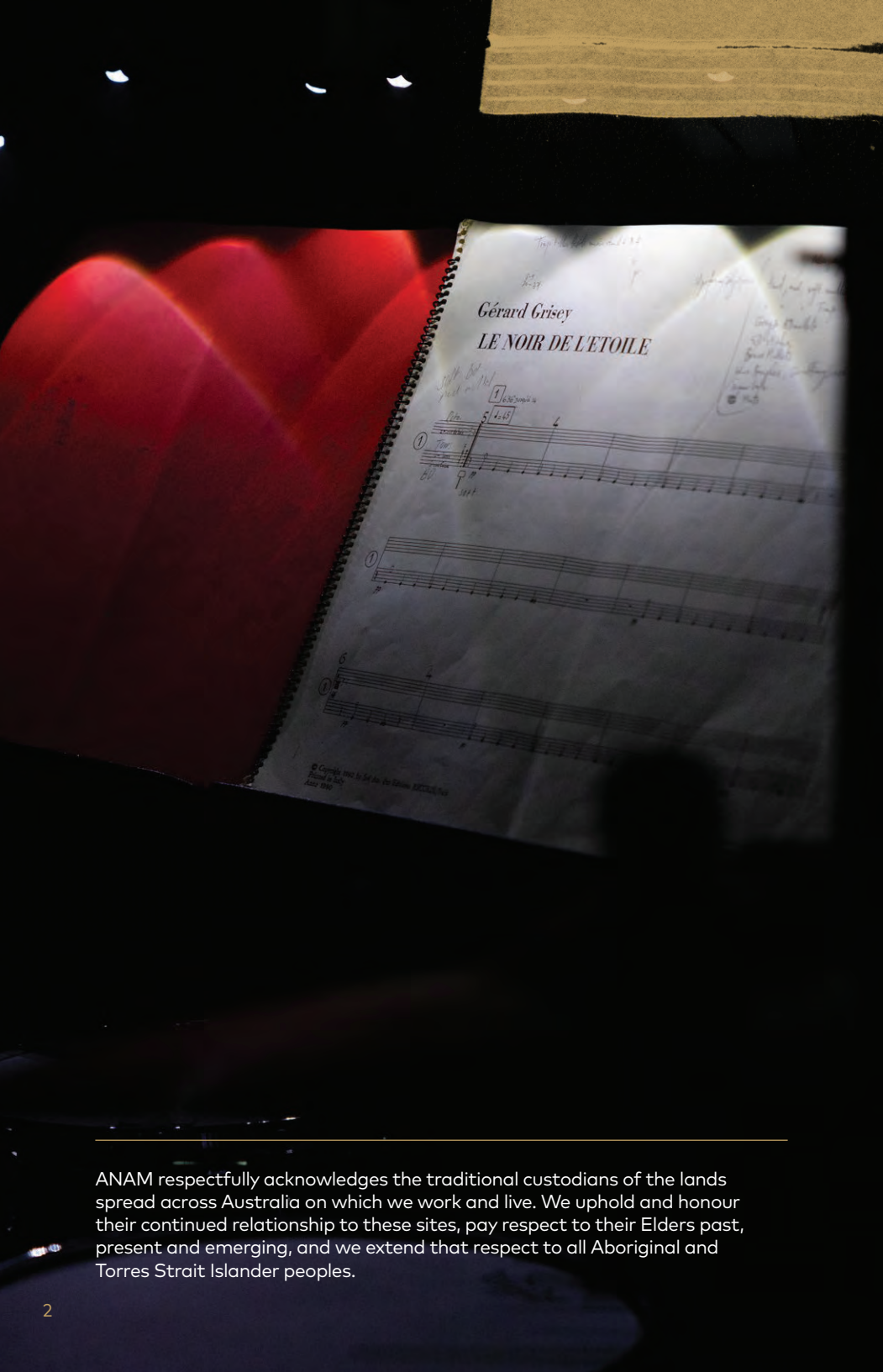




AUSTRALIAN
NATIONAL
ACADEMY
OF MUSIC

20
24
IMPACT OF
PHILANTHROPY

AN
AM



It gives me pleasure to share this summary of the philanthropic support ANAM received in 2024, and the very real difference that support made to the training and performance experience of our musicians and alumni.

Right across the country – from the eastern seaboard to the west, from the northern warmth of Brisbane to our friends in cooler climes of Canberra and Hobart – ANAM musicians excelled themselves in 2024. From the largest ensembles (the combined forces of the WASO + ANAM in Mahler 8 at Perth Concert Hall under Asher Fisch, and SSO + ANAM in *Gurrelieder* at Sydney Opera House under Simone Young AM) to the smallest – our new solo works of The ANAM Set 2024 – their knowledge of the canon, professional readiness and performance hunger delighted our audiences and partners.

It is hard to believe that 2024 was the fifth year that ANAM has been operating from the Abbotsford Convent. This current generation of musicians, and even some of our new audiences, have never experienced the South Melbourne Town Hall. Which is why this report focusses solely on the philanthropic support directly given to the ANAM Training Program in 2024.

This year, 2025, sees the public launch of our Capital Campaign *Building the Future*. We look forward to updating you regularly about the project and inviting your support with our Appeal throughout the year.

Thank you again for your support in 2024.

Kate Mazoudier
Deputy General Manager

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.

THANK YOU

TOTAL
PHILANTHROPIC
SUPPORT
\$1,932,459

Sponsorship for Faculty/
Associate Faculty positions
\$328,000

Funds raised through the Annual
Appeal for Musician Wellbeing
\$92,128

To support Guest Artist
Residencies
\$85,564

The ANAM Set 2024
\$87,500

Musician Support through
the Syndicate Program
\$385,818

Training Scholarships
\$20,000

Bequests realised
\$118,000

16 Volunteers supported 97
of our concerts as ushers

9

Faculty & Associate
Faculty positions were
generously supported
by Philanthropy in 2024

ANAM Artistic Director,
Paavali Jumppanen

*Supported by Janet Holmes
à Court AC and John &
Rosemary Macleod*

Resident Faculty, Head of
Piano, Timothy Young

*Supported by the Orthwein
Foundation*

Resident Faculty, Head of
Strings, Howard Penny

*Supported by the Johnson
Family Foundation*

Head of String Chamber
Music, Sophie Rowell

Supported by Sieglind D'Arcy

Head of Flute, Alison Mitchell

Supported by Philip Bacon AO

Head of Brass and Trumpet,
Yoram Levy

*Supported by John and
Chris Sandow*

Head of Percussion,
Peter Neville

Supported by Kerry Landman

Associate Faculty,
Louisa Breen

Supported by Igor Zambelli

ANAM Music Librarian,
Alex Owens

*Supported by The Robert Salzer
Foundation*

ANAM COHORT 2024

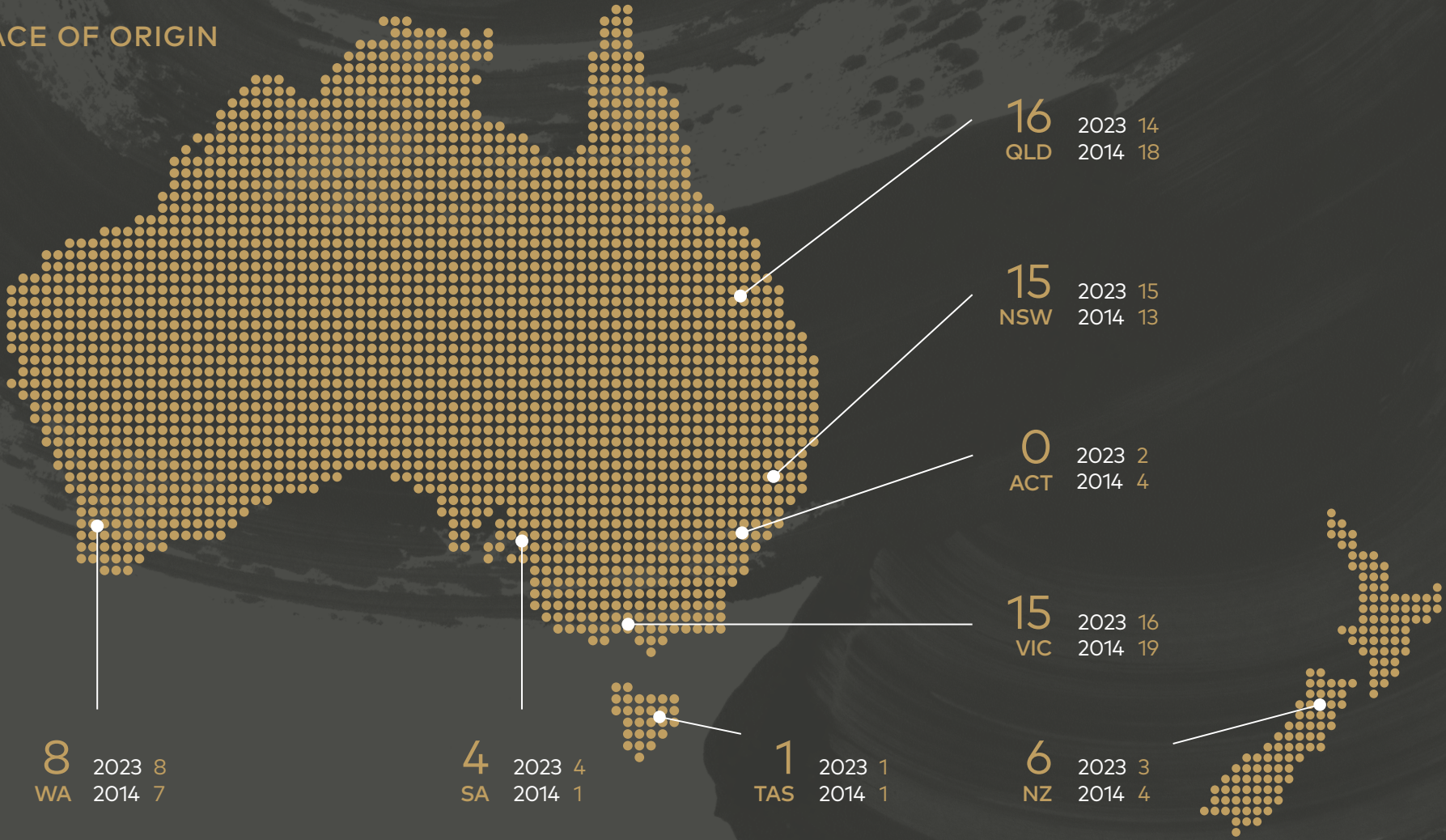
32
First Year

15
Second Year

18
Third Year

57 of 65
musicians were supported by
ANAM Syndicate donors in 2024

PLACE OF ORIGIN



THE ANAM EXPERIENCE

OVER 34 WEEKS
IN 2024, ANAM
PROVIDED ITS
MUSICIANS WITH

2,456

hours of 1:1 lessons

1,246

hours of coaching with
Associate Faculty

1,077

hours of classes

318

hours of chamber
music training

16

Musician Enhancement
lectures and workshops

148

Health & Wellbeing group
sessions and individual
appointments

169

public and private
masterclasses

IN 2024 ANAM
MUSICIANS GAVE

175

performances including:

100

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

75

performances outside ANAM
in Melbourne, across Australia
and internationally

18

Community Engagement
workshops and performances
in schools, residential aged
care and public workshops

9

private home concerts in
Sydney, Melbourne and
Brisbane

64

solo recitals



On Tradition concert in Rosina Auditorium. Photo by Pia Johnson.

“Being able to learn from international artists, and some of the greatest musicians playing today, is one of the most inspiring and informative aspects of ANAM’s program. During Katy Woolley’s masterclass this year I gained insights into the psychology behind breathing and awareness of your body, which provided enough food for thought to last years.”

— EMMA JOHN (WA) HORN



Damien Eckersley (ANAM Faculty)
at the Victorian Pride Centre.
Photo by Chloe Elizabeth.



ANAM at the Victorian Pride Centre



ANAM Musicians side by side with the Auckland Philharmonia

“I feel that the ANAM program has helped me grow in key ways as a person (firstly) and very much as a musician. It has brought me to another level of music making, and given me the confidence to keep trying to pursue this as my career. ANAM came at a pivotal time in my personal development.”

— NOAH LAWRENCE (VIC) CELLO



Bennelong, Sydney Opera House. Photo by Mark Holt.



ANAM Musicians perform with Christoffer Sundqvist at the Melbourne Recital Centre. Photo by Laura Manariti.

“I believe having a syndicate is incredibly important for ANAM musicians. You get to build a beautiful connection with people who genuinely want to support in everything you do. Being able to understand why they love music so much and sharing my inside experience is always such a beautiful aspect of ANAM.”

— THEONIE WANG (QLD) VIOLIN



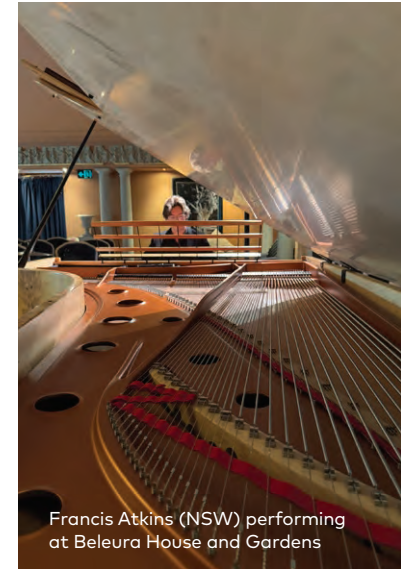
Asher Fisch conducts Mahler 8.
Photo by Daniel James Grant.

“It was an absolute privilege to perform side by side with WASO. Being under the baton of such a talented and friendly conductor as Asher Fisch helped me find a new confidence on stage. Not only was I able to learn more about the technical details of playing orchestral flute and working within a section, but I also discovered the absolute joy of performing in an orchestra.”

— EMICA TAYLOR (NZ) FLUTE



ANAM Syndicate event.
Photo by Laura Manariti.



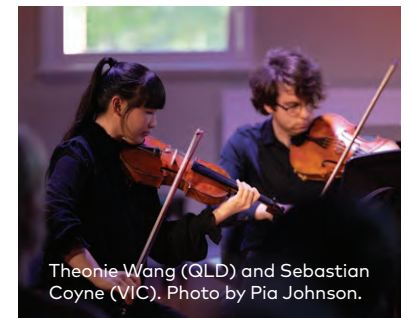
Francis Atkins (NSW) performing at Beleura House and Gardens



ANAM musicians play side by side with the West Australian Symphony Orchestra. Photo by Daniel James Grant.

“I’ve really enjoyed having a syndicate at ANAM. As the year has progressed, my syndicate has become a friendly face to spot in the crowd and a friend to chat to about my latest travel adventures.”

— STEPHANIE SHERIDAN (WA) BASSOON



Theonie Wang (QLD) and Sebastian Coyne (VIC). Photo by Pia Johnson.



Photo by Pia Johnson



Emica Taylor (NZ)

“Tim Young was immensely helpful in developing my technique and practice techniques, and has given me confidence in my performing and preparation ability.”

— MATTHEW GARVIE (NSW) PIANO



Tarilindy String Quartet. Photo by Laura Manariti.

“The MSO orchestral immersion was an exciting week which allowed me to learn and adapt to a very professional environment. There was so much more precision than any ensemble I’ve ever experienced before, and learning to fit in and take on some hard repertoire was challenging but fun.

— HANNA WALLACE (NSW) VIOLA



Aditya Bhat (VIC) at the NGV



Francis Atkins (NSW) at Belleura House and Gardens



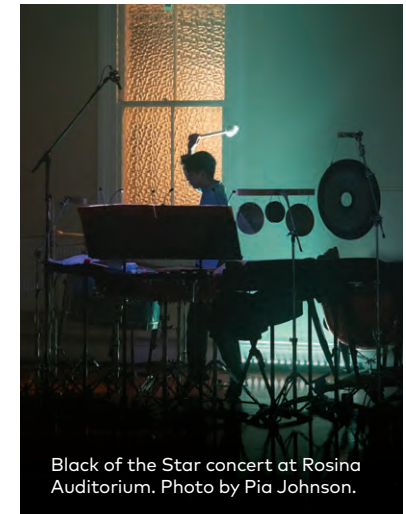
Black of the Star concert at Rosina Auditorium. Photo by Pia Johnson.



Photo by Nico Keenan



ANAM Musicians at the opening of the Victorian Parliament. Photo by Laura Manariti.



Black of the Star concert at Rosina Auditorium. Photo by Pia Johnson.

“My ANAM experience was definitely challenging and at times very high pressure, but really transformative for me as a musician and artist. I was given the opportunity to try out a heap of different music, be in different settings, perform and work with world-class artists and thinkers, and importantly, to do all this in a public-facing platform which feels more meaningful and real.”

— RONAN APCAR (NSW) PIANO

“Peter Neville and John Arcaro are exceptional teachers who complement each other well in their approaches, but are also aligned in their ability to identify and help bring out every student’s individual talents.”

— ADITYA BHAT (VIC) PERCUSSION



Black of the Star concert at Rosina Auditorium. Photo by Pia Johnson.

ARTIST RESIDENCIES

3

Artist Residencies were generously supported by Philanthropy in 2024



ERKKI LASONPALO

Erkki Lasonpalo's Artistic Residency at ANAM was supported by David and Gai Taylor

In Residence Tuesday 28 May – Saturday 1 June

ANAM Orchestra with Erkki Lasonpalo
Saturday 1 June 7pm
St Kilda Town Hall

“Erkki was very generous with his time for the week he was with us at ANAM. He often engaged with us outside of rehearsals and was open to speaking about all things to do with music. It was an up-close experience with a conductor which doesn’t always happen. ANAM is a great space for us to meet amazing musicians and conductors.

I’m so grateful for the opportunity to work with Erkki and to play Finnish works under a Finn! His insight and knowledge really framed how we approached these works.”

— NATALIE MAVRIDIS (NSW) VIOLIN



JAKUB JAKOWICZ

Jakub Jakowicz's Artistic Residency at ANAM was supported by Meredith Baldwin

In Residence Thursday 1 August – Friday 9 August

Sublime String Quartets
Tuesday 6 August 7pm
Rosina Auditorium,
Abbotsford Convent

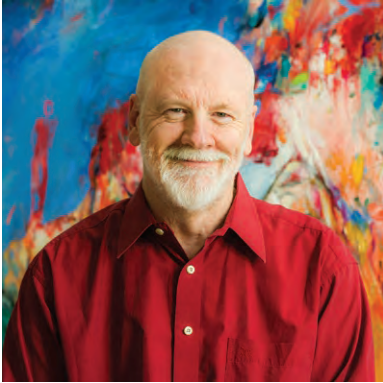
Mostly Mozart: Magnificent Minor
Friday 9 August 11am
Elizabeth Murdoch Hall,
Melbourne Recital Centre

“What I found particularly inspiring was Jakub’s emphasis on storytelling through music. This residency has broadened my perspective on interpretation, showing me how much more there is to discover in every piece.”

— MAX WUNG (WA) CELLO

“This residency allowed me to share my love for chamber music, which I genuinely consider a most incredible musical activity – it’s an opportunity for musicians to express themselves, communicate and to create. I believe that the works of great masters such as F. Schubert and J.S. Bach, convey an artistic and metaphysical message. I love the idea of bringing international artists and the very talented young musicians of ANAM to play together. The intensity of musical experiences and interactions between musicians has great influence on the artistic development of each of these young players.”

— JAKUB JAKOWICZ, VIOLIN



BRETT DEAN

Brett Dean's Artistic Residency at ANAM was supported by Peter Jopling AM KC and Richard Parker

In Residence Monday 19 August – Saturday 24 August

Imaginary Ballet

Wednesday 21 August 7pm
Rosina Auditorium,
Abbotsford Convent

ANAM Orchestra With Brett Dean And Stefanie Farrands

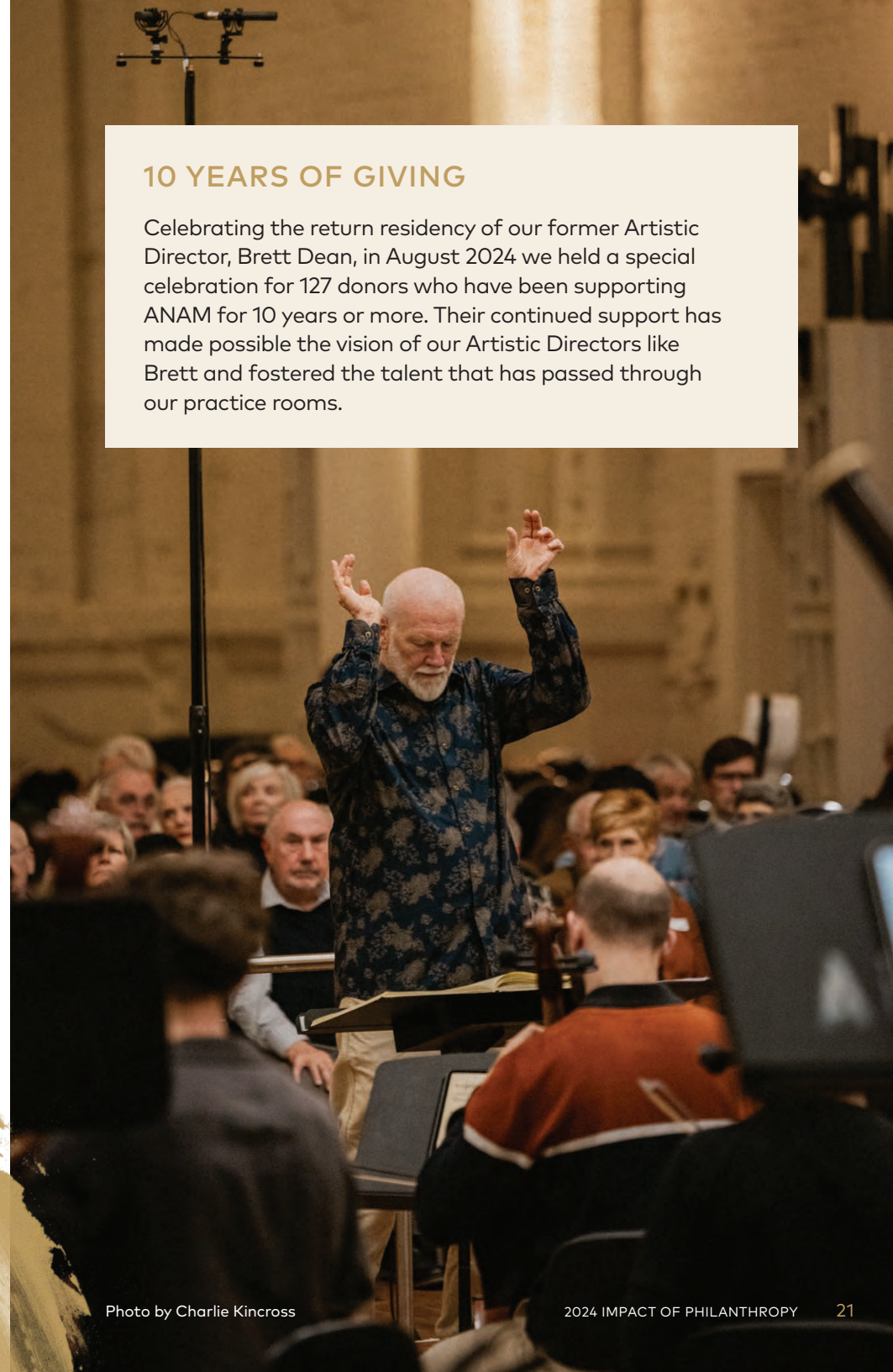
Saturday 24 August 7pm
St Kilda Town Hall

“Reuniting with ANAM after nearly six years resulted in a highly successful and indeed memorable week. Over the course of six days, we covered many facets of what it means to be a professional classical musician today: intense chamber music playing, detailed workshopping of solo works, including one-on-one teaching and a string workshop, addressing paths and philosophies towards building a career in music through two extensive Q&A sessions and, finally, a demanding orchestral programme prepared for public performance under quasi-professional conditions (ie. a short, intensive rehearsal period of only a few days).”

— BRETT DEAN, CONDUCTOR, COMPOSER, VIOLA

10 YEARS OF GIVING

Celebrating the return residency of our former Artistic Director, Brett Dean, in August 2024 we held a special celebration for 127 donors who have been supporting ANAM for 10 years or more. Their continued support has made possible the vision of our Artistic Directors like Brett and fostered the talent that has passed through our practice rooms.



THE ANAM SET

20
new ANAM Set commissions
generously supported by
Philanthropy in 2024



The ANAM Set pairs each of ANAM's final year musicians with an Australian composer to create a new work for their instrument.

The 2024 ANAM Set was supported by the Australian Government through Creative Australia and the Anthony and Sharon Lee Foundation



To learn more about the ANAM Set visit anam.com.au/theanamset

The ANAM Set commissions in 2024 were:

Composer		Composition Title	Instrumentation	Written for
Aaron Wyatt	WA / VIC	<i>Lux Aeterna</i>	Tenor trombone & electronics	Jeremy Mazurek
Christine Pan	NSW	<i>Echo Chamber</i>	Clarinet	Dario Scalabrini
Peter de Jager	VIC	<i>Sonata for Solo Violin</i>	Violin	Harry Egerton
Natasha Anderson	VIC	<i>the same pattern at my feet</i>	Oboe & vibraphone	Oscar Gillespie
Victor Arul	WA	<i>Disconcerts of large structures</i>	Percussion	Aditya Bhat
Hollis Taylor and Jon Rose	NT	<i>Arltunga 2023 / Ilparpa Road 2.3, 2023</i>	Violin and pied butcherbird (tape)	Natalie Mavridis
Jonathan Heilbron	AUS	<i>That I Might Know, That I Might Know</i>	Double Bass	Oakley Paul
Lachlan Skipworth	WA	<i>Villanelle</i>	Violin & piano	Liam Pilgrim
Lisa Cheney	QLD	<i>Hush</i>	Violin	Liam Freisberg
Mirama Young	VIC	<i>The Linke Between</i>	Horn	Calen Linke
Justin Williams	NSW	<i>A Storm</i>	Piano	Matthew Garvie
Salina Fisher	NZ	<i>Yozora 夜空</i>	Flute	Anna Rabinowicz
Andrew Chen	VIC	<i>viewfinding</i>	Cello	Noah Lawrence
Peggy Polias	NSW	<i>Anguilla</i>	Double Bass	Rohan Dasika
Connor D'Netto	QLD	<i>three phases</i>	Cello	Jack Overall
Christopher Sainsbury	ACT	<i>Interrupted Cadence</i>	Two pianos	Reuben Johnson
Callum Mallet	NZ	<i>a sunflower fades</i>	Trumpet and tape /live electronics	Isabella Thomas
Lee Bradsaw	VIC	<i>Radiance (or The Black Sonata)</i>	Cello & percussion	Joshua Jones
Stuart Greenbaum	VIC	<i>Towards the Edge of Google Maps</i>	Viola & piano	Sebastian Coyne
Chris Williams	AUS	<i>we have seen it rising</i>	Viola	Daniel You



INVENTION AND COLLABORATION: INSIDE THE ANAM SET

When composer Connor D'Netto met ANAM musician Jack Overall (SA cello), he asked Jack what challenges he wanted to overcome in his playing. Jack's response – playing long, uninterrupted shapes of music – informed the composition of what became *Three Phrases* for solo violoncello.

"The composition presented three different ideas of what a long, uninterrupted shape is, and I'd never seen those exact ideas in another piece before," Jack says.

"It gave me a chance to work on these amazing sounds, so it was a whole new learning

experience. It was empowering as well, because now if I go into a piece of music with similar challenges, I know that I've been there before."

Jack and Connor met each other through the ANAM Set, an ambitious commissioning project supported by the Anthony and Sharon Lee Foundation that partners Australian composers with final year ANAM musicians to collaborate and develop new works, which are premiered within the same year.

"The fact that, for a period, we are the guardians of their new work, and that we get to premiere it, is amazing," Jack says.

"I found the whole experience so much fun. I wanted to bring Connor's vision to life, and I was continually discovering things right up until the week of the performance. It was a new way of learning music for me, as opposed to when you can hear the recording right away."

Initially supported by a grant from the Restart Investment to Sustain and Expand (RISE) Fund and then, from 2024 by the Anthony and Sharon Lee Foundation, the ANAM Set

was born out of the necessity and invention of COVID-19 and has led to the creation of 105 pieces of new music thus far.

Commissioning new Australian repertoire is "vitaly important", Connor says, if music is to continue developing and offering reflections on our time.

"It's particularly true in Australia, because we often lean on these classical music touchstones, which are so far removed from us, not only in time but geography and politics. Continuing to support and create Australian repertoire is so important."

Participating as a composer in the ANAM Set offered an "idealised iteration" of what the collaboration between a composer and musician should look like, he says.

"ANAM offered everything you want – the organisation is on top of everything from the business side of things, there were rehearsal spaces for workshopping, there was a guaranteed performance of the work, and the piece is recorded which gives it a much further reach.

There was everything I would love to experience in every commissioning process.

Thanks to its focus on collaboration between musicians and composers, the ANAM Set also gives musicians the invaluable opportunity to participate in that process of creation," he adds.

"If you think back to Mozart's day, it was only new music they were playing. Musicians were playing the new symphony he had written, and then he'd write a new one the next weekend, and musicians were part of that process. It's great to see ANAM program lots of contemporary repertoire and have performers be part of that process."

For Jack, premiering *Three Phrases* for solo violoncello amongst the 19 other works in the 2024 ANAM Set enabled him to contextualise his practice among his peers and established composers alike.

"The ANAM Set is an incredible set of works, when you see it as a whole," he says. "It really does encapsulate the current Australian art music scene like nothing else."

ALUMNI

FELLOWSHIPS & SCHOLARSHIPS

ANAM alumni have exclusive access to academy positions and fellowships, offering opportunities to further their careers both in Australia and overseas.

Our two notable professional partnerships exclusively reserved for ANAM are philanthropically funded:

Eva Besen AO Scholarship

A two-year position in the Karajan Academie of the Berliner Philharmoniker

Supported by Naomi Milgrom AC

"Starting my second year in the Karajan Academie has been a surreal experience. I couldn't believe how quickly my first year flew by, and how much I had learned in the space of that year. I've been able to establish a wonderful community of friends and mentors in and outside

4

Alumni Fellowship & Scholarship positions were generously supported by philanthropy in 2024

of the academy, through these relationships I've had the chance to play in other ensembles in Berlin, which has also been very enriching.

Last September, I played every project in the Berliner Philharmoniker and was given the amazing opportunity to serve as concertmaster of the Karajan Academie orchestra for an exciting project with Sir Simon Rattle. It was definitely a new challenge for me, to plan for and prepare so many new notes, but I'm so grateful for the experience. Every project in the academy and the orchestra brings new inspiration, joy and wonderful memories that will last an entire lifetime."

— PHOEBE GARDNER (VIOLIN, 2021)

Jane Hansen AO Scholarship

A two-year position at The Hermann Levi Academy of the Bayerisches Staatsorchester, Munich

Supported by the Hansen Little Foundation

"At this point, nearing the end of my time at the Academy, I'm feeling very much at home at the opera. Many of my colleagues have now become friends and I'm enjoying the relationships I've developed since my arrival. It's rewarding to feel that I have grown both as a musician, as well as a person during my time here. I have some special concert experiences I'll hold onto for a while to come. Including the immense pleasure of performing in one of the orchestra's symphonic concerts, which happen only a few times a year, I am deeply grateful for this opportunity.

Alongside ANAM, I can wholeheartedly say that the experience as an Academist at the Bayerische Staatsoper has been the most formative musical experience I have had in setting me up for the future. I'm happy to share that I've been offered a contract

to continue playing at the Staatsoper, which will begin straight after my Academy time finishes in January! I'm beyond grateful that I'm able to stay and play in this incredible orchestra for a while longer."

— MANA OHASHI (VIOLIN, 2018)

Ian Potter Emerging Performers Fellowship

A two-year Fellowship providing financial and mentoring support to the artist, to establish their own independent artistic practice.

Supported by the Ian Potter Cultural Trust

2024 Fellows

Mee Na Lojewski (cello, 2014)
Katie Yap (viola, 2014)

In December ANAM was delighted to announce the next recipients

2025 Fellows

Eliza Shephard (flute, 2018)
Kaylie Melville (percussion, 2015)

EMERGING PERFORMER FELLOWS FORGING THEIR OWN PATHS

The inaugural recipients of the Ian Potter Emerging Performers Fellowship say the support has been invaluable in giving them the opportunity to create the next stages of their independent music practices.

"Graduating from ANAM more than 10 years ago and setting out to create my own chamber music group was very much like embarking on something that has no template," says Mee Na Lojewski (cello, 2014), founder of the award-winning Affinity Quartet.

"I've had to figure it out as I go – how to build my networks and build the quartet's program, while also raising the funding and profile of the group."

The Ian Potter Emerging Performers Fellowship is funded through the generous support of the Ian Potter Cultural Trust. Valued at AU\$50,000 each year for two years, the fellowships recognise ANAM alumni who display a demonstrated commitment to establishing an independent performance practice.

Mee Na and fellow inaugural recipient Katie Yap (viola, 2014) received their two-year fellowships in 2024.

In 2023, the Affinity Quartet became the first Australian group to win the Melbourne International Chamber Music Competition in 32 years. "That breakthrough achievement was the perfect moment to rethink what was next" Mee Na says.

"To get the Ian Potter Fellowship and then really make the quartet my total focus has been wonderful. I've been able to wear the many hats needed to further the quartet ... everything from writing grants to pitching programs and building relationships."

— MEE NA LOJEWSKI
(CELLO, 2014)

As well as supporting creative planning and strategising, the fellowship has also funded specialist repairs to her unlabeled English cello, which dates to the 18th century. It has also enabled the quartet's members to devote themselves full-time to its music.

"The funding enables us this year to attend something like 36 programmed weeks," she says, including the Adelaide Festival and a five-week European tour, with two festival debuts.

Building a career as a freelance musician often involves taking on opportunities without necessarily having the space to be strategic about what to pursue, says Fellow Katie Yap.

"As you become more established and find your niche, there's that tension between saying yes to every opportunity but then not always having time to do the things you really want to deeply pursue as an artist. The fellowship has changed that."

The transition from early to mid-career artist "can be a very vulnerable point in an artist's career," she says. "You're establishing yourself in one area, but as an artist you want to constantly evolve and develop and leap into the unknown."

Because the Ian Potter Emerging Performers Fellowship at ANAM is only available to independent musicians and not designed to specific activities, budgets or outcomes, it is well-placed to support musicians at this stage of their careers.

"It's really targeting those ANAM alumni who are building themselves as a musician but there's often not a support framework to help get you there," Katie says.

Katie is using the support to expand her creative practice, ordering a Nyckelharpa, a traditional Swedish instrument. She is also working on more of her own compositions, a "very scary thing to do," she says, given the traditional hard divide between composers and musicians.

“This has really given me the space to explore those things, and do some collaborative composition, which is fun. It’s exciting to collaborate in this way and have a platform for my own voice.”

— KATIE YAP (VIOLA, 2014)

As well as vital financial support, Fellows receive mentoring. Last year, Katie was mentored by arts producer Michaela Coventry, while this year both composer Katy Abbott and composer, artist and curator Leilehua Lanzilotti are offering support.

Mee Na is being mentored by Bronwyn Lobb, Director of Development at the Australian Youth Orchestra.

Thanks to both the financial and mentoring support of the Fellowship, both artists say they are navigating a transformational moment in their respective practices.

“There has been a lot of learning over the past year,” Mee Na reflects. “I’ve grown a lot.”



Photo by Steven Bryer

THANK YOU

A donation to ANAM means a richer musical future for all Australians for generations to come.

Ways to Support ANAM

To discuss your support or make a donation over the phone, please contact:

ANAM Development Team

03 9645 7911

support@anam.com.au

Giving Online

Support ANAM by making a gift online:

anam.com.au/support/make-a-donation

Focused Philanthropy

Capital Campaign | South Melbourne Town Hall

Nick Bailey, General Manager

0422 221 909

Kate Mazoudier, Deputy General Manager

0403 497 424

Tailored Gifts, Faculty Support, Training Program Support

Kate Mazoudier

k.mazoudier@anam.com.au

0403 497 424

Musician Support

Join or start a Syndicate to support a young musician. Share their challenges and successes over the 3 years at ANAM as they progress from aspiring talent into career-ready young professionals.

Sylvia Hosking

s.hosking@anam.com.au

0417 521 078

Bequests

A gift to ANAM in your Will ensures that ANAM remains Australia's most artistically vibrant institution for young musicians.

Sylvia Hosking

s.hosking@anam.com.au

0417 521 078

Instrument donations, Volunteering

Britt Gunther

b.gunther@anam.com.au

03 9645 7911

Awards and Prizes

Jasmin Bardel

j.bardel@anam.com.au

03 9645 7911

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