

ANAM RECITAL: JACK OVERALL (CELLO) Absolute Music

THURSDAY 17 OCTOBER 11AM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Komura AKARI (b. 1996) <i>Elapsed</i> (2020)	9'
Connor D'NETTO (b. 1994) <i>three phrases</i> (2024)*	11'
<i>i. weird conjugations</i>	
<i>ii. punctuated by silence</i>	
<i>iii. a long unwieldy phrase enclosed by parentheses</i>	
Connor D'NETTO (b. 1994) <i>Stolen Glances</i> (2017)	8'
Olivier MESSIAEN (1908-1992) <i>Quartet for the End of Time</i> (1940-41)	9'
<i>v. Louange à l'Éternité de Jésus</i>	
Claude DEBUSSY (1862-1918) Cello Sonata in D Minor, L. 135 (1915)	12'
<i>i. Prologue. Lent, sostenuto e molto risoluto</i>	
<i>ii. Sérénade. Modérément animé</i>	
<i>iii. Finale. Animé, léger et nerveux</i>	

Jack Overall (SA) cello
Berta Brozgul (ANAM Associate Faculty) piano

Approximate duration: 60 minutes

ABOUT JACK OVERALL

Adelaide-born cellist Jack Overall began learning with Ruth Saffir and recently completed his Bachelor of Music with First Class Honours at the Elder Conservatorium, with Simon Cobcroft. Jack is currently in his second year at ANAM under the tutelage of Howard Penny. Find out more at anam.com.au/musicians

Jack is supported by [ANAM Syndicate](#) donors Andrew Baker, Elaine Canty and Roy Masters, Dewachen Fund, Max Garrard, Mary Oliver, Anonymous.

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PROGRAM NOTES

Why do we find meaning in music? Music itself is an abstract language, defined by modernist composer Edgar Varèse as "organized sound." So, what in this abstract language draws artists to create profound emotional utterances? Each of these five works present some sort of answer to that question, exploring a range of emotional possibilities derived from truly interesting places.

Elapsed by Japanese composer **Akari Komura** finds meaning in its unique construction. Commissioned for the Composers Conference 2020 for Jacob Mackay, the work is a duet for solo cello. The pre-recorded element features the solo part played in reverse, creating a palindromic-like structure. Komura explores various timbres of the solo instrument, reflecting on ideas of "sonic memory, misremembering, and the reemergence of the past." The concepts of exploration and listening form an important part of her creative practice, inviting performers to contemplatively engage with listening and sound-making.

Melbourne-based **Connor D'Netto** is another composer who finds expression through creating interesting sound worlds. His works combine eclectic influences, defined by driving rhythms, heartfelt lyricism, lushly textured orchestrations, and the delicate incorporation of electronic music elements. *Three Phrases* was commissioned as part of the ANAM Set 2024. The initial idea grew out of a Zoom conversation in December 2023, where we discussed our favourite music and current artistic goals. One of the ideas that emerged was of long uninterrupted shapes, which brought to mind the title 'a long unwieldy phrase enclosed by parentheses' which had been saved on Connor's phone for quite a while. As Connor puts it, "each movement is like taking some facet of grammar and syntax as a metaphor, a jumping-off point, exploring or attempting to create long shapes across complex or unusual structures and without (or in spite of) interruption."

Another of D'Netto's works, *Stolen Glances* for solo cello and electronics is inspired by the briefest interactions between two people. "It's the way someone smiles when their guard is let down, when they feel totally at ease, content, and safe, completely unaware that they're even smiling." Conceived in collaboration with cellist Ben Baker, it transforms a sample of delay and loop effects into a lush rhythmic kaleidoscope, with the solo cello flitting between textured rhythmic patterns and aching lyrical lines.

The story behind **Olivier Messiaen's** seminal work *Quartet for the End of Time* is almost as meaningful as the work itself. It was written in the winter of 1940-41 while Messiaen was a prisoner of war in Gorlitz, Silesia (now Poland). The work speaks of a biblical passage from the Book of Revelation. It does not reflect the apocalyptic interpretation often assumed but instead depicts the end of past and future and the beginning of eternity. The unusual instrumentation of clarinet, violin, cello, and piano was determined by the musicians on hand, with the premiere occurring before an audience of guards and inmates. The fifth movement, 'Praise to the Eternity of Jesus' is a moment of profound stillness. Eternity is represented by the unending cello melody, under which the piano pulses inexorably. On the title page of the score, Messiaen shows humility in expressing his faith: "All this is mere striving and childish stammering if one compares it to the overwhelming grandeur of the subject!"

By 1915, **Claude Debussy** was recovering from a long bout with cancer and felt the war's harsh shadow cast over his inspirations. It was at this time that he chose to reject the descriptive titles of his earlier works and vowed to express absolute music, devoid of external purpose. His *Cello Sonata* is at first a bewildering collection of different emotional characters. Ideas flow freely in quick succession, held together by a loose thematic structure. Debussy thought of the work as a dedication to the young people of France who had "forever lost... the glory of our heritage." Ironically, even at the time of the work's premiere, people tried to ascribe a narrative to give it meaning. A colleague suggested a story from the Italian *commedia dell'arte*, to which Debussy replied, "I am no longer surprised at the frequent incomprehension accorded to my poor music." This just goes to show the extent to which Debussy achieved his goal, creating an intensely meaningful work in the most abstract of forms.

Written by Jack Overall