

ANAM RECITAL: ANNA RABINOWICZ (FLUTE)

Rendez-vous aux antipodes

MONDAY 16 SEPTEMBER 11AM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Francis POULENC (1899-1963) Sonata for Flute and Piano (1956-7)	12'
<i>i. Allegretto malinconico</i> <i>ii. Cantilena. Assez lent</i> <i>iii. Presto giocoso</i>	
Salina FISHER (b. 1993) <i>Yozora</i> 夜空 (2024) [^] *	7'
Claude DEBUSSY (1862-1918) <i>Pour invoquer Pan, dieu du vent d'été</i> from <i>Six Epigraphes antiques</i> (1914)	3'
Liza LIM (b. 1966) <i>bioluminescence</i> (2019)	6'
Charles-Marie WIDOR (1844-1937) Flute Suite, op. 34 (1877)	17'
<i>i. Moderato</i> <i>ii. Scherzo. Allegro vivace</i> <i>iii. Romance. Andantino</i> <i>iv. Final. Vivace</i>	

Anna Rabinowicz (VIC) flute

Louisa Breen (ANAM Associate Faculty) piano

Approximate duration: 50 minutes

ABOUT ANNA RABINOWICZ

Anna Rabinowicz is a Melbourne-born flautist undertaking her final year at ANAM under the guidance of Alison Mitchell. Anna comes to ANAM after studying at the Queensland Conservatorium Griffith University with Virginia Taylor, where she was awarded her Bachelor of Music in Performance with Distinction in 2021. Before this, Anna was taught by Greg Lee and more recently by Mardi McCullea. Anna is a keen orchestral musician, concerto soloist, chamber musician, and is passionate about conducting. Find out more at anam.com.au/musicians

Anna is supported by ANAM Syndicate donors Sue Driver, Sieglind D'Arcy, Elida Brereton, Pip Robinson, Jan and Michael McColl, Fiona MacDonald and Graham McConnell.

Louisa Breen's Associate Faculty position is generously supported by Igor Zambelli

* The 2024 ANAM Set commissions are generously supported by the Australian Government through Creative Australia and the Anthony and Sharon Lee Foundation.

[^] World Premiere



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ANAM respectfully acknowledges the traditional custodians of the lands spread across Australia on which we work and live. We uphold and honour their continued relationship to these sites, we pay our respects to their Elders past, present and emerging, and extend that respect to all Aboriginal and Torres Strait Islander Peoples.

PROGRAM NOTES

Francis Poulenc was a member of *Les Six*, a group of six composers who came together in Paris during the 1920s. Their music is often seen as a neoclassical reaction to the Romantic and Impressionist composers of their day. Poulenc himself preferred to write for wind instruments because of their similarities to the human voice. He composed his flute sonata towards the end of his life during the winter of 1956-57 in Cannes. Since its premiere in 1957 by the acclaimed flautist Jean-Pierre Rampal, with Poulenc at the piano, this sonata has been one of the most-performed and popular works for the instrument.

Salina Fisher is a New Zealand composer whose evocative music reflects her background as a multi-instrumentalist, her Japanese heritage, and her passion for collaboration. On her ANAM Set work, she writes:

"Yozora 夜空 for solo flute explores the introspective and questioning nature of inner thoughts. The piece is inspired by the contemplation encouraged by gazing at the night sky, an act that holds spiritual significance in Japanese culture. The lone and continuous voice of a single flute highlights a feeling of connection to something larger than oneself. In Japanese spirituality, observing the stars fosters a connection with kami, the spirits of nature, inviting reflection on the mysteries of existence. This serves as a starting point for the piece. Through fluid and intuitive phrases, the piece unfolds as an internal monologue, delving into moments of searching, revelation, anguish, and calm. Yozora 夜空 evokes the ebb and flow of these changing states, guiding the listener through a stream of inner reflections." —Salina Fisher, 2024

Claude Debussy's *Six épigraphes antiques* were first composed for piano duo in 1914. However, much of the music in this suite was adapted from *Les Chansons de Bilitis*, a theatrical work that Debussy had written in 1901. These compositions were based on his friend Pierre Louÿs's erotic poems. The first *épigraphe* is one of the many works where Debussy references the Greek myth of Pan and Syrinx. The version being performed today is an arrangement for flute and piano of the 1914 original composition.

Liza Lim's *Bioluminescence* explores a new sound world for the flute. It was written in 2019 for the composer's long-time friend, Melbourne flautist Paula Rae. This contemplative composition evokes the shimmering yet ineffable natural phenomenon described by Charles Darwin:

"While sailing in these latitudes on one very dark night, the sea presented a wonderful and most beautiful spectacle. There was a fresh breeze, and every part of the surface, which during the day is seen as foam, now glowed with a pale light. The vessel drove before her bows two billows of liquid phosphorus, and in her wake she was followed by a milky train. As far as the eye reached, the crest of every wave was bright, and the sky above the horizon, from the reflected glare of these livid flames, was not so utterly obscure, as over the rest of the heavens." —Charles Darwin, *Journal* (1832-1836)

From Liza Lim's foreword to Bioluminescence

Charles-Marie Widor was a French Romantic composer best known for his many works for the organ. He was an assistant to Camille Saint-Saëns and succeeded César Franck as the Professor for Organ at the Paris Conservatoire. Widor wrote much chamber music during his life. His 1877 suite, published as opus 34, was first performed by Paul Taffanel, the founder of the French school of flute playing that was to dominate flute composition and performance into the mid-twentieth century.

I would like to take this opportunity to thank everyone at ANAM and who is here today for your generous support. In particular, I would like to thank Alison Mitchell, Paavali Jumppanen and the ANAM faculty for their guidance and wisdom during these past three wonderful years.

Written by Anna Rabinowicz