



AUSTRALIAN
NATIONAL
ACADEMY
OF MUSIC

2023
IMPACT OF
PHILANTHROPY
REPORT

AN
AM

MANAGEMENT AND STAFF IN 2023

Paavali Jumppanen, Artistic Director

*Position generously supported by
Janet Holmes à Court*

Nick Bailey, General Manager

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Kate Mazoudier, Deputy General Manager

Sylvia Hosking, Senior Development Coordinator

Britt Gunther, Development Events Coordinator

Billy Tanner, Development Assistant

BUSINESS

Andrew Simpson, Business Manager (departed
February 2023)

Anne MacDonald, Finance Coordinator

Kalpna Kamat, Head of Business Systems
(departed May 2023)

*Position generously supported by the
Myer Family Trust*

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Manager

Evan Lawson, Senior Marketing Coordinator

Anne Hsuyin, CRM and Ticketing Coordinator

Jase Scott, Audience Experience Coordinator

Emily Gu, Marketing Assistant

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Nathan Ellul, AV and Operations Coordinator

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Lucy Ericson, Manager, Training Program

Qian Ying Ong, Senior Coordinator, Studio &
Community Engagement

Jared Yapp, Coordinator, Training Program

Jacci Grace, Musician Coordinator

Philip Lambert, ANAM Music Librarian
*Position generously supported by the
Robert Salzer Foundation*

Jeanette Little, Special Projects Coordinator

MUSIC MATTERS



Looking back on 2023 at ANAM, one's mind fills with gratitude and pride. How blessed we are to be part of this community that, in such radiating manner, helps young people forward in their own journeys. Together we help them discover and utilise the means to become better musicians, and even more importantly, it enables them to seek positions as leading members of the music-community bringing a beacon of meaning to so many people's lives.

In ANAM concerts throughout the year we travelled from music's past in all its glory, into its future. We encountered numerous amazing personalities, starting with the creative geniuses of the Renaissance and Baroque; celebrating a truly impactful decade of percussion studies at ANAM with a concert-series of its own; before concluding the year with the mesmerising and deeply meaningful sonic visions of George Crumb, one of music's most original innovators.

“ANAM's mission is made possible by numerous people. It also amounts to a journey which is joined by equally as many. I thank every single one from the bottom of my heart.”

And the list goes on: along the way there was a truly heroic *Eroica*; a very hot *Hot!*, a program that demonstrated what happens once you dip a saxophonist into the mix with ANAM musicians; and a fascinating play with *Voodoo Dolls*, in a survey of Jessie Montgomery's works.

While ANAM's purpose is first and foremost to train musicians of the future, we also bear a responsibility to the art-form itself. In fact, these missions are two sides of the same coin for if we want Mozart and Strauss to continue to shine – and I think it is safe to say that 'yes, we do' – then charting the less frequently travelled lands of music, through study and discovery of the past and by tireless creation of opportunities for the new, is vitally important. The journey of discovery is itself a lesson, and while ANAM's programming is a snapshot of the great variety music we think of today, it will soon be the current cohort of ANAM musicians whose duty it is to take over the curation of tomorrow and do it in ways yet unknown.

Paavali Jumppanen
ANAM Artistic Director

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



Harry Egerton (QLD) performs with Melbourne Symphony Orchestra conducted by Nicholas Bochner for MSO's Ears Wide Open series at Melbourne Recital Centre. Photo by Laura Manariti



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WHAT IS ANAM?

“The best place to develop your love for music and your craft, surrounded by an extraordinary cohort and staff.”

“ANAM has given me the encouragement to push myself as hard as I can through its supportive and friendly environment.”


“A holistically exciting artistic experience.”

“A fantastically intense learning experience, pushing the boundaries of my expectations while inspiring growth and exploration.”

“Busy and stressed but happy and blessed.”

“ANAM has allowed me to challenge my limits, gain a strong network, close friends and grow my confidence as a musician.”

— ANAM MUSICIANS' SURVEY 2023

A photograph of three male musicians in black shirts and trousers, seated and playing their trumpets on a stage. They are positioned in a row, with the musician on the left wearing glasses. The background is a warm, reddish-brown wall with a textured pattern. In the foreground, there are yellow music stands with black sheet music.

Nicholas Corkeron (QLD), Joel Walmsley (VIC) and Calen Linke (WA) on stage at Melbourne Recital Centre

2023 AT A GLANCE

In 2023 ANAM musicians gave

103

performances at the Abbotsford Convent, our home-base in Melbourne

93

performances outside ANAM in Melbourne, across Australia and internationally

67

solo recitals

Over **33** weeks, ANAM provided its musicians with;

2260

hours of 1:1 lessons

2240

hours of coaching with associate faculty

864

hours of classes including sectionals, instrument classes, tutorials and Musician Enhancement sessions

260

hours of chamber music training

5

public masterclasses

102

private masterclasses

In 2023 our musician cohort comprised;

67

musicians

20

First Year

30

Second Year

17

Third Year

52 of 67

musicians were supported by ANAM Syndicate donors

20

volunteers supported our concerts as ushers

6

faculty positions supported by donors

26

public trusts supported programs at ANAM including masterclasses, touring, international opportunities and the ANAM library

5

new bequestors declared their intention to include ANAM in their will

18

instruments were lent to ANAM musicians

417

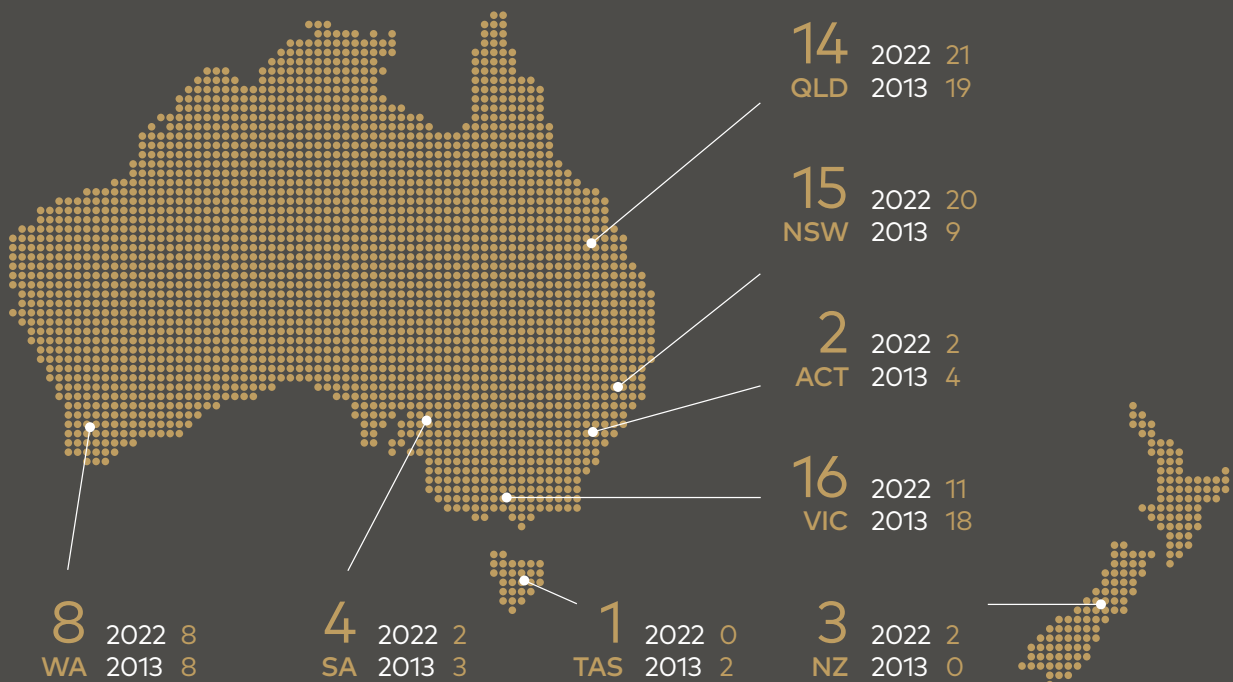
private donors supported ANAM, including 131 who directly sponsored musicians through the Syndicate Program

4

new instruments were gifted to ANAM

OUR MUSICIANS

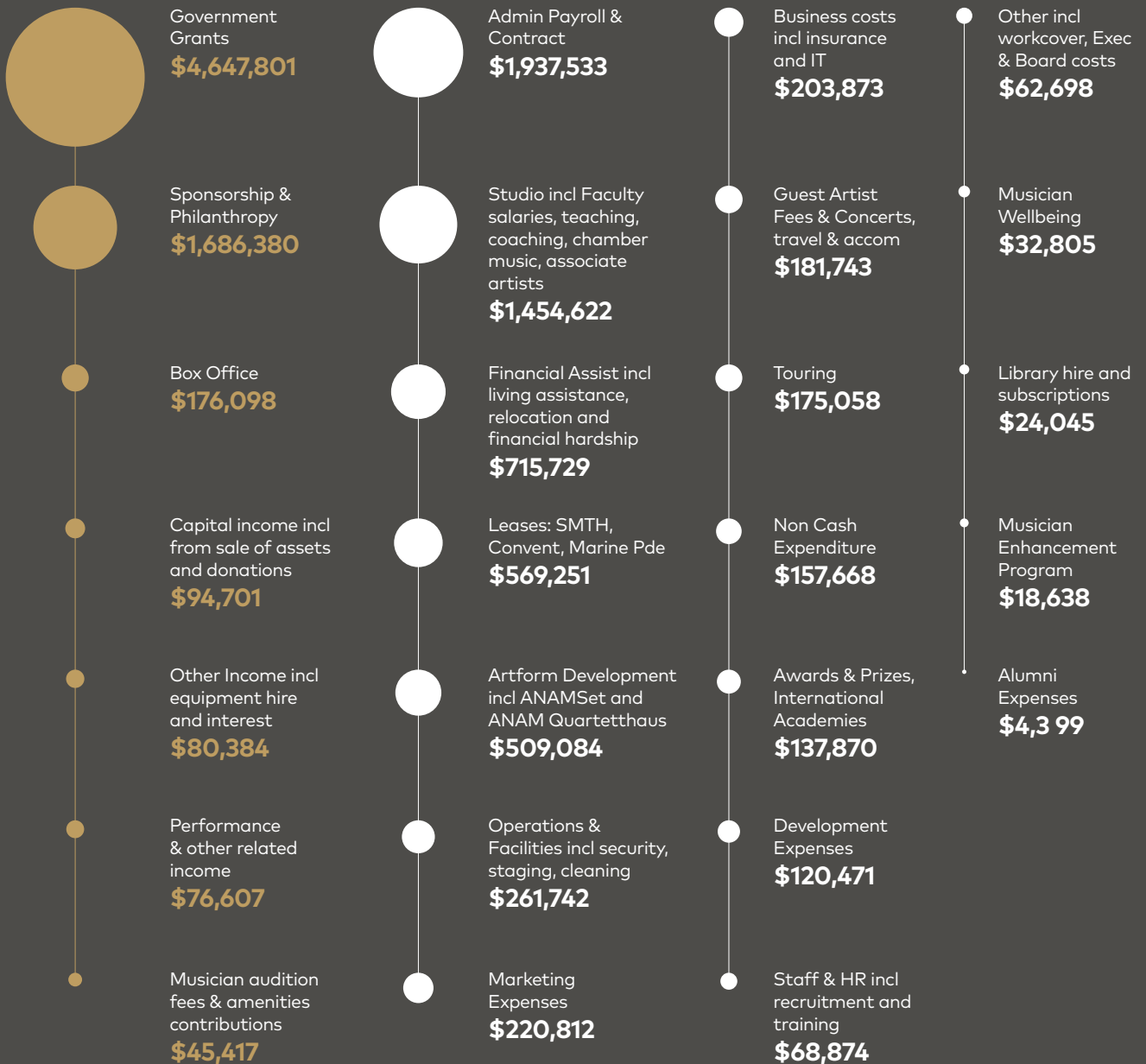
PLACE OF ORIGIN



FINANCIAL REPORT JANUARY - DECEMBER 2023

INCOME
\$6,807,389

EXPENDITURE
\$6,856,916



*These figures do not include separate financial arrangements relating to South Melbourne Town Hall fundraising or expenses



Anna Rabinowicz (VIC) and Leo Nguyen (VIC) at the ANAM Chamber Music Festival. Photo by Helga Salve

ANAM'S INDUSTRY IMPACT IN 2023

In 2023 ANAM's performances were attended by

27,100

Melburnians

1,650

Regional Victorians

17,500

Interstate and New Zealand attendees

ANAM employed

60

Victorian teaching musicians and artists

20

Interstate teaching musicians and artists

35

International teaching musicians and artists

26

Arts administrators

ANAM delivered to the cultural economy

\$4.4m

in Commonwealth Government operational and project grants

\$1.9m

in philanthropic funds

9

partnerships with Victorian organisations

4

partnerships with Interstate organisations

1

New Zealand based partnership

61

Artists & teachers brought to ANAM each year from interstate & overseas

1,275

School students participated in ANAM's Schools' program 2021 - 2023

2023 ARTIST RESIDENCIES

7 ARTIST RESIDENCIES WERE GENEROUSLY SUPPORTED BY PHILANTHROPISTS IN 2023



Umberto Clerici conducts ANAM Orchestra

UMBERTO CLERICI

UMBERTO CLERICI: EROICA

Dates 14-19 March, 2023

Venue St Kilda Town Hall

Generously supported by David and Gai Taylor, Pzena Investment Charitable Trust

NIELS BIJL

HOT! THE SAXOPHONE IN CHAMBER MUSIC

Dates 8-12 May 2023

Venue Rosina Auditorium, Abbotsford Convent

Generously supported by Ralph Ward-Ambler AM & Barbara Ward-Ambler

UKARIA CULTURAL CENTRE RESIDENT ARTISTS

Musicians from the Leipzig Gewandhaus Orchestra

THE RELEVANCE OF CULTURAL TRADITION

Dates 24-30 July 2023

Venue UKARIA Cultural Centre

ANAM's participation in The Relevance of Cultural Tradition festival was generously supported by Ulrike Klein AO

SIMONE YOUNG in collaboration with Victorian Opera

VICTORIAN OPERA: CAPRICCIO

Dates 22-31 August 2023

Venue Palais Theatre, St Kilda

Generously supported by Henkell Brothers Investment Managers

JEROEN BERWAERTS

A REQUIEM IN OUR TIME

Dates 11-16 September 2023

Venue Rosina Auditorium, Abbotsford Convent

Generously supported by Peter Jopling AM KC and Richard Parker

MATTHEW WILKIE

MOSTLY MOZART: THE PLAYHOUSE

Dates 13-17 October 2023

Venue Elisabeth Murdoch Hall, Melbourne Recital Centre

Generously supported by Meredith Baldwin

PETER NEVILLE

A DECADE OF RHYTHM! CONCERT SERIES

A REPUBLIC OF SOUND, FLUORESCENT CITIES, SILVER STREETCAR

Dates 28 April, 28 July, 20 October 2023

Venue Rosina Auditorium, Abbotsford Convent

Generously supported by Kerry Landman



Jesse Vivante (WA), Aditya Bhay (VIC) and Steven Bryer (QLD)
on stage with ANAM Head of Percussion, Peter Neville

BRINGING WORLD-CLASS MUSICIANS TO ANAM

In 2023, donors generously supported seven artists from Australia and overseas to undertake residencies at ANAM. Artist Residencies play a key role in ANAM's Performance Training Program, enabling participants to learn from world-class musicians in a performance environment.

"These projects are extremely important for ANAM musicians because we are putting talented young musicians in contact with masterpieces that are so significant," says Umberto Clerici, Chief Conductor of Queensland Symphony Orchestra.

Umberto joined ANAM for a residency at the St Kilda Town Hall in March, and says that unlike simple lectures or performances, residencies enable musicians to exponentially improve their learning by playing with experts.

"It is important for young musicians to unpack these master works with somebody who has 'lived' with these pieces and these musical languages. Someone who has known them for a long time and can transfer knowledge."

Saxophonist Niels Bijl adds that the artist residencies are in-keeping with ANAM's practical ethos. "I don't know a single [other] music education institute that educates through performance, to ensure a successful career for anyone who graduates at ANAM. It makes perfect sense, and it is a true honour to have received a chance to be part of these musicians' journey."

Niels joined ANAM for *Hot! The Saxophone in Chamber Music* in May. For ANAM flute-player Anna Rabinowicz (VIC), it was a chance to flex her muscles in both performance and conducting. "This residency was an incredible opportunity for me to refine my conducting skills, specifically the skills required to conduct such texturally layered modernist works [and] to extend my chamber music skills across a broader range of repertoire," she says.

Also in May, ANAM and the Melbourne Recital Centre co-presented a program with resident artist Matthew Wilkie, Principal Emeritus Bassoon with the Sydney Symphony Orchestra.

"I think projects like this are extremely important for the artistic and professional development of ANAM musicians, it gives them the opportunity to work with experienced players who can pass on vital information for their future careers," he says.

In the depths of winter, ANAM musicians and members of the Leipzig Gewandhaus Orchestra decamped to the Adelaide Hills to participate in the UKARIA Cultural Centre's Relevance of Cultural Tradition festival.

Curator and viola-player Tahlia Petrosian says the project enabled ANAM's musicians to quickly lift the level of their performance.

“Projects like these are an intense environment, there are a lot of rehearsals, there are multiple different programs happening and for each piece, a maximum of two rehearsals then performance. There is a lot of pressure, but the opportunity to build experience through the process is a great way of lifting the level of playing.”

For horn-player Ryan Humphrey (QLD), the experience was “one of the greatest musical experiences I have had the pleasure of being a part of”.

“I worked closely with the Gewandhaus wind musicians throughout the week and was truly captivated by their approach to music making, always prioritising musicality and ensuring the music was full of life,” he says.

Performing at UKARIA was similarly transformative for ANAM cellist Nadia Barrow (SA). “[It] was such an incredibly inspiring, challenging, and joyful experience, and it was amazing to feel such a great sense of improvement over such a short time. I know I will treasure the memory of these UKARIA performances forever!”

In September, internationally renowned trumpet player Jeroen Berwaerts joined ANAM for a residency, designing his program to develop the musicians' modern, traditional and standard repertoires in different sized ensembles of chamber music.

“Jeroen Berwaerts led the ANAM brass musicians with character, boundless energy and musical intent throughout the week of the residency,” reflected ANAM trumpeter, Nicholas Corkeron (QLD). “As a well-travelled and experienced musician, passion and musicality flowed from him consistently throughout the week.”

Our final guest for 2023 was Anthony Marwood who led one of ANAM's popular Mostly Mozart programs at Melbourne Recital Centre.

While Anthony has previously undertaken ANAM artist residencies at the South Melbourne Town Hall, this was his first time visiting the Abbotsford Convent, and he was pleased to see the “familiar ANAM energy” in a “temporary but very pretty” home.

“Thank-you to everyone who made this and all the other projects possible,” he said. “You’re supporting something deeply valuable by supporting ANAM. What a great opportunity these musicians have, to launch into so many diverse projects during their year, and connect with, and play alongside, a range of seasoned international performers.”

ANAM musicians and Faculty add their thanks to Anthony's to the generous supporters of these Artist Residencies.

“Anthony Marwood is incredibly inspiring, both musically and personally, the very best at what he does and lovely to be around,” said cello-player Isaac Davis (NSW).

“He brought elegance, beauty, drama and class to the work and I now have a much better understanding of Mozart's language and compositional intentions.

“The week we spent with Anthony Marwood at ANAM will stick with me for life,” said Isaac.

ANAM SYNDICATE PROGRAM

52 OF 67 MUSICIANS WERE SUPPORTED BY 131 ANAM SYNDICATE DONORS IN 2023

The ANAM Syndicate Program began over a decade ago when Jan Grant, a passionate music lover and supporter of talented young people, approached ANAM with the idea to build a network of supporters to contribute philanthropically to the living allowance that supports musicians while they are at ANAM. Since that time, Jan (our Honorary Volunteer Syndicate Coordinator) has connected generations of ANAM musicians with like-minded music lovers and audience members. In doing so she has helped ANAM build a precious network of philanthropic support for ANAM.

“The idea for the ANAM syndicate program came from a memory of my father’s thoroughbred horses, which were collectively funded through syndicates. I thought that perhaps we could do the same thing to support a great artist: A group of us could together follow and support a particular musician and collectively support their place at ANAM. I became the first member and, helped by my friends, recruited others who brought in their own networks. We have formed friendships with musicians and other donors which have added so much to all our lives. I am a very proud donor to this program. As a senior person, I realise the value of these young people who are dedicated to creating something beautiful and to being as excellent as they can. To watch musicians grow personally and professionally at ANAM is joyous. I follow their careers with pride. They will always have a place at my table.”

— JAN GRANT

SYNDICATE PROGRAM SUPPORTING A LEAP OF FAITH

For oboist Alex Allan (WA), relocating across the country from Perth to Melbourne for ANAM's Performance Training Program was a big decision. But after packing up her life and crossing the country in the midst of COVID-19 lockdowns, what she found was a "miraculous" opportunity.

"The program is a debt-free education, which is incredible because it's the best-quality training you can get in Australia."

"And then we're given a living allowance as well. That really alleviated a lot of financial strain. It has allowed me to devote all my time and mental energy to the program, which I wouldn't be able to do otherwise," she says.

Throughout her time at ANAM, Alex was generously supported by Bill Burdett AM and his wife Sandra Burdett, donors to the Syndicate Program. The couple, who have a long association of supporting ANAM, give to the Syndicate Program because they want to support musicians to make the most of a once-in-a-lifetime opportunity.

"We're very conscious of the fact that these kids, if they're going to get as much performance experience as they can, can't be stacking supermarket shelves to get by" Bill says.

"They need to embrace these opportunities, whether it's visiting world-class musicians, or just learning from each other. They need those living expenses supported."

The Syndicate Program enables donors to follow the progress of the musician they support during their time at ANAM, sharing their challenges and successes as they progress into the professional world. Donors can share their support of individual musicians with fellow music-lovers in a syndicate, or cover a full musician stipend themselves.

The Syndicate Program is also known for fostering interpersonal connections between donors and musicians. This was particularly important for Alex, who lost her home-town support network of extended family and friends when she moved across the country.

"It filled me with such a sense of comfort to see Bill and Sandra at my performances," she says. "They were really open-minded about the programming, and always had something lovely to say at the end of every concert."

Bill and Sandra have first-hand experience of the challenges involved in picking up a life and relocating across the country. Decades earlier, they had also moved from Perth to Melbourne. Bill acknowledges that for West Australians, Melbourne can be "a hell of a long way for family and friends to travel".

"We thought it would be nice for the musicians we support to know that they've got a friend in the audience when playing," he explains. "Over the three years that we supported Alex, she always updated us on what she was playing. Any solo efforts that she had, we would certainly attend, and then catch up for a drink or coffee. So, within the constraints of a very busy program, we developed quite a close relationship."

Bill notes that both he and Sandra developed broader relationships through the Syndicate Program as well. "We also had the opportunity to have lunch with Alex's family in Perth a couple of times, which gave us some wonderful context."

The couple now exclusively supports musicians from Perth, including Riley Skevington, alum 2017, violin – now the associate concertmaster of the Western Australian Symphony Orchestra – and remain passionate believers in ANAM's mission.

"I think it's really an outstanding program, and the board and management really must be congratulated on the standards they have set," Bill says.

As for Alex, participating in ANAM's Performance Program has given her a strong foundation for ongoing musical success: this year, she was one of four musicians selected to join the Melbourne Symphony Orchestra Academy.

"I've loved my time at ANAM. I've played a lot of fresh repertoire that I'd never had the chance to play before, and I was exposed to so many different teachers and teaching styles. It has been a really exciting and dynamic time in my life."

"Through the ANAM Syndicate Program it's lovely to feel the appreciation that people have for music. On the flip side, it's also nice to be able to also be able to give back to them too, they actually want to get to know the people who make the music."

— SOLA HUGHES (QLD) VIOLIN

"My connection with my syndicate has consisted of wonderfully friendly and stimulating conversations. They have been my supporters through every performance, and I have enjoyed keeping them up to date with my projects. I am grateful for my syndicate being in my corner and being sincerely interested throughout my journey."

— NOAH LAWRENCE (VIC) CELLO

"I have loved having such a strong support network from all of my syndicate supporters who have provided such a warm and loving presence at concerts and catchups. They have been my Melbourne family!"

— ARIEL POSTMUS (WA) VIOLA

To learn more about the ANAM Syndicate program visit anam.com.au/support/anamsyndicate

ANAM Musicians are generously supported by the following ANAM Syndicate supporters:

Olga Abrahams
Anthony and Sharon Lee Foundation
Meredith Baldwin
Ruth Ball
Helen Ballantyne & Milton Robinson
Sara Barratt-Boyes
Barbara Bedwell
Beleura – The Tallis Foundation
Louise & Hermann Bischoff
Andrew Blanckensee
Marti Block
Bokhara Foundation
Andrew Boyle
Jack and Hedy Brent Foundation
Elida Brereton
Jannie Brown
Bill Burdett AM & Sandra Burdett
Elizabeth Butcher AM
Elise Callander
Elaine Canty AM & Roy Masters AM
Dorothy & Hans Carlborg
Annie Chapman
Geoffrey Clarke
Siegling D'Arcy
Celia Dann
Darin-Cooper Foundation
Mark Debeljak & Daniel Lehrer
Aurel Dessewffy & Olga Vujovic
George Deutsch OAM & Kathy Deutsch
Dewachen Fund
Eric Dias & Roger Bau
Carolynne & Geoffrey Dobbin
Sue Driver
Peter & Annie Duncan
Arnis Dzedins
Michael Elliott
Gina Fairfax AC
Joanna Flynn AM & Joan Bruton
Gina Fox
Barbara Friday
Max Garrard
Gudrun Genee
Robert Gibbs & Tony Wildman
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Nadene Gilmore & Chris Ferdinands

David & Geraldine Glenny
Andrea Goldsmith
Faye Goldsmith
Michael & Lizanne Goodwin
Simone & Richard Graham
Ann Grant
Jan Grant
Ian Greer
Graeme Hairsine
Robyn Harris
Christina & Terry Hart
Lesley Hawkins
Lyndsey Hawkins
Dale & Greg Higham
Peter & Yvette Hiscock
Ian Hogarth & Peter Larsen
Robert Hook
Merilyn & David Howorth
Vicki & Lawrence Jacks
Di Jameson & Frank Mercurio
Peter and Margaret Janssens
Sally & Anthony Jeffrey AM
Min Jiang
Barry Jones AC & Rachel Faggetter
Bernard Jordan & the late Helen Jordan Tony & Alison Kelly
Michael Kent & Cristina Cappa Legora
Ken, Margaret & Edward King
Anthony Knight OAM & Beverly Knight
Jerry Koliha & Marlene Krelle
Stuart Kollmorgen OAM & Valrie Kollmorgen
Kerry Landman
Kathy Laster
Diane Lightfoot
Janet Limb AO
Kim Low
Fiona MacDonald & Graham McConnell
Ian Geoffrey Manning
Jan & Michael McColl
Ingeborg McCullough
Ian McDonald & Jules Munro
Gillian McIntosh
Ruth McMullin
Judith Middleton
Lesley Milburn
Barry & Joan Miskin
Pam Montgomery
Patsy Montgomery

Traudl Moon OAM
John & Sue North
Elizabeth Nye
Richard O'Dwyer
O'Keefe Family
Liz O'Shaughnessy & Roger Badalassi
Elizabeth & Jacob Okno
Mary Oliver
The Orloff Family Charitable Trust
Claudio Orrico
Orthwein Foundation
Lee Palmer
Victor Goldsztein & Chris Perks
James Phillips
Ralph & Margaret Plarre
Rosalind Price
David Recht
The Estelle Redlich Circle
Adrian Robb & Ben Keith
Julie Robb & Michael Furlong
Pip Robinson
Elizabeth & Ron Rosanove
Margot & Morry Rottem
Marie Rowland
Ken Schroder
Michael Schwarz & David Clouston
Anne & Greg Sewell
Maryann Shepherd
Simon Lee Foundation
Shane Simpson AM & Danielle Michel-Simpson
Geoff & Margaret Stewart
Rowan Streiff
Jenny Tatchell
Mick & Margaret Toller
James Turnbull
Sylvia Urbach
Frank Van Straten AM & Adrian Turley
Julie Wehbe
Robert Whitehead
Pamela Whiting
Jan Williams
Rev Dr D'Arcy Wood & Janet Wood
Anna & Mark Yates
Igor Zambelli
Anonymous (6)

PHILANTHROPY IGNITING INTERNATIONAL OPPORTUNITIES

OUTSTANDING ANAM MUSICIANS ARE KICKSTARTING GLOBAL CAREERS AT INTERNATIONAL ACADEMIES, THANKS TO THE GENEROUS SUPPORT OF DONORS NAOMI MILGROM AC AND JANE HANSEN AO.

For violinist Phoebe Gardner (alum violin, 2021) being supported to attend the Karajan Academy of the Berlin Philharmonic Orchestra has been a "life-changing opportunity".

"Even after three months here, the opportunity I have at the Karajan Academy is still completely surreal to me," she says. "I'm so grateful every day that I walk into the Philharmonie, whether it is just to practice, or for rehearsals, concerts or my lessons."

Thanks to the generosity of the Naomi Milgrom Foundation, ANAM's Eva Besen AO Scholarship facilitates a two-year position for an outstanding musician to attend the Karajan Academy on a full scholarship.

The scholarship is named after Milgrom's late mother, who was a passionate supporter of classical music and young people.

"Our Foundation is proud to continue our support of emerging Australian musicians at ANAM to attend the Karajan Academy of the Berlin Philharmonic," says Naomi Milgrom.

"This important scholarship program with ANAM directly connects our young musicians to the world's leading artists."

For Phoebe, the experience has been "inspiring and empowering". Highlights have included playing Mahler 5 with famed Venezuelan Conductor Gustavo Dudamel, and playing a program led by famed Georgian violinist Lisa Batiashvili.

"To play a program led by one of my long-time violin heroes, and to perform with my wonderful academy colleagues – it was just a real 'pinch me' moment. It was such an inspiring and empowering program for me."

The scholarship has quickly gained a reputation for acting as a launchpad for ANAM musicians into impressive careers. The inaugural and second recipients, Harry Bennetts (alum violin, 2016) and Riley Skevington (alum violin, 2017) returned home to Associate Concertmaster positions at the Sydney Symphony Orchestra and West Australian Symphony Orchestra, respectively. The scholarship's third recipient, Harry Ward, won a 1st Violin position in the Berlin Philharmonic in 2022.

"The ANAM graduates who have come to Berlin are playing at an exceptional level and are making tangible contributions to our work here at the Philharmonie," says Noah Bendix-Balgley, 1st Concertmaster at the Berlin Philharmonic, and a key mentor for Phoebe and her ANAM predecessors.



"Working alongside Noah Bendix-Balgley is such an honour," she says. "Not only is he a wonderful musician and person, but he is an incredible teacher."

Participating in the Karajan Academy is not the only international opportunity for ANAM musicians. The generous support of Jane Hansen and the Hansen Little Foundation has enabled ANAM to also facilitate a two-year position for musicians or alumni at the Bavarian State Opera's Hermann Levi Academy, in Munich.

"Opportunities such as these can be life-changing for a young musician," says Jane Hansen. "This placement is perfect for dedicated and determined musicians who are ready to take the next step in their performing careers."

Inaugural recipient Johnny van Gend (alum violin, 2019) graduated from the Hermann Levi Academy into a position in Germany's Nationaltheater Orchester Mannheim. He says he came to increasingly realise how lucky he was to be there.

"I really can't express well enough how amazing the opportunity of the Hermann Levi Academy was. I was constantly learning from the world-class conductors and colleagues in the orchestra – with whom I often had one-on-one lessons. It is an incredible experience to be performing with the best opera orchestra in Germany."

Violinist Mana Ohashi (alum violin, 2018) is currently in Munich as the second recipient of this scholarship. She divides her time between one-on-one music lessons and performances.

"Musically, being in the Academy and having the chance to play in this orchestra has been one of the most inspiring things I've ever experienced," she says.

"Not only is it incredibly interesting to see what life in an opera orchestra looks like, but being exposed to such a high quality of playing, and singing, regularly is so wonderful for my learning and quality of life in Munich!"

2023 FACULTY

“I feel really grateful to have worked with my Associate Faculty at ANAM this year. All of our rehearsals were informative and inspirational.”

— ANAM MUSICIANS' SURVEY 2023

ARTISTIC DIRECTOR

Paavali Jumppanen, supported by Janet Holmes à Court

STRINGS

Howard Penny Resident Faculty, Head of Strings & Cello, supported by the Johnson Family Foundation

Sophie Rowell Resident Faculty, Head of Chamber Music (Strings) & Acting Head of Violin, supported by Sieglind D'Arcy

Zoë Black Faculty, Violin

Adam Chalabi Faculty, Violin

Caroline Henbest Resident Faculty, Viola

Damien Eckersley Faculty, Double Bass

WOODWIND

David Thomas Faculty, Head of Woodwind & Clarinet

Alison Mitchell Faculty, Flute, supported by Philip Bacon AO

Jeffrey Crellin Faculty, Oboe

Lyndon Watts Faculty, Bassoon

Matthew Wilkie Faculty, Bassoon

PERCUSSION

Peter Neville Faculty, Head of Percussion

John Arcaro Faculty, Orchestral Percussion & Timpani

BRASS

Yoram Levy Faculty, Head of Brass & Trumpet

Carla Blackwood Faculty, Horn

David Elton Faculty, Trumpet

Colin Prichard Faculty, Trombone

PIANO

Timothy Young Resident Faculty, Head of Piano, supported by the Orthwein Foundation

Aidan Boase Associate Faculty

Louisa Breen Associate Faculty, supported by Igor Zambelli

Peter de Jager Associate Faculty

Leigh Harrold Associate Faculty

Laurence Matheson Associate Faculty

“The quality of lessons I received this year at ANAM were incredibly powerful. They were really well structured, and were a great balance between what I needed to learn and my own input. I felt safe and encouraged to voice my concerns and ideas, and that allowed me to have a sense of ownership of my learning.”

— ANAM MUSICIANS' SURVEY 2023

To learn about more the ANAM Faculty visit anam.com.au/our-people/faculty

CONNECTION THROUGH GENEROSITY



WHEN SOPHIE ROWELL TOOK TO THE STAGE AT A RECENT CHAMBER MUSIC FESTIVAL, SHE FELT A GREAT SENSE OF COMFORT KNOWING THAT SIEGLIND D'ARCY WAS IN THE AUDIENCE.

"Having that sort of person in the audience, with her warmth and connection with what's happening on the stage, is a wonderful thing," Sophie says. "I am eternally grateful to Sieglind for supporting my Faculty position at ANAM."

For Sieglind, supporting the Head of String Chamber Music position at ANAM is just the latest stage of a relationship spanning almost 20 years, since she first arrived in South Melbourne and chanced upon a concert featuring ANAM musicians.

"It's been lovely to be connected with something that has made a real difference," Sieglind says of her support for ANAM through the years.

Sieglind seized the opportunity to support the Head of Chamber Music faculty position because "it's so important that young people have good teachers, and get good guidance," she says.

"[Success] always comes down to their teachers and mentors. And Sophie is a terrific person. She has a wonderful way of dealing with people, and she's so committed to chamber music."

Musicians have "relied on patrons for centuries," Sophie adds. "I feel so fortunate that somebody like Sieglind is willing to continue that tradition. And particularly, supporting my role, because I know how much she loves chamber music. To think that she can help me facilitate that chamber music through her generosity...it's just an amazing gesture."

For Sophie, serving as the Head of String Chamber Music at ANAM means embracing the opportunity to work in a "melting pot of inquisitive, outstanding young musicians".

"When you teach here, and you're working with this level of instrument mastery, and dedication to music, it's really inspiring as a teacher. It pushes me to really find the next level of their playing."

As for Sieglind, she says she would encourage anybody thinking about giving to ANAM to consider supporting a faculty position.

"We live in such a sad world at the moment, with so much violence and such a 'me-centred' culture. To support something that's making a difference in people's lives, that you can see, while also developing the finer side of life...is very rewarding," she says.

"We've got to ensure that we don't forget the arts."

2023 GUEST FACULTY & MENTORS

ANAM enjoys strong relationships with Australian and international artists. Their depth of knowledge and breadth of experience resonates deeply with our musicians and audiences alike. The resulting performances transform and captivate and forever connect our young musicians with the very artists who inspire them.

VIC

Lisa-Maree Amos, Flute (OV)
Ben Anderson bass, Trombone (OV)
Philip Arkinstall, Clarinet (MSO)
Dale Barltrop, Violin (MSO/ASQ)
Michael Bertoncello, Trombone
David Berlin, Cello (MSO)
Niels Bijl, Saxophone
Ann Blackburn, Oboe (MSO)
Paul Champion, Clarinet (OV)
Robert Cossom, Percussion (MSO)
Rohan Dasika, Double bass (MSO)
Prudence Davis, Flute (MSO)
Abbey Edlin, Horn (MSO)
Sam Evans, Percussion
Timothy Francis, Trumpet (OV)
Nico Fleury, Horn (MSO)
Joshua de Graaf, Oboe (OV)
David Griffiths, Clarinet (MEL)
Brock Imison, Contra/bassoon (MSO)
Molly Kadarrauch, Cello (Sutherland Trio)
Michael Kieran Harvey, Pianist/composer
Magdalenna Krstevska, Clarinet
Matt Levy, Percussion (OV)
Danny Lucin, Cornetto (La Compania)

Andrew Macleod, Piccolo/flute (MSO)
Elise Milman, Bassoon (MSO)
Stephen Newton, Double bass (MSO)
Richard Narroway, Cello
Michael Pisani, Oboe (MSO)
Stuart Riley, Bass (OV)
Fabian Russell, Conductor/trumpet
Jack Schiller, Bassoon (MSO)
Eliza Shepherd, Flute
Richard Shirley, Trombone (MSO)
Mike Szabo, Bass trombone (MSO)
Rosie Turner, Trumpet (MSO)
Lloyd van't Hoff, Clarinet (Arcadia Winds)

NSW

Euan Harvey, Horn (SSO)
Scott Kinmont, Trombone (SSO)
Shefali Pryor, Oboe (SSO)

SA

Jonathon Coco, Double bass (ASO)
Julia Grenfell, Flute (ASO)

WA

Josh Davies, Trombone (WASO)
Andrew Sinclair, Double bass (WASO)
Ashley Smith, Clarinet (Southern Cross Soloists)
Jenna Smith, Trumpet (WASO)

TAS

Lloyd Hudson flute (TSO)
Emma McGrath, Violin (TSO)
Andrew Seymour, Clarinet (TSO)
Greg Stephens, Horn (TSO)
Jonathan Ramsay, Clarinet (TSO)

QLD

Rebecca Lloyd Jones, Percussion (BNE)
Peter Luff, Horn (BNE)
Alex Raineri, Piano (Brisbane Music Festival Director)
Phoebe Russell, Double bass (QSO)
Michele Walsh, Violin (BNE)
Caleb Wong, Cello (QSO)

NEW ZEALAND

Martin Lee, Oboe (APO)

ASIA

Kuniko Kato, Percussion (Japan)
Li Wei Qin, Cello (Singapore)

EUROPE

Lina Andonovska, Flute (Ireland)
Axel Benoit, Bassoon (Gewandhaus Orchestra, Leipzig)
Aaron Cassidy, Percussion (Germany)
David Cribb, Tuba (Gewandhaus Orchestra, Leipzig)
Ingo Dannhorn, Piano (Germany)
Tim Dunin, Double bass (Austria)
Simen Fegran, Horn (Gewandhaus Orchestra, Leipzig)

Edgar Hesse, Clarinet (Gewandhaus Orchestra, Leipzig)

Sergey Malov, Violin (Zurich)

Nicola Mazzanti, Flute (Italy)

Björn Nyman, Clarinet (Norwegian Radio Orchestra and Norwegian Chamber Orchestra)

Florian Peelman, Viola (Germany)

Tahlia Petrosian, Viola (Gewandhaus Orchestra, Leipzig)

Felix Renggli, Flute (Switzerland)

Romola Smith, Clarinet (Sweden)

Christoffer Sundqvist, Clarinet (Finnish Radio Symphony Orchestra)

UNITED KINGDOM

Brodsky Quartet

Ben Bayl, Piano & harpsichord (The Hanover Band)

Thomas Carroll, Cello

Michael Cox, Flute (BBC Orchestra)

Gareth Davies, Flute/oboe (LSO)

James Fountain, Trumpet (LSO)

Bryony Gobson-Cornish, Viola (Marmen Quartet)

Daniel Jemison, Clarinet/bassoon (LSO)

Tim Jones, Horn (LSO)

Jack Lieback, Violin

Anthony Marwood, Violin

Peter Moore, Low brass (LSO)

Jani Pensola, Double bass (LSO)

Antoine Siguré, Percussion

Nigel Thomas, Percussion (LSO)

UNITED STATES

Carla Maria Rodrigues, Viola (San Francisco Opera)

A LEGACY OF ARTISTIC SUPPORT

For John and Rosemary Macleod, generously leaving a significant bequest to ANAM is the latest stage of a long-standing relationship with the academy, one that has been characterised by generosity, support and a deep love for music.

"We don't have any children, and nearing the end of our life we started thinking about what to do with our money," John says.

"For us, supporting excellence was absolutely crucial. I'm not interested in second best – I want to support the cream of the crop. Every time I've visited ANAM, I've been astonished at the standard of playing."

Music has been a passion for Rosemary throughout her life, since she attended Loreto as a child, which was a "very musical school", she says. "We also always had a piano at home, and my mother sang. Music was just part of us. I was very lucky."

John embraced the artform later in life when, while working in London, he met a man whose family had a seat at the Royal Albert Hall, and invited him to use it.

"I couldn't get there quickly enough! It was my introduction to classical music, at a very high level. And when I lived in New York City, I had a similar opportunity to hear the world's best. But I do wish I started earlier."

When John and Rosemary attended their first ANAM concert at the South Melbourne Town Hall, they decided then and there that it was "a deserving place for support," he says, and the couple has generously supported ANAM ever since.

"Having grown up in a pretty tough environment, where there weren't many opportunities, I know what it's like to be a young person making your way in this world," John says. "I wanted to support young Australians to perform at an exceptionally high standard."

The following patrons have generously pledged or made a bequest to secure the future of classical music:

Allyson Anthonisz
Patricia Armstrong-Grant OBE
Jen Butler
Eric Dias
Arnis & Robin Dzedins
Kingsley Gee & Zhen Fu Guan
Susan Girling-Butcher
Faye Goldsmith
Lyndsey Hawkins
Meryllyn & David Howorth

Audrey Nicholls Johnstone OAM & the late David Johnstone
Derek Jones
Grace Kass & the late George Kass
John & Rosemary Macleod
Ingeborg McCullough & the late Denys McCullough
Geneveive Milham
the late William Murdoch
Richard O'Dwyer
Mary Oliver
Lee Palmer
Susanne Pearce

Vivienne Ritchie
Thea Roche
Marie Rowland
Phillip Sametz
Shane Simpson AM & Danielle Michel-Simpson
Roger & Karen Stott
Rowan Streiff
Susanne Sweetland
Robert Whitehead
Jan Williams
Anonymous (13)





A WORLD-CLASS HOME FOR A WORLD-CLASS ACADEMY



Artist's render of the proposed Performance Studio in the South Melbourne Town Hall

The past 25 years has seen ANAM grow into an internationally recognised institution with a singular place in Australia's cultural and performance-training landscape.

Since 1997 our home has been the South Melbourne Town Hall. The South Melbourne Town Hall is a perfect location for a performance training academy: it contains multiple performance and rehearsal spaces, ample practice rooms – with thick walls and high ceilings – and offices. It is well-serviced by public transport and public amenities, close to cafés, the South Melbourne Market and affordable accommodation for our many musicians from interstate.

In 2020 we were forced to relocate to temporary rented premises at the Abbotsford Convent after a series of near catastrophic incidents exposed structural issues at the South Melbourne Town Hall.

In 2023 our proposal to fully restore and renew the South Melbourne Town Hall (in partnership with the City of Port Phillip) was unanimously supported by the City of Port Phillip council. With significant funding already committed from the Commonwealth Government and the City of Port Phillip, this dream is becoming a reality. The outcome of this bold vision will be a permanent home for ANAM with a minimum 50-year lease in a world-class cultural destination.



Artist's render of the Main Hall in the South Melbourne Town Hall

In 2023 we appointed Peter Elliott Architecture + Urban Design (PE_A) as the lead consultants for the restoration and renewal of the South Melbourne Town Hall. PE_A has extensive experience working in both heritage and performing arts projects, most recently in the Victorian Parliament Member's Annexe, the Francis Ormond Building and Former Magistrate's Court (RMIT), Ian Potter Centre for the Performing Arts (Monash University) and Tolarno Galleries.

City of Port Phillip's base building works program is expected to commence in late 2024, with construction of ANAM's renovation and renewal project expected in 2025, and a planned return home in 2026/2027. We are continuing discussions with the Victorian and Commonwealth Governments and a number of leading Australian philanthropists regarding the realisation of our vision for this magnificent building.



If you would like to know more about philanthropic opportunities to help return ANAM to a rejuvenated South Melbourne Town Hall, including naming rights for new spaces, please call Kate Mazoudier on 0403 497 424.



ANAM QUARTETTHAUS

The ANAM Quartetthaus is a 10m x 10m timber cube; a boutique, portable listening space for 52 patrons. Over eight days in May at the Melbourne Museum, ANAM presented 56 concerts in the ANAM Quartetthaus featuring our own ensembles (Affinity Quartet and Artamidae Quartet) with the Australian String Quartet, Marmen Quartet (UK) and two from the Royal College of Music (Oriole String Quartet and Alkyona Quartet).

The ensembles and repertoire for the 2023 season of the ANAM Quartetthaus were originally programmed for presentation at the Royal Albert Hall in September 2022 as part of the UK/Australia Season, a joint initiative by the British Council and the Australian Government's Department of Foreign Affairs and Trade.

The artistic vision of that Season – three quartets from the UK and three from Australia, performing repertoire from both countries – was preserved for presentation at Melbourne Museum in May 2023 and during the short season, was attended by over 2,000 people.

GOVERNMENT PARTNERS



PRODUCTION AND PRESENTATION PARTNERS



The ANAM Quartetthaus 2022/23 season was generously supported by:

Angior Family Foundation
Meredith Baldwin
Gina Fairfax AC
Janet Holmes à Court AC

Peter Jopling AM KC & Richard Parker
David Mackintosh
Naomi Milgrom AC
Martyn Myer AO & Louise Myer
Allan Myers AC KC & Maria Myers AC

Lady Potter AC
Geoffrey Rush AC
Kim Williams AM & Catherine Dovey
Wright Burt Foundation

“What a completely brilliant idea, wonderfully done, beautifully made, and exactly how you should hear string quartets...It’s so close and visceral...the feeling that you’re right inside it. Congratulations! Bravo!”

— SIR SIMON RATTLE, MUSIC DIRECTOR,
LONDON SYMPHONY ORCHESTRA

“This little box is truly a gem. The experience of playing in it is like nothing I’ve had in my entire career. It is exhilarating, intimate, confronting, cosy, welcoming, dramatic and at times terrifying! It really is the ultimate chamber music immersive experience. My colleagues and I will cherish this week for a long time to come.”

— DALE BARLTROP, FIRST VIOLIN,
AUSTRALIAN STRING QUARTET





“Music has no boundaries and this was a celebration, both of the incomparable medium of the string quartet, and of communication in an intimate surrounding where the magical triangle of composer, performer, and listener was given the space to flourish.”

— ORIOLE QUARTET

“We were intrigued by the idea of performing in a purpose-built venue for an intimately sized audience...[but] nothing prepared us for how we would feel in the space. The visceral sense of physicality and the focus of sitting in the round created an experience that is truly unforgettable... The idea that anything is possible really makes ANAM a magical place.”

— MARMEN QUARTET

HEALTH & WELLBEING

ANAM takes an holistic approach to training the next generation of classical musicians. ANAM's health and wellbeing program is deeply embedded into musicians' training, and is focussed on ensuring that ANAM's musicians have the tools and resilience they need to reach the potential of their instrumental artistry and creativity. A broad education about health and wellbeing means that ANAM musicians can realise their performance potential, understand the prevention of physical injury and mental ill-health, and take advantage of professional supports when they are needed.

ANAM delivers its program based on the latest research, and is guided by the eight principles of wellbeing noted in the Healthy Conservatoires Framework of Wellbeing. This framework came about via a research project that collaborated with a number of performance arts institutions in the UK in 2015, and is now considered the gold standard for health and wellbeing programs globally. ANAM designs program content that responds to emotional, environmental, financial, intellectual, occupational, social spiritual and physical factors.

ANAM's 2023 End of Financial Year Appeal: *The Sum of our Parts* raised over \$70,000 towards these vital programs; we are grateful to our ANAM community's generosity and recognition that musicians' needs and education extend far beyond mastery of their instruments.

With this support in 2023, ANAM musicians benefitted from the experts and industry specialists in all aspects of performance career development, from physical understanding and education to mental health and addressing the practical aspects of professional life.

“At ANAM I learned to jump into the deep end. I learned how to practice more efficiently and consciously, and how to do mental practice (which still serves me well now). I gained confidence in myself and discovered the importance of taking breaks for my mental health.”

– MARIETTE REEFMAN, ALUM 2018, VIOLIN

82

individual Health and Wellbeing appointments were delivered in 2023

12

group and self-guided Health and Wellbeing sessions were delivered in 2023

KEY INGREDIENTS FOR MUSICAL SUCCESS

For many of ANAM's musicians, sitting down with Dr Cliffton Chan in a one-on-one session can be the start of a journey towards overcoming physical issues that have troubled them for years.

"In many places, you might get generic care, from a sports physio or general psychologist, but they're not performing arts specialists," says Cliffton, ANAM's consultant physiotherapist and the head of anatomy education at Macquarie University.

"This program enables the musicians to get the most relevant, up-to-date information, even before it's in the public domain. I've had people tell me things they haven't told anyone for 10 years! We can work to get on top of it, and they can play their instrument with no pain or anxiety."

The one-on-one sessions are a key part of ANAM's Health and Wellbeing program, which has been designed to support the physical and mental health of ANAM's musicians.

Musicians face unique health and wellbeing challenges, Cliffton notes. They often play the same movements thousands of times a day; a level of physical repetition that even the most elite sportspeople do not reach.

"The big issue is what we call dystonia, which in simple terms means overusing your muscles, tendons or nerves," he says.

Brass and woodwind players often experience lip problems, for example, while strings players – often tasked with playing fast musical passages – can develop issues in their shoulders. Then there are the problems that can arise from simply holding heavy instruments, or being seated for long periods.

"We teach ANAM musicians a range of exercises, and even what I call micro-exercises – just getting the players to slightly shift their weight or change their posture," Cliffton says. "It can make a big difference."

There are three elements of Cliffton's physiotherapy work with ANAM. The first is a seminar series, attended by musicians and staff alike. The seminars give everybody the opportunity to hear the latest updates on research, with tips on everything from diet to lifestyle and exercise. Attendees can ask questions from their phones using a QR code, and there is a strong focus on myth-busting.

Group physical exercises offer the musicians the chance to practise techniques and exercises. Finally, one-on-one sessions enable musicians to see Cliffton for tailored advice.

"Many come with problems, whether it's an injury or a concern around playing they've had for a long time. They have an opportunity to get an evidence-based, medical perspective which they may not otherwise get. We work through the problem together."

A bespoke health and wellbeing program for a high-performing, specialised cohort like ANAM's is "incredibly important," Cliffton says, because it is an intense, high-performance environment.

"They're working with the best musicians in the country and the world. That can understandably be a very psychologically intense environment. So, you want to address problems as soon as you can. It's not like Soccer, where ankle sprains are common and to be expected, and you can just do first aid to manage it. With musicians, we need to get on top of it even before the ankle sprain. Issues can come up quickly."

A team of psychologists and high-performance coaches offer mental health support, and collaborate closely with Cliffton, ensuring the physical and mental health aspects are aligned.

The result is a program that not only has a positive impact on the health and wellbeing of individual musicians, but is also transforming the performance culture.

"Knowing when to stop practising, for example – before it becomes harmful – can be a really hard concept for musicians. They can often feel guilty about having a break. But having health professionals there with them becomes a great

reminder for them to help shift this culture, and look after each other, while also maintaining those high standards."

By supporting the Health and Wellbeing program, Cliffton says ANAM's donors are generously empowering the next generation of musicians with skills they will then take with them throughout their careers.

"Thank-you so much for supporting these programs. I genuinely see improvements in the players every time we meet up. They are always so grateful at the end of our time together."

Through the *Sum of Our Parts* Appeal, ANAM'S Health & Wellbeing Program was supported in 2023 by the generosity of the following patrons:

Corry & Keith Adams
 Jenny Anderson
 Julia Arnold
 Nick Bailey
 Zita Ballok
 Annette Blonski & Martin Bartfeld
 Sally Basser
 Louise & Hermann Bischoff
 Andrew Bostock
 Tudor Bostock
 Anne Bottomley
 Arnold & Mary Bram
 Jannie Brown
 Roderick Brown
 Louise Buckle
 Bill Burdett AM & Sandra Burdett
 Marilyn & Ian Burton
 Alastair & Sue Campbell
 Min Li Chong
 Cherry & Hugh Collins
 Elisabeth & Graham Crapp
 John & Patricia Curotta
 Sandra Dent
 M Elizabeth Douglas
 Barbara Duhig
 Jean Dunn
 Jennifer Eddy
 Peter Fleming
 Ann Forbes
 Dennis Freeman

Nicholas Garnham & Juliette Houte
 Gaye & John Gaylard
 Gudrun Genee
 Gilbert George
 Jennifer Gilchrist
 Colin Golvan AM KC & Deborah Golvan
 Robert Goodrick
 John Gordon-Kirkby
 Richard Gubbins
 Jody Heald
 Dale & Greg Higham
 Mary Hoban
 Natasha Holmes
 Sylvia Hosking
 Merylyn & David Howorth
 Pamela Jackson
 Garry Joslin & Dimity Reed
 David & Lynda Judkins
 Fiona Kearney
 Belinda King
 Donald Kingsmill
 Joanna Knight
 Margaret & David Knight
 Jerry Koliha & Marlene Krelle
 Alyson Kosina
 Deborah Kwa
 Beverley & Alan Larwill
 Gregory Levine & Barbara Kamler
 Adrian & Pamela Lombardo
 Paul & Yvonne Lynch
 June Marks
 Jennifer Marshall
 Ian Marshman AM & Judi Marshman

Peter McDonald
 Wendy McMaster
 Lorraine Milne
 John & Liz Morris
 David & Barbara Mushin
 Myles Neri & Kate Nossal
 Dr Iain Nicolson & the late Caryl Nicolson
 Daniel O'Connor
 Mary Oliver
 Anne Penington & the late John Penington
 the Piaggio Family, in memory of Robert Piaggio
 Catherine Playoust & Elliott Gyger
 Jill Quin
 Derek & Maree Readman
 Ralph & Ruth Renard
 Kay Ronec
 Alison Ross
 Marie Rowland
 Simona Scarparo
 Penny Shore
 Libby Smith
 Bernadette Sullivan & Relton Leaver
 Ronald Sulman
 William Tanner
 Helen Vorrath
 Ralph Ward-Ambler AM & Barbara Ward-Ambler
 Ian Willmott
 Moyna Wilson
 Alpha Yap
 Anna & Mark Yates
 Adam Yee
 Anonymous (28)

PARTNERSHIPS

ORCHESTRAL IMMERSIONS

ANAM Orchestral Immersions with industry partners are a cornerstone of the ANAM program. Our musicians sit side by side with seasoned professionals, performing demanding repertoire under the great conductors, all of whom expect the highest level of preparation and performance from every player regardless of age or experience. In 2023 ANAM musicians worked under the baton of Australia and New Zealand's chief conductors in the following orchestras;

AUSTRALIAN CHAMBER ORCHESTRA

ACO & ANAM Up Close From New York to Northern lights: Nico Muhly, Missy Mazzoli and Ólafur Arnalds. Three performances at ACO's home, Pier 2/3 in Sydney, Abbotsford Convent and TarraWarra Festival

ACO Mozart: the Paris, Haffner and Linz Symphonies – A national tour of 10 performances directed by Artistic Director Richard Tognetti, including Melbourne Recital Centre, Hamer Hall, Sydney Opera House and City Recital Hall, Queensland Performing Arts Centre, Adelaide Town Hall and Perth Concert Hall, Abbotsford Convent and Pier 2/3 in Sydney

AUCKLAND PHILHARMONIA

Mahler 5 with Music Director Giordano Bellincampi

MELBOURNE SYMPHONY ORCHESTRA

Ears Wide Open: Elgar's Cello Concerto (Melbourne Recital Centre)

Ears Wide Open: The Great Violin Concertos (Melbourne Recital Centre)

Spring Gala: Symphonic Tales (Hamer Hall) with Jaime Martin, MSO Principal Conductor

TASMANIAN SYMPHONY ORCHESTRA

75th Anniversary Gala Concert (Hobart) with TSO Chief Conductor and Artistic Director, Eivind Aadlind

VICTORIAN OPERA

Capriccio (Palais Theatre) with Simone Young, SSO Chief Conductor

The ANAM Orchestra and Simone Young are generously supported for this project by Henkell Brothers Investment Managers



WEST AUSTRALIA SYMPHONY ORCHESTRA

Asher Fisch conducts Die Walküre performances (Perth) with Asher Fisch, WASO Principal Conductor and Artistic Adviser

This partnership was made possible with the generous support of the Minderoo Foundation



“These immersions are absolutely crucial for the future of orchestral music in this country. It’s as close as we get to on the job training. It made me wish this had been around when I was studying.”

— ALEX TIMCKE, WASO PRINCIPAL TIMPANI

“Working with ANAM Musicians is absolutely fascinating to watch. All of us are here because we love what we do, but to be reminded by young people of the excitement in the beginning of starting to work, I think this is fantastic. I would say to the young students, don’t be intimidated by what you think professionals want. Bring the enthusiasm, always you can tame the enthusiasm, if necessary. But go with it, never hide the energy and the joy of playing wonderful music.”

— JAIME MARTIN, MSO PRINCIPAL CONDUCTOR



Natalie Mavridis (NSW) performs with Melbourne Symphony Orchestra conducted by Nicholas Bochner for MSO's Ears Wide Open series at Melbourne Recital Centre. Photo by Laura Manariti

CHAMBER MUSIC

I think being a chamber musician is the best thing a musician can be because, in essence, chamber music is a celebration of collaboration with others, no matter the size of the ensemble. Tutoring chamber ensembles is one of the greatest pleasures in my professional life. There is a unique energy within an ensemble created both by the excitement of participation and by the incredible repertoire they are discovering. I learn these works again through the eyes of the musicians as they, in turn, discover them.

Sophie Rowell, ANAM Head of String Chamber Music

2023 CHAMBER MUSIC PARTNERS

ANAM with Pride (Victorian Pride Centre)
Beleura House and Garden
Castlemaine State Festival
Elgee Park
Geelong Chamber Music Society
Museums Victoria
Music Matinee at Scot's Church
Mostly Mozart at the Melbourne Recital Centre
NGV Australia
St Silas: Anglican Parish of the Parks
UKARIA Cultural Centre

“ANAM’s chamber music training was fantastic. It was where I formed my first serious quartet, tackling challenging string quartet repertoire. To this day, many of the musicians that I collaborate with as a freelance violinist are my fellow ANAM alumni.”

— ZOE FREISBERG, ALUM 2016, VIOLIN

“Chamber music proficiency is unbelievably important for any career in music. Obviously, skills of blending sound, musical flexibility with others and communicating through gesture is integral. Less acknowledged are the equally important aspects of gaining independence in running one’s own rehearsals and being a good colleague. Working diplomatically, with patience, kindness and respect is paramount to happy music-making!”

— RACHAEL KWA, ALUM 2022, VIOLIN

COMMUNITY ENGAGEMENT



Anna Rabinowicz (VIC) Leo Nguyen (VIC) and Isaac Davis (NSW) at BlueCross Cresthaven, Malvern East. Photo by Sylvia Hosking

“Musicians have a much bigger role in the community than it seems, by sharing music we bring people together, creating and strengthening a sense of community. After every one of these projects, I leave feeling very fulfilled and thinking a lot about the potential of what we can achieve on a larger scale with music.”

— DANIEL YOU (QLD) VIOLA

ANAM is committed to community engagement and music education, valuing difference and diversity in these spaces. Community Engagement is vital to the future of our sector, building audiences and sharing the joy of classical music. Under the guidance of music education specialist Karen Kyriakou, ANAM's Community Engagement program prepares our creative young performers with the necessary skills to create lasting impact within our communities.

In 2023 this program included:

4 Sound Vibrations workshops for students from the Victorian College for the Deaf at the Melbourne Recital Centre

18 schools performances at ANAM Quartetthaus and Richmond West Primary School

2 schools performances and creative workshops at the Ashwood School (specialist school for students with a mild intellectual disability)

1 ANAM Orchestra Community Concert at St Kilda Town Hall supported by the City of Port Phillip

3 concerts in Aged Care settings at Thompson House (Castlemaine), Arcare (Carnegie) and BlueCross Cresthaven (East Malvern).

MUSICIAN ENHANCEMENT

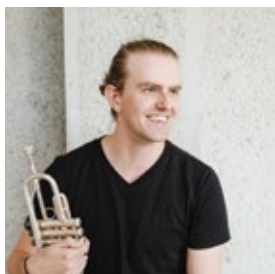
ANAM's Musician Enhancement sessions further add to the professional development of our gifted young musicians. These sessions introduce the many and varied career options for life after ANAM and inspire our future leaders of classical music to carve their own path. Practising professionals guide the Musician Enhancement program to explore the myriad pathways for musicians in areas such as; project funding, writing program notes, media training, improvisation and historical context workshops.

15

Musician Enhancement sessions delivered in 2023, including:

- Walking tour: Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation
- Strength & Vulnerability in Music-Making: Anthony Marwood, violin soloist, chamber musician
- The American Orchestra: David Kim, concertmaster Philadelphia Orchestra
- Navigating a Creative Life: Lina Andonovska, flute, Eighth Blackbird
- Klassik Underground, Innovation in Action: Tahlia Petrosian, Klassik Underground Artistic Director, viola Gwendhaus Orchestra
- Introduction to Capriccio: Philip Lambert, ANAM Music Librarian
- The Innovative spirit of George Crumb: Philip Lambert, ANAM Music Librarian, Robert Salzer Music Library
- Orchestras Today: Simone Young, Sydney Symphony Orchestra Chief Conductor
- Navigating Employment in the Industry: Ann Blackburn, oboe MSO & James Littlewood, trombone
- Q&As with; Melbourne Symphony Orchestra, Auckland Philharmonic Orchestra, Affinity Quartet and David Harrington, Kronos Quartet Artistic Director
- Open rehearsals; London Symphony Orchestra and Academy of St Martin in the Fields with Joshua Bell

DEPARTING CLASS OF 2023



**Koominka
(NSW) trumpet**

Supported by the Anthony
and Sharon Lee Foundation



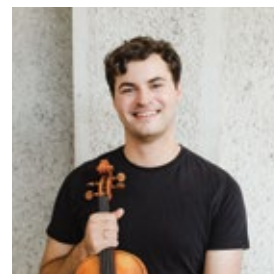
**Alexandra Allan
(WA) oboe**

Supported by ANAM
Syndicate donors



**Nadia Barrow
(SA) cello**

Supported by ANAM
Syndicate donors



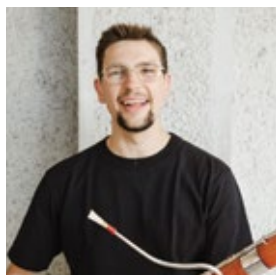
**Adrian Biemmi
(WA) violin**

Supported by ANAM
Syndicate donors



**Laura Cliff
(NSW) flute**

Supported by the Anthony
and Sharon Lee Foundation



**Tasman Compton
(TAS) bassoon**

Supported by ANAM
Syndicate donors

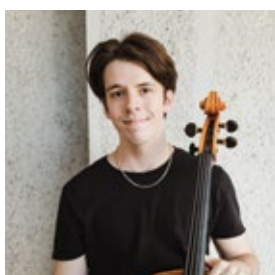


**Nicholas Corkeron
(QLD) trumpet**



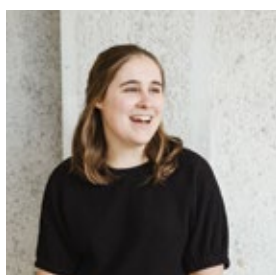
**Andrew Crothers
(WA) viola**

Supported by ANAM
Syndicate donors



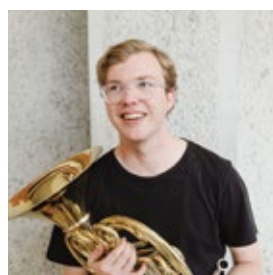
**Isaac Davis
(NSW) cello**

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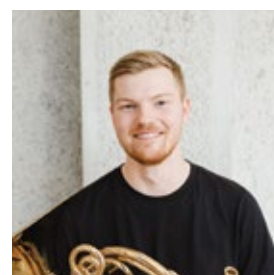


**Clare Fox
(NSW) clarinet**

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**Stefan Grant
(NSW) horn**



**Ryan Humphrey
(QLD) horn**



Murray Kearney
(NSW) viola

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Joseph Kelly
(VIC) cello



Alexandra King
(VIC) oboe



Lynda Latu
(SA) violin



Shuhei Lawson
(QLD) cello

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Jordan Mattinson
(NSW) trombone



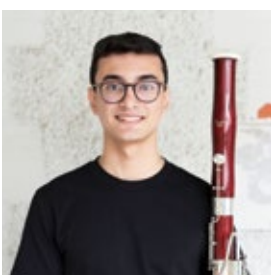
Scott McDougall
(NSW) piano

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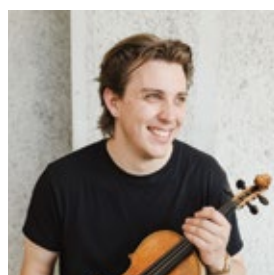


Leo Nguyen
(VIC) piano

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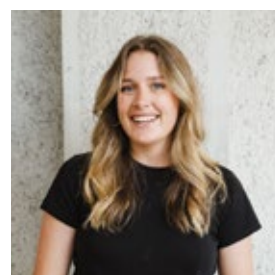


Andre Oberleuter
(QLD) bassoon



Felix Pascoe
(VIC) violin

Felix's training at ANAM
was fully supported by
David Recht



Ariel Postmus
(WA) viola

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Fiona Qiu
(QLD) violin

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**Nicola Robinson
(QLD) horn**

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**Harry Swainston
(QLD) viola**

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**Benjamin Tao
(NSW) viola**

Recipient of the Georgina
Grosvenor Scholarship
generously supported by
the Bokhara Foundation



**Donica Tran
(ACT) violin**

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**Joel Walmsley
(VIC) trumpet**

Supported by Gudrun
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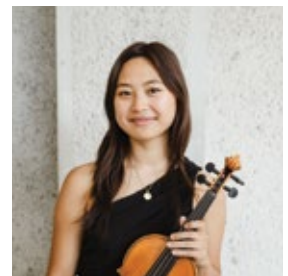


**Michael Welch
(NSW) tuba**



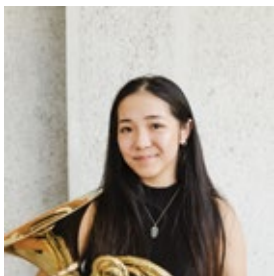
**Adrian Whitehall
(NSW) double bass**

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**Megan Yang
(NSW) violin**

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**Rosemary Yang
(VIC) horn**

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WHERE TO NEXT?

“Freelance, teaching and auditioning. The skills that I’ve cultivated at ANAM are the foundation with which I will build my career, I have those who have been around me to thank for it.”

“A casual orchestral musician until I gain a permanent position in an orchestra. Freelancing with various professional groups whilst teaching young ones”

“Living and working in Europe with a large interest based around multidisciplinary collaboration, further study abroad, or pursuing interests in orchestral music”

“Hopefully an orchestral fellowship or further study overseas”

“In an orchestral job and also doing chamber work (I feel like ANAM has really helped me to be able to have a chance of achieving this goal!)”

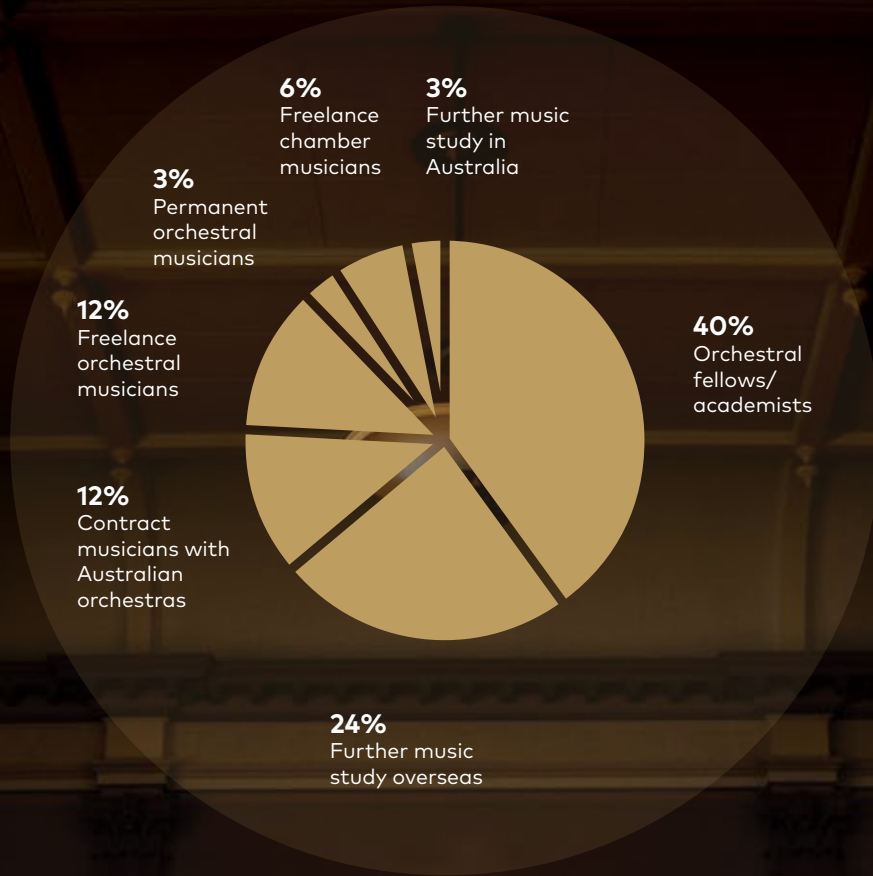
“In a mix of roles, including some teaching and a bit of casual orchestral playing; but hopefully, mostly the things I am passionate about like chamber music, collaborating with different artists to make new work, curation, etc.”

“Freelancing in Australia, doing as many different things as possible, focusing on residency-based projects”

“Performing in Australia and/or overseas as flautist and conductor.”

“In an ideal world, either continuing my study overseas, participating in an academy-style program, or looking to work as a musician. Whatever it is, I want to carry that ANAM work ethic and love for the art with me!”

WHERE ARE OUR 2023 COHORT IN 2024?



Shuhej Lawson (alum 2023 now Section Cello, Adelaide Symphony Orchestra) in South Melbourne Town Hall. Photo by Ajay Viswanath Manickam

TRACKING OUR ALUMNI 2019-2024

Recent research by ANAM into the career paths of our alumni has found 94% of ANAM alumni of the past 5 years are employed (or pursuing further study) in music or arts-related fields. Most are portfolio artists, engaging in multiple streams of activity including performance (solo, chamber and/or orchestral), teaching and other arts-related areas (such as music therapy, arts administration).

“I still count myself so lucky to have been accepted into ANAM when I was – it came for a perfect time for me in my development, not just musically, but also personally. ANAM truly allowed me to explore the kind of musician I want to be and has broadened my musical horizons far beyond what I even imagined when I entered the program...I only hope I can give back a fraction of what ANAM has given to me.”

– NICOLA ROBINSON, HORN 2023

Despite the effects of COVID-19 impacting the job market for artists, 15 ANAM musicians (11%) of alumni from the last five years have since secured full-time, orchestral positions. It is highly uncommon for musicians to secure full-time employment in an orchestra in less than 5 years after graduating from music studies, and a testament to their hard work, talent and preparedness for these coveted roles.

- Eve McEwen (2021) Associate Principal Horn, West Australian Symphony Orchestra (WASO)
- Claudia Leggett (2021) Principal Third Horn, Tasmanian Symphony Orchestra (TSO)
- Amanda Tillett (2016) Principal Bass Trombone, Adelaide Symphony Orchestra (ASO)
- Nicholas McManus (2021) Section Cello, TSO
- William Huxtable (2019) Section Violin, WASO
- Shuhei Lawson (2023) Section Cello, ASO
- Liam Osborne (2019) Acting Associate Principal Second Violin, ASO
- Caleb Wong (2019) Section Cello, Melbourne Symphony Orchestra (MSO)
- Timothy Allen-Ankins (2021) Associate Principal Horn, Queensland Symphony Orchestra (QSO)
- Mia Stanton (2021) Section First Violin, QSO
- Johnny van Gend (2019) First Violin, Nationaltheater-Orchester Mannheim
- Harry Ward (2020) Section First Violin, Berlin Philharmonic
- Jeremy Garside (2021) Associate Principal Cello, Christchurch Symphony Orchestra (CSO)
- Cassie Slater (2019) Principal Flute, Mecklenburg State Theatre
- Mariette Reefman (2018) Viola, Helsinki Philharmonic Orchestra

ORCHESTRAL ACADEMY PROGRAMS UNDERTAKEN BY ANAM ALUMNI (2019-2023)

ANAM is highly represented in Australian orchestral fellowships.

9 Melbourne Symphony Orchestra Academy	3 Opera Australia Orchestra Fellowship	1 Dresdner Philharmonie Akademie (AUSTRIA)
15 Sydney Symphony Orchestra Fellowship	2 Karajan Academy of the Berlin Philharmonic (GERMANY)	1 Academy, Kammerorchester Basel (SWITZERLAND)
1 Queensland Symphony Orchestra Academy	1 Copenhagen Philharmonic Academy (DENMARK)	2 Hermann-Levi-Akademie, Bayerisches Staatsorchester (GERMANY)
7 Australian Chamber Orchestra Emerging Artist		

ALUMNI SOLO PERFORMANCES IN 2023

Berta Brozgul (2018, piano)

Bartók Piano Concerto no. 3 with the Melbourne Symphony Orchestra, conducted by Ben Northey (Nov 2023)

Lily Bryant (2022, flute)

Carmen Fantasy (Bizet arr. Borne) with the Geelong Symphony Orchestra, as winner of the Australian Youth Classical Music Competition in 2022 (May 2023)

Stefan Cassomenos (2010, piano)

Mozart Piano Concerto no. 23 with the Melbourne Symphony Orchestra, conducted by Carlo Antonioli (Mar 2023)

Ray Chen (2003, violin)

Tchaikovsky Violin Concerto with the Melbourne Symphony Orchestra, conducted by Jaime Martín (Jun/Jul 2023)

Tchaikovsky Violin Concerto with the Queensland Symphony Orchestra, conducted by Giancarlo Guerrero (Jul 2023)

Tchaikovsky Violin Concerto with the Sydney Symphony Orchestra, conducted by David Robertson (Jul 2023). He also performed Bach Double Violin Concerto conducted by Tianyi Lu, in an interactive concert inviting 3 audience members to perform the soloist part alongside (Jul 2023)

Daniel de Borah (1998, piano)

Mozart Piano Concerto no. 27 with the Adelaide Symphony Orchestra, conducted by Graham Abbott (Jun 2023)

Mozart Piano Concerto no. 17 with the Sydney Symphony Orchestra, conducted by Umberto Clerici (Oct 2023)

Claire Edwardes (1998, percussion)

Premiere performance of Anne Cawrse Marimba Concerto with the Adelaide Symphony Orchestra, conducted by Elena Schwarz (Jul 2023)

Jayson Gillham (2003, piano)

Beethoven Piano Concerto no. 1 with the Queensland Symphony Orchestra, conducted by Joseph Swensen (Jul 2023)

Cameron Hill (2008, violin)

Premiere performance of Jessie Montgomery *Banner* with the Adelaide Symphony Orchestra, conducted by Chloé van Soeterstède (Nov 2023)

Andrea Lam (2000, piano)

Robert Schumann Piano Concerto with the Sydney Symphony Orchestra, conducted by Donald Runnicles (Apr 2023)

Rachmaninov *Rhapsody on a Theme of Paganini* with the Melbourne Symphony Orchestra, conducted by Jaime Martín (Nov 2023) and with Benjamin Northey for the ABC's Classic 100 in Concert (Jul 2023)

Dean Newcomb (2008, clarinet)

Copland Clarinet Concerto with the Adelaide Symphony Orchestra, conducted by Luke Dollman (Aug 2023)

Eliza Shephard (2018, flute)

Matthew Hindson *House Music* with the Melbourne Symphony Orchestra as part of ABC's Classic 100 in Concert (Jul 2023)

Li-Wei Qin (1996, cello)

Haydn Cello Concerto no. 1 in C with the Adelaide Symphony Orchestra, conducted by Tarmo Peltokoski (Jun 2023)

Elgar Cello Concerto with the Melbourne Symphony Orchestra, conducted by Ben Northey (Jun 2023)

Haydn Cello Concerto with West Australian Symphony Orchestra, conducted by Elena Schwarz (Jun/Jul 2023)

Haydn Cello Concerto with the Sydney Symphony Orchestra, conducted by Donald Runnicles (Oct 2023)

Rainer Saville (2014, trumpet)

Tomasi Trumpet Concerto with the Queensland Symphony Orchestra, conducted by Tarmo Peltokoski (Jun 2023)

Ashley Smith (2010, clarinet)

John Adams *Gnarly Buttons* with West Australian Symphony Orchestra, conducted by Otto Tausk (Sep 2023)

Nicole Tait (1998, bassoon)

Weber *Andante and Rondo Ungarese* with the Queensland Symphony Orchestra, conducted by Guy Noble (Sep 2023)

Sine Winther (2020, piano)

Scriabin Piano Concerto with the Canberra Symphony Orchestra, conducted by Jessica Cottis (Apr 2023)

ANAM AND THE ARTS8

The **Arts8** is a group of eight national creative workforce-training organisations providing the talent necessary to sustain Australia's performing and screen arts industries into the second half of this century. The fruits of their outstanding work can be experienced on stages and screens from Hobart to Darwin, Perth to Cairns and everywhere in between, most nights of the week, most weeks of the year.

The Arts8 is: Australian Ballet School, Australian Film, Television and Radio School (AFTRS), Australian National Academy of Music (ANAM), Australian Youth Orchestra (AYO), Flying Fruit Fly Circus, National Aboriginal and Islander Skills Association or NAISDA Dance College, National Institute of Circus Arts (NICA), National Institute of Dramatic Art (NIDA).

These eight internationally-renowned organisations fuel Australia's creative imagination, deliver artistic excellence and tell our story on the country's stages, screens, concert halls and circus spaces every night of the week. Collectively, the Arts8 organisations have been providing Australian artists and arts workers with elite-level studio training for 372 years.

The work of the Arts8 is supported by the Commonwealth Government, via the Office for the Arts in the Department of Infrastructure, Transport, Regional Development, Communications and the Arts.



Australian Government
Department of Infrastructure, Transport,
Regional Development, Communications and the Arts
Office for the Arts

In 2023 the Arts8

Offered 156 intense, studio-based training programs (30 accredited and 126 non-accredited)

Trained 1,694 artists and arts workers

Graduated 739 artists and arts workers

- With an average completion rate of 96%, with
- 673 graduates moving into professional employment in the sector or further national or international training

Employed

- 1,082 arts workers, including
- 188 full or part-time artists and trainers, and
- 610 contract artists and trainers

Contributed \$48.1M of earned revenue to Australia's cultural economy

Creatively partnered with 238 organisations across the country

Offered 471 community programs for 52,866 members of the community

Presented

- 728 performances and screenings to over 145,239 members of the public in metropolitan centres, and
- 91 performances and screenings to over 23,207 members of the public in regional centres

THANK YOU

2023 AWARDS & PRIZES

ANAM recognises the outstanding achievement and potential of our musicians by awarding a number of prizes at the end of each year. These awards and prizes are supported through the generosity of the following patrons;

Gwen Nisbet Music Scholarship

supported by the Gwen Nisbet Music Scholarship Fund awarded to Clare Fox (NSW)

Gwen Nisbet Encouragement Award

supported by the Gwen Nisbet Music Scholarship Fund awarded to Anna Rabinowicz (VIC)

David Richards Performance

Award for the Most Outstanding Performance of a Contemporary work or New Composition in an ANAM Recital supported by the Ursula Hoff Institute, Lome Cole and Family awarded to Aditya Bhat (VIC)

The Ursula Hoff Performance Award for the Best Performance of a

Classical Work in an ANAM Recital supported by the Ursula Hoff Institute, Lome Cole and Family awarded to Peter Gjelsten (New Zealand)

The Ursula Hoff Award for the Most Outstanding Chamber Music

Performance supported by the Ursula Hoff Institute, Lome Cole and Family awarded to the ensemble who played *Golijov Dreams and Prayers of Isaac the Blind* – Dario Scalabrini (QLD), Liam Freisberg (QLD), Adrian Biemmi (WA), Ariel Postmus (WA) and Isaac Davis (NSW)

St Silas Prize for the Most Outstanding First Year Performance in an ANAM Recital supported by St Silas Anglican Church awarded to Louise Turnbull (VIC)

Nick Deutsch Prize for the Most Outstanding First Year Musician supported by Nick Deutsch awarded to Maria Zhdanovich (SA)

The ADFAS Yarra Prize for the Most Outstanding Program in an ANAM Recital supported by ADFAS Yarra awarded to Ronan Apcar (NSW)

Brett Dean Prize for the Best Performance of an Australian work in an ANAM Recital supported by Brett Dean awarded to Georgia White (VIC)

ANAM Director's Prize supported by the ANAM Board of Directors awarded to Nicola Robinson (QLD)

ANAM Volunteers Prize for an Outstanding ANAM Citizen supported by the ANAM Volunteers awarded to Nadia Barrow (SA)

INSTRUMENTS

Access to high quality musical instruments is critical in the training of outstanding musicians. ANAM acknowledges the generous contribution of the following supporters who have donated, loaned or assisted with the purchase of instruments.

Instruments donated to ANAM

Andrea Castagneri 1700's Violin donated by Sieglind D'Arcy

Bohak Cimbalon donated by Jill Johnson

Cello Flight Cases (3) donated by the estate of the late Dr Keith Penny

Karner 1870's Cello donated by Sieglind D'Arcy

Mason and Hamlin Model CC Concert Grand Piano donated by Sieglind D'Arcy

Kawai Grand Piano donated by the late Hans Wolfgang Barwaldski

Yamaha P2F Upright Piano donated by the family of the late Pamela J.W. Miskin

Yamaha Upright Piano donated by Elise Callander

Yanbing Chen Cellos (2) donated by the estate of the late Dr Keith Penny

Instruments on loan to ANAM

The Georgina Grosvenor Viola, a Ceruti and a W. Siefert Violin Bow on loan to ANAM from the Bokhara Foundation

Alfred Lamy Violin Bow on loan to ANAM from Emily Boutard, played in 2023 by Harry Egerton

A.E. Smith Violin *This violin is jointly owned by ANAM and Janet Holmes à Court AC. It was purchased for ANAM with the support of Christina Katsimbardis, and with donations from Gilbert George, George Georgiou, Peter Ingram, Maria Kallis and an anonymous benefactor.*

Antonio Costa Violin on loan to ANAM from Jannie Brown, played in 2023 by Louise Turnbull

Chipot-Vuillaume Violin on loan to ANAM from Jannie Brown, played in 2023 by Liam Pilgrim

Claude Thomassin Violin Bow on loan to ANAM from Jannie Brown, played in 2023 by Liam Freisberg

Filippo Fasser Violin on loan to ANAM from Jannie Brown, currently played by Liam Freisberg

John D Johnston 2003 Viola #85, Smith model, on loan to ANAM from Jannie Brown, played in 2023 by Jamie Miles

Karel van der Meer Violin Bow on loan to ANAM from Emily Boutard

F. Karrasch Virginal Modern Replica on loan to ANAM from the Tim Young Piano Studio through the generosity of Lynn Young

Louis Guersan 1700's Violin on loan to ANAM from the Bokhara Foundation, played in 2023 by Natalie Mavradis

Lloyd Davies Violin on loan to ANAM from Jannie Brown, played in 2023 by Megan Yang

Peter Goodfellow 2022 Violin on loan to ANAM from Jannie Brown, played in 2023 by Lydia Sawires

Peter Goodfellow 2022 Cello on loan to ANAM from Jannie Brown, played in 2023 by Joshua Jones

Pierre Guillaume Cello Bow on loan to ANAM from Jannie Brown, played in 2023 by Shuhei Lawson

Puglisi Viennese Lemböck Double Bass on loan to ANAM from Bruce Lane

Pressenda 1849 Violin 'Richard Polett' on loan to ANAM from Janet Holmes à Court AC, played in 2023 by Harry Egerton

Rainer Beilharz 2021 Cello on loan to ANAM from Jannie Brown

Rainer Beilharz 2022 Cello on loan to ANAM from Jannie Brown, played in 2023 by Noah Lawrence

Vincenzo Sannino Violin on loan to ANAM from Emily Boutard, played in 2023 by Donica Tran

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