Music Makers

Australian National Academy of Music

Our 2022 Season has just been announced!

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ANAM Paavali Jumppanen's Welcome to 2022 Meet the Next Generation | The ANAM Set Update

Cultivating Beauty

Words by Paavali Jumppanen ANAM Artistic Director



At ANAM, we pour love of the art form into the music we learn and perform. Yet there is another, longer-term purpose, one realised throughout the entire ANAM experience: we have a special responsibility when we attract the most talented musicians of their generation in Australia and New Zealand. This essential moment in their lives should make a world of difference.

In May 2021, a day after attending a truly inspiring performance by ANAM brass and percussion players alongside musicians of the Tasmanian Symphony Orchestra, I had the pleasure of spending time at MONA, Tasmania's fabled Museum of Old and New Art. Its walls are filled with many items of great beauty, some banality, points of amusement, and sources of revelation. As I toured MONA's catacombs in the company of anonymous art consumers, I became aware of my senses awakening and my thoughts wandering creatively. "Success!" I thought, "This is why I came!"

The actual reward came later. Having walked the exhibits for a couple of hours, I took a needed break browsing a book from the Museum store. The fancier artsy books failed to appeal to me, and I ended up grabbing what I hoped would be an easy read, "Key Moments in the History of Art" or something similar (I've since lost that paperback and I don't remember the actual title!).

I remember being struck by the notion that all paintings presented in the book had taken years and years to make. Artists like Giotto and Rafael labored as long as decades to complete the masterworks we still admire. Even if we only glance at them briefly, collectively these paintings have earned centuries of viewing time. This detail had gravity for me.

The idea of pieces of art resulting from a fusion of excellence and what I thought of as a "slow burn" made me consider that musicians could learn from this. After all, the old and new musical compositions we bring to life are often just as elaborate in their own ways as Renaissance paintings.

Today's hectic music-world requires performers to be quick, and ANAM certainly aims to teach its musicians everything necessary to be successful in that world. When offered performance opportunities, the typical expectation is that a musician will learn and internalise the given repertoire quickly, and then perform the piece as if it had been studied for years.

The up-and-coming performer
– and certainly those curious
musicians who thrive on spontaneity
– needs to be a fast learner. That's all
very well, but, I thought, to be quick and
produce profound results takes great
skill, and honing great skill takes time.

These thoughts stayed with me as I began building the 2022 ANAM season. I introduced to Faculty, and some artists I wished to invite to ANAM, the idea of giving more than just a minimum amount of time to learning and rehearsing some of classical music's truly demanding (and gorgeous) large ensemble works. The idea was enthusiastically embraced and, as a result we have created a series of programs under the rubric "Slow Learning." Within this context we'll welcome the Australian String Quartet and oboist Diana Doherty to the Abbotsford Convent at two different times during the year. Their first visits are designated for initial rehearsals only. The second, some weeks later, will resume rehearsals and be followed by public performances.

The crucial element in this is actually the interim period between, when the participating musicians can more deeply study and reflect on their parts with knowledge of how they fit into the whole having already experienced full-ensemble rehearsals. They'll know what is difficult and have time to solve the issues. More importantly, perhaps, a performer will have the frequently unavailable luxury of time. Time to develop a personal approach to the music and incorporate one's personality into the results sought in performance.

The aim of this Slow Learning concept is to treat time, one of the most valuable resources we have, with respect. Practical goals include rehearsals that are calm instead of impatient, relaxed rather than rushed, and with professional advice being more thoughtful because it is not superficial and impromptu. The fruits of this project and these efforts aim to be deliberately meaningful rather than inadvertently trivial.

As part of the Slow Learning project at ANAM, we invite you to join us for performances featuring Diana Doherty in June, Australian String Quartet in October, and members of the ANAM Faculty Timothy Young and Peter Neville in September.

Meet the 2022 Cohort

With an exciting year ahead, we're thrilled to share with you the names of our 2022 cohort! Our annual headshot photoshoot is coming up soon, so it won't be long before you start to see their faces everywhere, including in person around the grounds of the beautiful Abbotsford Convent.

VIOLIN

Emily Beauchamp (NSW) 3rd year
Adrian Biemmi (WA) 2nd year
Josephine Chung (NSW) 3rd year
Harry Egerton (QLD) 1st year
Liam Freisberg (QLD) 1st year
Rachael Kwa (NSW) 3rd year
Lynda Latu (SA) 2nd year
Natalie Mavridis (NSW) 1st year
Felix Pascoe (VIC) 2nd year
Liam Pilgrim (NSW) 1st year
Fiona Qiu (QLD) 2nd year
Donica Tran (ACT) 2nd year
Grace Wu (QLD) 2nd year
Megan Yang (NSW) 1st year

VIOLA

Seb Coyne (VIC) 1st year
Andrew Crothers (WA) 2nd year
Murray Kearney (NSW) 2nd year
Ariel Postmus (WA) 2nd year
Harry Swainston (QLD) 2nd year
Ben Tao (NSW) 1st year
Daniel You (QLD) 1st year

CELLO

Nadia Barrow (SA) 2nd year
Daniel Chiou (QLD) 3rd year
Isaac Davis (NSW) 1st year
Hamish Jamieson (QLD) 3rd year
Joshua Jones (QLD) 1st year
Noah Lawrence (VIC) 1st year
Shuhei Lawson (QLD) 2nd year
Oliver Russell (QLD) 3rd year

DOUBLE BASS

Oakley Paul (WA) 1st year Ben Saffir (NSW) 3rd year Will Taber (NZ) 1st year

FLUTE

Lily Bryant (ACT) 3rd year Laura Cliff (NSW) 1st year Anna Rabinowicz (VIC) 1st year

OBOE

Alex Allan (WA) 2nd year Oscar Gillespie (VIC) 1st year Alexandra King (VIC) 2nd year

CLARINET

Oliver Crofts (WA) 3rd year Clare Fox (NSW) 2nd year Dario Scalabrini (QLD) 1st year

BASSOON

Jack Cremer (NSW) 3rd year Jamie Dodd (QLD) 1st year Andre Oberleuter (QLD) 1st year

HORN

Stefan Grant (VIC) 1st year Ryan Humphrey (QLD) 1st year Calen Linke (WA) 1st year Nicola Robinson (QLD) 2nd year Rosie Yang (VIC) 1st year

TRUMPET

Nicholas Corkeron (QLD) 2nd year Bella Thomas (NZ) 1st year Joel Walmsley (VIC) 2nd year

TROMBONE

Will Kinmont (NSW) 2nd year Cian Malikides (NSW) 3rd year Jordan Mattinson (NSW) 1st year Jeremy Mazurek (WA) 1st year

BASS TROMBONE

James Littlewood (VIC) 3rd year

TUBA

Rachel Kelly (QLD) 2nd year

PERCUSSION

Aditya Bhat (VIC) 1st year Nathan Gatenby (QLD) 3rd year

PIANO

Kane Chang (VIC) 2nd year Matthew Garvie (NSW) 1st year Reuben Johnson (QLD) 1st year Scott McDougall (NSW) 1st year Leo Nguyen (VIC) 1st year Caleb Salizzo (QLD) 3rd year

Ready for Takeoff



Words by Leigh Harrold ANAM Creative Coordinator and Associate Artist

As anyone who composes for a living will tell you, getting a new piece performed for the first time may be difficult, but getting that same piece performed a second and third time is by far the bigger challenge. As the world fills up with new pieces of music – often commissioned for very specific events – they jostle for space amidst the existing 'classics', even though the number of concerts that can be held in any given year can rarely be increased to compensate.

When we began the ANAM Set project 12 months ago, we were very conscious of this. The aim of the project was always collaborative – to give 67 composers and our 67 ANAM musicians at the time a chance to work deeply together. But we didn't want that collaboration to end once the piece had been premiered.

In 2021 over 50 of the works were premiered in front of an intimate live (and virtual) audience as part of our ANAM musicians' recitals. Looking

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forward, we can now, in a manner of speaking, stick 67 GPS trackers on our ANAM Set pieces, and watch their lives evolve from here. We already know that Brett Dean's Byrdsong Studies has had another performance in London, and that violist Dasha Auer, who finished training at ANAM midway through 2021, is getting ready to premiere Luke Altmann's work for her in Sweden this year, so the ANAM Set is already going international. Additionally, 44 of the works were recorded by their respective dedicatees on the stage of the Melbourne Recital Centre in early December.

Every time each of these works gets a repeat performance it grows, both in the hands of the performer who plays it, and in the consciousness of the audience that receives it. So, what better way to commemorate the rich output of the ANAM Set than by hearing all the works again?

That's exactly what we're planning to do with the ANAM Set Festival. Coming up in mid-May, and held throughout the grounds of the Abbotsford Convent, the festival will bring composers, performers and audiences together en masse for a concentrated look at this completed anthology. It will be a fitting celebration of the hundreds of hours of collective work and inspiration that has gone into creating these pieces, as well as a chance to bring together artists and audiences for discussion, discovery, and lots and lots of brand new Australian music.

Details will be released over the coming weeks, so be sure to check the ANAM website for all the latest updates. We thank you so much for supporting the ANAM Set throughout 2021, and we hope you can continue celebrating The Set legacy with us into 2022!

The **ANAM Set** Festival will be held 13–15 May at the Abbotsford Convent.

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



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ANAM Event Calendar Event Calendar

What's on February – April 2022

ANAM AT NGV

Saturday 26 February, 2pm

C CANGELOSI Plato's Cave P STERK Biomass

Trad. Pokarekare Ana
N GATENBY Improvisation

ANAM Musicians

Alexander Meagher VIC percussion
Nathan Gatenby QLD percussion

Venue The Ian Potter Centre: NGV Australia

Tickets free entry, bookings required

Bookings ngv.vic.gov.au

Presented in partnership with NGV Australia

SOUNDBITE: CIAN MALIKIDES

Tuesday 8 March, 1pm

JS BACH Cello Suite No.2 (prelude)

A PÄRT Spiegel im Spiegel for trombone and piano

PERGOLESI Sinfonia for trombone and piano

BEETHOVEN Three Equali for Four Trombones

E CRESPO Bruckner Etude

BRUCKNER (arr. Sauer) Locus iste

Cian Malikides NSW trombone
Louisa Breen piano

ANAM Musicians

Venue The Good Shepherd Chapel, Abbotsford Convent

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

Bookings anam.com.au or 03 9645 7911

BACH DIARIES: BACHLAND

Thursday 10 March, 3pm

Repertoire to include:

JS BACH Passacaglia and Fugue
for Organ in C minor

JS BACH Chaconne in D minor

Paavali Jumppanen Artistic Director

ANAM Musicians

Venue The Good Shepherd Chapel, Abbotsford Convent

Tickets Full \$20 Sen/Con/Under 30 \$15 Bookings anam.com.au or 03 9645 7911

MOSTLY MOZART: AUGMENTED MOZART & FIERY BOCCHERINI

Thursday 17 March, 11.30am

MOZART (arr. for strings Valve)
String Quartet in D minor K421
BOCCHERINI Symphony in D minor,
Op. 12 No. 4 (G. 506)

"La Casa Del Diavolo"

Timo-Veikko Valve* cello/director

ANAM Orchestra

Venue Elisabeth Murdoch Hall,

Melbourne Recital Centre **Tickets** Full \$42 Con \$35

Bookings melbournerecital.com.au or 03 9699 3333

Presented in partnership with the Melbourne Recital Centre

*Appears courtesy of Australian Chamber Orchestra

TARRAWARRA FESTIVAL WITH ACO

Sunday 20 March, 11am (open workshop) & 2.30pm (concert)

Repertoire to include

Mendelssohn Octet for Strings, Opus 20

Australian Chamber Orchestra
ANAM Musicians

Venue TarraWarra Museum of Art **Bookings** <u>aco.com.au</u>

STARBURST

Sunday 20 March, 3pm

J MONTGOMERY Starburst for String Orchestra M EÖTVÖS Meraki for String Orchestra J MONTGOMERY Duo for Violin and Cello (Australian Premiere)

A TARRODI Birds of Paradise for string orchestra

A TARRODI Birds of Paradise

BOCCHERINI Symphony in D minor,
Op. 12 No. 4 (G. 506)

"La Casa Del Diavolo"

Timo-Veikko Valve* cello/director
ANAM Orchestra

Venue Rosina Auditorium, Abbotsford Convent

Tickets Full \$50 Senior \$40 Con \$35 Under 30 \$20 ANAMates 10% discount

*Appears courtesy of Australian Chamber Orchestra

DIANA DOHERTY MASTERCLASS

Monday 21 March, 2pm

Diana Doherty oboe

Venue Rosina Auditorium, Abbotsford Convent

Tickets Full/Sen \$20 Con/Under 30 \$10 Free for **ANAM**ates (bookings required) **Bookings** <u>anam.com.au</u> or 03 9645 7911

*Appears courtesy of Australian Chamber Orchestra

SONORITIES OF THE PICTURESQUE

Friday 25 March, 7pm

CPE BACH March for the Ark Wq188
TAKEMITSU Rain Tree
HUMPERDINCK (arr. low brass)
Hansel und Gretel
GABRIELI Canzon in double echo
DANIELSSON Suite Concertante
TAKEMITSU Garden Rain
ERB Sonneries for brass ensemble
BARTÓK (arr. Jones) Hungarian Pictures
GIGOUT Grand choeur dialogué
for brass & organ

ANAM Brass & Percussion Faculty
ANAM Brass & Percussion Musicians

Venue The Good Shepherd Chapel, Abbotsford Convent Tickets Full \$50 Senior \$40 Con \$35 Under 30 \$20 ANAMates 10% discount Bookings anam.com.au or 03 9645 7911

JOHANNES FRITZSCH: AURORA BOREALIS & AURORA AUSTRALIS

Saturday 2 April, 7pm

M EÖTVÖS The Saqqara Bird K SAARIAHO Laterna magica SIBELIUS Karelia Suite, op. 11 HINDEMITH Symphonic Metamorphosis on Themes by Carl Maria von Weber

Johannes Fritzsch conductor
ANAM Orchestra

Venue St Kilda Town Hall

Tickets Full \$50 Senior \$40 Con \$35

Under 30 \$20 ANAMates 10% discount

Bookings anam.com.au or 03 9645 7911

ANAM COMMUNITY CONCERT

Sunday 3 April, 2.30pm

Repertoire to be advised

Johannes Fritzsch conductor

ANAM Orchestra

Venue St Kilda Town Hall

Tickets Free (bookings required) **Bookings** <u>anam.com.au</u> or 03 9645 7911

BELEURA

Thursday 7 April, 1.30pm

Repertoire to include:
HOLST The Planets (arr. 2 pianos)

Timothy Young piano/director
ANAM Pianists

Venue Beleura House & Garden, Mornington

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

Beleura House & Garden

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

Presented in partnership with

BACH DIARIES: KAPELLMEISTER

Thursday 7 April, 3pm

Repertoire to be advised

Paavali Jumppanen Artistic Director ANAM Musicians

Venue The Good Shepherd Chapel, Abbotsford Convent

Tickets Full \$20 Sen/Con/Under 30 \$15 **Bookings** <u>anam.com.au</u> or 03 9645 7911

SOUNDBITE

Tuesday 12 April, 1pm

(bookings required)

Repertoire & artists to be advised

Venue Rosina Auditorium, Abbotsford Convent

Tickets All \$5 | Free for ANAMates

Bookings <u>anam.com.au</u> or 03 9645 7911

NEW IN 2022 BACH DIARIES

In this brand new series, curated by Artistic Director Paavali Jumppanen and ANAM Librarian Phil Lambert, we invite you to join us as we go beyond the beauty of Bach's music and encourage our musicians to further develop their craft by exploring the intricacies of the great composer's incredible canon of repertoire.

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

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ANAM ANAM's National Reach Comings and Goings

Across the Continent



As a national institution
ANAM welcomes musicians
from all across Australia and
New Zealand. So too, are our
supporters geographically
diverse. Two of our donors
from WA reflect on supporting
a musician from their own
home state.

Words by Jessica Donohue

Bill and Sandra Burdett's time in WA officially ended in 1970 when they relocated from Perth to Melbourne, however they consider themselves "as much Western Australian as Victorian", and indeed their introduction to ANAM was through a WA connection. Bill recalls, "In 2008 we were at a concert in WA, at Margaret River, and Janet Holmes à Court and Richard Tognetti appealed to the audience to oppose a threat by the then Arts Minister to cut ANAM's funding.

"Community support saved ANAM, and back in Melbourne, we started attending their concerts, we were impressed and became donors. At that time Jan Grant, a passionate ANAM supporter, was developing the Syndicate Program, and we decided to join. Given our Perth heritage, we requested a WA musician, and so became part of a group supporting violinist Riley Skevington."

Bill and Sandra have continued their support and last year increased their donation through the ANAM Primo program, fully supporting the financial assistance to oboist Alex Allan. Bill says, "It is exciting to closely follow the musical development of a particular musician during their time at ANAM. They are, of course, extremely talented. They have completed degrees in music, yet their time at ANAM changes them profoundly

in character and in confidence. The experience of performance and their access to established great musicians is life-changing. As our appreciation of ANAM has grown and deepened so has our support."

Dale and Greg Higham's introduction to ANAM began when their son Tom, a violist, successfully auditioned for ANAM and began to negotiate the move to Melbourne. Dale remembers, "It was a little nerve-wracking for us that he was going to leave home and move interstate. We learned that the musicians all receive financial assistance from ANAM, and that is so helpful. It reduces the need for casual work which they have limited time for while they are practising and rehearsing."

WA being a surprisingly small place,
Dale chanced to meet the donor directly supporting
her son, "I found out that Tom's financial assistance
was supported by Janet Holmes à Court, and I
saw her at the shops one day so I stopped to thank
her." For Dale and Greg, knowing that Tom was
aided by an ANAM donor led them to enquire about
doing the same, to "give back" and supporting
a musician from their home state made sense,
"We can see them in concert when they're back
home for the holidays, or catch up for a coffee."

When Melbourne went into another extended lockdown last year, their current musician, violinist Adrian Biemmi, returned home to Perth. An unexpected positive was the opportunity for Dale and Greg to see his ANAM recital. Adrian recalls, "It was really special having them there, and despite all the lockdowns, being able to share a glimpse of the ANAM experience with them in person."

Dale and Greg's previous musicians have stayed in contact and last year Jared Yapp (viola 2021) and Thea Rossen (percussion 2016) performed a concert together at the Holmes à Court Gallery in West Perth. Dale says, "Jared and Thea rang up one day and said they were in the area, so we all caught up together. Then I met Jared's parents at their concert and Thea's new baby Felix too. It's nice to have this connection, even though it might not go on forever, but we can buy tickets to their concerts and see them perform as ANAM alumni and that is wonderful."

You can support a musician with a donation of \$1,000 (ANAM Syndicate) or \$11,000 annually (ANAM Primo). To find out more, please contact:

Jessica Donohue

Development Programs Coordinator <u>j.donohue@anam.com.au</u> or 03 9645 7911

Did you know?

This year ANAM musicians will come from 7 different states (and countries!)

2 from New Zealand 2 from the ACT 2 from SA 8 from WA 13 from VIC 17 from NSW 22 from QLD

Passing the Baton

Prior to the year commencing, we invited a number of incoming ANAM musicians to seek wisdom from a few of our most recent alumni. Here, Hamish Gullick (double bass 2021) answers some of Oakley Paul's (double bass WA) burning questions about life at ANAM.

Oakley: What do you do to balance your workload outside of ANAM?

Hamish: It can be a bit of a juggling act and maybe something I learned the hard way. For most of the year the rhythm is a bit more manageable, but particularly as it gets close to recitals etc., things can get a bit hectic and you just have to work your butt off in the practice room to stay afloat.

I'm slowly learning this lesson myself, but you can never prepare early, or thoroughly, enough!

O: What has been your favourite project during your time at ANAM? Was it because of the experience, repertoire, partnerships/collaborations?

H: Doing Beethoven 1, 2, and 3 with Australian Chamber Orchestra in 2020. It ticked all the boxes for me. The group was incredible and the interpretations of the repertoire were so exciting. Getting to be a part of that orchestra and being swept up in their never-ending quest for a more perfect performance was one of the more influential experiences in music, period.

O: How do you feel you've evolved as a musician through ANAM's training? Did you have a path in mind that you worked towards specifically, or were you involved with as much as you could be?

H: For me it's been a challenging, but very rewarding process. Particularly over the last two years under the cloud of COVID uncertainty, having an environment that is incredibly driven and so supportive. It's endowed me with a confidence and resilience that is invaluable to me.

I've always wanted to be an orchestral bassist and fortunately that path is clear cut historically and very well facilitated in the projects ANAM has done. If your time is anything like my first year was, you won't have to worry about being involved!



O: What can I expect from the Melbourne music scene and how has it changed in the years you've lived there?

H: It definitely lives up to its reputation.
There is a saturation here, particularly around the inner northern suburbs that is something to behold. The creativity that is born of this city's multi-disciplinary melting pot is one of the biggest draw cards and for ANAM in my opinion.

O: What are the chamber opportunities like at ANAM? Are there lots of opportunities to perform in small ensemble groups?

H: Really as many as you would like!
Through playing with mates for recitals,
to some of the smaller projects and the
in-house chamber opportunities you'll
get more of a chance to explore chamber
music*(particularly as a bassist) than at any
time in your study and maybe your career.

O: Outside of music, what are some things to expect from living in Melbourne especially near the Convent?

H: I'm a bit of a cycling nut and in that regard, Melbourne for me is mecca. It's a great way to get around (when you're not moving a bass) and it's pretty quick getting out of the city if you want to stretch your legs. Yarra Bend, just next to the Convent is a great place to get a ride in for some moderate climbs and nice sweeping corners if you feel like working up some speed!

Abbotsford and Collingwood have an incredible upper-middle-grunge feel to the streets and make for a great creative environment. If you like vintage shopping and a good long black, you might just be in heaven too.

O: How do you travel with a large instrument like the double bass? Are you reliant on public transport or do you avoid it as much as possible?

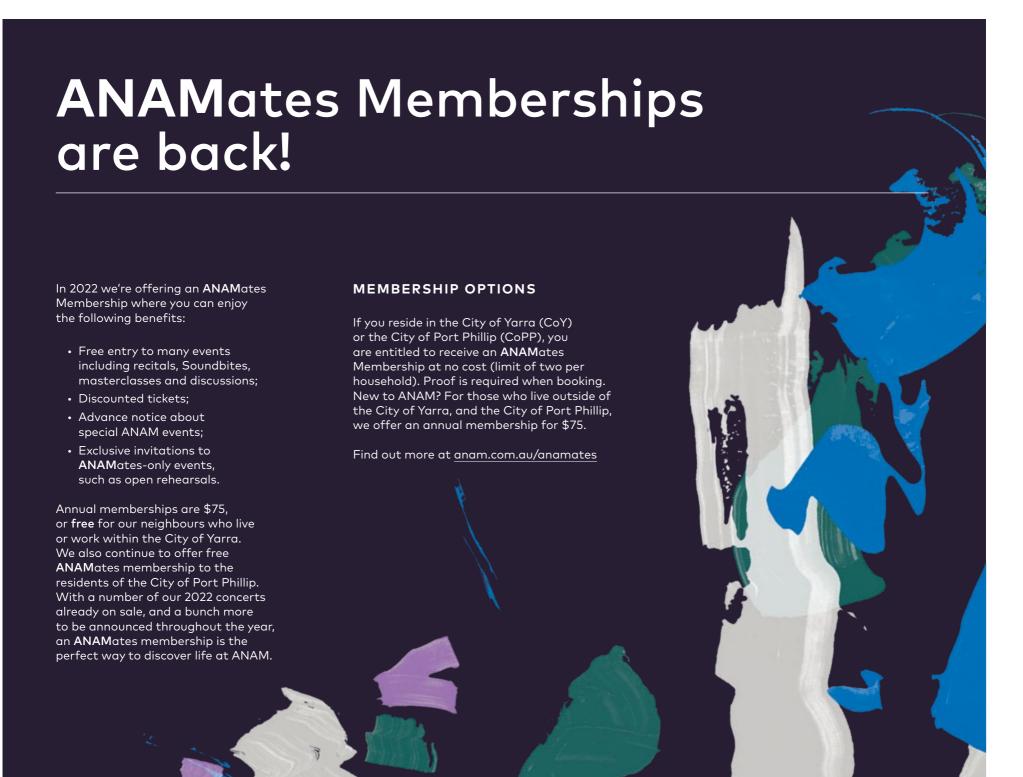
H: Begrudgingly (chuckles). The only time I've really thought about quitting the double bass was trying to get my 7/8, swell backed, big bottomed bass on and off a tram, but that's just me. I ride my bike as much as possible and hop in the car when I need to move my instrument.

O: And a final piece of advice for a first-year musician?

H: Don't come to Melbourne without a windbreaker and set of boots for winter. Cold feet make for bad practice. But most importantly lap it all up! You'll have an incredible time. There's so much to learn here and you couldn't have better teachers to learn from, better staff to guide you and better colleagues to flourish alongside. Have an incredible journey and I hope to run into you sometime along the way! All the best!

To read future Passing the Baton interviews, be sure to sign up to ANAM's eNews at <u>anam.com.au</u>

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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 young 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.

JOIN THE CONVERSATION

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Page 2: Paavali Jumppanen (by Pia Johnson)
Page 3: James Littlewood and
Cat Hope (by Laura Manariti)
Page 6: Jared Yapp, Liam Wooding and
Jeremy Garside (by Andrew Clarke)

Page 7: Hamish Gullick at ANAM (by Pia Johnson)

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Abbotsford Convent.