

ANAM RECITAL: SEBASTIAN COYNE (VIOLA) Turmoil, Memory and Resolve

FRIDAY 22 NOVEMBER 3.30PM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Stuart GREENBAUM (b. 1966) *Towards the Edge of Google Maps* (2023)[^] * 7'

Ludwig van BEETHOVEN (1770-1827) String Quartet No. 11 in F Minor, op. 95 'Serioso' (1811) 22'

- i. Allegro con brio*
- ii. Allegretto ma non troppo*
- iii. Allegro assai vivace ma serioso – Più allegro*
- iv. Larghetto espressivo – Allegro agitato – Allegro*

Edward ELGAR (1857-1934) Violin Sonata in E Minor, op. 82 (1918) 26'

- i. Allegro risoluto*
- ii. Romance. Andante*
- iii. Allegro ma non troppo*

Sebastian Coyne (VIC) viola
Berta Brozgul (ANAM Associate Faculty) piano
Liam Pilgrim # (NSW) violin
Natalie Mavridis # (NSW) violin
Noah Lawrence # (VIC) cello

Approximate duration: 60 minutes

ABOUT SEBASTIAN COYNE

Sebastian Coyne is a passionate violist who started playing violin and piano at the age of six. From a young age, he was a part of Suzuki group classes, and performed in local contemporary music performances with his siblings. He transitioned to viola early in his primary school years, and shortly after studied viola with Louise Ray for the majority of his high school education. He then furthered his studies in music at the Victorian College of the Arts Secondary School (VCASS), where he studied with Christopher Cartlidge and Gabrielle Halloran. Seb is currently undertaking his third year at ANAM and his second year at the University of Melbourne, under the tutelage of Caroline Henbest. Find out more at anam.com.au/musicians

Sebastian is recipient of the Georgina Grosvenor Scholarship generously supported by the Bokhara Foundation.

Sebastian currently plays a John D. Johnston 2023 viola, generously on loan from Jannie Brown.

Denotes a musician supported by ANAM Syndicate

** The 2024 ANAM Set commissions are generously supported by the Australian Government through Creative Australia and the Anthony and Sharon Lee Foundation.*

^ World Premiere

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PROGRAM NOTES

Stuart Greenbaum's *Towards the Edge of Google Maps* was inspired by a series of six drawings by Bulgarian artist Radina Stoïmenova. Commissioned for the ANAM Set, the work explores abandoned and desolate landscapes, as captured in Stoïmenova's art. In his program notes, Greenbaum describes the drawings as depicting "dormant factories, halted construction, vehicles abandoned by roadsides, broken power lines, unfinished fences, blackened trees. Elevated freeways pass over and around these sites and the navigation maps point toward areas of dense population; but the sites themselves are now dead-ends, devoid of people or activity. Yet palm trees flourish and there is space and potential for life and community."

The composition guides the audience through distinct soundscapes, each corresponding to one of the six drawings. Greenbaum utilises extended techniques to evoke these scenes. For example, during the depiction of an abandoned landscape, the piano strings are dampened to create a percussive plucking effect. In the "blackened trees" section, the viola mimics a pan-pipe sound using minimal bow pressure. The work concludes with an inevitable sense of decay, returning to the first drawing.

Ludwig van Beethoven's String Quartet No. 11, titled "Serioso," was composed during a deeply troubled period in his life. Grappling with worsening deafness, financial instability, and heartbreak from a failed love affair, Beethoven contemplated suicide. Ultimately, he resolved to dedicate himself to composition, viewing it as his life's purpose and legacy.

The quartet's first movement is relentless, filled with violent, urgent musical statements. Moments of brief respite only heighten the intensity. The second movement offers a stark contrast, opening with a lyrical melody before transitioning into a fugal section rife with chromaticism and dissonance—innovative and striking for its time. The third movement follows without pause, shifting dramatically in character. It alternates between a militaristic opening section and a more reflective, pastoral middle section. The final movement begins with a lamenting introduction before accelerating into an electrifying, triumphant conclusion.

Edward Elgar's Sonata for Violin and Piano in E Minor, written as World War I drew to a close, is one of his last significant chamber works. The viola arrangement of the sonata is rarely performed, though the instrument's dark sonorities complement the introspective and sombre character of the music beautifully.

The first movement is expansive, opening with a striking and intense theme. A second theme, more nostalgic in character, contrasts the initial intensity. Throughout the movement, Elgar develops a flowing, searching quaver motif, which weaves moments of melancholy and nostalgia into the music. The second movement alternates between two contrasting sections. The first is playful yet bittersweet, marked by constant rubato interplay between the viola and piano. The second section builds toward an emotional climax of emotional outburst, before returning to a muted, introspective restatement of the opening material. The third movement is poignant and hopeful, featuring virtuosic passages for both viola and piano. Themes from earlier movements return, tying the sonata together with a sense of resolution and continuity.

Written by Sebastian Coyne



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