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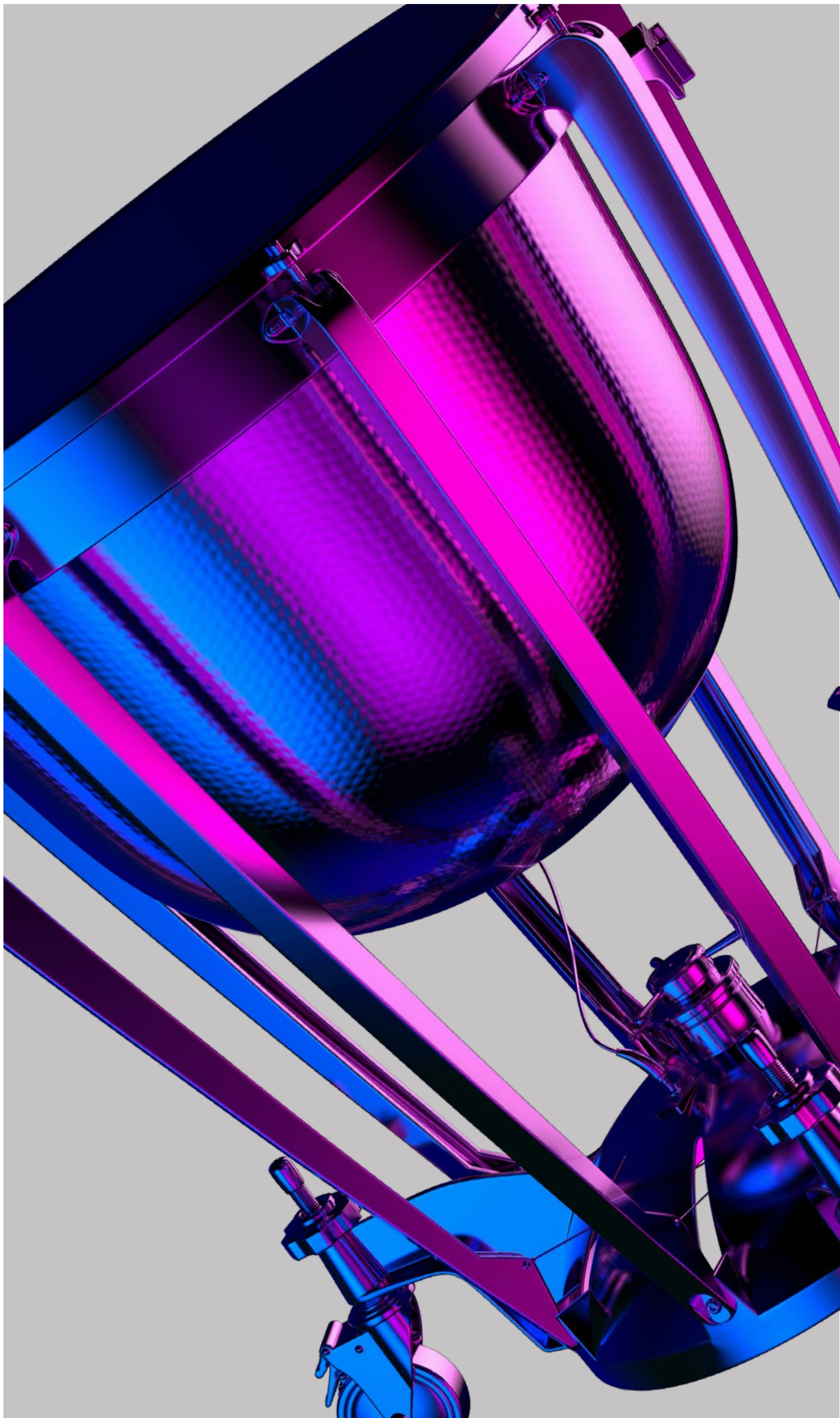
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# Reflections from Queensland

Words by  
Amanda Pang  
QLD piano



My first year at ANAM in 2019 was a whirlwind of exciting projects, performances and opportunities so I was keen and full of expectation for what my second year would be. It was early March and I was eagerly preparing for the *Brunch with Beethoven* concert and an upcoming performance at Beleura. A few days later, I was on a plane heading back home to Brisbane. As the following weeks unfolded, I gradually came to terms with ANAM's

new online format. This included weekly webinars, instrument sectional classes, individual lessons, performance class and a fortnightly *Fridays at 3*. I was initially quite doubtful of how things would work online. However, these doubts were swiftly thwarted. In fact, I was very much inspired and spurred on by the proactiveness of the ANAM Faculty, staff and musicians – one example being my teacher Tim Young.

Upon the news of moving online, he promptly created a nifty camera/mic setup in his studio. This enabled multiple angles of the keyboard to ensure the best possible delivery of our individual piano lessons. ANAM's online program also granted the possibility for a host of musicians and guests from around the globe to speak with us weekly. These seminars have been so valuable as I have been able to gain insights into various musicians' approaches to performing, practising, conducting and their philosophy on music and its relationship with the current society. Unfortunately, being online has also entailed dealing with temperamental internet connections. For this reason, performance class usually requires most of the ANAM musicians to do recordings rather than play live. Over the months, I have tried to improve my mindset and approach to recording as I do not really enjoy the process of it. When making recordings there is no one to play for so it is difficult to generate the spark of energy and spirit that I get when sharing music with a listener. I also find it hard to stop myself falling into the vicious never-ending cycle of trying to get a better take. Thankfully, performance class is such a positive and supportive environment that there really is nothing to worry about. We also make use of the

Zoom chat box so that we can receive typed encouragement even if the applause cannot be heard. One of the highlights of my online ANAM experience has been the fortnightly *Fridays at 3*. It is a casual performance setting where musicians and Faculty can share music, art, and all things fun. I always feel so lucky to be in a community of multi-talented, creative, witty and humorous people. At the moment, I am still at home in Queensland. Recently, I got together with some other ANAM musicians in Brisbane to play some chamber music. I am working on Brahms' Horn Trio with Tim Allen-Ankins (horn) and Claire Weatherhead (violin) and Nino Rota's Trio with Lilly Yang (flute) and Claire. We are all so stoked to be playing with each other having been deprived of chamber music for the last few months. There really is nothing quite like the magic of making music together!

# Responding to the Unexpected

Words by  
John Daley  
ANAM Chair

During his keynote speech to our cohort in March, on the first day of the ANAM year, Artistic Director Nick Deutsch said, "at ANAM, you will never fail. You will either progress or learn to do things differently." Little did he know just how "differently" ANAM would learn to do things in the following weeks and months...

2020 will be a year we can't help but remember, but ANAM did exactly what we would hope – it jumped to the next barline, and carried on, adapting to a new time signature and a new key. Nick Deutsch and General Manager Nick Bailey – along with ANAM's Faculty, administrative staff, and musicians – have been agile, ingenious, and resilient in responding to the unexpected. The rapidly developed online ANAM program is as unique and as rich as the program we normally deliver

face-to-face. With the commitment, adaptability and creativity they have displayed in 2020, ANAM's musicians have honed the skills they will need to be leaders in the coming years. Years in which, let's face it, are likely to continue to pose challenges for the arts and for society in Australia and overseas. All of us owe Nick Deutsch an enormous debt for his artistic leadership through a year that has thrown up such unimagined challenges. Nick has insisted that we deliver an ANAM program every

bit as good – but different – to our normal offering. It was not quite the final movement Grandioso that we expected to round out Nick's time as ANAM's Artistic Director, but it has definitely been Vivace Prestissimo! Nick leaves ANAM with a fantastic legacy from his five years as Artistic Director. He has lifted ANAM's international profile, building partnerships with the world's leading music academies and creating opportunities for generations of ANAM musicians. He has brought a who's who of the world's leading musicians to Melbourne, and online, so that our musicians could learn from the very best. Above all, Nick has brought his enthusiasm for life, education and music, an inspiration to us all and a reminder to enjoy the very most of every opportunity. He has set up ANAM well for the time ahead, and I'm looking forward to sharing 2021 with ANAM's musicians,

Faculty and staff, along with our dedicated supporters who continue to be so generous. After the many obstacles 2020 has presented us with, I'm guessing that we will all appreciate the ordinarily extraordinary ANAM experience in person even more! *The position of ANAM Artistic Director is generously supported by Janet Holmes à Court AC*

# Thank You Nick Deutsch

After five dynamic years at the helm of ANAM, Artistic Director Nick Deutsch will be stepping down from his role at the end of 2020.

Here, our team of Resident Faculty have joined together to share their memories of Nick's time at ANAM and to thank him, on behalf of everyone at ANAM, for his artistic leadership and vision. We also look forward to welcoming Nick back to ANAM for a residency in 2021.

*The position of ANAM Artistic Director is generously supported by Janet Holmes à Court AC*



## Caroline Henbest ANAM Resident Viola Faculty

We have been incredibly fortunate to have had Nick Deutsch as our leader at ANAM over the last five years. Always engaged – a passionate believer in what we do; Nick has encouraged our young musicians to be brave and ambitious as they contemplate their future lives – whether they dream of travelling to Europe or elsewhere. Through him, we have made many new friends in the musical world, particularly in Germany, which is a favoured country for future study and work amongst our cohort.

Nick's dedication and determination are striking; clear for all to see – one can't help but be inspired by his enthusiasm and high standards. I have always been struck by Nick's willingness to introduce new ventures and make changes to the program we offer. He asks for our opinion, and will happily engage in fierce debate. Nick has been tireless in his work and sincere in his quest for ANAM to develop. We will miss him, and look forward to many return visits!

## Timothy Young ANAM Head of Piano (Margaret Johnson Chair of Piano)

In such a difficult year it seems unfair that we now have to say farewell to Nick Deutsch as Artistic Director of ANAM. In many ways however the challenges this year have only highlighted his wonderful contribution to the life of ANAM. His enthusiastic, honest and tireless commitment to the musicians, Faculty and the artistic design of the institution have been inspiring. Without hesitation we moved to the online world and how comforting and inspiring to see him on screen every week at the helm, enticing, cajoling and stimulating the musicians with a fabulous line-up of guest artists from all over Australia and around the world.

Every Artistic Director at ANAM brings something personal and special

to the table and Nick's selfless vision, international connectedness and complete trust in the Faculty has seen a golden period of forging new and important relationships throughout the world: undisputed recognition that we have the privilege of being part of a world class institution that Australia can be proud of.

Finally, however it's never really farewell and I personally look forward to many more collaborations with Nick where I can enjoy his superb musicianship on stage and share his genuine love for making great music.

*Timothy Young's ANAM Faculty position is generously supported by the family of the late Margaret Johnson*

## Howard Penny ANAM Head of Strings, Resident Cello Faculty (Loris Orthwein Chair of Cello)

Having shared the stage with Nick both here and in Europe as one of the world's best oboists, I have also had the huge pleasure and privilege to have been part of his team during his defining tenure at ANAM. He has put ANAM on the map both nationally and internationally, and has guided it to become a model for, and the envy of, top-level music training institutions around the world. He has also found that elusive balance between presenting a truly vibrant and exciting outward face to each year's program, but also always putting the lasting and fundamental essence on centre

stage and at the core of our thinking – the unseen daily work at the coalface to ensure the musicians' readiness as instrumentalists and artists to lead inspiring and inspired lives after ANAM. Now hundreds of resilient and excellent musicians are ready to take on whatever the world throws at them, and to make a difference wherever they may be. They, and we, are in your debt Nick. Thank you! And remember what you say to every departing musician: you never really leave ANAM...

*Howard Penny's ANAM Faculty position is generously supported by Loris Orthwein*

## Dr Robin Wilson ANAM Resident Violin Faculty

Nick Deutsch is a man of many talents; a world class musician and teacher, an empathetic leader, a collaborator, a networker – as well as a gourmet chef and wine connoisseur! Through his extraordinary ability to see opportunity and potential, yet listen to others, he has preserved the beating heart of ANAM as a hands-on training institution, whilst connecting it to the wider world. We have witnessed the training program enhance, countless inspiration delivered from incredible guest artists, national and international partnerships flourish, and the cohort strengthen. When COVID struck, Nick didn't want the program to deliver the status quo, he wanted it

to be *better*. Through his guidance, ANAM has led the world in developing an online program of unparalleled activity and inspiration. What is more, he has steered this course with great humour, warmth and a willingness to go beyond the call of duty, despite the arduous demands of a life in two hemispheres. We can't thank you enough Nick for believing in ANAM and for pouring your heart and soul into the institution and the future of our promising young musicians. We are all indebted to your time here and inspired by your qualities. May there be many more chances to celebrate around a table together in years to come.



# Your Playlists

Earlier in the year we shared a list of things our musicians, Faculty and staff had been listening to during lockdown. Here, we’re sharing some listening suggestions from our members and donors that we hope will bring more music to your home.

**Rosemary Tait**  
ANAMdonor and ANAMate

I've been listening to TSO Daily Dose and An Aria A Day. The Tasmanian Symphony Orchestra (TSO) programs go live at 8am each morning. It has been fabulous to see performances from various sections of the orchestra and other small chamber ensembles set up specifically for broadcasting. There has been a wide range of repertoire, some very familiar such as the Bach Cello Suites and other music written by Tasmanian composers. Opera Queensland finish each day with their Aria A Day program. These are performances from singers who have mainly been soloists in previous Opera Queensland performances. Again, the soloists have chosen a wide range of interesting and lesser known repertoire and

sometimes amusing interpretations of well-known repertoire (Dimity Shepherd was a standout). The Australian String Quartet have been broadcasting live on Sunday afternoons from the UKARIA Cultural Centre in South Australia. It's lovely to also see a live audience... gives us all hope. Finally, and I'm delighted that ANAM are now involved too, Melbourne Digital Concert Hall have been broadcasting live performances since March. Monies from these concerts has gone directly to Australian musicians, huge shoutout to all involved. Those four are the standouts and I have to say the Tassie concerts are firm favourites.

**Geoffrey Clarke**  
ANAMBassador Leader Donor  
ANAMate and Volunteer (Music Discussion Group)

Music? Well, I have been doing a lot of catching up with things I haven't listened to for years. I tried Schubert but his chamber music and songs are a bit too sweet for the turbulent times we live in. Something more robust... try Lang Lang on a recent recording playing two versions of the Goldberg Variations, oomph! ...and Janáček. I'm not a great opera fan, BUT *The Cunning Little Vixen* has popped up again – what a story and what music. Crazy and otherworldly.

**Daniel Wallace**  
ANAMdonor and ANAMate

My most recent listening was to a June 2019 *Duet* interview with Umberto Clerici on Radio National. I had a delightful conversation with him when he was a guest artist at ANAM last year... I had the good fortune to listen to the entire audio, also featuring Tamara Anna Cislowska, but regrettably, the audio has expired. However, on ABC Classic's website there is a three-minute clip of Umberto playing followed by

Sean Burke (ANAM tubist) and I have had a few very long phone talks especially about tuba music (think Norwegian tuba player Øystein Baadsvik wandering around an audience sitting in a freezing quarry playing solo tuba music!). I think Sean is searching out a quarry in Melbourne. The viruses will come and go but the music just goes on and on and is much more infectious!

a Tracklist featuring Vivaldi, Rubinstein, JS Bach, Tchaikovsky, Holst, Dvořák and Traditional Catalan, with full music details given. Fantastic listening! Beyond that, I make do now with ABC Classic, 3MBS, ANAM material and my severely culled music library. Over 200 LPs and 50 audio tapes and CDs went to 3MBS and I have retained only a small collection of instrumental and vocal favourites.

# Homecoming, for Solo Violin

Words by  
Phillip Sametz  
Former ANAM Career Development  
and Alumni Coordinator

How did a violin made in 1885 in Church Street, South Melbourne find its way back 'home' to the South Melbourne Town Hall in the 21st century?

William Henry Dow was born in Scotland in 1836 and emigrated to Australia 19 years later. He worked in wood all his life, firstly, in Scotland, as a joiner. When he arrived in Melbourne in 1855, he was re-united with other members of his family who had made the journey from Scotland to the Antipodes a few years earlier. By the time of William's arrival his uncle James was manager of Langlands Port Phillip Foundry, and there William had a job waiting for him, as patternmaker – someone who made wooden patterns for sandcasting iron and other metals.

The story goes that young William created his first violin when he was 15; he continued to make them as a hobby from his South Melbourne workshop (located in a still-standing building). He entered his instruments in national exhibitions (beginning with the 1875 Intercolonial Exhibition) and won medals for what judges described as his "exceedingly creditable" work. Yet he was entirely self-taught. Dow once said: "I never could get



the instruction I wanted from books, and I had to work at night, as I was employed all day at my engineering work." Eventually, he retired from patternmaking to concentrate entirely on instrument-making, and by the time of his death in 1928 he had created more than 200 instruments. How many Dow instruments are there precisely? It's hard to say, as he did not begin numbering them until he was satisfied that they were up to his high standards. Fast-forward to 2020 to meet Dow's great niece, Jannie Brown,

who recently purchased Dow violin No. 24 from a family who had owned it for three generations. In fact, until Jannie purchased it, the instrument had been in the same family since the 1950s. At that time, it was acquired for a young musician who was progressing to a professional instrument; her family would also loan it out occasionally to working musicians. More recently, though, the violin had been literally sitting in a cupboard. No more! Jannie, who lives not far from the

building where Dow made the violin, is a passionate ANAM supporter, and thanks to her, Dow No. 24 is now on long-term loan to ANAM, and currently being played by third-year musician Josef Hanna. Josef's teacher, and ANAM Violin Faculty Dr Robin Wilson, explains just how special the instrument is: "We are thrilled to have this fine example of Dow's expert craftsmanship at ANAM, for our musicians to play. The violin is beautifully made and in mint condition, meaning that, effectively, it's preserved as it was when it exited Dow's workshop more than 100 years ago. It has a deep, rich sound on the lower registers and is bright and clear on the upper strings. It's very special to play on such a fine instrument with so much Melbourne history behind it, and we're incredibly thankful to Jannie Brown for lending it to our musicians."

This is truly a happy turn of events for a beautiful instrument born and bred – and still thriving – in Melbourne.

*With thanks to Jannie Brown for her generosity, and her invaluable background material on William Dow.*

# Q&A with Dale Barltrop

Interview with  
Dale Barltrop  
ANAM Board Director



**You were recently appointed to ANAM's Board of Directors. How do you feel about this appointment?**

Since my own student days, I have watched ANAM grow, evolve and flourish into one of the most inspiring music institutions in the world. It is an immense privilege to be invited to join the ANAM board at this critical juncture in its history and I look forward to working with all of the board members, staff and Faculty in their mission to ensure a bright future for music in Australia.

**Can you share a bit more about your background?**

In a nutshell, I grew up in Brisbane, began playing violin in my state school instrumental music program, was a devoted Queensland Youth Orchestra and Australian Youth Orchestra kid, left Australia after high school to study in the US at the University of Maryland and then the Cleveland Institute of Music before beginning my professional life in the St Paul Chamber Orchestra as Principal Second Violin. I then moved to Canada to become Concertmaster of the Vancouver Symphony Orchestra, where I lived for seven years before returning to Australia to join the Melbourne Symphony Orchestra (MSO) and the Australian String Quartet (ASQ).

**You are deeply involved in both orchestral and chamber music with your roles as First Violin of the ASQ and as one of the Concertmasters of the MSO. Can you describe the main things that you love about each of these roles?**

I feel like such a lucky guy to make music at both ends of the spectrum. Playing in the ASQ is a powerfully intimate experience – you share artistic responsibility with three other people who become your musical spouses,

travel companions and in many cases and often without realising it, your mentors in life. What makes chamber music so special is that the unique personality of each musician is vital to the overall sound of the group. In the MSO, I am constantly inspired by the collective power of a great number of musical voices combining together to create an artistic whole. It is always a stimulating workplace – both on and off stage – and I often find myself swept up in the sheer exhilaration of being part of a dynamic shared experience.

**Pre-2020, how did you manage your time between these two positions?**

I must admit that it has always been a bit of a juggling act to schedule my year in such a way that allows me to spend ample time with both groups. I am unbelievably fortunate to have such supportive colleagues in both the MSO and ASQ, who put up with me flitting in and out. But somehow – and notwithstanding the odd shuffling of weeks here and there – things do seem to have a way of working themselves out in the end. Whilst it can get pretty busy at times, I find the frequent change of pace keeps me fresh and on my toes!

**Can you tell us about the ANAM Alumni link with the ASQ?**

Our second violinist, Francesca Hiew, and cellist, Sharon Grigoryan, are both proud Alumni of ANAM. They speak with such fondness of their time as students at ANAM and the opportunities it provided for them. Indeed, both of their formative experiences in string quartets, for Franny as a member of the Auric Quartet, were born out of their time at ANAM. [Another ANAM Alumni, Michael Dahlenburg, will join the Australian String Quartet as its Cellist in November 2020.]

**After the events of this year with the COVID-19 pandemic and resulting lockdown, how do you see the role of a musician changing in the future?**

There's no denying that this year has forced all performing artists to re-evaluate their existence. Speaking from my own experience, it has been confronting to face the reality that my musical life will undoubtedly look quite different in 2021 and beyond. But I remain vehemently optimistic that our industry will bounce back with renewed vigour and a belief that our contribution to society will be more vital than ever. This also gives us an opportunity to do things differently – to experiment with new ways of communicating with our audiences and to create ever more meaningful engagement with people through music.

**What's the next musical project on your horizon?**

The ASQ is about to wrap up its eight-week series of live-streamed webisodes from the beautiful UKARIA Cultural Centre in the Adelaide Hills, called 'ASQ Live @ UKARIA'. The whole series can be purchased and viewed on our website until the end of October. Shameless plug aside, I must say I am very proud of the work our team has done on this project. It has challenged us to find new and creative ways to share our craft while giving audiences an intimate glimpse into our lives both on and off stage. Beyond that, we are looking forward to recording the next instalments of our Australian Anthology series with quartets by Paul Stanhope and Anne Cawrse. For the MSO, it will be a little while yet before we can bring the band back together, but there's been a whole lot of behind-the-scenes dreaming and strategising which fills me with great hope for our future.



# Simon Cobcroft (cello 2003)

Words by  
Phillip Sametz  
Former ANAM Career Development  
and Alumni Coordinator



The phrase 'be careful what you wish for' can have a profound resonance for anyone who has landed in a professional situation that did not turn out quite the way they'd hoped; happily, Simon Cobcroft is not one of those people. Simon, a frequent concerto soloist, a member of the Lyrebird Trio, principal cello in the Adelaide Symphony and teacher at the Elder Conservatorium of Music, is right where he wants to be.

Simon grew up in Brisbane and his life-long journey through music virtually began at birth. "Both my mother and father were doctors; my dad enjoys and my mum loved classical music. She played the piano and sang; I think she would have loved to have been a musician if circumstances had allowed. I was always encouraged to make music, and was, without putting it too bluntly, forced to practise, a fact for which I am now immeasurably grateful.

"I began cello lessons when I was six. Judy Luke was my first cello teacher, and I remember that she made things fun, which I now realise is quite a gift. I thought she was probably the best cellist in the world. Then I started having lessons with Matthew Farrell

when I was 12, and kept studying with him until I left Brisbane to go to ANAM. Matthew is one of the great unsung heroes of Australian cello teaching; he teaches like a musician's musician, always humble, knowledgeable and in awe of music. He made me, and a great many other cellists, feel like part of a tradition.

"In my time at ANAM I was taught by an astonishing procession of resident and guest mentors. This was before the era of permanent faculty, so those of us studying there at this time could pick and choose from the vast repository of knowledge brought to us by some of the world's greatest performers and teachers. I was able to immerse myself in cello playing and music-making in a way I'd never have been able to anywhere else. Surrounded by immense dedication, phenomenal virtuosity and insight, and connected to the bright beating heart of the grand tradition of our art form, it was a pretty magical time."

No sooner had Simon left ANAM than he landed an orchestral role, which took him on to the next stage of his journey – musically and geographically. "I went straight to

Kuala Lumpur, into a job with the fantastic Malaysian Philharmonic Orchestra. That turned out to be quite an incredible experience, but I was homesick for Melbourne and ANAM for years."

While he looks back on his years at ANAM fondly, and acknowledges their powerful influence on his work, Simon wonders if he was a little too intense back in the day. When asked what advice he would give to his younger self at the outset of his ANAM adventure, he says simply: "Start meditating! Work harder, but don't be so hard on yourself." That's good advice at any time, but gold for anyone managing a musical career during a pandemic.

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

# Rachel Shaw (horn 2013)

Words by  
Phillip Sametz  
Former ANAM Career Development  
and Alumni Coordinator



Rachel Shaw remembers a traumatic choice she had to make once she'd realised, in her teens, that music would be her life: horn or violin? "I knew pretty early on in high school that I wanted to be a professional musician of some sort. At first, I was convinced I would be a violinist, and not long after, I seriously considered the possibility of studying both violin *and* horn to a professional level as I loved them both equally.

But as any professional musician will tell you, it's challenging enough pursuing a career and mastering one instrument, let alone two!"

By the time Rachel had to make this decision, though, she had already fallen in love with the horn, its sound, and its repertoire, thanks to her teacher Peter Luff. "Peter was and always will be a massive inspiration to me. I don't think I've ever met a more passionate

musician, and his enthusiasm was contagious from the minute I met him."

ANAM has been a magnet for some of Queensland's most talented young classical instrumentalists, and Rachel is no exception. "I was nearing the end of my three-year Bachelor degree from the Queensland Conservatorium in 2010, and like a lot of graduating students, was thinking: 'What next?' There was quite a bit of excitement around ANAM from students at the Con, and I had also met several ANAM musicians through the Australian Youth Orchestra. It seemed like a great next step for me."

Rachel had a clear, simple vision for her future when she first walked into ANAM: she was going to be an orchestral musician. But her ambitions morphed somewhat over time.

"Early on at ANAM I realised I needed to do more to become a well-rounded musician. ANAM is well known for its fantastic chamber music program and I was lucky to have performed in so many different ensembles during my time there. Gradually, I began to fall in love with chamber music. What I never expected going into ANAM was that I would leave as a founding member of my wind quintet Arcadia Winds, with four of my best buddies by my side." By the way, those best buddies are Matthew Kneale (bassoon 2013), Lloyd van't Hoff (clarinet 2014), Kiran Phatak (flute 2013), and David Reichelt (oboe 2015) [pictured].

In the years since her departure from ANAM, Rachel has made an impact in the worlds of orchestral and chamber music; from her work with Arcadia Winds to her current role in the Melbourne Symphony Orchestra's horn section.

If Rachel could think herself back into the mind of the version of herself who first walked into ANAM in 2011, she would tell the younger Rachel to stay true to yourself. "As an aspiring musician, you have so many opinions thrown at you from all directions, and ultimately only you can make decisions about your future, and choose what you really believe in. It's not always going to be easy, but like anything, those times will pass. The good far outweighs the bad so hang in there!"

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



# First Impressions

Words by  
Tim Hannah  
ANAM Senior Coordinator,  
Training Program



Photo by Štefan Štefančík on Unsplash

First impressions matter, apparently. When I joined the ANAM team in April 2020 the organisation had already been in lockdown for several weeks. As the severity of the pandemic became clear, ANAM rapidly pivoted towards an online program and began the long process of rolling cancellations and postponements we have all become familiar with.

Perhaps I could be forgiven if my first impression of ANAM was less than enthusiastic. Instead of jumping into the role of my dreams, planning seasons, working with amazing Faculty and spending my days surrounded by musicians practicing, experimenting with and discovering small wonders, I was desk-bound in a world of video calls and emails.

I could be forgiven if I wondered aloud, "What have I gotten myself into?" Instead, the last six months have been some of the most challenging, rewarding and inspirational periods of my life. Perhaps it would be useful to list some of my actual first impressions of ANAM:

- An organisation that, in the face of very real existential concerns, chose to put the health, safety and needs of its staff, Faculty and musicians first.
- An organisation that trusted the expertise, imagination and ideas of its staff, Faculty and musicians, listening to, acknowledging and implementing their ideas.
- An organisation that managed to reinvent its entire offering and bring it not only into our new world, but make it the envy of music institutions across the globe *in a matter of weeks*.

In short: an organisation that **cares**. An organisation that **listens**. And an organisation that **acts**.

The design and implementation of ANAM's online training program has been the combined effort of dozens of individuals, most of whom I am yet to meet in person. My own corner of this world has revolved around the delivery of a new webinar series, ANAM's performance partnerships and our planning for 2021.

The new webinar series, curated by ANAM's Artistic Director Nick Deutsch, has been one of the more interesting parts of my role. With the usually well-oiled revolving door of visiting artists temporarily jammed, these weekly ninety-minute sessions have been a welcome injection of inspiration and encouragement.

We have had the opportunity to connect with artists that are dearly beloved members of the ANAM family and with artists that would be difficult, if not impossible, to bring to ANAM under normal circumstances. It is an impressive list of musical and artistic royalty: Simone Young, Gábor Takács-Nagy, Barbara Hannigan, Norman Lebrecht, Elena Kats-Chernin, François Leleux, Lisa Batiashvili, Mahan Esfahani, Linda Hawken, Tobias Lea, Anthony Marwood, Wynton Marsalis, Daryl Buckley, Liza Lim, Bethany Simons, Tahlia Petrosian, Sandeep Das and Steven Schick.

These names may be impressive in their own right, but the way they present and interact with our musicians is where the real value lies. Each presenter is invited to speak to a particular topic, either solo or in discussion with Nick Deutsch

or a Faculty member, followed by the opportunity for musicians to submit and ask live questions. These artists have generously offered their expertise in everything from collaboration to community work, from Wagner to what comes next.

As we face the likelihood of continued restrictions and elements of online training, it is encouraging to know we can also continue to connect ANAM musicians with the best Australian and international artists. The process of designing and delivering this series has demonstrated the value technology of this kind may have as an ongoing component of the program. It has proven that, for an organisation with the connections and reputation of ANAM, these artists are only a Zoom call away.

However, one of the greatest losses of the pandemic has been diminished opportunities for performance. It is therefore with no small amount of excitement that we have partnered with both the National Gallery of Victoria (NGV) and the Melbourne Digital Concert Hall (MDCH) to present online performances this year. Our internal *Fridays at 3* sessions have also provided musicians, staff and Faculty with a fortnightly opportunity to gather and share a more informal series of performances together – many of which we've been able to share with you. I've started bringing a tissue box to several of these, both for tears of laughter and admiration.

All of this is very exciting, but as I eye my rapidly approaching word limit, I'll leave you with some small insight into 2021. I have frequently seen the phrase 'post-COVID' in the Zeitgeist with relation to next year.

Perhaps a more accurate rendering of reality is 'mid-COVID'. What will we be able to deliver to audiences? How do we continue to ensure the educational and pedagogical integrity of the program?

These questions do not have simple answers, but there is one thing that is certain: we are now undeniably in the twenty-first century. Whatever the future holds, I suspect it will increasingly eschew historical re-enactment of the nineteenth-century. In classical music, the pandemic has given us a sudden taste of not just the future, but also the present. As we look towards 2021 at ANAM, we do so with eyes that see the possibility and potential in technology, in our move to Abbotsford Convent, in our strong relationships both in Australia and overseas, in a dedicated community of supporters and in a cohort of musicians that continue to surprise us with their resilience, adaptability and imagination.

That is an encouraging thought.

## WATCH AT HOME

**MDCH program:**  
[melbournedigitalconcerthall.com](http://melbournedigitalconcerthall.com)

**ANAM at NGV program:**  
[anam.com.au/anam-at-ngv-2020](http://anam.com.au/anam-at-ngv-2020)

**Select webinar excerpts:**  
[youtube.com/c/lifeatanam/playlists](https://youtube.com/c/lifeatanam/playlists)

**ANAM Radio interviews and videos:**  
[anam.com.au/life-at-anam/podcasts](http://anam.com.au/life-at-anam/podcasts)





Image by Pia Johnson

# ANAM at MDCH

We're delighted to partner with Melbourne Digital Concert Hall (MDCH) in 2020 and 2021 to present a series of online concerts streamed to your home. The specially programmed performances will feature ANAM musicians, alumni and Faculty.

Tickets are \$24 and all proceeds will go towards an ANAM Musician Fund to directly support ANAM musicians. New events are added to the MDCH Program on a regular basis. Keep an eye out for the ANAM performances at [melbournedigitalconcerthall.com](http://melbournedigitalconcerthall.com)

## 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

- /life.at.ANAM
- @lifeatanam
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eNews  
[anam.com.au](http://anam.com.au)

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