

ANAM RECITAL: FRANCIS ATKINS (PIANO)

Reinecke and Rachmaninoff

THURSDAY 21 NOVEMBER 11AM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Carl REINECKE (1824-1910) Trio in A Minor, op. 188 (1887)

20'

- i. Allegro moderato*
- ii. Scherzo. Molto vivace*
- iii. Adagio*
- iv. Finale. Allegro ma non troppo*

Francis Atkins (NSW) piano

Joshua Webster (NZ) oboe

Emma John (WA) horn

Sergei RACHMANINOFF (1873-1943) Préludes, op. 23 (1901-1903)

25'

- No. 4 in D major. Andante cantabile*
- No. 5 in G minor. Alla marcia*
- No. 6 in E-flat major. Andante*
- No. 7 in C minor. Allegro*
- No. 3 in D minor. Tempo di minuetto*
- No. 2 in B-flat minor. Maestro*

Francis Atkins (NSW) piano

Approximate duration: 50 minutes

ABOUT FRANCIS ATKINS

Francis Atkins is a fiery and passionate Australian musician. His steadily flourishing career as a pianist has seen him onstage in music festivals and recitals in Japan and throughout Australia. With a penchant for diversity and eclecticism, Francis is often found either programming the strangest repertoire for a recital or searching for a new skill for his pianistic toolbelt. In 2024, Francis commenced his studies at ANAM under the direction of Timothy Young. Find out more at anam.com.au/musicians

Francis is supported by ANAM Syndicate donors Elizabeth Butcher AM, Sieglind D'Arcy, Mark Debeljak and Daniel Lehrer, Andrea Goldsmith, Mike and Jane Hall, Hilary Newman.

Joshua is supported by an anonymous ANAM Syndicate donor.

Emma is fully supported by ANAM Syndicate donors Bill and Sandra Burdett.



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PROGRAM NOTES

Although not so well-known today, **Carl Reinecke** was a highly influential nineteenth century German composer. By the time he was 20, he had studied with composers such as Felix Mendelssohn, Robert Schumann and Franz Liszt, and his students would later include Edvard Grieg, Leoš Janáček and Max Bruch.

Perhaps one of the reasons for him being less well-known today, Reinecke's music was more grounded in Classical styles than most of his contemporaries. As a teacher, Reinecke considered it part of his responsibility to preserve some of the traditions of the Classical period. He also greatly admired the music of pre-Classical composers, in particular Bach, and explored composers as far back as the late Renaissance's Giovanni Palestrina. Reinecke was highly regarded as a concert pianist and toured around Europe, notably unrivalled in his performances of Mozart's keyboard works.

Reinecke's trio for piano, oboe and horn (op. 188) was one of three trios that he composed in his later years for more unusual combinations of instruments, with the others being a trio for viola, clarinet and piano, and for clarinet, horn and piano. It is in four movements and follows a slightly unusual structure, where the slow movement is switched with the scherzo, giving a playful breather after the more heavy first movement and before the adagio. The finale is again more light-hearted, and when returning to the beautiful third movement melody on the horn, it is abruptly cut off on the repeat of the phrase with a playful interjection from the oboe.

Written by Joshua Webster

Sergei Vasilyevich Rachmaninoff's opus 23 is a series of musical microcosms which have been following me insistently for the fourteen years of my musical training. As a teenager, I was ripped rather unceremoniously from my love of Mozart and Beethoven when I heard Horowitz's THUNDEROUS recording of the fifth prelude. I was hooked immediately; my mother and neighbours however weren't quite as thrilled with this new discovery of mine.

The ten preludes were composed in a passionate period of his life (1901-1903), in which he married Natalia Satina (his cousin) and experienced the birth of his daughter Irina; however, as was usual for Rachmaninoff they were mostly inspired by his precarious financial position. Rachmaninoff was intensely pessimistic about modern music, and was often praised in his time for his retrospective and sentimental style of composition; lush sweeping melodies, carefully crafted counterpoint, and understated endings are all heard here as hallmarks of his popular style. Chopin, Bach, and Scriabin are among other composers to write for the genre of the prelude, however I daresay no one goes as far as Rachmaninoff in creating such a complex and well imagined musical universe in miniature form. Each prelude stands in its own right as a strong and complete composition, and it is an unusual practice for the cycle to be performed in its entirety.

Written by Francis Atkins