



30th ANNIVERSARY

30 STORIES

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Music Makers

Australian National Academy of Music

The touch of God

Words by Paavali Jumppanen, Artistic Director

In Schubert's song *Death and the Maiden* a girl marked by death begs Death to release her from the inevitable. She clings to life while Death offers its hand, promising peace. Composed some years later, the string quartet "Death and the Maiden" reprises the song as the theme to a set of variations in the work's second movement. In this iteration the listener is presented with music that is much more harrowing.

Audiences adore this quartet, time and again they fill concert halls for the arresting experience that it offers. For their part, the performers have been preparing for the encounter with the work and the audience for years. As a starter, they have learned some of the most demanding parts in the repertoire. Then, in order to make their delicate four-piece ensemble sound like the perfect super-instrument, they have tirelessly honed their ensemble skills. The players have spent countless hours fine-tuning their bow-speed, rhythmic accuracy and their sense

of groove, and discussing the infinite choices of tempo and timbre. The musical vision directing a small group of instrumentalists to excel in performing a work like this must be beaming with creative power.

All of this needs to be done in an inspired atmosphere, but bringing the true 'touch of God' to a performance requires more. It comes from understanding and channelling the musical meaning of the work itself. In case of this quartet, the musicians must live through the multi-movement drama where the variations movement, the work's dramatic centre, unfolds like a magical dance of the protagonists.

Schubert's legacy rests with several of the most beloved masterpieces of our literature, not least in his final, Ninth Symphony, in which the ANAM Musicians will be immersing themselves later this year. Their transcendental beauty and their emotional power thrills listeners securing their permanent place in concert programs around the world. But there is more to this music that is important. Schubert's poets, those whose texts he translated into music, elaborated on issues including forces threatening the elements

that sustain life; lovelessness and tyranny; mental anguish and the violence people inflict on each other. These concerns are deep in Schubert's music and are still with us today.

Death and the Maiden is part of the canon of which we are custodians. At ANAM we study the ways of making this canon live. To accomplish this, we investigate such things as the relationship of Kurtág to Schumann, which the former credits as one of his inspirations, and we scrutinize how Outi Tarkiainen makes a chamber ensemble sound like the icy glory of her native north. We also engage the creative voices of today, those who tell consoling stories in their music as well as those who show us what we have become when we forgot who we could be. The results of our labour come to life in the performances given at ANAM, and beyond, they fill the country's concert halls wherever our musicians, past and present, make music.

And this is not the world for which ANAM's musicians are bound. That world, for all its lack of recognition and certainty, is much richer and diverse; more unpredictable and exciting; full of pitfalls, yes, but also of potential and opportunities.

Time in the studio, of course, is a given. Technical refinement is never finished: mastery of the craft after all is what provides our musicians with their voice. The question, however, is to what end? And so, the ANAM village.

The belief that music is both 'sound created' and 'sound heard' sits at the centre of ANAM's world. We hold that a performance that does not unfold before a broad community of listeners – before the members of its village – is not a performance at all but simply a rehearsal.

Illuminated by their generous music-making, the village that enfolds each of our musicians – whether it be to train them, to nurture them in discussions on physical and mental wellbeing, or by turning up to listen, donate, advocate, inspire, challenge – is warm and expansive. It's also cacophonous, challenging, unsettling, busy, precarious, exhausting, and oftentimes something of a struggle. It is also the more exhilarating of being so.

In 2026 to mark ANAM's 30th year of creating musicians, we are gathering together 30 of our villagers to tell their ANAM stories – one story for each year that ANAM has been creating its own story – that together express the flavour and texture of village life over the past three decades.

These 30 tales will be scattered across the year like so many notes, captured in print, on our social media channels, in conversations, on our website, at concerts, in foyers and at special events.

We invite you to listen out for our storytellers and their stories throughout 2026.

30 stories and the ANAM village

At ANAM we hold that it takes a village to grow a musician.

This belief nicely illustrates a point of difference between ANAM and the traditional European conservatoire approach to training musicians. That model places a musician alone in a studio, in an intense unquestioning relationship with a 'master', preparing for a solitary life of competitions and auditions, and not much beyond that; a world where one doesn't have 'colleagues' so much as 'competitors'; where playing 'with' others is a distraction; a world where a commitment to an orchestral career is looked on somewhat dubiously; a life devoted to teaching or to community leadership as something of a failure.

There, or perhaps *then*, the prominent place of the artform in the national cultural conversation was not in question. Concerts started at 8:00pm and the hall was full; the repertoire as familiar as the furniture; the creative, physical or emotional well-being of those performing was no-one's concern; the future – aka the funding – was secure, the subscription base signed up for life, and the evening's final cadence a perfect one.

This is not our world. And this is not the world for which ANAM's musicians are bound. That world, for all its lack of recognition and certainty, is much richer and diverse; more unpredictable and exciting; full of pitfalls, yes, but also of potential and opportunities.

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Storytellers 2026

01 – FIONA ALLAN	ANAM General Manager (1995-1997)
02 – RONAN APCAR	ANAM Alum, Piano; Performance Program (2023-2024)
03 – NICK BAILEY	ANAM Managing Director (2009-2026); ANAM Program Manager (2007-2008)
04 – THE HON TONY BURKE MP	Minister for the Arts (2013, 2022-present)
05 – DR CLIFFTON CHAN	ANAM Physiotherapy & Performance Consultant (2021-present)
06 – GEOFFREY CLARKE	ANAM Syndicate and Audience Member (2008-present)
07 – MARGARET CRAWFORD	ANAM Faculty, Head of Woodwind (2005-2011)
09 – JOHN DALEY AM	ANAM Board Chair (2020-present)
09 – BRETT DEAN	Composer, Conductor & Violist; ANAM Artistic Director; (2006-2010) ANAM Guest Artist (1997-present)
10 – PETER ELLIOTT AM	Director, Peter Elliott Architecture + Urban Design; Principal Consultant, South Melbourne Town Hall Re-development (2023-present)
11 – STEFANIE FARRANDS	Principal Viola, Australian Chamber Orchestra; ANAM Alum, Viola; Performance Program (2007-2008); Fellow (2010)
12 – RONALD FARREN-PRICE AM	Pianist; ANAM Acting Artistic Director (1998)
13 – ANNA GOLDSWORTHY	Director, Elder Conservatorium of Music, University of Adelaide; ANAM Artistic Director-Designate; ANAM Alum, Piano; Piano Trio Program (1998); Advanced Performance Program (1999); ANAM Guest Artist (2011-present)
14 – PETER JOPLING AM KC	ANAM Donor and Audience Member (2011-present)
15 – PAAVALI JUMPPANEN	Pianist; ANAM Artistic Director (2021-present); ANAM Guest Artist (2010, 2013 and 2016)
16 – PAM KERSHAW	ANAM Volunteer and Audience Member (2024-present)
17 – KAREN KYRIAKOU	Music & Community Educator; ANAM Faculty (2017-present)
18 – PHILIP LAMBERT	ANAM Librarian (2004-2023); Audience Member
19 – LAURENCE MATHESON	Pianist; ANAM Alum, Piano; Young ANAM (2005-2008); ANAM Associate (2011); Performance Program (2013-2015); Fellow (2016)
20 – JAMES MONRO	ANAM Musician, Cello; 1st Year (2026)
21 – LIZ O'SHAUGHNESSY	ANAM Syndicate member (2017-present)
22 – CHRISTOPHER SAINSBURY	Acting Head of School of Music and Professor of Composition, Australian National University; ANAM Set Composer (2024)
23 – EMICA TAYLOR	ANAM Musician, Flute; 3rd Year (2026)
24 – RICHARD TOGNETTI AO	Artistic Director, Australian Chamber Orchestra; ANAM Guest Artist (1997-present)
25 – RICHARD VAUDREY	Head of Ensemble & Studio Music, Peninsula Grammar School; ANAM Alum, Cello; Performance Program (2006-2009)
26 – KIM WALKER AM	Chief Executive Officer, NAISDA Dance College; Arts8 Training Organisation (2008-present)
27 – JEREMY WATT	Sub-Principal Double Bass, City of Birmingham Symphony Orchestra; Director, Luminare Records; ANAM Alum, Double Bass; ANAM Mastercourses (1998-2000)
28 – KITTY XIAO	Composer; ANAM Set composer (2021)
29 – SIMONE YOUNG AM	Chief Conductor, Sydney Symphony Orchestra; ANAM Guest Artist (2010-present)
30 – TIMOTHY YOUNG	Pianist; ANAM Faculty (2001-present) Resident Artist & Assistant Coordinator of Studies (2001-2008), Head of Piano (2009-present), Head of Chamber Music (2011-2016)

The ANAM way

Words by Laura Panther, Alumni Manager

It says a lot about the depth of the ANAM program over the past 30 years that we are able to invite more than 26 of our alumni to return as guest artists in 2026 to lead a range of projects and pass on their knowledge and experience to our current musicians, their future professional colleagues.

In my role as Alumni Manager, I have had the great privilege of speaking with many of our alumni over the last couple of years: from those who attended programs presented in ANAM's formative years in the late 1990's through to musicians who were with us just last year.

Two common themes in these discussions suggest the essence of 'what makes an ANAM musician'.

The first is the dedication to music. It is the respectful, enquiring mind that gives music from Palestrina to Polias the same level of commitment and attention, propelling the drive for excellence in the name of art. In words reminiscent of the late Richard Gill, they share a pure *love of music*. No matter what the setting – from Berlin to Barwon Heads – sharing fine music with audiences from all walks of life at the very highest level seems to be 'an ANAM thing'.

The second is a common approach to the rehearsal and performance of chamber music. On many occasions, in ANAM projects and in other settings, I have witnessed a special magic onstage as different generations of ANAM alumni – oftentimes unaware that they have ANAM in common – simply gel seamlessly,



Kaylie Melville, Credit: Bryony Jackson

exchanging musical ideas, and sharing the complex miracle of unspoken communication. This is the result of countless hours of practice, not alone in the practice room, but with others rehearsing, refining, sharing, and performing, throughout the vigorous ANAM studio program and publicly on stage. A shared musical heritage is clearly in evidence, leading to a style of playing that an alum recently described to me as being 'the ANAM way'.

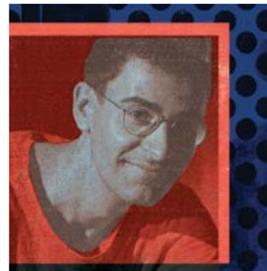
Perhaps one of the greatest impacts that ANAM's alumni have had on Australia's vibrant chamber music scene has been to imbue it with 'the ANAM way' of playing. Generally, small to-medium ensembles, despite receiving less attention and funding from governments compared to their larger flagship counterparts, reach more diverse audiences, perform more diverse repertoire, and represent more diverse and contemporary voices.

So we are honoured to welcome back to ANAM this year some of these musicians who have made a real impact in their field as ambassadors for Australian chamber music.

First and foremost, the Affinity Quartet and Arcadia Winds, two of Australia's finest ensembles will be leading projects with our string and wind musicians respectively. Co-Artistic Director of Rubiks Collective (another ensemble formed at ANAM) and recipient of a 2024 Ian Potter Emerging Performer Fellowship Kaylie Melville returns to direct a program of 21st century works with our percussion cohort.

In our Mostly Mozart Series this year each performance will be led by an ANAM alum. In April we welcome back Carla Blackwood, one of Australia's most sought-after horn players, and in May Shaun Lee-Chen, Concertmaster of the Australian Brandenburg Orchestra. Both are exceptional pedagogues and early music specialists, and we look forward to seeing them direct and guide our musicians on the stage of the Melbourne Recital Centre.

It is difficult to demonstrate the depth of reach of our alumni across all fields of music-making in Australia: there are so many sharing their love of music with audiences large and small. We are sure that as more musicians move through the program at ANAM, chamber music will continue to be vital and relevant in the telling and sharing of their stories, performing it the ANAM way.



"ANAM was a place of transformation; I went in seeing myself as a pianist and left seeing myself as an artist. It was a place of experimentation; a safe space to explore what music could be and to be challenged by new perspectives."

Ronan Aparcar | ANAM Alum, Piano (2023-2024)

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"I became Dame Joan Sutherland's de facto driver for her ANAM week. One day we made a detour so she could pick up some supplies, finding a very traditional Italian family greengrocer with a wonderful display of fresh fruit and veggies. The grocer just about died of delight when he spotted 'La Stupenda' liberally squeezing his fruit and plied her with much bounty to take home."

Fiona Allan | ANAM General Manager (1995-1997)

30 STORIES

The Sacred in Haydn and Messiaen



Affinity Quartet, Credit: Kristoffer Paulsen

Though different in so many ways, the Austro-Hungarian Joseph Haydn, writing from the relative stability at the centre of the 18th century Esterházy court, and the Frenchman Olivier Messiaen, writing from the rubble and ruin of post-war Europe, were both devout Catholics.

In the first two concerts in his 2026 season of reflections on music and the sacred, presented in the exquisite Good Shepherd Chapel, ANAM Artistic Director Paavali Jumppanen has brought together two unique, but not dissimilar concert works by these composers, both expressive of their deep spiritual lives. Jumppanen has identified a symmetry in the

set of nine string quartets of Haydn's *Seven Last Words* and twenty solo piano works of Messiaen's *Vingt regards*. In their own way each work is expansive relative to the forms that they occupy – the 18th century quartet and the 20th century piano solo – the expressive sweep of both sets creating comparable spaces for collective contemplation.

Haydn's *The Seven Last Words of Christ on the Cross* is unlike any music that had been written or heard up to that time. Originally composed for orchestra in 1786 for a specific religious occasion in Spain, Haydn's own arrangement for string quartet – which enhances the vulnerability of the work's spiritual subject – has proven to be the more enduring. It is a set of luminous wordless prayers comprised of nine movements, for performance not in the church but in the concert hall and lasting just over an hour. Nothing like it would be heard again until Beethoven's late quartets, forty years later.

Bookended by an introduction and an apocalyptic epilogue, the central seven movements – all marked either *adagio* or *largo* (ie slow) – are a series of dark and deeply moving meditations on the seven 'words' or phrases that the Gospels tell us Christ spoke from the Cross: "Father, forgive them, for they do not know what they are doing"; "My God, my God, why have you forsaken me"; and so forth (hence Jumppanen's invitation to the Affinity Quartet to lead their ANAM colleagues in a performance on Maundy Thursday, the day before Good Friday).

Like Haydn, the inspiration for each of Messiaen's twenty piano solos – more than two hours of music – was a series of spiritual texts which, also like Haydn's, are printed at the top of each movement in the

musical scores. As with the first performance of Haydn's work in Spain, its premiere in 1945 in Paris included recitations of these words between the movements.

Messiaen's mystical brand of Catholicism is unique, as is the musical language that flowed from his imagination and with which he gives it voice. His *Vingt regards* – or "Twenty Contemplations of the Infant Jesus" – meditates on the other end of Christ's short life to that on which Haydn reflected. The composition of the work followed three years after his *Quartet for the End of Time* and like Haydn's quartet set, is a spiritual, meditative work for the concert hall. Whilst the overall impression is one of mystical contemplation, the moods of the individual movements range from hypnotic quiet to nightmarish rage; they evoke sound and silence, beauty and terror, ecstasy, love and an all-embracing sense of awe.

SACRED: SEVEN LAST WORDS

Thursday 2 April 3pm & 7pm

Good Shepherd Chapel, Abbotsford
Affinity Quartet
ANAM Musicians

SACRED: VINGT REGARDS

Thursday 28 May 3pm & 7pm

Good Shepherd Chapel, Abbotsford
ANAM Pianists

Lutosławski Quartet: A Kind of 'Child's Play'

We caught up with Artistic Director Paavali Jumppanen to chat about the upcoming ANAM residency by the renowned Lutosławski Quartet.

What's the vibe in Polish music today?

Poland is blessed with a wonderfully rich tradition of instrumental excellence and musical novelty. Recently when visiting Warsaw, I witnessed first-hand how the airport security screening area has Chopin's Polonaises playing through loudspeakers. Also the avant-garde has always held a strong position in Poland. As with their movie culture, the nation's music has been open to rediscovering itself. During the communist regime, a time when the avant-garde was banned in the rest of communist Europe, Poland managed to keep the Warsaw Autumn Festival, one of Europe's most prominent new music festivals, going. This spirit blossoms today. I'm so excited that the ANAM community will get to experience some enthralling works, including music by Bacewicz, Penderecki, and Mykietyń.

Tell us about the Lutosławski Quartet

I've been lucky to witness first-hand how the Lutosławski Quartet makes music. Custodians of a great string-playing tradition – a large number of the greatest string players of the golden past came from Poland or its neighbours Lithuania and Ukraine – they truly play their instruments with a sense of culture. They are all virtuosos, but of the kind where one forgets the skill and marvels at the music. For the quartet members, rehearsing and performing music comes across as a kind of child's play, or perhaps a sort of divine play.

Their second violinist, Marcin Markowicz, a stupendous musician, is also the concertmaster of the National Philharmonic Orchestra Warsaw, a successful composer and an expert of the Polish folk fiddle tradition known as the Highlanders' style, which served as an inspiration to composers such as Szymanowski and Bacewicz. He'll be performing some music out of this tradition with our musicians in one of their concerts.

I know you're particularly passionate about the music of Grażyna Bacewicz (1909-1969); what is it that draws you to her?

Bacewicz is arguably one of the most interesting and talented composers of her generation (and this was the generation of some truly ingenious composers). Her music has survived and comes across today as an enlightening glimpse of the zeitgeist of the era she lived through. Like all Polish musicians, she embraces the great tradition she was brought up to. Her unique voice emerged from combining her Polish and Lithuanian roots with the best that Western Europe had to offer. She studied in Paris with the renowned French

composition teacher Nadia Boulanger. Bacewicz's music is also fun to play. A virtuoso violinist herself, she knew the magic of the instrument and offered musicians a terrific arena to entertain. But her music is also serious and there is an touching inner conflict there. Aspiring to be avant-garde, she had to be cautious of the cultural censorship during the communist era. She solved the dilemma partly by turning to folk music as inspiration, and as a result developed a highly personal voice, where tradition and innovation meet in an intriguing way.

STRING QUARTET MASTERCLASS

Wednesday 3 June 10.30am

Rosina Auditorium, Abbotsford Convent
Lutosławski Quartet

POLISH VIOLIN

Friday 5 June 7pm

Rosina Auditorium, Abbotsford Convent
Lutosławski Quartet
ANAM Musicians

LEAVES OF AN UNWRITTEN DIARY

Wednesday 10 June 7pm

Rosina Auditorium, Abbotsford Convent
Lutosławski Quartet
ANAM Musicians

Simone Young and ANAM

Nick Bailey, Managing Director

I first worked with conductor Simone Young thirty years ago.

I doubt that she would have known at the time, but I was General Manager of Melbourne Chorale, now the MSO Chorus, when Simone undertook an engagement with the MSO in 1996. The Chorale joined the Orchestra for the Mozart *Coronation Mass* in the first half of the program. My abiding memory of that evening though is of what came after the Mozart, the Bruckner 6, my first experience of the piece live. Whilst not 5, 7 or 8, Bruckner 6 is still a mountain to climb, and the view that Simone outlined from the summit was breathtaking.

In August this year, thirty years since that *Coronation Mass*, I am delighted to be again working with Simone as she leads the ANAM Orchestra in our celebratory 30th Gala Concert. At the time of writing, this performance is still six months away and there is already keen anticipation for this special event amongst musicians, faculty, staff and our community of listeners.

Following that Mozart and Bruckner in 1996 Simone's international career started to take off. She went on to leadership positions with the Bergen Philharmonic, Opera Australia, the Lausanne Chamber Orchestra, and guest conducting with the world's major orchestras and opera houses, including the orchestras of Vienna, Berlin, Chicago, New York, Los Angeles and the London Philharmonic; and opera at Bayreuth, La Scala, Covent Garden, the Bavarian State Opera and the Metropolitan Opera in New York. Following ten years at the helm of the Hamburg State Opera – where 100 years earlier Mahler had occupied the same post – she returned home to take up the position of Chief Conductor with the Sydney Symphony Orchestra in 2022.

After Melbourne Chorale I went on to the West Australian Symphony Orchestra, with whom Simone conducted Mahler 6, Mahler 9 and Messiaen's *Turangalla-symphonie* amongst other works. Simone was one of the conductors whose visits the Orchestra most keenly looked forward to. The intensity and focus of the rehearsals and the technical command of the large symphonic structures delivered some of the most memorable performances that I heard from WASO.

In 2010 Simone enthusiastically answered then Artistic Director Brett Dean's invitation to work with the ANAM Orchestra, which led to her playing what was to become a central role in re-building the organisation after the events of late 2008. She has been a close member of the ANAM community ever since, writing of ANAM: "It is an extraordinary institution: intense, demanding, challenging and immensely rewarding to be involved with". Her performance with us in the Melbourne Recital Centre in August will be the tenth occasion on which she has worked with ANAM's musicians.

For an artist of her stature, these ten concerts in fifteen years constitute a remarkable partnership. Her return visits have played a crucial part in shaping a culture of disciplined orchestral playing at ANAM, imbuing the organisation with a deep collective learning, a rich inheritance of – and for – each cohort of musicians who move through the institution. This maturing orchestral culture, with ensemble skills nurtured by the extensive chamber music program, produces orchestral performances of unique energy and refinement.



Simone Young, Credit: Jamie Williams

In Simone's rehearsals not a single minute is wasted (rehearsals never finish early), and I imagine that she could always use more time: there is always more detail to work on; always more to say and to do. Her ears hear everything. Her experience in the opera house and working with singers is evident not just in her detailed attention to the balance of a work's inner voices, but also in her command of musical line. Her instructions to ANAM's musicians are always placed in musical and historical context. It is never just "play it this way", but always along the lines of "remember as you play these chords that Strauss was working at Bayreuth and immersed in the orchestral sound of *Parsifal*, and so we need to listen for...". She is a natural educator.

One of Simone's WASO programs had included a memorable performance of contemporary Hungarian György Kurtág's luminous *Stele*, displaying a mastery of the composer's music. She brought this understanding to the ANAM Orchestra in 2010 when she directed performances of two of his orchestral works. Kurtág – who celebrated his 100th birthday last month – possesses a uniquely poetic imagination, conjuring a fragile, fragmentary but intensely expressive sound world. In this year's Gala Concert Simone will conduct for the first time in Australia an excerpt from Kurtág's recent opera *Fin de partie*, a setting of Samuel Beckett's play *Endgame*, which she premiered to great acclaim at the Vienna State Opera last year.

For this special performance in August we have invited back several alumni to join the ANAM Orchestra. Our current musicians will thus be sharing music stands with future versions of themselves (and indeed, our alumni sitting with versions of their younger selves, on the cusp of their professional careers).

Leading the virtuosic *Chamber Symphony* by John Adams will be Harry Bennetts (violin 2016), who first played the piece in the Berlin Philharmonic under Adams himself, as the inaugural recipient of our Eva Besen AO Scholarship to the Karajan Akademie.

Harry is now Simone's Associate Concertmaster at the SSO. The Adams is a brilliant wild ride that dips and dives and soars all over the place, barely touching the ground, a dazzling 15 minutes of music; and who couldn't love a piece that concludes with a movement entitled *Road Runner!*

Simone's performance of Richard Strauss' *Tod und Verklärung* orchestral tone poem will no doubt draw on her work with the ANAM Orchestra in 2023 performing the same composer's opera *Capriccio*. Whilst many of the ANAM musicians from that last visit will have moved on, the sense of sound, discipline and colour is passed from one year to the next through musicians' continuous orchestral and chamber music collaborations. It is a cumulative process, building an orchestral culture over time that outlasts and extends beyond any single musician's place at ANAM.

Last August I had the privilege of sitting in the Bayreuth Festival Theatre in Bavaria to see Simone's first *Ring Cycle* at the Wagner shrine (although she had previously conducted cycles in Hamburg, Vienna, Berlin and La Scala). The sound that she drew from that practised orchestra was a revelation; the pacing and musical drama phenomenal; the balance between voices and 130-piece orchestra was always perfect: one could hear every word; and the roar of applause from the capacity audiences every evening when she took her curtain call brought this proud – and beaming – Australian fan to tears.

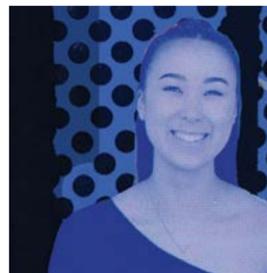
Simone Young is one of the most remarkable artists produced by this country. That she has prioritised time over the past 15 years to work with her young ANAM colleagues, at a time in her career when she could work with any orchestra on the planet, is an extraordinary gift to the country's future musical life.



ANAM 30TH GALA WITH SIMONE YOUNG

Friday 7 August 7pm

Elisabeth Murdoch Hall, Melbourne Recital Centre
ANAM Orchestra
Simone Young conductor



"ANAM seemed too good to be true! Chamber music left, right and centre; world-class teachers and faculty who have contributed years, even decades to the field; the chance to work up close with guest artists in residencies; side-by-side concerts with orchestras across Australia... I knew I had to do whatever I could to become a student at an institution like that."

Emica Taylor | ANAM Musician, Flute (2024-present)

30 STORIES



"When I retired I moved to Melbourne as I was looking for a bigger pond of activities, and I found a branch of that big pond at ANAM. That was nearly twenty years ago, and I have spent hours sitting on the hard steel chairs in the Town Hall growing in my listening skills and knowledge. Indeed, I think I have received an equivalent of a full Honours degree in music appreciation."

Geoffrey Clarke | Audience and ANAM Syndicate Member (2008-present)

30 STORIES

ANAM the first 30 years

Part 1



Words by Philip Lambert,
ANAM Music Librarian, 2004-2023

Good old Sydney-Melbourne rivalry.

Sometimes it actually produces good things. A national music academy, for example.

Because when Paul Keating, our Mahler-loving, Sydney-centric Prime Minister delivered his ambitious Creative Nation statement in October 1994, promising an extra \$7.5 million for the Sydney Symphony Orchestra, political optics demanded that something of similar value be given to Melbourne. But what?

The solution came from John Painter, Director of the Canberra School of Music. For some time Painter had been lobbying Keating to establish a new classical music performance academy that would match Juilliard and the Curtis Institute in quality, giving young Australian musicians the same level of 'world-class' (sigh) training. Painter had already done his homework and prepared a blueprint, naturally assuming that his new academy would be based in Canberra. So he must have been blindsided and a little put out when Keating – with an eye to settling the Melbourne horses following his nod to Sydney – announced "The Academy will be situated in Melbourne".

So from its birth the institution was something of a political construct, the solution to a larger political headache, a settling of the ledger. This lack of a clear strategic *raison d'être* at start-up plagued the Academy for its first fifteen years of life, making for a tortuous adolescence (albeit a racy case study).

Of course, issuing a fiat is the easy bit. Making it a reality proved infinitely harder. Keating's statement

offered no clues as to how the National Academy of Music, as it was first called, would operate, how many students it would take, how long they would stay, nor a tangible role for the institution in the country's music-training eco-system. Despite Painter's preparatory work, the whole project ended up being handballed to Professor Barry Sheehan, Deputy Vice-Chancellor of the University of Melbourne. Sheehan emerges as one of the heroes of the Academy's first baby steps, for it was he who assembled the first Board of Directors, wrangled the politicians and the bureaucrats, and put out dozens of bushfires along the way, all from his small office in Parkville. He correctly identified that the NAM needed three things urgently: a home, an artistic director and a teaching model.

A Home

As for the first of these, Keating's offer to locate the thing in Victoria had been conditional on the Victorian Government, ensuring that the NAM would have an appropriate and permanent dwelling whilst based in Victoria. "The Commonwealth will provide operational funding, whilst the State must ensure its ongoing security of accommodation," the MoU stated. Jeff Kennett, then Premier, had recently forced the amalgamation of 210 local councils down to 78, and thus had a few spare town halls lying around; would one of those do? After several disused government buildings were inspected and rejected, the South Melbourne Town Hall emerged as the best candidate. It was close to the arts precinct, which the Victorian Government was promoting, had good access to public transport, comprised lots of rooms that could be refitted as studios, and, with the new Council's operations being centralised in the St Kilda Town Hall, was sitting empty.

There was only one problem. Kennett's sacking of the South Melbourne Council had so enraged the local community that his 'gifting' of their town hall was felt as yet another slap in the face, and this hot on the heels of him seizing the same community's Albert Park to stage a car race! They were not going to take it lying down. They had a legitimate grievance: the South Melbourne Town Hall was the only town hall in Victoria to sit not on Crown Land, but on land bought by the earliest ratepayers, meaning that Kennett had no moral right to give it away.

Julie Johnson, a former South Melbourne Councillor, rallied the anti-Academy troops in an angry letter to *The Age*, fuming that the Academy's occupation of the Town Hall amounted to a "theft from the local community" (no one seemed particularly interested in talking about a much earlier theft: it could be suggested that the Town Hall sat *not* on the land 'bought' by the earliest ratepayers, but on lands stolen from the peoples of the Yaluk-ut Weelam clan of the East Kulin nation).

Neither were the troops much interested in talking about how the now empty building might be maintained or what possible use it might serve. A 'museum for local government' was the inspired idea doing the rounds: one can just picture the crowds of primary school kids, lined up outside, waiting to enter the grand colonial pile to view the mayoral robes of yesteryear and nineteenth century ledgers of parking infringements and dog registrations (no-one could be blamed for skiving off down South Melbourne beach on the day of that particular school excursion). The Academy was finally granted a twenty-year lease by the new City of Port Phillip transitional Administrator, but the protestors – and the elected members of the dually

convened Port Phillip Council – proved very good at maintaining the rage, and the whole messy business would continue to give the Board grief for the next twenty years.

By May 1995 Barry Sheehan was able to call the NAM's first Board meeting. Members included leading Australian musicians, academics and administrators, including John Painter, who graciously gave his time and talents to the new Board despite having lost out to Melbourne. Sir Zelman Cowan, the former Governor General, accepted the role of Chair. One of the biggest questions the Board had to settle over the ensuing months was what sort of teaching model the NAM would adopt. By December they had narrowed the options down to two, the choice neatly capturing the tension between the national remit implied by the 'N' of the NAM's title and the political imperative to throw some scraps Melbourne's way:

(1) a national schedule of intensive short-term courses held across the country, involving teachers from all Australia's institutions, with all Melbourne activities to take place in South Melbourne Town Hall, and without the awarding of diplomas or certificates;

(2) 40 full-time 'elite' students – that pesky 'e' word would exercise the minds of many in the coming decade – based in South Melbourne, with faculty drawn mostly from the University of Melbourne, Victorian College of the Arts and visiting international artists, offering a Graduate Diploma in Performance.

At this early stage the Board overwhelmingly supported the short courses of option (1). It's not hard to see why. Warren Bebbington, who was also



Professor Barry Sheehan



Sir Zelman Cowan (ANAM Chair, 1995-2001)

Dean of the Faculty of Music, University of Melbourne, ominously warned that a full-time program would be "directly competing with us" (i.e. the established music schools) and would probably force the resignation of some Board members. He would be proven right about that: before too long the Board would face walkouts from John Painter, William Hennessy and Bebbington himself. But for the time being, the Board wanted short, non-award courses (meaning no diplomas or degrees), and performance excellence to remain the primary goal and measure of success. The NAM was tentatively finding its feet but, as Sheehan noted, it was hard to finalise any further plans without an Artistic Director.

In July 1995 there was another important development: the NAM became the ANAM – the Australian National Academy of Music. (Was it Aussie pride that served up this tautology, or did someone finally twig that 'nam' had unwelcome connotations?)

On the road

The tireless arts administrator Fiona Allan had been appointed Manager in late 1995, tasked with pulling the touring production together and getting the show on the road. In 1996 the curtain was ready to go up on the new ANAM. In March, the first auditions were held, identifying over 100 gifted instrumentalists and singers between the ages of 11 and 30 to participate in one of eight intensive courses held in state capitals. One of these was a piano course, held over two weeks at the University of Melbourne and tutored by Ronald Farren-Price, Michael Kieran Harvey, Piers Lane and John Lill – not a bad line-up – and the young secondary school aged pianists included future stars such as Andrea Lam. *The Herald Sun*, not usually noted for its arts coverage, raved about the culminating performances.

Next, a program in Sydney for 30 young wind players was hosted by Gary Schocker, a flute Professor from Juilliard, who was pleased to find a level of talent and enthusiasm superior to back home. Then string players had a turn when five members of the Berlin Philharmonic, including that orchestra's only Australian member violist Brett Dean, arrived to impart their skills. Dame Joan Sutherland led a voice program. Our finest young musicians finally had the world coming to them, rather than the other way around, and ANAM was offering tuition of an international standard, albeit in short doses. Crowning the year was the appointment, in November, of Trevor Green as ANAM's first official Artistic Director.

Green came to Melbourne from Manchester, where he had been running the BBC's music program in Northern England. He must have really wanted the job, as his three-year contract only provided for two economy-class tickets from the UK. But his initial enthusiasm didn't last, and after only two years Green was poached from ANAM to run the Melbourne Symphony Orchestra (it is said that Sir Zelman's fury at both Green and the MSO took some time to subside). Valiant Ron Farren-Price stepped into the breach while the Board scrambled to find Green's successor, but Green's early departure proved to be a recurring problem. The next Director, pianist Frank Wibaut, also departed before the conclusion of his contracted term, without having laid any clear path for ANAM's future.

In 1999 the Board made a radical change of direction, dropping the nation-wide short courses in favour of a full-time program at the Town Hall. The short courses, though successful, had consumed huge resources, requiring hundreds of airfares and



Trevor Green (Director, 1996-1998)

extensive accommodation costs, not just for the musicians but also, in the case of younger participants, their chaperones. The new Advanced Performance Program took place entirely in the Town Hall and offered 36 weeks of intense tuition, masterclasses and concerts split into four terms across the year (resembling the structure of ANAM's current program). But this move came at a cost. It undoubtedly weakened ANAM's national exposure and raised the eyebrows – and ire – of conservatory schools across the country, as Warren Bebbington's warning had foretold.

In the early 2000's there was also a growing perception in some quarters – including, ominously, in Canberra – that ANAM was too costly for what it was producing, and its musicians too privileged: focusing on producing 'international soloists' was perhaps not something that the country could afford. Even long-suffering John Painter began to lose faith. Something clearly had gone wrong, although it seems that the disquiet from the capital wasn't registering in the ANAM board room.

ANAM's next Director, violinist John Harding, only stayed a year (2004), in which time he opened the Academy to wind and horn players. Thanks to Harding, ANAM was no longer just a finishing school for string players and pianists, but could now put together a small orchestra. Harding's early departure left ANAM once again director-less, and while administrator David Barmby put together a program for the 2005 cohort, it had become obvious that the Academy needed a leader with vision who would stick around, and whose priority was ANAM's musicians.

Violist/Composer/Conductor

The Board must have breathed a collective sigh of relief when composer and violist Brett Dean accepted the role. His credentials were unassailable: fourteen years with the Berlin Philharmonic, a solo career, and a growing reputation as one of the world's most admired composers. He was a Brisbane boy who had made good on the world stage and was an ideal role model for aspiring young Australian musicians.

As he settled in, Dean began to feel that ANAM was too concerned with what to him was an outmoded culture of grooming future soloists rather than producing well-rounded musicians. "As an institution," he says, "it didn't seem to burn with curiosity or to be stretching its collective sense of imagination. It tended to follow well-trodden, rather Euro-centric paths. It wasn't

imparting the sense of 'what-if' about futures in music in the way that I felt it could and should." The remedy, he decided, was more chamber and orchestral playing, and a widening of the historical parameters to program more works outside the Classical-Romantic domain. "No one's here for a haircut," he was often heard to say, programming more ensemble and contemporary works.

At times Dean felt like he was pushing 'stuff' up hill, as his ideas irritated some faculty members and musicians who regarded chamber music as interfering with their preparation for competitions, and he battled inertia and obstruction from some administration staff. But Dean stuck to his vision and struggled on, holding that even gifted soloists needed "more exposure to the act of making music *with others*." Under Dean's leadership, the musicians gained a much wider variety of experience, and ANAM became one of Australia's leading venues for hearing performances of chamber and contemporary music at the highest level.



Andrea Lam (Student, 1998)

2007 and 2008 were good years for ANAM. Dean's energy and his superlative musicianship, generously shared in performances with his 'colleagues' as he described his young charges, inspired them to work as they'd never worked before. Crowds began to grow. Nick Bailey, the new Artistic

→ Continued overleaf



"Over the last two years or so I have been working closely with ANAM on the redesign of the Town Hall. During this time I have spent many hours meeting and working with the whole ANAM community. I have been welcomed into the ANAM family and remain deeply inspired by the passion and focus of everyone involved."

Peter Elliott, Principal Consultant, South Melbourne Town Hall Re-development (2023-present)

30 STORIES



"Being present when ANAM was on the brink of closure was a learning experience in itself. I remember the meeting where staff turned to students and effectively gave us full permission to do what we could to save the place. A seat at the table to resolve and educate each side of a situation was a priceless lesson in collaborative management. These are skills one can't learn 'in a course'; they are learned in a community, and ANAM was that for us."

Richard Vaudrey | ANAM Alum, Cello (2006-2009)

30 STORIES

ANAM the first 30 years

Part 1



Image credit: Pia Johnson

→ Continued from overleaf

Administrator, fresh from programming one of Australia's symphony orchestras and bringing the operational and organisational experience of driving one of those artistic ocean liners, was totally supportive of Dean's aspirations, and the pair proved a dynamic duo. Bailey had arrived in August 2007 to find only a sketchy program of 'Repertoire & Artists tba' planned for release the following year. His technical facility in program-making put a bomb under the place, and he quickly set about putting the structure in place to deliver Dean's vision: in February 2008, for the first time, a Season Brochure listing the year's more than 90 public events was released, and a full year's schedule of rehearsals, classes and activities distributed internally.

Bailey also curated events which were visually as well as aurally memorable, including the *Messiaen in the Cathedral* festival, which included ANAM's pianists choreographed to perform the composer's *Vingt regards* on eight Steinways dispersed throughout St Patrick's Cathedral at midnight, spectacularly lit via *vingt* illuminated helium-filled weather balloons. In addition to the extra concerts, Dean instituted *Fridays@3*, a weekly public lecture series following the Friday lunchtime recital, where visiting guests – from Don Watson to Vladimir Ashkenazy – talked on a wide range of topics. The Town Hall was buzzing. It felt like the organisation had the wind in its sails for the first time.

When Kevin "07" Rudd won the federal election for the ALP, ANAM's future looked rosy. Because Labor governments are always supportive of the arts, aren't they?

Fax Day

Politics, like the bad fairy in *Sleeping Beauty*, had been present at ANAM's birth and in August 2008 politics returned to spoil the show. Despite ANAM's burgeoning organisational momentum, replete with

new initiatives, personalities and activities, the misgivings from the early 2000's had taken hold amongst the Canberra bureaucracy. The bureaucrats, the holders of corporate memory, had failed to keep up with the rapidly moving ANAM pageant down in Melbourne, clearly a profound failure of ANAM's reporting processes and government relations, and the bureaucrats had the ear of the new inexperienced Minister. A letter arrived for John Haddad, ANAM's then Chairman, from Peter Garrett, the new Minister for the Arts, outlining nine conditions which had to be met. Garrett wanted an amended bursary policy, a review of ANAM's constitution, a plan for course certification, more income from sponsorship and less from government, and so on. His demands were not unreasonable – these were taxpayers' funds, after all – but the timeframe was: ten weeks for ANAM's Board to meet all nine conditions. No Board, with the best will in the world could address so many issues in so little time. ANAM was clearly being set up to fail.

On 3 October, Haddad replied to the Minister that the Board had formed a plan to address the Government's concerns but would need more time to deliver. Garrett's response delivered nineteen days later by fax – 22 October, to be known thereafter as 'Fax Day' – was brutal: the Board had failed to meet his requirements; funding would cease at the end of the year.

The news was received as a death blow. A careers counsellor, oozing professional empathy, was called in to advise staff on life post-ANAM. There was *schadenfreude* from ANAM's old foes, including the South Melbourne protestors and members of Port Phillip Council ("Turn off the lights and leave the key under the mat as you leave; we'll swing by in the morning"). A librarian from Melbourne University, quick off the mark, rang to ask what was happening to ANAM's CD collection. The Board set about pricing the organisation's pianos and other assets in

preparation for winding up. The musicians were even worse off, as it was now too late in the year for them to find places in other institutions.

But Dean and Bailey felt in their hearts that there was a kernel of something very special taking shape in South Melbourne, something too precious to abandon. In recent years things had been shifting: fine performers were emerging – that year, all three finalists in the Young Performers Award were from ANAM – and great, often rarely heard, music was being eagerly devoured by a growing audience. A crucial moment had been reached. Australians needed to decide if their country's musicians warranted a similar level of investment in their training as its sports people received. Dean, nailing his colours to the mast, set aside work on his first opera *Bliss*, enlisted Bailey, and embarked on the campaign to save ANAM.

The War Cabinet

Of course, fights aren't waged by lone individuals. If Dean made for a charismatic general, he had a brilliant lieutenant in Nick Bailey who now proved an adroit strategist, writing media releases, backgrounding the media and politicians (there were plenty in Canberra – including in his own party – who were only too happy to see the new rockstar Minister take a public hit), collecting signatures – a skill that would prove useful a decade later – and marshalling the musicians to fight. It constituted a valuable lesson for any young artist: Dean said to them "you can't take what we are building here for granted; if you believe in it you have to be prepared to fight for it".



Brett Dean (ANAM Artistic Director, 2006-2010)

He told the musicians that the best way to save their academy was to make even more music, give even more concerts, don't let up, play louder, let the public hear what they will be losing. "If things like this are allowed to slip away because we sit idly by, they don't come back", he said. The temperature was clearly rising.

Bailey and Dean met every morning, a sort of 'war cabinet', to plan the day's strategy and tactics. As they carefully nurtured the media, most coverage was unfavourable to the Minister, ANAM's phones rang hot with outraged supporters who were politely asked to redirect their feelings to their local MP. Garrett's decision was not proving popular. Cultural luminaries expressed dismay in a petition of protest coordinated by Bailey: the more than 700 signatories represented a Who's Who of the arts, including Dame Joan Sutherland, Paul Kelly, Elliott Carter, Dorothy Porter, Tim Rogers, David Williamson, Sir Simon Rattle, J.M. Coetzee and *all* the Chief Conductors and *all* the members of *all* the country's

symphony orchestras. Richard Tognetti, Director of the Australian Chamber Orchestra and an old friend of Dean's, took up the cause. Night after night as the ACO toured the country he raged against the vandalism being unleashed on Australia's cultural life, urging audiences from the stage to "write to Canberra". He flew to Melbourne to direct the ANAM Orchestra in a blistering protest performance, raising a Beethovenian middle-finger to the Minister.

Garrett, initially combative, began to look shaky. On 19 November he announced that all ANAM's funding – and musicians – would shift to a new school, the Australian Institute of Music Performance, operated within the University of Melbourne. This new institution would be "committed to supporting our most talented classical musicians, to bridge the gap between their tertiary studies and professional performance." ANAM was being closed to be replaced with... ANAM. Dean was furious and publicly proclaimed "Enough is enough" and refused to meet with the Government or University "until they have something sensible to say", whilst Bailey scurried around in the background, quietly meeting with representatives from these bodies trying to thrash something out.

It all came to a head in the first days of December.

A Couple of Days in December

On 1 December it was announced in London and New York that Dean was the winner of the annual Grawemeyer Award, the 'Booker Prize' of music, for his violin concerto *The Lost Art of Letter Writing*. It was Dean's achievement, not ANAM's, and yet it exposed even further the widening gulf between the arts community and the Arts Minister. For Dean had tied his own reputation to ANAM's, the first flourishes of which had been under his leadership. This prestigious international endorsement only confirmed his stature as an artist, an artist who believed saving ANAM was crucial for Australian culture.

The war cabinet had been sitting on this news and date of its public release for six weeks, developing a strategy to exploit its impact on the day scheduled for its announcement. It took the form of a delegation of musicians, faculty and staff flying to Parliament House in Canberra as news of Dean's win broke around Australia, including on page 3 of *The Age* and leading ABC morning radio. As guests of the Greens they disrupted the busy building's foot traffic, giving impromptu recitals in the corridors and courtyards for parliamentarians and the unusually attentive media. What was music to their ears was probably not so to the Minister's. In a meeting that afternoon with senior Canberra officials behind closed doors, Dean and Bailey were quietly advised that the Government was revisiting its decision, an agreeable solution would be found, and "might you both possibly be available to get together next Saturday morning in Melbourne to sort it all out?" Leaving this meeting the two of them would have made quite a sight, dancing down the tree-line Canberra boulevard, Tognetti on speaker phone, yelling "we've done it!".

At 11am the following Saturday, 6 December, in University House Parkville, the gathering of senior University of Melbourne, Commonwealth and State government folks with Dean and Bailey made it official: ANAM would have a year to 'sort itself out'. Dean was invited to continue as Artistic Director and Bailey to assume the role of General Manager. Toward the end of the meeting one of those present quickly left the room as their phone rang and on

returning said "that was the Prime Minister, just wanting to make sure that everyone is happy". The crafting of the public message with the Minister's media advisor following the meeting was a thing to behold (there were many faces to be saved). A sense of "no hard feelings?" lingered in the air. A beautiful sunny summer's day, Dean and Bailey adjourned to a sidewalk café in Lygon St for a long lunch and to start work on their memoirs.

Garrett later wrote in his memoir, "I felt the Department and the Chief of Staff had let me down", which is probably as much as we'll ever learn regarding any Sir Humphrey/Minister-type exchanges that took place in the Ministerial office. Still, his original conditions remained, only this time the new Board would have a year to address them. Fair enough. But was all the turmoil really necessary?

Bailey reckons that it was the making of the place. "A near-death experience is not a bad thing for an institution struggling to find purpose," he now says. "And for those musicians who went through it – just as for any institution engaging with notions of what it means to be an artist in the 21st century – an invaluable lesson in the importance of not burying their heads in the creative sands, of the need to lift up, look outward and engage, take note of what is going on in the world around and the role of their music-making in it, and be prepared to fight for it".

One might observe that ANAM, in its second fifteen years, has been shaped by this experience at every turn.

Barry Sheehan and John Painter passed away in recent years, both, at the end of their lives, delighted and proud of how their ANAM had turned out. Barry, present in the first meeting in 1995 was also present for the December 2008 meeting – there's a stayer for you – and some years later spoke of his relief at the outcome:

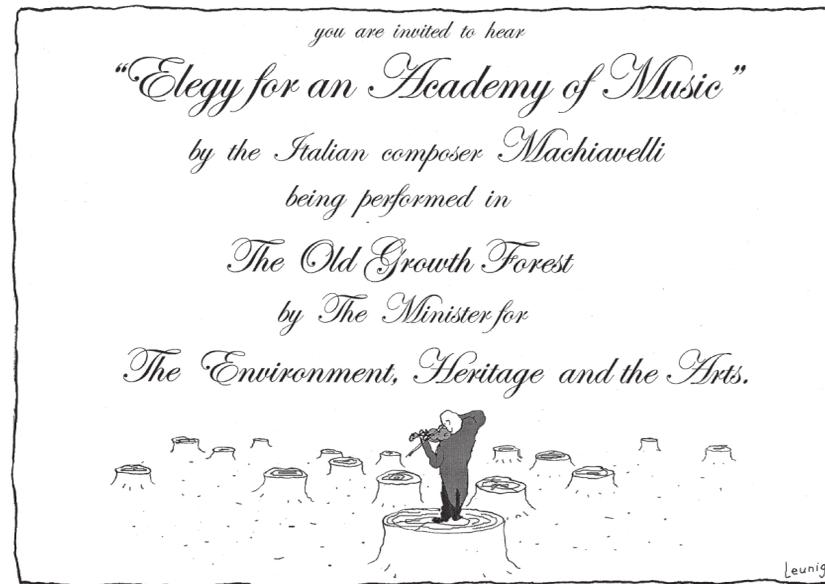


John Painter & Paavali Jumppanen (Artistic Director, 2021-present)

"It was a close thing that ANAM, which after all these years was finally starting to work, survived. The country is so lucky to have it."

In the next edition of *Music Makers* we will see how ANAM met Canberra's demands and faced another, non-political but perhaps more existential, threat to its existence. The glorious heritage architecture of the South Melbourne Town Hall was, in fact, a ticking timebomb just waiting to go off.

(To be continued)



Michael Leunig, *The Age* 19 November 2008



"Working with ANAM's musicians has always been deeply meaningful to me. Their commitment to their craft is unmistakable, and it is a privilege to walk alongside individuals who care profoundly about their art and its place in the world. What I value most is their openness to learning not only about music, but about themselves as people and performers."

Dr Clifton Chan | ANAM Physiotherapy & Performance Consultant (2021-present)

30 STORIES



"Everyone at ANAM feels that they are part of something important, something magical, clearly something greater than themselves. At the same time though, I love how our musicians manage to combine being sincere, serious, curious, intriguing, fun and talented, actually just wonderful human beings – exactly the kind who make the best musicians!"

Paavali Jumppanen | ANAM Artistic Director (2021-present); ANAM Guest Artist (2010, 2013 and 2016)

30 STORIES

What's on March – June

ACO & ANAM AT TARRAWARRA

Sunday 1 March 2:30pm

Henry PURCELL *Fantasia Upon One Note*
Franz SCHUBERT Quartettsatz in C Minor, D703

Wolfgang Amadeus MOZART Clarinet Concerto in A Major, K. 622

Ralph VAUGHAN WILLIAMS
The Lark Ascending

David Griffiths (Alum 1998) clarinet
Richard Tognetti violin/conductor
Australian Chamber Orchestra
ANAM Musicians

Venue TarraWarra Museum of Art
Tickets \$160
Bookings aco.com.au

ANAM RECITAL: STEPHANIE SHERIDAN

Wednesday 11 March 11am

Bryony MARKS *A Matter of Perspective**
John STEINMETZ *What Can I Do?*
Jenni BRANDON CANE
Marc MELLITS *Splinter*

Stephanie Sheridan (WA) bassoon
*Part of the ANAM Set

IN CONVERSATION WITH PAAVALI JUMPPANEN: KURTÁG & FRIENDS

Tuesday 17 March 3pm

KURTÁG & FRIENDS

Wednesday 18 March 7pm

Béla BARTÓK *Rhapsody No. 1*
György KURTÁG *Ligatura – Message to Frances-Marine (The Answered Unanswered Question)*, op. 31b

György LIGETI *Études, Book 1*

KURTÁG *Hommage à R. Sch.*, op. 15d
Robert SCHUMANN Adagio and Allegro in A-flat Major, op. 70

KURTÁG *Six Pieces*

KURTÁG *Six Moments Musicaux, op. 44*

Paavali Jumppanen (Artistic Director)
piano/director
ANAM Musicians

TASMANIAN SYMPHONY ORCHESTRA: EIVIND CONDUCTS MAHLER'S TITAN

Wednesday 18 March 7.30pm

Maurice RAVEL *Pavane pour une infante défunte*

RAVEL Piano Concerto for the Left Hand in D Major

Gustav MAHLER Symphony No. 1 in D Major

Eivind Aadland Chief Conductor and Artistic Director

Cédric Tiberghien piano
Tasmanian Symphony Orchestra
ANAM Musicians

Venue Federation Concert Hall, Hobart
Tickets from \$50
Bookings tso.com.au

ANAM AT ST SILAS

Sunday 22 March, 2.30pm

Repertoire to be advised.

ANAM Brass

Venue St Silas Anglican Church, 99 Bridport St, Albert Park

Prices and booking details to be advised.

SCHUBERT OCTET

Wednesday 25 March 3pm

Franz SCHUBERT Octet in F Major, D. 803

ANAM Musicians

BELEURA

Thursday 26 March 1.30pm

Igor STRAVINSKY *The Rite of Spring* (arr. for two pianos)

Maurice RAVEL *Daphnis et Chloé Suite No. 2* (arr. for two pianos)

Sergei RACHMANINOV *Symphonic Dances*, selections (arr. for two pianos)

Witold LUTOSŁAWSKI *Variations on a Theme by Paganini*

Timothy Young (Head of Piano)
piano/ director

ANAM Pianists

Venue Beleura House and Garden
Mornington

Tickets \$60 | \$55 concession
Bookings beleura.org.au

MIRRORS IN MIRROR

Friday 27 March 7pm

Arvo PÄRT *Spiegel im Spiegel*

Kate MOORE *The Art of Levitation*

Franz SCHUBERT Octet in F Major, D. 803

Fabian Russell conductor
ANAM Musicians

MOSTLY MOZART: MANNHEIM TO PARIS

Wednesday 1 April 11am

Wolfgang Amadeus MOZART Piano Quintet in E-flat Major, K. 452

Louise FARRENC Sextet in C Minor, op. 40

MOZART Horn Quintet in E-flat Major, K. 407

Carla Blackwood (Alum, 2000) horn/director
ANAM Musicians

Venue Elisabeth Murdoch Hall, Melbourne Recital Centre

Tickets \$59 Standard | \$52 Concession
Bookings melbournerecital.com.au or 03 9699 3333

SACRED: SEVEN LAST WORDS

Thursday 2 April 3pm & 7pm

Joseph HAYDN *The Seven Last Words of Christ on the Cross*, Hob. XX:1b

Affinity Quartet

ANAM String Quartets

Venue Good Shepherd Chapel, Abbotsford

SYDNEY SYMPHONY ORCHESTRA: DONALD RUNNICES CONDUCTS MAHLER'S SIXTH SYMPHONY

Thursday 9 April 7pm

Saturday 11 April 2pm

Gustav MAHLER Symphony No. 6 in A Minor, 'Tragic'

Donald Runnicles conductor
Sydney Symphony Orchestra

ANAM Musicians

Venue Concert Hall, Sydney Opera House
Tickets from \$48

Bookings sydneyssymphony.com or 02 8215 4600

SERGEI NAKARIAKOV: MSO TRUMPET MASTERCLASS

Wednesday 15 April 6.30pm

Sergei Nakariakov trumpet
ANAM Trumpets

Venue Iwaki Auditorium, ABC Centre
Tickets \$15

Bookings mso.com.au or 03 9929 9600

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

SCARLATTI AND THE ITALIAN MAVERICKS

Friday 17 April 7pm

Domenico SCARLATTI

Keyboard Sonata in B Minor, K. 87

SCARLATTI

Keyboard Sonata in D Major, K. 119

Girolamo FRESCOBALDI

Toccata from Corrente Book II

SCARLATTI

Keyboard Sonata in F Minor, K. 466

SCARLATTI

Keyboard Sonata in G Major, K. 455

Muzio CLEMENTI (Keyboard)

Sonata in G Minor, op. 7 no. 3

SCARLATTI

Keyboard Sonata in E Major, K. 380

SCARLATTI

Keyboard Sonata in C Minor, K. 11

Ottorino RESPIGHI *Antiche danze et arie*

('Ancient Airs and Dances')

SCARLATTI

Keyboard Sonata in A Major, K. 208

SCARLATTI

Keyboard Sonata in D Major, K. 96

Salvatore SCIARRINO Piano Sonata No. 2

SCARLATTI

Keyboard Sonata in F Minor, K. 481

SCARLATTI

Keyboard Sonata in C Major, K. 159

Timothy Young (Head of Piano)
director/piano
ANAM Pianists

BELEURA

Thursday 30 April 1.30pm

Ludwig THUILLE Sextet for Piano and Woodwind Quintet, Op.6

Domenico SCARLATTI Sonata in B Minor, K. 87

SCARLATTI Sonata in G Major, K. 455

Bohuslav MARTINŮ *La revue de Cuisine*

ANAM Musicians

Venue Beleura House and Garden,
Mornington

Tickets \$60 | \$55 concession

Bookings beleura.org.au

MOSTLY MOZART: MOZART AND THE BACH SONS

Monday 4 May 11am

Wolfgang Amadeus MOZART Symphony No. 1 in E-flat Major, K. 16

Johann Christian BACH Sinfonia

Concertante in E-flat Major, W. C41

Carl Philipp Emanuel BACH Sinfonia in B Minor, Wq. 182/5

MOZART Symphony No. 31 in D Major, K. 297 "Paris"

Shaun Lee-Chen (Alum 2002) violin/director
ANAM Orchestra

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre

Tickets \$59 Standard | \$52 Concession

Bookings melbournerecital.com.au or 03 9699 3333

MUSIC MATINEE

Tuesday 5 May 1pm

Repertoire to include:

Igor STRAVINSKY Octet

ANAM Musicians

Venue Scots' Church, Melbourne
Tickets Free

INTERSTELLAR CALL

Friday 8 May 7pm

Paul DUKAS Fanfare from *La Péri*
Olivier MESSIAEN "Appel interstellaire"

from *Des Canyons aux étoiles*

Henri Frédien TOMASI *Fanfares Liturgiques*

Lili BOULANGER Psaupe 24

Georges BIZET *Carmen Suite*

Ben Jacks (ANAM Faculty) horn/director
ANAM Brass

IN CONVERSATION WITH KAYLIE MELVILLE

Thursday 14 May 3pm

MILLENNIUM CANTICLES

Friday 15 May 7pm

Jeanette LITTLE *Shifting Worlds*

Missy MAZZOLI *Millennium Canticles*

Thomas MEADOWCROFT *Home Organs*

Christoper CERRONE *Ode to Joy*

Kaylie Melville (Alum 2015) percussion
/director
ANAM Percussion

ANAM AT ELGEE PARK

Saturday 16 May 2pm

Repertoire to include:

Jeanette LITTLE *Shifting Worlds*

ANAM Musicians

Venue Elgee Park, Dromana
Tickets from \$25

Bookings anam.com.au or 03 9645 7911

MELBOURNE SYMPHONY ORCHESTRA: GREAT PASSIONS – RADULOVIĆ PAYS KHACHATURIAN

Thursday 21 May 7.30pm

Saturday 23 May 7.30pm

Aram KHACHATURIAN Concerto for Violin and Orchestra

Dmitri SHOSTAKOVICH Symphony No. 4 in C Minor, op. 43

Jaime Martín conductor

Nemanja Radulović violin

Melbourne Symphony Orchestra

ANAM Musicians

Venue Hamer Hall, Arts Centre Melbourne
Tickets from \$81

Bookings mso.com.au or 03 9929 9600

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

KIRILL GERSTEIN: MSO PIANO MASTERCLASS

Tuesday 26 May 6.30pm

Kirill Gerstein piano

ANAM Pianists

Venue Iwaki Auditorium, ABC Centre
Tickets \$15

Bookings mso.com.au or 03 9929 9600

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

SACRED: VINGT REGARDS

Thursday 28 May 3pm & 7pm

Olivier MESSIAEN *Vingt regards su l'enfant-Jésus*

Paavali Jumppanen (Artistic Director)
director/piano

Timothy Young (Head of Piano) director/
piano

ANAM Pianists

HOMECOMINGS

Friday 29 May 7pm

Valerie COLEMAN *Tzigane*

Franz KROMMER Partita in B-flat Major, op. 78

Lachlan SKIPWORTH Sextet *

Mark HOLDSWORTH *Hellfire*

Richard STRAUSS Suite in B-flat Major, op. 4

Arcadia Winds

ANAM Musicians

*World Premiere

LUCAS DEBARGUE: PIANO MASTERCLASS

Monday 1 June 2:30pm

Lucas Debargue piano

ANAM Pianists

Presented in partnership with Live at Yours.

EN POINTE WITH THE AUSTRALIAN BALLET SCHOOL

Tuesday 2 June 11am & 1.30pm

Program to include:

Paul TERRACINI *Gegensätze*

The Australian Ballet School
ANAM Brass

Venue Hamer Hall, Arts Centre Melbourne
Tickets \$35 Standard | Child (under 18) \$32

Groups (4 or more) \$26

Bookings artscentremelbourne.com.au

or 1300 182 183

Presented in partnership with

The Australian Ballet School

LUTOSŁAWSKI QUARTET: MASTERCLASS

Wednesday 3 June 10.30am

Lutosławski Quartet

ANAM String Quartets

POLISH VIOLIN

Friday 5 June 7pm

Grażyna BACEWICZ Quartet for Four Violins

BACEWICZ Quartet for Four Cellos

BACEWICZ String Quartet No. 4

Perttu HAAPANEN *Caricias*

Karol SZYMANOWSKI String Quartet No. 2, op. 56

Richard MEALE *Cantilena Pacifica*

Lutosławski Quartet

ANAM Musicians

LEAVES OF AN UNWRITTEN DIARY

Wednesday 10 June 7pm

Witold LUTOSŁAWSKI Five Folk Melodies
Krzysztof PENDERECKI Duo Concertante

PENDERECKI Quintet for Strings,
Leaves of an Unwritten Diary

Paweł MYKIETYN String Quartet No. 2

Béla BARTÓK Divertimento

Marcin MARKOWICZ New Work

Lutosławski Quartet

ANAM Musicians

ANAM RECITALS

9 – 12 June

Repertoire and artists to be advised.

ANAM Musicians

The Art of Mentorship



Phoebe Russell, Credit: Sarah Marshall

Words by Madeleine Dore

At the heart of learning is being shown the possibilities.

When percussionist Thea Rossen was attending the Australian National Academy of Music (ANAM) she remembers an incredible workshop run by the founding Artistic Director of Speak Percussion, Eugene Ughetti. "He had one bag with ordinary percussion mallets, and another with the tiniest, tiniest mallets I'd ever seen," describes Rossen. This simple gesture encapsulates the mark of a great mentor: it's not about telling students what to do but rather showing them novel ways of doing things.

Across ANAM's 30-year history, a global network of artists and performers have shared their toolkit just as refreshingly, providing invaluable mentorship for our musicians.

To uncover what else makes an effective mentor, alumni, faculty and current students share their approaches and observations, alongside reflections on why it is so vitally important.

Promote side-by-side learning

While anyone can read a textbook, what makes ANAM unique is the opportunity to learn and perform side-by-side with professional musicians who act in mentoring roles.

"Preparing, rehearsing, and performing alongside someone with a wealth of experience is an extremely powerful way of absorbing how things are done," says ANAM's Head of Piano, Timothy Young. He believes all effective mentors demonstrate curiosity, humility and an eagerness to learn. In this way, a mentorship is always two-way.

"You learn from your students as much as students learn from you," says Young.

Working in real time with mentors at ANAM was influential for Rossen, who is now renowned for her intuitive, contemporary and inviting approach to both music-making and exploration of issues such as climate change. "I learned first-hand it's about bringing people along with you, so they leave the concert either having deeply felt something, or wanting to go and learn more," says Rossen.

Another benefit to this approach is that students can be privy to the realities of being a professional artist, including how to overcome common challenges such as performance anxiety and imposter syndrome. An effective mentor does not position themselves on a pedestal but rather offers guidance from a place of real experience and grounded empathy.

ANAM Alum and Principal Double Bass with the Queensland Symphony Orchestra, Phoebe Russell, says she gleaned so much from the professional candour of her teachers and mentors at ANAM. Now also a teacher, Russell endeavours to always be genuine with her students: "Students often ask if I ever get nervous, and I think it's really important to be honest about those experiences and challenges," says Russell. "I want students to know mistakes aren't necessarily a bad thing."

Develop a tailored approach

Because there's no one-size-fits-all, effective mentorship adapts to individual needs, personalities and learning styles. For Russell, a great mentor puts personal preference aside in order to tailor the learning experience to the musician: "Every student thrives with a different kind of mentorship – some need a lot more moral support, and others want to have the space to create on their own," says Russell.

With over 20 years as a member of Faculty at ANAM, Timothy Young also knows how crucial it is to adapt to his students: "Everyone is unique, and so you really need to build their trust so that you can then explore things together," adds Young.

Nurture the mind and body connection

Not only do Faculty at ANAM recognise that people vary in their skills and temperament, but also in their physicality.

As Rossen recalls from her time at ANAM, "The most meaningful lessons I had were based not just on my skills, but the size of my hands and the way my wrists moved." Now as an educator, Rossen tries to honour the variances in both physicality and energy with her students: "I always make sure to take the time to listen to students individually and where their bodies are at."

Despite the inherent role of the body in playing music, Young has observed how it is often overlooked when it comes to artistic training, expression, and wellbeing. "In the stress of everything that we do, people forget their bodies," he says. "But you're not a brain on a stick – the truth of yourself is actually in your body."

To foster the mind and body connection with students, Young has found it helpful to share various approaches, including Alexander Technique and Qi Gong, to better observe the body in space.

"When you sit down at the piano, the instrument is in front of you so you might entirely forget about the space behind you," says Young. "These practices help create that awareness."

You're not a brain on a stick – the truth of yourself is actually in your body.

Timothy Young, ANAM Head of Piano

Ultimately, a good mentor doesn't just help people understand themselves as a performer and musician, but as a human being, with a mind and a body.

Mentor people so they can mentor themselves

Effective mentors ultimately prepare artists to guide, trust, and sustain themselves. As Young further explains, "The craft of mentorship is really about teaching people to teach themselves."

For Russell, this has been one of the greatest benefits of attending ANAM: "I strongly believe that you are your own greatest teacher," she says. "When I left ANAM and found myself suddenly going for longer stretches without lessons, I realised it's all there within you – at the end of the day, it's you that has to get up on stage and perform, and it's your own voice, hard work and honesty with yourself and your progress that shapes you."

Becoming one's own best mentor is a fundamental skill because learning is lifelong, asserts Russell. "Now, as Principal Double Bass of the QSO and a teacher at the Queensland Conservatorium, I've realised that learning doesn't end with a job or position – in fact, it's just the beginning."

The same can be said not just for technical skills, but also for life skills gleaned at ANAM and beyond. As a young percussionist Rossen remembers being told by her mentor Eugene Ughetti "Being good at your instrument is the tip of the iceberg". During her time at ANAM Rossen was taught to think strategically and holistically about being an artist, as she reflects "it really opened my eyes and helped me better understand how to build my career and have a sustainable artistic vision".

An effective mentor not only guides musicians with their craft but helps them to envision the life they want to lead - and expand the many possibilities within it.



In the next issue of *Music Makers*, Madeleine Dore will speak with current musicians, alumni and faculty about the impact a great mentor can have on a musician's career.

ANAM Orchestra in 2026

Making an orchestra is a slow process.

You can book 80 musicians for four calls and put on a concert, but that does not an orchestra make; a roster of random players does not lead to a nuanced and rich orchestral sound or a cohesive orchestral culture.

Sadly, perhaps thankfully, there is no downloadable App that promises to get the job done in five easy steps. There are no shortcuts, and it can't be hurried. It takes many things, but time is one of the key ingredients. In 2026, after twenty years, it's not unreasonable to say that the ANAM Orchestra has finally come of age.

In 2026 and working with some of the finest musicians around – Richard Tognetti, Simone Young and Giordano Bellincampi – the ANAM Orchestra is presenting a four-concert season boasting compelling repertoire that would make it into the diary of the most seasoned concert goer. Notwithstanding some extraordinary evenings spent with the ensemble over the past two decades, it seems that the ANAM Orchestra has arrived.

An orchestra of young people like ANAM's has one self-evident and unarguable advantage over a professional band, and that is the burning curiosity of youth itself. A 'routine' performance is simply not possible, because you can bet that the music is new to most of the players, at least as far as their fingers and embouchures are concerned. Nor will you ever hear an ANAM player complain that they're sick of playing the 'New World' Symphony, because they've likely never played it before. Jaded sentiments such as this are sometimes encountered in the professional world are, by definition, foreign to the young player, whose joy of discovery inevitably couples with a determination to prove themselves.

Being immersed in the sense of wonder and discovery that ANAM musicians bring to each project, encountering repertoire for the first time and hungry to learn, is what brings artists such as Richard Tognetti and Simone Young back to ANAM time after time. (Perhaps it also reminds them of what it was like 'the first time', and why they gave their lives to music in the first place.)

Tognetti's regular ANAM appearances have been consistently thrilling. This year, in the first of two concerts in the St Kilda Town Hall, he will be leading ANAM's string players from the front chair in Schoenberg's musical moonlit dreamscape *Verklärte Nacht*. Schoenberg, music's bogey man, created in *Verklärte Nacht* the most ravishing thirty minutes of music for strings that one could ever hope to be drenched in.

Two nights later Tognetti conducts Mahler's Fourth Symphony, the composer's most modestly proportioned and most elegiac. It begins with sleighbells and the evocation of a beautiful pastoral scene and ends with a soprano singing *The Heavenly Life*, a child's vision of life in heaven. Its final, gentle lullaby seems to offer a glimpse into eternity and never fails to leave an audience momentarily suspended in rapt contemplation.

Back in 1996, when ANAM opened its doors as an academy for string players, pianists and singers, an orchestra was out of the question and remained so for the next nine years. Those who wanted to play orchestral repertoire at a high level were directed to The Orchestra Project, established by the enterprising



Richard Tognetti, Credit: Daniel Boud

conductor Fabian Russell, which placed ANAM's musicians alongside younger members of the Melbourne Symphony Orchestra. It wasn't until 2005 that ANAM could present a fledgling orchestra under its own auspices after the introduction of year-long places for winds and horn. The remaining brass instruments arrived in 2012 and percussion in 2013, finally allowing ANAM to assemble a full modern orchestra.

The pre-eminent place of chamber music in ANAM's program, in which musicians work intensively together on a daily basis, can be heard in the quality of ensemble in the ANAM Orchestra's sound. That word 'ensemble' encapsulates many qualities: playing in tune and together of course, but also with a shared discipline, cultural approach, creative personality and sense of inquiry. Bringing these shared understandings, honed in the rehearsal and performance of trios, quartets and quintets, to the performance of orchestral repertoire leads to a much richer and more refined experience for all.

The shape of the 2026 orchestral year has been carefully crafted to continue the development of ANAM's orchestral sound and culture, leading us back from music composed within the last couple of years, through Schoenberg's dream world, Mahler's song of innocence and Strauss' transfiguration to land the ensemble back in Schubert's early 19th century Vienna. It may seem counterintuitive to be moving *back* in time and repertoire to take an orchestral sound forward, but any orchestral musician, string players in particular, will tell you that an ensemble that hasn't nailed the sound of Haydn, Mozart, Beethoven and Schubert will struggle to nail the right sound for music such as Kurtág's, with its hovering fragmentary textures.

Of all this year's orchestral music, Schubert's expansive Ninth Symphony presents perhaps the year's most difficult challenge – performances of the work that really fly are rare – but it also contains its richest rewards.

It is sobering and poignant to consider that Franz Schubert was only a few years older than many of ANAM's musicians when he composed his last and greatest symphony. But a young man's symphony it isn't. So much of Schubert's work conveys a wisdom way beyond his years that it seems criminal that he never reached middle age, let alone old age. He completed his Ninth Symphony in 1826, aged twenty-nine, two years before his death.

Like his late piano sonatas, Schubert's Ninth stretches our concept of musical time with expansive melodies that aim beyond the horizon and rhythmic repetitions that can hypnotise us into an altered consciousness. It is not an easy work to bring off, requiring mature musicianship from the ensemble and a conductor who understands and can realise its musical form. The conductor for the performance by the ANAM Orchestra, Giordano Bellincampi, is such a conductor.

Bellincampi has conducted ANAM's musicians on many occasions. Under one of ANAM's Orchestral Partnerships – like those with the Melbourne, Sydney, Tasmanian and West Australian symphony orchestras – each year 25 musicians cross the ditch to join his Auckland Philharmonia for a Gala Concert, performing such works as the *Turangalila Symphonie*, Mahler 3 and Strauss' *Alpensinfonie*. He understands the world of Schubert's Ninth (and knows its many corners) and is looking forward to leading the ANAM Orchestra through it for their first experience of the work. "It is always very special to have the opportunity to work with ANAM's superb musicians", he says. "The many wonderful projects together in Auckland have prepared us well for their first encounter with Schubert's masterpiece, the great C Major symphony".

ANAM ORCHESTRA IN CONCERT

CENTRAL PARK IN THE DARK

Thursday 25 June 7pm

St Kilda Town Hall
Richard Tognetti violin / director
ANAM Orchestra

MAHLER'S HEAVENLY LIFE

Saturday 27 June 7pm

St Kilda Town Hall
Richard Tognetti violin / director
ANAM Orchestra

ANAM 30TH GALA WITH SIMONE YOUNG

Friday 7 August 7pm

Melbourne Recital Centre
Simone Young conductor
ANAM Orchestra

THE GREAT SCHUBERT NINE

Friday 13 November 7pm

St Kilda Town Hall
Giordano Bellincampi conductor
ANAM Orchestra



"The thing that stands out so much is the musicians' camaraderie. Watch their faces during an ensemble piece, seeing the exchange of quick looks and smiles, the acknowledgment of their musical partners. And they are such a supportive audience when their colleagues perform recitals. This is truly one of the best volunteer jobs in Australia."

Pam Kershaw | Volunteer and Audience Member (2024-present)

30 STORIES



"I tutored at one of the very first short woodwind courses at ANAM in the 1990's and those kids were just stunning. Later in the Professional Performance Program they were also wonderful students, and I learnt so much from them. There were dozens, and they've gone on to do such great things: QSO, TSO, AOBO, Orchestra Victoria, Arcadia Winds, eighth blackbird. I loved them all."

Margaret Crawford | ANAM Faculty, Head of Woodwind (2005-2011)

30 STORIES

The ANAM Syndicate Program

Words by Sylvia Hosking, Philanthropy Manager

"It was so much easier getting up there and doing what is invariably quite a scary thing, knowing that you were in my corner."

Lachlan MacLaren (VIC) violin

What a joy recently to read the above correspondence from a first-year musician to one of their supporters. Young musicians come to ANAM to focus on their instrument, to participate in the many performance opportunities, and experience playing alongside their artistic mentors and heroes. What they don't expect when they arrive is to discover that some of those heroes are in the ANAM audience.

As a young musician in the early 90's, I was studying overseas because ANAM did not yet exist. Alone in the Netherlands far away from family and friends, how I would have cherished having someone in 'my corner' at that time. A friendly face in the audience, connection with someone with more than a pair of decades' life experience.

By the time I returned to Australia in 2000, ANAM had begun its journey to become the institution



Liz O'Shaughnessy and Roger Badalassi with newly appointed Associate Principal Cello of the Queensland Symphony Orchestra, Isaac Davis (cello 2025)
Credit: Charlie Kinross

we know today. Musicians were learning that further music training was possible within Australia. It was clear however, that government support alone would not provide a sustainable future for such an institution; this would lie with the caring and committed supporters of the ANAM village who would make a financial investment to support ANAM's important work.

In 2011, further review of philanthropy's role at ANAM was necessary, and it was at this time that passionate volunteer the late Jan Grant presented a game-changing suggestion: a syndicate model of support where a group of donors would come together to contribute to individual musicians' costs. At the same time this would provide community and connection; crucial, as many musicians relocate to Melbourne from interstate and New Zealand. The perfect way to grow connection and support for both donors and beneficiaries. And so, the ANAM Syndicate Program came to life.

"For many of us living away from home and family, it's a really lovely thing to be able to have people in your corner and who are excited about your playing and your journey."

Olivia Bartlett (WA) violin

Fifteen years later, the impact of the program is clear, with musicians and donors gaining much from their connection. Syndicate supporters since 2014, Ralph and Margaret Plarre share their thoughts "We've so enjoyed the journey getting to know these beautiful young people, being part of their journey. The whole ANAM experience for us has been one of unmitigated joy, pleasure and privilege."

At ANAM it is the relationships which underpin the institution, whether professional, industry partnerships or special connections with the quiet champions of our musicians, those in our donor community. It is thanks to this 'village', of which the ANAM Syndicate Program is a large part, that our musicians are nurtured during their time at ANAM - arguably the most formative period in their musical lives.

Thank you to the entire ANAM donor community for the generous contributions you make to our musicians, and for championing ANAM to become an extraordinary place of learning and inspiration.

Sylvia Hosking
s.hosking@anam.com.au | 0417 521 078

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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anam.com.au



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The Saturday Paper

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"Returning as a guest artist to perform with the ANAM Orchestra in 2024 was a very precious moment in my life. Everything I gave to them they returned back to me twofold. We can't evolve in a vacuum. It takes a village. It seems that ANAM was, and still is, my village."

Stefanie Farrands | ANAM Alum, Viola (2007-2008, 2010); Guest Faculty (2017-present)

30 STORIES

ANAM
AUSTRALIAN NATIONAL ACADEMY OF MUSIC

RICHARD TOGNETTI

CONDUCTS MAHLER

ANAM ORCHESTRA

Thursday 25 June 7pm
St Kilda Town Hall

Including music by **Ives, Crawford-Seeger** and **Schoenberg** *Verklärte Nacht* ('Transfigured Night')

Saturday 27 June 7pm
St Kilda Town Hall

Including music by **Haydn** and **Mahler**
Symphony No. 4

SIMONE YOUNG

CONDUCTS STRAUSS

ANAM 30TH GALA CONCERT

ANAM ORCHESTRA

Friday 7 August 7pm
Elisabeth Murdoch Hall,
Melbourne Recital Centre

Music by **Gubaidulina, Adams, Kurtág** and **R. Strauss** *Tod und Verklärung* ('Death and Transfiguration')

FIND OUT MORE
anam.com.au or 03 9645 7911
melbournerecital.com.au or 03 9699 3333