

ANAM RECITAL: ARIEL VOLOVELSKY (CELLO) Pointing to infinity

THURSDAY 21 NOVEMBER 3.30PM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Paul WIANCKO (b. 1983) *American Haiku* (2015) 10'
i. Far Away
ii. In Transit
iii. Home

Ariel Volovelsky * (NSW) cello

Louise Turnbull * (VIC) viola

Kaija SAARIAHO (1952-2023) *Sept Papillons* (2000) 12'
i. Dolce, leggiero, libero
ii. Leggiero, molto espressivo
iii. Calmo, con tristezza
iv. Dolce, tranquillo
v. Lento, misterioso
vi. Sempre poco nervoso, senza tempo
vii. Molto espressivo, energico

Ariel Volovelsky * (NSW) cello

PÉROTIN (c. 1200) *Viderunt omnes* (c. 1200) 4'
Ariel Volovelsky * (NSW) cello
Max Wung * (WA) cello
Jack Overall * (SA) cello
Noah Lawrence * (VIC) cello

César FRANCK (1822-1890) arr. **DELSART** *Violin Sonata in A Major* (1886) 28'
i. Allegretto ben moderato
ii. Allegro
iii. Recitativo. Fantasia
iv. Allegretto poco mosso

Ariel Volovelsky * (NSW) cello

Leigh Harrold (ANAM Associate Faculty) piano

Approximate duration: 60 minutes

Ari is fully supported by ANAM Syndicate donor David Recht.

** 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

Paul Wiancko's *American Haiku* is a vibrant and swashbuckling duet for viola and cello, demonstrating the composer's fascination with the haiku form as well as his reverence for traditional American folk and Japanese musical traditions. The title of the work signifies multiple meanings for Wiancko, whose father, documentarian Gene Wiancko, met Paul's mother Hiroko (herself an amateur violist) in Japan while researching haikus. It is a venture of the composer exploring his own Japanese-American identity. The title also pays homage to Jack Kerouac, who wrote nearly one thousand American Haikus including the following, from which I have drawn the title of today's recital:

*Reflected upside down
In the sunset lake, pines
Pointing to infinity*

Adding another layer of familial connection, I must mention that I was introduced to this piece by my father, Leonid Volovelsky, one of Australia's pre-eminent violists.

Kaija Saariaho's early works can be characterised by an abrupt, relentless, dream-like continuity that is contemporaneous with other Nordic artists such as Ingmar Bergman, who strove to capture the surreal and nonlinear world of dreams through the medium of film. Saariaho's *Sept Papillons* (Seven Butterflies) is an example of her later compositional style, when the composer became, in her own words, "increasingly interested in transitory phenomena and their realisation". In this piece, rather than dream-like superseamlessness, Saariaho puts the seams front and centre, highlighting graduality itself as the cello subtly transitions between different colours and textures.

In writing *Viderunt Omnes*, **Pérotin** sets in motion the harmonic juggernaut that would dominate musical composition from medieval times until the end of the Romantic era. Pérotin's setting of the Gregorian chant is the first documented instance of complex four-part vocal writing. The florid ornamentation is the musical manifestation of an ideology known as scholasticism - in which the smallest segments of the Bible were analysed, and scholars diligently strove to reference all known writing pertaining to a given segment before adding their own contribution, resulting in margin notes spiralling around the segment in question, until every possibility of thought pertaining to the original subject had been exhausted.

Nearly 700 years after Pérotin's *Viderunt Omnes*, **César Franck's** Violin Sonata in A major was composed in 1886 for the Belgian violinist Eugène Ysaÿe as a wedding gift. The sonata's cyclical structure - in which themes from earlier movements are referenced and incorporated - subtly alludes to scholasticist modes of thought.

For me, this sonata is one of the culminating works of the harmonic tradition set in motion by Pérotin 700 years earlier. Soon after Franck wrote this sonata, the mighty juggernaut of harmonic composition starts to conclude its journey as the most important way of writing music, and composers began giving primacy to other characteristics of music.

In setting the Pérotin as a prelude to the Franck, I hope to highlight the historical arc of polyphony, and simultaneously to align the movements of each work in this program with the 3/7/5 syllabic structure of a Haiku.

Written by Ariel Volovelsky