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ANAM at St Kilda Town Hall

Words by
Howard Penny
ANAM Head of Strings
Resident Cello Faculty



This program is all about Romanticism with a capital 'R'! Schumann saw himself as a poet in music, and what more powerful expression of that could there be than inspiration drawn from Byron's poem, *Manfred*, with its passionate, turbulent and almost psychological musical language: a rarely played gem. The sun then comes out over the woods of Bohemia in Dvořák's eighth symphony – a work that is reasonably often performed, but maybe not with the level of detail that I hope to achieve with our fantastic ANAM Orchestra. The last five years of my working in Europe with the legendary Nikolaus Harnoncourt were spent exploring the musical language and idioms of the Danube, which included, for one project, a day of practical historical polka lessons for the whole orchestra! For this performance we will stay in orchestra formation, but the music will sing and swing with the polkas, dumkas and waltzes hidden in the score. We will hear the sounds of Nature, the village green, and both the nostalgia and joy of the Bohemian soul. The dynamic cohort of ANAM musicians will once again make the City of Port Phillip resonate with inspired music-making, and what better way to close a glorious evening in the magnificent St Kilda Town Hall than with Johann Strauss' *Eljen a Magyar* – champagne all round!

2021 OPENING CONCERT

Saturday 20 March 7pm

SCHUMANN *Manfred Overture*
DVOŘÁK Symphony no. 8 in G major, op. 88
J STRAUSS Jr Polka *Eljen a Magyar*

Howard Penny cello/director
ANAM Orchestra

Venue St Kilda Town Hall

Tickets Full \$50 Sen \$40 Con \$35
Under 30 \$25 (ANAMates 10% off)

Bookings anam.com.au
or 03 9645 7911

Howard Penny's ANAM Faculty position is generously supported by an anonymous donor

Seventh Semester: A Post-Pandemic Recovery



“I believe that it is our responsibility to support these musicians through this upheaval and prepare alongside them for our sector’s future.” – Janet Holmes à Court AC, ANAM Board Member and Seventh Semester donor

At the core of the Seventh Semester will be the central elements of the ANAM training program: rehearsals and performances in solo recitals, chamber ensembles and orchestral concerts. Also offered will be a bespoke program devised to provide industry-readiness, including a performance and discussion retreat with Artistic Director Paavali Jumppanen, tailored Seventh Semester seminars and involvement with ANAM's Alumni mentoring program. Returning to ANAM, at our restorative new home beside the Yarra, will provide not just professional development but also the uplifting experience of reconnecting with colleagues, the ANAM community and our new neighbours at the Abbotsford Convent to share music once more. A musician's graduation from their training institution is a pivotal time in their career. Thanks to ANAM's donors who graciously and generously 'leant in' to support our Seventh Semester, these young musicians will emerge with the practical and musical skills and maturity to forge a fulfilling career in a changed landscape, looking toward their artistic future with renewed optimism.

The Seventh Semester was made possible thanks to the generosity of:

Besen Family Foundation
Bowness Family Foundation
Bridget Fayes
Janet Holmes à Court AC
Katrina & Simon Holmes à Court
Hugh DT Williamson Foundation
Ulrike Klein AO
John & Rosemary Macleod
Minderoo Foundation
Robert Peck AM & Yvonne von Hartel AM, peckvonhartel architects
Wright-Burt Foundation

With thanks to philanthropic support, musicians from the graduating class of 2020 have the opportunity to return to ANAM this year to reignite their performance training. Despite the remarkable efforts of ANAM's faculty and staff, 2020 was inevitably an altered learning landscape for our musicians. Isolated from each other and spread around the country and in New Zealand, they continued their practise and study online, but were largely unable to participate in the rehearsals and live performances which are a hallmark of the ANAM training program and for which there is no true substitute. For third year musicians, the end of 2020 was particularly bleak. Not only had they missed the challenge and joy of their final year of ANAM performances, but they were also preparing to enter a precariously-placed professional world, with major orchestras and ensembles on leave, an economic downturn predicted, and travel for auditions or further study all but impossible. Recognising the turmoil these young musicians were facing, and the danger of losing them from the artistic world at this crucial point in their careers, ANAM developed the idea of offering an additional semester – or 'Seventh Semester' for the Class of 2020 and the ANAM Board and dedicated patrons of the arts and education stepped forward to endorse this offering.

Words by
Phoebe Masel
ANAM Violin

The cancellation of innumerable performances in 2020 was heart-breaking for the entire global arts community. Closer to home, it was a particularly tough blow for those of us who were due to conclude our time at ANAM in 2020 as we accepted the loss of some very special and important performance opportunities.

Thankfully, our ANAM journey is not quite over yet. Eleven of us have decided to stay on for a 'Seventh Semester'. The creation of this bonus semester is the result of many hours of hard work as well as some bold and creative leadership by countless ANAM musicians, staff and faculty. I am so grateful to all of the people who made it possible, especially the many ANAM donors who gave generously to support this initiative.

After a distinct lack of collaborative music-making in 2020, the opportunity to once again perform with ANAM musicians, faculty and guest artists will be truly life-affirming. My wish is that I am able to once again perform in the ANAM orchestra with my colleagues and friends; there is simply nothing like it. I'm also really looking forward to playing with my wonderful string quartet once again. Josef, Kate, Oliver and I are so excited to perform Beethoven's String Quartet op. 18 no. 5 at the Castlemaine State Festival in March.

Another goal for my Seventh Semester will be curating and performing in a mid-year concert which I hope will be a creative collaboration with ANAM musicians and another Convent artist. I plan to perform, among other works, the Corelli Concerto Grosso in D Major, which I had intended to play in my final ANAM recital of 2020. There is infinite potential to create and curate at the bustling Abbotsford Convent. Situated on beautiful Wurundjeri Country, the Convent boasts a number of different spaces to perform in; each with its own unique character and acoustic.

Acknowledging the rapidly changing music scene in a COVID-Safe Australia, another six months at ANAM will be invaluable time to assess what positive impact I can have in our industry and equip me with both the practical and musical skills I will need.

It is a great honour to have the opportunity to continue learning and growing in the nurturing and supportive ANAM environment. The community of musicians, faculty, guest artists, staff, donors, volunteers and audiences is very special. It means the world to me to remain part of this community a little while longer.



Image by Pia Johnson

Words by
Jennifer Yu
ANAM Piano

After the turbulence of last year, I'm tremendously grateful to be offered a final Seventh Semester at ANAM – a hopeful promise of rejuvenation to see me through an incredibly formative three years of my life.

I'd like to continue developing my musicianship through numerous performance opportunities, which I believe define the ANAM experience and are events of immense learning, value and fun, and through access to instruments, community and mentorship.

As a pianist it is an imperative part of my education to play regularly on well-maintained grand pianos of the best possible quality, to more accurately inform me of my playing and the possibilities of the instrument. After a year of playing on a humble upright piano with limited tonal and dynamic capabilities, sustaining my concept of piano sound with imagination, I look forward to returning to ANAM for the fulfilment of turning imagined sounds into reality.

Also, as much as I adore harpsichords, I don't own one, so staying at ANAM for a bit longer will allow me access to a harpsichord to practise on, and tuition with an external teacher, both of which couldn't happen in 2020. I hope to improve my technical skills, knowledge of continuo-playing, improvisation and Baroque stylistic conventions, and my ability to express meaning with almost purely agogic.

More time at ANAM will also allow me to connect to the vibrant ANAM community—its musicians, faculty,

staff and supporters. I'm also very grateful to have time at the Abbotsford Convent, opening up opportunities to connect to other creative disciplines and the wider community, in unique performance spaces.

I think those gruelling months spent alone in lockdown emphasised the value of having a community to share experiences with. It was a very different experience to prepare music for months, only to share its progress with a phone camera. Therefore, my project goals for my Seventh Semester mostly build on my progress and repertoire from last year. I'd like to perform Prokofiev's Piano Concerto no. 2 with a second piano, present my toccata-based recital program from 2020 in full and embark on several exciting chamber music projects. I look forward to being inspired and invigorated by working with others, and the joy and satisfaction of sharing great music.

And of course, there is the endless journey to strive for musical ideals which I'll continue to embark on in the studio with the invaluable guidance of Timothy Young. I hope to continue refining my thinking and the efficiency of my movements to allow for free, uninhibited musical expression.

Lastly, none of this would've come to fruition were it not for the resourceful efforts of the resilient third-year cohort, the insanely hard-working program team and the astoundingly kind, generous ANAM donors who empathised with our situation. Thank you all so very much!



Image by Pia Johnson

Words by
Sophie Spencer
ANAM Trumpet

I am very grateful to have been given the opportunity to return for a Seventh Semester at ANAM as it allows me to continue working on the goals I had initially set out to achieve during my time here, as well as assist me in feeling prepared and confident in moving on to the next chapter of my life.

In preparing for this post-ANAM life, I am looking forward to utilising the additional lessons and classes to enhance some technical elements of my playing which are essential when applying for overseas schools, academies, and jobs. I will also use this time to continue to discuss future plans and goals with my current and future teachers.

Furthermore, although ANAM organised a fantastic and highly educational online program for us in 2020, I was not able to play as part of an ensemble or orchestra due to the COVID-19 restrictions. I am very keen to interact and play music with my fellow ANAM musicians in these settings again, and also to be able to perform for and reconnect with ANAM's supporters and the wider community; many of whom I have grown to know well through my time at ANAM. I would also love to establish a chamber group that is passionate to continue working together post-ANAM.

After three years at ANAM, the community here has become a second family in many ways, and with the help of this support network, I am looking forward to presenting a final recital to an audience – something that 2020 didn't allow. Additionally, I am both nervous and incredibly excited to have been given the opportunity to play Haydn's Trumpet Concerto alongside my colleagues in the ANAM Orchestra after being awarded second prize in ANAM's 2020 Concerto Project competition. This performance will ultimately conclude my time as an ANAM musician.

The shift to becoming an ANAM alumna currently seems a little daunting however I feel this additional semester will provide me with the experience, guidance, and support I need to tackle life after I leave. I would love to curate my own concerts post-ANAM with both past and present ANAM musicians, so I aim to use this extra semester to both explore a variety of different chamber group formats and repertoire, as well as seek knowledge on the fundamental concepts and procedures needed to make this a reality. I am immensely appreciative of everything ANAM has done for me over the last three years and am eager to begin my final semester.



Image by Pia Johnson

Meet Our New Artistic Director

Interview with
Paavali Jumppanen
ANAM Artistic Director

Can you tell us a bit about where you live and where you grew up?

Our home is in Espoo, the neighbouring city of Helsinki, Finland. I was also born in Espoo and went to school here. I did my rounds in Europe when I studied in Switzerland and then lived in Paris after my studies. Later on, I also spent a year living in the US – so along with Helsinki, Basel, Paris, and soon Melbourne, I consider Boston to be one of my hometowns.

Currently we have a second home in Lapland in the far north of Finland in the municipality of Enontekiö. That's a very sparsely populated area above the tree-line and where the biggest hills of Finland are found. It's so far north that during midsummer the sun doesn't set for about six weeks and in the winter the sun doesn't rise for about the same time. We share our time between the culturally busy south and the tranquil north, where we adapt to a calmer pace.

What about your musical background, when did you first start to play the piano and where did you study?

My lessons with the Suzuki method began when I was five but already before that I had been bitten by the piano-bug big time! My two older brothers' piano teacher came to our home to give lessons to them every week. He was a very charismatic personality who completely captivated me with his spirited musicianship. For a period, I used to disturb their lessons demanding to be taught myself and finally my parents gave in and I got to enter the Suzuki group.

I subsequently went on to learn at the Espoo Music Institute where I was tremendously lucky to land in the class of a wonderful young piano teacher who came to educate a very large number of young musicians that ended up becoming professional musicians. The scope of her pedagogical talent was still unknown then but looking back, entering her class at that time was probably the single most important moment on my musical path. I stayed with her until I was 18 and entered the Sibelius Academy, so the period spent with her was invaluable.



Image by Anu Jormalainen

You've often been described as having a strong 'collaborative approach' to music, can you elaborate on that comment?

I don't believe anybody *owns* music, although we performers tend to think that we do... Rather I feel music, as a force, belongs to anybody who is willing to take a piece and savour it. Playing, listening, feeling, reading about, liking or disliking, sleeping to it. All of these activities and more are, in my mind, equally important aspects of being with music. Chamber music captures the essence of this obviously, but even playing a solo recital is a collaborative act. The performer not only plays his or her instrument but is also the first listener. And the audience provides the performer a human resonance board that feeds back to the music-making. When the curator of a concert series and the performer choose a program for a recital, they have an idea of the audience's preferences. They might want to please or perhaps

shock the audience. So, the audience is a participant there as well. This, by the way, is why this past year with limited social contact has been so challenging to all of us who live with music. But regardless of the method of distribution, be it a live concert or a streamed one or even an essay written about a piece of music, music stands as something to be shared and something that binds us together. When we encounter music, we also encounter ourselves and others, that's the point.

And as far as pedagogy goes, I don't think there is a more effective and fun way of teaching music than doing it together, which is probably why when I first visited ANAM 10 years ago, I felt completely at home right away. You see, that was the way I had also been taught, by my long-time teacher who put people to play side by side as well as by my mentor, Konstantin Bogino, who always led a path of discovery into music, and never a dogma of repeating how things *ought to be played*.

What are you most excited about in your role as ANAM Artistic Director?

When describing ANAM to people who haven't experienced it, I've often said "heck, they don't even have a box to think outside of, that's the spirit of the place". I'm very curious about the collective potential we have if we are able to unleash the creativity of each and every one at ANAM. That we can do that is such a gift and to be part of it is perhaps what I'm most excited about. We also have one of the clearest goals of any educational institutions within music: learning to become better musicians and doing it together.

What's your key focus for your time at ANAM?

I want to see us explore Australian music and have fun with the classics of our repertoire. I've already mentioned that the potential I see in collective creativity and empowering our musicians, faculty, and visiting artists to be imaginative is an important personal goal for me. I also think we are at a time when it is crucial to be sensitive to where the world is heading. We must think hard about where and how music is best presented now and soon. But we mustn't become limited or provincial, rather we need more bridges than before, it's just that some of the bridges can be made by using technology instead of burning jet-fuel. ANAM has a great asset in its dedicated audience, its existence removes the vacuum we otherwise might be in as an educational institution. Learning from this aspect is also on my list of things to use to help us learn better.

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

Read the full interview at anam.com.au/anam-blog

What's on March – April 2021

**ANAM DISCUSSES
WITH HOWARD PENNY**

Monday 15 March 11am

Venue Abbotsford Convent,
Rosina Auditorium

Tickets All \$15 | Free for **ANAMates**
(bookings required)

Bookings [anam.com.au](#) or 03 9645 7911

2021 OPENING CONCERT

Saturday 20 March 7pm

SCHUMANN *Manfred* Overture

DVOŘÁK Symphony no. 8
in G major, op. 88

J STRAUSS Jr Polka *Éljen a Magyar*

Howard Penny cello/director

ANAM Orchestra

Venue St Kilda Town Hall

Tickets Full \$50 Sen \$40 Con \$35
Under 30 \$25 (**ANAMates** 10% off)

Bookings [anam.com.au](#) or 03 9645 7911

**ANAM COMMUNITY
CONCERT**

Sunday 21 March 2.30pm

The program will include excerpts from:

DVOŘÁK Symphony no. 8
in G major, op. 88

J STRAUSS Jr Polka *Éljen a Magyar*

Howard Penny cello/director

Lloyd Van't Hoff host (clarinet 2014)

ANAM Orchestra

Venue St Kilda Town Hall

Tickets Free event (bookings required)

Bookings [anam.com.au](#) or 03 9645 7911

**MOSTLY MOZART:
FIGARO FOR WINDS**

Wednesday 24 March 11am & 2pm

MOZART *The Marriage of Figaro*
arr. Wendt

Nick Deutsch oboe/director

Bethany Simons actor

ANAM Musicians

**Text by Phil Lambert and
Bethany Simons**

Dramaturgy by David Wicks

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre

Tickets Full \$42 Con \$35

Bookings [melbournerecital.com.au](#)
or 03 9699 3333

**A LITTLE LUNCH MUSIC:
FIGARO FOR WINDS (NSW)**

Thursday 25 March 12.30pm

MOZART *The Marriage of Figaro*
arr. Wendt

Nick Deutsch oboe/director

Bethany Simons actor

ANAM Musicians

**Text by Phil Lambert and
Bethany Simons**

Dramaturgy by David Wicks

Venue City Recital Hall (NSW)

Tickets All \$19

Bookings [cityrecitalhall.com](#)
or 02 8256 2222

*Presented by co-artistic directors Kathryn
Selby AM and City Recital Hall as part
of the 'A Little Lunch Music' series*

SOUNDBITE

Friday 26 March 1pm

J ROTAR Sonata for violin & piano

Concert curated by Rollin Zhao QLD violin

Venue Abbotsford Convent,
Rosina Auditorium

Tickets All \$5 | Free for **ANAMates**
(bookings required)

Bookings [anam.com.au](#) or 03 9645 7911

**LE NOZZE DI FIGARO:
MOZART'S IMMORTAL
COMEDY ARRANGED FOR
WIND ENSEMBLE**

Tuesday 30 March 7pm

MOZART *The Marriage of Figaro*
arr. Wendt

Nick Deutsch oboe/director

Bethany Simons actor

ANAM Musicians

**Text by Phil Lambert and
Bethany Simons**

Dramaturgy by David Wicks

Venue Abbotsford Convent

Tickets Full \$50 Sen \$40 Con \$35
Under 30 \$25 (**ANAMates** 10% off)

Bookings [anam.com.au](#) or 03 9645 7911

**ANAM DISCUSSES
WITH NICK DEUTSCH**

Thursday 1 April 4pm

Venue Abbotsford Convent

Tickets All \$15 | Free for **ANAMates**
(bookings required)

Bookings [anam.com.au](#) or 03 9645 7911

**DER ROSENKAVALIER:
A DANCE TO THE MUSIC
OF TIME**

Thursday 1 April 7.30pm

R STRAUSS *Der Rosenkavalier*
arr. Nigel Shore *world premiere*

Nick Deutsch director

ANAM Musicians

Venue The Good Shepherd Chapel

Tickets Full \$50 Sen \$40 Con \$35
Under 30 \$25 (**ANAMates** 10% off)

Bookings [anam.com.au](#) or 03 9645 7911

ANAM AT MDCH

Thursday 15 April 8.30pm

Repertoire and musicians to be advised

Venue Athenaeum Theatre

Tickets Digital \$24 Live Studio Full \$44
Live Studio Con \$32

Bookings [melbournedigitalconcerthall.com](#)

*Presented in partnership with
Melbourne Digital Concert Hall*

ST SILAS

Sunday 18 April 2.30pm

Repertoire to be advised

James Morley SA cello

Venue St Silas Anglican Church

Bookings Details at [anam.com.au](#)

ANAM PRIZEWINNERS

Thursday 22 April 6pm

Repertoire to be advised

Alexander Meagher VIC percussion

Ruby Shirres VIC viola

Jennifer Yu QLD piano

Venue Primrose Potter Salon,
Melbourne Recital Centre

Bookings [melbournerecital.com.au](#)
or 03 9699 3333

**ANAM AT CASTLEMAINE
STATE FESTIVAL**

Bookings [castlemainefestival.com.au](#)
or 03 5472 5123

**ANAM SOLO
PERFORMANCE FOR ONE**

Tuesday 23 March from 10am to 7pm
Wednesday 24 March from 10am to 7pm
(various times)

Venue Anglican Church

Tickets \$50 per session

ANAM BRASS

Tuesday 23 March 2pm & 6pm

SCHEIDT *Galliard Battaglia*

J BACH *Laudes* for brass quintet

BERNSTEIN Dance Suite
for brass quintet

CORELLI Adagio & Allegro
for brass quintet

TOWER *Copperwave* for brass quintet

GWE FRIEDRICH American Brass
Journal Suite no. 2 for brass quintet

Venue St Mary's Church

Tickets Full \$50 Con/Child \$40

CATHY-DI ZHANG

Wednesday 24 March 10am

*Repertoire to include popular arias
from Mozart, Lehár, Puccini and Chinese
art songs*

Cathy-Di Zhang soprano

Amanda Pang QLD piano

Venue Western Reserve Stage

Tickets Full \$45 Con/Child \$35

**ANAM SOLO
PERFORMANCE FOR ONE**

Sunday 28 March from 2pm to 7pm
Wednesday 31 March from 10am to 3pm
(various times)

Venue Phee Broadway Theatre

Tickets \$50 per session

**ANAM BEETHOVEN
STRING QUARTETS**

Monday 29 March 10am, 2pm & 6pm
Tuesday 30 March 10am, 2pm & 6pm

(10am) BEETHOVEN String Quartet
op. 18, no. 1 & no. 2

(2pm) BEETHOVEN String Quartet
op. 18, no. 3 & no. 4

(6pm) BEETHOVEN String Quartet
op. 18, no. 5 & no. 6

Venue Castlemaine Town Hall

Tickets Full \$50 Con/Child \$40

All details are correct at time of printing and subject to change.

Please visit [anam.com.au](#) for the most up-to-date information.

Gladys Chua (piano 2013)

Words by
David Cramond
ANAM Volunteer



Image by Cameron Jamieson

Gladys recalls a memorable experience from a 2016 European tour with her students. "We performed in the Alps on an Austrian national holiday for the opening of a new adventure park, *Ghost Mountain*. Everybody was wearing Austrian dress, and there were speeches, cannons and a whip-cracking display. I was playing on a digital piano that we had to cart up the mountain, sitting on uneven ground, unable to see the iPad I was reading from because of the glare (it was a sunny day), with the most stunning scenery I have ever seen. It was bizarre but fabulous!"

Having safely descended from the mountain, Gladys now juggles two positions amongst a freelance performing career: piano accompanist at Perth's Penrhos College, and associate lecturer at the University of Western Australia. During the pandemic, her teaching continued online with students recording a video in advance of a discussion in the online lessons.

Gladys started her music studies at a young age. Born in Malaysia, she moved with her family to Perth at the age of five. In her early childhood years, Gladys was inspired when her older brother began learning the keyboard. At the age of four, she had to prove her counting and alphabet skills before being permitted any musical training, even though she was impatient to practise with her brother.

Her determination paid off, and she was awarded a full scholarship to The University of Melbourne, and was a resident music tutor and Director of Music at Queen's College. Gladys gained invaluable experience, and a growing reputation, through a repetiteur internship at The Opera Studio Melbourne and the Australian Youth Orchestra's Chamber Players program.

Gladys arrived at ANAM, then, with considerable experience under her fingers. "Being at ANAM also taught me what my expectations and capabilities are. I met many wonderful people – fellow musicians, teachers and guest musicians. I owe so much to my incredible teacher, Tim Young. From him I learned not just about the piano, but how to think about, and approach, music, as well as some pedagogical tools that I still use, and am passing on to my students now. I was taught to ask questions, to really consider why and how I do things, to learn well and learn fast. My time was intense and extremely rewarding."

When asked what advice she would give to her younger self, Gladys says, "To keep my mind open, but not so much that my brains fall out! Practice is insurance; talent without hard work will not save me under pressure. All art is a work in progress – on some days, you have to turn to what you have; some days will be disappointing, but tomorrow is a new day to try again."

Continue reading Gladys's full profile, including her transition from student to professional and the time she performed next to a fridge, at anam.com.au/alumni-highlights

Sally Walker (flute 1996)

Words by
Jennifer Gilchrist
ANAM Volunteer



Image by Keith Saunders

If there was ever a time to create something from nothing, 2020 delivered it. With more than twenty organisations cancelling projects and half her income collapsing, flautist Sally Walker has reinvented herself all over again.

Sally was encouraged by exceptional teachers early in her musical life, including Judith Clingan. She underwent formal classical flute study at the (then) Canberra School of Music pre-tertiary program with Virginia Taylor and Vernon Hill. Next came a Bachelor of Music at the University of Sydney with Geoffrey Collins.

Her graduation from university coincided with ANAM's inaugural intake. Curiosity prompted Sally's application, along with the promise of chamber music, somewhere to live and a per diem – a combination that seemed "excitingly professional". ANAM's partnership with the then New Music Tasmania Festival meant playing "quite hard-core contemporary music," with large chamber works by Benjamin and Ligeti directed by Simone De Haan. Sally remembers it as "a launch pad towards a fastidious approach in polyrhythm" for the entire cohort, most of whom she remains in close contact with today.

Sally's next move took her to Germany, where she studied with Prof. Andrea Lieberknecht and Prof. András Adorján. She remained in Germany for a decade, achieving career highlights including playing with the Berliner Philharmoniker and Leipzig Gewandhaus Orchestras as well as the City of Birmingham Symphony and BBC National Orchestra of Wales. Chamber music also featured significantly. More recent highlights following her return home were an "unforgettable concert" with

Steven Isserlis and Dénes Várjon and playing in the Australian Chamber Orchestra's *Reflections on Gallipoli* which "in particular, felt really important".

Sally's self-reinvention during the pandemic has resulted in a change of focus to philanthropic projects. "As I lost half my income, some financial changes had to be made and I had to cancel the donations I made to various charities. This was very disempowering. After some reflection, I realised that giving one's time is donating too, so I began to look for social projects that were the right fit for me."

The solution for Sally has been to bring the '1:1 CONCERTS' social project to Australia. Founded by three Germans, their concept of one musician, one listener in a 10-minute musical exchange has proved transformative; Sally recalls performing a 1:1 concert to a gentleman with dementia who said "it made him feel human again". With no ticket price, listeners are asked to make a donation to Freelance Artist Relief Australia, a foundation established by Nicole Car at the beginning of the pandemic. So far, the foundation has raised over \$400,000 and helped 85 musicians in distress.

Sally also volunteers for the Illumina Festival's 'Equal Music' project, where she is teaching a 21-year-old Brazilian student over WhatsApp "with my beginner Spanish, his beginner English and a little bit of help from Google Translate, we are managing very well".

Continue reading Sally's full profile, including her experience of 'reverse culture shock' and her advice to current ANAM musicians, at anam.com.au/alumni-highlights

The ANAM Set

Words by
Leigh Harrold
ANAM Creative Coordinator
and Associate Artist



Image by Dayne Topkin on Unsplash

It seemed too good to be true, at first – like a blinding light at the end of a dark and oppressive year-long tunnel. But this was no mirage. We received news in the closing weeks of 2020 that ANAM had secured a Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative – which would allow us to realise a large-scale project for 2021 that has come to be known as 'The ANAM Set'.

The ANAM Set is as simple as it is epic: we are commissioning 67 Australian composers to write a solo or duo work for each of the 67 musicians training at ANAM in 2021. This will result in 67 separate premieres between August and November of this year and, by year's end, the sum creation of over six hours' worth of new Australian music.

As a classically-trained pianist, I've always loved working with living composers. It's the closest I'll ever get to knowing what it must have been like to be in the audience for the premiere of Beethoven's *Emperor* Concerto, or how Joachim felt when he was viewing the first sketches of Brahms' now evergreen Violin Concerto. I don't consider myself a 'new music specialist'; what I love most about art music is its continuum nature – the way the past helps us inform and shape the future. I love the idea that a lot of music that I've had the privilege to premiere may well outlive me; that it may morph, adapt, and cement itself into our culture; that it might become the 22nd century's 'Emperor'.

So it was with great delight and a sensible amount of terror that I accepted the offer to help creatively coordinate The ANAM Set. The reasons for delight are obvious: 67 young musicians will get to experience the thrill of creation right at the coal-face; indeed, they will be influential in shaping a piece of art especially for them that does not yet exist; they'll be the nurturer of it and the caretaker for it, before it enters the 'repertoire', as we say, and has a life all of its own – independent of composer and commissioner.

The reasons for terror are perhaps equally obvious. Initially, I had many questions I needed to ask myself. Am I qualified for something like this? Is it even possible to be qualified for something like this? Have I now become (gulp) an... administrator? Aren't I much more comfortable being the kind of person who gossips about administrators with fellow performers at the bar after gigs? [kidding!] And, more importantly, how does one keep track of 154 artists, 67 submission deadlines, 67 performance deadlines, and thousands of litres of artistic adrenaline? What could possibly go wrong?!

There seemed to be one solution: to stop asking dumb questions and spring into action immediately, beginning with what we know. And what we definitely know is that a project like this is at its richest when there's maximum artistic satisfaction. So, as the rest of 2020 was winding down, we started to fire-up our composer searchlights. We cast the net as wide as we could, and began asking even more questions. We wanted to hear from Australia's composition community – was there an instrument they had always wanted to write for but never had the opportunity? Did the idea of mentoring a young musician through the preparation of a premiere appeal to them? Additionally, we wanted to hear from our musicians and faculty – was there a composer out there that excited them? A particular genre they related to? An idol whose music they've always admired from afar?

The amount of input was wonderful – overwhelming in its volume and enthusiasm. And it has resulted in 67 composers that cover a breadth of diversity, backgrounds, genres, and career paths that is truly astonishing – from luminaries such as Brett Dean and Deborah Cheetham, to young trailblazers Harry Sdraulig and Lisa Ilean; a mixture of household and soon-to-be-household names.

Over the coming weeks, the composer-performer pairings will be finalised and the creation of this landmark anthology will

begin. That's when the blood-and-sweat work starts – the unkempt side of art that audiences rarely see. Composers will grapple with the malleability of musical motifs, with software prone to crashing, with writer's block and looming deadlines; our musicians will contend with possibly receiving a piece of music in discrete chunks, with being challenged to extend the possibilities of their instrument, and with having to interpret a piece for which no existing recording can be referenced (and also with a looming deadline!).

But it's our hope that at the end of it all a legacy has been left; not just with six hours of newly-minted music, but also with the creation of 67 newly-minted performer-composer bonds – bonds that are sure to stay with our ANAM musicians throughout their entire careers.

As a way of joyfully, defiantly, celebrating the richness of the Australian music scene in the wake of the rubble of 2020, I hope you'll join us all in following the creation and evolution of The ANAM Set.

The ANAM Set is supported by the Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative



Australian Government
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2021 ANAMates Memberships On Sale Now

We've decided to change things up a bit in 2021! Instead of our usual three-tier membership and subscription packages (Platinum, Flexi, ANAMates), this year we'll have one ANAMates Membership option where you can enjoy the following benefits:

- Be the first to hear about ANAM events and receive access to tickets prior to the general public
- Free entry to events including ANAM Recitals, Soundbites, Masterclasses and Discussions
- Discounted tickets
- Exclusive invitations to ANAMates-only events such as open rehearsals
- Exclusive member emails with behind-the-scenes updates and online content

Performance and events details will be released periodically throughout the year. Due to extremely limited venue capacities, advanced bookings are required for all events (including Soundbites, Masterclasses and ANAM Recitals), unless otherwise stated.

MEMBERSHIP OPTIONS

If you reside in the City of Port Phillip (CoPP) or the City of Yarra, you are entitled to receive an ANAMates Membership at no cost (limit of two per household). Proof of residency is required when booking.

We're also delighted to offer all 2020 Platinum, Flexi and ANAMates members a complimentary membership in 2021.

New to ANAM? For those who live outside of the City of Port Phillip and the City of Yarra, we offer an annual membership for \$75.

Find out more at anam.com.au/anamates

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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