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Free

Music Makers

Australian
National
Academy
of Music

To Speak "Percussion"

– Page 3

The ANAM Set Update

– Page 2

Event Calendar

– Page 4

Sarah Kim (cello 2011)

– Page 6

The Piaggio's Enduring Legacy

– Page 6

The Splendours of Dresden – Made Possible in Australia

– Page 7

Making Friends with our Neighbours

– Page 8

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The ANAM Set Update



Words by
Leigh Harrold
ANAM Creative Coordinator and Associate Artist

As we fly past the halfway point and approach our first premieres (in less than six weeks!), I've been keeping track of the program and sharing some behind-the-scenes tidbits through a monthly blog on the ANAM website. May and June were filled with wonderful milestones that I'm thrilled to share.

MAY UPDATE: 3AM THOUGHTS

In a regular catch up with Nick Bailey, ANAM's General Manager, I proudly declared "I've stopped waking up with a start in the middle of the night thinking about The ANAM Set!" I would never dare to suggest that pairing our 67 chosen composers with the 67 ANAM musicians was as complicated as playing chess, but I'd certainly been experiencing my fair share of 'Queen's Gambit'-esque ponderances while staring up at my bedroom ceiling late at night. I'd be drifting off to sleep when my brain would start pondering every scenario, or move, imaginable. And then, just as I'd remind myself that things will be fine, I'd roll over and think "Oh look, it's 3am."

Our fantastic ANAM Set Project Manager, Jeanette, myself, and the rest of the team have all shared similar stories over the last few months. But for now, it's over to the composers and musicians. It's time for the building of relationships and inspiration stemming from the mutual exchange of ideas. It's exciting to think about how much new music is currently being incubated, and how soon we get to hear it all. We really are in for a treat!

JUNE UPDATE: MUSHROOMS AND METEOROLOGY

It was such a thrill when the first ANAM Set piece hit our inboxes in early June. We had all seen the tantalising pictures of ANAM cellist James Morley (SA) working with Liza Lim, two cello bows in his hands but to see the finished work, *Cello playing - as Meteorology*, on an actual music stave with Liza's characteristically beautiful musical calligraphy was quite moving.


Less than a fortnight later, "an anti-opera for piano, toy piano, extended rock kit, and vocal/guitar playback" arrived. Not so subtle, perhaps, but Michael Kieran Harvey's composition, *Death Cap Mushroom* for pianist Hannah Pike (QLD), and her percussionist partner Alex Bull, is an angrily political work bathed in dark humour, deliberate banality, and metal virtuosity of the 'Bang-on-a-Can' variety.

While Michael's and Liza's works are aesthetic opposites, they do share some similarities, the most exciting for me being that both composers are using this project as a chance to inspire, and push boundaries.

Continue reading Leigh's blogs at anam.com.au/TheSetBlog

The ANAM Set compositions will be premiered at ANAM Recitals across the coming months. To learn more, explore the Event Calendar on page 4.

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



Australian Government

RISE Fund

To Speak "Percussion"

Words by
Peter Neville
ANAM Head of Percussion

In a world full of percussion ensembles with names like "Boom!" and "Crash!!" (the exclamation mark makes it louder!!!), the name Speak Percussion stands out. How wonderful to have percussion as a mother-tongue with which to communicate, share ideas and explore sound.

Since the group's inception in 2000, by a quartet of like-minded VCA undergraduate students, Speak Percussion has gone on to establish itself as one of the most influential percussion-based organisations in the world. 2000 was also the year I joined VCA as its Head of Percussion, so I've been privileged to watch their journey from the start. I've also had the opportunity to work with them on a number of projects, some of which have been amongst the most ambitious and heroic I've ever been part of, both in terms of artistic vision and scale.

Original member Eugene Ughetti is the group's Artistic Director and visionary, and will be familiar to ANAM audiences from our 2019 Surround Sound project. A number of ANAM percussion alumni have also worked with Speak, including Speak's current Artistic Associate, Kaylie Melville, and Bespoke Artists Hamish Upton and Zela Papageorgiou.



Speak Percussion
Image by Bryony Jackson

A collaboration between Speak and ANAM has long been on the cards, but the events of 2020 precipitated the urge to 'think locally' and the timing for 2021 was suddenly serendipitously right. The move to the Convent also offered us the exciting possibility of having a range of beautiful spaces and acoustics to explore, each with its own unique sonic properties and atmosphere which inspired the decision to take the audience on a literal journey through the Convent.

Their trip will begin with a work for the full 12 players, followed by a trio or sextet, then a move to duos and solos, before returning to the start for another full ensemble work. Different cohorts of the audience will chart their own path of musical discovery, led (Pied Piper-like) between venues by a mobile massed wind and percussion ensemble, for which the ANAM musicians will be joined by young players from across Melbourne.

The suite of works to be featured are by four leading Australian composers: Liza Lim, Thomas Meadowcroft, Cathy Milliken and Damien Ricketson. No strangers to writing for percussion, they have produced a solid body of canonical works for percussion alone, and with other instruments. The project builds on their individual long-standing relationships with Speak Percussion and also perfectly complements their involvement in The ANAM Set.

It's incredibly exciting that both Cathy Milliken and Damien Ricketson are writing new works for the full ensemble of 12 players, conceived specifically for a spatialised performance in the Convent's North Magdalen Laundry and set to conjure up incredible sound worlds which will surround the audience. We are also thrilled to be giving the live premiere of Meadowcroft's titular piece, which has previously only existed in a recorded multi-tracked version created by Eugene Ughetti and expatriate flautist Claire Chase.

The project provides a great opportunity for the ANAM musicians to collaborate with some of this country's most recognised compositional voices and to experience helping create, shape and 'birth' important new works. The formal history of the Western percussion ensemble is still shy of a century, with the first recognised works appearing in the late 1920s. We are still inking its pages with new works like these, each one adding to the development of our art form, creating face-to-face collaborations, and of course, speaking percussion...

MARCH STATIC: ANAM & SPEAK PERCUSSION

Friday 13 & Saturday 14 August 7pm

- C MILLIKEN New work for percussion 12tet *World Premiere*
- C MILLIKEN *Catalogue of Blue* *Australian Premiere*
- D RICKETSON New work for percussion 12tet *World Premiere*
- D RICKETSON *Hectic Cinnamon*
- D RICKETSON *Rendition Clinic*
- T MEADOWCROFT *March Static* *World Premiere*
- T MEADOWCROFT *The Great Knot*
- T MEADOWCROFT New work *World Premiere of ANAM Set commission*
- L LIM *Anactoria*
- L LIM *Ming Qi*
- L LIM *An Elemental Thing*
- L LIM *Love Letter*

Speak Percussion
ANAM Musicians
ANAM Faculty

Venue Abbotsford Convent

Tickets Full \$50 | Sen \$40 |
Con \$35 | Under 30 \$25 |
ANAMates 10% discount

Bookings anam.com.au
or 03 9645 7911

Presented in partnership
with Speak Percussion

Please note: Audience members
will experience six works within
this program across five spaces
at Abbotsford Convent

What's on August – September 2021

VOSS

Wednesday 4 August 7.30pm

MEALE Voss

Richard Mills conductor
Victorian Opera Chorus
ANAM Orchestra

Venue Palais Theatre, St Kilda

Tickets \$30–159

Bookings victorianopera.com.au
or 1300 822 849

Live stream victorianopera.com.au

Presented by Victorian Opera
in association with ANAM

SOUNDBITE: LILY BRYANT

Friday 6 August 1pm

K YAP *a structure of silences:
an exploration of ma*

T TAKEMITSU *Voice*

CAGE Solo for flute, alto flute & piccolo

PÄRT Spiegel im Spiegel

JS BACH Solo partita
in A minor BWV1013

Lily Bryant ACT flute

Venue Abbotsford Convent,
Rosina Auditorium

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

Bookings anam.com.au
or 03 9645 7911

ANAM AT NGV

Saturday 7 August 2pm

FARGHUAR *earth, air, water*

B HOADLEY Oboe Trio

J RIMMER *Fragile Earth*

G WHITEHEAD *Shadows Cross the Water*

Noah Rudd NZ oboe
ANAM Musicians

Venue The Ian Potter Centre:
NGV Australia

Tickets Free entry, bookings required

Bookings ngv.vic.gov.au

Presented in partnership with
NGV Australia

**MRC MASTERCLASS:
KATY WOOLLEY (HORN)**

Monday 9 August 6pm

Katy Woolley horn
ANAM Musicians

Venue Primrose Potter Salon,
Melbourne Recital Centre

Tickets All \$10

Bookings melbournerecital.com.au
or 03 9699 3333

BELEURA: ISLAY TRIO

Thursday 12 August 1.30pm

MOZART Piano Trio in G major K496

ARENSKY Trio No.1 in D minor op. 32

Islay Trio:
Rollin Zhao QLD violin
Daniel Chiou QLD cello
Caleb Salizzo QLD piano

Venue Beleura House & Garden,
Mornington

Tickets Full \$45 | Con \$40 | Stu \$32

Bookings beleura.org.au or 03 5975 2027

Presented in partnership with
Beleura House & Garden

SOUNDBITE: LILLY YANG

Thursday 12 August 2pm

R EDWARDS *Ecstatic Dances*

BONIS Suite en Trio

Y UEBAYASHI *Au dela du temps*

ROTA Trio for flute, violin & piano

Lilly Yang QLD flute
ANAM Musicians

Venue The Good Shepherd Chapel,
Abbotsford

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

Bookings anam.com.au
or 03 9645 7911

**MARCH STATIC:
ANAM & SPEAK
PERCUSSION**

Friday 13 & Saturday 14 August 7pm

C MILLIKEN New work for
percussion 12tet *World Premiere*

C MILLIKEN *Catalogue of Blue*
Australian Premiere

D RICKETSON New work for
percussion 12tet *World Premiere*

D RICKETSON *Hectic Cinnamon*

D RICKETSON *Rendition Clinic*

T MEADOWCROFT *March Static*
World Premiere

T MEADOWCROFT *The Great Knot*

T MEADOWCROFT New work
World Premiere of ANAM Set
commission

L LIM *Anactoria*

L LIM *Ming Qi*

L LIM *An Elemental Thing*

L LIM *Love Letter*

Speak Percussion
ANAM Musicians
ANAM Faculty

Venue Abbotsford Convent

Tickets Full \$50 | Sen \$40 | Con \$35 |
Under 30 \$25 | ANAMates 10% discount

Bookings anam.com.au
or 03 9645 7911

Presented in partnership
with Speak Percussion

**THE SPLENDOURS
OF DRESDEN WITH
ERIN HELYARD**

Saturday 21 August 7pm

PISENDEL Concerto Grosso in G major

ZELENKA Hipocondrie à 7 Concertanti
in A major

PISENDEL *Fantasie: Imitation des
caractères de la danse*

HEINICHEN Concerto Grosso in F major

TELEMANN Concerto for two flutes &
bassoon in B minor

FASCH arr. Pisen-del Concerto Grosso
in D major

TELEMANN Concerto for three trumpets
& timpani in D major

Erin Helyard director/harpsichord
ANAM Musicians

Venue Abbotsford Convent,
North Magdalen Laundry

Tickets Full \$50 | Sen \$40 | Con \$35 |
Under 30 \$25 | ANAMates 10% discount

Bookings anam.com.au
or 03 9645 7911

**MDCH CELLO FESTIVAL
(ONLINE & IN-PERSON)**

Thursday 25 August 7pm

Repertoire to be advised

Howard Penny cello
ANAM Cellists

Venue The Athenaeum 2

Tickets Full \$44 | Con \$32 | Online \$24

Bookings melbournedigitalconcerthall.com

Presented in partnership with
Melbourne Digital Concert Hall

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

**ANAM AT BELEURA:
MOZART & POULENC
FOR PIANO AND WINDS**

Thursday 26 August 1.30pm

MOZART Quintet in E-flat major
for piano & winds K452

POULENC Sextet for winds & piano
op. 100

ANAM Musicians

Venue Beleura House & Garden,
Mornington

Tickets Full \$45 | Con \$40 | Stu \$32

Bookings beleura.org.au or 03 5975 2027

Presented in partnership with
Beleura House & Garden

**ANAM & WASO
SIDE BY SIDE:
ASCHER FISCH CONDUCTS
THE PLANETS**

Friday 27 & Saturday 28 August 7.30pm

WAGNER *The Flying Dutchman*: Overture

BERG Three Pieces for Orchestra op. 6

HOLST *The Planets*

Asher Fisch conductor
ANAM Musicians
West Australian Symphony Orchestra

Venue Perth Concert Hall

Tickets \$30–95

Bookings waso.com.au or 08 9326 0000

Presented by the West Australian
Symphony Orchestra

**MASTERCLASS:
ENSEMBLE Q**

Saturday 28 August 10am

Paul Dean clarinet

David Mitchell bassoon

ANAM Musicians

Venue Abbotsford Convent, Oratory

Tickets Full/Sen \$20 | Con/Under
30 \$10 | Free for ANAMates
(bookings required)

Bookings anam.com.au
or 03 9645 7911

Presented in partnership with
Musica Viva Australia

ANAM RECITALS

Sunday 29 August 3pm

HINDEMITH *Suite 1922*

GREENBAUM *Satellite Mapping*

RICKETSON *The Day After Drowning*

HATCH *Cooking with Alice*

Hannah Pike QLD piano

Sunday 29 August 6pm

L LIM *Invisibility*

B DEAN *11 Oblique Strategies*

J MACDONALD *New work*

J MACKEN *New work*

L LIM *Cello Playing ~ As Meteorology**

James Morley SA cello

Aidan Boase piano

Monday 30 August 6pm

BUSSER *Appassionata*

VASILENKO Viola Sonata

TURINA *Scene Andalouse*

Dasha Auer VIC viola

Leigh Harrold piano

SOUNDBITE: THE O TRIO

Thursday 2 September 2pm

BRAHMS Trio in A minor for clarinet, cello & piano op. 114
E KATS CHERNIN *Ballade*
BEETHOVEN Trio in B-flat major op. 11 "Gassenhauer"

The O Trio:
Oliver Crofts WA clarinet
Oliver Russell QLD cello
Oscar Wong QLD piano

Venue Abbotsford Convent, Oratory

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

Bookings anam.com.au or 03 9645 7911

ENSEMBLE LIAISON & ANAM

Friday 3 September 7.30pm

P STANHOPE *New work World Premiere*
MAHLER arr. Klaus Simon
Symphony no. 1

Ensemble Liaison
Kristian Winther (violin, 2010) lead violin
ANAM Musicians

Venue McAulay Hall, Geelong

Tickets Full \$45 | Con \$40 | Under 25 \$10

Bookings geelongchamber.org

Presented in partnership with the Geelong Chamber Music Society

ANAM AT NGV

Saturday 4 September 2pm

C CANGELOSI *Plato's Cave*
P STERK *Biomass*
Trad. *Pokarekare Ana*
N GATENBY *Improvisation*

Alexander Meagher VIC percussion
Nathan Gatenby QLD percussion
ANAM Musicians

Venue The Ian Potter Centre: NGV Australia

Tickets Free entry, bookings required

Bookings ngv.vic.gov.au

Presented in partnership with NGV Australia

THE TITAN: ENSEMBLE LIAISON & ANAM

Tuesday 7 September 7.30pm

P STANHOPE *New work World Premiere*
MAHLER arr. Klaus Simon
Symphony no. 1

Ensemble Liaison
Kristian Winther (violin, 2010) lead violin
ANAM Musicians

Venue Elisabeth Murdoch Hall, Melbourne Recital Centre

Tickets Full \$40 | Con \$29

Bookings melbournerecital.com.au or 03 9699 3333

ANAM CONCERTO COMPETITON – ROUND 2

Thursday 9 & Friday 10 September

Repertoire and performance times to be advised.

Check anam.com.au for further details closer to the date.

Venue Abbotsford Convent, Rosina Auditorium

Tickets Free entry, no booking required

ANAM RECITALS

Monday 13 September 1pm

D FLYNN *Gorge**
TELEMANN Sonata in D

Darcy O'Malley TAS trumpet
Aidan Boase piano

Monday 13 September 6pm

G LEAK *New work**
R CRIVICI *Watching for Kali*
JL ADAMS *Red Arc/Blue Veil*
M MURPHY *Journey to Moksh*

Alexander Meagher VIC percussion
Jennifer Yu piano

Tuesday 14 September 1pm

Repertoire to include:
A POZNIAK *New work**

Jarrad Linke WA clarinet
Aidan Boase piano

Tuesday 14 September 3pm

G KERRY *Soliloquy for solo cello**
DEBUSSY Cello Sonata
ARENSKY Piano Trio in D minor op. 32

Daniel Chiou QLD cello
Aidan Boase piano
ANAM Musicians

Tuesday 14 September 6pm

Repertoire to include:
R EDWARDS *New work**

Noah Rudd NZ oboe
Leigh Harrold piano

ANAM DISCUSSES WITH JAMES CRABB

Thursday 16 September 11am

Venue Abbotsford Convent, Rosina Auditorium

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

Bookings anam.com.au

DARING PIONEERS WITH JAMES CRABB

Friday 17 September 3pm

PIAZZOLLA *Suite Punta del Este*
GUBAIDULINA *Seven Words*
PIAZZOLLA *Concierto Aconcagua*

James Crabb accordion/director
ANAM Musicians

Venue Abbotsford Convent, North Magdalen Laundry

Tickets Full \$50 | Sen \$40 | Con \$35 | Under 30 \$25 | **ANAMates** 10% discount

Bookings anam.com.au or 03 9645 7911

ANAM RECITALS

Monday 20 September 1pm

A FORD *Confused Alarms**
HINDEMITH Horn Sonata no. 1

Eve McEwen NSW horn
Louisa Breen piano

Monday 20 September 3pm

SCHUMANN *Adagio & Allegro*
J KOP *New work for horn ensemble*
W BARTON *New work**
BISSELL *Song for a New World*

Josiah Kop VIC horn
William Barton didgeridoo
Aidan Boase piano

Tuesday 21 September 1pm

Repertoire to include:
C DENCH *New work**

Cian Malikides NSW trombone
Peter de Jager piano

Tuesday 21 September 3pm

C HOPE *New work**
GABEL *Fantaisie Dans le Style de Richard Strauss*
D CANDILLARI *Extremely Close*

James Littlewood VIC bass trombone
Aidan Boase piano

Thursday 23 September 1pm

K MILLIGAN *New work**
PROKOFIEV Violin Sonata no. 2

Josef Hanna VIC violin
Aidan Boase piano

Thursday 23 September 3pm

Repertoire to include:
M LAING *New work**

Lily Bryant ACT flute
Aidan Boase piano

ANAM & ACO SIDE BY SIDE

Tuesday 21 September 7pm

Repertoire to include:
SIBELIUS String Quartet *Voces Intimae*
BRAHMS Sextet no. 2 in G major op. 36
MENDELSSOHN String Quartet in D major arr. string orchestra

ANAM Musicians
Musicians from the Australian Chamber Orchestra

Venue Abbotsford Convent, North Magdalen Laundry

Tickets Full \$50 | Sen \$40 | Con \$35 | Under 30 \$25 | **ANAMates** 10% discount

Bookings anam.com.au or 03 9645 7911

THE ROMANTIC EUROPEAN SALON WITH SARA MACLIVER

Thursday 23 September 7pm

SPOHR 6 Deutsche Lieder op. 103 (selections)

SCHUBERT *Auf dem Strom*

WERTHEIM Trois chansons for soprano, flute & piano

SCHUMANN *Dichterliebe*

STRAUSS *Ständchen, Morgen and Zveignung*

Sara MacIver soprano
ANAM Musicians

Venue The Good Shepherd Chapel, Abbotsford

Tickets Full \$50 | Sen \$40 | Con \$35 | Under 30 \$25 | **ANAMates** 10% discount

Bookings anam.com.au or 03 9645 7911

ANAM SEVENTH SEMESTER FESTIVAL

Friday 1 – Sunday 3 October

Meg Cohen (NSW) violin
Hana King (NSW) violin
Phoebe Masel (QLD) violin
Elliott Plumpton (QLD) violin
Rollin Zhao (QLD) violin
Ruby Shirres (VIC) viola
Jared Yapp (WA) viola
Jeremy Garside (WA) cello
Freya Hombergen (WA) horn
Sophie Spencer (NSW) trumpet
Jennifer Yu (QLD) piano

Repertoire and performance times to be advised. Details at anam.com.au

Venue Abbotsford Convent

ANAM RECITALS

* New Works part of The ANAM Set commission (world premieres)

All ANAM Recitals will be held at the Abbotsford Convent, Oratory

Tickets \$5 at the door (ANAMates free)

For these events, ANAM provides a complimentary bus to the Abbotsford Convent departing from NGV International at 6pm.

To confirm your place, please email support@anam.com.au with your preferred date, and the number of passengers travelling.

All details are correct at time of printing and subject to change. Please visit anam.com.au for the most up-to-date information.

Sarah Kim (cello 2011)

Words by
David Cramond
ANAM Volunteer



Sarah Kim
Image by Pia Johnson

Sarah recalls being drawn to the cello by her father's love of the instrument, and commenced her own cello-playing journey at the age of eight. She progressed rapidly with the help of a scholarship to St Catherine's School in Melbourne, and in her teenage years made the decision to commit to music professionally. Accepted into the University of Melbourne's Program for High-Achieving Students, she was able to commence a Bachelor of Music Performance degree while still at high school.

After university Sarah came to ANAM with the clear intention of setting herself up for a career in music at the highest level. She received mentoring and tuition from Howard Penny (Head of Strings, Resident Cello Faculty) and had memorable opportunities with inspirational visiting artists such as violinist Pekka Kuusisto and conductor Simone Young. Her time at ANAM included the final year of Brett Dean's directorship, "Something that has really stayed with me was how much I learnt from working with Brett Dean, especially his approach to modern and contemporary works – it's something I draw on regularly when working with contemporary music to this day."

After her time at ANAM Sarah moved to Germany to commence a Masters of Music with Jean-Guihen Queyras at Die

Hochschule für Musik Freiburg, followed with a Masters in Chamber Music from Die Hochschule für Musik und Darstellende Kunst Stuttgart. In 2019 Sarah relocated to Los Angeles, USA, to work with cellist Ralph Kirshbaum at the Thornton School, thanks to a full scholarship from the University of Southern California.

When asked what advice she would give to current ANAM musicians on rehearsing and performing, she emphasises honesty and discipline, "Record yourself – it's easy to get swept up in your head with the music that you want to hear, rather than what you are actually playing. Recording takes the guesswork out and enables you to close the gap between desire and reality. Also, play your music as you'd like to hear it. There will always be critics, even people advising that you need to play in a certain way in order to achieve a goal. At the end of the day, if you play with integrity and in a way you yourself can be proud of, you can always be sure of yourself."

Her final takeaway from those crucial ANAM years is, "Push yourself! There are so many opportunities on offer and the more you apply yourself, the more you will yield from it."

Continue reading the rest of Sarah's profile at anam.com.au/alumni-highlights

The Piaggio's Enduring Legacy

Words by
Phillip Sametz



Dr Rob Piaggio and
Kyla Matsuura-Miller

It is not infrequent in arts philanthropy that a patron might support an organisation from arm's-length: content to enjoy the outcomes, knowing their role in making it possible. In the case of Dr Rob Piaggio, his initial interest in supporting an ANAM musician in 2012 blossomed into an exceptional, mutually fulfilling relationship between donor, organisation and musicians, the consequences of which will stretch well into the next decade. For although Rob died in 2019, his family is determined that his generosity of spirit will live on.

Kyla Matsuura-Miller (violin 2018), one of the many musicians Rob supported during their time at ANAM, remembers how surprised she was at the strength of their connection from their initial meeting: "We were drawn together from our first coffee," she says. "I didn't quite know what to expect from my encounters with someone who was, in effect, helping finance my time at ANAM, but perhaps I thought they would be more transactional, and with Rob they never were – he was inquisitive, gentle, non-judgmental, and he became a kind of mentor to me. He had such a profound insight into living a life, and he really helped me round out my years at ANAM. His interest in my work, and my future, ran very deep."

It seems incredibly fitting then that Rob's family – led by his brother Ken – has honoured and furthered his contribution by making a significant gift to ANAM in Rob's name to support ANAM's Mental Health and Wellbeing program. As Ken says: "Rob loved that he could support and nurture terrific, talented, young musicians. He had a lovely way of connecting with them and became very fond of each of them."

Right now, to get the program underway, a team from the University of Melbourne led by psychologist Dr Margaret Osborne, are undertaking research for ANAM to establish best practice in providing the very best wellbeing support for uniquely gifted young people. The results of this work will inform the future shape and scope of the program ANAM will deliver.

ANAM Manager of People and Culture Charlotte Cassidy says: "None of this would be possible for ANAM without the support we've received from Rob's family and, given the kind of person he was, it's deeply moving for us all to work with the Piaggios in this way, to honour and continue Rob's connection with ANAM and its musicians."

Jan Grant, Honorary ANAMsyndicate Convenor, and a person who helped introduce Rob to ANAM concurs: "He would be so pleased to know about this gift, as the health and wellbeing of the musicians he supported were very important to him. What a quiet, reflective, understated and generous man he was. I miss him so very much."

To find out more about supporting ANAM musicians and the ANAMsyndicate program, please contact:

Jessica Donohue
Development Programs Coordinator
j.donohue@anam.com.au or 03 9645 7911

The Splendours of Dresden – Made Possible in Australia



Erin Helyard
Image by Brett Boardman



ANAM's new Harpsichord
Image courtesy of Carey Beebe

Words by
Phillip Sametz

When Augustus II converted to Catholicism in 1697, he also ascended to the throne in Poland, and ruled over a vast empire. At its heart was Dresden, the 'Florence of the North,' a city which would become a capital of artistic achievement. It's the excellence of the music-making at the Dresden court, under Augustus and his son Augustus III, that Erin Helyard and ANAM musicians celebrate in the forthcoming concert *The Splendours of Dresden*.

How exceptional was the resident orchestra in Dresden at this time? Perhaps it's enough to know that Vivaldi, Albinoni and Telemann – to name just some of the Baroque's most luminous composers – crafted works specifically for this group of musicians but, as Erin explains, the orchestra was populated with composers of its own:

"The pre-eminence of the Dresden orchestra was made possible because of a genuine dedication to the arts by the ruling family. They collected art and artefacts with exceptional zeal, and Augustus II designed galleries and museums in which these treasures could be shown to the people of Saxony.

"The same spirit led to the creation of the ensemble we'll be celebrating in this concert. It's remarkable enough that Pisenel and Zelenka – whose music we'll play in this program – were members of the orchestra and some of the finest composers of their day. The musicians there also had Heinichen as Kapellmeister; over the last 20 years, he's come to be recognised as one of the most original composers of his time."

The concert is actually a double celebration, as it also marks the public debut of a new harpsichord, built to ANAM's request by one of the world's great instrument makers, Sydney-based Carey Beebe.

ANAM's Head of Piano, Timothy Young, says the instrument will be of tremendous value to the musicians studying keyboard:

"Carey has built for us an instrument embodying the style of the Ruckers family – a hugely important and influential dynasty of Dutch makers in the 17th century – and enlarged in the early 18th century by French makers. This double-keyboard instrument, renowned for its clarity, is the kind that Bach or his contemporaries might have played. It will sound absolutely brilliant in the North Magdalen Laundry too. We're very grateful to John and Rosemary Macleod for their generosity in funding it on ANAM's behalf!

"The benefit of having this purpose-built instrument here is that the musicians – those playing it, and those collaborating with it – will be able to experience the music of the Baroque on a first-class harpsichord. When you have a direct insight into an instrument of this quality, you gain a more authentic understanding of the music. The fingering you use, the way you set up the instrument, the way you produce the sound you want... all this is so informative, even if, at some later stage, you elect to play a Baroque work on a concert Steinway."

Erin Helyard can't wait to be back at ANAM, working on this repertoire:

"The energy the ANAM musicians have is astonishing, and in creating a Baroque program for them I wanted to make sure it was music in which the instruments are all used virtuosically," he says. "Together, we'll be working towards the kind of approach to rehearsal and performance that existed in Dresden at the time; the musicians were all equally skilled, and the Kapellmeister would have been a first among equals, so during the preparation for this concert, I'll be encouraging a collaborative approach. There will be some experimentation and trial. You could say that I'll be curating information for the musicians, and suggesting ways in which these works can be performed.

"One of the joys of working at ANAM is knowing that there is a real determination on the part of faculty and ANAM musicians to master a range of musical styles; on a purely pragmatic level, if you can perform this rich, joyous music with the verve, the elan, the sensitivity and the rhythmic drive it deserves, then you have an enhanced set of skills to bring to the world of music-making. And that has never been more important than it is right now."

Harpsichord generously funded for ANAM by John and Rosemary Macleod.

THE SPLENDOURS OF DRESDEN WITH ERIN HELYARD

Saturday 21 August 7pm

PISENDEL Concerto Grosso in G major

ZELENSKA Hipocondrie à 7 Concertanti in A major

PISENDEL *Fantasia: Imitation des caractères de la danse*

HEINICHEN Concerto Grosso in F major

TELEMANN Concerto for two flutes & bassoon in B minor

FASCH arr. Pisenel Concerto Grosso in D major

TELEMANN Concerto for three trumpets and timpani in D major

Erin Helyard director/harpsichord
ANAM Musicians

Venue Abbotsford Convent,
North Magdalen Laundry

Tickets Full \$50 | Sen \$40 | Con \$35 |
Under 30 \$25 | ANAMates 10% discount

Bookings anam.com.au or 03 9645 7911



Making Friends with our Neighbours

Words by
Charlotte Cassidy
ANAM Manager, People and Culture

One thing we have learnt over the years at ANAM is just how important it is to have a connection with the place we're in. In South Melbourne, we had over a decade of knowledge about critical matters such as the best local borek; the best barista with the best tats and banter; and the best place to have a quiet meeting.

It sounds very superficial, but the dawning realisation during 2020 was that all this stuff really does matter. Being connected to a community outside of our homes and jobs is important. It helps us feel fundamentally grounded because being connected gives us purpose, acknowledgement and a sense of safety.

Knowing this, we knew exactly what to prioritise when we moved into the Convent Precinct: connecting with the people and the place. We had to embark on a journey of discovery.

We started by talking to our local First Peoples, meeting the elders, and learning about the history of the lands around the Convent. Staff, faculty and musicians took a series of guided walks down the Yarra with Uncles Bill and Dave. We then brought together our new cohort, staff and faculty for a Smoking Ceremony and Welcome to Country. Those profound moments officially started the ANAM training year.

Next, we threw a party for the tenants at the Convent. Over canapes in the gardens, we started to learn who was in the precinct, what they did and what life might be like once we were settled.

Realising that there were many friends to be made, we started asking the tenants if the admin team could pay them a brief visit to learn about their art making and creative practice. There began ANAM's fortnightly 'art crawl', which is proving to be one of the most fascinating moments of our working week.

We've dodged ceramic splatter and had Japanese clay technique demonstrations; learnt about African fabric design; discovered the intricacies of jewellery making; eaten incredible cakes (thanks to the staff at Polyglot Theatre); tried not to buy everything at Dragonfly Toy shop; we even learnt about Baroque recorder making! One week we were taken around an art exhibition called *Flesh After Fifty* and saw some of the spaces that we will be performing in, put to an entirely different purpose.

It's been incredible, and we still haven't visited everyone! The depth of creativity and artistry that ANAM finds itself amongst is extraordinary. We now find that we are part of an entirely different sort of community that is inspiring and fascinating. It feels good to be connected again.

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.

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Page 3: Speak Percussion (Image by Bryony Jackson)
Page 6: Sarah Kim (by Pia Johnson)
Page 6: Dr Rob Piaggio and Kyla Matsuura-Miller
Page 7: Erin Helyard (by Brett Boardman)
Page 7: ANAM's new Harpsichord (courtesy of Carey Beebe)

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