

Anthony John Sissian

Solicitor and Barrister of the High Court of Australia | Classical & Cinematic Composer | Consciousness Explorer

Anthony John Sissian is a prominent Australian polymath who bridges the highly technical world of corporate commercial law with classical orchestration and existential music composition. Based in Sydney, he is the founder and Managing Director of the boutique law firm **Sissian & Associates**. Simultaneously, he has emerged as a groundbreaking independent musical artist and classical composer whose 2026 debut concept album, *YOU thee ME — The Seeker Was the Sought*, has produced engagement signatures that Spotify's own dashboard classifies as exceptional, entirely through organic word-of-mouth.

The Musical Pedigree & Symphonic Background

Long before the *YOU thee ME* release cycle, Sissian had established a pedigree within Australia's classical and orchestral music communities as a respected contemporary composer.

- **The Orchestra Appointments:** Sissian has served as the sole contemporary composer for the **NSW Lawyers Orchestra**. His compositions have been programmed alongside historical titans of classical music — Mozart, Handel, Telemann, and Beethoven.
 - **Cinematic Footprint:** In 2024, Sissian debuted his symphonic poem EP *Tears on the Time-track*. The work was integrated into the *Cinematic Masterpieces* programme, showcasing his compositions alongside Hollywood scoring icons John Williams and Hans Zimmer. His earlier symphonic compositions and chamber works — including the string octet *The Whistler* — earned him early backing from cultural figures including **former Supreme Court Justice George Palmer AM, KC**, who helped feature his music on FineMusic FM.
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The Legal Architect: \$13.5 Billion in Dispute Portfolio

Admitted as a Solicitor and Barrister of the Supreme Court of New South Wales and the High Court of Australia in 2013, Sissian has spent over 13 years in some of the country's most complex, high-stakes corporate legal battles.

- **Corporate Leadership:** He previously served as Head of Litigation (2IC) Oceania for **Ernst & Young (EY)**, commanding a portfolio exceeding **\$13.5 billion in dispute exposure**.
- **High-Stakes Litigation:** During his litigation training years in Sydney, Sissian was part of the team acting in the **One.Tel liquidation appeals** (involving James Packer) and in the defence of **James Hardie Industries' non-executive directors** in Supreme Court civil penalty proceedings.

- **Precedent-Setting Pro-Bono Work:** Sissian fought the landmark case *R v Karl Howard*, overturning a seven-year legal precedent to secure name suppression in perpetuity for violent crime victims across the Commonwealth — safeguarding them from public vilification.
 - **Industry Recognition & Scholarship:** Sissian was nominated for the Australian Law Awards in both 2023 and 2024 as ‘Innovator of the Year’ and ‘Litigator of the Year’. He is also a published legal scholar, having authored a paper on digital legal frameworks titled “*Online Dispute Resolution: The Advantages, Disadvantages, and the Way Forward*” in the *Australian Business Law Review*.
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The Artistic Catalyst: From NIDA to the Monroe Institute

Sissian’s multidimensional worldview is rooted in a rich background in dramatic arts and consciousness exploration.

- **Dramatic Roots:** Before commanding courtrooms, Sissian trained in musical theatre at Sydney’s **National Institute of Dramatic Art (NIDA)**, graduating in 2000.
 - **The Hollywood Chapter:** Following NIDA, Sissian came to the attention of Oscar-winning independent producer **John Daly** — producer behind *Platoon* (Best Picture, 1986), *The Terminator*, and *The Last Wave* — at Daly’s Los Angeles production company, **Film and Music Entertainment**. From there, **Martin Landau** became the next advocate for his work, helping him audition for the role of Phillip in Lyle Kessler’s *Orphans*. Landau called Daly directly after the audition; the office’s reaction confirmed Sissian had been chosen. The production with that ensemble did not ultimately reach the stage; the play’s 2013 Broadway revival went up with a different cast. Sissian left Los Angeles for **Bond University Law School** in Australia, graduating *summa cum laude*.
 - **The Cosmic Shift:** Sissian never consciously planned to release a commercial music album. However, after graduating from the **Monroe Institute** in Virginia, USA — where he completed the *Gateway Voyage* consciousness-expansion programme (the underlying Gateway Process research was the subject of a 1983 US Army intelligence assessment declassified by the CIA in 2003) — something fundamental shifted. On 1 January 2026, fully orchestrated tracks and lyrics began, in the artist’s own words, “*arriving uninvited, whole, and complete.*”
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Global Streaming Reception & Critical Acclaim

Sissian channelled what he describes as these transmissions into his 10-track debut album, *YOU the ME — The Seeker Was the Sought* (released 19 March 2026). With no record label, no marketing campaign, and a US\$0 promotion budget, the album has produced metrics that Spotify’s own dashboard classifies as exceptional.

The verified Spotify signature:

- **100% intentional-stream rate** in the first 28 days — every monthly active listener Spotify counted for the album intentionally streamed the release (Spotify for Artists Release Engagement dashboard).

- **98.6% save-per-listener rate** in the first 18 days — **12.3 times the industry baseline** of ~8%.
- Sustained pattern: the per-listener save rate has held effectively at one save per unique listener across the first 61 days post-release.
- **Geographic reach across 61 unique countries** documented across Spotify Location and SoundCloud Insights (combined verified listener data).
- **Playlist footprint:** since release, *YOU thee ME* has achieved playlist positions including **#1 on NEW POP**, **#9 on Mellifluous (17,112 followers)**, and **#5 on Electric Dreams**, plus inclusion on **TOP CHRISTIAN HITS 2026 (118,052 followers)** and 22 further independent curator playlists — nine of the album’s ten tracks playlist-placed, combined curator-playlist reach approximately 192,000 followers.

The compositional approach:

Sissian describes the methodology behind *YOU thee ME* as **Phonetic Engineering**: the use of non-semantic chants — most prominently *Oloboria*, *Indalimachala*, *Iliyason-dolmodo*, and *Vitavo reha* — delivered in syllabic structures that do not resolve into known languages. By the artist’s own account, this approach allows the listening mind to receive sound without the surface-level processing reflex that words trigger.

Global press reception (31+ articles across 17 publications in 4 languages — English, Spanish, Portuguese, and French):

- **Korli Blog** on *I am Only Lony Noly*: “Chaos, consciousness, and pure weird genius... the abstract vocal storytelling of Björk colliding with the spoken-word experimentation of Laurie Anderson.” On *E-motion (Pt.1)*: “A piano-led prayer wrapped in doubt and faith.”
- **Cosmonauta Radio** (Mexico) on *The King (Pt.1)*: “This track is the Sistine Chapel of music — something magnificent that sets the bar very high in its genre and across the entire world of music.”
- **HypeHub Magazine** on *E-motion (Pt.2)*: “The quiet credibility of a man who has actually walked through darkness and found himself changed by what waited on the other side. The song doesn’t perform healing. It documents it.”
- **Extrava French** on *The King (Pt.4)*: “This is not a track you add to a playlist. It is a track that watches you listen.” On *E-motion (Pt.2)*: “Not a song, a shift. The voice no longer comes from the human, but from a higher, almost divine point of view.”
- **Nosso Som** (Brazil) on *E-motion (Pt.2)*: “Sissian opts for restraint, revealing an artistic maturity that finds strength in simplicity. What could sound like reduction becomes precision: voice, guitar, and space. Nothing more.”
- **Jamsphere** on *E-motion (Pt.2)*: “The spiritual reckoning that embraces you... music that heals quietly, as the best kind always does.”

The album has additionally been selected for **Breaking Sound Radio’s 3-month daily artist Spotlight**, featuring a recorded voiceover segment in Sissian’s own voice across the station’s broadcast schedule and social channels.

The Vision

Through both his legal precision and his artistic cosmology, Sissian's work reflects a single philosophical thesis — visually embedded in the title *YOU **thee** ME* — that human separation is an illusion, and that what is left when the illusion dissolves is love.

In Sissian's own words:

"I just receive the music. I just try to get out of the way and reproduce it to the best of my ability. The reason I'm sharing it is because what it did for me — which was healing. It felt like it was healing my DNA."

"Truth is not for me to hold. It's only for me to share and tell the truth about its origin."

"You're writing the script. It's your movie. You are the sovereign architect of your life."

Identifiers

Label: Aurora Sentient · **Released:** 19 March 2026 **UPC:** 825702526142 · **IPI (APRA AMCOS):** 01337980323 · **ISRCs:** AUV5A2600001-AUV5A2600010 **Distribution:** DistroKid across 23 platforms

Digital Access

- **Spotify (artist):** <https://open.spotify.com/artist/63keA8pKANFifi2ioQsCXN>
- **Spotify (album):** <https://open.spotify.com/album/5iIcDBfM2jQuNiVako6Fgz>
- **YouTube:** <https://www.youtube.com/@anthonyjohnsissian>
- **SoundCloud:** <https://soundcloud.com/anthony-john-sissian>
- **Instagram:** [[@anthony_sissian](https://www.instagram.com/anthony_sissian/)](https://www.instagram.com/anthony_sissian/)
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