

ANAM RECITAL: BOUDEWIJN KEENAN (CELLO)

Bach, Beethoven and an Operetta

WEDNESDAY 24 SEPTEMBER 3.30PM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Ludwig van BEETHOVEN (1770-1827) Cello Sonata No. 3 in A Major, op. 69 (1808) 25'

- i. Allegro ma non tanto*
- ii. Scherzo. Allegro molto*
- iii. Adagio cantabile*
- iv. Allegro vivace*

Johann Sebastian BACH (1685-1750) Cello Suite No. 5 in C Minor, BWV 1011 (c. 1720) 16'

- i. Prelude*
- ii. Allemande*
- v. Gavotte I and II*

Gioachino ROSSINI (1792-1868) *Une larme* from *Péchés de vieillesse* (1858) 12'

Boudewijn Keenan (NZ) cello

Berta Brozgul (ANAM Associate Faculty) piano

Approximate duration: 55 minutes

ABOUT BOUDEWIJN KEENAN

Wellington-born cellist Boudewijn Keenan has recently completed his Bachelor of Music with first class honours at the University of Auckland studying under James Tennant. Prior to that he studied with Dr Heleen du Plessis for six years in Dunedin, which included completing his undergraduate music degree at the University of Otago. Boudewijn is excited to be in his first year at ANAM in 2025, studying with Howard Penny.

Boudewijn has participated in masterclasses with Johannes Moser, Andrew Joyce, Ashley Brown and Ian Greenberg among others, all of whom have had an impact on his playing today. Aside from music, Boudewijn loves the outdoors and distance running.

Boudewijn is supported by ANAM Syndicate donors Faye Goldsmith, Graeme Hairsine, Geoff McLaren, Liz O'Shaughnessy and Roger Badalassi, Ralph and Margaret Plarre.

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PROGRAM NOTES

For many, the first two pieces of this program will be comfortingly familiar. Bach's fifth suite for cello and Beethoven's op. 69, since their rediscovery and composition respectively, have been transfixing cellists and audiences in the way only inherently great music can. As something of a palette cleanser, today's program is completed by Rossini's *Une Larme*, a frivolous showpiece that stands in contrast to its neighbours.

Johann Sebastian Bach's six cello suites have been universally lauded as truly monumental cello repertoire. His fifth stands alone as the only one to use *scordatura*, or the detuning of the A string down to a G to bring a darker, warmer quality to the sound, and is also one of just two of the six suites composed in a minor key; C minor, a key that is associated with a sweet sadness, but also of human striving and a dark heroism. It is no coincidence that Beethoven's fifth symphony is also in C minor. Bach's prelude begins with music that brings to mind the composer's beloved organ, which flows seamlessly into a fugue. The sarabande is elaborate and expressive, and today I will complete the suite by performing the two gavottes. The first is a robust dance in duple time, punctuated frequently by chords on the strong parts of the bar, while the second, in contrast, flows with unhurried triplet quavers towards its conclusion.

Ludwig van Beethoven's third cello sonata was a revolutionary work at its time and remains so to this day. At the time of its composition, Beethoven was in the midst of what is now known as his 'Heroic' period, a time of prolific output where he began to more fully develop his individual compositional style. His output in this time included his third symphony, his *Appassionato* piano sonata and, most famously, his mighty fifth symphony. The opening rhythmic motif of the fifth can be heard in the first movement of this cello sonata, underlining the theme of heroism running throughout this work, reinforced by its dynamic rhythmic quality, expansive themes and intense sudden contrasts. It's an extroverted and hopeful piece, written by Beethoven shortly after he had decided to shoulder the burden of his failing hearing and devote himself to his art rather than succumbing to the suicidal thoughts that had plagued him just a few short years before.

Gioachino Antonio Rossini gained fame through his impressive operatic output, which consisted of more than 30 operas composed in just 23 years. For the remaining 40 years of his life, he didn't compose a single opera — buoyed by his considerable success and fame, he continued to move in the highest musical circles and enjoy an exuberant life of plentiful wine, fine food and good company. Having set aside opera, he privately composed 14 volumes of pieces which he titled *Peches de Vielliesse* ('Sins of Old Age'), only published after his death. *Une Larme* ('A Tear') comes from the ninth volume, and is the music of a man who was composing to amuse his friends in Paris music salons on Saturday afternoons. The compositional style is nevertheless reminiscent of his operas, with sections of recitative contrasting the opening aria sections and finishing with a virtuosic rush.

A big thank you to Marko for being endlessly helpful, inspiring and patient in helping me to prepare this program. Thank you to Berta for being a wonderful associate artist to play and work with. Thank you also to the ANAM cello class for listening to me play and offering many words of wisdom and support, and finally, thank you to everyone here today for coming along to listen. I hope you enjoy!

Words by Boudewijn Keenan