

## ANAM RECITAL: JAMIE MILES (VIOLA) Florestan and Eusebius: ecstasy and tenderness

WEDNESDAY 6 NOVEMBER 3.30PM  
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

<b>Henri BÜSSER (1872-1973)</b> Allegro appassionato, op. 34 (1910)	6'
<b>Johannes BRAHMS (1833-1897)</b> Two Songs for Contralto, Viola, and Piano, op. 91 (1864-84)	12'
<i>i. Gestillte Sehnsucht (Stilled Longing)</i>	
<i>ii. Geistliches Wiegenlied (Sacred Lullaby)</i>	
<b>Henri VIEUXTEMPS (1820-1881)</b> Capriccio for solo viola (c. 1860)	5'
<b>Niccolò PAGANINI (1782-1840)</b> Sonata per la Grand Viola (1834)	15'
<i>i. Introduzione. Larghetto - Recitativo a piacere</i>	
<i>ii. Cantabile andante sostenuto</i>	
<i>iii. Tema (Andantino) e variazioni I-III</i>	
<b>Robert SCHUMANN (1810-1856)</b> Fantasiestücke, op. 73 (1849)	11'
<i>i. Zart und mit Ausdruck</i>	
<i>ii. Lebhaft, leicht</i>	
<i>iii. Rasch und mit Feuer</i>	

**Jamie Miles** (VIC) viola  
**Berta Brozgul** (ANAM Associate Faculty) piano  
**Sebastian Coyne** (VIC) piano  
**Leah Stange** (guest) voice

*Approximate duration: 60 minutes*

### ABOUT JAMIE MILES

Violist Jamie Miles is a second-year student at both ANAM and the University of Melbourne training with Caroline Henbest. Find out more at [anam.com.au/musicians](http://anam.com.au/musicians)

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## PROGRAM NOTES

A largely unheralded composer, **Henri Büsser** was more famous in late nineteenth and early twentieth century Parisian circles as an organist, conductor and pedagogue. However, his compositional pedigree is nothing to scoff at, considering he studied with César Franck, Charles Gounod and Jules Massenet at the Paris Conservatoire. In his spare time, Büsser liked to orchestrate music of the French Baroque – expanding music of a smaller setting into a much larger scale, extrapolating the composer's intentions. When the Paris Conservatoire appointed Theophile Laforge as its first resident viola professor in 1894, a flurry of new works were commissioned for viola, including one from Büsser. It took until 1910, almost 15 years later, for Büsser to begin writing the op. 34 *Appassionato*. This fiery piece synthesizes pervading musical styles in early twentieth century Paris: elements of romanticism, impressionism and even early jazz.

**Johannes Brahms'** Two Songs for voice, viola and piano stand as one of few works for that combination of instruments. It was written for his close friend Joseph Joachim to perform on viola with his wife, mezzo-soprano Amalie Schneeweiss, with Brahms himself on piano. The songs served as a last-ditch effort to save Joachim's failing marriage – Joachim had begun having paranoid delusions about an imagined affair between Amalie and Brahms' publisher Fritz August Simrock. The first song, *Gestillte Sehnsucht*, is set to a poem by Friedrich Rückert which describes the beauty of nature that sends all yearning desires to sleep. The melody of the second song, *Geistliches Wiegenlied* ('Sacred lullaby'), is based on a lullaby Brahms wrote to celebrate the birth of Joseph and Amalie's child, Johannes (named after Brahms), for which Brahms became an uncle-like figure. This lullaby, like the first song, opens with a viola solo with its own text underlay – not to be sung, rather to be read in Joachim's head as he plays the melody. Both an ode to their friendship and a celebration of Joseph's son, the text reads: *Josef, lieber Josef mein, hilf mir wieg'n mein Kindlein fein, Gott der wird dein Lohner sein, im Himmelreich der Jungfrau Sohn, Maria*. ('Joseph, dearest Joseph mine, help me rock him, baby mine. God's reward will too be thine, in heaven above the Virgin's son, Maria').

In the mid-nineteenth century there emerged an increasing trend of showcasing the viola's soloistic potential. Occasionally even **Henri Vieuxtemps**, an almost avowed composer of violin music exclusively, couldn't resist writing music that features the viola. In the solo C minor Capriccio, composed in homage to Paganini, the viola becomes both soloist and accompanist, recontextualising the main melancholic theme with a range of underlying harmonic sonorities, before morphing into a more passionate finale centred around a fragment of the principal melody.

**Paganini** is perhaps the best representative of a major characteristic of nineteenth century romantic music: the rise of the astounding virtuoso performer. The Sonata per la Grand Viola stems from the early 1830s, during which time Paganini had acquired a large 1731 Stradivarius viola, the subsequently named "Paganini, Mendelssohn". Looking for a piece to show off his new viola and his own technical prowess, he turned to emerging compositional maestro Hector Berlioz. He agreed to write a viola concerto, however the resulting work – *Harold in Italy* – was actually a symphonic tone poem that only occasionally features a viola soloist rather than showcasing their (his) full range of abilities as Paganini requested. Hence, Paganini composed his sonata to communicate subtly: "something more like this is what I expected from you". Indeed, Paganini never played *Harold in Italy*. For the 1834 première of his Sonata for the Grand Viola in London, he played the unusually large Stradivarius viola; hence the title. Paganini's composition is eccentrically difficult, so for years it was placed outside the standard repertoire and rarely performed. The mid-twentieth century rise of the dedicated specialist violist – rather than the violin virtuoso who also happens to play the viola – propelled the work out of obscurity to take its rightful place in the repertoire.

Composed swiftly in 1849, **Schumann's** op. 73 *Fantasiestücke* (Fantasy Pieces) come from a comparatively happy period in his life where he wrote several salon pieces for a solo instrument and piano: *Adagio and Allegro* for horn, *Märchenbilder* (Fairytale Pictures) for viola, *Fünf Stücke im Volkston* (5 Pieces in a Folk Style) for cello and *Fantasiestücke* for clarinet. Despite being written for those specific instruments, *Adagio and Allegro* and *Fantasiestücke* have arrangements that are standard repertoire on both cello and viola. Though the contrasting and sudden mood shifts are an essential element of Schumann's chamber and fantasy writing, these three pieces are intrinsically linked through motives and are intended to be played as a group. They move from dark to light, from introversion to exuberance, and thus they epitomise Schumann's two philosophical characters: Florestan and Eusebius.

*Written by Jamie Miles*