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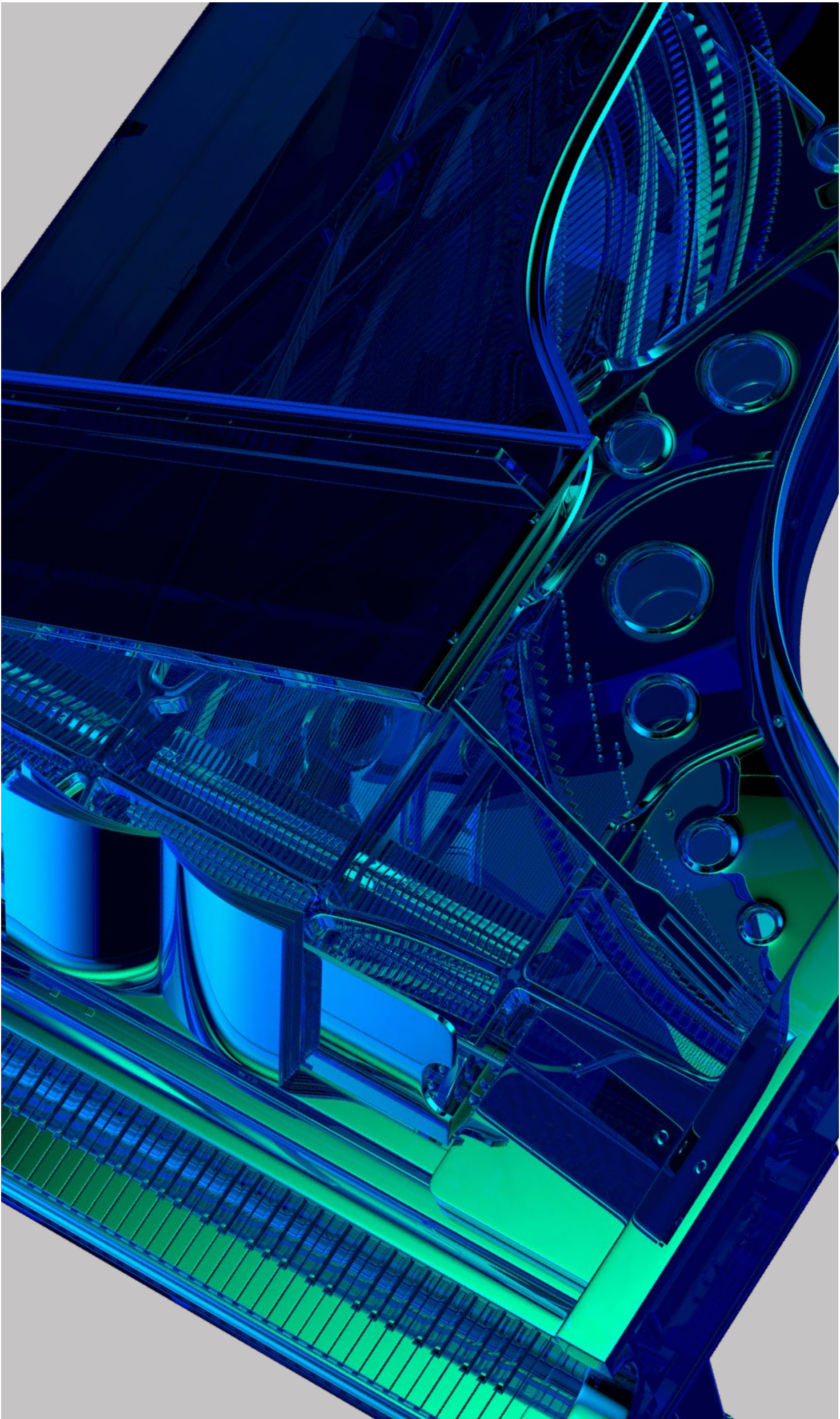
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# ANAM at the Abbotsford Convent

Words by  
Nick Bailey  
ANAM General Manager



Image by Charlie Kinross

I had fully expected to be spending these 1000 words excitedly talking of our anticipated return to face-to-face training in the South Melbourne Town Hall, following one of the most challenging – and rewarding – ten weeks that ANAM has ever experienced (and we have certainly experienced a fair bit in our short lifetime!).

Rewarding, because during this time ANAM has risen with all its creativity and all its energy to the challenge of 'how to make a digital music academy'. Nick Deutsch, our Faculty and administration team have been heroes in the way in which they have hurled themselves at the challenge, pulling the most beguiling of online rabbits from their hats. The efforts and outcomes have been revelatory. For example, we have had over 115 musicians from across the globe join our online Faculty: from the Berlin and Vienna philharmonics, London Symphony and Concertgebouw orchestras to the Chicago and San Francisco symphonies and the Los Angeles and New York philharmonics; Barbara Hannigan, Gábor Takács-Nagy, Simone Young, Lisa Batiashvili, Alban Gerhardt, Mahan Esfahani, Anthony Marwood and many others have all been guests in our lounge rooms over the past couple of months. However whilst all that's been happening, another story has been unfolding in the background.

Over the last four months ANAM and Port Phillip Council have been conducting a thorough analysis of the South Melbourne Town Hall as part of negotiations in preparation for the commencement of our renovation and renewal project. These investigations have deepened our understanding of

the facility's infrastructure, and at the same time revealed significant challenges in the building's structure requiring further investigation. This further investigation will be followed immediately by remediation works and then – hopefully – by the commencement of our proposed renovation and renewal project. In order to ensure continuity of ANAM's operation through this time we have elected to relocate for the likely duration of these complex projects.

So, after 23 years in the South Melbourne Town Hall – and on a couple of weeks' notice! – ANAM is on the move.

We are delighted though that our survey of the available possible destinations has delivered us to the safe grounds of the Abbotsford Convent precinct. We have been warmly welcomed by the Convent team and are now preparing to join their creative community for up to the next three years.

ANAM is committed to continue working with the Commonwealth Government, Port Phillip Council and some of Melbourne's leading philanthropists to ensure that, pending the successful conclusion of further community consultation, we are able to realise our vision for the Town Hall. We have been in discussion with the Victorian Government regarding joining the partnership to invest in ANAM's future, and we hope to reach an agreement with the State that will ensure that one day we may return to a reborn South Melbourne Town Hall.

So it seems that like Dorothy's farmhouse, ANAM has been swept up by the COVID-19 tornado, which has laid waste to so much before it, and

been further confounded by the building complications, but has now come to rest in a rather magical place. The perfect location in which our musicians may re-group, recover and from which to re-imagine what it means to be an artist in the middle 21st century.

We will be joining the State's largest and most vibrant creative community, surrounded by artistic practitioners of all disciplines and practices with whom we are looking forward to exploring new creative possibilities. At a time too when the wellbeing of our musicians occupies an increasingly vital place in our thinking, the Abbotsford Convent is home to a range of wellbeing practitioners rich in opportunities. ANAM is also now deeply invested in understanding our place in the greater history of this country, and how our way of making music may be enriched by the songs and the dreaming of the country's First Nations peoples (indeed, a particular interest of our Artistic Director-designate Paavali Jumppanen). So having the Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation as neighbours suggests new conversations for us. And our long-standing friends at 3MBS FM, located in the precinct, are as excited as we at the possibilities for creative collaboration. Beyond all this, the Abbotsford Convent's gardens and location, nestled in a gentle bend in the Yarra River, with rich soil and clear air offer the perfect environment in which to grow a crop of young musicians.

As we know, this tornado has ravaged the country's arts community with a particularly savage violence, exposing again the precariousness of the foothold of the arts in the Australian community. At the

same time though, the primal importance of the arts and the future songs of our musicians have been never more keenly felt.

The world into which we are emerging – in particular that of the art-form to which our musicians are committing their lives – is going to be very different to that of just six months ago. However, when the tectonic plates shift and shatter, new possibilities are created: it will certainly be a world full of challenges but also one rich in opportunities, in particular opportunities for those musicians – and academics – that embrace change and challenge with creativity, energy and integrity. We view our interim relocation as being rich in potential, providing a beautiful and nurturing place in which we may all recover from these destructions and disruptions, and where we may together explore what it means to be an artist in a post-COVID-19 world.

Prior to the second Melbourne lockdown we had been working toward bringing our musicians together in the Abbotsford Convent from 10 August, and welcoming small audiences to their music-making in early October. This is now up in the air, and we will keep you informed of developments as they fall into place.

We look forward to welcoming you to our interim home as soon as we possibly can.



# What is the Abbotsford Convent?



Image by Anne Moffat

A living place for curiosity and collaboration, meeting and meaning.  
The heart of a creative community.  
A precinct of art, culture and learning.

Just four kilometres from Melbourne's CBD and spread over 16 acres, the Abbotsford Convent – with its 11 historic buildings and gardens – is Australia's largest multi-arts precinct.

Founded by The Sisters of the Good Shepherd in 1863, this ex-monastic site is now owned and operated by the Abbotsford Convent Foundation as a not for profit arts, cultural and learning precinct on behalf of the community.

The site is home to over 120 studios, galleries, cafes, a school, the 3MBS Fine Music Melbourne radio station, an abundance of green open space, and now ANAM (for a little while). Every year the Abbotsford Convent curates and also welcomes a diverse range of art projects, rehearsals, workshops, exhibitions, markets, events and festivals.

To find out more about the Abbotsford Convent visit [abbotsfordconvent.com.au/about](http://abbotsfordconvent.com.au/about)

*Abbotsford Convent is located on the land of the Wurundjeri people of the Kulin Nation. We acknowledge their sovereignty and pay our respects to Elders past and present.*

## Bach x Bratsche

Words by  
Ruby Shirres  
VIC viola



Image by Ruby Shirres

Born of a suggestion by Caroline Henbest (ANAM Resident Viola Faculty), the Bach x Bratsche project was conceived with a collective purpose and aim: to bring ourselves and our audience together with timeless music and to learn something from our isolated resting points. Bach has been a solace, a soundtrack and a sounding board for many of us,

the expression of a 'solo' journey so pertinent right now. At the same time though, a Douglas Adams quote cropped up in a class recently: "Beethoven tells you what it's like to be Beethoven and Mozart tells you what it's like to be human. Bach tells you what it's like to be the universe."

The concept floated on the scratchy internet waves for a while before

being solidified into a plan. We were to present three concerts, each one combining two complete Bach cello suites transcribed for viola, interspersed with reflections by Jared Yapp, which we all recorded individually to be put together digitally. Jared's compositions were conceived for the project and were directly linked to and inspired by the suites. They incorporated the personalities and skills of each person in the project. We used our diverse knowledge as individuals to gradually put the building blocks in place.

This project made us aware of the amount of organisation, planning and logistics that go in to any concert. Far from the streamlined experience of being simply a performer, this experience offered a new perspective and included roles in video and sound editing and mastering, licensing, writing, image editing, promotion, marketing, composing and most of all in communication. Non-verbal, non-physical communication requires a particularity that captures every day conversations but distils them into necessary, actionable steps.

Collaboration, especially musical, usually happens in the flesh. We use sound to communicate and bounce off one another's expression, physicality or phrasing. This is a conversation that comes to a conclusion in live

performance, where players are like old friends discussing and challenging the topics and text already examined, always shedding new light. As musicians, we are comfortable in this zone. We are used to working in real time, poised on the vibrations in the room and the energy communicated in movement, breath, and sound. What we learnt through this project is that the foundations of connections and collaborations were developed through past working. Now more than ever, we need to fundamentally trust our collaborators without instant feedback and invest in an idea online, which doesn't have a grounding architecture or traditional structure.

Connection with a live audience is also a collaboration, a dance of implicit feedback and energy transfer which happens imperceptibly. The most surreal thing for many supporting artists during this time is not the performances, which have continued online, but the silence in halls around the world. The thunder of applause is the aspect most absent.

The silent echo chamber feels the most devastating. We have unavoidably lost a sense of community. This project started as an attempt to nurture a connection and collective spirit. We hope you clapped along in your homes.

# Intuitive Ensemble: The Perspective of a Collaborative Pianist

Words by  
Peter de Jager  
ANAM Associate Artist



Photo by Pia Johnson

When I first started working professionally as a collaborative pianist, I became obsessed with the idea of perfect ensemble. Of course, there's much more to interpreting music than just being perfectly in time together, but there was a part of me that just wanted to watch the many notes my musical partners were playing go past and try to catch every one at the perfect moment, like a real-life version of Guitar Hero. It seemed that someone in my profession, in large part, should be better at being 'together' musically than someone who wasn't getting paid for it, and so my obsession with that area gradually – with a lot of discussion, soul searching, and experience – became a system of thinking about what it means for two people to have perfect ensemble, to play perfectly 'together', and some basic principles by which to achieve this.

First of all, what exactly would 'together' mean in a purely acoustic sense? I played a lot in various orchestras, where people sometimes give you withering looks if you play not exactly where they think you should have, and discovered that there was a certain collective listening and breathing happening that's hard to explain, a kind of pulse that's felt by the whole group as

one. You are waiting for the beat to happen, and the moment where you can't wait any longer, you play.

For a pianist or a percussionist this is tricky; we have to make a particular defined attack, and so where that attack happens is in a sense the actual definition of the beat. In an orchestral context this is especially scary because everyone else better agree that you are correct or there'll be muttering!

The same principle applies when you put a piano together with one other sustaining instrument. The piano's attacks form the skeleton upon which the connective tissue of the sustained melody can hang. There is a tendency for inexperienced pianists to play slightly too late, but once you tune your ears to listen for the moment where your sound can be a jumping off point for the other player, then you have a solid base from which to develop further skills.

Once you know how a perfectly blended sound is achieved, how do you decide together in the moment where to place it? I eventually came to the conclusion that the answer lies in breath. It's an extraordinary ability that musicians have to listen and react within these incredibly small tolerances of time, really on the order of microseconds, and I suspect

we wouldn't be able to achieve this connection with other human beings if we didn't have a visceral sympathetic reaction to the sight of another person's breath. We lead each other physically and aurally to the precise slice of time implied by the infinitesimal space between an inbreath and an outbreath. It does however take courage to trust that point, and there is a kind of paradox here, because you want to listen for that moment, but once the moment is heard, it is too late to react. Thus you have to be constantly living a small distance into the future, letting everything flow past you without stopping to think about it or try and control it. It's most effective to be in something akin to a meditative flow state.

With these basic principles, and a certain amount of practical experience, it's possible to sit down with a musician you have never met before and effectively make flexible and spontaneous music together. And yet I found on many occasions that not everyone was willing to engage with me on this level, seemingly preferring to rely on some rigid sense of internal rhythm to keep time in the ensemble, without actually listening to what the sounds themselves were telling us about the musical direction

and flow. This approach will obviously work to some degree, but will not easily or organically allow flexibility of pulse, deviations from the exact rhythmic grid, except with an unworkable amount of prior discussion and planning. I much prefer to share the responsibility of creating the musical flow with my colleagues in the moment, and not outsourcing it to some fixed external arbiter. I relish that sense of spontaneity and connection, and I strongly believe that the audience is very sensitive to these tiny signals and that they have a stronger emotional experience when they are pulled into the current of the music in this way.

There isn't always the luxury of building up that sort of relationship, and often in one's professional life one simply has to play the cards one is dealt in a particular situation. But collaborative music making is one of life's great joys, and it's magical to discover the deep, lasting musical relationships, and eventually grow together into a state of constant love and trust.

*ANAM's Associate Artists are supported by Crown Resorts Foundation and the Packer Family Foundation.*



# Chamber Music in Isolation

Interview with  
Sophie Rowell  
ANAM Head of Chamber Music (strings)



**In addition to your teaching role at ANAM, in November last year you were appointed to the newly created position of Head of Chamber Music (strings). Can you talk us through the expectations that you had when this position was announced and how things have changed over the last few months?**

I think being a chamber musician is the best thing a musician can be because, in essence, chamber music is a celebration of collaboration with others, no matter the size of the ensemble. It was therefore with great excitement that I approached this new year at ANAM. Tutoring chamber ensembles is one of the greatest pleasures in my professional life. There is a unique energy within an ensemble created both by the excitement of participation and by the incredible repertoire they are discovering. I imagined days of learning these works again through the eyes of the musicians as they, in turn, discovered them. I wouldn't have thought this imagination was too rosy in its aspiration but then 2020 had other ideas. Suddenly we couldn't even be in the same room as each other, and the idea of chamber music vanished. I had to put my dreams on hold.

**The Beethoven String Quartet Cycle is a major project in ANAM's 2020 Season. You've continued to work on these quartets with the musicians online in the last few months. Can you describe how this coaching process has worked?**

In my opinion, chamber music is one of the greatest forms of communication. My main aim for this new online world was to find a way to keep this communication going through new paths of conversation. Each quartet has listened to numerous recordings of their Beethoven Quartet, both historical and present-day, just one movement at a time. We then Zoom together to discuss this movement, whether that be aspects of articulation or thoughts on tempi, characterisation that may have spoken to one member of a quartet but

not to another or aspects of notation in the score that might have puzzled us in some way. The only rule was that absolutely every comment and observation was valid. It has actually been a rare opportunity to learn a quartet from the outside in, if you like. It has been humbling to witness the way all our musicians have embraced this new form of chamber music coaching. I feel lucky to have spent the time with them in this way. Since when do we get to sit around and legitimately talk about Beethoven Quartets for hours?!

**Do you have a favourite quartet from the Cycle?**

No, but yes. Listening so closely to them all again has only reinforced in my mind just how extraordinary they are. They are simply breathtaking, a musical exemplar of the range of human emotions. They are, without any doubt, the collection of works I hold in the highest esteem of any oeuvre. So, they are all very close to my heart.

On the other hand, I'm often asked what my favourite piece of music is and, while I can't definitively say that, I always answer that my favourite piece to play is op. 131, the incredible C-sharp minor quartet. Playing the seven movements without a break is a Herculean effort, but on my last page when the first violin hits the octaves, I always feel that I have reached the top of the mountain and the world has granted me the best view of all. Even now, just writing this, I am smiling at the thought.

**How did the musicians form their quartet groups?**

Some of the groups started playing together last year so it was perfect that they could continue this year but, given there were a number of new musicians in the cohort, the Faculty formed the other quartets and allocated the repertoire to make sure that every musician and every quartet could be a part of this project.

**How have you encouraged the musicians to stay motivated to create chamber music while they are apart?**

Social isolation is the antithesis of chamber music. All those wonderful compilations we see online are, while wonderfully entertaining, the furthest you can get from the spontaneity which is the joy and fundamental art of chamber music.

What I have hoped we have done, however, is create a real sense of anticipation for when we can all be in the same room together again. Having spent so much time listening and dissecting the quartets means that we are now all raring to go with the actual playing. My suspicion is that these quartets will be learnt in record time the minute they are back in a room together.

**How do you create chamber music in isolation?**

Some of the quartets have sent me fabulous recordings that they have sewn together. One person will play their part first and then, one by one, the others will add their layer to the mix. Nothing will ever replace being able to play together, but they were certainly wonderfully refreshing to watch and listen to.

**Are you working on your own chamber music projects outside of ANAM at the moment?**

It has become very evident to me in the last months that I did not become a musician just because I love the violin. I became a musician to collaborate and celebrate music with others. Melbourne Digital Concert Hall has been a lifeline for me during this time, to be playing with my friends and colleagues and making music again. I have been playing duos, trios, quartets, quintets and conversing through music again. One thing I particularly enjoyed was performing Messiaen's *Quartet for the End of Time* for the first time – a piece that had been on my bucket list forever and something rather fitting for what these last months have felt like.

# From the Archives



Photo by Jonathan Farber on Unsplash

In our last issue of *Music Makers*, we shared with you a snapshot of what our musicians, Faculty and staff had been listening to during the period of self-isolation. On that list were not only musical recordings, but a whole range of different podcasts. Now, we have a brand-new podcast series of our own to share with you, as well as a whole bunch of music recordings.

Introducing... **ANAM Radio: *From the Archives*.**

While our physical doors have been closed, we've spent some time collating archival video recordings and our Music Librarian, Phil Lambert, has been interviewing the musicians and alumni in those videos to discover more about their performances.

We've been releasing a new episode of ANAM Radio every Wednesday afternoon and we've listed the first five episodes in the series here. Head to our website to listen to the interview then watch the full performance at [anam.com.au/anam-radio](http://anam.com.au/anam-radio). The ANAM Radio audio episodes are also available on Soundcloud and Apple Podcasts.

## ANAM RADIO FROM THE ARCHIVES

- Episode 1: Prokofiev's Sinfonia Concertante with ANAM cellist James Morley
- Episode 2: Bartók's Violin Concerto no. 2 with ANAM alumnus Johnny van Gend (violin 2019)
- Episode 3: Mozart's Oboe Quartet with ANAM alumnus Edward Wang (oboe 2019)
- Episode 4: Strauss's Sonatina no. 1 with ANAM flautist Rachel Lau
- Episode 5: Ibert's Flute Concerto with ANAM alumna Cassandra Slater (flute 2019)

# Working as a Duo from Afar

Words by  
Lilly Yang  
QLD *flute*

I remained in Melbourne over the last few months and I was able to sneak in little periods of practise in my apartment. However, I left the very loud and high playing to the local music store where my partner works as we have been fortunate enough to be able to access the space after closing hours. This is why the backdrop in my Zoom videos often featured a wall of brass instruments or passing cars.

Rachel and I stayed in touch via lots of internet messaging and Zoom classes. The physical distance was definitely something new for us because we were so used to collaborating together in the same room. As we were unable to rehearse as an ensemble, to work on any sort of project we could only record our individual parts then stitch the video together.

Playing in a duo with Rachel has taught me valuable skills that any

orchestral musician or ensemble player needs. Such skills include the ability to blend sounds, match intonation and react musically to other players. It is also incredibly fun and liberating as Rachel and I have complete freedom to make our own musical decisions. Whilst solo flute music can be rewarding and interesting for the audience, I believe that there is largely untapped potential in duo performance as two players can present music with more harmonic depth and create a perfectly blended sound at the same time. Therefore, my goal when performing with Rachel is for us to sound like one beautiful instrument whilst showing off the harmonic complexity that can be achieved with two voices.

Words by  
Rachel Lau  
VIC *flute*

This unique situation we all found ourselves in meant a lot more family time for me! I have the delight of having a little niece and nephew in my social bubble. However, my four-year-old niece realised that I sometimes needed encouragement to keep practising, so I'd get a reprimanding call out (from any room in the house!) if I stopped to check my phone or take a breather. So much for getting a break, but I was grateful for the reminders, most of the time.

Part of ANAM moving online meant we couldn't have practical, hands-on musical collaboration. This was, of course, disheartening as musicians who thrive on real-time sounds! We kept our ensemble instincts alive through having online discussions about the music we'd love to be playing and about the finer details and philosophical elements of playing

well together. I am hopeful that these discussions will provide a greater depth to our practice process when we get back to our beloved rehearsal rooms.

Meanwhile, Lilly and I were still able to stay in contact online, and continue to dream up projects for the future. Our next project combines two players playing four instruments, creating some unusual sounds – so stay tuned!



Photo by Pia Johnson



# Melting Moments

Words by  
Anna Goldsworthy  
ANAM Alumna (piano 1999)



Photo by Nicholas Purcell

Throughout my twenties, including my year at ANAM, I wrestled constantly with the dilemma of whether to be a musician or writer. I was always writing something – even if only program notes – but I invested most of my waking hours in practice. When I began writing more, it felt a little adulterous. But I persisted, and eventually it became clear that I just had to do both.

This has presented certain ongoing challenges: where do you find the hours in a day to keep yourself honest as a pianist, and hold a whole novel in your head? The demands of adulthood and parenthood and gainful employment make this no easier. I don't pretend to have achieved any Zen state of 'balance'. The only thing that saves me is that over the years making music and making prose have come to seem less like separate things.

Writers love talking about their 'process', and tend to get fetishistic and boring about it. Musicians just get on with it. I think so much of what I know about writing comes from my musical training. This begins with the discipline of fronting up every day, regardless of

whether the muse is beckoning. Virginia Woolf wrote to Vita Sackville-West that "style is a very simple matter, it is all rhythm", and I suspect good writing is achieved mostly with the ear. Even though writing is a 'creative' art, and playing the piano is 'interpretative', the concerns are so similar: structure, phrase, rhythm, cadence, modulation, and punctuation. And above all, that satisfaction of locating the right word or sound: of placing your finger on that Scrabble tile.

One of the challenges in any piece of writing is finding its voice, which mirrors the concerns of musical 'style'. Regardless of whether we are playing Chopin or Elena Kats-Chernin we seek to give voice to them: we look for a place where our own emotional knowledge might meet their own, in a type of hybrid consciousness. My new novel, *Melting Moments*, is composed in third person, but essentially occupies the point of view of Ruby, a woman born in the late 1920s, as she navigates her adult life over seven decades. She is a product of her time and education, and her voice is not my own. Often in

the writing I had to subdue moments of linguistic exuberance, because they belonged to me rather than Ruby. At other times I didn't even have to think about style: her voice seemed to arise independently, as if I were taking dictation (akin to those rare moments of grace on a concert stage).

Often when I write, I have a musical prototype humming away in the background: a hidden (or not so hidden) soundtrack. In *Melting Moments* it was Schubert's *Moments Musicaux*, for their celebration of the moment, their domestic scale, their ellipses and transience. I'm not sure that being a writer has made me a better musician, but I suspect that being a musician created me as a writer.

*Anna's debut novel, Melting Moments, was published by Black Inc. in March 2020.*

# Meet Stewart Kelly

Words by  
Phillip Sametz  
ANAM Career Development  
and Alumni Coordinator

In the brave new world of the portfolio career, Stewart Kelly is in a sweet spot. Since his final year at ANAM in 2013 he has created a suite of professions for himself, as pianist, teacher, broadcaster, producer, artistic director and even in the world of retail; in this final guise, he is founder and owner of South Melbourne's *House of Pianos*. He remembers his first journey to ANAM as the beginning of a life-changing experience.

"Honestly, I had a transformative experience there and met an incredible network of contacts from within and beyond the music world. There were so many important teachers and guests, but overwhelmingly I'm grateful to Timothy Young, who was a revelatory teacher. He has an ability to combine a deep, scientific understanding of physiology with a profound musicality and grasp of artistry in his teaching, like no one else I have met."

Stewart broke new ground at ANAM, becoming the first ANAM musician to benefit from the generosity of a group of donors who banded together as an **ANAM**syndicate to support him through his studies. This is how he met ANAM's

Honorary Syndicate Convenor, the indefatigable Jan Grant.

"I was introduced to Jan in the office and she said: 'Tell me about yourself'. I started by saying that I was from the Gold Coast, and she immediately interrupted saying 'I LOATHE the Gold Coast!' I quickly agreed to which she replied: 'Well we shall be great friends then.'

"The support of my syndicate, and their interest in my career, was marvellous and many of them have become friends."

Stewart now makes music around the country with performers of the calibre of Paul Dean, Sara MacIver, Wilma Smith and Greta Bradman, and with fellow ANAM alumni including Laurence Matheson (piano 2016), Stefanie Farrands (viola 2008) and Phoebe Russell (double bass 2012). He is on the staff of the Melbourne Conservatorium at Melbourne University and the Victorian College of the Arts Secondary School. As an artistic director, his *Music by the Springs* festival in Hepburn Springs has brought Australian musicians together for sold-out weekends of chamber music each February for the past three

years. You can hear his playing regularly on the radio, and his voice as well, since he's the host of *Melbourne in Concert* on 3MBS Fine Music Melbourne.

In other words, Stewart is rarely idle, which is just how he likes it.

I asked Stewart to think back to the day he first walked into ANAM, with an intensive period of study and performance ahead of him, a period which, in many ways, made him the musician he is today. What advice would he give to that younger version of himself?

"Never take for granted this time you are given to really practice and consolidate your technical and artistic mastery," Stewart says. "Dream big and set ambitious goals."

*You can read Stewart's full profile at [anam.com.au/alumni-highlights](http://anam.com.au/alumni-highlights)*

*Stewart's Syndicate Support while at ANAM was generously provided by the inaugural **ANAM**syndicate: Jan Grant, Mary and Arnold Bram, Dulcie Boling, Elise Callander, Eric Dias and Roger Bau, Anthony Grigg, Barry Jones, Ashton Kable and John Howell, the late William Murdoch, Luke Wagner, and Robert Whitehead.*



Photo by Trish O'Brien



ANAM has weathered its share of storms over the years, from near defunding at the end of 2008, to the collapse of part of the ceiling of the South Melbourne Town Hall in 2018, to the complete reworking of our day-to-day activities due to COVID-19, and most recently, our upcoming move to an interim home.

On each of these occasions, we have been bolstered by you, our ANAM community. You have rallied to fight for our existence, you have come with us to venues around Melbourne and you have done so much to sustain us now when we can't be on stage and meet in person.

Our heartfelt gratitude to all of you for your

support of ANAM over the past few months. Be it by making a donation, or converting the value of your tickets to a donation, as an **ANAMate** or a member of our community, you play an important role in ANAM's story.

Thank you for standing with us, and for your ongoing support.

**WHAT IS ANAM?**

The Australian National Academy of Music (ANAM) is dedicated to the artistic and professional development of the most exceptional young classical musicians from Australia and New Zealand. It is a place in which musicians fulfil their potential as performers and music leaders, distinguished by their skill, imagination and courage, and by their determined contribution to a vibrant music culture.

Musicians at ANAM share the stage with their peers and the world's finest artists, performing in some of the best venues across Australia. Alumni regularly receive major national and international awards, and occupy leading positions in ensembles and orchestras nationally and abroad.

ANAM aims to inspire future music leaders and encourages audiences to share the journey.

**JOIN THE CONVERSATION**

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*ANAM will be temporarily relocating to the Abbotsford Convent in August 2020.*