

ANAM RECITAL: EMMA JOHN (HORN) A journey from the ground to the stars

WEDNESDAY 6 NOVEMBER 1.30PM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Catherine LIKHUTA (b. 1981) <i>Dreams of a Wombat</i> (2019)	11'
<i>i. Dream Dancing</i>	
<i>ii. Sleep Walking</i>	
<i>iii. Dream Big</i>	
Trygve MADSEN (b. 1940) <i>The Dream of the Rhinoceros</i> , op. 92 (2009)	4'
Olivier MESSIAEN (1908-1992) <i>Appel interstellaire</i> from <i>Des Canyons aux étoiles</i> (1972)	6'
Liza LIM (b. 1966) <i>Dianna</i> (2020)	2'
Gunther SCHULLER (1925-2015) <i>Nocturne</i> (1943)	6'

Emma John (WA) horn
Aidan Boase (ANAM Associate Faculty) piano

Approximate duration: 40 minutes

ABOUT EMMA JOHN

Emma John began playing the horn at ten years old, inspired by her mum and brother. Fostered by a love of classic movie tunes, Emma developed an ear for classical music, leading to a passionate involvement with the arts. Emma completed a Bachelor of Music at the University of Western Australia in 2023, studying primarily with Julia Brooke. In 2024 she commenced her studies at ANAM with Carla Blackwood. Emma has (in recent years) been awarded the Peter Knight and Clough Music Scholarships for residency at St George's College, the Peter Moore OAM Scholarship, and the Wesley Uniting Church Music Scholarship, all of which have given her opportunities to foster her passion for orchestral, chamber and solo performance. Find out more at anam.com.au/musicians

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PROGRAM NOTES

Written by Emma John

Catherine Likhuta is a Ukrainian Australian composer whose works exhibit "high emotional charge, programmatic nature [and] rhythmic complexity." Her work, *Dreams of a Wombat*, is made of 3 movements, with each movement envisioning a different dream scenario. The first, *Dream Dancing*, brings to mind a wombat finding its feet on a dream-like dance floor. I see a wombat pirouetting higher and higher into the air before making its descent back down to earth. The second movement, *Sleep Walking*, conjures images of a misty landscape that the wombat wanders through, swaying from side to side. The final movement, *Dream Big*, is perhaps a bit more ambiguous. Highly rhythmic and virtuosic, it marches through to a fiery ending.

<i>is mystery as hard won as self knowledge?</i>	<i>but confess it's the dark matter of your own soul it's dense invisible gravitational pull that really takes your breath away</i>	<i>the animals multiply and swarm in a squall of amphibious jaws, bright green skins and thylacine stripes</i>
<i>those eerily lovely ethane moments when you're utterly comfortable with not knowing the hour, the night, the lesson or (wonderful ignorance), the intoxicating face</i>	<i>one night you dream of extinct animals mega-fauna menacing and fascinating rising like a flood from the torrent of your own furious thoughts</i>	<i>and you flow welcome and unwelcome into the awesome glitter of their galaxy, their terrifying arrival.</i>
<i>how did you earn them?</i>		

Norwegian born composer **Trygve Madsen** draws inspiration from the Western art music tradition but is influenced by his own love of jazz piano. These two ideas can be heard very clearly in the two sections of *The Dream of the Rhinoceros*. The opening motif, slow and contemplative, is repeated three times across the piece, each time showcasing a different timbral effect of the horn. The second section is jazzy and energetic – a sly footnote in the music writes "It (this part) don't mean a thing (if it ain't got that swing)."

He healeth the broken in heart, he bindeth up their wounds. He telleth the number of stars, he calleth them all by their names. —Psalms 147:3-4

O earth, cover not thou my blood, and let my cry have no place. —Job 16:18

Olivier Messiaen was a French composer, organist and ornithologist. His love of birds is shown clearly in his work *From the Canyons to the Stars*. The 6th movement, scored for solo horn, is titled *Interstellar Call* and features direct transcriptions of the calls of the Chinese thrush and the canyon wren. Messiaen completed the piece after several visits to Utah and Arizona, where he was enthralled by the natural wonders of the canyons found in these states. The work marvels at the sheer beauty of the landscape, and we hear the vastness of the environment and the awe that Messiaen felt. In the call, one hears this awe reach across vast spaces and travel through lengthy silences. The music seeks to further its message of the Earth's surface and across the universe. In my personal interpretation of the music, we even get a reply: an otherworldly sound beams down to the ground and beckons further exploration. The two bible verses above were included by Messiaen after the title.

<i>They're my new Jerusalem</i>	<i>every dawn I'm their grateful pilgrim</i>	<i>the night is over fresh morning gurgling carolling hope!</i>
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In Australian-composer **Liza Lim's** work *Dianna*, the warbling calls of magpies form the notational undercurrent of the music. Utilising the unusual tunings of the extended horn harmonic series, Lim creates an otherworldly soundscape that references the mythological world that 'Dianna' (also known as Artemis) inhabits. The Goddess of the Hunt, the horn is a fitting instrument to embody this cosmic entity.

<i>There's a white-blue nerve burning across my night sky</i>	<i>I wish it hurt to watch</i>	<i>because then I might stop</i>
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In extension of the constellations we glimpse in Lim's *Dianna*, this recital finishes with **Gunter Schuller's** *Nocturne*. The shimmering quality of the music is reminiscent of the night sky, where each ascending line seems to reach up towards the stars. Ascension seems to be the theme of the piece, but we end on an ambiguous note. Perhaps true meaning does lie on the ground and not in the sky?

Poems: Dorothy Porter