

ANAM RECITAL: MADDISON FURLAN (DOUBLE BASS)

Joy on the double bass: baroque, classical, romantic

WEDNESDAY 24 SEPTEMBER 1.30PM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Jan Křtitel VAŇHAL (1739-1813) Double Bass Concerto in D Major (1780) 21'

i. Allegro moderato

ii. Adagio

iii. Finale. Allegro

Johann Sebastian BACH (1685-1750) Cello Suite No. 1 in G Major, BWV 1007 (c. 1720) 20'

i. Prelude

ii. Allemande

iii. Courante

iv. Sarabande

v. Menuet I and II

vi. Gigue

Robert SCHUMANN (1810-1856) Adagio and Allegro in A-flat Major, op. 70 (1849) 10'

Maddison Furlan (VIC) double bass

Louisa Breen (ANAM Associate Faculty) piano

Approximate duration: 50 minutes

ABOUT MADDISON FURLAN

Maddison embarked on her classical music journey when she decided to choose the double bass, an instrument nearly twice her size, in her school's music program—much to the surprise of her parents. She has recently completed her Bachelor of Music at the Melbourne Conservatorium of Music in 2024 studying with Emma Sullivan and Steve Reeves.

Having been a frequent guest musician at ANAM throughout 2024, Maddison is pleased to be a first-year musician at ANAM in 2025 under Damien Eckersley.

*Maddison is supported by ANAM
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*Louisa Breen's Associate Faculty
position is supported by Igor
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PROGRAM NOTES

Johann Baptist Vanhal's double bass concerto in E-flat is a core part of the double bass repertoire and appears often on orchestral auditions. Composed in 1773, it comes from a period where the double bass (not too dissimilar from the modern instrument) was 'in vogue' as a solo instrument. Quite a number of concerti and other works were written for the instrument throughout the late eighteenth century, including one by Haydn which unfortunately has been lost to time. Vanhal's concerto displays many virtuosic elements including fast arpeggiated passages and large leaps across the range of the instrument, and makes for a cheerful and pleasant introduction to the soloistic double bass. This performance will include cadenzas for all 3 movements by Heinz Karl Gruber. Written in 1978 for double bass soloist Ludwig Streicher, these cadenzas give an endearing insight into Streicher's bravado and personality.

Johann Sebastian Bach's Suite for Cello No. 1 in G major includes some of the most recognisable musical material in the western musical canon. The first of six solo suites, these works for unaccompanied cello weren't widely known or performed in Bach's time due to technical and interpretive challenges, and it wasn't until the early twentieth century, with Pablo Casal's recordings transforming them into the staple that we know them as today. Performing the Bach suites on the double bass becomes even more of a technical challenge and is somewhat of a controversy: many bass players regard it as too technically difficult to perform in a musically compelling way, and think it should only be done in the privacy of a practice room. I hope this performance can convince you otherwise. My first experience of learning part of this suite goes back to around 2019, when my teacher at the time: a cellist, who insisted I play some of it. I was initially skeptical due to the uphill battle of learning something on the bass that can be played with much more ease and resonance on a cello, but the joy of pouring time and effort into this wonderful and profound music has induced me to stick with it.

Robert Schumann's Adagio and Allegro was originally composed for horn and piano, but he also created an arrangement for cello and piano. The work has extremely contrasting characters of inward reflection and joyous impetuosity, which is what drew me to selecting it for my recital. Schumann recognised these two opposing characteristics in his own personality and created 2 personas based on literary figures Florestan the wild and Eusebius the mild. The opening Adagio of this work is marked 'slow with inward expression' and can be linked to the Eusebius character, and the 'quick and fiery' Allegro, Florestan. Schumann was known in his time and today for his songs, and the emotive, cantabile nature of this work showcases the more dramatic side of the double bass.

Words by Maddison Furlan