

ANAM RECITAL: ANGELINA KIM (VIOLA) Dancing with Emotions

THURSDAY 7 NOVEMBER 11AM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Ralph VAUGHAN WILLIAMS (1872-1958) Suite for Viola and Orchestra (1934) 15'

- i. Prelude*
- ii. Carol*
- iii. Christmas Dance*
- iv. Ballad*
- v. Moto perpetuo*

Angelina Kim* (QLD) viola
Berta Brozgul (ANAM Associate Faculty) piano

Ernest BLOCH (1880-1959) *From Jewish Life* (1924) 5'

- i. Prayer*

Angelina Kim* (QLD) viola
Theonie Wang* (QLD) violin
Miriam Niessl* (QLD) violin
Helena Burns* (QLD) viola
Cindy Masterman* (QLD) cello

Felix MENDELSSOHN (1809-1847) String Quartet No. 6 in F Minor, op. 80 (1847) 25'

- i. Allegro vivace assai*
- ii. Allegro assai*
- iii. Adagio*
- iv. Finale. Allegro molto*

Angelina Kim* (QLD) viola
Theonie Wang* (QLD) violin
Miriam Niessl* (QLD) violin
Cindy Masterman* (QLD) cello

Approximate duration: 60 minutes

Angelina is supported by ANAM Syndicate donors Vicki and Lawrence Jacks, Michael Schwarz and David Clouston, Lee Ann Connor.

Angelina plays the Georgina Grosvenor Viola, a Ceruti, generously on loan from the Bokhara Foundation.

** Denotes a musician supported by ANAM Syndicate*



ANAM relies on the generous support of donors to help us develop our young and talented musicians. To provide the very best performers for your concert experience today and in the future, please donate to ANAM now via this link, call (03) 9645 7911 or speak to our Box Office staff at today's concert.

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

Written for Lionel Tertis, arguably one of the most influential viola virtuosos in the 20th century, Suite for Viola and Orchestra by **Ralph Vaughan Williams** explores a variety of emotions in one's lifetime. Consisting of 8 short movements which ultimately makes three big movements (Group I, II and III), I will present Group I and II today.

The opening movement, *Prelude*, indulges in the idea of finding oneself, with hints of nostalgia and reflection. Inspired by J.S. Bach's suites, Vaughan Williams captures conversations between solo viola and the orchestra by utilising constant semiquavers for expressive and rhythmic purposes. The idea of exploration and "finding oneself" strikes me especially when the viola is frantically engaged with semiquavers. Yet, in certain moments, it offers a simple soaring melody. This contrast between the complexity of the semiquavers and the simplicity of the melody highlights that, even amid life's chaos, we can find beauty in the simplest things. The second movement, *Carol*, is one of the most fragile and intimate points of the entire piece. Drawing inspiration from English folk songs and chorales, the main melody interweaves between solo viola and orchestra throughout the movement. The time signature changes primarily from 4/4 to 5/4 suggesting that Vaughan Williams wanted to create a sense of unpredictability and tension. *Christmas Dance* is the third and final movement of Group I. This jovial movement brings me so much joy to play as it reminds me of my younger self anticipating Christmas being just around the corner.

Group II consists of two emotionally and technically challenging movements: *Ballad* and *Moto Perpetuo*. The fourth movement, *Ballad*, stands out for its profound emotional depth. Personally, I find this movement to be the most challenging because of the raw and vulnerable emotions captured – performing it demands not only technical proficiency but also a strong emotional connection to the music. I hope I am able to create and share the nuances of longing and introspection and communicate these effectively to the audience. *Moto Perpetuo* is the concluding movement of Group II, and it has been a mix of enjoyment and frustration for me – I've had plenty of fun, but also found myself feeling defeated in practice rooms while learning it. I believe this movement showcases a violist's potential – precisely the kind of technical challenge Lionel Tertis longed for.

Ernest Bloch (1880-1959) composed *From Jewish Life* which consists of three short cello and piano pieces all dedicated to cellist Hans Kindler. The first movement, *Prayer* is the most commonly played piece, widely arranged for various instrumentation. Today, I have the absolute pleasure to perform alongside the Tarilindy String Quartet and Helena Burns. This string quartet and solo viola arrangement showcases different timbres and textures, enriching the emotional depths of the music.

Just like Beethoven's Symphony No. 5, where death knocks at the door, **Felix Mendelssohn's** String Quartet No. 6 echoes a similar theme of darkness and emotional depth. Written as a homage to his sister Fanny, this quartet dives into some of Mendelssohn's most intimate and fragile sentiments, reflecting the complexities of our own lives.

The first movement, *Allegro vivace assai*, erupts like a raging thunderstorm with rapid semiquavers that builds to a striking bang. Through playful call and response between lyrical passages and echoes of the principal melody, the movement captures the essence of dialogue—something we all rely on to communicate.

The second movement, *Allegro vivace*, is hauntingly beautiful. Contrasting Mendelssohn's lighter scherzos, this movement maintains the heaviness and tension from the first movement. The hemiola between the principal melody played by the first violin and the accompanying voices captures an internal battle, expressing a sense of desperation and restlessness. The trio section presents a simple yet impactful emotional statement. While it feels like a moment of relaxation, the interplay of harmonies and dialogues keeps you on edge. This movement is one of my favourites to perform, as its dynamic push and pull of emotions allows us to create an impactful atmosphere.

The third movement, *Adagio*, is arguably the emotional core of the work, featuring some of its most beautiful and intimate moments. Charged with emotion, this movement powerfully expresses Mendelssohn's desire to capture the essence of his sister. Throughout, the "heartbeat" rhythm is introduced and is cleverly weaved throughout to symbolise the vitality of life itself.

The final movement, *Allegro molto* offers the long-anticipated resolution to the first two dramatic movements. Driven by panic, the finale captures the restlessness and dissonance introduced earlier in the work. Yet, alongside this tension, a simple melody emerges and is used as dialogue between the members of the quartet. Towards the end of the movement, it builds to a powerful conclusion with homophonic passages leaving the first violin to soar above. Interestingly, the finale finishes with the same chords that were in the first movement, bringing the work full circle.

Written by Angelina Kim