

ANAM RECITAL: MARIA ZHDANOVICH (FLUTE) Emotionally Exhausted yet Spiritually Renewed

MONDAY 28 OCTOBER 1.30PM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Willard ROBISON (1894-1968) as performed by **NINA SIMONE (1933-2003)** 5'
Don't Smoke in Bed tr. Apcar and Zhdanovich

Maria Zhdanovich* (SA) flute
Ronan Apcar* (NSW) piano

André JOLIVET (1905-1974) *Chant de Linos* (1944) 11'

Maria Zhdanovich* (SA) flute
Louisa Breen (ANAM Associate Faculty) piano

Olivier MESSIAEN (1908-1992) *Le Merle noir* ('The Blackbird') (1952) 7'

Maria Zhdanovich* (SA) flute
Daniel Le (ANAM Associate Faculty) piano

Jane STANLEY (b. 1976) *Four Desert Flowers* (2010) 3'

i. Desert Rose

Maria Zhdanovich* (SA) flute
Aditya Bhat* (VIC) percussion

Callum O'REILLY (b. 1996) *Dawn* (2024)^ 10'

Maria Zhdanovich* (SA) flute
Ronan Apcar* (NSW) piano
Jesse Vivante* (WA) percussion
James Armstrong* (NSW) violin
Liam Pilgrim* (NSW) violin
Helena Burns* (QLD) viola
Cindy Masterman* (QLD) cello

Approximate duration: 50 minutes

Maria is supported by ANAM Syndicate donors Ruth Ball, Annabelle Lundy Wason, Anonymous.
Louisa Breen's Associate Faculty position is generously supported by Igor Zambelli.

* Denotes a musician supported by ANAM Syndicate

^ World premiere



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PROGRAM NOTES

10pm – A resigned yet heartfelt goodbye

Originally recorded and composed by **Willard Robison** circa 1940, *Don't Smoke in Bed* is most widely associated with **Nina Simone's** version of this jazz tune from her 1959 debut album, *Little Girl Blue*. This specific recording is what sparked the storyline that I wanted to capture in this recital. Robison's poetic lyricism depicts a heart-wrenching dichotomy between an individual who still deeply cares for their partner, and yet has decided they cannot stay. Paired with Simone's incredible vocal tone, use of space and harmonic choices, the listener is immediately drawn into a humble, domestic, yet emotionally complex world that I yearned to explore further on my instrument from the first listen.

12am – Mind ablaze, the feet take charge, powered by nightlife, through city streets, with no destination.

André Jolivet's *Chant De Linos* is widely known to be a benchmark of technical achievement in the flute repertoire. Written just a few years after *Don't Smoke in Bed*, it evokes moments of complete adrenaline-fueled abandon, ritualistic earthy dance, and in-between that, exaltation that is contrasted by a murky lamenting darkness characteristic of this period of music. What challenges the performers of this work beyond the winding harmonically complex passage work is how Jolivet seamlessly weaves together such drastic changes in mood, color, texture and emotion to render a deeply rich musical landscape.

2am – Walking towards quiet suburbs in the midst of sleep, a more intimate inner dialogue emerges.

Olivier Messiaen's great ability to craft a captivating, beautifully expressive and yet disturbing poetic sound world is very well displayed in one of his shortest works, *La Merle noir*. Two flute cadenzas bring the blackbird to life, responded to by thoughtful winding lyricism. There are also moments of joy and exuberance best demonstrated by bird cacophony finishing the piece.

4am – Coming to a point of rest and soft reflection, nature emerges as center focus. Sounds of life in the distant darkness. Wind shifting leaves.

Jane Stanley is an Australian-born, Glasgow-based composer specialising in composing for live performers. Her music has been performed and broadcast throughout the world, as well as recorded for release by artists internationally. Jane's most recent music conveys an audible preoccupation with gesture, intricately ornamented melodic patterning, and intertwining woven textures. Her music bears the influence and impact of numerous Australian compositional teachers, including Peter Sculthorpe, Anne Boyd and Ross Edwards, and has also noted Messiaen's work as one of her key inspirations.

6am – Emotions exhausted, spiritually renewed, watching the dawn emerge.

A composer, multi-instrumentalist, and multimedia artist currently based in Perth, **Callum O'Reilly** enjoys pushing traditional convention and contorting the limits of the classical ensemble by creating sonic worlds that are original and deeply embedded in modern culture while also murmuring the musical legacy of the past.

"I wanted to capture the spiritual essence of dawn as I see it. The space between dreams and wakefulness lingers gently at dawn, filled with bittersweet melancholia—longing for memories of the past, regret, and sadness. As the sun rises, it reminds us that a new day has begun. The work begins with gentle whispers of the ghostly hours before the sun rises, progressing to the awakening of nature, the awakening of humanity, and culminates in the sweet, loving orange warmth of the rising sun."

Words by Maria Zhdanovich