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Recital Preparation continues... Rain, Hail, Lockdown or Shine

The final months of the ANAM year are usually jam-packed with celebrations, festivities, farewells, and recitals. Despite the cloud of uncertainty lingering, our team behind-the-scenes are working day and night to ensure that musicians can look forward to performing their recital repertoire, one way or another!

With an ever-impressive ability to face any challenge head on, our musicians are finding creative ways to practise at home. They're using kitchenware in lieu of percussion instruments, and even transforming living rooms into makeshift dance studios.

Hannah Pike (piano, QLD)

Cooking in my kitchen is becoming increasingly more difficult since I'm using so much of my kitchenware in my practice! Thankfully I have a piano at home, so I am still able to practise even with the uncertainty of the current climate. I just hope my neighbours love hearing me practise Hindemith as much as I like playing it. You know what they say: my neighbours have good taste in music... whether they like it or not!

Alexander Meagher (percussion, VIC)

While in lockdown I've been spending a bit of time working on my ANAM Set commission by Graeme Leak, which includes some empty space to incorporate some footwork. While I haven't yet been able to bring instruments into the preparation, I've been able to clear just enough room at home to work on a bit of the choreography. It's kind of fun interspersing note learning and score study with a few kicks and cartwheels... and occasionally kicking furniture too.

Josiah Kop (horn, VIC)

Preparing this program from the concrete steps of the MCG, the vacant stage of the Sidney Myer Music Bowl, to playing for all the birds and my adorable King Charles Cavalier in the park, I've found a new sound, a new vibration, and a limitless abandon of space. As counterintuitive as it may seem, never have I felt such openness and freedom.

Lily Bryant (flute, ACT)

Recital prep is really difficult in lockdown, but it's a nice chance to really listen and study the pieces, so that I know them inside and out by the time I'm able to sink my teeth into actually playing them! For me it's also really nice to have some quintessential romantic flute repertoire in there that allows me to really explore and luxuriate in the sound and colours of the flute.

To read more recital updates, visit anam.com.au/anam-blog
Images by Pia Johnson.



Road to the Seventh Semester Festival



Words by
Meg Cohen

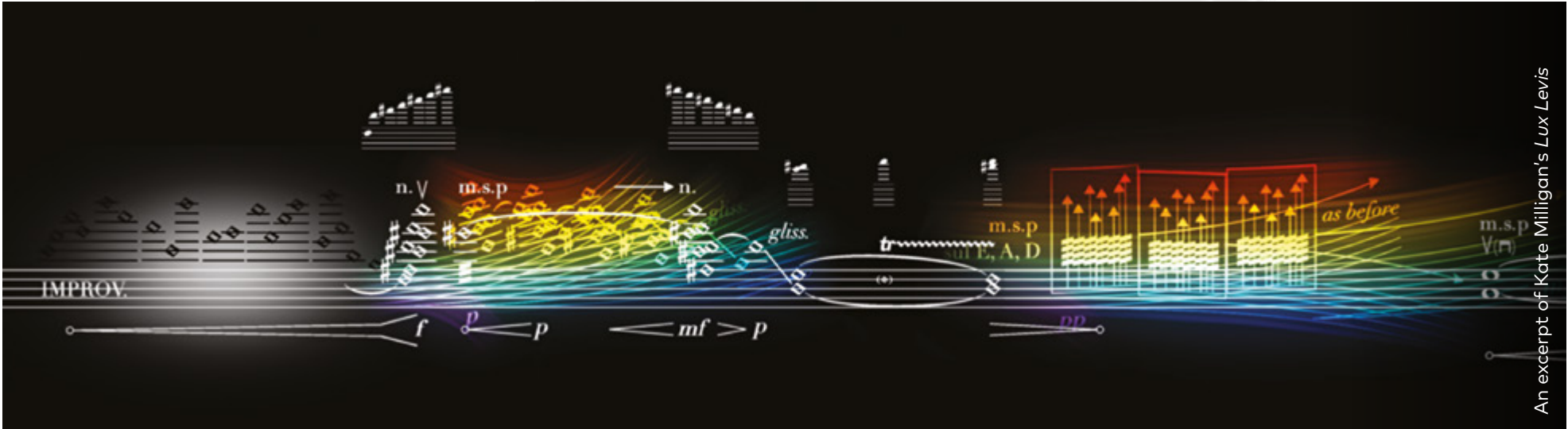
And what an unexpectedly bumpy road it's been. The eleven of us who have been fortunate enough to make up this year's Seventh Semester cohort have been meeting regularly and planning this would-be festival for the past six months or so. We wanted to turn the traditional recital season on its head

by presenting a collaborative practical outcome best representing our time at ANAM. The concept: a festival of ideas, entitled *Interlude*. We chose the name *Interlude* in recognition of both its musical meaning and its definition as an intervening period of time. This perfectly encapsulated

what the extra semester symbolised in our lives as emerging professionals. The festival aimed to be about so much more than a chance to showcase our instrumental chops. It was an opportunity for us to engage in new skills. We'd all programmed works to collaborate on, and each had an entirely non-musical role in the organisational side of running the festival. We were grouped into teams tackling curation, marketing, operations, development, and inclusivity, working alongside our counterparts in the ANAM Admin team. This experience was so important in a climate where we need to 'skill up' in order to survive in the shifting scope of our work. Somehow, the initial news that we'd have to consider postponing the festival in June came as more of a blow than we could have anticipated. Live events were being cancelled and postponed all over the country, and yet this didn't feel like just another event to reschedule. This represented the climax of all we'd overcome in the past year and a half – everything that COVID changed in our living situations, study limitations, mental health, and then the chance to extend our time at ANAM. A delay in that was a delay to some feeling of closure on that time. After a series of demanding Zoom calls during Melbourne's fourth lockdown, we decided to postpone. This seemingly

easy decision proved a logistical nightmare in terms of finding a time to reschedule in the busy ANAM timetable and the Abbotsford Convent's full venue booking commitments. Fast forward to late-August, pre-lockdown extension news, where we found ourselves in a kind of Groundhog Day, regularly asking the golden question: "can this go ahead?" The news of this lockdown extension meant we had to cancel the festival – we just couldn't face planning *Interlude* 3.0. But now it's time to sit up, shake it off, and push on with some optimism. Despite the cancellation, we'd planned a mighty festival, learnt some invaluable skills on the way, and formed lasting connections, most notably with our group-appointed mentor, Genevieve Lacey. She has repeatedly met us with an understanding, openness and honesty that has strengthened our resolve (though not without some tears). Rather than ending our time with a virtual pat on the back, we will have the opportunity to use funds from the festival to each pursue a musical goal, linking back to what it is we each individually set out to achieve in our final semester. This journey has taken an emotional toll, but we will cross the bridge from student to professional a little wiser, stronger, and braver.

Slight Light



An excerpt of Kate Milligan's Lux Levis

Words by
Leigh Harrold
ANAM Creative Coordinator and
Associate Artist

I keep coming back to Kate Milligan's *Lux Levis* for violin and piano, written for ANAM violinist Josef Hanna. All of us at ANAM have recently hit seven consecutive weeks of working and learning from home (likely more by the time you read this!). When I'm not out walking Finnegan the Irish Terrier, I'm probably in front of my desk or my piano – and when I am, I often just feel a compulsion to look at Milligan's score for *Lux Levis* and lose myself in it. With its shards of rainbow-flecked notation arching upwards against a black background, it is just so aesthetically beautiful and invigorating – even without having heard a note of it yet, it evokes very complex emotions within me; I almost want to frame part of the score and hang it on my wall.

Lux Levis is one of 43 compositions so far completed for The ANAM Set – this audacious commissioning project which will, by year's end, have seen 67 Australian composers write a piece for each of the 67 musicians training at ANAM. Jeanette Little, our tireless project manager for this venture, has tailored 67 bespoke contracts and deadlines with the composers and, since early July, barely a day has passed without a new composition hitting our inboxes. I got excited a few weeks ago when the list of pieces became too long to be viewed all at once on my *ForScore* setlist (pictured left). Now, that landmark seems like a distant memory.

And yet, for all its successes so far, The ANAM Set has not really gone to plan. At all. And that's because not much has gone to plan for a large part of Australia since June this year, and acknowledging this is important. ANAM has become quite expert at pivoting in and out of an online world, but this way of living, while necessary, can never mean 'business as usual'.

By now, at least half-a-dozen ANAM Set pieces (including Thomas Meadowcroft's *Rolando Continuo* and Andrian Pertout's *Mimesis*) should have had their premiere; William Barton and Ian Whitney should have flown in for some final face-to-face collaborations; and I probably should have had a preliminary rehearsal with Oliver and Emily on *Eau Vivante* by Jack Symonds and *Prayer for a Lost Friend* by Alex Voltz respectively (as an ANAM Associate Artist, being able to participate in performances of some of The ANAM Set works is a giddy privilege).

Instead, it's like managing a truck stuck under the Montague St Bridge: the road to the destination is currently blocked, but the traffic keeps coming. And in the case of artists, the traffic needs to keep coming – composers have ideas and visions that need an outlet; performers have instrumental prowess that needs to be exercised. And this is where, thankfully, my poorly thought-through analogy with bridges breaks down, because while there are no obvious up-sides to a traffic jam, the grind of lockdown seems to have caused a seismic shift in the thinking of many of these composers.

A lot of the themes that have been unearthed may be discomfiting (Matt Laing's *Destructive Interference*) or confronting (Andrew Batterham's *A Black Dog Near Me*), but – importantly – they wouldn't 'be' at all without the events of the last two years. Whatever may happen in the future, The ANAM Set is cementing a monumentally significant moment. It is becoming an artefact that looks set to provide us with a snapshot of Australian life at a time of great upheaval, documenting a crisis in a way that only an artist's eye can.

I think that's why I keep being drawn back to Milligan's *Lux Levis*. There's a nod to pride and diversity in its rainbow shadings; a sense of optimism in the up-ticked staves; an acknowledgement of a surrounding darkness; an embracing of chaos in its improvisatory moments; and an acceptance of inevitability in the way the score is meant to inexorably scroll past the performer. It doesn't always paint a rosy picture, but it reflects so much of our current mindset back at us. We may all be sequestered in our individual goldfish bowls, but these composers see us, and they have our backs. For that, we can all be thankful.

Leigh has been providing monthly updates on The ANAM Set, full of insights and behind-the-scenes tidbits, which can be found at anam.com.au/TheSetBlog



A screenshot of Leigh's ForScore set list



Australian Government
RISE Fund

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

October – December 2021 at ANAM

As always, our goal is ensuring our musicians have a positive and meaningful experience while at ANAM. Please be aware that although restrictions surrounding live events may be eased in the future, all public performances will only proceed if there is adequate preparation and rehearsal time.

“I want to thank you for your continuing support as we at ANAM navigate this challenging time. While being conscious of the entire ANAM community, our priority is our musicians. Whether together in person or connected digitally, we endeavour to provide them with a personally tailored, beneficial, and top-quality training program.

“There are some exciting events pencilled for the next few months. Inevitably, we don't have all the details in place yet, but we thought as a dedicated ANAM supporter you must be interested in knowing what we have simmering for you.”

– Paavali Jumppanen, ANAM Artistic Director

ANAM RECITALS

Throughout November

Venue Abbotsford Convent

Time 11am, 1pm, 3pm & 6pm

ANAM Recitals are a series of musician-led and curated performances, and in 2021 many will feature the premiere of The ANAM Set commissions.

Please note that recital dates and times may vary. Check anam.com.au for further information.

SOUNDBITES

Throughout November

Venue Abbotsford Convent

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

Check anam.com.au for further information.

ANAM AT MDCH

Wednesday 27 October 7pm

Repertoire and artists to be advised.

Bookings
melbournedigitalconcerthall.com

Presented in partnership with Melbourne Digital Concert Hall

BELEURA: MOZART & SCHUMANN FOR PIANO & STRINGS

Thursday 28 October 1pm

MOZART Piano Quartet no. 1 in G minor K478

SCHUMANN Piano Quintet in E-flat major op. 44

Venue Beleura House & Garden, Mornington

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

Bookings beleura.org.au or 03 5975 2027

ST SILAS

Sunday 31 October 2.30pm

KROL *Laudatio* for solo horn

SCHUMANN arr. Thompson *Konzertstück* for Four Horns op. 86

SCHOENBERG Chamber Symphony no. 1 op. 9

Fabian Russell conductor

Tim Allen-Ankins QLD horn/curator

ANAM Musicians

Venue St Silas Anglican Church, Albert Park

Check anam.com.au for further information.

CHAMBER MUSIC

Throughout November

Venue Abbotsford Convent

ANAM's Chamber Music program is about creating a dialogue between performer and listener, deepening the experience of performing and enjoying chamber music.

Check anam.com.au for further information.

CONCERTO COMPETITION

Round 2 & Final: November

Venue Abbotsford Convent

An integral part of ANAM's performance training, the Concerto Competition provides musicians with a supported understanding of the processes and rigour of solo performance with an orchestra.

In 2021 both Round 2 and Final performances will be with piano accompaniment only.

Check anam.com.au for further information.

MOSTLY MOZART: BACH MEETS MOZART

Monday 8 November 11am & 2pm

BACH Sinfonia from Cantata no. 18 for 4 violas & continuo

MOZART arr. Henbest Clarinet Concerto KV622 (arr. for viola)

NIELSEN Suite for String Orchestra op. 1

Caroline Henbest (ANAM Resident Viola Faculty) viola/director

Zöe Black (Violin Faculty) lead violin

ANAM Orchestra

Venue Elisabeth Murdoch Hall, Melbourne Recital Centre

Tickets Full \$42 | Con \$35

Bookings melbournerecital.com.au or 03 9699 3333

BELEURA: SYMPHONIC BALLET FOR TWO PIANOS WITH TIMOTHY YOUNG

Thursday 18 November 1.30pm

RAVEL arr. Gryaznov *Daphnis et Chloe* Suite no. 2 for 2 pianos

GRAINGER *The Warriors* for 2 pianos, 6 hands

STRAVINSKY *Petroushka* for 2 pianos, 4 hands

Timothy Young (ANAM Head of Piano Faculty) piano

ANAM Pianists

Venue Beleura House & Garden, Mornington

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

Bookings beleura.org.au or 03 5975 2027

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

ANAM AT ELGEE PARK

Saturday 20 November 2.30pm

MOZART String Quartet no. 15 K428

MENDELSSOHN String Quartet in F minor op. 80

Emperor Quartet:

Fiona Qiu QLD violin

Donica Tran ACT violin

Harrison Swainston QLD viola

Nadia Barrow SA cello

Venue Elgee Park, Mornington

Tickets All \$50

Check anam.com.au for further information.

All dates/months listed are subject to change.

To enquire about the status of the above events, please:

Visit anam.com.au

Sign up to ANAM's eNews

Email info@anam.com.au

Call 03 9645 7911

ANAM ONLINE 2021

ANAM Online takes our face-to-face training and utilises digital mediums to deliver an engaging studio and performance program for our musicians, including:

- Lessons with Faculty and Guests
- Performance Class with feedback from Faculty
- Instrument, Section and Chamber Music classes with Faculty and Guests
- Musician Enhancement talks & Webinars with industry professionals. Past guests include recorder virtuoso Genevieve Lacey; MRC Director of Programming Marshall McGuire; Sound Designer Jim Atkins; MSO's Chief Conductor designate Jaime Martín; accordionist James Crabb; and musicians of the ACO, SSO and MSO
- Health & Wellbeing sessions focussing on physical and mental health
- Thursdays at 3; a change for Musicians and Faculty to share something they've been working on in a relaxed, social environment – including performances, short films, and even TikTok videos

Composing in the 21st Century... What is Contemporary Classical Music?

Words by
Matt Laing
The ANAM Set Composer and ANAM Alumnus (viola 2013)



Matt Laing
Image by Sharon Gertner

I'm not a huge fan of the term "contemporary classical music"; it makes it sound like we're writing music now for the 18th century! While "art music" isn't ideal either, I think it's still a better reflection of its often-abstract nature, and a more inclusive description of how music has reflected and can reflect the context of its writing, particularly so as stylistic lines have become increasingly blurred.

For me, contemporary art music is whatever the people writing and performing it want it to be. Whether it's a notated string quartet, a work for dance, or an improvised immersive installation piece, the bolder the artists involved are in thinking about the possibilities for the writing, delivery and experience of an artwork, the more enriched we are as an art form. I don't think it needs to be anything 'rules wise' so long as it's innately interesting, says something and respects the performers and audience. I think demystifying our art form will be a key part of its future; we want our audiences to be open minded, and that demands an open mindedness on our part in how we present our work.

My time at ANAM as a viola player in 2012-13 was so critical to my development as a musician. Although when I left I really had no idea what I wanted to do, I think reflecting on the variety of my experiences has really shaped my career to now. ANAM to me could best be described as intense; a lot of early mornings and late nights, and with a lot of competing pressures! ANAM's greatest strength, and challenge, is that it's an education and public performing institution; being asked to both rebuild aspects of your technique and perform week to week at such a high level presents the types of challenges that build you in a way nowhere else can. And it prepared me to overcome the sometimes-frantic nature of a career as a professional viola player.

I learnt so much from the teaching staff, my time playing in the Auric Quartet and collaborating with fellow students on projects. And undertakings like ANAM Quartetthaus really planted a seed for thinking about how versatile our art form can be as an experience by thinking outside (or in this case, inside) the box.

ANAM forged so many personal and professional relationships that continue now, and most of my compositional opportunities since leaving ANAM have been initiated by people I studied with. Indeed, the first works I ever had performed were by fellow ANAM musicians for ANAM musician-led projects, well before I'd considered composition as a career path. When The ANAM Set project was proposed it felt like a natural fit because I'd done it before! The piece I've written for flautist Lily Bryant has been a great experience for me, even though lockdowns have meant we've only managed to find the one chance to meet in person to workshop it.

The ANAM Set more broadly is important, I think, on a number of levels. As an ANAM musician you're at an artistically critical juncture. Your immediate artistic possibilities are enormous with the resources of the Academy and safety net of a large institution so you can really try some stuff out and learn whether it goes well or badly, and that free mindset naturally lends itself to a boldness for the works written as part of this project. That makes it a great opportunity for both parties – I suspect going forward individual collaborative relationships will be more important than ever, so the fact that every ANAM musician and composer involved have the chance to connect like this can hopefully be the beginning of an ongoing professional relationship, and a mindset of possibility in the direct collaboration between musicians and composers. ANAM musicians today are tomorrow's professionals, and our future artistic leaders. I hope this can be the first of many such collaborative large-scale projects!

Since departing ANAM, Matt has gone on to be the Melbourne Symphony Orchestra's 2021 Young Composer in Residence, the recipient of a Peggy Glanville-Hicks Composer House Trust Residency, and Musica Viva's 2021-2023 FutureMaker.

James Eccles (viola 1999)

Words by
Jennifer Gilchrist
ANAM Volunteer



Violist James Eccles was one of ANAM's first full-time musicians. More than two decades on, he can reflect on an impressive career that spans continents, countries and musical genres, but the past 18 months has presented obstacles he never could have foreseen as a fledgling musician at a brand new academy.

James always knew that making a full-time living as a musician in Australia would be challenging, but as the second year of the pandemic unfolds, he admits it has raised some "big questions" with regard to his career direction, and with the likelihood of limits on audience numbers once live performances return, he fears a commensurate scaling back of musician numbers.

The absence of performances during lockdowns has also made him aware of the various factors that impact his motivation. Apart from missing the performing buzz, and the communal, bonding aspects of music making, James says he has also become acutely aware of several important "push factors" that drive him: financial pressures, fear of failure, not wanting to let colleagues down, and personal pride:

"Without all these motivating factors, it has been hard to sustain my practice over the course of the longer lockdowns we've had... the joy of music remains always, but sometimes that's not enough on its own." He says it helps to have a number of motivating factors "like a bit of fear, to give you a nudge or a kick up the backside to get the instrument out of the case!"

Despite the challenges however, James has managed to keep relatively busy through the various lockdowns, working on solo repertoire, practising for digital performances and recordings, and transcribing some improvisations by his former string quartet, The NOISE.

Considering the possible effects of the pandemic on the performing arts can be depressing, but James has been heartened by some of the creative solutions on offer, citing Sally Walker's (flute, 1996) one-to-one concerts, and MDCH which has "stepped nobly into the breach" with its digital concert hall:

"If you want to know where the future's at, look no further than all the digital platforms that have thrived in recent years and during the pandemic... it'll probably be the musicians who can use their skills to create or contribute to content on these platforms that will thrive the most!"

On the other hand, he feels the pandemic lockdowns have made us all appreciate the joys of direct human contact, "I think everybody, performers and audiences alike, experienced something of this in those first live concerts after the lockdowns of 2020."

It's hard to imagine audiences around the world registering anything but furious agreement.

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

Amir Farid (piano 2005)

Words by
Jennifer Gilchrist
ANAM Volunteer

Prior to the revolution of 1979, Amir's father Manouchehr had been a celebrated stage and film actor in his homeland of Iran; however, the dramatic arts did not fit with the new regime, so he moved to California. Amir was born soon after and in 1985, the family emigrated to Australia.

The arts were part of everyday life in the Farid family, with Amir and his sister encouraged to take up an artistic pursuit from a young age. At six years old, he began piano lessons and knew even then that he'd found his instrument. Having parents who "supported me enormously from day one" it soon became clear that Amir's passion for music was strong enough for him to consider it as a career.

After graduating from the Melbourne Conservatorium of Music, the next step was ANAM. As well as giving him the opportunity to have a "first-hand taste of life as a working musician" by regularly performing for the public and constantly learning new and exciting repertoire, it also afforded him the opportunity to collaborate with other musicians, and to be tutored by "some of the biggest names in the music world." In addition to allowing "a test drive of a music career", it also reinforced his desire to devote his life to music.

"If my aspiration upon entering ANAM was to be a concert piano soloist, it is now to be an artist."

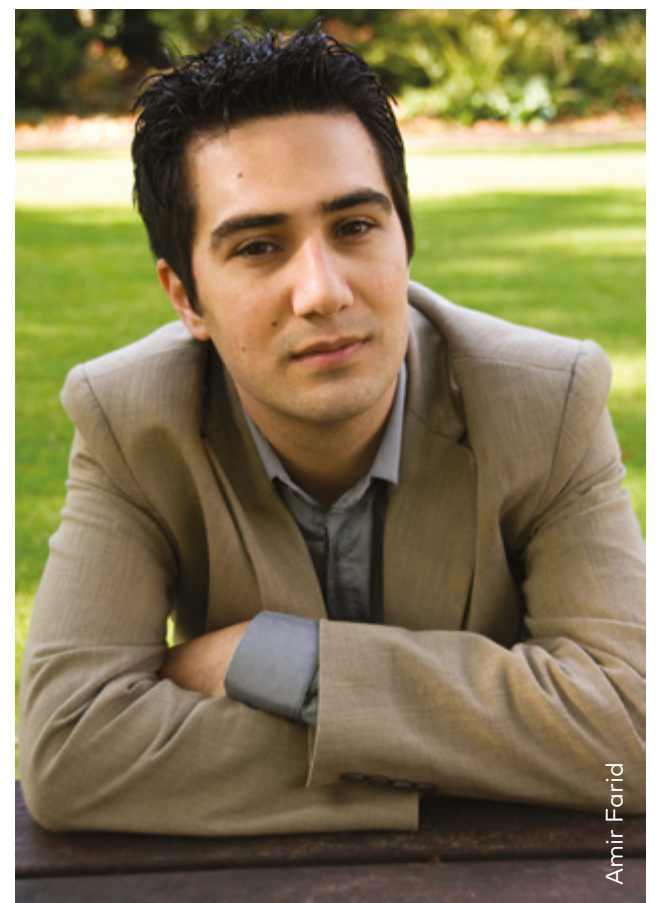
Following ANAM was further study at London's Royal College of Music. Career highlights are already numerous, with playing at Carnegie Hall, the Lincoln Center's Mostly Mozart Festival, a major opera project with the New York Philharmonic under conductor Jaap van Zweden, and his appointment as a staff pianist in the vocal department of New York's prestigious Juilliard School chief among them.

Amir says there are enduring challenges to overcome as a professional musician, the most fundamental of which is "maintaining belief in your abilities." Citing criticism "both from one's self and from others" as the chief culprit, he says that one or the other (and sometimes both) are "always there and ready to opportunistically stomp on you at a moment's notice." He says allowing such criticism to remain unchecked can be dangerous, and dealing with it is one of the major challenges of an artistic career.

"Ultimately one needs to learn to filter the outside criticism, and limit your own criticism to things that are constructive."

With the benefit of hindsight, Amir would tell his 20-year-old self that certain things only get harder as you get older, and to "make the most of your potential."

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



A Bequest For The Future



Arnis Dzedins with Freya Hombergen at the 2019 ANAM Chamber Music Competition Final

Words by
Jessica Donohue
ANAM Development Programs Coordinator

Supporter Arnis Dzedins reflects on two decades of ANAM, and looks to the future.

Arnis Dzedins has enjoyed a 17-year association with ANAM, as a concert-goer, **ANAM**syndicate donor and bequestor. His interest was initially sparked by chance, after noticing a newspaper advertisement for a program of Beethoven violin sonatas featuring Ukrainian-born American Oleh Krysa, "I thought *that sounds good...* and it was. That first experience was so fantastic that I've remembered it ever since, and I've kept coming back."

In the nearly two decades since, Arnis has observed ANAM change and grow, "It was different back in 2004, there was only piano and strings and it was more concentrated on solo performance. The program has become much broader and more complete over the years." What hasn't changed is the dedication from the musicians:

"The standard of performance is so high, the range of repertoire is incredible, for the audience it's like a university education in musicology. From a musical point of view ANAM is fantastic, but just as much I enjoy the sense of belonging to a community. I enjoy meeting the young musicians and it's good to know you're supporting the new generation. I've met many musicians through donating to the **ANAM**syndicate program, and we've become friends and stayed in touch even beyond ANAM."

Seeing cohorts of musicians graduate naturally led Arnis to think of the future, and look for a way to support the longevity of the organisation. After discussion with his wife Robin, Arnis decided to leave a bequest, or a gift in his will:

"Robin and I have some interests in common and others that are separate. We decided that I would choose one charity for a bequest, she would choose another, and then we'd choose one together. It was clear to me that ANAM would be my choice. We had a lawyer draw up the will and it was a fairly simple process."

Bequests to ANAM are not spent, rather they are invested in the ANAM Endowment Fund, and the proceeds of these investments are used to support ANAM's initiatives and secure its future financial health. This arrangement was appealing to Arnis:

"Very few of us can compete with The Rockefeller Foundation, but even in relatively small amounts if they are combined in an Endowment Fund, that can be used to give security for the future. Many universities have similar endowments which, if large enough, can provide a degree of financial independence. It's not ephemeral, it's a gift that will keep on giving for as long as ANAM exists, and with every bequest the Fund will grow."

Arnis's only intention for his bequest is to help ANAM thrive:

"I don't know what ANAM will need 10 or 20 years from now, so I see my bequest helping to keep ANAM vibrant and strong. The income generated from the ANAM Endowment Fund can fund special projects that otherwise wouldn't be possible, but it's up to the Board

to decide what ANAM needs at the time. When I've seen special projects like *Debussy 100* and Quartetthaus I've enjoyed the artistic side, but I know funds are important to make those projects logistically possible too."

As for the more immediate future, Arnis is looking forward to reconnecting with the musicians he supports through the **ANAM**syndicate program:

"I've been looking forward to Freya's performance of the Britten *Serenade* ever since we discussed it after her recital two years ago, so I hope I can finally see her perform it soon."

For information on leaving a bequest (gift in will) to ANAM, or supporting a musician through the **ANAM**primo or **ANAM**syndicate programs please contact:

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

Learn more about the ANAM community

Although we can't always be together in person, the ANAM Family are finding creative ways to entertain themselves during prolonged periods of time at home!

Charlotte Cassidy
Manager, People and Culture

What are you listening to right now?

Grade five school Zooms. I am learning Greek, equivalent fractions, and how to do a triple jump.

What's your current go-to recipe?

Flathead sandwich. Panfry flathead, bung it in a roll with some lettuce and mayo and it's incredible.

What are you watching right now?

I recently started *The Reporter* on ABC iView. Loving it so far, in particular the sound of the Datsun that someone drives. It goes EEEEEEE, and then pfh pfh when it stops.

Robin Wilson
Resident Viola Faculty

What are you listening to right now?

My students!

What's your current go-to recipe?

Chilli Fish with Tahini from Ottolenghi's book *Simple*. Easy and super delicious.

What's your favourite activity to keep you busy in lockdown?

A lovely walk at the end of each day by the beach or foreshore in St Kilda.

Hamish Jamieson
Cello (QLD)

What are you listening to right now?

Moses Sumney's *Græ*. It was a huge part of lockdown for me last year and I guess now I'm falling into familiar habits.

What are you watching right now?

Trailer Park Boys. Lockdown wouldn't be lockdown without Bubbles and the Sunnyvale Trailer Park.

What's your favourite activity to keep you busy in lockdown?

Last year I did a lot of running which was insanely good for me, but this time around I've really been slacking off. But I'm going to try and get the routine back!

Madeline Jevons
Alumna (violin 2014)

What are you listening to right now?

I'm on a real rollercoaster... Madison Cunningham (an incredible American singer/songwriter), Elton John, old Hollywood soundtracks, Kylie Minogue's disco album, music my friends are releasing, and my newest obsession: Eurovision winners Måneskin. Reading that back gives me whiplash!

What's your current go-to recipe?

I've got my breakfast/brunch down to a fine art. Sourdough toast with vegemite, avocado, turmeric and ginger-infused sauerkraut topped with a fried egg with shichimi togarashi and lemon.

Sophie Rowell
Head of Chamber Music – Strings

What are you listening to right now?

String quartets are my happy place. My playlist is currently filled with a bunch of Bartók, Britten, Schubert, Mendelssohn, and Dvořák. All repertoire chosen by the ANAM groups for Chamber Comp and it's fabulous!

What's your current go-to recipe?

Forgive me, I've joined the sourdough craze. Turns out I'm pretty handy at a sourdough brownie and focaccia.

What are you watching right now?

Will you forgive me if I confess to being a huge *Survivor* fan?!

Zela Papageorgiou
Alumnu (percussion 2017)

What are you listening to right now?

PBS! Currently, my favourite programs are all about Soul & World music – brings a lot of joy to the house!

What's your current go-to recipe?

My own wing-it recipe of healthy "Bliss Blobs" (I'm too lazy to roll them into Bliss Balls).

What's your favourite activity to keep you busy in lockdown?

Extensive research into finding an ethically-made and sustainable yoga mat that won't break the bank! Hopefully my next answer will be yoga?

Jennifer Yu
Alumna (piano 2021)

What are you listening to right now?

Recently, I've been listening to music by Frederic Rzewski and Egberto Gismonti, and Sergei Prokofiev's *Scythian Suite*.

What's your current go-to recipe?

A classic stir-fry with fried onion, garlic, tofu, veggies, soy sauce, sesame oil, rice wine and MSG-laden chilli oil.

What's your favourite activity to keep you busy in lockdown?

I've been munching through my to-read list, working on strengthening exercises and keeping in touch with friends.

Lucy Ericson
Manger, Training Program

What are you listening to right now?

Music includes anything from VOCES8 to Simon and Garfunkel to Shostakovich to good old GoldFM, or an audiobook.

What's your current go-to recipe?

Some kind of curry – Indian, Thai, Malaysian... it doesn't matter. I just love a good curry!

What's your favourite activity to keep you busy in lockdown?

Buying fresh produce at the market, picking a recipe, cooking and eating it. And repeat. And hopefully sometimes sharing the meal with my bubble-buddy.

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