

ANAM RECITAL: HANNA WALLACE (VIOLA)

THURSDAY 7 NOVEMBER 3.30PM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Johann Sebastian BACH (1685-1750) Cello Suite No. 6 in D Major, BWV 1012 5'
(c. 1720)

i. Prelude

Ernest BLOCH (1880-1959) *Suite Hébraïque* (1951) 15'

i. Processional

ii. Rapsodie

iii. Affirmation

York BOWEN (1884-1961) Violin Sonata No. 1 in C Minor, op. 18 (1905) 27'

i. Allegro moderato

ii. Poco lento e cantabile

iii. Finale. Presto

Hanna Wallace (NSW) viola

Leigh Harrold (ANAM Associate Faculty) piano

Approximate duration: 50 minutes

ABOUT HANNA WALLACE

Hanna Wallace commenced her studies at ANAM in 2024 with Caroline Henbest while completing a Bachelor of Music Performance at Melbourne University. She grew up playing violin, and only switched to viola after forming a quartet with her cousins- the Cousin Quartet. Their quartet was awarded First Prize in the inaugural Musica Viva Strike a Chord in 2020 and they have been performing together ever since. Musica Viva also awarded them the opportunity to be mentored by and perform Shostakovich Octet with the Flinders Quartet, which they performed online due to COVID-19. Hanna has most experience in chamber music, having played chamber works with her family and close friends since early childhood, but has found a love for orchestral music having attended AYO programs for 3 years, most recently as principal viola working with Sophie Rowell as music director. Find out more at anam.com.au/musicians

Hanna is supported by ANAM Syndicate donors Elise Callender, Anne Frankenberg and Adrian McEnery, Joan and Barry Miskin, Dr Christine and Dr Howard Wright.



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PROGRAM NOTES

Ernest Bloch was a Swiss-born composer whose music is deeply rooted in his Jewish heritage. The *Suite Hébraïque*, composed in 1951, reflects both his cultural identity and his emotional journey. Ernest had a strong religious upbringing, courtesy of his father who intended on becoming a rabbi, but was unfortunately forced out of his home in Switzerland due to WWII and forced to move to America. It was here that he spent the rest of his life, dedicated to composing and trying to reconnect with his roots. "It is the Jewish soul that interests me, the complex, glowing, agitated soul that I feel vibrating throughout the Bible"

Rhapsody opens with expansive melodies that evoke longing and introspection. Bloch wrote this suite during a time of personal reflection, having just moved to the United States. He grappled with feelings of displacement and the desire to connect with his roots, channelling these experiences into his music.

Processional carries a sense of solemn dignity, inspired by Jewish rituals. Bloch was profoundly affected by the events of World War II and the plight of European Jews, making this movement a tribute to the resilience and pride of his people.

Affirmations concludes the suite with a joyful celebration of life and faith. After the war, Bloch felt a renewed sense of purpose in conveying the strength of cultural identity, making this work a powerful testament to resilience.

The Prelude from **Johann Sebastian Bach's** Cello Suite No. 6, composed around 1720, stands as a cornerstone of the cello repertoire, yet its beauty resonates just as deeply on the viola. During this period, Bach faced significant personal challenges, including the loss of several children, which influenced his compositional voice.

At the time of writing the prelude, Bach was working as a Kapellmeister in Köthen, navigating complex relationships with patrons. The Prelude's grand and flowing lines reflect his struggles, expressing both sorrow and resilience. In 1720, Bach's first wife, Maria Barbara, passed away. This loss deeply affected him, and the emotional weight of her death can be felt in the profound expressiveness of the music he created during this period, including the Cello Suites. The Suites are often interpreted as reflections of his grief and resilience. The Suite is often interpreted as a farewell, resonating with Bach's introspective nature during a time of personal hardship, inviting the listener into a space of contemplation and beauty.

York Bowen was an English composer known for his rich harmonic language. Composed in 1912, his first viola sonata reflects a period of burgeoning creativity for Bowen as he sought to establish his voice amidst a rapidly evolving musical landscape. He composed the sonata as he was transitioning from student to professional, having just finished his studies at the Royal Academy of Music at only 20 years old.

During this time, Bowen was influenced by the tensions leading up to World War I. The opening Allegro captures a sense of urgency and introspection, mirroring the uncertainties of the era. Bowen's music often reflects his own anxieties and hopes for the future.

The Adagio reveals a more intimate side, possibly drawing from his experiences with the fragility of life. The concluding Allegro bursts forth with energy and vitality, representing a defiant optimism amidst the turmoil, a testament to Bowen's enduring spirit as an artist.

I am thrilled to present my first solo recital, showcasing the beauty and richness of an often-underappreciated instrument. The viola, with its warm tone and expressive range, has a unique voice in the world of classical music, and I am excited to share a program that features remarkable works that highlight the beauty of the instrument.

Written by Hanna Wallace