

## ANAM RECITAL: HEESOO KIM (CELLO) Cello virtuosity across centuries

WEDNESDAY 13 NOVEMBER 1.30PM  
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Luigi BOCCHERINI (1743-1805) Cello Sonata in G Major, G. 15 (c. 1770) 13'  
*i. Allegro*  
*ii. Larghetto*  
*iii. Allegro*

Claude DEBUSSY (1862-1918) Cello Sonata in D Minor (1915) 12'  
*i. Prologue. Lent, sostenuto e molto risoluto*  
*ii. Sérénade. Modérément animé*  
*iii. Finale. Animé, léger et nerveux*

Igor STRAVINSKY (1882-1971) arr. PIATIGORSKY *Suite italienne* from  
*Pulcinella* (1932) 19'  
*i. Introduzione. Allegro moderato*  
*ii. Serenata. Larghetto*  
*iii. Aria. Allegro alla breve*  
*iv. Tarantella. Vivace*  
*v. Minuetto e Finale. Moderato*

Heesoo Kim (QLD) cello  
Daniel Le (ANAM Associate Faculty) piano  
Jack Overall (SA) cello

*Approximate duration: 50 minutes*

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### ABOUT HEESOO KIM

Heesoo Kim, a South Korean-Australian cellist from the Gold Coast, commenced her first year at ANAM in 2024 under the tutelage of Howard Penny. Recently graduating with honors from the Sydney Conservatorium under the guidance of Julian Smiles, her musical journey began in Paris at Ecole Normale de Musique de Paris and the Regional Conservatorium of Paris, mentored by Genevieve Teulieres- Sommer-and Hélène Dautry. Find out more at [anam.com.au/musicians](http://anam.com.au/musicians)

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*Jack is supported by ANAM Syndicate donors Andrew Baker, Elaine Canty AM and Roy Masters AM, Dewachen Fund, Max Garrard, Mary Oliver, Anonymous*



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## PROGRAM NOTES

In the world of classical music, the past serves as a significant source of inspiration that shapes the creative expressions of both composers and performers. The following works by Luigi Boccherini, Claude Debussy, and Igor Stravinsky exemplify this idea, as each composer integrates historical elements to craft their individual artistic identities. These works highlight the enduring connection between tradition and innovation, reminding us that each new creation emerges from the rich legacy of musical heritage.

**Luigi Boccherini** was a pioneering cellist and composer who helped establish the cello as a solo instrument through his distinctive expressive tone and cantabile style. His obituary in the *Allgemeine musikalische Zeitung* praised him as a "splendid cellist" whose lyrical playing enchanted listeners. Many of his cello sonatas, including today's sonata, were composed without opus numbers, intended for personal use rather than publication, resulting in their technical intricacy and straightforward structure.

This sonata reflects the galant style, accompanied by a basso continuo—typically a keyboard and/or cello—a characteristic of the Baroque solo sonata form. This three-movement sonata (Allegro, Larghetto, Allegro) portrays a perfect balance between elegance and technical mastery, showcasing Boccherini's artistry as both composer and performer.

**Claude Debussy** was a groundbreaking composer of the twentieth century, celebrated for his innovative harmonies and structures that resonated with the Impressionist and Symbolist aesthetics of his time. His Cello Sonata in D minor, L.135, was composed in 1915 amidst a period of personal suffering and national crisis. At the time, Debussy was battling cancer while France was engulfed in the turmoil of World War I. Overwhelmed by both patriotic and personal loss, Debussy remarked in a letter to his friend Robert Godet, "What I have written is a secret tribute to those young people," referring to the young lives lost in the war.

In a time marked by conflict, Debussy viewed German music, particularly Wagner's, as emblematic of excessive emotionalism and metaphysics, clashing with the clarity and rational simplicity he valued in French tradition. This divergence inspired him to return to traditional French forms and pursue what he referred to as "absolute music," which is music that is expressive in itself, without the need for an extramusical narrative.

The Cello Sonata reflects this return to tradition in three movements: Prologue, Sérénade, and Finale, drawing inspiration from Baroque traditions. The Prologue opens with an ornamental piano line that recalls the decorative styles of Baroque composers like Rameau and Couperin, featuring dotted rhythms, syncopation, pedals, and contrapuntal textures. The Sérénade uses pizzicato on the cello to evoke a guitar-like texture, while the Finale introduces a spirited and agile theme in modal harmonies, adding a burst of energy that contrasts with the previous movement.

**Igor Stravinsky** was a pivotal figure in modern music, celebrated for his bold experimentation and inventive spirit. The *Suite Italienne* is an arrangement of the ballet *Pulcinella* by Gregor Piatigorsky, a renowned cellist and pedagogue of the twentieth century. Commissioned by Sergei Diaghilev, the ballet draws inspiration from the works of the eighteenth-century Italian composer Giovanni Battista Pergolesi. Its satirical and light-hearted character marks a distinctive contrast to Stravinsky's earlier, more intense compositions.

The suite comprises movements named after the dances they are inspired by, merging Baroque elegance with Stravinsky's modern touches, including unexpected dissonances, lively rhythms, and a playful treatment of melodies. Most of the movements draw not only from Pergolesi but also feature influences from lesser-known contemporaries of the period, like Domenico Gallo and Carlo Monza, highlighting Stravinsky's diverse neoclassical style. Stravinsky described *Pulcinella* as a "my discovery of the past," acknowledging its role in laying the groundwork for his later compositional style. This innovative yet historically informed work anticipated a broader neoclassical movement in the twentieth century, and its vibrant reinterpretation of the past continues to inspire composers today.

Each composer through their distinct interpretations and innovative style engages in a rich conversation with tradition, honouring the profound history of music. This exchange not only celebrates the past but also inspires musicians to push boundaries, actively contributing to the ongoing evolution of creativity and the enduring legacy of musical heritage.

*Written by Heesoo Kim*