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# A sneak peek at ANAM's 2026 season

"Kurtág's music is a place where child's play and composer's genius meet. His music often brings a smile to the listener's face, sometimes it makes them think, but it always touches them. Particularly important is also his deep sense of tradition, this comes through in the numerous references he makes to his past and contemporary colleagues. Musicians who have worked under his guidance also know his uncompromising expectation that every note, and every moment between every note, speaks. I cannot imagine a more worthwhile musical figure to celebrate."

– Paavali Jumppanen, ANAM Artistic Director

To celebrate ANAM's 30th Anniversary, we're delighted to share an early announcement of the 2026 season: ANAM celebrates the centenary of one of the great living composers. The celebration of a century is a true occasion. It is particularly exciting when it is the birthday of a living composer. As a special early release of the 2026 program, we're delighted to share that we will kick off the 2026 season with a celebration of the work of György Kurtág.

Heard at several ANAM concerts over the years, Kurtág's music is an exploration of deep emotional expression through an intimate and often quite personal musical language. Containing many of the innovative approaches to music making created by the Avant-garde after the Second World War, Kurtág's music stands as a highly original voice that blends these explorative musical shifts into miniature forms, that resource their musical material down to the smallest Webern-esque gestures.

Growing up in the multicultural eastern Europe of the 1920s, Kurtág grew up speaking Hungarian, Romanian and German, and was a lifelong friend of György Ligeti after meeting in the 1940s.

Words by Evan Lawson, Marketing Manager

Fleeing Hungary after the 1956 uprising, Kurtág spent time in Paris where he studied with Olivier Messiaen and Darius Milhaud, as well as working with psychologist Marianne Stein who aided the composer through writer's block. "This encounter really freed me... It made me realise I should compose in the way that felt right to me, not to others, that I should seek the truth." In gratitude for this revelation, he dedicated his Opus 1 String Quartet to her, stating "She told me to bring two notes together in conjunction with each other. She meant I should create a melodic unity, but I had understood her to mean that I should write pieces beginning with one note, like a C, and ending with, say, an A. The misunderstanding triggered a new thought process in me about how I should compose."

A remarkable 70 year-plus career continues, with significant highlights including continues with the prestigious role of composer-in-residence at the Berliner Philharmoniker, and the 2018 premiere of his sprawling opera *Fin de Partie* at Teatre alla Scala, based on *Endgame* by lifelong inspiration Samuel Beckett.. This work was described by Alex Ross that "Beckett has been waiting for Kurtág all this time."

Kurtág is renowned not only as an exponent of new compositions and is known the world over as an educator and coach. Countless chamber music ensembles have sort out his insight into various works from the repertoire. With a fastidious and detailed approach to coaching ensembles, he has gained a reputation of mentoring musicians to an impeccable standard.



This performance will kick off ANAM's 30th year!

The performance is now on sale, so be sure to book now to avoid missing out.

## KURTÁG & FRIENDS – 100TH ANNIVERSARY OF HEARING THE WORLD DIFFERENTLY

Wednesday 18 March 2026, 7pm

György KURTÁG *Six Pieces*  
Béla BARTÓK *Rhapsody No. 1*  
KURTÁG *Hommage à Robert. Sch.: Six moments musicaux*, op. 15d  
Robert SCHUMANN *Adagio and Allegro*, op. 70  
KURTÁG *Six Moments Musicaux*, op. 44  
LIGETI *Étude No. 1, Désordre*  
LIGETI *Étude No. 6, Automne à Varsovie*  
KURTÁG *Ligatura – Message to Frances-Marie (The Answered Unanswered Question)*

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$25

Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

## KURTÁG & FRIENDS – IN-CONVERSATION WITH PAAVALI JUMPPANEN

Tuesday 17 March 2026, 3pm

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$10

Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911



Image credit: Lenke Szilágyi



# What's on your music stand?



**KÁTYA KABANOVÁ**

Tuesday 14 and Wednesday 15 October

Leoš JANÁČEK *Kátya Kabanová*  
Based on *The Storm* by Alexander OSTROVSKY

Alexander Briger AO Conductor  
Heather Fairbairn Director  
Savanna Wegman Set and Costume Designer  
Niklas Pajanti Lighting Designer  
Robert Brown Video Designer  
Ben Sheen Assistant Director and Camera Operator

Desiree Frahn Kátya (Katerina)  
Andrew Goodwin Boris Grigorjevič  
Antoinette Halloran Marfa Ignatěvna Kabanová  
(Kabanicha)

Michael Petruccelli Tichon Ivanyč Kabanov  
Douglas Kelly Váňa Kudrjaš  
Emily Edmonds Varvara  
Adrian Tamburini Dikoj  
Bailey Montgomerie Kuligin  
Michaela Cadwgan Glascha

ANAM Orchestra

Venue Palais Theatre

Tickets from \$39

Bookings [ticketmaster.com.au](https://www.ticketmaster.com.au)

Presented by Victorian Opera with Performance  
Partner Australian National Academy of Music (ANAM)

VICTORIAN  
OPERA

Words by Alex Owens, ANAM Music Librarian, Robert Salzer Foundation Library

When Alexander Briger AO gestures to the ANAM Orchestra for their well-deserved applause at *Kátya Kabanová* curtain calls this October, it will bring to a close nearly two years of work between Victorian Opera (VO) and the Australian National Academy of Music on this one project. Opera is a spectacle and a marvel for all involved, and a mountain of administration for those behind the scenes.

The wheel starts rolling well before I get brought into the project, with a tandem dance between ANAM and VO administrators and artistic directors each trying to find the best ways to collaborate. For each project that does make it to the stage, there are countless others that ANAM's Artistic Director Paavali Jumppanen and Director of the Training Program and Operations, Lucy Ericson, take hours of meetings and calls, budgeting and schedule drafting, just to fall over on any number of impasses. But knowing how frequently orchestral musicians perform operatic repertoire, and the number of opportunities in opera house orchestras, the artistic team at ANAM were glad to have VO equally on board for ANAM Musicians to once again train in an opera environment, another production in a long and valued partnership between the two organisations.

The collaboration is agreed to in principle, contracts are signed, and then comes the email: "Alex, we're doing an opera!" A sentence that could strike fear into the hearts of music librarians. Before their eyes, weeks of workflow swallowed. Piles of cash set aflame. Pencils worn down to stubs. And the scariest thing: working with singers! (Full disclosure: as someone whose degree is in vocal performance, I'm the only one at ANAM allowed to make that joke.)

This time, sourcing the score materials was the responsibility of Victorian Opera. Their incredible Head of Music, Phoebe Briggs, organised everything with Universal Edition in Vienna: grand rights and hire of orchestral and vocal materials, to be couriered halfway across the world.

Hiring music is a frequent occurrence at ANAM, and I'm regularly sending and receiving packages of print materials from Sydney, London, Milan and Vienna. Works in copyright can be 'hire-only', and certain editions of out-of-copyright works can also have preferred editions where the performance materials are hire-only. It also makes sense for us not to be buying things that may play at most once a decade in Australia. Whilst fees are usually charged according to the duration of the piece and number of instruments (and thus parts); opera, ballet and other works performed in dramatic contexts have their own licensing process which are called 'grand rights', a significant outlay for opera houses across the world. But copyright law is an important mechanism to compensate composers, librettists, typesetters, printers, couriers and publishing administration – anybody involved in creating a print score before it gets to a performance librarian.

Prior to the materials' arrival in Melbourne, my worries about the opera were minimal. I'd spent some time poring through a digital copy of the full score to double check the instrumentation scene-by-scene so that a rehearsal schedule could be made, and to make sure ANAM rostered all 58 musicians correctly – nearly all current ANAM Musicians.

The materials arrived in mid-June. The weight of a Janáček opera turns out to be 30kg of print materials, which caught the attention of most of the ANAM office when the boxes arrived. 30 string parts, 30 wind/brass/percussion/harp parts, and a mighty A3 bound full score. Just between 5 string parts, all the other instruments, and the A3 bound score, that's over 1,800 pages. Since ANAM Musicians primarily work on iPads, you can figure out how I came to know that number.

The performance materials that arrived in Melbourne weren't just any printing – they were clearly marked as the 'Charles Mackerras Set', each score heavily marked up, with blanked out passages, new pages inserted, and little greetings from past performers, signed from the Royal Opera House, Glyndebourne, the Met and more over fifty years of performances, most of these under the baton of the late Australian conductor Sir Charles Mackerras. Fifty years of performances takes its toll on a part, and these storied pages were yellowed, tattered and kept alive by copious tape and sheer will.

What's fascinating about preparing a work as unique as *Kátya Kabanová* is that there's generally one way it's performed by the orchestra – and that's a family affair. The musical world is indebted to Mackerras's work codifying the performance versions of Janáček's operas, championing them and ensuring their place in the repertoire of opera houses globally. The Janáček tradition has been passed down from Mackerras to his nephew, Alexander Briger. He and I have bounced emails around the globe as we've assigned the many intricate string splits and ensured his uncle's work interpreting the piece shines through.

By the time this article is published, no unforeseen chaos withstanding (which, with working in the arts, should never be discounted), my job will largely be complete, and parts will be in the hands of our musicians, diligently familiarising themselves with the lush orchestral language of Janáček and the peculiar conventions of opera scoring. At the end of the day, a librarian's job is to make sure any rehearsal questions are pre-empted and answered before they get to the rehearsal room. When Maestro Briger takes the podium this October, the work (and the brilliance) will be all that of the musicians.



# What's on October – November

**ANAM CONCERTO COMPETITION FINAL WITH TASMANIAN SYMPHONY ORCHESTRA**

Wednesday 8 October 7.30pm

Wolfgang Amadeus **MOZART** Oboe Concerto in C Major, K. 314

Ethan Seto (QLD) oboe

Samuel **BARBER** Violin Concerto op. 14

Olivia Kowalik (NSW) violin

Carl **NIELSEN** Violin Concerto, op. 33

Theonie Wang (QLD) violin

Venue Federation Concert Hall, Hobart

Tickets Free

Bookings [tso.com.au](https://tso.com.au)

**KÁTYA KABANOVÁ**

Tuesday 14 & Thursday 16 October 7.30pm

Leoš **JANÁČEK** *Kátya Kabanová*

Alexander Briger **AO** Conductor

ANAM Orchestra

Victorian Opera

Venue Palais Theatre

Tickets from \$39

Bookings [ticketmaster.com.au](https://ticketmaster.com.au)

**ANAM AT ST SILAS**

Sunday 19 October 2.30pm

Johann Sebastian **BACH** French Suite No. 2 in C Minor, BWV 813

Ludwig van **BEETHOVEN** Piano Sonata No. 30 in E Major, op. 109

Franz **LISZT** *Harmonies poétiques et religieuses*

Po Goh (VIC) piano

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

Tickets Standard \$25 | Concession \$20

Bookings [trybooking.com](https://trybooking.com)

**ANAM RECITALS**

**EMICA TAYLOR**

Monday 20 October 11am

David LOEB *Akitsuki*

IMPROVISATION

Toru TAKEMITSŪ *Air*

Gareth FARR *Kembang Suling*

Franz **SCHUBERT** Introduction and Variation

Jamie Willson (TAS) percussion

Aidan Boase (ANAM associate faculty) piano

Emica Taylor (NZ) flute D. 802

**BRADEN SIMM**

Monday 20 October 1.30pm

William ALWYN Flute Sonata

Carl Philip Emanuel **BACH** Sonata in A Minor, Wq. 132

Olivier **MESSIAEN** *Le Merle noir*

Paul **DEAN** *Falling Ever Deeper*

Guillaume **CONNESON** *Techno Parade*

Josephine Daniel (QLD) clarinet

Berta Brozgul (ANAM associate faculty) piano

Braden Simm (QLD) flute

**LACHLAN MACLAREN**

Monday 20 October 3.30pm

Georg Philipp **TELEMANN** Suite for Two Violins in D Major, TWV 40:108 'Gulliver'

Élisabeth Jacquet **DE LA GUERRE** Violin Sonata No. 4 in G Major

Claude **DEBUSSY** Violin Sonata in G Minor, L. 140

Ludwig van **BEETHOVEN** Violin Sonata No. 8 in G Major, op. 30, No. 3

Lachlan MacLaren (VIC) violin

Daniel Le (ANAM associate faculty) piano

ANAM Musicians

**IAN CHIAO**

Tuesday 21 October 11am

George Frideric **HANDEL** Violin Sonata in D Major, HMV 371

Franz **SCHUBERT** Rondo in A Major, D. 438

Johannes **BRAHMS** Sonata for Violin and Piano No. 3 in D Minor, op. 108

Ian Chiao (NZ) violin

Berta Brozgul (ANAM associate faculty) piano

ANAM Musicians

**LEWIS GREY**

Tuesday 21 October 1.30pm

Lachlan **SKIPWORTH** *Altiora Peto*

Toru **TAKEMITSŪ** *Paths*

Halsey **STEVENS** Trumpet Sonata

Charles **IVES** *Songs My Mother Taught Me*

Lewis Grey (NZ) trumpet

Daniel LE (ANAM associate faculty) piano

ANAM Musicians

**SHANNON RHODES**

Wednesday 22 October 11am

Johan Sebastian **BACH** Violin Sonata No. 1 in G Minor, BWV 1001

Ludwig van **BEETHOVEN** Violin Sonata No. 10, op. 96

Pyotr Ilyich **TCHAIKOVSKY** Violin Concerto in D Major, op. 35

Shannon Rhodes (WA) violin

Aidan Boase (ANAM associate faculty) piano

**EMMA JOHN**

Wednesday 22 October 1.30pm

Jane **VIGNERY** Horn Sonata, op. 7

Jörg **WIDMANN** *Air*

Wolfgang Amadeus **MOZART** Horn Concerto No. 4 in E-flat Major, K. 495

Emma John (WA) horn

Berta Brozgul (ANAM associate faculty) piano

**LILI STEPHENS**

Wednesday 22 October 3.30pm

Erich **KORNGOLD** Suite from *Much ado about nothing*, op. 11

Eugène **YSAÏE** Violin Sonata No. 4 in E Minor, op. 27 Fritz Kreisler

Ludwig van **BEETHOVEN** Violin Sonata No. 7 in C Minor, op. 30

Lili Stephens (QLD) violin

Reuben Johnson (alum 2024) violin

**HELENA BURNS**

Thursday 23 October 11am

Caroline **SHAW** *Entr'acte*

LAUFEY arr. **BURNS** *Dreamer*

York **BOWEN** Fantasie, op. 41

Paul **HINDEMITH** Sonata in F Major op. 11 No. 4

Helena Burns (QLD) viola

Daniel Le (ANAM associate faculty) piano

ANAM Musicians

**TOBY SWARD**

Thursday 23 October 1.30pm

Vincent **PERSICHETTI** *Parable*

Elgar **HOWARTH** Trombone Concerto

Stjepan **ŠULEK** Sonata *Vox Gabrieli*

Daniel **SCHNYDER** *Rhythm in Blue*

Toby Sward (TAS) trombone

Aidan Boase (ANAM associate faculty) piano

**ETHAN SETO**

Thursday 23 October 3.30pm

Francis **POULENC** Oboe Sonata

Wolfgang Amadeus **MOZART** Oboe Quartet in F Major, K. 370

Johann Sebastian **BACH** Oboe d'Amore Concerto in A Major, BWV 1055R

Ethan Seto (QLD) oboe

Daniel Le (ANAM associate faculty) piano

ANAM Musicians

**OLIVER HARRIS**

Friday 24 October 1.30pm

Antonio **ROSETTI** Concerto for 2 horns in E-flat Major

Nina **ŠENK** *Ones Song*

Paul **HINDEMITH** Sonata

Oliver Harris (NSW) horn

Tom Allen (VIC) horn

Berta Brozgul (ANAM associate faculty) piano

**JOSEPHINE DANIEL**

Friday 24 October 3.30pm

Andreas **TARKMANN** Clarinet Concerto No. 1 in B-flat Major 'Sant'Angelo', after Vivaldi

Sebastian **FAGERLUND** Sonata

Charles-Marie **WIDOR** Introduction et rondo, op. 72

Valerie **COLEMAN** *Red Clay & Mississippi Delta*

Josephine Daniel (QLD) clarinet

Aidan Boase (ANAM associate faculty) piano

ANAM Musicians

Venue Rosina Auditorium, Abbotsford Convent

Tickets \$10 (ANAMates free)

Bookings [anam.com.au](https://anam.com.au) or 03 9645 7911

Ticketed by ANAM

**CAMBERWELL CHAMBER MUSIC SOCIETY: BEETHOVEN**

Tuesday 21 October 10.30am

Ludwig van **BEETHOVEN** Piano Sonata No. 14 in C-sharp Minor, op. 27 No. 2 *Moonlight*

**BEETHOVEN** String Quartet in F Major, op. 18 No. 1

Francis Atkins (NSW) piano

Hannah Tyrrell (VIC) violin

Daisy Wong (NSW) violin

Mattea Osenk (SA) viola

Fergus Ascot (VIC) cello

Venue Camberwell Uniting Church

Tickets Standard \$30 | Concession \$25 | Student \$10 | Child \$5

Bookings [trybooking.com](https://trybooking.com)

**ANAM AT NGV: JONATHAN PARKER**

Saturday 25 October 12pm & 1pm

Nigel **WESTLAKE** *Hinchinbrook Riffs*

IMPROVISATION

Jonathan Parker (WA) percussion

Venue The Ian Potter Centre: NGV Australia, Feb Square

Tickets Free

Presented in partnership with NGV

**ANAM AT ELGEE PARK: SPRING**

Saturday 25 October 2pm

Joseph **HAYDN** String Quartet No. 61 in D Minor, op. 76 no. 2 'Fifths'

Armand **RUSSELL** Suite Concertante

Leoš **JANÁČEK** *Mládí*

ANAM Musicians

Venue Elgee Park, Dromana

Tickets Standard \$50 | Concession \$35

Bookings [anam.com.au](https://anam.com.au) or 03 9645 7911

Ticketed by ANAM

**SOUNDBITE: WHERE FEATHERS REST: EMILY DICKINSON IN SOUND**

Monday 27 October 11am

Benedicte **MAURSETH** *Alde*

Ottorino **RESPIGHI** Notturmo

Bill **EVANS** *Peace Piece*

Mattea **OSENK** *I felt a funeral in my brain*

Maria **ZHDANOVICH** *afttr 100 yrs*

Mattea Osenk (SA) viola / voice

Maria Zhdanovich (SA) flute / voice

Po Goh (VIC) piano

Helena Burns (QLD) viola

Sola Hughes (ANAM alum 2025) violin

Venue Rosina Auditorium, Abbotsford Convent

Tickets \$15 (ANAMates free)

Bookings [anam.com.au](https://anam.com.au) or 03 9645 7911

Ticketed by ANAM

BEETHOVEN'S WORLD:  
IMMORTAL BELOVED

Thursday 20 November 7.30pm

BEETHOVEN String Quartet in F Major,  
op. 18 No. 1

BEETHOVEN Piano Sonata No. 14  
in C-sharp Minor, op. 27 No. 2  
*Moonlight*

BEETHOVEN Piano Sonata in E Major,  
op. 109

BEETHOVEN *An die Ferne Geliebte*, op. 98

Breanna Stuart soprano  
ANAM Musicians

Venue Good Shepherd Chapel, Abbotsford  
Tickets from \$20

Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911  
*Ticketed by ANAM*

CHAMBERFEST: BROOKLYN  
RIDER EVER YOURS

Sunday 2 November 2.30pm

Giovanni SOLLIMA Four Quartets  
John ADAMS 'Am I In Your Light?'  
from *Doctor Atomic*

Joseph HAYDN String Quartet in D Minor,  
op. 76 No. 2

TRAD arr. Danish String Quartet Minuet  
No. 60 from *Rasmus Storm's Notebook*

TRAD arr. Danish String Quartet  
*The Dromer*

Siamak AGHAEI & Colin JACOBSEN  
*Ascending Bird*

Brooklyn Rider  
Ariadne Greif soprano  
ANAM Musicians

Venue UKARIA Cultural Centre,  
South Australia

Tickets Standard \$75 | Concession \$70 |  
Student \$35

Bookings [ukaria.com](http://ukaria.com) or 08 8391 0986  
*Presented by UKARIA*

ANAM AT BELEURA HOUSE  
AND GARDEN: MATINEE

Thursday 6 November 1.30pm

Maurice RAVEL Piano Trio in A Minor:  
iii. *Passacaille*

Lili BOULANGER *D'un soir triste*

BOULANGER *D'un matin de printemps*

Gabriel FAURÉ Piano Quartet No. 1  
in C Minor, op. 15

ANAM Musicians

Venue Tallis Pavilion, Beleura House  
and Garden, Mornington VIC

Tickets Standard \$58 | Concession \$53

Bookings [beleura.org.au](http://beleura.org.au)

*Presented in partnership with Beleura  
House and Garden*

SAVE THE DATE!

*In 2026 ANAM celebrates its 30th  
year with an incredible year of music.  
The full season will be revealed  
in mid-November, so keep an eye  
out in your letterboxes and emails  
for all the information.*

All details are subject to change.  
For the most up-to-date information  
and to enquire about the status  
of these events, please:  
  
Visit [anam.com.au](http://anam.com.au)  
Sign up to ANAM's eNews  
Email [info@anam.com.au](mailto:info@anam.com.au)  
Call 03 9645 7911

ANAM AT THE CONVENT:  
FANFARE AND DANCES

Friday 7 November 7pm

Josh ROGAN (ANAM alum) *Fanfare,  
Reflection and Ending for two  
trumpets*

Katy ABBOTT *Fanfare for the Melancholy  
Mogens* ANDRESEN Three Norwegian  
Dances

Louisa TREWARTHA (ANAM alum) *Inspire*  
Astor PIAZZOLLA arr. VERHELST Suite  
from *Maria de Buenos Aires*

Alexander BORODIN *Polovtsian Dances*  
Nat MCINTOSH & YOUNGBLOOD  
BRASS BAND *Brooklyn*

Karina Filipi (ANAM Faculty) conductor/  
tuba

ANAM Musicians

Venue Rosina Auditorium, Abbotsford  
Convent

Tickets from \$20

Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911  
*Ticketed by ANAM*

MOSTLY MOZART:  
MOZART & MARSEILLAISE

Wednesday 12 November 11am

Wolfgang Amadeus MOZART Piano  
Sonata for Four Hands in D Major,  
K. 381

MOZART Piano Sonata for Four Hands  
in B-flat Major, K. 358

Claude Joseph ROUGET DE LISLE  
arr. YOUNG *La Marseillaise*

MOZART Piano Concerto No. 25  
in C Major, K. 503

Paavali Jumppanen (Artistic Director)  
piano / director

ANAM Musicians

Venue Elisabeth Murdoch Hall,  
Melbourne Recital Centre

Tickets \$59 Standard | \$52 Concession

Bookings [melbournerecital.com.au](http://melbournerecital.com.au)  
or 03 9699 3333

*Presented by ANAM and Melbourne  
Recital Centre*

SOUNDBITE

Friday 14 November 11am

Bohuslav MARTINŮ *La revue de cuisine*  
Mark GLENTWORTH *Blues for Gilbert*  
William HANNA *Harmonie*

William Hanna (VIC) bassoon  
Lewis Grey (NZ) trumpet  
Jamie Willson (TAS) percussion

Venue Rosina Auditorium, Abbotsford  
Convent

Tickets \$15 (ANAMates free)

Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911  
*Ticketed by ANAM*

AUCKLAND  
PHILHARMONIA: MAHLER 3

Thursday 20 November 7.30pm

Gustav MAHLER Symphony No. 3

Giordano Bellincampi music director  
Deborah Humble mezzo-soprano  
Women of Voices New Zealand  
Auckland Philharmonia  
ANAM Musicians

Venue Auckland Town Hall, New Zealand

Tickets from \$57

Bookings [apo.co.nz](http://apo.co.nz) or +94 9 623 1052

*Presented by Auckland Philharmonia*

ANAM RECITALS

LACHLAN MCKIE

Wednesday 5 November 11am

Repertoire to be announced

Lachlan Mc (VIC) viola  
Louisa Breen (ANAM Associate Faculty)  
Piano

SHELBY MACRAE

Wednesday 5 November 1.30pm

Repertoire to be announced

Shelby MacRae (NSW) bassoon  
Louisa Breen (ANAM Associate Faculty)  
Piano

FERGUS ASCOT

Wednesday 5 November 3.30pm

Repertoire to be announced

Fergus Ascot (VIC) cello  
Leigh Harrold (ANAM Associate Faculty)  
Piano

LIAM FUREY

Thursday 6 November 11am

Repertoire to be announced

Liam Furey (NZ) piano

DANIEL CASEY

Thursday 6 November 1.30pm

Repertoire to be announced

Daniel Casey (VIC) viola  
Daniel Le (ANAM Associate Faculty)  
Piano

ANGELINA KIM

Monday 10 November 11am

Repertoire to be announced

Angelina Kim (QLD) viola

SOPHIA JONES

Monday 10 November 1.30pm

Repertoire to be announced

Sophia Jones (QLD) violin  
Daniel Le (ANAM Associate Faculty)  
Piano

HANNA WALLACE

Monday 10 November 3.30pm

Repertoire to be announced

Hanna Wallace (NSW) viola

CALEB GOLDSMITH

Tuesday 11 November 11am

Repertoire to be announced

Caleb Goldsmith (NZ) percussion  
Leigh Harrold (ANAM Associate Faculty)  
Piano

JONATHAN PARKER

Tuesday 11 November 11am

Repertoire to be announced

Jonathan Parker (WA) percussion  
Leigh Harrold (ANAM Associate Faculty)  
Piano

HANNAH TYRRELL

Wednesday 12 November 11am

Repertoire to be announced

Hannah Tyrrell (VIC) violin

DAISY WONG

Wednesday 12 November 1.30pm

Repertoire to be announced

Daisy Wong (NSW) violin  
Berta Brozgul (ANAM Associate Faculty)  
piano

EMILY MIERS

Wednesday 12 November 3.30pm

Repertoire to be announced

Emily Miers (NSW) horn  
Louisa Breen (ANAM Associate Faculty)  
piano

NOAH COYNE

Monday 17 November 11am

Repertoire to be announced

Noah Coyne (VIC) violin  
Berta Brozgul (ANAM Associate Faculty)  
piano

STEPHANIE SHERIDAN

Monday 17 November 1.30pm

Repertoire to be announced

Stephanie Sheridan (WA) bassoon  
Daniel Le (ANAM Associate Faculty)  
piano

SARAH CHICK

Tuesday 18 November 11am

Repertoire to be announced

Sarah Chick (TAS) piano  
Daniel Le (ANAM Associate Faculty)  
piano

ROBIN HALL

Tuesday 18 November 1.30pm

Repertoire to be announced

Robin Hall (NSW) Tuba  
Berta Brozgul (ANAM Associate Faculty)  
piano

JAMIE MILES

Tuesday 18 November 3.30pm

Repertoire to be announced

Jamie Miles (VIC) viola  
Leigh Harrold (ANAM Associate Faculty)  
piano

Venue Rosina Auditorium, Abbotsford  
Convent

Tickets \$10 (ANAMates free)

Bookings [anam.com.au](http://anam.com.au) or 03 9645 7911

*Ticketed by ANAM*

HARMONIES  
DU SOIR: FESTIVAL  
OF FRENCH  
CHAMBER MUSIC

INTIMATE FRENCH  
CHAMBER MUSIC  
PERFORMED ACROSS  
5 PERFORMANCES

27 - 29 November

Venue Rosina Auditorium, Abbotsford  
Convent

Tickets from \$20

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# ANAM Bequests: A gift to the future

Words by Sylvia Hosking,  
Philanthropy Manager

Rowan Streiff is a former schoolteacher with a deep love of music who has supported ANAM for many years. Music has always been central for Rowan; he played piano, organ and has sung with the Melbourne Chorale (now the MSO Chorus).

Though he cannot recall exactly how he came to know ANAM, Rowan cites the standard of performance and the often-daring repertoire as a major driver of the attraction. "The diversity of programming is thrilling; you hear things at ANAM you never hear anywhere else... the ANAM Quartetthaus performances... what an experience." These days, Rowan is well-known in the ANAM community as one of the 'regulars' and can be found mostly in the front row of the Rosina Auditorium alongside fellow music devotees.

Rowan has supported ANAM musicians through the Syndicate program since 2018, deciding at the time to "put my money where my mouth is...I'm not going to have any control over what happens when I'm gone." Alongside the financial contribution he makes - as a retiree with the luxury of time - Rowan believes that "my job as a syndicate member is to be here as much as possible to support the musicians". And support them he does wherever possible, at recitals and performances, occasionally sharing a coffee or a meal.

It was more recently that Rowan received correspondence in the mail about bequests, around the same time his doctor suggested - despite Rowan's good health - that he put his affairs in order. It was important to Rowan that ANAM's work continued beyond his lifetime, and so he investigated the idea of a legacy gift, a bequest to ANAM. "You can't exactly control from beyond the grave, but you can leave your wishes for the future."



Rowan Streiff (left) and Angus Pace (VIC) bass trombone. Image credit: Charlie Kinross.

Interestingly, Rowan's first experience of bequests had been eye-opening, some decades prior. As a young committee member of the Music Lovers' Society, he remembers managing a bequest which was proving difficult to honour due to the wording. Rowan recalls "the Society lost half the gift to lawyers; with all the best will in the world, [that experience] was a nightmare. I know not to put restrictions on a bequest."

Rowan says his attitude has changed since giving to ANAM. "I feel more connected now that I contribute to ANAM financially." The reasons for his bequest? "...having donated to an institution I trust and respect during my lifetime I thought, why wouldn't I continue?"

Passionate supporters like Rowan enable ANAM's important work with Australia and New Zealand's most talented musicians. However, not everyone is able to make a gift during their lifetime; leaving a bequest is a wonderful option to ensure ANAM's work can continue, without affecting today's finances.

If you would are interested in joining the committed group of ANAM bequestors, please contact Sylvia Hosking for a confidential discussion at [s.hosking@anam.com.au](mailto:s.hosking@anam.com.au) or 0417 521 078, or visit [www.anam.com.au/support/bequests](http://www.anam.com.au/support/bequests)

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CONCERT 1:  
UN CABARET  
SÉRIEUX

Thursday 27 November 3pm

Lili BOULANGER *D'un soir triste*  
Lili BOULANGER *D'un matin de printemps*  
Pascal DUSAPIN *Stanze*  
Henri DUTILLEUX *Les Citations*  
Eugène BOZZA *Sonatine*  
André JOLIVET *Suite en Concert*  
Guillaume CONNESSON *Sextet*

CONCERT 2:  
ROUSSEAU VS. RAMEAU  
GUERRELLE DES BOUFFONS

Thursday 27 November 7pm

Jean-Jacques ROSSEAU *Overture from  
Le devin du village*  
Claude DEBUSSY *String Quartet  
in G Minor, op. 10*  
André CAPLET *Conte fantastique*  
Jean-Philippe RAMEAU *Overture  
from Castor et Pollux*  
Darius MILHAUD *La creation du monde*  
Maurice RAVEL *Violin Sonata No. 2*

CONCERT 3:  
LE CHANT DE L'AMOUR  
TRIUMPHANT

Friday 28 November 3pm

Ernest CHAUSSON *Poème, op. 25*  
CHAUSSON *Concert, op. 21*

CONCERT 4:  
THE SEARCH IN SEARCH  
OF LOST TIME

Friday 28 November 7pm

Louise FARRENC *Nonet*  
Mel BONIS *Scènes de la forêt*  
Pauline GARCIA-VIARDOT *Romance  
and Tarantella from Six Morceaux*  
Gabriel FAURÉ *Piano Quartet No. 1  
in C Minor, op. 15*

CONCERT 5:  
VERSAILLES – POMPIDOU –  
NOTRE-DAME

Saturday 29 November 1pm

Thierry ESCAICH *Magic Circus*  
Clara MAÏDA *...das spinnt...*  
Jean-Marie LECLAIR *Trio Sonata  
op. 2 No 8*  
François COUPERIN *Selections from  
Pieces de Clavecin*  
Élisabeth Jacquet DE LA GUERRE *Trio  
Sonata in D Major*  
Jean-Baptiste LULLY *arr. GIONANIDIS  
Suite from Le Bourgeois Gentilhomme*

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# Interview with Karina Filipi

In the lead up to *Fanfare and Dances*, our special brass concert in November we spoke with Karina Filipi, ANAM's Tuba Faculty Tuba Faculty, about playing the Tuba in chamber music settings and what we can expect to hear in this concert.

**Tell us about the upcoming program you have curated for the ANAM brass cohort.**

I've treated this curated program as an end of year celebration! It is a chance to celebrate the year together as a cohort by coming together to play energetic and uplifting music - hence the title *Fanfare and Dances*. I also wanted to celebrate some ANAM brass alumni that have gone on to do wonderful things in the music world, which led to me selecting works by Louisa Trewartha (2013) and Josh Rogan (2013)..

**Tell us about your experience playing the Tuba in chamber music settings, rather than orchestra**

It's not something I've done regularly but have thoroughly enjoyed whenever I have been given the opportunity to perform in a chamber music setting. Just last year I had the privilege of playing in and tutoring a brass quintet at ANAM. Workshopping a new composition by Thomas Green was a fantastic experience, not only to work directly with the composer but also to witness the group's sense of unity and musical cohesion grow exponentially throughout the year.

**The Tuba is perhaps not the first instrument people think of as an instrument included in chamber music. What should audiences listen out for in works that include Tuba?**

Tuba is often underestimated generally as an instrument and shoe-boxed into being used for low and loud passages or works (which is not entirely untrue)! However, the instruments breadth of sound colours, technical dexterity and large spectrum of range and dynamics make it a chameleon. It is able to morph to blend with brass, winds and lower strings but also able to take on a percussive rhythmic drive when needed.

**Tell us about some of your plans for 2026**

Doing more of what I love! Performing great music, with passionate and inspiring people as well as continuing to work with and advocate for the next generation of music makers to ensure our art form has a strong and bright future ahead for years to come.

**FANFARE AND DANCES**

Friday 7 November 7pm

Josh **ROGAN** (ANAM alum) *Fanfare, Reflection and Ending*

Katy **ABBOTT** *Fanfare for the Melancholy*

Mogens **ANDRESEN** *Three Norwegian Dances*

Louisa **TREWARTHA** (ANAM alum) *Inspire*

Astor **PIAZZOLLA** arr. **VERHELST** *Suite from Maria de Buenos Aires*

Alexander **BORODIN** *Polovtsian Dances*

Nat **MCINTOSH & YOUNGBLOOD BRASS BAND** *Brooklyn*

Karina Filipi (ANAM Faculty) conductor/tuba  
**ANAM Musicians**

**Venue** Rosina Auditorium, Abbotsford Convent

**Tickets** from \$20

**Bookings** [anam.com.au](http://anam.com.au) or 03 9645 7911



Image credit: Pia Johnson



# Optimising Pianism



Image credit: Raymond Conus

Words by Laura Panther, Alumni Manager

This October, our pianists will meet one of ANAM’s alumni from the first cohort of pianists of the ANAM Performance Program, who has since established an extraordinary career on the other side of the world.

Dr Cameron Roberts (piano 1999) was one of ANAM's first pianists, participating in two master course programs in 1998 during which he was studying both medicine and music at the University of Melbourne. He was accepted into the first year of ANAM's Advanced Performance Program (APP) in 1999, which was the first year-long training program offered by the fairly new, national training academy. The APP was similar in structure to what our current musicians experience today, with performances, masterclasses and instrumental tuition at the South Melbourne Town Hall.

After his ANAM training, Cameron continued his studies at the University of Melbourne, completing his Master of Music, and a combined Bachelor of Medicine and Surgery. He later relocated to Europe where he pursued further musical training in London before accepting a chamber music teaching

job at the renowned Escuela Superior de Música Reina Sofía in Madrid. During this time, he commenced his PhD on the physical and perceptual aspects of 'How the Pianist's Touch Affects Tone Quality', the beginnings of his journey towards understanding – and correcting – the pedagogical misinformation about how the body learns, moves and perceives sound.

Several years later, alongside his performing activities as a pianist, Cameron returned to the UK to complete specialist medical training in anaesthesia and pain medicine. Now based in London, he balances his part-time anaesthetic work with his primary loves as a performer, teacher, speaker and performance coach.

His work as a practicing medical doctor and researcher has had a profound impact on Cameron's understanding of the physical and psychological aspects of performing, learning and perceiving music. His initial interest in wanting to help musicians with physical injuries has expanded into almost two decades worth of enquiry. "Why musicians practice the way they do, and why they believe the rubbish they do, despite being surrounded by a wealth of readily-available, game-changing, factual knowledge from science and psychology about how to play better," says Cameron.

This research and first-hand experience have culminated into Cameron's latest book, *Optimising Pianism: Evidence-Based Perspectives*. Released earlier this year, the book applies research from physics, biomechanics, neuroscience and psychology to upend traditional forms of pedagogy, and replace them with evidence-based, efficient techniques that address the many unique and complex challenges of piano playing.

"*Optimising Pianism* deals with topics of the mechanics and perception of touch, virtuosity, learning and memory, performance psychology, injury and aesthetics," explains Cameron. "As with sports-science for athletes, which we take for granted these days, I liken this book to bringing music-science to artists. And contrary to what sceptics might believe, the science screams at us to be far more creative when it comes to 'thinking and feeling' music, the singular most important driving force to acquiring proper virtuosity."

Cameron will visit Melbourne in October to host a class with the ANAM Pianists, introducing them to his unique expertise and research.

“It is with great anticipation and pride that we welcome Cameron back to ANAM – this time not only as a distinguished alum, but as guest faculty to share his new book,” says Timothy Young, ANAM Resident Faculty and Head of Piano. “Over many years, ANAM’s Performance Program has placed musicians’ health and wellbeing at the heart of our daily work, drawing on expertise from Alexander practitioners, sports scientists, mental health professionals, and physiotherapists specialising in movement for musicians. Cameron’s research is a natural and inspiring addition to this mix, and I know it will engage and enlighten our pianistic cohort.”

"I'm really looking forward to coming back to ANAM to work with the pianists," says Cameron. "I hope to blow their minds with useful facts, and inspire them to think bigger and act better!"

**AUSTRALIAN NATIONAL  
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