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for the South
Melbourne
Town Hall

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A New Vision for the South Melbourne Town Hall



An artist impression of the future Main Hall

Now, under ANAM's bold \$65 million vision the Town Hall will be transformed into a creative, community and cultural destination, redefined as a new learning, performance and creative industries centre.

Words by Nick Bailey
ANAM General Manager

18 October 2018 was a significant day in ANAM's short and dramatic history.

The collapse of a large section of roofing onto the desks of a couple of ANAM staff early that afternoon, the extensive flooding that followed, a hurried evacuation from the building, the subsequent return, more engineering challenges and a second evacuation during the big lockdown, and consequent relocation to Abbotsford for three or more years, have all, understandably, left a deep mark on the organisation.

Following an extensive period of interrogation of ANAM's future accommodation needs during 2019, the ANAM Board concluded, notwithstanding this troubled recent history, that after 25 years South Melbourne was indeed our home, and that the Town Hall did in fact meet ANAM's requirements.

However, it clearly required considerable attention and very significant investment to halt its sad decline and to transform it into a functioning space that would appropriately support ANAM's national and international trajectories.

With a commitment of \$12.5m from the Commonwealth Government in 2019 toward securing ANAM's future, we embarked on scoping a project that would render the building fit for this purpose.

As we looked more closely at the building, waded deeper into its history, considered our local cultural and community neighbourhood and reflected on the importance of Emerald Hill to First Nation's peoples, our initial thinking started to shift. The disruptions of the COVID world compelled us to reflect on the organisation's priorities and to review our aspirations for this important place. What had started out as a plan to secure accommodation for ANAM took a quite different direction: a potential future of the Town Hall started to emerge, no longer as just a 'building for a music academy', but as a proud cultural and public facility, opened out like a bloom to embrace our local and more distant cultural and community partners.

More than a place that just preserves old memories, the South Melbourne Town Hall will become a place for creating unimagined new ones.

At the heart of ANAM's concept for the building is an increase to the number, amenity and functionality of the building's public performance and gathering spaces.

The Main Hall, the building's soul, will be respectfully transformed into a state-of-the-art performance space, with 21st century operational capacity, recording, broadcasting and streaming facilities, heating and cooling, and enhanced acoustics. With the opening up of a hitherto subdivided office area, a second beautiful public performance space seating 150 has been revealed. Both venues will be supported by box office and foyer facilities, and a café/bar that will welcome visitors into the building every day of the week.

An additional large public studio space, suitable for dance, theatre and music rehearsal will also be incorporated, displacing former Council office space (whose rate-paying and dog-licensing services will continue to be available from a site located close by). Under ANAM's vision, the building will also provide office accommodation for a range of creative industries organisations.

The building's services will be brought up to 21st century capability, and a new modern catering kitchen installed. ANAM's teaching and training facilities will be enhanced and refurbished, empowering the organisation's ability to deliver its training and teaching activities. Our plans also include measures to materially increase the building's energy efficiency and reduce its carbon footprint.

When we return to South Melbourne we will establish the ANAM & Port Phillip Cultural Fund, and a percentage of all ticket revenues will be channelled back into the presentation of cultural events in the City of Port Phillip.

Raised up on Emerald Hill, the South Melbourne Town Hall is without doubt one of the best located buildings of its type in the city, perhaps in the entire country. The plaza and the architectural landscape that encircles it is extraordinarily rich in potential. We believe that when the future of the place can be realised – when one can walk from the Town Hall front steps to the Heritage Centre or Spanish Mission building opposite without crossing a road; when the First Nations' history of the area is in the foreground, woven through the plantings and landscaping of the site; when the facades of the three buildings are functioning as projection surfaces, awash with illuminated stories and artworks – this precinct will be a destination that few visitors to Melbourne will wish to miss.

With audiences pouring out of the building and into the plaza most nights of the week, the Town Hall will be catalyst to the economic transformation of the precinct.

The project's initial \$30m in funding is secured, and ANAM is working with government and supporters to confirm the required \$35m balance, our gift to our Port Phillip community.

The final terms of our newly drafted lease will go to Council later this month. If our plans get the thumbs up at that public meeting – and our proposal closely aligns with Council's Cultural Strategy and Emerald Hill Precinct Plan – the community will be invited to make comment before the proposal returns to Council for a final vote.

A powerful thread encircles our neighborhood in Emerald Hill. From the days of being a gathering place of ceremony and celebration for members of the Kulin nation, to an orphanage, a site of refuge for abandoned young people; from a grand monument of self-conscious civic splendor and municipal administration, to a place that now dances with the energetic music-making of the country's most brilliant young musicians, day in, day out. Now, going forward, their sounds will be joined by a throng of cultural and community voices from near and far; a deafening, creative roar; the sound of South Melbourne.

We can't wait to get started!

For more information or to find out how you can play your part in helping ANAM realise its vision, go to anam.com.au/smith



The former ANAM office, and future performance space



The old council theaterette which will become the new café and bar



A new public performance space, in the upstairs west wing of the building

What's on

May – June 2022

HARMONIEMUSIK

Saturday 30 April 7pm

MOZART (arr. Tarkmann) *Don Giovanni*
Harmoniemusik for Wind Octet K527
ON SLOW Wind Quintet op.81
RAFF Sinfonietta op.188

Lyndon Watts bassoon/ANAM Faculty
ANAM Musicians

Venue The Good Shepherd Chapel,
Abbotsford Convent

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

Bookings anam.com.au or 03 9645 7911

ANAM PRIZEWINNERS CONCERT: OPEN WATERS

Wednesday 4 May 6pm

A CAWRSE *The Red Buoy*
BRITTEN *Temporal Variations*
JOLIVET Sonatine for oboe & bassoon
SCOTT *Elegy for Innocence*
POULENC Trio for oboe, bassoon
& piano op.43

Noah Rudd oboe (2021)
Jye Todorov bassoon (2021)
Amanda Pang piano (2021)

Venue Primrose Potter Salon,
Melbourne Recital Centre

Bookings melbournerecital.com.au
or 03 9699 3333

*Presented in partnership with the
Melbourne Recital Centre*

CONVENT LIVE: ANAM & ACF (SYNCHRONICITIES I & II)

Friday 3 & Saturday 4 June

*For full program information please visit
abbotsfordconvent.com.au*

Madeleine Jevons violin/curator (2014)
Meg Cohen violin (2021)
Anthony Chataway viola (2014)
Molly Collier-O'Boyle viola/curator (2020)
James Morley cello (2021)

Venue Oratory, Abbotsford Convent

Bookings abbotsfordconvent.com.au

*Presented in partnership with Abbotsford
Convent Foundation*

MOSTLY MOZART: INNER JOURNEY

Monday 9 May 11.30am

PÄRT *Tabula Rasa*
MOZART Piano Concerto no.24
in C minor K491

Paavali Jumppanen piano/ANAM
Artistic Director

ANAM Orchestra

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre

Tickets Full \$44 Con \$32
Digital \$24

Bookings melbournerecital.com.au
or 03 9699 3333

Digital bookings
australiandigitalconcerthall.com
or 1300 994 208

*Presented in partnership with the
Melbourne Recital Centre*

ANAM MUSICIANS AT BELEURA

Thursday 12 May, 1.30pm

Repertoire & artists to be advised

Venue Beleura House & Garden,
Mornington

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

Bookings beleura.org.au or 03 5975 2027

*Presented in partnership with
Beleura House & Garden*

ANAM SET FESTIVAL

Friday 13 – Sunday 15 May

*For full festival information please visit
set.anam.com.au*

Venue Abbotsford Convent

Festival pass Full \$210 Sen/Con \$150
Under 30 \$90

Individual performance tickets
coming soon, subject to availability

Bookings set.anam.com.au
or 03 9645 7911

SOUNDBITE

Thursday 19 May, 1pm

Repertoire & artists to be advised

Venue Rosina Auditorium,
Abbotsford Convent

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

Bookings anam.com.au or 03 9645 7911

EARS WIDE OPEN: STRAVINSKY'S FIREBIRD

Thursday 19 May 6.30pm

STRAVINSKY *The Firebird* (excerpts)

Graham Abbott conductor/presenter
Melbourne Symphony Orchestra
ANAM Musicians

Venue Arts Centre Melbourne,
Hamer Hall

Tickets Full \$30 Con \$25

Bookings mso.com.au or 03 9929 9600

*This performance is part of ANAM and
MSO's Orchestral Training Partnership*

ANAM AT NGV

Saturday 21 May 2pm

Repertoire to be advised

ANAM Musicians

Venue The Ian Potter Centre:
NGV Australia

Tickets free entry, bookings required

Bookings ngv.vic.gov.au

*Presented in partnership with
NGV Australia*

ANAM AT ADCH (LIVE AND DIGITAL)

Wednesday 25 May 7pm

Repertoire and artists to be advised

Venue The Athenaeum 2

Live Full \$44 Con \$32 Digital \$24

Bookings
australiandigitalconcerthall.com
or 1300 994 208

*Presented in partnership with
Australian Digital Concert Hall*

THE XENAKIS UNIVERSE

Friday 27 May 7pm

MESSIAEN I. Majest  du Christ
demandant sa gloire   son P re
from L'Ascension

XENAKIS Okho

XENAKIS Linaia-Agon

LUTOSLAWSKI Mini Overture

XENAKIS In Memory of Witold
Lutoslawski

XENAKIS Rebonds A

DUSAPIN Attacca

MESSIAEN Life from the Celestial
Banquet

Peter Neville ANAM Head of Percussion

ANAM Brass & Percussion Musicians

Venue: The Good Shepherd Chapel,
Abbotsford

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

Bookings anam.com.au or 03 9645 7911

ST SILAS

Sunday 29 May 2.30pm

Repertoire to include:

SCHOENBERG Chamber Symphony
no.1 op.9

Fabian Russell conductor

Tim Allen-Ankins curator/Horn (2021)

ANAM Musicians

Venue St Silas Anglican Church

Bookings & more info anam.com.au

SOUNDBITE

Wednesday 1 June, 3pm

Repertoire & artists to be advised

Venue Rosina Auditorium,
Abbotsford Convent

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

Bookings anam.com.au or 03 9645 7911

MASTERCLASS:
JAYSON GILLHAM

Tuesday 7 June 6pm

Jayson Gillham piano

ANAM Pianists

Venue Primrose Potter Salon,
Melbourne Recital Centre

Tickets \$10

Bookings melbournerecital.com.au
or 03 9699 3333

Presented in partnership with
Melbourne Recital Centre

MOSTLY MOZART:
CONFLICTED PASSIONS

Wednesday 8 June 11.30am

MOZART Overture from *Les petits*
reins K299b

ROSETTI Symphony in G minor

KRAUS Symphony in C minor

MOZART *Idomeneo* K367: Ballet Music

Erin Helyard harpsichord/director

ANAM Orchestra

Venue Elisabeth Murdoch Hall,
Melbourne Recital Centre

Tickets Full \$42 Con \$35 Livestream
(via ADCH) \$24

Bookings melbournerecital.com.au
or 03 9699 3333

Presented in partnership with
the Melbourne Recital Centre

THE SPLENDOURS
OF DRESDEN WITH
ERIN HELYARD

Saturday 11 June 7pm

PISENDEL Concerto Grosso in G major

ZELENKA Hipocondrie   7 in A major

PISENDEL *Fantasie: Imitation des*
caract res de la danse

HEINICHEN Concerto Grosso in F major

TELEMANN Concerto for two flutes
& bassoon in B minor TWV53:h1

FASCH (arr. Pisen-del) Concerto Grosso
in D major

TELEMANN Concerto for three trumpets
and timpani in D major TWV54:D3

Erin Helyard harpsichord/director

ANAM Orchestra

Venue Rosina Auditorium,
Abbotsford Convent

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

Bookings anam.com.au or 03 9645 7911

ANAM RECITALS

Tuesday 14 June 1pm

Repertoire to be advised

Cian Malikides NSW trombone

Louisa Breen piano

Tuesday 14 June 3pm

Repertoire to be advised

James Littlewood VIC bass trombone

Venue Rosina Auditorium,
Abbotsford Convent

Tickets \$5 at the door
(free for ANAMates)

DIANA DOHERTY:
THE HAPPY WORKSHOP

Friday 17 June 7pm

BEETHOVEN Allegro from Trio
in C Major op.87

BACEWICZ Piano Quintet no.2

STRAUSS Sonatina no.2 in E-flat major
Happy Workshop

Diana Doherty oboe/director

Zo  Black violin/ANAM Faculty

David Thomas clarinet/ANAM Head
of Woodwind

Paavali Jumppanen piano/ANAM
Artistic Director

ANAM Musicians

Venue The Good Shepherd Chapel,
Abbotsford Convent

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

Bookings anam.com.au or 03 9645 7911

AURA GO: CHOPIN,
PRELUDES TO PRELUDES

Saturday 18 June 7pm

Repertoire to include:

CHOPIN 24 Preludes, op. 28

Aura Go director (2009)

ANAM Pianists

Venue Rosina Auditorium,
Abbotsford Convent

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

Bookings anam.com.au or 03 9645 7911

MASTERCLASS:
DANIEL M LLER-SCHOTT

Thursday 23 June 6.30pm

Daniel M ller-Schott cello

ANAM Cellos

Venue Iwaki Auditorium, ABC Southbank

Tickets Full \$15 Stu \$10

Bookings mso.com.au or 03 9929 9600

*This performance is part of ANAM and
MSO's Orchestral Training Partnership*

Rescheduled

BACH DIARIES:
KAPELLMEISTER

Thursday 23 June 3pm

J.S. BACH *Ich will hier dir stehen*
(*I will stay here with you*) from
St Matthew's Passion, BWV244-23

J.S. BACH Fugue from Violin Sonata
No. 1 in G minor, BWV1001

J.S. BACH Toccata in E minor, BWV914

J.S. BACH Andante from Violin Sonata
No. 2 in A minor, BWV1003

J.S. BACH *Wenn ich einmal soll scheiden*
(When I must depart one day) from
St Matthew's Passion, BWV244-72

J.S. BACH Orchestra Suite no.4,
BWV 1069, D major

Paavali Jumppanen harpsichord/ANAM
Artistic Director

Howard Penny cello/director/ANAM
Faculty

Nathan Gatenby (QLD) percussion

Aditya Bhat (VIC) percussion

Phil Lambert narrator

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

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

Exploring the Universe of Xenakis

Words by
Aditya Bhat (percussion, VIC)

One of the most striking aspects of the music of Iannis Xenakis is just how unlike anything else it sounds. In Xenakis' hands, sound is no musician's mere plaything confined to the limits of any dogma, compositional or otherwise. Instead, it takes on a life of its own, in turn ephemeral and eternal, releasing as the critic Tom Service observed, "a power that previous composers had only suggested metaphorically." Yet to call Xenakis 'composer' is to do him a disservice; what makes his work so inspiring is the way in which it almost seamlessly integrates apparently disparate elements – music, physics, mathematics, philosophy – into a living, breathing whole.

As a youth studying engineering in Athens, Xenakis, who considered himself an ancient Greek exiled to the twentieth century, divided his spare time between reading Plato and going on extended cycling trips to visit nearby historical sites. This idyll was disrupted by the

1940–41 Axis invasion of Greece, which saw him join the Greek communist movement through which he helped organise one of the most successful anti-Nazi resistance campaigns of the Second World War. The chaos and raw entropic energy of the mass strikes, punctuated with the 'whistling of bullets' and 'crackling of machine guns' became the seed of Xenakis's vision for a new music. Drawing on the dialectical approach of the Greek philosophers as well as Marxism, Xenakis conceived a music of massed sound, constantly in flux: individual sounds are vital to, but lost within, the totality – like raindrops in a storm, or people and gunfire in a demonstration.

Xenakis survived an explosion that left half of his face deformed only to be sentenced to death after the War by the right-wing monarchist regime favoured by the victorious Allies. He was smuggled out of Greece and into France, where, in Paris, he found work as an engineer in the studio of the architect Le Corbusier. Through him, Xenakis eventually transitioned to doing architecture himself.

Famously, he worked on the Philips Pavilion for the 1958 Brussels World Fair, a building whose graceful form was based on the curves approximated by string glissandi in *Metastasis* (1954) – Xenakis' terrifying realisation of wartime urban chaos. He would go on to employ probability theory to design musical structures of even greater intricacy and intensity; create spectacles of sound and light, musical 'games', pieces produced entirely by computer programmes, and much more.

2022 is Xenakis's centenary year, and on May 27, ANAM brass and percussion musicians will pay homage to the music of this remarkable polymathic figure in a concert entitled *The Xenakis Universe*. It will situate his work within the web of influences vital to this rich creative world; exploring the generational link from his early mentor in Paris, the great composer Olivier Messiaen, to his student Pascal Dusapin; and the mutual influence between Xenakis and the Polish composer Witold Lutosławski. This celebration of one of the most exciting figures in music is not to be missed!

THE XENAKIS UNIVERSE

Friday 27 May 7pm

- MESSIAEN I. *Majesté du Christ*
demandant sa gloire à son Père from *L'Ascension*
- XENAKIS *Okho*
- XENAKIS *Linaia-Agon*
- LUTOSLAWSKI *Mini Overture*
- XENAKIS *In Memory of*
Witold Lutoslawski
- XENAKIS *Rebonds A*
- DUSAPIN *Attacca*
- MESSIAEN *Life from The Celestial Banquet*

Peter Neville ANAM Head
of Percussion
ANAM Brass & Percussion Musicians

Venue The Good Shepherd Chapel,
Abbotsford

Tickets
Full \$50 Sen \$40
Con \$35 Under 30 \$25
ANAMates 10% discount
Bookings anam.com.au
or 03 9645 7911

Q&A With Carey Beebe, Harpsichord Maker

Coming up in June, Erin Helyard makes his long-awaited return to ANAM to debut a brand-new harpsichord built to ANAM's specifications by one of the world's great instrument makers, Sydney-based Carey Beebe. We spoke with Carey to learn a bit more about the process of crafting such a spectacular instrument.



ANAM's brand new harpsichord, crafted by Carey Beebe

Can you tell us a little bit about yourself and your career as a Harpsichord maker?

I learnt piano from an early age, and always loved playing Bach. When I entered BMus at Sydney Con, I discovered that of the thirty-odd students in first year, thirteen were piano majors! That was too many for future comfort, so at the end of first semester, I changed to harpsichord. I needed an instrument to practice on, so I built one from a kit with the help of my father. I had no specific intention of becoming a harpsichord maker, but I built another. And another. After I finished my degree, I went to the United States to learn more about building. For a few years, I had a career as both a player and maker, before deciding to concentrate on making.

ANAM has commissioned you to do a replica of a harpsichord originally made in the 17th Century. What was your process of re-creating this instrument?

I was working on the ANAM harpsichord for about a year, although I normally have several projects on the go at once. I don't feel obliged to do everything myself, but rely on the expertise of others. Building a traditional instrument like a harpsichord requires traditional, hence largely European, materials. There's no plywood, MDF, or plastic. If you like, this is an organic harpsichord: the strings are plucked by Canada goose quill, set into holly tongues sprung by boar bristle.

Can you share with us the characteristics of harpsichords created during the 17th or 18th centuries and how do you think those characteristics resonate with classical music performance today?

The best instruments have clarity and precision of tone that can be molded at the will of the player. I believe that attentive audiences can pick that up, and feel part of something when they are in the presence of a harpsichordist that is one with their instrument. Please don't try to tell me the harpsichord can't play expressively!

What do you think is the most valuable thing that ANAM musicians will get from playing this kind of instrument?

For a sensitive musician, a great harpsichord is the best teacher.

THE SPLENDOURS OF DRESDEN WITH ERIN HELYARD

Saturday 11 June 7pm

- PISENDEL *Concerto Grosso in G major*
- ZELENKA *Hipocondrie à 7 in A major*
- PISENDEL *Fantasie: Imitation des caractères de la danse*
- HEINICHEN *Concerto Grosso in F major*
- TELEMANN *Concerto for two flutes & bassoon in B minor TWV53:h1*
- FASCH (arr. Pisen del) *Concerto Grosso in D major*
- TELEMANN *Concerto for three trumpets and timpani in D major TWV54:D3*

Erin Helyard director/harpsichord
ANAM Musicians

Venue Rosina Auditorium,
Abbotsford Convent
Tickets
Full \$50 Sen \$40
Con \$35 Under 30 \$25
ANAMates 10% discount
Bookings anam.com.au
or 03 9645 7911
ANAM's new harpsichord was generously funded by John and Rosemary Macleod.

The ANAM Set Festival: an Ending and a Beginning

Leigh Harrold
ANAM Special Project Coordinator

When we all came out of hibernation at the end of 2020, ANAM wanted to make a loud noise to celebrate the return of live music – and so the ANAM Set was born. It seemed at once a thoroughly exciting and audacious idea... commission 67 composers to write a piece for each of the 67 ANAM musicians in our 2021 cohort.

Of course, we all know how 2021 went down. Nevertheless, the collaborations found a way forward, and by November, the world had 67 new pieces of Australian music in it: the ANAM Set was complete!

On the way, ANAM musicians engaged in discussions about artistic choices and ideas that I imagine they had never considered before: how can a French horn best imitate a didgeridoo?; is it possible to play a cello with a bow in each hand?; can a shared love of pastries be a legitimate artistic starting point? (A: absolutely yes)

It seems to me a minor miracle that throughout the tumult of last year, all 67 works in the anthology were delivered. The reality, of course, is that not all of them were able to be performed in front of an audience, nor in front of the composer who wrote them.

Now, it's time to remedy this, and to make a loud noise once again.

From May 13-15 we're incredibly excited to present the ANAM Set Festival, at ANAM's home, the Abbotsford Convent. Over the course of two and a half days, all 67 works will be performed and, in the spirit of shared collaboration, 56 of the composers are able to be in attendance!

It seems there is a ravenous enthusiasm among the community to make up for lost time. Our recently graduated ANAM alumni have been unanimous in their desire to return for the festival and to perform 'their' Set work; the composers are keen to hear not just their work, but the works of their colleagues; and audiences are excited to gather, watch, listen, and discuss what will be over 7 hours of brand-new Australian music.

Life seen through a Covid-lens has given the ANAM Set a piquancy, capturing a seminal moment in world history. Certain themes seem to recur throughout the Set: a desire to commune with nature; dealing with one's



Hannah Pike (2021) and Alex Bull rehearsing Michael Kieran Harvey's *Death Cap Mushroom*. Credit: Laura Manariti

mental health through periods of isolation; lamenting failures in political leadership; even wrestling with the limitations of musical instruments and compositional processes themselves. But there is joy, too, even if it is fierce, or born out of rage: Thomas Green's *So, I Am Shouting* is the violinistic equivalent of catharsis through smashing some fine porcelain, and Michael Kieran Harvey's *Death Cap Mushroom* manages to unite a toy piano, heavy metal, and poisonous fungi into a profound and humorous political statement.

We're using the varied surroundings of the Convent to curate these pieces to full effect. The Set has been split into 9 concert programs – some celebratory and raucous, some hushed and intimate. Concerts will often be running simultaneously in different venues, and pieces will be repeated... for the hard-core concert-goers it will be entirely possible to hear all 67 works in one weekend. In fact, there will be multiple ways to do so. Your Festival pass may give you a different route through the weekend than your neighbours', and you can compare your experiences.

Oh, and don't be surprised if the Ross Edwards work you heard Saturday morning pops up next to you while you're having lunch on Sunday!

The ANAM Set Festival is an important commemoration for this landmark anthology. It marks both an ending and a beginning: the celebration of the hard work involved in getting the piece to the stage, and the first step in its journey as a piece of art to be enjoyed, discovered and interpreted by future generations of musicians.

To book tickets to the ANAM Set Festival, visit anam.com.au

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



Australian Government
RISE Fund

Beyond the Stage

The subject of mental and physical health within the music profession has long been ignored. It is only recently that professional musicians have begun to speak out about their ongoing struggles due to the physical and mental demands placed on them by their work. Daily practice regimes are akin to those of elite athletes and the mental strength required to constantly perform at the highest level can be crippling.

Whilst this does 'come with the territory' of elite-level practice in any form, at ANAM we are committed to eyes-open prevention and stewardship of musicians towards healthy habits so they can avoid potentially career-ending injuries. This is the work that happens in ANAM's Health and Wellbeing program. In 2022, our end of financial year appeal is to help us raise funds to further support our musicians **Beyond the Stage**.

In 2020, the family of donor Robert Piaggio gave a generous gift in his memory to support the Health and Wellbeing program at ANAM. This gift underpins important research into best practice for musician health conducted by Dr Margaret Osborne at the University of Melbourne, as well as directly supporting ANAM musicians through group learning sessions and resources. These resources explore topics such as Performance Anxiety, Alexander Technique,

Performance Nutrition, Perfectionism and Imposter Syndrome as well as sessions on the Neuroscience of Making and Performing Music, Physiology, Ergonomics and Musculoskeletal clinics, just to name a few.

The research tells us that musicians need 1:1 sessions with mental and physical health professionals to address their individual needs, including re-building performance confidence after the forced hiatus of COVID. In this way, we empower them to take care of themselves.

Musicians are precious, the gifts they give to us cannot be counted or catalogued. Through them we are able to experience exquisite beauty and are often taken deep within ourselves beyond the everyday. As educational guardians during their time at ANAM, we are mindful of the demands on musicians' mental and physical health. Our commitment is to fill their days at ANAM with inspiring mentors and performance opportunities with the best faculty and guest artists, whilst guiding and supporting them to healthy pathways for lifelong careers in music.

In 2022, by donating to ANAM's Beyond the Stage Appeal you will give a musician access to individual sessions with professionals who, like our musician guest artists, are experts able to support ANAM musicians build a healthy career pathway.

To support ANAM's 2022 Beyond the Stage appeal visit anam.com.au/beyond


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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ACADEMY OF MUSIC


Australian Government
Department of Infrastructure, Transport,
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