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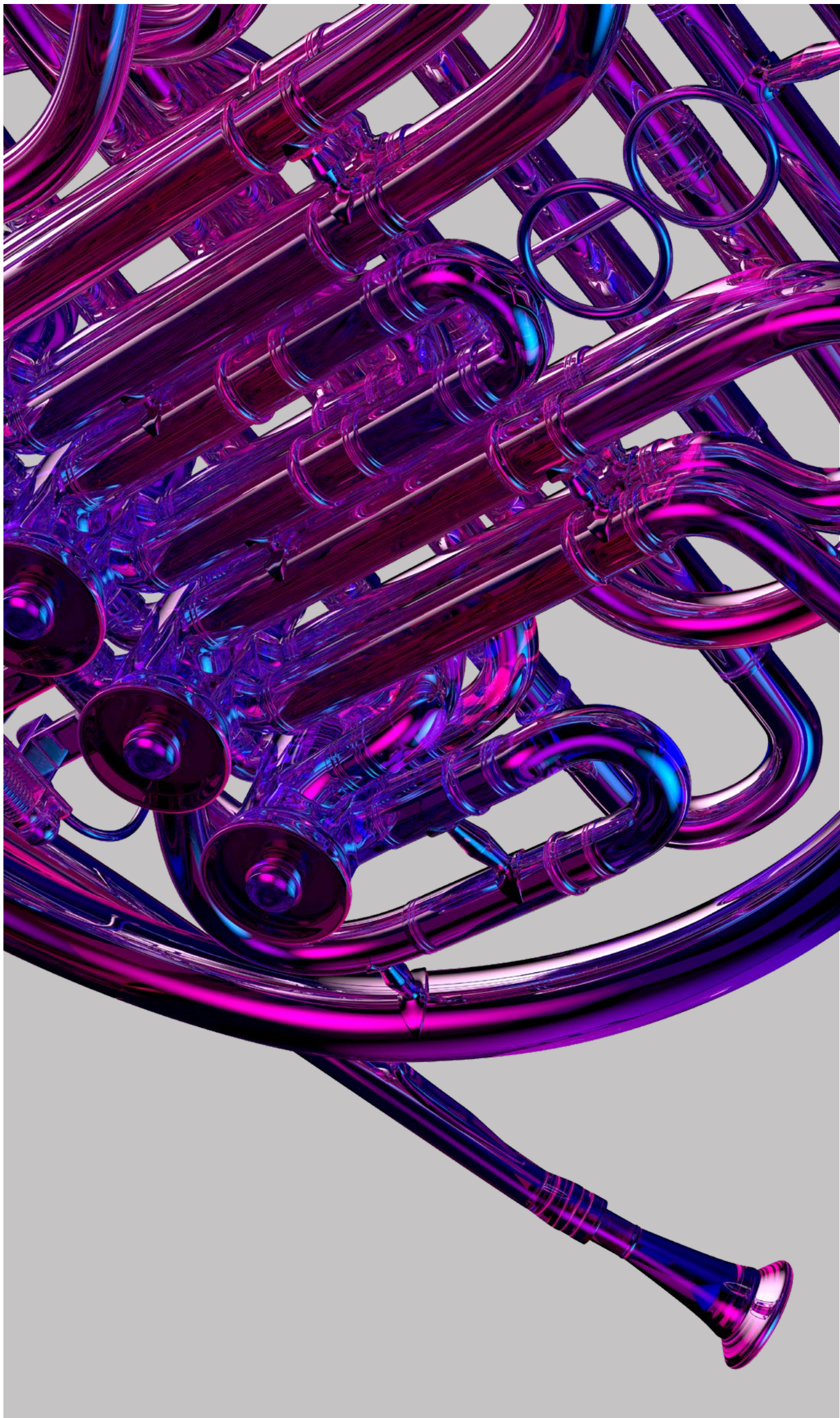
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# Thank You

Words by  
Kate Mazoudier  
ANAM Deputy General Manager



It was with heavy hearts in late March that we sent everyone home and shuttered the doors of the Town Hall. All the more wrenching as only a few weeks earlier we had been celebrating the return of our musicians and being reunited with friends in the audience for the ANAM 2020 Opening Concert.

For everyone, including me, for whom ANAM and its community is such a strong daily presence, the absence is deeply felt. It is not just our sector that has been decimated either, we are acutely aware that you too will have been personally impacted by the global, economic and existential panic. Despite the pervading fear about the enormous challenges ahead and the daily struggle with isolation,

the outpouring of support and concern for ANAM's young musicians has been inspiring and is keeping our spirits high. Over the past month we have spoken with all of you who had purchased a ticket to an upcoming ANAM performance. Those who were able have donated their tickets back to ANAM or held them over for future use. With this support we have paid for musicians to travel home to their families, helped them purchase good quality microphones for online music lessons, upgraded their share-house internet plans, and hired trucks to deliver ANAM pianos and percussion instruments to their homes. We are also continuing to support our musicians with rental assistance and the monthly stipend

to help with ongoing living expenses. For those of us at ANAM not directly involved in the delivery of the redesigned training program, we are using this time to focus on the parts of ANAM's business that the normally busy schedule forces us to set aside. We are enjoying the opportunity to cooperatively plan new projects, to pin down and interrogate pipe dreams, delve more deeply into ANAM's stories, catch up with our alumni to talk about mentoring the new generation, and take advantage of the plethora of online opportunities now available for professional development. I dearly hope that as you read this edition of Music Makers, the curve we are all so avidly watching is still trending in the right direction.

Like you, we miss the 'normal' we share with you and desperately look forward to sharing live music and seeing you again. I feel quite sure that with ANAM's clear values and sense of purpose in nurturing the talent of emerging musicians, we will resurface stronger than ever. Perhaps we may even discover new and extraordinary ways to learn, perform, teach and collaborate. While there is still nothing like a face-to-face chat in the foyer, I nonetheless look forward to continued email exchanges, phone catch-ups, and sharing our work with you over the coming months. And on behalf of everyone at ANAM I thank you again for your support and friendship as we all move through this together.

# Creating our Digital Music Academy

Words by  
Nick Deutsch  
ANAM Artistic Director

We at ANAM always like to see challenges as opportunities. When the worldwide travel restrictions started to be implemented in March, I returned to my home in Germany before the borders closed but I stayed connected with my ANAM colleagues on a daily basis, working on a new project – transforming our music training program in a way that can be delivered direct to our musicians online, in their homes. Although the nature of our performance training will temporarily be changed as we can no longer come together in person, our musicians will be able to immerse themselves in their craft in new and inspiring ways. They will have more time to study scores, listen to and watch concerts, operas, theatre and to read literature – their minds can expand! I have been heartened by the contact from musicians in Australia and overseas, all keen to be available to our musicians and, of course, those artists who sadly couldn't be in Melbourne as planned in the coming months but are still keen to be part of the online program. We now no longer need to find an available week for artists to travel to Melbourne – they are now right 'here', on our devices.

The new program we have planned launch on Monday 20 April (the start of Term 2 for our musicians) and includes weekly lessons, instrument and section classes and performance class. Our Musician Enhancement Program will continue with presentations from industry professionals discussing health and wellbeing in the arts, professional development, music history and education. We will also be introducing a new weekly webinar, presented live, with an engaging Q&A featuring artists such as Simone Young, Gábor Takács-Nagy and more. As we embark on this journey of musical discovery in new, uncharted territory, we will continue to engage audiences in whatever way we can, giving you a look 'behind the scenes' of our training, sharing insights and stories along the way. After all – you are a vital part of the ANAM experience! *The position of ANAM Artistic Director is generously supported by Janet Holmes à Court AC*





# Staying Connected

Words by  
Alistair McLean  
ANAM Recording and  
On-Line Coordinator



When it was announced in mid-March (what feels like a lifetime ago!) that ANAM was going to be shutting its physical presence, it quickly became clear we were going to have to move to online delivery for our training program as soon as possible. Fortunately for me, it's hard to do my regular job of recording concerts if they aren't occurring, so I suddenly had a bit of free time to move us all into the cloud.

There were a number of things that we had to take into account when making the move to working online. The first was obvious: how do we deliver lessons, classes, and perhaps even performances, when we aren't all sharing the same physical space?

Whilst online lessons are far from perfect, there are a lot of options designed for video conferencing and we've quickly set up the software Zoom to keep everyone connected, whether for one-on-one lessons, group classes, discussions or meetings. Whilst nothing can replace being in the same room as your teacher or your colleagues, having a system with the ability to see and hear each other, as well as look at the same score simultaneously, was a great outcome. The administration staff have quickly jumped on board with this, and Faculty have embraced it in record time, with the first lessons being given via Zoom before we'd even left the South Melbourne Town Hall (and if you ever have the chance, ask ANAM Head of Piano Tim Young to show

you his setup with four video cameras: one from the left, one from the right, one from above and one of his face!).

The second issue was slightly trickier: how do we maintain relationships between staff, Faculty and musicians who are used to sitting down for meetings, chatting in the corridor and watching each other play, when none of that is possible anymore?

There are many different ways to achieve this, and we're currently working on rolling out some software packages so staff can still share documents, edit files together in real time, share their computer screens and feel like they are still able to communicate with each other easily. We're also setting up ways for the musicians to chat with each other, and so Faculty and guest artists can suggest books to read and recordings to listen to.

At the same time, we are working on finding ways to deliver all of the little things that we take for granted in a music institution, like being able to show your teacher recordings of your performances, providing scores and parts to all of our musicians, and viewing the ANAM archive of recorded performances stretching back to 2011.

I'm also fortunate enough to have a great studio space at home (with natural light unlike my studio cave at ANAM!) and a very large dog [pictured] who is very happy with the change in conditions, so I can keep working on previous recordings, and helping Faculty, musicians and staff to deliver their roles and keep learning and teaching during this time.

# My First Online Lesson

Words by  
Howard Penny  
ANAM Head of Strings,  
Resident Cello Faculty  
(Loris Orthwein Chair of Cello)

Those who know me will know that I have a few obsessions – rhetoric in music as a key to understanding a specific composer's musical DNA; questioning questionable musical 'traditions'; and of course, great food and wine, with no musical excuse necessary. I am also however a terrible technophobe – I believe I have considerable patience with people, but considerably less than zero patience with, or interest in, machines of any description. A user's manual belongs in the deepest circle of my personal Hell. I also seem to possess paranormal powers to make screens freeze, re-activate dormant bugs, and somehow change passwords without any known action on my part!

So, you can imagine my enthusiasm at the thought of now having to deliver proper teaching to a hologram with intermittent sound. But with endless patience from the wonderful AI (ANAM Recording and On-Line Coordinator), Faculty and staff colleagues, and my fortunately tech-savvy musicians, I have been brought into the 21st century! I am now using terms such as 'platform' and 'bandwidth' with supreme confidence, if patchy accuracy.

It is very interesting to now observe how things differ to the normal studio situation: the focus is very intense, on both sides, and demands even more pre-planning and consideration of both the timing and tone of delivery than usual. But I have to say, even in the short space of time we've been using this online platform – there, I did it! – it is wonderful to observe the real progress and momentum we've been able to achieve together. I am truly looking forward to the nerdy exchanges we will be able to have once virtual classes are up and running: listening lists, discussion topics, and the opportunity to invite the participation of alumni, artists and teachers from around the world.

'Flexible' and 'nimble' have become governance buzzwords, but ANAM is now really living them, along with resourcefulness and passion. And on a personal note, my flexibility and nimbleness have been extended beyond pilates and online aerobics (yes, really), with both new active vocabulary, and actual skills. Challenging, yes, but also truly enriching times!

*Howard Penny's ANAM Faculty position is generously supported by Loris Orthwein.*



Photo by Pia Johnson



# Our Playlists



Photo by Daniel Gaffey on Unsplash

In this time of self-isolation, we asked our musicians, Faculty and staff what they have been listening to lately. Here is a snapshot from their playlists, we hope you find something to add to yours. For more listening suggestions visit [anam.com.au/anam-blog](http://anam.com.au/anam-blog)

## Sean Burke QLD tuba

I haven't got a lot on what I've been listening to, but one that I put on every now and then is an album by Patrick Sheridan, who was quite a popular tuba soloist in the late 20th century, titled *Lollipops*. My favourite track on it is *Smile* – originally by Charlie Chaplin (I think?) but the whole album is great. I've also been listening to a bit more opera recently. *Salome* has been super riveting to revisit!

## Jessica Donohue Development Programs Coordinator

*Chat 10 Looks 3* by Leigh Sales and Annabel Crabb – In between books, musical theatre, television, film and podcast recommendations, an episode of *Chat 10 Looks 3* feels like hanging out with a couple of friends. A laugh-out-loud podcast, and worth starting at the beginning to enjoy all the running jokes.

The album *Aubade & Nocturne* by Australian composer Sally Greenaway, her piece *Elk Branches* is a recommendation if I had to pick one.

## Leigh Harrold Associate Artist

*Art of the Score* – A Melbourne-produced podcast by local musicians and film-buffs Nicholas Buc, Andrew Pogson and Dan Golding.

These guys nerd-out over some of the most iconic film, TV and videogame soundtracks ever written, analysing what makes them work and why they love them; it's an enjoyable listen because they're so knowledgeable, they love each other's company, and they're super-passionate about the subject matter!

Oswaldo Golijov: *La Pasión segun San Marcos (The Passion of St Mark)* – I discovered this work just a couple of months ago and it blew my mind... Golijov retells the Biblical passion using Catalan throat singers, scat-jazz piano, Spanish folk-drummers, and some of the most original and moving writing for mezzo-soprano I've heard in recent years. This work has become my new obsession!

## Hayley Kim Marketing Assistant

NPR Tiny Desk Concert introduces amazing, and sometimes overlooked, artists from all imaginable musical genres.

Wondery produces crime/thriller-type podcasts that investigate real life crimes and mysteries, as well as delving into human nature. Gimlet Media has podcasts relating to society and science like *Science Vs* and *Reply All*. For anyone interested in literature, I'd recommend *Overdue* and *The Allusionist*.

I also really love a YouTube channel called *COLORS*, which puts the spotlight on experimental/indie-ish musicians from 'underground' scenes around the world.

## Darcy O'Malley TAS trumpet

I've been listening to lots of different recordings over the last few weeks, but a highlight for me has been a CD recording of *Brahms' 3rd Symphony* recorded by the Radio-Sinfonieorchester Stuttgart des SWR under Roger Norrington which I found very uplifting.

## Benjamin Saffir NSW double bass

I've been really enjoying *Heavyweight* by Gimlet Media. Every episode the host Jonathan Goldstein helps a different person to address something in their life that's been unresolved for years or decades. For example: getting your dad and uncle to reconcile after four decades of not talking, trying to find out why your old sorority friends kicked you out in the 90s. In many cases it plays out like a comedic Netflix mystery doco.

## Phillip Sametz Career Development & Alumni Coordinator

The 2006 album of *Telemann Overtures by L'Orfeo Baroque Orchestra*. This will be on Naxos Music Library. Beautiful playing of music which exudes a lovely sense of calm.

## Rebecca West Marketing & Communications Manager

TED Connects (videos) is a daily conversation series especially created for these challenging times. In the episode *How to create meaningful connections while apart*, Priya Parker shares how we can take advantage of this unique time of physical distancing... and I particularly love that Priya records the conversation from her car.

I've been diving in to The Wheeler Centre's collection of podcasts and recently listened to *Sustainability, Cooking and Community* by Paul West, who was the host of River Cottage Australia (and has the most infectious laugh!).

# Better Late Than Never...

Words by  
Phil Lambert  
ANAM Music Librarian



Back in my student days, which are now further back than I like to admit, one of our professors made the admission that he had only recently heard, for the very first time, *The Silver Swan* by Orlando Gibbons. This surprised us all as this particular gentleman, whom we all liked, appeared from our less worldly perspective to be the apogee of musical wisdom and omniscience and *The Silver Swan* is, as even we wet-behind-the-ears students knew, one of the most sublime of all Elizabethan madrigals. "But", he added, "it really is lovely to discover some of the great works late in life."

It's a remark which has always stayed with me. I liked him for admitting that he didn't know everything, and for opening up the possibility that there would always be something great to discover, no matter how much one had learned, studied and listened. I think I even wondered what my 'late discoveries' might be.

Now that the dreaded C-word virus has forced many of us into a slower pace, I've had time to make one of those discoveries. It happened one night after a stressful week at ANAM during which the State and Federal governments, and our own administration, had played an exhausting game of move-the-goalposts, all in response to the infectious, invisible monster which was now dominating the world stage. Having gathered some essential belongings and left our beautiful building for the last time in who knows how long, I got home and realised I needed to hear some sanity. Haven't you noticed how the C-word is dominating every news bulletin, every talk-back show? I needed to hear something untouched by the chaos going on around me. The answer, I suddenly realised, was in a CD that had been sitting on my sideboard for months just waiting for me to play it, and the music contained therein was the Goldberg Variations by JS Bach.

Now, I am not a young person anymore. I am, as the French politely say, *un homme d'un certain âge*, and have been listening to classical music since I was an embryo, my mother being quite a good pianist. But I had

never, repeat *never*, listened to the Goldberg Variations. Who can say why? I was familiar with all of Bach's other keyboard works, plus all the great choral works, had journeyed through all the cantatas, and built a strong, loving relationship with the solo violin and cello works. But the Goldbergs I had always avoided. Perhaps I was unconsciously saving them for that rainy day.

Wow. It was worth the wait. For the last week I have been going through them every day, usually under the guidance of either Murray Perahia or Glenn Gould, both of whom are marvellous advocates. For those of you who are unfamiliar with this work, it begins with a gentle 'aria' in G major, followed by thirty variations, all in the same key except for three in G minor. Bach brings in the dance rhythms loved by him and most baroque composers, including the sarabande and the gigue, and dazzles with some toccatas and a regal French overture. Every variation follows the harmonic progression laid out in the opening aria, a procedure which in lesser hands might lead to monotony but in Bach's masterful treatment keeps building a suspenseful state of "What next?". Like all great music, it follows its own inexorable logic but keeps throwing up surprises, which is probably why I'm still not tired of it after a week of dedicated listening.

But here's an interesting fact. The Goldberg Variations were published in 1741, which makes them one of the very few of Bach's works to be published in his lifetime. Imagine. Only a handful of works by the greatest composer of all time were available in print for his contemporaries to study and learn from. Of all the choral works and cantatas only one, the very early cantata *God is My King* (*Gott ist mein König*) made it into print, and only in a limited edition sponsored by the Mühlhausen city council which had commissioned it. This meant that Bach's reputation was surely built more on word-of-mouth and written description rather than the dissemination and perusal of actual scores. There was not much point strolling down to your local music shop and asking for the latest score

by Herr Bach of Leipzig because, frankly, there weren't many to be had. But the Goldbergs were published as the fourth volume of Bach's 'Keyboard Exercises' or *Clavier-Übung*. His title for the set was *Aria with diverse variations*, but it acquired the nickname 'Goldberg' Variations because of an anecdote published after Bach's death. The story goes that Bach wrote the variations for Herr Goldberg, a young harpsichordist whose job was to ease his employer, the Russian ambassador, into the arms of Morpheus each night with soothing music. To think of the Goldbergs as a cure for insomnia is a bit much and the story is probably baloney, but it has a certain charm and the nickname has stuck. Even Glenn Gould used it.

Anyway, back to the Goldbergs. An aria and thirty variations. And here's the kicker. *Every third variation is a canon, starting with a canon on the unison and going right through to a canon on the ninth*. But that's Bach for you. He sets himself a gigantic project and then wonders how he can make it even bigger. And after this titanic display of virtuosity, how does Bach wind it all up? With a joke! Yes, the 30th variation is a *Quodlibet*, or a 'What you will', combining his aria with some none-too-respectable pop songs, songs you might belt out at a boozy Oktoberfest. It's as if Bach is saying, "Yes, music is a learned and noble pursuit, but it's also fun, dammit!" And then, after his big joke comes the masterstroke: he takes us right back to the original aria, heard exactly as at the beginning. "See?" says Bach. "That great oak grew out of this tiny acorn."

Now that I am familiar with the pianistic interpretations of Perahia and Gould, I should probably take the next step and listen to the Goldbergs on a double manual harpsichord, which is the instrument Bach actually wrote them for. The harpsichord has never been a favourite instrument of mine, but it was a favourite of Bach's, so I should probably trust him and give in to it. And who knows? A love for the double manual harpsichord might just be my next better-late-than-never discovery.



# The Two of Us: Ann Grant and Mia Stanton

Mia's Musician Beneficiary Support is generously provided by  
**ANAMsyndicate** – Helen Ballantyne & Milton Robinson,  
Elise Callander, Christine Connors, Ann Grant,  
Lyndsey Hawkins, Anonymous (1)

If you are interested in learning more about the **ANAMsyndicate**  
program, contact Jessica Donohue, Development Programs  
Coordinator: [j.donohue@anam.com.au](mailto:j.donohue@anam.com.au) or 03 9645 7911



Words by  
Ann Grant  
ANAMsyndicate donor and ANAMate since 2014

I currently support two musicians at a time and Mia has been my first string player. I usually pick someone who is from interstate, who doesn't have family nearby and could do with a bit of extra support – for instance, someone who is particularly young and just starting out away from home.

I've always liked music and I'm in awe of their skills, having tried to play the saxophone myself. ANAM Musicians are lovely young people who have worked really hard to get where they are, and they are great ambassadors for Australia. I like watching their development over time at ANAM, the way they gain in confidence and the way they approach their performances.

I enjoy mixing with young people too. I like understanding how they think and I keep in touch with my musicians on a regular basis (but not too often to be a nuisance!). Mia and I meet for a coffee every 6-8 weeks and I check in on how she's going, what performances she is in, how she is thinking about things, and if there is any help I can offer.

Being in a syndicate is also useful to meet other people in the community who are nearby and coming to ANAM concerts. The syndicate soirees are lovely, it's very generous of people to open their homes and for us to see the musicians playing in a slightly less formal environment.

I could have just given money, but I like the way the **ANAMsyndicate** program gives me a connection to my giving. Plus, I get to hear fabulous music; there's always something interesting on at ANAM!



Photo by Pia Johnson

Words by  
Mia Stanton  
ACT violin

I grew up in Canberra, and then studied in Sydney before coming to ANAM, so I am not too far from home in Melbourne, which is still on the eastern seaboard!

One of the best parts of ANAM is the performances. Having a syndicate means that you are able to connect to people in this audience on a deeper level and to understand how they connect to you as a performer.

My syndicate has come along to nearly every one of my performances at ANAM. They are also a super friendly and encouraging bunch! Without them I think my experience at ANAM would be greatly diminished, it's a pleasure to have the support of people you know and it always lifts your music-making.

My syndicate and I try to meet up pretty regularly, we've had many a coffee date and have celebrated the end of the year with a dinner party. It's not just about what I do either, I love hearing updates from Ann about her goings-on, or seeing the pictures of super cute lambs at her farm!

The **ANAMsyndicate** supporters really are a special group of people. They are supporting young people in a high-pressure environment, where every drop of encouragement and support is welcomed. I think it's crucial to connect with your audience on a personal level. They are an essential part of our art, for without audiences there is no one with whom to share what we are doing! I am so grateful to be able to get to know these wonderful people and I believe that they are already my life-long friends.

# Melbourne Digital Concert Hall

Words by  
Chris Howlett  
ANAM Alumnus (cello 2011)



Photo by Cameron Jamieson

Over my three fantastic years at ANAM, there were many fabulous moments. These included one-on-one lessons with Howard Penny, rehearsals with amazing guest artists and spending time within the ANAM community as a whole. One moment, however, stands out more than others, and that was *Fridays@3* hosted by ANAM's former Artistic Director Brett Dean. *Fridays@3* was a lecture and conversation series where Brett Dean (or his brother Paul Dean), Matt Hoy (ANAM's former Program Manager) or Nick Bailey would invite leaders of the community to talk to the students on a whole range of topics. One rainy Friday, Brett spoke at length about having multiple strings to your bow – the importance of having the skills to be able to perform concertos or chamber music or orchestral and preferably to be able to do an 'other'. For me, my love and focus has always been in chamber music and the 'other'.

In February, during the rehearsals for Howard and my inaugural

Bendigo Chamber Music Festival, I received a call from my business partner in China to say that due to COVID-19, all venues were closing for five months and that six full stage operas, music theatres, exchange tours and educational concert tours were all cancelled. In that five-minute WeChat call, I lost 80% of my income and with my wife on maternity leave, it was a concept that took us weeks to grapple with.

A month later when the venues closed in Melbourne, my social media feeds were alarming. The mental health of my fellow alumni and colleagues across the whole industry was a great concern. Income and opportunity to share our passion of music had vanished overnight. While giving my son a bottle on the following Sunday, I decided that something must be done quickly, and so Melbourne Digital Concert Hall was born. The concept was relatively simple, a concert hall for musicians, run by musicians, with 100% of the ticket revenue going

to the artists and 0% compromise on sound or visual quality.

Three weeks later and my co-director, Adele Schonhardt (Musica Viva's Media and Public Affairs Manager), and I have been overwhelmed by the support for the industry, with over \$45,000 raised for the artists and offers to launch it nationally. It has been exciting to program fellow ANAM alumni like Stefan Cassomenos, Arcadia Winds, Kyla Matsuura-Miller and current ANAM Musicians including Phoebe Gardner. It has also been great to connect with so many ANAM supporters who purchase tickets to our concerts.

Tickets are \$20 plus a \$4 booking fee that supports the piano tuners, venue techs etc. Your support in these difficult times is very much appreciated. For regular updates about the program, please visit [melbournedigitalconcerthall.com](http://melbournedigitalconcerthall.com). I hope to 'see' you online at the next concert.

# Meet Donna Parkes

Words by  
Jennifer Gilchrist  
ANAM Volunteer

*Her work as a leading orchestral musician is one thing, but Donna Parkes (trombone 1996) is also passionate about her work in the community and long-distance running.*

Donna Parkes can't have been much bigger than her instrument when she began trombone lessons at age nine. Growing up in Canberra, she had access to music programs at both primary and secondary school, and by age 12 the Canberra School of Music (CSM) had offered Donna a scholarship that enabled her to take private lessons. It's no coincidence that great teachers tend to feature in the evolution of all great musicians, and in Donna's case her first band teacher, Earl Winterstein, made a significant impact, along with her first trombone teacher Simone DeHaan, both of whom "really shaped and inspired me".

After high school, Donna enrolled to do an undergraduate degree at CSM where she was inspired by the "amazing brass faculty" and the outstanding level of musicianship students achieved under the tutelage

of Michael Mulcahy and Hector McDonald. In this environment, the decision to make music her career was more of a natural progression than a single moment of revelation.

Admission to ANAM provided another stepping stone. Donna says she gained a great deal at ANAM from hearing brass players from across the country and being challenged by new experiences. "Any environment that exposes you to great music-making is helpful and allows you to excel."

Donna is Principal Trombone with the Louisville Orchestra in Kentucky (a position she has held since 2008) and performs with her own chamber trio the Brass Hoppers when time permits; she also teaches and has "additional gigs" as part of the festival and summer camp circuits in Alaska, Colorado and beyond.

Last year she was also the recipient of the 2019 Ford Musician Award for Excellence in Community Service, for her work with hearing- and speech-impaired children at the Heuser Hearing and Language Academy. Her outreach work with

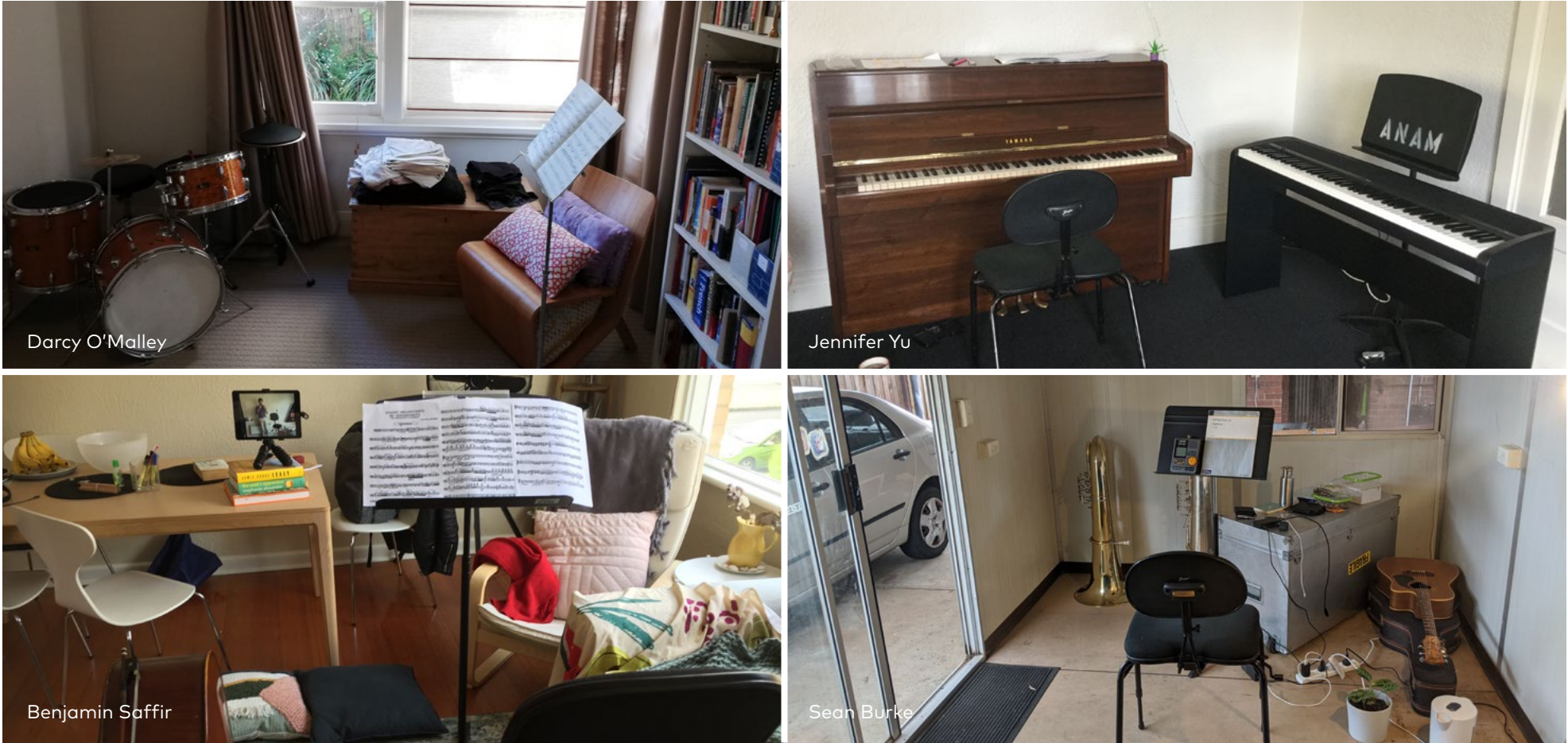
the Academy has had a significant impact on her life, delivering "a sense of fulfilment that resonates on a very emotional level". Donna is also part of the Louisville Orchestra's Making Music series that brings music into schools, and with some of her colleagues she performs in the broader community – at homeless shelters, juvenile detention centres and aged care facilities.

With a musical life this intense, striking a healthy work-life balance can be tough: "I love distance running (eight marathons and counting) and having that other passion has been really beneficial". For Donna, the positives of a musical life vastly outweigh the negatives. "We are lucky to have a career doing the thing we adore: creating art. The way we can communicate to our colleagues and the audience is truly a gift. The ability to take your skill anywhere in the world and make an instant connection is the part I may just love the best."

You can read Donna's full profile at [anam.com.au/alumni-highlights](http://anam.com.au/alumni-highlights)







# My Temporary Practice Room

Right now our musicians are spread across Australia and New Zealand. Before the travel restrictions were enforced, a lot of our musicians travelled back home to be with their families. Here, a few of them let us see where they are making music.

**Darcy O'Malley TAS trumpet**  
I have been living and practising in my old bedroom in my parents' house in Launceston, Tasmania. It's a lovely quiet spot and my parents and neighbours apparently don't mind me making noise every day.

**Jennifer Yu QLD piano**  
My current practice room is in the living room. The brown piano is the one that ANAM moved in and I can switch to the keyboard if I feel like it's too much for the neighbours!

**Benjamin Saffir NSW double bass**  
Here's a picture of my practice space that I've carved out of my living room. The tripod is a new purchase, and I've found I can get a full body view if I have it all sitting on top of a bunch of cookbooks. Also notice the pillows are at the bottom in case something goes wrong and the iPad falls down, hopefully less chance of a cracked screen!

**Sean Burke QLD tuba**  
I'm super lucky to have the home space that I do in my house in Melbourne. I've got a little studio out the back that my housemates are too frightened to spend any time in. I've done it up and made it a bit more 'homely' so it feels less like a box and more like a room. Still looking for a rug, though. Credit for the plant also has to go to Eve (ANAM horn), as I'm looking after it while she is back in Sydney.

**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 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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**Photography**  
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Page 7: Donna Parkes

**Design**  
Studio Brave  
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