

ANAM RECITAL: CINDY MASTERMAN (CELLO) Timeless melodies

FRIDAY 22 NOVEMBER 1.30PM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Antonín DVOŘÁK (1841-1904) Cello Concerto in B Minor, op. 104 (1895) 42'

i. Allegro

ii. Adagio ma non troppo

iii. Finale. Allegro moderato – Andante – Allegro vivo

Johann Sebastian BACH (1685-1750) Cello Suite No. 4 in E-flat Major, BWV 1010 (c. 1720) 5'

iv. Sarabande

Cindy Masterman (QLD) cello
Aidan Boase (ANAM Associate Faculty) piano

Approximate duration: 50 minutes

ABOUT CINDY MASTERMAN

Cindy Masterman is a Brisbane-born cellist, currently in her first year at ANAM, where she is training with the esteemed cellist and tutor Howard Penny. In 2019, Cindy completed her Licentiate with Distinction and recently achieved her Bachelor of Music. She continued to graduate in 2023 with a Postgraduate Certificate in performance under the guidance of Trish Dean. Her love for chamber music has led to various opportunities to travel alongside the fellow members of the Tarilindy String Quartet, which was established in 2021. She traveled to Montreal to attend the Musical Chairs Chamber Music Festival and was a winner of the Ross Peters Chamber Music Prize. They also attended the AYO Chamber Players in Melbourne in 2023, receiving guidance from the Head of Chamber Music at ANAM, Sophie Rowell. Cindy has also performed as a mentee alongside Ensemble Q and, most recently, alongside the Australian String Quartet. Cindy was recently a principal cellist at the Australian Youth Orchestra National Camp, which she has attended since 2019. Her orchestral journey began in 2014 with the Queensland Youth Orchestra, which she attended for six years. Find out more at anam.com.au/musicians

Cindy is supported by ANAM Syndicate donors Elida Brereton, Dorothy and Hans Carlborg, Mick and Margaret Toller, Michael Schwartz and David Clouston.



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PROGRAM NOTES

"I have finished my new concerto for cello and I say to you with certainty that this concerto far surpasses my other concertos, both the violin and the piano. Do not be surprised that I am writing this to you; self-praise is generally not reliable, but I have to tell you that this work brings me pure joy and I think that I am not mistaken."

In the year prior to the premiere of **Antonín Dvořák's** cello concerto in B minor, op. 104, he delivered this message to Josef Bohuslav Foerster, an acquaintance and unofficial assistant during his time in the United States. I believe it wonderfully articulates Dvořák's essence as a composer and his feelings towards this work.

This piece reflects a time in his life when his time in New York no longer brought him joy, he missed his children and his home in Vysoka. There was also concern for the health of his sister-in-law Josefina Kounicová, who had been his sweetheart before marrying his brother.

You can truly feel the heartbreak and mourning he felt for her later passing in the third movement, which, in his grief, Dvořák changed to end to feel like one long slow exhalation. Dvořák composed this cello concerto for cellist Hanuš Wihan, a friend and colleague from the Prague Conservatoire. After playing through the concerto with Dvořák at the piano, Wihan requested that instead of ending the concerto with a melancholic and pensive ending that he writes a traditional virtuoso solo cadenza.

Dvořák rejected Wihan's cadenza and, in the year prior to its premiere, wrote to the publishers at Simrock, stating the following:

"I must insist that my work be published just as I have written it. I give you my work only if you promise me that no one – not even my esteemed friend Wihan – shall make any alteration in it without my knowledge and permission, also that there be no cadenza such as Wihan has made in the last movement. In short, it has to remain the way I have felt it and thought it out."

Performing Dvořák's concerto in its entirety is both emotionally and technically challenging, more so than anything I have ever accomplished before. I feel compelled to perform a work of such gravity in a way that is effective in sharing the pain and yearning he ought to express.

It is estimated that **Johann Sebastian Bach** composed the six solo cello suites during the period 1717 and 1723 when he served as Kapellmeister in Köthen. The exact dates of these compositions are not known for certain since no autographed manuscripts of the Cello Suites survived.

Originally the dance was performed in a lively tempo and eventually just like other dances in Baroque suites, it became slower, lost some of its dance characteristics, and became a vehicle for some of the most wonderfully expressive music ever created. The Bach cello suites were not widely known before the early 20th century. It was Pablo Casals who first began to popularize the suites, after discovering an edition by Friedrich Grützmacher (who was the first cellist to perform an entire Bach suite) in a thrift shop in Barcelona in 1889 when he was 13.

Bach thought of the harmony as not one but four moving voices which is particularly pertinent in this sarabande with the frequent use of two or three note chords, creating lush harmonic textures and moving lines which develop in intensity throughout this movement. A signature characteristic of the sarabande is usually said to be accentuation on the second beat. The fourth Sarabande differs from the other sarabandes in this way, with dissonance created through chords on predominantly the first beats and only occasionally on the second or third.

Written by Cindy Masterman