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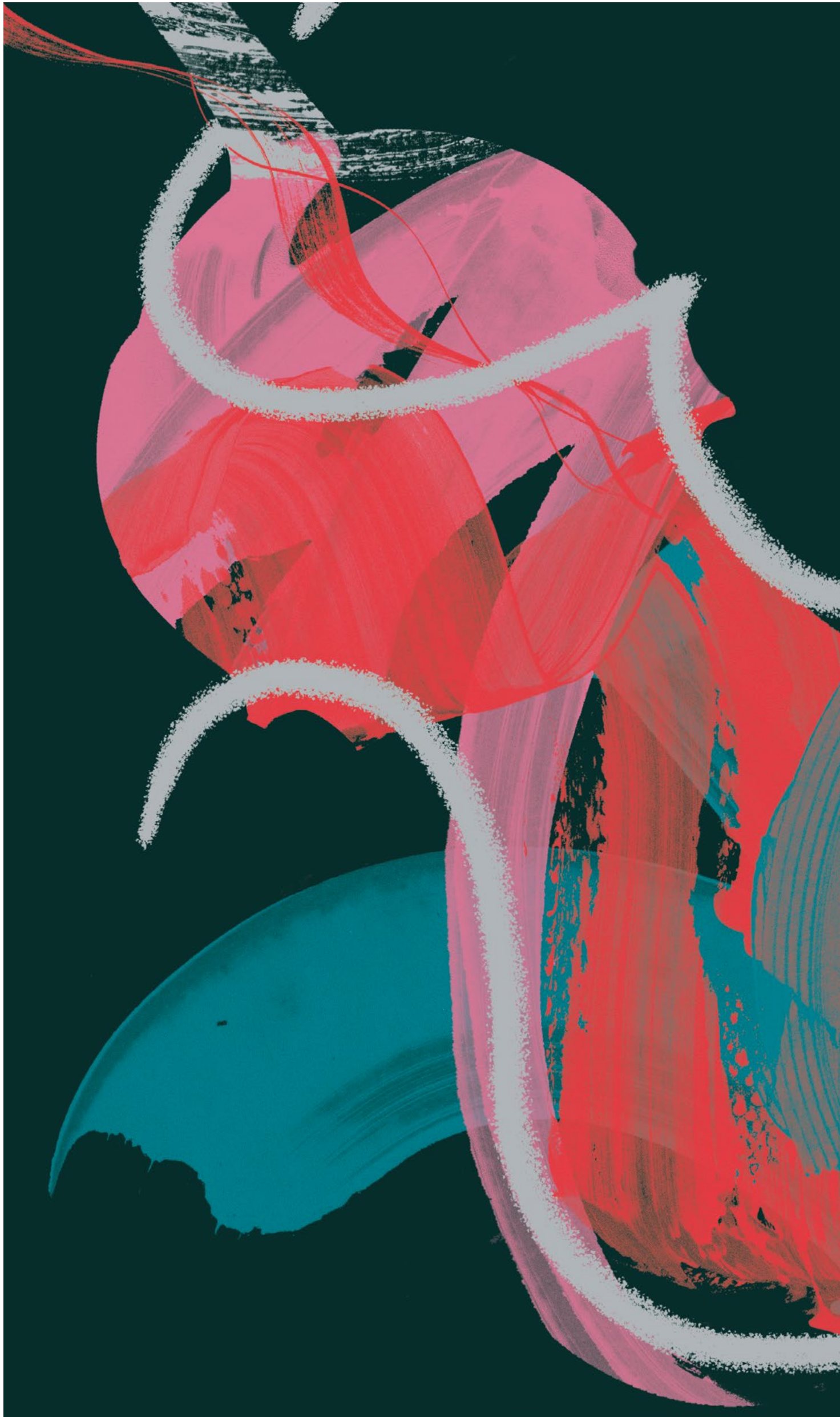
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Arts8 - Nurturing Australia's Creative Soul



ANAM Musician Maria Zhdanovich collaborating with artists from Arts8 member companies. Credit: Jesse Marlow

Words by Evan Lawson

Comprising the **Australian Ballet School, Australian Film, Television and Radio School (AFTRS), Australian National Academy of Music (ANAM), Australian Youth Orchestra (AYO), Flying Fruit Fly Circus, NAISDA, National Institute of Circus Arts (NICA), and National Institute of Dramatic Art (NIDA)**, Arts8 stands as a united force, fortifying the nation's creative endeavors.

As we step into a new year, it's time to share the monumental impact and extraordinary contributions of the Arts8 to Australia's performing and screen arts industries across 2023.

Offering an impressive array of 156 intense, studio-based training programs and employing over 1,000 arts workers, including dedicated artists and trainers, Arts8 has been instrumental in fostering the growth and development of talent across various artistic disciplines.

Arts8 doesn't just thrive within studio walls; it reaches out to communities across the nation. Offering an astounding 471 community programs, Arts8 touched the lives of over 52,000 community members. Additionally, the group presented 728 performances and screenings in metropolitan centres, captivating more than 145,000 audience members. In regional centres, Arts8 continued its cultural outreach with 95 performances, engaging over 29,000 audience members.

Financially contributing \$48.1 million to Australia's cultural economy, Arts8 is not just an artistic force but an economic one, supporting the broader cultural ecosystem.

The impact of Arts8 extends far beyond training programs and performances. With a commitment to nurturing talent, in 2023 Arts8 trained a total of 1,694 artists and arts workers. Impressively, 96% of these participants successfully completed their programs, with 673 graduates transitioning into professional employment or pursuing further national and international training.

In the heart of Australia's cultural landscape, eight venerable institutions stand as the backbone of the nation's creative future. Collectively known as **Arts8**, these training organisations have been shaping the artistic landscape for an impressive 372 years.

This exceptional success rate is a testament to the quality and effectiveness of the training provided by Arts8 institutions. The graduates are not only enhancing Australia's artistic scene, but are making a mark on the global stage.

Arts8 is a collective vision for securing Australia's creative future. With support from the Commonwealth Government, Arts8 is steadfast in its mission to nurture, empower, and amplify the voices of artists and arts workers across the nation.

As we celebrate the rich tapestry woven by Arts8, it's evident that the fruits of their labor can be experienced in the performances, screens, stages, and circus spaces from coast to coast. The story told by these eight internationally-renowned organisations is not just about artistic excellence; it's about preserving and enriching Australia's cultural legacy for generations to come.

Brave New Worlds – a concert series revealing links between music and the world

Words by Paavali Jumppanen

O brave new world, that has such people in 't, was Miranda's hopeful remark to Prospero who didn't share her daughter's optimism. Rich in musical references as Shakespeare is, the title for this concert series came from elsewhere - namely, from Aldous Huxley's similarly named utopian novel. Paradoxically what had inspired Huxley was the *Tempest*, a play with numerous musical representations, some of which could easily have made it into this concert series.

But as there is no *Tempest* in this series, neither by Beethoven nor Sibelius, let us begin with Mozart and the revelation of how enlightened a composer he actually was. You see, as a youngster he was trained in proper learned techniques by masters of polyphony, among them the celebrated Italian guru Padre Martini. But in his maturity, he chose to compose music which the masses could grasp and enjoy.

The opening concert of this series features the ANAM musicians singing Gregorio Allegri's famous setting of Psalm 51 (*Miserere mei, Deus*) followed by a performance of Mozart's ingeniously melodic wind serenade, the *Gran Partita*. The story is that 14-year old Wolfgang visited the Vatican and heard the *Miserere* being performed in the Sistine Chapel, and apparently he wrote down the music from memory.

Mozart's early acquired compositional virtuosity wasn't wasted in the popular style he chose to compose in, as his command of voice-leading is omnipresent in his music and something he could never hide, even when he at times attempted to do so in his buffa-style works. With his artful simplicity, Mozart betted on the winning stylistic horse. Soon after his prime, and following the French Revolution, art music was to become even simpler, with Beethoven leading the way for abandoning most baroque techniques for the next couple of decades. Thrown out from the courts, Ancien Régime had no place in music either.

The next concert in the series zooms a century ahead, to witness the collision between high romanticism and emerging trends challenging it. Of particular interest is the appearance of musique concrète, heralded in this program by the *Parade*; a ballet conceived by a collective consisting of composer Erik Satie, choreographer Leonide Massine, set designer Pablo Picasso, and as the headmaster of the production, the nearly undefinable avant-gardist Jean Cocteau. Cocteau's mission was to wash away the heaviness of the turn-of-the-century art. He had for instance declared Claude Debussy to be "a mere little Wagner, fallen off a German frying pan".

Crisis in society can never be hidden, evidence can always be found in art. A powerful case in point is the music of the 1940s, featured in the third concert of this series. We will experience Lord Byron's ironic condemnation of tyranny in his *Ode of Napoleon*, in a musical setting by Arnold Schönberg. In fact, Schönberg used Byron's text to take on a contemporary tyrant, Adolf Hitler, who at the time had removed all of his masks and revealed his true, simply evil face.

This program also features a much-loved work of the chamber music canon, the Second Piano Trio by Shostakovich. This work reflected the devastation of the war in Soviet Union, in particular the terrible toil of the siege of Leningrad. But the trio is far from patriotic – a significant undercurrent is Shostakovich's own fate as an artist, on the one hand showcased by Stalin's regime, but only after having attempted to aesthetically crush him.

Cocteau had wanted to rid art from too much sentiment because he felt it could benefit from it. The generation of composers trying to create music after the catastrophe of World War II were facing a more serious challenge, and felt compelled to altogether step away from the pleasurable nature of the artform. Works by Karlheinz Stockhausen and Pierre Boulez from the late 1940s and early 1950s demonstrate music's ransformation into a phenomenon which was emotionally numb, but sonically dazzlingly vibrant.

The final program in this series celebrates activism. William Tell's legend in the hands of Gioachino Rossini, and Sonic Meditations by Pauline Oliveiros - a communal composition written by an activist - remind us of the societal power warranted to music.

We also wanted to present music that speaks to today's world. To accomplish this, we have asked the ANAM musicians to choose works for the final concert that represent the current time and themes that their generation feels are commanding to be listened to.

Miranda's optimism, Prospero's skepticism, Huxley's daunting vision; take your pick, music says it all! Throughout the ages, human thought and social action have provided inspiration for composers. They have taken on the task of recording the zeitgeist in their music. Our task may simply be to enjoy that music, but the experience will be greatly enriched once we discover the meanings and motivations embedded in it.



Above: Performance of Beethoven's *Missa Solemnis* by the New York Philharmonic, conducted by Leonard Bernstein, at the UN headquarters 1955. Credit: New York Philharmonic Digital archives

20 Years of the Abbotsford Convent

Words by Collette Brennan,
CEO of the Abbotsford Convent



Above: The Convent Building and Grounds. Image provided by ACF. Credit: Anne Moffat

In 1997, a major property developer won the tender to purchase the land on which **Abbotsford Convent** was built. Upon viewing the plans, local residents were stunned to find a proposal for 289 apartments, including several new buildings and the demolition of many heritage structures. Five people met in a kitchen to discuss their dismay, and the Abbotsford Convent Coalition was formed with the idea to transform the site into an arts, educational, cultural and tourist precinct for the community. With support from the public and attention from the media, they led a massive community campaign over seven years.

In April 2004, the Abbotsford Convent Coalition and the community finally won the fight to save the Convent. The State Government of Victoria gifted the site to the public, and the Abbotsford Convent Foundation was formed as the custodian of the site to safeguard and manage it on behalf of the people, providing the community with a place to celebrate and engage in arts, culture and learning. Today, the Abbotsford Convent precinct is a recognised pillar of curiosity and collaboration, meeting and meaning, and is the heart of a creative community.

On **Saturday 27 April**, we will be **CELEBRATING 20 YEARS** since the Abbotsford Convent Coalition was handed the keys to the Convent. On this Open Day, we invite all members of the community to join us as we fill the precinct to the brim with life, featuring a rich array of arts and cultural experiences.

A feature of the Open Day includes talented ANAM musicians filling the Convent with live performances throughout the day. Other members of our Convent-based creative tenant community will open their studio doors to visitors, with a diversity of artists flitting between our many rooms, corridors, courtyards and gardens. From the long-term community choir Pagan Angels to roaming silent discos; a dance experience led by resident dance artist Jo Lloyd; an interactive tea ceremony performance with Yumi Umare; and a collaborative fashion presentation featuring the work of tenant designers and movement artists – there is something for everyone to enjoy.

For those interested in discovering more about the Convent Coalition's efforts and the 20 years of vibrant activity that followed, visit the free retrospective exhibition, *An Archival Journey*, curated by Catlin Langford and Abbotsford Convent. Open to the public from 27 April, the exhibition is an acknowledgement of the members of our Coalition and other key players who worked – and continue to work – tirelessly to ensure the future of the Convent. The exhibition serves as an uplifting reminder of how far we have come in the past 20 years, the momentum we have gained, and a glimpse into what tomorrow holds for our beloved Convent.

What's on February – April

ANAM AT MPAVILION
Wednesday 14 February 11am

P CHEN *Carousel*
P CHEN *Double Helix*
Y Y WU *Breath I*
P CHEN *Hypnos*
S QUINN *dross (world premiere)*
J S BACH/GOUNOD *Ave Maria, with improvisations*
P CHEN *Cobwebbed Carousel*

Ronan Apcar (NSW) toy piano
Aditya Bhat (VIC) percussion

MORNING SERENADE
Wednesday 28 February 11am

DOHNÁNYI *Serenade*
J KUUSISTO *Miniö*

Louise Turnbull (VIC) violin
Jamie Miles (VIC) viola
Noah Lawrence (VIC) cello
Oakley Paul (WA) double bass

Venue MPavilion, MP10: Tadao Ando, Queen Victoria Gardens opposite NGV International (St Kilda Road)

More info anam.com.au or mpavilion.org/program

Free event, no bookings required

SYDNEY SYMPHONY ORCHESTRA - SIMONE YOUNG CONDUCTS GURRELIEDER
Friday 15 & Saturday 16 March 7pm

SCHÖENBERG *Gurrelieder*

Simone Young AM Chief Conductor
Sydney Symphony Orchestra
ANAM Musicians

Venue Concert Hall, Sydney Opera House
Tickets from \$50, concessions available
Bookings sydneysymphony.com or 02 8215 4600

ANAM AT BELEURA
Thursday 21 March 1.30pm

DOHNÁNYI *Serenade* for String Trio
BRAHMS String Sextet No. 2 in G Major, Op. 36

Adam Chalabi (ANAM Head of Violin, Resident Faculty) director/violin
ANAM Musicians

Venue Beleura House and Gardens, Mornington
Tickets Standard \$58 | Concession \$53
Bookings beleura.org.au

Presented in partnership with Beleura House & Garden

BRAVE NEW WORLDS - LIBERTÉ, EGALITÉ, FRATERNITÉ: MOZART AND THE SOUND OF THE ENLIGHTENMENT
Wednesday 27 March 3pm

ALLEGRI *Miserere mei, Deus*
MOZART *Serenade No. 10, 'Gran Partita' K.361*

David Thomas (ANAM Faculty, Head of Woodwinds and Clarinet) director/clarinet

Paavali Jumppanen (ANAM Artistic Director) organ
ANAM Musicians & Voices

Venue The Good Shepherd Chapel, Abbotsford
Tickets from \$20
Bookings anam.com.au or 03 9645 7911

ANAM AT THE CONVENT - MUSICA RICERCATA WITH CLAUDIA CHAN
Friday 5 April 7pm

FRESCOBALDI *Fiori Musicali*
H LACHENMANN *Wiegenmusik*
H LACHENMANN *Guero*
LIGETI *Études (selections)*
V NICOLAOU *Études (selections)*
U CHIN *Six Piano Études v. Toccata, vi. Grains*
G KURTÁG *Játékok (selections)*
F FILIDEI *Preludio*
F FILIDEI *Garibaldi's Little Rock*
F FILIDEI *For Claudia*
F FILIDEI *Toccata*
LIGETI *Musica Ricercata*

Claudia Chan director/piano
ANAM Pianists

Venue Rosina Auditorium, Abbotsford Convent
Tickets from \$20
Bookings anam.com.au or 03 9645 7911

MASTERCLASS: COLIN PRICHARD, TROMBONE
Tuesday 9 April 10.30am

Repertoire and musicians to be advised

Venue Rosina Auditorium, Abbotsford Convent
Tickets Standard \$15 (ANAMates free)
Bookings anam.com.au or 03 9645 7911

ANAM AT THE CONVENT - STREET SONG
Friday 12 April 7pm

TAKEMITSU *Signals from Heaven: Two Antiphonal Fanfares*
H W HENZE arr. D Purser *Ragtimes and Habaneras (selections)*
D SCHNYDER *Brass Symphony*
M TILSON-THOMAS *Street Song for Symphonic Brass*
H HARRISON *Triple Threat*

Colin Prichard (ANAM Faculty) director/trombone
ANAM Brass Musicians

Venue The Good Shephard Chapel, Abbotsford
Tickets from \$20
Bookings anam.com.au or 03 9645 7911

MOSTLY MOZART – GLASS HARMONICA
Tuesday 16 April 11am

LIGETI Chamber Concerto for 13 instruments
MOZART ii. Rondeau en polonaise from Piano Sonata No. 6 in D major, K.284
MOZART iii. Rondo alla Turca from Piano Sonata No. 11 in A major, K.331
MOZART Adagio in C major for Glass Harmonica, K.356
MOZART Divertimento in D major, K.136
LIGETI vii. Cantabile, molto legato from Musica Ricercata

Timothy Young (ANAM Resident Faculty, Head of Piano) director/piano
Peter Neville (ANAM Faculty, Head of Percussion) director/percussion
ANAM Musicians

Venue Elisabeth Murdochh Hall, Melbourne Recital Centre
Tickets Standard \$49 | Concession \$42
Bookings melbournerecital.com.au or 03 9699 3333

ANAM AT THE CONVENT - ABBOTSFORD CONVENT 20TH BIRTHDAY CELEBRATIONS
Saturday 27 April 11am-3pm

Repertoire and musicians to be advised

Venue Abbotsford Convent Grounds (multiple venues)
Free event, no bookings required

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
Sign up to ANAM's eNews
Email info@anam.com.au
Call 03 9645 7911

ANAM & ELISION

In 2024 the iconic contemporary music ensemble, ELISION, comes to work with ANAM musicians as part of ANAM’s 2024 ‘listening weeks.’ Listening weeks allow ANAM musicians to work closely with some of the finest musicians in a closed and collaborative environment. This year, we’re delighted that ELISION comes to ANAM to share their extensive knowledge and experience of contemporary culture, collaborative projects and new music. ELISION Ensemble Artistic Director, Daryl Buckley, gives us the low down of what ANAM musicians can expect this year.

How do we as musicians grow and take ownership of our own sound? This very personal responsibility is a constant evolving process; and as such, it is always underpinned by questions of who we are and what we are doing as musicians.

Contemporary classical music is a great vehicle for these explorations. It links us to provocative and at times unsettling aesthetics and more often than not, the concerns of our time. Improvisation can be an amazing creative laboratory, a space for play, discovery and serendipity, that can also enliven notational music.

This **ELISION** residency is quite deliberately entitled **LISTEN**.

WE LISTEN TO THE FOREST

All things – humans and the ecological systems of our planet – can be considered to have ‘personhood’. Perception is a reciprocal act – as we listen, we are listened to; as we touch/see/act we are also touched, seen and acted upon. Everything has a way of inhabiting and co-creating the world with particular registers of sensation and meaning. Another word for these expressive worlds of knowing and meaning is **SONG**.

WE LISTEN WITH AND TO THE BODY, THE CORPOREAL

Our bodies ground us to the world of perception. To understand ourselves as musicians we need to attune to our physical being and to the choreographic potentials of **INSTRUMENT** and **BODY**.

WE LISTEN IN COMMUNITY

At the heart of listening is community or **ENSEMBLE**. We develop perspectives beyond the individual ego by giving space to companions within a purpose directed framework.

A major highlight of the ELISION residency will be ANAM musicians working on Liza Lim’s *Extinction Events and Dawn Chorus*, a 40 minute work for 15 musicians and conductor. The work considers the vast

conglomerations of plastic trash circulated in the world’s ocean currents, eventually ground into toxic fragments that sediment on remote islands and within the fish we eat. Our everyday rubbish gives shelter to hermit crabs as acid waters dissolve their former shell habitations. Albatrosses scoop up plastic packaging to feed chicks that choke and starve as they ingest colourful non-food. Like plastic waste, time and its traces remain in residual and pulverised states. Liza has made music out of relics of the past – a coarse sampling of ‘extinction events’ ranging from the spectral echoes of a creaking 19th century piano music, to a faulty transcription of a recording of the last mating call ever heard of the now extinct Kauai O’o bird; and, she has drawn upon the uncanny dawn chorus of the fish-life that populates endangered Australian coral reefs.

Other highlights will include ANAM musicians engaging with structured improvisation, partially composed spaces that they can extend further, develop and bring their sonic discoveries, interests and passion for transforming sound, listening to each other and responding in the moment.

The ELISION team consists of Peter Veale, Deepa Goonetilleke, Benjamin Marks, Alex Waite, Kathryn Schulmeister, Peter Neville, Daryl Buckley and conductor Aaron Cassidy. Other ELISION personnel present include Tristram Williams and composer Liza Lim.

Over its nearly 40-year history, ELISION has transformed from Australia’s premiere new music ensemble to an international ‘supergroup’, with a 17-strong membership that includes some of the world’s leading musicians, who through their performances, recordings and publications have redefined contemporary instrumental technique. The ensemble has focussed its practice on exploring and expanding musical possibilities, establishing an international reputation through engagement with complex and virtuosically challenging aesthetics, a unique instrumentarium, and rare and authoritative long term artistic collaborations with composers.



ELISION Ensemble. Credit: Lauren Murphy

In discussion with alum Justin Beere (clarinet, 2014)



Justine Beere. Credit: Cameron Jamieson

Tell us about your musical activities since leaving ANAM?

The initial years post-ANAM were somewhat chaotic; balancing work with the New Zealand Symphony Orchestra, Melbourne Symphony Orchestra (MSO), and Orchestra Victoria (OV), while maintaining a teaching role in a school and playing with the awesome people at Rubiks Collective.

In 2017, I was honoured to be offered the role of Associate Principal Clarinet with Orchestra Victoria. That appointment in many ways has served as a springboard, enabling me to travel to Europe on the Robert and Elizabeth Albert professional development scholarship – where I received lessons from the principal clarinetists in Royal Opera House, English National Opera and Paris Opera orchestras. Additionally, I’ve had the joy (and terror) of playing with the Australian World Orchestra and continued working with the MSO.

It’s hard to believe that it’s now almost 10 years since my time at ANAM. But I’ve enjoyed lots of fantastic collaborations with fellow ANAM alumni in chamber music ensembles, orchestras, and chamber music festivals. We’ve performed together in great concert halls and art galleries to aged-care homes, trams in Bendigo and even underground mineshafts.

A particular highlight of this time has been the opportunity to premiere many new works by preeminent Australian composers and founding the Melbourne Chamber Players with oboist Steph Dixon.

You have been involved with the Continuo project for a while now. Tell us about Continuo – how it started, what’s its goals, objectives and why this unique community is needed?

Continuo Community is the brainchild of Helen Vorrath who is an avid concertgoer and supporter of chamber music. I first met Helen during my time at ANAM, who had a great interest in the clarinet and would attend

all our recitals. Towards the end of my time at ANAM, Helen had decided that she wanted to take up playing the clarinet again and asked if I’d be her teacher.

It was at this time that I began to understand the level of commitment and enthusiasm Helen had for chamber music and a desire to be involved. Over many years of lessons, we would talk about all things music (often at the expense of the technical work I was setting), but it would lead to lengthy discussions about the challenges associated with running a chamber ensemble – like commissioning new music, funding and building an audience. This was partly fuelled by the fact that I was in the early days of setting up the Melbourne Chamber Players, but also Helen’s love for chamber music and her many years as an ANAM supporter, ANAMate and committee member for Musica Viva Victoria. We’d also play duets of course – the winning combination of Mozart duos and pseudo-jazz!

Anyway, fast-forward a few years and we were faced with the pandemic. With no end in sight, Helen focused her time (all of it) on establishing the non-for-profit organisation we now know as Continuo. A volunteer organisation that is committed to nurturing local composers, ensembles and promoting chamber music events.

There are certainly other chamber music societies, event-listing websites, and crowdfunding/charitable bodies but Continuo has the capacity to provide all those things in one place: a ‘one-stop-shop’ for chamber music in Victoria.

A Tasty Pairing at Elgee Park

Wine and music, two timeless forms of art that have been enjoyed for centuries. We thought we’d have a bit of fun in this edition of Music Makers and ask ChatGPT to suggest a listening list of suitable music to accompany some of the amazing wines on offer from our new performance partner, **Elgee Park**.

You can experience the stunning wine selection from Elgee Park across two programs of music (repertoire still to be determined) on 4 May and 26 October at 2.30pm or 4.30pm.

1. Riesling - A Zesty Ensemble

Our journey begins with Elgee Park’s lively Riesling, a wine that dances on the palate with citrus and floral notes. This zesty ensemble calls for the playful and effervescent *Eine kleine Nachtmusik* by Wolfgang Amadeus Mozart. The bright and lively composition mirrors the refreshing character of the Riesling, making it a perfect accompaniment for a sunny afternoon or a lively gathering. As the Riesling ages, much like an established chamber ensemble, it promises to develop complex tertiary flavours, creating a delightful harmony of taste and sound.

2. Cabernet Merlot - A Rich Symphony

Moving on to the Cabernet Merlot, a wine crafted from the Mornington Peninsula’s oldest vines. With aromas of cassis, aniseed, and dark chocolate, this wine deserves something grand. Enter Ludwig van Beethoven’s Symphony No. 7. The powerful and majestic notes of this symphony complement the ripe cool climate flavours of blackcurrant and cocoa in the Cabernet Merlot. The oak maturation for 18 months, akin to the composition’s meticulous craftsmanship, results in a remarkable wine that commands attention. Enjoy this pairing as you savour the richness of both wine and music.

3. Chardonnay - A Serenade in Oak

Our final stop takes us to the Chardonnay, a pale golden straw elixir matured in French oak for 11 months. With intensely perfumed nectarine and a hint of honey, this wine calls for a serenade. Claude Debussy’s *Clair de Lune* sets the perfect ambience for sipping this golden delight. The balanced notes of stone fruit, nuts, fresh citrus, and creamed honey find a kindred spirit in the nuanced and emotive composition. As you enjoy the exceptional balance of Elgee Park’s Chardonnay, let the music transport you to a world of elegance and sophistication.

Bonus Track: A Hidden Harmony

For those seeking a lesser-known gem, pair the Cabernet Merlot with Pyotr Ilyich Tchaikovsky’s *Francesca da Rimini*. This evocative and lesser-known work complements the wine’s remarkable depth and complexity. Let the swirling notes of the music intertwine with the velvety texture of the Cabernet Merlot, creating a hidden harmony that captivates the senses.

In this symphony of tastes and melodies, Elgee Park’s wines take centre stage. Cheers to a delightful adventure filled with exquisite flavours and enchanting music!

ANAM Presents Unique Concerts at MPavilion

Words by Evan Lawson



MPavilion 10. Credit: John Gollings

One of Melbourne’s centre piece cultural moments, MPavilion is a harmonious blend of architecture, music, and cultural exchange. This year ANAM is delighted to present three distinctive concerts curated and performed by current musicians. In the lead up to these three free performances, we spoke with MPavilion CEO Elaine Chia and philanthropist Naomi Milgrom AC about the intersection of chamber music, architectural design, and the transformative impact of the Eva Besen Scholarship.

Elaine Chia emphasised the significance of chamber music at MPavilion, noting the enriching experience it brings to the diverse event program. Particularly, the *Womenjika Song Cycle*, with music by Deborah Cheetham Fraillon AO, adds a unique cultural dimension, serving as a new Acknowledgement of Country: “This particular MPavilion designed by Pritzker

Prize winner Japanese architect Tadao Ando is especially suited to chamber music, the concrete walls and roof offering an unexpected wonderful acoustic setting.”
Discussing this year’s MPavilion design by Tadao Ando, Chia highlighted the simplicity and power of the structure – a pavilion featuring circles and squares, set against the Queen Victoria Gardens. For Chia, the best architecture seamlessly integrates into its surroundings, and Ando has achieved this masterfully: “For me, the best architecture is architecture that looks as if it was always meant to be there. Mr Ando has achieved this. That’s why he is a grand master.”

Chia passionately advocated for free access to various art forms, emphasising MPavilion’s commitment to a public-private partnership model that allows every event to be accessible to all. The belief is rooted in the idea that everyone should have equal access to experience great architecture, design, and art, adding positivity to people’s lives through ideas and imagination.

Naomi Milgrom is no stranger to ANAM. The Australian business leader, philanthropist and patron has been a significant supporter of ANAM for many years, with major contributions going toward the **Eva Besen Scholarship**. This scholarship offers an unparalleled opportunity for ANAM musicians to attend the Karajan Academy at the Berlin Philharmonic. Milgrom expressed joy in witnessing the growth and confidence of every scholarship recipient, with one key recent highlight being Harry Ward’s appointment to the Berlin Philharmonic as a standout achievement.

Milgrom emphasised the importance of awards like the Eva Besen Scholarship in fostering global learning and exchange, vital to Australia’s cultural and societal development. The scholarship, named after her mother, Eva Besen, reflects her parents’ love for music and dedication to education: “My mother and father loved music. They were also passionate about education and supporting ANAM in training young musicians to reach their full potential.”
ANAM’s unique concerts at MPavilion cover a broad range of styles from toy piano music by Phyllis Chen, and unique and rare string music by Jaako Kuusisto and Ernő Dohnányi, all in the brilliant setting of Tadao Ando’s MPavilion. Experience these three diverse chamber music performances at MPavilion, curated and presented by ANAM musicians, 14 and 28 February at 11am. These are free performances.



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.

AUSTRALIAN NATIONAL ACADEMY OF MUSIC (ANAM)

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