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# Renowned violinist Adam Chalabi joins ANAM Faculty

This year saw the violinist Adam Chalabi taking on the role of Head of Violin. We sat down with Adam to ask him about the music that has been influential in his life, and why.



Adam Chalabi. Credit: Pia Johnson

I think for me, memorable music becomes as associated with or representative of a particular time in life as anything else. Photos, tastes and smells all pale in comparison to the gut reaction of hearing a particular piece that is meaningful to me.

Music was ever-present in my household growing up. Dad was a classical music enthusiast who wasn't at peace unless the radio or record player was pumping at full volume. Mum had more diverse taste, but the same raw love of music was there... and infectious. I remember the astonishing array of records that dad brought back from a study trip that he led to St. Petersburg (he sold all of his clothes to buy them!). Amongst them was the cellist Daniel Shafran playing Brahms' E minor sonata (shamefully, I can't remember the pianist). The warmth of the vibrato, the richness of sound, the fragility of expression and the utter humanity in his playing was foundational in nurturing a belief in a certain form of sound production which I hold dear to this day.

I think the piece of music that left the most lasting impression on me as a teenager was the first time I heard Beethoven's op. 132 String Quartet performed live in concert. The third movement is the ultimate expression of Beethoven's struggle with seemingly everything in his life. There is heart-breaking poignancy here but (unusually for slow movements in late Beethoven quartets) this is also tinged with optimism. The Andante 3/8 section is as exuberant and cathartic as anything Beethoven ever wrote but his dealings in the lydian mode either side of those Andante sections are nothing short of revelatory. I remember the Chilingirian Quartet in a church in Beckenham, London, on a cold winter evening with their seemingly endless bows seeking endless expression from the music and transporting me to the certainty that music was the most wondrous world to be involved with.

At music college in England, I remember the Lindsay Quartet playing Haydn every fortnight at the University of Manchester concert series. This was

Words by Adam Chalabi  
(Resident Faculty, Head of Violin)

not the Haydn that I aspired to play – at first it almost offended my ears. Deficiencies in intonation, raw sound production, less than perfect ensemble... the ambitious violinist in me couldn't see past any of those things. But then the spontaneity, the joy of live performance, the conveyance of a life well lived (by both composer and performers) took over and their approach suddenly transcended any aesthetic imperfections. It stirred almost nationalistic pride in me that four elderly English gents 'got' the spirit of Haydn more than any quartet I had heard before (or since for that matter). On a slight tangent, Haydn symphonies are some of the most robust pieces of music I have ever encountered. I say this not because they are on my desert island disc but simply because I have heard so many bad performances in which the music somehow survives unscathed. I think that is worthy of a mention in itself!

My years in Switzerland were dominated by baroque and early classical repertoire. I had not encountered Ignaz Biber before we played 'Battalia' with the Zurich Chamber Orchestra. That piece made me want to leave the orchestra just so I could find another orchestra to lead and play it my way (I was Principal 2nd Violin at the time)! It's a raucous mess of a piece depicting a battle scene with astonishing dissonances, percussive and futuristic string sound effects and searching melodic material that demands expressive ornamentation. Somewhat paradoxically I had a movement of this played at my wedding!

And onto the present day – well I'm glad to report that my tastes have somewhat broadened. I actually love Taylor Swift (in all seriousness), Chris Thile, Sia (*Chandelier*, what a song!). I'm not sure I have ever heard a piece as poignant as Max Richter's *On the Nature of Daylight*.

Most goosebump inducing? The coda of both the first movement of Mendelssohn's Octet, and the first movement of Beethoven's op. 74 String Quartet plus anything by Coldplay.

# Reflections on her first month at ANAM – Madeleine Aarons (NSW)



First year musician Madeleine Aarons (NSW). Credit: Pia Johnson

Words by Laura Panther, Senior Alumni Coordinator

Immersive, exhausting and enriching... these three words could sum up the complete ANAM experience, but have rung true already for first year horn musician Madeleine Aarons. In just a few weeks at ANAM, she has had horn and brass classes not only with her ANAM teacher, Carla Blackwood, but with the principal horn players Nicolas Fleury (MSO), Přemysl Vojta (WDR Sinfonieorchester Köln) and Alexander Hambleton (NZSO). Working with Carla, Madeleine says she already feels a strong connection, and that Carla's exactly the sort of mentor she needs at this stage of her horn-playing development.

Madeleine hasn't just been focusing on her horn technique... she had just two short weeks learning to play the Wagner tuba, before joining the ranks of the Sydney Symphony Orchestra performing Schoenberg's *Gurrelieder*, conducted by their Chief Conductor, Simone Young. This performance, SSO's first of Schoenberg's epic, was also ANAM and SSO's first side-by-side performance. There were some 400 musicians on the Sydney Opera House stage, and Madeleine certainly recognised the significance of the occasion with her home-town orchestra. "The size of the orchestra was simply mammoth – I'm looking over an army of wind players, a sea of string players, and a ginormous choir behind me. It was exciting to see seasoned professionals of the SSO just as excited as we were to play this work for the first time. It was definitely a moment in history."

It could have been nerve-racking playing an unfamiliar instrument in such a large ensemble, but guest principal horn Přemysl quickly reassured Madeleine and her ANAM colleagues Calen Linke and Oliver Harris, also playing Wagner tubas in the 10-player horn section. "We stepped off the plane and straight into a horn sectional before the first orchestral rehearsal. Přemysl was very kind and warm, instantly offering us advice, and insights into keeping up stamina in such a huge work."

Madeleine says one of the highlights of the tour was a Q&A session with members of SSO, which she found quite a moving experience. The SSO musicians candidly shared the ups and downs of their careers in orchestras. "It was validating to hear that their musical passions fluctuate, just as mine do, and that they have good and bad days. To hear that even these amazing players, whom I hold in high esteem, sometimes have these moments of self-doubt is quite reassuring."

There was certainly no question after the *Gurrelieder* performance, that this was a good week for everyone involved. "We got the sense that Simone was really pleased with the performance, and she was excitedly congratulating everyone backstage afterward!" And that felt like extremely high praise indeed!

Find out more about the 2024 ANAM musicians at [anam.com.au](https://anam.com.au)



# What's on May – June

## ANAM AT ELGEE PARK: AUTUMN 2024

Saturday 4 May 2pm & 4.30pm

PROKOFIEV Quintet in G op. 39  
MENDELSSOHN Octet in E-flat op. 20

### ANAM Musicians

Venue Elgee Park, 310 Wallaces Road, Dromana

Tickets Standard \$58, Concession \$53

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

*Presented in partnership with Elgee Park and the Aranday Foundation*

## ANAM AT ST SILAS 1

Sunday 5 May 2.30pm

JS BACH Partita no. 2 in D minor for solo violin

FRANCK Violin Sonata in A op. 13

Louise Turnbull (VIC) violin

Daniel Le (ANAM Associate Faculty) piano

Venue St Silas Anglican Church, 99 Bridport Street, Albert Park

More info [anam.com.au](http://anam.com.au)

*Presented in partnership with St Silas, Parish of the Parks*

## MELBOURNE SYMPHONY ORCHESTRA: JAIME CONDUCTS A HERO'S LIFE

Thursday 9 May 7.30pm

Saturday 11 May 2pm

SMYTH Overture from *The Wreckers*  
DEBUSSY *La Mer*

R STRAUSS *Ein Heldenleben*

Jaime Martin conductor

Melbourne Symphony Orchestra  
ANAM Musicians

Venue Arts Centre Melbourne, Hamer Hall

Tickets Standard from \$75, Concession from \$70

More info [mso.com.au](http://mso.com.au) or 03 9929 9600

*These performances are part of ANAM and MSO's Orchestral Training Partnership*

## MSO MASTERCLASS: TINE THING HELSETH

Wednesday 15 May 6.30pm

HANSEN Sonata, op.18, mvt 1

HAYDN Trumpet Concerto in E-flat, mvt 1  
BÖHME Trumpet Concerto, op.18, mvt 1

Lewis Grey (NZ) trumpet

Stephen Mosa'ati (NZ) trumpet

Isabella Thomas (NZ) trumpet

Tine Thing Helseth trumpet

Venue Iwaki Auditorium, ABC Southbank Centre

Tickets All tickets \$15

More info [mso.com.au](http://mso.com.au) or 03 9929 9600

*This masterclass is part of ANAM and MSO's Orchestral Training Partnership*

## SONATAS AND INTERLUDES

Friday 17 May 7pm

### CAGE Sonatas and Interludes

Timothy Young (Resident Faculty, Head of Piano) director/piano

### ANAM Pianists

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$20

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

## ARITHMETIC OF SOUND

Saturday 18 May 3pm

DEBUSSY *Préludes* selections from books I & II

COWELL *The Banshee*

COWELL *Aeolian Harp*

COWELL *The Tides of Manaunaun*

CAGE *Amores*

CAGE *4'33"*

TAKEMITSU *Rain Tree*

CAGE *Living Room Music*

Timothy Young (Resident Faculty, Head of Piano) director/piano

Peter Neville (Faculty, Head of Percussion)

### ANAM Pianists and Percussionists

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$20

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

## MOSTLY MOZART: GLORIES OF THE CLARINET

Monday 20 May 11am

MOZART Clarinet Quintet in A K.581

CRUSELL Clarinet Concerto no. 2 in F minor

Christoffer Sundqvist director/clarinet  
ANAM Musicians

Venue Elisabeth Murdoch Hall, Melbourne Recital Centre

Tickets Standard \$49, Concession \$42

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

Available to stream via the Australian Digital Concert Hall

*Presented by ANAM and Melbourne Recital Centre*

## ANAM MASTERCLASS: CHRISTOFFER SUNDQVIST

Tuesday 21 May 10.30am

### Repertoire and musicians to be advised

### ANAM Clarinettists

Christoffer Sundqvist clarinet

Venue Rosina Auditorium, Abbotsford Convent

Tickets Standard \$15

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

*ANAM Masterclasses are supported by the Robert Salzer Foundation*

## MUSIC MATINEE

Tuesday 21 May 1pm

### Repertoire and musicians to be advised

### ANAM Brass Musicians

Venue Scots' Church, 156 Collins St, Melbourne

Tickets Free

Bookings Not required

*Presented in partnership with Music Matinee, Scots' Church*

## WARM WINDS

Friday 24 May 7pm

NIELSEN Wind Quintet op. 43

FAGERLUND Octet *Autumn Equinox*

DVOŘÁK Serenade for Winds op. 44

Christoffer Sundqvist director/clarinet  
ANAM Musicians

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$20

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

## ANAM AT BELEURA HOUSE AND GARDEN 2

Thursday 30 May 1.30pm

### CHOPIN Selection of solo piano works

Timothy Young (ANAM Head of Piano) director/piano

### ANAM Pianists

Venue Tallis Pavilion, Beleura House and Garden, Mornington

Tickets Standard \$58, Concession \$53

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

*Presented in partnership with Beleura House and Garden*

## ANAM RECITALS

### DARIO SCALABRINI

Monday 17 June 11am

### Repertoire to include:

C PAN *Echo Chamber* (world premiere, commissioned as part of the ANAM Set)

BRAHMS Clarinet Sonata no. 2 in E-flat

Dario Scalabrini (QLD) clarinet

Berta Brozgul (ANAM Associate Faculty) piano

### JEREMY MAZUREK

Monday 17 June 1.30pm

### Repertoire to include:

BOLCOM Trombone Concerto

A WYATT *Lux Aeterna* (world premiere, commissioned as part of the ANAM Set)

Jeremy Mazurek (WA) trombone

Louisa Breen (ANAM Associate Faculty) piano

### LIAM FREISBERG

Tuesday 18 June 11am

L CHENEY *Hush* (world premiere, commissioned as part of the ANAM Set)

Liam Freisberg (QLD) violin

Louisa Breen (ANAM Associate Faculty) piano

### OSCAR GILLESPIE

Tuesday 18 June 1.30pm

N ANDERSON *Enjambe* (world premiere, commissioned as part of the ANAM Set)

Oscar Gillespie (VIC) oboe

Daniel Le (ANAM Associate Faculty) piano

### HARRY EGERTON

Tuesday 18 June 3.30pm

### Repertoire to include:

PROKOFIEV Violin Sonata no. 1 in F minor

P de JAGER Sonata for Solo Violin (world premiere, commissioned as part of the ANAM Set)

Harry Egerton (QLD) violin

Leigh Harrold (ANAM Associate Faculty) piano

### JESSE VIVANTE

Wednesday 19 June 12pm

### Repertoire to include:

S SHEPHERD *Promises*

Jesse Vivante (WA) percussion

Berta Brozgul (ANAM Associate Faculty) piano

## BRAVE NEW WORLDS 2: FIN DE SIÈCLE AND MODERNISM

Thursday 20 June 3pm

CAPLET *Suite Persane*

TAILLEFERRE *Pastorale*

TAILLEFERRE *Forlane*

SATIE *Parade*

STRAVINSKY *The Rite of Spring* for piano duet

Timothy Young (Resident Faculty, Head of Piano) director/piano

Carla Blackwood (ANAM Faculty) horn

### ANAM Musicians

Venue The Good Shepherd Chapel, Abbotsford

Tickets from \$20

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

## ANAM RECITALS

### ADITYA BHAT

Friday 21 June 1.30pm

### Repertoire to include:

V ARUL *Disconcerts of large structures* (world premiere commissioned as part of the ANAM Set)

Aditya Bhat (VIC) percussion

Daniel Le (ANAM Associate Faculty) piano

Venue Rosina Auditorium, Abbotsford Convent

Tickets Standard \$10 (ANAMates free)

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

## ANAM WITH PRIDE

Saturday 22 June 7.30pm

TOWER *Copperwave*

CAGE *Living Room Music*

SPOHR Nonet

Damien Eckersley (ANAM Faculty)

double bass

### ANAM Musicians

Venue Victorian Pride Centre, 79/81 Fitzroy Street, St Kilda

More info [anam.com.au](http://anam.com.au)

All details are subject to change.

For the most up-to-date information and to enquire about the status of these events, please:

Visit [anam.com.au](http://anam.com.au)

Sign up to ANAM's eNews

Email [info@anam.com.au](mailto:info@anam.com.au)

Call 03 9645 7911

## EXPLORE OUR EVENTS ONLINE





# Celebrating Jan Grant

In late 2011, Jan Grant a much-loved ANAM supporter and audience member, came to Nick Bailey (ANAM General Manager) with with an idea to build support around ANAM musicians: "I don't have a spare \$10,000" she said, "but I do have ten friends, each of whom have \$1,000."

And so began a very significant ANAM journey. "The idea that Jan put on the table in that meeting, and has pursued with her formidable energies ever since, was the ANAM Syndicate program. One that has created significant joy and connections for ANAM musicians and audiences alike," said Nick Bailey.

"What started as a revenue-raising initiative quickly became so much more; wrapping hundreds of ANAM friends around our young musicians; friendships that have become families that have both endured beyond ANAM and at the same time keep renewing themselves."

To recognise Jan's role in conceiving and establishing the ANAM Syndicate program, ANAM is delighted to announce that Jan Grant will be honoured as the Patron of the ANAM Syndicate Program – a title that will be recognised in perpetuity.

Additionally, in recognising Jan's lasting contribution to ANAM and her deep empathy and connection with our musicians, the Board of ANAM has agreed to name the new musicians' lounge in the renovated South Melbourne Town Hall, the Jan Grant Musicians' Lounge in her honour.

The Jan Grant Musicians' Lounge will be one of two new structures proposed by Peter Elliott Architects to be incorporated into the building. It will sit at the organisational centre of ANAM's renovated, permanent home as a symbol of Jan's hard-work, dedication, vision and grace and a reminder for generations to come of the committed contributors who care so deeply for them: their happiness, their success, (their matching socks) and the art form itself.

## Life-long friendships built through the ANAM Syndicate Program

Joan and Barry Miskin have become known not just for generously supporting ANAM's Syndicate Program, but also hosting ANAM musicians at their home for dinner.

"I like to think of Joan and Barry as akin to my Melbourne family," says Dario Scalabrini (current musician, clarinet) who relocated from Brisbane.

"They always want to know what concerts you have on the horizon and how you're getting on. Being from an Italian background – and Joan also has an Italian background – It's honestly like going to your Mum or Grandma's house. Joan's an amazing cook, she always brings out a five- or six-course meal!"

Crucially, Dario adds, the couple also knows their music, and are unafraid to explore new sounds. At one dinner party last year, he told them that he was rehearsing a Klezmer piece called *The Dreams and Prayers of Isaac the Blind*. Immediately, their "eyes lit up", he says, and they quickly disappeared around the corner, only to reappear a moment later with a recording of the piece on CD.

"That's a great example of who they are as music appreciators," Dario says. "They're constantly striving to listen to new things, and love hearing even avant-garde music. That's really special."

For Barry and Joan, the dinner parties are a natural follow-on from their experience of the Syndicate Program. For over 10 years they have supported the program, sharing with fellow music-lovers in providing financial assistance to support ANAM musicians while they are dedicated to their training.

In return, they receive personalised and regular contact from ANAM staff, and updates on their musicians' recitals, concerts and significant career milestones. They have also been invited to performances by syndicate musicians in the homes of several generous ANAM supporters.

"We feel we get more out of it than we put in," Barry says.

A feature of the Syndicate Program has been the variety of approaches taken by donors and musicians alike, he adds. Understandably, not all musicians or donors choose to take a hands-on approach, and he says the program is flexible enough to accommodate all preferences.

The couple's support dates to a chance encounter Joan had with the widowed mother of an ANAM musician. Joan was blown away by the sacrifices she had made to support her child's lifelong music passion.

"I thought, there must be a way of helping, and then coincidentally soon after I heard about the Syndicate Program from Jan Grant. That's where it all started."

Words by Kate Mazoudier, Deputy General Manager

Barry says they were also drawn to the idea of supporting very good musicians to become truly excellent. "That is a wonderful idea, no matter where they end up. It's a concept they'll take with them for the rest of their lives."

Ruby Shirres (alum 2021, viola) was supported by Joan and Barry during her time at ANAM, and says they are among the most "well-listened members of Melbourne's music community".

"Joan and Barry are very special people – they are so generous. They have really fostered a relationship that's built on more than music, but has a foundational appreciation of what music does for people."

Joan and Barry's generosity has had a lasting impact on Ruby, who is now a member of the multiple prize-winning Affinity Quartet, which Joan notes the couple follows religiously.

"We email each other about our many interests, from veggie gardens to craft activities," she says. "In many ways, we've been the beneficiaries of watching these young people blossom. You actually see the change from the beginning of their time at ANAM to the end. It's thrilling to see."

As well as being a way for them to support their love of music, the couple's giving to the ANAM Syndicate Program has also given them a new circle of friends at a time of life when they weren't expecting it.

"We're at what you'd call retiring age, and you don't think you'll be forming new friendships or meeting people with similar interests now," Joan says. "We've developed good friendships, through our shared passions for both music and ANAM."

Ruby adds that these are the kinds of relationships that are "essential" for young musicians, bolstering their confidence and helping launch their performance careers.

"The ripple effect that has is enormous. I feel lucky to have been connected with them. Their support makes me feel like there's a strong future for music in Australia."

## ANAM ANNUAL APPEAL 2024: NURTURE A MUSICIAN

This year ANAM is raising funds in support of its Health and Wellbeing program through our *Nurture a Musician* Appeal.

It is well documented that most musicians will experience problems needing professional support and management during their training and professional lives. ANAM recognises its responsibility to realise our musicians' individual musical potential and safeguard their mental and physical health. By donating to the appeal, you can ensure ANAM musicians don't experience such mental and physical pain and – if it does arise – you can give them the skills to manage the challenges.

Be sure to check your mailbox in May to give in support of our musicians' physical and mental health.

# John Cage: When music becomes philosophy



John Cage. Credit: Rob Croes

Words by Evan Lawson

Often in classical music when we talk about the great change makers, we end up talking about European composers who lived hundreds of years ago, so it is very exciting to be talking about a change maker who affected music in more contemporary times.

John Cage is one of those great artists who is known for his revolutionary acts that are perhaps considered at present as a bit passé or even comical. His cheeky and provocative *4'33"* (1952) has not only gone down in musical history as one of the most identifiable works of the 20th century, but also an easy butt of a joke for any undergraduate music student. Other works of his, such as *Aria* or his infamous performance of *Water Walk* on American national television, have aged in a way that reflects the experimental, 1960s vibe of these pieces, but to our contemporary ears, they simply seem a bit silly.

This attitude toward Cage as simply a silly, and intentionally provocative composer pervades many attitudes towards his music, to the detriment of some amazing lesser-known gems of his output.

One such piece is his lecture-performance piece *Lecture on Nothing* (1959), a Zen-like reflection on life, creation and the pursuit of an artist. Another is his frequently underperformed Piano Concerto, where 63 pages of music can be played, in whole or in part, in any sequence,

involving 84 'types' of composition to be determined by the soloist, ensemble and/or conductor. A different hidden gem of Cage's is his series of five operas *Europerras*, described by the composer that "for two hundred years the Europeans have been sending us their operas. Now I'm sending them back."

However, one of his most iconic, musically interesting and often played set of works are his *Sonatas and Interludes* written for pre-prepared piano, composed from 1946–48. Presented in a cycle of 16 sonatas, these rhythmically rich works require a detailed 'preparation' of the piano. This 'preparation' includes adding erasers, paper clips, rulers and other bits and pieces found on a desk into the piano itself to manipulate and change the sound of the piano strings. These inventive sounds create whole new sonic worlds for the piano, and provide a unique challenge to the pianist's technique, pushing them to learn an entirely new sonority for each preparation of their instrument.

The ANAM pianists, led by Head of Piano Timothy Young, mount these brilliant pieces on 17 May 7pm at the Rosina Auditorium.

They also present Cage's *4'33"* and *Living Room Music* alongside the music of Claude Debussy and Henry Cowell, two composers who deeply affected Cage's work and philosophy, on 18 May at 3pm in the Rosina Auditorium.

## SONATAS AND INTERLUDES

Friday 17 May 7pm

CAGE *Sonatas and Interludes*

Timothy Young (Resident Faculty, Head of Piano) director/piano

ANAM Pianists

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$20

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

## ARITHMETIC OF SOUND

Saturday 18 May 3pm

DEBUSSY *Préludes* selections from books I & II

COWELL *The Banshee*

COWELL *Aelian Harp*

COWELL *The Tides of Manaunaun*

CAGE *Amores*

CAGE *4'33"*

TAKEMITSU *Rain Tree*

CAGE *Living Room Music*

Timothy Young (Resident Faculty, Head of Piano) director/piano

Peter Neville (Faculty, Head of Percussion)

ANAM Pianists and Percussionists

Venue Rosina Auditorium, Abbotsford Convent

Tickets from \$20

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



# Beechworth Fine Music with Blair Harris (alum 2005, cello)



Blair Harris (alum 2005, cello).  
Credit: Pedro Greig

**Tell us about how you became involved with Beechworth Fine Music.**

Beechworth Fine Music began unofficially in 2019 as a series of casual house concerts for the Beechworth community. I went to visit my dear friend's home for the first time and entered a rather grand living space overlooking the township and immediately said "Wow, this isn't a lounge, it's more like a little concert hall!"

In those few words a seed was sown. Shortly thereafter, a magnificent Fazioli grand piano was purchased and the music began. As performances became more popular, in 2023 we launched our first public concert series. Guest artists Dale Barltrop, Laurence Matheson and Sophie Rowell filled the house with music and the joy of bringing a community together.

**What do you enjoy most about programming these concerts? What advice do you have for musicians curating their own performances?**

Chamber music is all about collaboration, and deciding together what music we want to play is actually one of the most fun parts of curation. Performers playing works they love is always a recipe for success.

In programming our Spring concert, both Sophie and Aura [Go] had Schubert's Fantasy D.934 on the top of their list. A work of utmost beauty, demanding great maturity and limitless technique. It was a must-have on the program for me and a rare opportunity to hear such a sublime work in the hands of great performers.

My advice for young artists would indeed be the same. Program works that speak deeply to you, and naturally they will speak to your audience. They will feel the intangible spirit only music can create, and you will notice your audience grow and grow.

**Why is this project special to you, and how does it complement your other professional work?**

This project holds a very special place in my heart. Our hosts have become part of my family, and the commitment to supporting and sharing the beauty of music is at the core of what we want to achieve together.

In addition to the house concerts, we also host a Cello Retreat for regional students to support and inspire them in their studies. Individual lessons, ensemble playing and honing performance skills are all part of building a music-loving community. Being able to share my expertise as a teacher is one of the most rewarding hats I wear, and it's a pleasure to see the students join our recital audiences too.

I've always seen classical music as a continuum; I am equally at home interpreting works of Schubert alongside Saariaho. I think it is our job as artists to contribute to the continuum, and I see Beechworth Fine Music as a great way to explore that vast diversity – and show that new works can hold their place alongside titans of the past.

In our Autumn concert I will be performing Alice Humphries' *One Thing at a Time*, and I take pride in knowing this new work can stand tall beside Rachmaninov and Pärt and will be equally loved and appreciated.

I have always put chamber music at the fore of my career, and my time at ANAM nourished this greatly. It encourages your individuality as an artist, and certainly showed me there are many ways to create a successful and rewarding career doing what you love most.

## Beechworth Fine Music

### CONCERT ONE, AUTUMN

Sunday 5 May 2.30pm

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**Blair Harris** (alum 2005) cello  
**Timothy Young** (Resident Faculty, Head of Piano) piano

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### CONCERT TWO, SPRING

Sunday 6 October 2.30pm

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**Sophie Rowell** (Faculty, Head of String Chamber Music) violin  
**Blair Harris** (alum 2005) cello  
**Aura Go** (alum 2009) piano

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Venue 20 Shehan Drive, Beechworth

**Tickets** General \$75, Student \$25, includes afternoon tea

**Bookings** [beechworthfinemusic.com.au](https://beechworthfinemusic.com.au)

Performances also repeated at *Tempo Rubato*: visit [temporubato.com.au](https://temporubato.com.au)

WHAT IS ANAM?

The Australian National Academy of Music (ANAM) is an international, dynamic and outward-facing cultural institution, training and performance company, with a demonstrated commitment to engaging with its communities. Accepting musicians from across Australia and New Zealand, it is internationally renowned as the only purely performance classical music training academy in Australia, and one of the few in the world.

ANAM alumni are found in many of the world's leading orchestras and ensembles, and ANAM's intensive schedule brings together a global network of artists and performers, alongside an esteemed Faculty, who provide invaluable mentorship and guidance for emerging young musicians through public performances, in-residence masterclasses and other programs.

In addition, ANAM has industry partnerships with organisations including the Australian Chamber Orchestra, the Sydney, Tasmanian, Melbourne and West Australian Symphony Orchestras, the Auckland Philharmonia Orchestra, Musica Viva Australia, a range of national music and arts festivals, and internationally with the Berlin Philharmonic Orchestra, the Bavarian State Opera Orchestra (Munich), Mahler Chamber Orchestra (Berlin) and London's Royal College of Music.

ANAM is a member of the Australian Government-funded Arts8 group of performing arts training organisations who are committed to providing the high level and intense studio-based training necessary to ensuring that the performing arts sector has a pipeline of creative talent that will enable it to continue telling stories for generations.

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