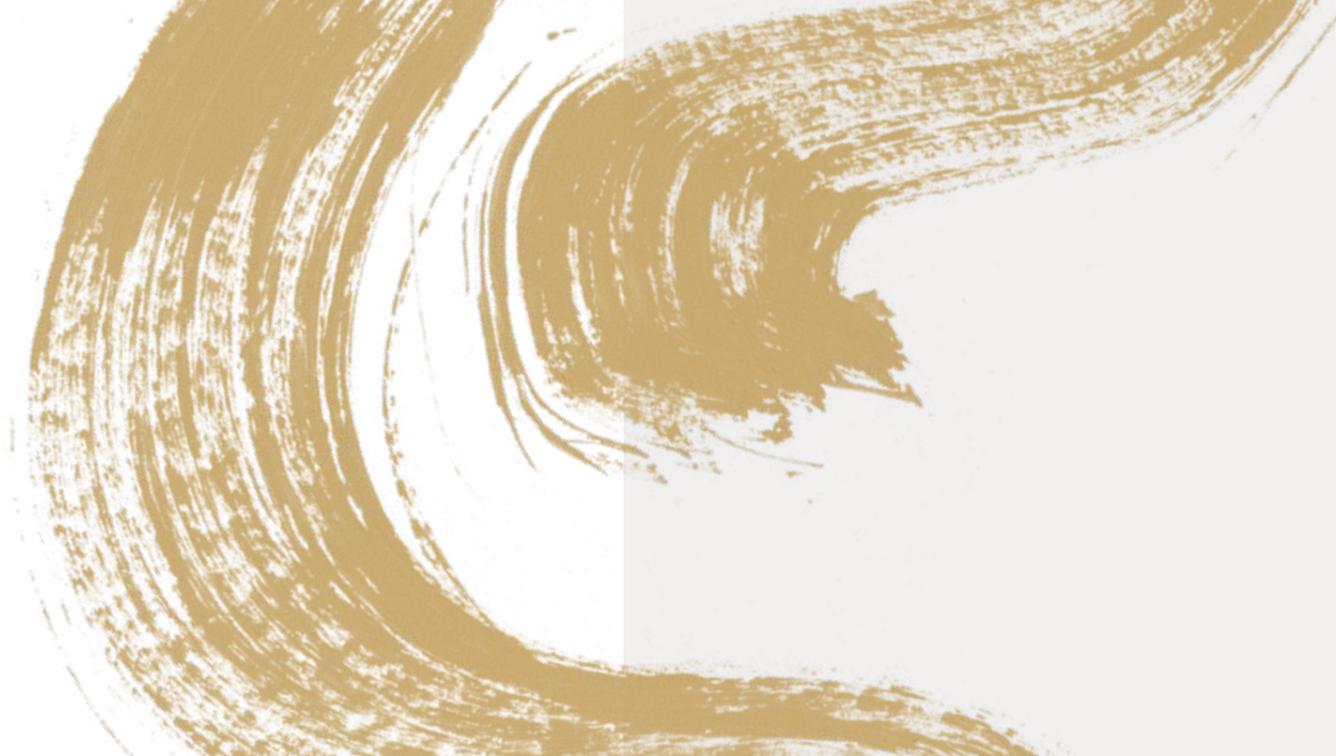


AUSTRALIAN  
NATIONAL  
ACADEMY  
OF MUSIC

IMPACT OF  
PHILANTHROPY  
2025

AN  
AM

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Asher Fisch conducts ANAM Orchestra. Photo by Pia Johnson.

It is always an honour to write this introduction – an opportunity to thank you directly while demonstrating the profound impact of philanthropy at ANAM.

Through your support for ANAM's artistic projects, visiting artists, faculty and associate artists, instrument donations, syndicate participation and the well-being of our musicians, you ensure that the deeply committed and exceptionally talented young musicians in our care are given every possible opportunity to succeed and thrive.

ANAM offers a unique model of performance training. The ANAM program is both intense and nurturing, and its success lies in meeting the needs of each individual musician while helping them hone their skills and prepare for a career in music. The faculty and staff at ANAM are as committed as the musicians themselves and this resource-intensive training model is possible only through your generous support.

Thank you for being part of the ANAM family – for your donations, participation, presence in our audience, feedback, advocacy and commitment. Thank you for joining us on this remarkable journey.

**Kate Mazoudier**  
Director of Philanthropy

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  
**\$2,067,119**

**\$432,000**

Sponsorship for Faculty/  
Associate Faculty positions

**\$459,200**

Musician Support (including  
the Syndicate Program)

**\$85,000**

To support Guest Artist  
Residencies

**\$148,000**

The ANAM Set 2025

**\$300,000**

For Alumni Scholarship  
& Fellowship positions

**\$187,844**

Bequests realised

**668 hours**

were donated by **19 volunteers**  
to support our concerts and events



Timothy Young directs ANAM Musicians. Photo by Charlie Kinross.

ANAM Artistic Director, Paavali Jumppanen

*Supported by Janet Holmes à Court AC*

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*

Resident Faculty, Head of Violin, Adam Chalabi

*Supported by The Patricia H Reid Endowment*

Head of String Chamber Music, Sophie Rowell

*Supported by Sieglind D'Arcy*

Head of Percussion, Peter Neville

*Supported by Kerry Landman*

Associate Faculty, Louisa Breen

*Supported by Igor Zambelli OAM*

**7**

Faculty & Associate  
Faculty positions were  
generously supported  
in 2025

# OUR MUSICIANS

In 2025 our musician cohort comprised;

**69**

musicians

**24**

First Year

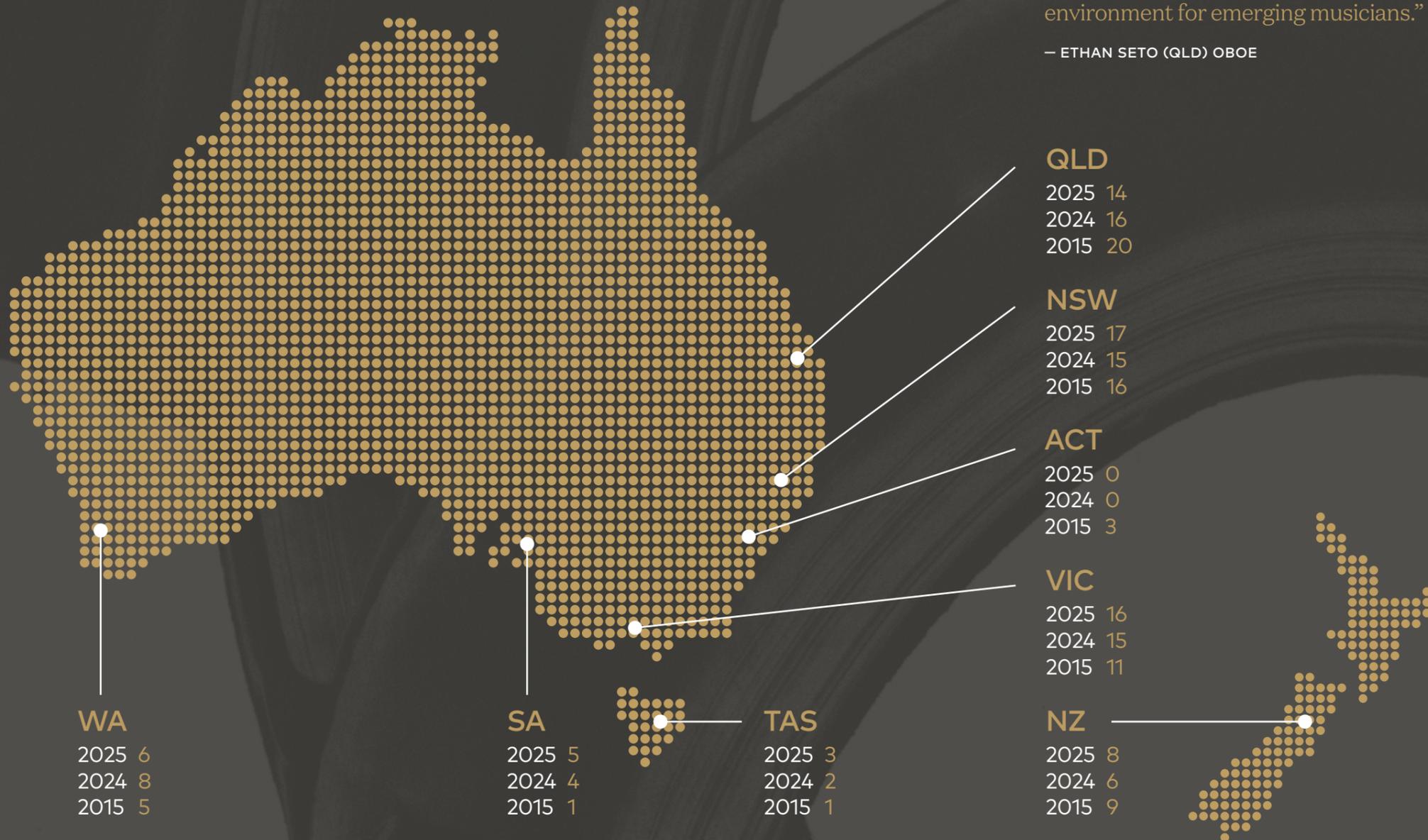
**33**

Second Year

**12**

Third Year

## PLACE OF ORIGIN



“An intense but rewarding year of exploring and expanding my capabilities, both musically and non-musically”

— ALLAN MCBEAN (SA) DOUBLE BASS

“What I think will be the most varied and intense (but enjoyable!) musical period of my life.”

— EMMA JOHN (WA) HORN

“A supportive and driven environment for musicians, rich with drive and love for music.”

— SHANNON RHODES (WA) VIOLIN

“No better place to become the best possible version of yourself.”

— JAMIE MILES (VIC) VIOLA

“ANAM is a uniquely special and supportive world-class training environment for emerging musicians.”

— ETHAN SETO (QLD) OBOE

“A huge year of growth, learning and participating in things that I never thought I’d do, or even like, but during the process became a much deeper and more enhanced listener and thinker.”

— CALEB GOLDSMITH (NZ) PERCUSSION

“My ANAM experience has been career changing and for that I’m forever grateful.”

— THEONIE WANG (QLD) VIOLIN

# THE ANAM EXPERIENCE

OVER 33 WEEKS  
ANAM PROVIDED ITS  
MUSICIANS WITH

2,570

hours of 1:1 lessons

1,032

hours of coaching with  
associate faculty

862

hours of classes

265

hours of chamber  
music training

113

Musician Enhancement talks  
and workshops, including:

180

Health & Wellbeing group  
sessions and individual  
appointments

232

public and private  
masterclasses

*ANAM's Masterclasses are supported  
by the Robert Salzer Foundation*

IN 2025 ANAM MUSICIANS  
GAVE 187 PERFORMANCES  
INCLUDING:

109

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

78

performances outside ANAM  
in Melbourne, across Australia  
and internationally

21

Community Engagement  
workshops and performances

9

Soirees across Australia

68

Solo recitals



Adam Chalabi directs ANAM musicians at *Harmonies du Soir*. Photo by Charlie Kinross.



ANAM Musicians with Anthony Marwood (violin) and James Crabb (accordion) at Ukaria Cultural Centre. Photo by Claudio Raschella.



ANAM Orchestra rehearses *Katya Kabanova* presented by Victorian Opera with Maestro Alexander Briger AO. Photo by Jeff Busby.



Maria Zhdanovich (SA) flute. Photo by Mark Bond.



Jonathan Parker (WA) percussion. Photo by Charlie Kinross.

# MUSICIAN SUPPORT

## ANAM SYNDICATE

66 of 69

musicians were supported by ANAM Syndicate donors in 2025



“I’ve built lovely relationships with my syndicates and have had many inspiring conversations with them. I believe it is crucial for our careers to have the ability to converse with sponsors and the Syndicate program has made this a great experience.”

— HEESOO KIM (QLD) CELLO



ANAM Musicians collaborate with Arts8 organisations.



ANAM Syndicates and Musicians. Photos by Charlie Kinross.

“Connecting with our supporters is very important, music and the arts would not be possible without them. By having syndicates, it gives us a chance to really thank them as well as to get to know them better, they always have the best stories!”

— IAN CHIAO (NZ) VIOLIN

# SUPPORTING PROMISING YOUNG MUSICIANS PROVES A FAMILY AFFAIR

At 80, Marilyn Howorth feels as though she's welcomed an extra nine children into her family as an ANAM donor.

After all, the former school teacher has forged special connections with the students she has supported with her late husband David.

She proudly lists their names and their instruments, from their first students 10 years ago (Kim Falconer & Kenny Keppel who played flute and clarinet respectively), to Jamie Miles, the violist who graduated in 2025.

"It's like being in a great big family," she says. "You develop a rapport with the student – and that's absolutely the best. It really is like having another child in the family because you hear what they're doing and what their plans are."

Marilyn's journey as a donor began unexpectedly, after winning an online competition that included a year's membership with ANAM.

She'd been a long-time supporter of other classical music organisations but says her first ANAM concert left a lasting impression.

"I'd never heard of it before, but I was just blown away," she reflects. "I couldn't believe it; there were all these talented young people performing."

After learning about ANAM's Syndicate program, Marilyn decided to become involved about a decade ago, and her life has been enriched ever since.

The program involves a contribution of \$1,000 or more, which is pooled with other supporters to provide up to \$12,700 for developing musicians to help with living costs.

Donors are encouraged to become part of a family for the musician, and Marilyn is a shining example.

She attends performances regularly, follows each student's progress closely, and welcomes many of them into her home.

Take violist Jamie Miles, a 2025 alum who was accepted into the MSO Academy this year.

He says the pair developed a friendship over the past three years that stretched beyond the concert hall.

Jamie visited Marilyn's home for BBQs, learned about her collection of Indigenous art, and enjoyed seeing her face in the audience at his performances.

"She's such a vibrant personality, and it means a lot rocking up to concerts or your recitals knowing that you'll see that person reliably," he says. "You build a genuine relationship with them."

A career in music seemed pre-destined for Jamie, who hails from a family of successful musicians and picked up his first instrument at just five years of age.



Jamie Miles (VIC) viola & Marilyn Howorth. Photo by Charlie Kinross.

"I wanted to play the violin for a long time before I was five and my parents wouldn't let me because I couldn't stand still and they were reluctant to give me an expensive instrument," he says.

"I was overjoyed when I finally proved that I could stand still for more than 10 seconds."

He switched to the viola at age nine at the suggestion of his music teacher and fell instantly in love.

"We kind of play the role of magician a little bit in string quartets and I feel like I am in a secret viola society," he says.

"The violins and the cellos are very important. But they don't hold that kind of magical quality that can shift the nature of the sound from the inside."

Jamie says the financial support helped make his dream of studying at ANAM possible, with the syndicate program contributing to the scholarships and bursaries made available to ANAM Musicians. "It's impossible to study at ANAM without the means to do so, and the syndicate program is very meaningful as you have a set of people who are invested in you."

To learn more about the ANAM Syndicate program visit [anam.com.au/anamsyndicate](https://anam.com.au/anamsyndicate)

# ARTIST RESIDENCIES

5

Artist Residencies were generously supported in 2025



## ASHER FISCH

**In Residence** Monday 17 March – Friday 21 March

*Asher Fisch's Artistic Residency at ANAM was supported by David and Gai Taylor*

### ANAM ORCHESTRA GALA WITH ASHER FISCH

Friday 21 March 7pm  
Elisabeth Murdoch Hall, Melbourne Recital Centre

“My colleagues and I were beyond excited at the opportunity to work alongside Asher Fisch. One of the most striking things I took away from Asher’s residency was the clarity of his musical vision – he knew exactly what he wanted to bring out in the score, and worked patiently with us to achieve it. He had a clear vision for the Brahms symphony – each detail had purpose and he pushed us to elevate the music to its highest potential.”

– THEONIE WANG (QLD) VIOLIN



## SARA MACLIVER

**In Residence** Thursday 1 May – Wednesday 14 May

*Sara MacLiver's Artistic Residency at ANAM was supported by Meredith Baldwin*

### ANAM AT THE CONVENT: GENESIS BAROQUE AND SARA MACLIVER

Saturday 10 May 7pm  
Rosina Auditorium, Abbotsford Convent

### SARA MACLIVER WITH ANAM PIANOS

Wednesday 14 May 3pm  
The Good Shepherd Chapel, Abbotsford

“ANAM Musicians are a joy to work with, always deeply committed and eager to learn. It’s incredibly rewarding to collaborate with young musicians who are so dedicated to their craft, especially at such an important stage in their development. As both a professional musician and a Board member of WASO, I am acutely aware of the large number of ANAM alumni playing, not only in WASO, but in all of the Australian orchestras and around the world. This is a testament to the high quality of training they receive at ANAM.”

– SARA MACLIVER



## ANNA GOLDSWORTHY

**In Residence** Tuesday 29 April – Friday 22 August

*Anna Goldsworthy's Artistic Residency at ANAM was supported by Philip Bacon AO*

### ANNA GOLDSWORTHY IN CONVERSATION WITH NAM LE AND ANAM MUSICIANS

Thursday 21 August 3pm  
Rosina Auditorium, Abbotsford Convent

### GHOSTS OF THE CONVENT

Friday 22 August 7pm  
Rosina Auditorium, Abbotsford Convent

“When Paavali Jumppanen asked me to devise a musical response to the Abbotsford Convent, I approached the brilliant Nam Le, who over recent years has articulated a poetic geography of Melbourne, and asked him to create a poem drawing on his own experience of the Convent. Nam presented the poem to ANAM’s entire cohort of young musicians. Their responses were electric. Over the course of the ensuing workshop, a kaleidoscopic playlist emerged, responding to the poem’s themes of labour, childhood, faith and trauma, drawn from the internalised music libraries the young musicians carried within them.

The result of this residency is a true act of co-creation: a collaboration across art forms and generations, incorporating improvisation, the spoken word, and repertoire from a span of more than a thousand years.”

– ANNA GOLDSWORTHY



## TUULIA YLÖNEN

**In Residence** Monday 28 July – Sunday 28 September

*Tuulia Ylönen and ANAM musicians' performance at the Beleura House & Gardens was supported by Jane Williamson in memory of her mother Gwen, long time Beleura volunteer, supporter and lover of music*

“It was a pleasure to work with the young, talented ANAM musicians. It’s important for them to work with guest artists to experience a different perspective of music and playing. Even if the musicians have heard the same things many times, sometimes looking at something from a different angle can make a big impact. ANAM is an exceptional community within which to share music.”

– TUULIA YLÖNEN

### BELEURA 4: TUULIA YLÖNEN

Thursday 11 September 1.30pm  
Tallis Pavillion, Beleura House & Gardens



## STEVEN SCHICK

**In Residence** Monday 15 September – Saturday 20 September

*Steven Schick's Artistic Residency at ANAM was supported by Peter Jopling AM KC and Richard Parker and the Estate of the late Vivienne Ritchie AM*

### STEVEN SCHICK: THOUGHT

Tuesday 16 September 7pm  
Rosina Auditorium, Abbotsford Convent

### STEVEN SCHICK: TOUCH

Thursday 18 September 7pm  
Rosina Auditorium, Abbotsford Convent

### STEVEN SCHICK: LIFE

Saturday 20 September 7pm  
Rosina Auditorium, Abbotsford Convent

“As a clarinettist, one might assume that a percussion residency would have little relevance to my own playing. In fact, the week with Steven Schick proved to be the complete opposite – it was one of the most valuable artistic experiences I’ve had. His rehearsal techniques and conversations challenged me to think differently about music, not only as a clarinettist but as a musician more broadly.

I found it inspiring to see the boundless curiosity and youthful energy Steven brought to every rehearsal and performance. He remains deeply engaged, open, and collaborative, always searching for new ways to bring the music alive. This spirit of generosity and discovery left a strong impression on me.”

– JOSEPHINE DANIEL (QLD) CLARINET

# THE ANAM SET

# 18

new ANAM Set commissions were generously supported in 2025



Mattea Osenk (SA) viola. Photo by Neil Bennett.



Composer Jane Sheldon, Damien Eckersley (ANAM Deputy Artistic Director) and Mattea Osenk (SA) viola at ANAM Sketches, ACO on the Pier. Photo by Neil Bennett.

The ANAM Set commissions are now well established as a remarkable ongoing contribution to classical music in Australia.

The opportunity for ANAM's pre-professional musicians to work so closely with a living composer is a totally unique offering in music training. Our goal for every final year musician to leave ANAM with a new work written for/with them was made possible in 2025 thanks to the generous support of the Anthony and Sharon Lee Foundation.



ANAM Musicians recording the ANAM Set at Melbourne Recital Centre.

## THE ANAM SET COMMISSIONS IN 2025 WERE:

Composer		Title of Work	Instrumentation	ANAM Musician
Aditya Bhat	VIC	<i>TRANSLATION MACHINE</i>	violin, amplified	Louise Turnbull
Tristan Coelho	NSW	<i>Fata Morgana</i>	trumpet and piano	Stephen Mosa'ati
Joseph Franklin	VIC	<i>An Incomplete History of the Art of the Solo Violin</i>	violin	Sola Hughes
Brenda Gifford	ACT	<i>Budjaan (bird)</i>	flute	Maria Zhdanovich
Maria Grenfell	TAS	<i>Tempus Fugit</i>	horn and piano	Madeleine Aarons
Matthew Hindson	VIC	<i>Postponed to 2026</i>		
Peter Højby-Morrison	NSW	<i>Stepping Out</i>	clarinet	Georgia White
May Lyon	VIC	<i>Fantasia for Oboe and Piano</i>	oboe and piano	Joshua Webster
Ella Macens	NSW	<i>Silent Night (Christmas Without You)</i>	violin and piano	Lydia Sawires
Karlo Margetic	NZ	<i>Box of Rocks</i>	piano	Francis Atkins
Bryony Marks	VIC	<i>A Matter of Perspective</i>	bassoon and vibraphone	Stephanie Sheridan
Ian Munro	VIC	<i>The Narrow Road to Oku</i>	cello and piano	Jack Overall
James Rushford	VIC	<i>Travesty</i>	viola	Jamie Miles
Carolyn Schofield	VIC	<i>Vessels of oil and air</i>	percussion with electronics	Steven Bryer
Jane Sheldon	NSW	<i>Talking to herself alone</i>	singing violist	Mattea Osenk
Eli Simic-Prosic	VIC	<i>Throughwards a foliage of time</i>	for percussion and fixed media	Jamie Willson
Margery Smith	VIC	<i>Breath</i>	trombone	Harrison Steele-Holmes
Louisa Trewartha	VIC	<i>Fork in the Road</i>	piano	Po Goh

## AN INTERVIEW WITH ANAM SET PAIRING BRYONY MARKS AND STEPHANIE SHERIDAN

When composer Bryony Marks first met ANAM bassoonist Stephanie Sheridan, she wanted to understand the person behind the instrument.

"I wanted to really get a sense of who she was, both her human personality and her musical personality, which of course are entirely inter-related," says Bryony.

Their partnership is part of the 2025 ANAM Set, a project that pairs an ANAM musician with a leading Australian composer.

The program is supported by the Anthony and Sharon Lee Foundation and gives paired artists something rare in the world of classical music: time to experiment, workshop and develop a piece together.

Bryony, whose TV and film credits include *Summer Heights High*, *Barracuda* and *Noise*, says the opportunity was a "real gift".

"It's quite a novel idea to be able to spend a proper amount of time workshoping a piece with the musician that you're going to write for," she says. "To have access and ongoing access to the musician – that's very special."

"Too often composers – certainly once you're outside of the sort of conservatory forum – are just writing in isolation. You don't have the benefit of seeing what works and, therefore, trying to be a bit more adventurous and playful."

The ANAM Set grew out of COVID-19 lockdowns in Melbourne in 2020 and is now a staple of the academy's training program, with each pairing producing a six-minute work for duo or solo instrument. By the end of 2025, 105 new pieces of music will have been commissioned.

Bryony says she's always harboured a passion for the bassoon and made a "cheeky request" to focus on the instrument.

"When we met, [Stephanie] played for me, which was wonderful," Bryony recalls. "Her tone and the fact that she had very good chops – her technique was excellent – influenced the piece stylistically."

The pair bounced off each other as Bryony developed the piece, exchanging text messages and emails about the first drafts and finer technical details. Stephanie is effusive about the collaboration and admits to having been a fan of Bryony's work in film and TV "without even realising it".

"I was obsessed with *Summer Heights High* as a kid, so it was very cool. I went back and watched it ... she's amazing," Stephanie says. "She wanted to know everything I liked about the bassoon and wanted to showcase that ... it was a really beautiful interaction."

The resulting composition, titled *A Matter of Perspective*, is written for solo bassoon with vibraphone.

The idea came from Bryony's reflections on division and opposing world views.

"When I was writing, [US president Donald] Trump had just won the election," she explains. "I was thinking about the ginormous divide between pro-Trump and anti-Trump people, and how that echoes around the world. How the divide is as big as it's ever been, and how people from either camp find it impossible to relate."

Stephanie says she learned more about the piece during every rehearsal and hopes to stay in contact with Bryony.

"This piece is rhapsodic to me," she says. "Playful at times, contemplative at others. It has a gorgeous atmospheric section that is almost meditative."

To learn more about the ANAM Set visit [anam.com.au/theanamset](https://anam.com.au/theanamset)

# ALUMNI

## FELLOWSHIPS & SCHOLARSHIPS

ANAM alumni feature prominently in the cultural landscape both locally and internationally. The career pathways of our alumni are as diverse and individual as their own musical voices. Philanthropic support secures exclusive access for ANAM alumni to academy positions and fellowships, offering opportunities to further their careers both in Australia and overseas.

### Eva Besen AO Scholarship

Two year position at the Karajan Akademie of the Berliner Philharmoniker

*Supported by Naomi Milgrom AC*

“I feel like the opportunity of the Karajan Akademie came to me at the perfect time in my life; I had just finished two years of postgraduate study in New York, so I understood how intense and rewarding it would be, and how time would fly! When it came time for me to begin my position in Berlin, I told myself that I couldn’t take a single moment for granted and that throughout the entire journey, I would appreciate every experience, no matter the pressure or intensity. For me, this resulted in one of the most thrilling, inspiring and memorable chapters of my life, and I believe I was able to gain so much from my experience here. Our wonderful academy projects and community, as well as all of the experience playing and touring with Berlin Philharmonic have set me up so well for my next chapter, which is to truly begin my professional life as an orchestral musician.”

— PHOEBE GARDNER (ALUM 2021, VIOLIN)  
Eva Besen AO Scholarship Recipient 2023–2025

### Jane Hansen AO Scholarship

Two year position at The Hermann Levi Academy of the Bayerisches Staatsorchester, Munich

*Supported by Jane Hansen AO*

“As I wrap up this chapter, I feel a deep sense of pride and gratitude. I’ve been reflecting on the contrast between where I began and where I am now. I am feeling significantly more confident, am quicker absorbing and sight-reading music, able to more intuitively follow musical nuances in opera works and more sensitive to the other moving parts in opera and ballet scores – including, of course, the singers. These experiences have helped shape me into the musician I am today, and I am really looking forward to nurturing the relationships I have made with members of the orchestra and bringing what I have learned to new contexts.”

— MANA OHASHI (ALUM 2018, VIOLIN)  
Jane Hansen AO Scholarship Recipient 2023–2025

# 6

## Alumni Fellowships & Scholarship positions were supported in 2025

### Ian Potter Emerging Performers Fellowships

The Ian Potter Emerging Performers Fellowship supports the establishment of independent creative musicians through a two year fellowship that includes mentorship and financial support to facilitate career development.

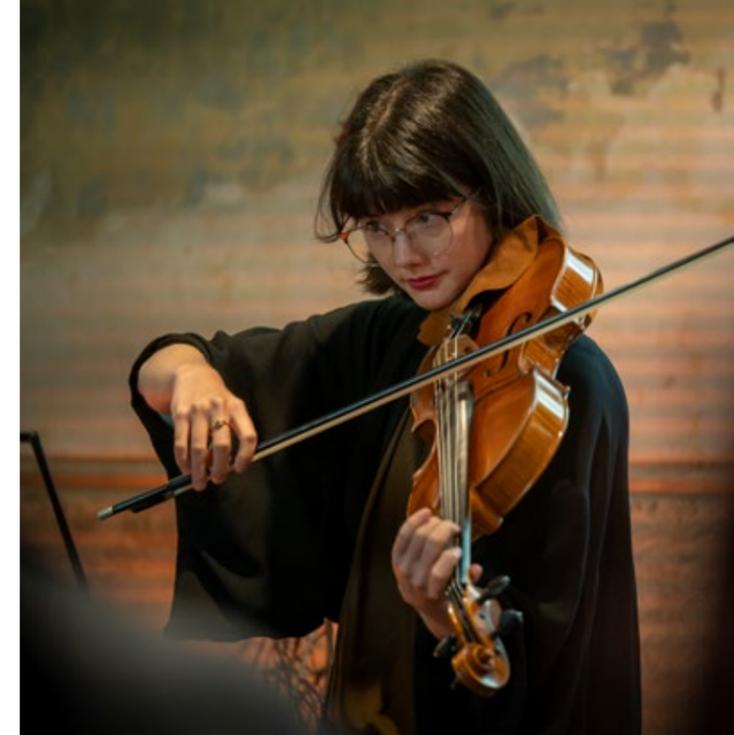
*Supported by the Ian Potter Cultural Trust*

“One of the biggest things the Ian Potter Emerging Performers Fellowship has afforded me is time. Time to properly accept opportunities for Affinity Quartet, to organise touring logistics, to write applications and proposals, to develop new performance series and focus on the growth of the ensemble. It’s allowed me to invest in providing more opportunities for the Quartet, to become a sustainable ongoing presence in Australia’s chamber music landscape.”

— MEE NA LOJEWSKI (ALUM 2014, CELLO)  
Ian Potter Emerging Performer Fellow 2024–2025



Affinity Quartet perform at Rheingau Musik Festival with former ANAM Artistic Director Brett Dean. Photo by Tanja Nitzke.



Katie Yap at Wattleseed. Photo by Darren James.

“The Ian Potter Emerging Performers Fellowship has given me the financial stability to take risks that prioritise taking time and space to allow creative processes to happen. This is an extremely difficult step to take as someone who has freelanced for the last ten years, and having that buffer has been invaluable. My mentors have taught me a huge amount, and I continue to lean on them for support through the mentoring sessions. They help me to manage my schedule and my time in ways that allow a creative process to flow without as much pressure or impact on my health; and to understand and navigate my changing roles and interpersonal relationships as I take on more positions of leadership.”

— KATIE YAP (ALUM 2014, VIOLA)  
Ian Potter Emerging Performer Fellow 2024–2025



Eliza Shephard. Photo by Shaun Patterson.



Kaylie Melville at Wattleseed. Photo by Darren Gill.

## ANNUAL APPEAL: BUILDING THE FUTURE

# 240

donors supported the  
future of ANAM through  
the annual appeal in 2025



Olivia Bartlett (WA) violin at the South Melbourne Town Hall. Photo by Pia Johnson.

“The Fellowship provides me with a platform to build upon pre-existing projects and develop newfound creative adventures in line with my output as a performer, educator, and collaborator. It will assist me to develop international collaborations and implement ventures that I’ve been visualising for some time. I look forward to sharing my passion for the Australian musical landscape, and expanding my experience, expertise and collaborative community over the next two years and beyond under the guidance of the Ian Potter Cultural Trust and my ANAM community.”

— ELIZA SHEPHARD (ALUM 2018, FLUTE)  
Ian Potter Emerging Performer Fellow 2025–2026

“The Ian Potter Emerging Performers Fellowship has felt like a huge vote of confidence in our creative vision and has helped Rubiks Collective to reach new audiences across Australia. The Fellowship has allowed me to dedicate more time and thought to my craft. After years of racing from one project to the next, it’s been a gift to have the space to reflect on our vision for Rubiks: to think clearly about the next steps, and to have the time to actually put them into action.”

— KAYLIE MELVILLE (ALUM 2015, PERCUSSION)  
Ian Potter Emerging Performer Fellow 2025–2026

To learn more about ANAM alumni visit  
[anam.com.au/alumni](https://anam.com.au/alumni)

The year-long response to our *Building the Future* appeal in 2025 to raise funds for the refurbishment of the South Melbourne Town Hall was overwhelming. At the time of writing (January 2026) we have confirmed pledges of \$25.3m of our \$29m goal, with donations from \$30 to \$3m and everything in between. It was humbling to see the commitment of ANAM’s supporters to this mighty fundraising effort. Thank you for staying the course as we navigate ANAM’s return to our purpose-built home in the magnificent South Melbourne Town Hall in 2028.

“I will never forget our very first night there [at South Melbourne Town Hall]. It was like musical heaven... that was our introduction to ANAM. There was no inkling we wouldn’t be part of it.”

— RALPH PLARRE OAM (ANAM SYNDICATE  
DONOR SINCE 2014)

“It’s amazing to think that future ANAM musicians will have the very best practice and rehearsal studios, everything to help them succeed. From sound-proof spaces with recording equipment, to reed-making and wellness rooms. ANAM’s home at the South Melbourne Town Hall will support musicians in every way.”

— OLIVIA BARTLETT (WA) VIOLIN

# ALCHEMY 2025

*Alchemy 2025 was made possible with the generous support of peckvonhartel architects*

2025 marked the return of Alchemy – ANAM's annual fundraising dinner, this time in Sydney at the magnificent Bennelong Restaurant, Sydney Opera House. MC Genevieve Lang led guests through an evening of outstanding performances by ANAM musicians, who were joined by percussionist, independent artist and ANAM alum Thea Rossen. ANAM friends and supporters gathered together to celebrate the musical transformation that ANAM enables, raising key funds used to deliver ANAM's training program.

“ANAM is a place where creativity collides with dedication, where dreams are dreamt big, and unapologetically. Young minds are encouraged to dare. In fact, courage is expected. To call ANAM the “jewel in the crown” of music training in Australia actually undervalues it. ANAM’s role is of serving to support, define AND propagate Australian culture – not just its musicians – in the 21st century.”

— GENEVIEVE LANG, ALCHEMY MC 2025  
Harpist, writer, broadcaster



Thea Rossen (alum 2016, percussion), Boudewijn Keenan (NZ) cello and Maria Zhdanovich (SA) flute at Bennelong. Photos by Mark Bond.

# 70

donors supported ANAM's vision by attending Alchemy 2025



Lili Stephens (QLD) violin and Sophia Jones (QLD) violin.

“The three years I spent at ANAM opened up a whole new world of opportunities for me. I arrived not quite sure how I would create a life in the music world, and emerged with the skills, networks and connections that have helped me to forge a professional career as a musician.”

— THEA ROSSEN (ALUM 2016, PERCUSSION)

# INSTRUMENTS

# 47

instruments have been generously lent and donated to ANAM by philanthropists



Olivia Kowalik (NSW) violin, Jasmine Milton (SA) violin, Hanna Wallace (NSW) viola and Max Wung (WA) cello performing at *Harmonies du Soir*. Photo by Charlie Kinross.

Access to high quality musical instruments is critical in the training of outstanding musicians. The generosity of our supporters who loan and donate instruments to ANAM ensures our talented musicians can excel to their fullest potential.

“I am truly grateful for the extraordinary privilege of playing the Richard Pollett violin. This beautifully crafted instrument has made a profound difference in my musical journey. I look forward to continuing to honour this gift through my practice, performance, and growth as a musician.”

— OLIVIA KOWALIK (NSW) VIOLIN

*Olivia plays a Pressenda 1849 Violin 'Richard Pollett' on loan to ANAM from Janet Holmes à Court AC*

To find out more about instruments at ANAM visit [anam.com.au/support/anam-instrument-donors](https://anam.com.au/support/anam-instrument-donors)

# 2025 AWARDS & PRIZES

# 13

Awards & Prizes were generously supported in 2025

## Achievement Awards

ANAM Directors' Prize	Maria Zhdanovich (SA) flute
Gwen Nisbet Music Scholarship	Jack Overall (SA) cello
Gwen Nisbet Encouragement Award	Emma John (WA) horn
Nick Deutsch Prize for the Most Outstanding First Year Musician <i>Supported by Peter Jopling AM KC</i>	Lachlan McKie (VIC) viola
ANAM Volunteers Prize for an Outstanding ANAM Citizen	Miriam Niessl (QLD) violin
Music Matinee Curation Prize	Mattea Osenk (SA) viola

## Performance Prizes

ANAM Concerto Competition Final <i>Supported by Lady Potter AC</i>	Theonie Wang (QLD) violin
The ADFAS Yarra Prize for the Most Outstanding Program in an ANAM Recital	Po Goh (VIC) piano
Brett Dean Prize for the Best Performance of an Australian work in an ANAM Recital	Georgia White (VIC) clarinet for her performance of Peter Højby Morrison <i>Stepping Out</i>
Best Performance of a Classical Work in an ANAM Recital (written by a composer born before 1800) <i>Supported by Kingsley Gee</i>	Steven Bryer (QLD) percussion for his performance of Georg Druschetzky Concerto for six timpani
Most Outstanding Chamber Music Performance <i>Supported by Jannie Brown, Ann Grant and David Mackintosh</i>	<i>Incredible Floridas</i> by Richard Meale, performed by Emica Taylor (NZ) flute, Georgia White (VIC) clarinet, Louise Turnbull (VIC) violin, Jack Overall (SA) cello, Steven Bryer (QLD) percussion, Po Goh (VIC) piano
Most Outstanding Performance of a Contemporary work or New Composition in an ANAM Recital <i>Supported by Dr Barry and Dr Joan Miskin</i>	Jonathon Parker (WA) percussion for his performance of Frank Zappa <i>The Black Page</i>
St Silas Prize for the Most Outstanding First Year Performance in an ANAM Recital	Daisy Wong (NSW) violin

To find out more about Awards & Prizes visit [anam.com.au/support/prizes](https://anam.com.au/support/prizes)



Mattea Osenk (SA) viola. Photo by Pia Johnson.

“I am grateful to be the recipient of the Music Matinee Curation Prize this year. Being awarded the prize gives me the confidence to believe in myself and my creative concepts, and allows me to explore future projects unlocking my creativity and pushing my potential.”

— MATTEA OSENK (SA) VIOLA  
2025 Music Matinee Curation Prize Recipient



ANAM Musicians perform *Incredible Floridas* by Richard Meale. Photo by Neil Bennett.

By supporting the Australian National Academy of Music you are helping young, talented and dedicated musicians achieve their potential at Australia's only purely performance-based training academy for classical musicians. A donation to ANAM means a richer musical future for all Australians for generations to come.

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“Thank you again for your generosity and belief in what we do at ANAM. Your support allows me to fully dedicate myself to these experiences, and I am truly grateful.”

— ALEX TSANG (NSW) OBOE

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