassoon

STEPHEN MOSA'ATI

Tuesday 19 August 1.30pm

Program to include:

Tristan COELHO *Fata Morgana**

Stephen Mosa'ati (NZ) trumpet

THEONIE WANG

Tuesday 19 August 3.30pm

Program to be confirmed

Theonie Wang (QLD) violin

OLIVIA BARTLETT

Wednesday 20 August 11am

Program to be confirmed

Olivia Bartlett (WA) violin

JOSHUA WEBSTER

Wednesday 20 August 3.30pm

Program to include:

May LYON Fantasia*

Joshua Webster (NZ) oboe

Daniel Le (ANAM Associate Faculty) piano

HEESOO KIM

Wednesday 20 August 1.30pm

Program to be confirmed

Heesoo Kim (QLD) cello

Venue Rosina Auditorium, Abbotsford Convent

Tickets \$10 (ANAMates free)

Bookings [anam.com.au](#) or 03 9645 7911

Ticketed by ANAM

*World premiere, commissioned as part of the ANAM Set 2025.

The 2025 ANAM Set commissions are supported by the Anthony and Sharon Lee Foundation

ANAM AT THE CONVENT:
ANNA GOLDSWORTHY IN
CONVERSATION WITH NAM
LE AND ANAM MUSICIANS

Thursday 21 August 3pm

Anna Goldsworthy director/curator

Nam Le author

ANAM Musicians

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$20

Bookings [anam.com.au](#) or 03 9645 7911

Ticketed by ANAM

GHOSTS OF THE CONVENT

Friday 22 August 7pm

Hildegard VON BINGEN *Liturgical Song*

Caroline SHAW *Entr'acte* (selections)

Johann Sebastian BACH arr. ALLEN *Ich ruf zu dir, Herr Jesus Christ* BWV 639

Alfred SCHNITTKE *Hymnus III*

György LIGETI String Quartet No.1, viii. Subito prestissimo

Kate MOORE *Sensitive Spot*

Sofia GUBAIDULINA *Musical Toys* (selections)

Robert SCHUMANN *Kinderszenen* (selections)

Olivier MESSIAEN *Vingts regards sur l'enfant Jesus, iv. Regard de la Vierge*

Dmitri SHOSTAKOVICH Prelude from Prelude and Fugue in C

BACH/GOUDNOD *Ave Maria*

John TAVENER arr. O'MALLEY *The Lamb*

Anna Goldsworthy director/piano

Nam Le author

ANAM Musicians

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$20

Bookings [anam.com.au](#) or 03 9645 7911

Ticketed by ANAM

ANAM CONCERTO
COMPETITION ROUND 2

Thursday 28 August
Friday 29 August

Semi-finalists to be announced

Venue Rosina Auditorium, Abbotsford Convent

Tickets to be confirmed

Bookings [anam.com.au](#) or 03 9645 7911

Ticketed by ANAM

MOSTLY MOZART:
EINE KLEINE NACHTMUSIK

Wednesday 3 September 11am

Wolfgang Amadeus MOZART *Kyrie* from Requiem in D Minor, arr. for brass ensemble

Wolfgang Amadeus MOZART *Lacrimosa* from Requiem in D Minor, arr. for brass ensemble

Dmitri SHOSTAKOVICH Chamber Symphony, op. 110a

Wolfgang Amadeus MOZART *Eine kleine Nachtmusik*, K. 525

Adam Chalabi (Head of Violin, ANAM Faculty), director / violin

ANAM Musicians

Venue Elisabeth Murdoch Hall, Melbourne Recital Centre

Tickets \$59 Standard | \$52 Concession

Bookings [melbournerecital.com.au](#) or 03 9699 3333

ANAM AT THE CONVENT:
ÉLÉGIES HARMONIQUE

Friday 5 September 7pm

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

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

Maria SZYMANOWSKA 24 Mazurkas and Dances (selections)

Franz SCHUBERT Allegro in A Minor, D. 947 *Lebenssturm*’ for piano four hands

Franz SCHUBERT Fantasia in F Minor, D. 940 for piano four hands

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

Ticketed by ANAM

ANAM SKETCHES

Sunday 7 September 3pm

Erkki VELTHEIM *Heiligenschein*

Pierre BOULEZ *Messagesquise*

Jane SHELDON *Talking with herself alone* world premiere

Germaine TAILLEFERRE Partita pour piano, Op. 195: ii. Notturmo

Richard MEALE *Incredible Floridas*

Fabian Russell conductor (guest musician)

ANAM Musicians

Venue ACO On The Pier – The Neilson, 13A Hickson Road Walsh Bay NSW

Tickets Standard \$39 | Concession/ Student/Child (2-15 Years) \$15

Bookings [aco.com.au](#) or 1800 444 444

SOUNDBITE:
MENDELSSOHN

Monday 8 September 11am

Felix MENDELSSOHN Piano Trio no. 2 in C minor, Op. 66

Felix MENDELSSOHN Quintet for Two Violins, Two Violas and Cello No. 2 in B-flat major, Op. 87

ANAM Musicians

Venue Rosina Auditorium, Abbotsford Convent

Tickets \$15 (ANAMates free)

Bookings [anam.com.au](#) or 03 9645 7911

Ticketed by ANAM

ANAM RECITALS

MATTEA OSENK

Tuesday 9 September 11am

Program to include:

Jane SHELDON *talking with herself alone**
Mattea Osenk (SA) viola

ELISABETH DAWSON

Tuesday 9 September 3.30pm

Program to be confirmed

Elizabeth Dawson (NSW) trumpet

KOOMINKA

Wednesday 10 September 11am

Program to be confirmed

Koominka (NSW) trumpet

ANGUS PACE

Wednesday 10 September 1.30pm

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

Ticketed by ANAM

*World premiere, commissioned as part of the ANAM Set 2025.

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ANAM AT BELEURA
HOUSE AND GARDEN:
TUULIA YLÖNEN

Thursday 11 September 1.30pm

Francis POULENC Sextet for Piano and Wind Quintet

Ernő DOHNÁNYI Sextet in C major, Op. 37

Tuulia Ylönen clarinet

ANAM Musicians

Venue Tallis Pavilion, Beleura House and Garden, Mornington VIC

Tickets Standard \$58 | Concession \$53

Bookings [beleura.org.au](#)

Presented in partnership with Beleura House and Garden

BEETHOVEN’S WORLD:
HEADSTRONG APPRENTICE

Thursday 11 September 3pm

Ludwig van BEETHOVEN Piano Quartet No. 3 in C Major, WoO 36

Josef HAYDN Symphony No. 6 in D Major, *Le Matin*

Ludwig van BEETHOVEN Septet in E-flat Major, Op. 20

Caroline Henbest (Resident Faculty, viola) director/viola

Marko Ylönen director/cello

ANAM Musicians

Venue The Good Shepherd Chapel, Abbotsford

Tickets from \$20

Bookings [anam.com.au](#) or 03 9645 7911

Ticketed by ANAM

ANAM AT UKARIA:
ANTHONY MARWOOD
AND JAMES CRAGG

Sunday 14 September 2.30pm

Joseph HAYDN Concerto for Keyboard and Violin

Ralph Vaughan WILLIAMS *The Lark Ascending*

Friedemann STICKLE *Da Trowie Burn*

James Scott SKINNER *Ossian*

Neil GOW *Lament for the Death of his Second Wife*

TRADITIONAL *Struan Robertson's Rant* 'Cuckold Come Out of the Amery'

Sally BEAMISH *Seavaigers*

Anthony Marwood Violin

James Crabb Accordion

Sola Hughes (QLD) Violin

Olivia Bartlett (NSW) Violin

Jamie Miles (VIC) Viola

Ariel Volovelsky (NSW) Cello

Venue UKARIA Cultural Centre, 119 Williams Rd, Mount Barker

Tickets Standard \$70 | Concession \$65 | Student \$35

Bookings [ukaria.com](#) or 08 8227 1277

Presented by UKARIA

MUSIC MATINEE

Tuesday 16 September 1pm

Jay GREENBERG Quintet for Brass

ANAM Brass

Venue Scots' Church 156 Collins Street Melbourne

Tickets free event, no bookings required

ANAM MASTERCLASS:
STEVE SCHICK

Monday 15 September 10.30am

Musicians and repertoire to be announced

Venue Rosina Auditorium, Abbotsford Convent

Tickets \$15 (ANAMates free)

Bookings [anam.com.au](#) or 03 9645 7911

Ticketed by ANAM

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STEVEN SCHICK RESIDENCY

THOUGHT

Tuesday 16 September 7pm

Brian FERNYHOUGH *Bone Alphabet*

Iannis XENAKIS *Psappha*

Sarah HENNIES *Thought Sectors*

TOUCH

Thursday 18 September 7pm

Pauline OLIVEROS *Tuning Meditation*

Zosha DI CASTRINGS *TOUCH:TRACE*

Sarah HENNIES *Settle*

Iannis XENAKIS *Persephassa*

LIFE

Saturday 20 September 7pm

Olivier MESSIAEN *Couleurs de la Cité Celeste*

Anna THORVALDSDÓTTIR *Aequilibria*

Michael PISARO *Ricefall*

Igor STRAVINSKY arr. COLNOT *The Rite of Spring*

Steven Schick director/percussion

ANAM Musicians

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$20

Bookings anam.com.au or 03 9645 7911

Ticketed by ANAM

ANAM RECITALS

TOM ALLEN

Monday 22 September 11am

Program to be confirmed

Tom Allen (VIC) horn

Daniel Le (ANAM Associate Faculty) piano

MADELEINE AARONS

Monday 22 September 1.30pm

Program to include:

Maria GRENFELL *Tempus Fugit**

Madeleine Aarons (NSW) horn

Leigh Harrold (ANAM Associate Faculty) piano

MADDISON FURLAN

Monday 22 September 3.30pm

Program to be confirmed

Maddison Furlan (VIC) double bass

Louisa Breen (ANAM Associate Faculty) piano

FRANCIS ATKINS

Tuesday 23 September 11am

Program to be confirmed

Francis Atkins (NSW) piano

MIRIAM NIESSL

Tuesday 23 September 1.30pm

Program to be confirmed

Miriam Niessl (QLD) violin

MAX GREGG

Tuesday 23 September 3.30pm

Program to be confirmed

Max Gregg (NSW) trombone

TIMOTHY O'MALLEY

Wednesday 24 September 11am

Program to be confirmed

Timothy O'Malley (VIC) piano

Leigh Harrold (ANAM Associate Faculty) piano

JASMINE MILTON

Wednesday 24 September 1.30pm

Program to be confirmed

Jasmine Milton (SA) violin

Louisa Breen (ANAM Associate Faculty) piano

BOUDEWIJN KEENAN

Wednesday 24 September 3.30pm

Program to be confirmed

Boudewijn Keenan (NZ) cello

Berta Brozgul (ANAM Associate Faculty) piano

Venue Rosina Auditorium, Abbotsford Convent

Tickets \$10 (ANAMates free)

Bookings anam.com.au or 03 9645 7911

Ticketed by ANAM

**World premiere, commissioned as part of the ANAM Set 2025.*

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All details are subject to change.

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

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Email info@anam.com.au

Call 03 9645 7911

EXPLORE OUR EVENTS ONLINE



An artful afternoon at Elgee Park

Words by Ella Howells

Lashings of rain and high-speed winds were forecast to envelop the peaceful estate of Elgee Park on May 24, making the prospect of watching young musicians perform Satie and Brahms in bucolic, pastoral surrounds seem much less peaceful. I braced myself for mud, pulling on long boots and a long scarf, but by the time I (with a bus full of musicians) arrived, the clouds had parted, the sun had burst through, and the cars had begun to crackle up the long driveways. Elgee Park is the oldest commercial vineyard on the Peninsula, created after the land was purchased in 1958 by the Myer family, and has remained their place for winemaking, art commissioning and quarter horse-rearing ever since. What was formerly a winemaking shed has become a gallery displaying a rotating exhibition schedule that includes works from Baillieu Myer's personal collection. Today, the hang includes an array of paintings, predominantly by Indigenous Australian artists. Amongst the brightly pigmented canvases, I spot local Flinders artist Hugh Evans' squiggled landscapes. Outside amongst the vines, over 60 permanent sculptures are dotted around, comprising a sculpture park that is now closed to the public, but viewable at a distance. Squinting out over the green expanse, occasional pieces of patinated bronze hiccup along the horizon.

Red-leaved vines twist their way around the entrance to the old (read: tastefully renovated) winemaking shed, and a full house of attendees drift into seats, wines in hands. Peter Neville, head of Percussion at ANAM, delivers an introduction foreshadowing that the Satie works will be immediately recognisable. It's true: there seems to be a collective exhale and a relaxed drop of the shoulders as the musicians play the familiar melody of *Trois Gymnopédies, No. 1*, arranged for percussion and clarinet. After this brief contemplation, Lou Harrison's First Concerto for Flute and Percussion quickens the pace, alluding to his collegiate background as an accompanist for dancers. The fact that this piece was premiered in 1941 at Bennington, the countryside college that would later birth the literary movement of hysterical realism, feels appropriate given its frenetic tempo and our idyllic surrounds.

The metallic percussion reverberates in the space with no amplification needed. Afterwards, it's the lively clattering of the afternoon tea-havers' crockery. Clusters of ladies rearrange the green plastic chairs to chat amongst themselves. There are occasional reminiscences and rediscoveries – one tells me, "I used to have musicians play in my home, and I miss it!" Another man says, "this painting used to hang in my office – I always wondered where it had ended up, and now I know it's here!" The wind whistles over us, cautioning a turn in the weather, but for a moment before parting ways, all seems connected under the tin roof.

ANAM Musicians at Elgee Park, 2024

ANAM AT ELGEE PARK: SPRING

Saturday 25 October 2pm

Repertoire and musicians to be advised

Enjoy complimentary afternoon tea, with an opportunity to taste and purchase Elgee Park wines.

Venue Elgee Park, Dromana

Tickets \$50 Standard | Concession \$35

Bookings anam.com.au or 03 9645 7911

Ticketed by ANAM

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Ghosts of the Convent

Words by Laura Panther

This August, the walls of the Abbotsford Convent will echo the music and words of a specially curated performance by ANAM musicians and two of Australia's unique artists.

Pianist Anna Goldsworthy (alum 1999) requires no introduction – she is one of Australia's most prolific and versatile artists; a founding member of the award-winning Seraphim Trio, she has directed numerous festivals, and was the presenter of the annual Boyer Lecture in 2024. She is also a writer, and written books and several works for the stage.

For her latest artistic residency at ANAM, she requested to co-collaborate with another writer, Nam Le. Nam is a multi-award winning Australian author, whose works have been translated into many languages, including his first book 'The Boat' which was an international best-seller. His latest publication, '36 Ways of Writing a Vietnamese Poem' was the winner of the 2025 NSW Literary Awards' Book of the Year and the Multicultural NSW Award. For many years, Nam was a resident artist at the Abbotsford Convent which seemed a fitting starting point for the collaboration.

ANAM commissioned Nam to write a poem on that very subject, and it is a profoundly moving piece, evoking the fraught history of the site, and the difficult emotions it can bring to its present-day artistic residents and visitors, wanting to respect the Convent's complicated past.

Using this literary work as a starting point, the full ANAM cohort participated in a workshop with Anna and Nam in April, exploring possible musical responses to the Convent. Three musicians were then selected to form a curatorial team - Tom Allen (VIC) horn, Shelby MacRae (NSW) bassoon and Timothy O'Malley (VIC) piano – working alongside Anna and Nam to develop the final program, which consists of a mixture of notated works, alongside guided improvisations and pre-recorded sound installations.

“The process of curating this performance has been really eye-opening and inspiring,” says Nam, in his first foray working alongside classical musicians.

“I loved meeting all the musicians during the workshop and was moved by their attentiveness to the poem. And working with Anna and the curatorial team has been an accelerated education in music and curation.”

The musicians have selected a vast array of repertoire, ranging from the Middle Ages right through to modern-day composers, and works that are profoundly recognisable as sacred, liturgical works, through to pieces depicting the innocence of childhood play – paying respect to the Convent's countless young residents over more than a century that were raised and have toiled in this institutionalised environment.

The week leading up to the concert will bring both Anna and Nam back to ANAM, to finalise the presentation of the musical works and written poem, both of which will be intertwined in performance.

“I'm looking forward to the next stages of the process,” says Nam. “Rehearsals, assembly of the various sonic elements, direction (staging, blocking, cueing etc) and then, most of all, the final performance!”

Audiences keen to hear more about the curational process leading up to the performance, plus a special reading of 'Abbotsford II' by the author, can attend the 'In Conversation' event the afternoon prior, with Anna Goldsworthy, Nam Le and the three ANAM musicians on the curation team.

“I've always found it generative to think about what different artforms can do that writing, at first consideration, cannot,” Nam reflects. This performance will certainly give extended meaning and context to Nam's poetic work as well as to the evening's musical offerings, and pay respect to the Abbotsford Convent's complicated history.

**ANNA GOLDSWORTHY
IN CONVERSATION WITH
NAM LE AND ANAM MUSICIANS**
Thursday 21 August, 3pm

Anna Goldsworthy director (ANAM alum)
Nam Le author
Tom Allen (VIC) horn
Shelby MacRae (NSW) bassoon
Timothy O'Malley (VIC) piano
Venue Rosina Auditorium, Abbotsford Convent
Tickets from \$20
Bookings anam.com.au or 03 9645 7911

GHOSTS OF THE CONVENT
Friday 22 August, 7pm

Hildegard VON BINGEN Liturgical Song
Caroline SHAW *Entr'acte* (selections)
Johann Sebastian BACH arr. ALLEN *Ich ruf zu dir, Herr Jesus Christ BWV 639*
Alfred SCHNITTKE *Hymnus III*
György LIGETI String Quartet No.1, *viii. Subito prestissimo*
Kate MOORE *Sensitive Spot*
Sofia GUBAIDULINA Musical Toys (selections)
Robert SCHUMANN Kinderszenen (selections)
Olivier MESSIAEN *Vingts regards sur l'enfant Jesus, iv. Regard de la Vierge*
Dmitri SHOSTAKOVICH Prelude from Prelude and Fugue in C
BACH/GOUDNOD Ave Maria
John TAVENER arr. O'MALLEY The Lamb
Anna Goldsworthy director / piano (ANAM alum)
Nam Le author
ANAM Musicians
Venue Rosina Auditorium, Abbotsford Convent
Tickets from \$20
Bookings anam.com.au or 03 9645 7911
Ticketed by ANAM



Image credit: Blake Sharp-Wiggins

International Academies Announced!

Words by Laura Panther

We're delighted to share the news of two ANAM alumni violinists who have been successfully appointed orchestral fellowships in our International Academy Partnerships program.

After rigorous auditions, **Josephine Chung** (alum 2022) is the latest recipient of the ANAM Eva Besen AO Scholarship to attend the Karajan Akademie of the Berliner Philharmoniker.

Open to current musicians and ANAM alumni under the age of 27, the scholarship facilitates a two-year position for an outstanding violinist or cellist to attend the prestigious Karajan Akademie in Berlin, honing their orchestral skills in classes and individual lessons, as well as performing alongside members of the Berliner Philharmoniker in rehearsals and concerts.

Josephine will commence her position on 1 September 2025, receiving mentorship from First Concertmaster of the Berliner Philharmoniker, Noah Bendix-Balgley. Previous recipients of the ANAM Karajan Akademie position include violinists Harry Bennetts (alum 2016, now Sydney Symphony Orchestra's Associate Concertmaster), Riley Skevington (alum 2017, now West Australian Symphony Orchestra's Associate Concertmaster), and Harry Ward (alum 2020, now Section First Violin with the Berliner Philharmoniker). The most recent recipient, Phoebe Gardner (alum 2021), will complete her two-year position shortly and commence a contract position with the Staatskapelle Dresden from September 2025.

Josephine began her training at ANAM in 2017, then returned for a further two years in 2021-22 following undergraduate study at the Curtis Institute of Music in the US. She is currently based in Berlin where she has spent the last 12 months studying at the Hochschule für Musik Hanns Eisler Berlin, with Belcea Quartet's violinist (and also ANAM alum) Suyeon Kang.

"I am humbled by the incredibly generous support of Naomi Milgrom AC, who has allowed me the opportunity to embark on this next chapter of my musical life," says Josephine. "Being able to witness the music-making in Germany these last few months has already been an entirely transformative experience for me, and I have a deep admiration for the musicians of the Berliner Philharmoniker in particular."

The second celebrated appointment is violinist **Harry Egerton** (alum 2024), who is the latest recipient of the Jane Hansen AO Scholarship to the Hermann Levi Academy of the Bayerisches Staatsorchester, in Munich. This Scholarship enables an ANAM musician or alum under the age of 26 to undertake two years of training with one of Germany's oldest opera and ballet orchestras, receiving mentorship from members of the Bayerisches Staatsorchester, diving in-depth into operatic and ballet repertoire, from classical to contemporary, and performing in rehearsals and productions alongside professionals.

Since the Academy was founded in 2002, countless graduates have gone on to professional orchestral careers in concert halls and opera houses all around Europe. Previous recipients of the ANAM Scholarship

include Johnny van Gend (alum 2019, formerly Section Violin in the Nationaltheater-Orchester Mannheim, and now Principal First Violin of the Queensland Symphony Orchestra), and Mana Ohashi (alum 2018), who is currently performing on contract with the Bayerisches Staatsorchester following her two-year Academy position.

Harry trained at ANAM for nearly three years with Sophie Rowell and Dr Robin Wilson, and from September 2024, he has been undertaking postgraduate study at the Mozart University Salzburg, Austria, studying with Lily Francis. He was also selected as one of six Emerging Artists with the Australian Chamber Orchestra earlier this year.

We congratulate both Josephine and Harry on their successful appointments, and we look forward to following their musical journeys with great interest.



Image credit: Pia Johnson

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.

AUSTRALIAN NATIONAL ACADEMY OF MUSIC (ANAM)

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