

ANAM RECITAL: DANIEL YOU (VIOLA)

Voilà

THURSDAY 12 JUNE 3.30PM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Johann Sebastian BACH (1685-1750) Cello Suite No. 5 in C Minor, BWV 1011 (c. 1720) 22'

- i. Prelude
- ii. Allemande
- iii. Courante
- iv. Sarabande
- v. Gavotte I & II
- vi. Gigue

Chris WILLIAMS (b. 1986) *we have seen it rising* (2024-2024)* 9'

Rebecca CLARKE (1886-1979) Sonata for viola and piano (1919) 23'

- i. Impetuoso. Poco agitato
- ii. Vivace
- iii. Adagio – Allegro

Daniel You (QLD) viola

Aidan Boase (ANAM Associate Faculty) piano

Approximate duration: 1 hour

ABOUT DANIEL YOU

Originally from Brisbane, Daniel is in his third year at ANAM under the tutelage of Caroline Henbest. He is passionate about exploring the possibilities of dynamic music-making and musical expression. Daniel completed his Bachelor of Music in Performance at the Queensland Conservatorium Griffith University in 2021, guided by Elizabeth Morgan AM. Daniel was Principal Viola with the Queensland Youth Symphony Orchestra (2017-19) and has also held the position of Principal Viola with the Queensland Conservatorium Symphony Orchestra. Whilst at ANAM, Daniel has enjoyed working alongside professional artists in various residencies and enjoys being involved in ANAM's educational and community engagement programs.

Daniel plays a viola made in 2021 by Kae Sato-Goodsell, named "Jayu" ("freedom")

**World premiere, commissioned as part of the ANAM Set 2024 generously supported by the Australian Government through Creative Australia and the Anthony and Sharon Lee Foundation*

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ANAM respectfully acknowledges the traditional custodians of the lands spread across Australia on which we work and live. We uphold and honour their continued relationship to these sites, we pay our respects to their Elders past, present and emerging, and extend that respect to all Aboriginal and Torres Strait Islander Peoples.

PROGRAM NOTES

Welcome to **Voilà**. I am very excited to be presenting this recital, as it represents my journey, perseverance, and growth during the amazing three years I have spent at this wonderful institution. This concert will take you through an exploration of three distinct works, each presenting the viola in a different light - from the beloved J.S. Bach's *Solo Cello Suite No.5 in C minor* to a world premiere from Australian composer Chris Williams, and finishing with Rebecca Clarke's masterful *Sonata for Viola and Piano*, joined by associate faculty Aidan Boase. Thank you for joining us. It has been a most joyful time preparing for this recital, and I hope you will enjoy the ride as much as I do.

Blessings.

At the time the six solo suites for cello were composed **Johann Sebastian Bach** was serving as the director of music under **Prince Leopold's** court of Anthen-Köthen. Leopold's Reformed Calvinistic court contrasted to Bach's previous posts in that it commissioned simpler styles of church music, with less emphasis on sacred and liturgical music, resulting in Bach's shift towards composing more instrumental and secular vocal music.

The six solo suites were Bach's foray into the world of the cello, which was at the time in its infancy as a solo instrument. These suites have come to serve as foundational works for aspiring cellists and violists. Each one is set in a different key — conveying a unique mood — and each opens with an introductory 'prelude' movement followed by a series of dances from across the globe. The fifth suite is steeped in the darker end of the emotional spectrum, filtered through of the key of C minor. Stylistically, it is very French: the prelude is in two parts, and the first takes the form of a French Overture, featuring great pillars of chords connected by flourishes and uneven 'dotted' rhythms - a characteristically French rhythm. Following the introduction is a fugue, one of Bach's favourite forms, combining multiple voices into an elaborate narrative full of rich dialogue. The dance movements that follow take inspiration from French styles, as well as German (Allemande), Spanish (Sarabande) and an English jig (Gigue).

Following the suite, we leap into the present day with the world premiere of a newly commissioned ANAM Set work by **Chris Williams**, *we have seen it rising*. Williams says that "the title comes from the extraordinary, haunting, poem *Tell them* by Marshallese poet and climate change activist Kathy Jetñil-Kijiner:

'...tell them about the water/how we have seen it rising/flooding across our
cemeteries/gushing over the sea walls/and crashing against our homes...'

Williams goes on to describe his piece as:

"animated by a growing sense of urgency, built from the tension between beauty and distress that is the basis of the entire poem, as well as the love, rage and desperation, that is so palpably conveyed. Throughout, my piece sets up what sound like elegant musical systems and patterns that, eventually overwhelmed and overwhelming, spin out of control, before the piece ends with a strong sense of loss and desolation... The poem makes a simple request to friends, and I have a simple request too: read the poem."

Poetry and music also share a special connection in the works of **Rebecca Clarke**, with her lesser-known catalogue of art song set to poems by W.B. Yeats, Bridges, and Dehmel. This sense of rich imagery continues beyond her art song into her instrumental music, particularly in her sonata for viola and piano.

The sonata was composed for a composition competition sponsored by Clarke's neighbour, Elizabeth Sprague Coolidge. The work tied for first place with a piece by Ernest Bloch, which in the end, took the prize. In an interview with Robert Sherman, Clarke describes a rumour which circulated that she hadn't written the piece herself, and that "Rebecca Clarke" was a pseudonym used by Ernest Bloch. The gender bias was further made apparent when she jokingly used the penname "Anthony Trent" for one of her lesser works — Clarke herself stated it was "not particularly good" — and it had much more attention paid to it than the works written in her own name.

Despite the unfair expectations, she was one of the finest musicians and composers of her time, and this work captures her talents. We journey through a myriad of moods and colours throughout the sonata, from the *Impetuoso* opening movement, to the spirited *Vivace*, and closing with the magical *Adagio – Allegro* — my personal favourite movement.

Written by Daniel You