

ANAM RECITAL: LOUISE TURNBULL (VIOLIN)

Korngold, Gershwin, Bhat, Ernst

FRIDAY 13 JUNE 11AM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Erich Wolfgang KORNGOLD (1897-1957) Violin Concerto in D Major, op. 35 (1945) 26'

- i. Moderato mobile
- ii. Romanze. Andante
- iii. Finale. Allegro assai vivace

George GERSHWIN (1898-1937) arr. **HEIFETZ** 'Summertime' from *Porgy and Bess* (1864) 3'

Aditya Ryan BHAT (b. 2001) *TRANSLATION MACHINE* (2024-2025)* 12'

Heinrich Wilhelm ERNST (1814-1865) *The Last Rose of Summer* (1864) 10'

Louise Turnbull (VIC) violin

Leigh Harrold (ANAM Associate Faculty) piano

Approximate duration: 1 hour

ABOUT LOUISE TURNBULL

Louise Turnbull began her musical journey playing a ukulele with a drumstick, but it wasn't until she was introduced to the violin at age 3 that her passion for music would really take flight. She has subsequently been a student of the late Lesley Quatrough (dec), and Ivana Tomaskova, who has been her teacher and mentor since 2015.

Growing up on the Mornington Peninsula, Louise was involved in community music-making from a young age. She was welcomed into the Frankston Symphony Orchestra at age 8, then performed as soloist in 2019 and 2023. Louise participated in Melbourne Youth Orchestra ensemble programs, in the Melbourne Conservatorium of Music's Young Artist Academy, the Australian Chamber Orchestra Academy, and is a current member of the Australian Youth Orchestra.

Louise is in her third year at ANAM, studying with Adam Chalabi.

Louise is supported by ANAM Syndicate donors Tom and Sandra Arthur, Anthony Browell and Jan Howlin, Ingeborg McCullough, Ian McDonald, Ruth McMullin, Jules and Jacinta Munro, Mary Oliver, James Phillips, Julie Robb and Michael Furlong, Shane Simpson AM and Danielle Michel-Simpson.

Louise plays an Antonio Costa Violin and Pierre Guillaume violin bow on loan to ANAM from Jannie Brown.

** World premiere of 2025 ANAM Set commission, supported by the Anthony and Sharon Lee Foundation.*

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

A child prodigy in Vienna and a favourite of Gustav Mahler, **Erich Wolfgang Korngold** was hailed as one of the most promising composers of his generation. By the 1930s, Korngold had relocated to Hollywood to escape the rise of Nazism. It was there he became a pioneering figure in film music. The violin concerto, composed in 1945, was his first major concert work following his film career and marked his return to absolute music. Yet the concerto bears an unmistakable cinematic imprint, with Korngold openly incorporating themes from several of his film scores into the work. The lush harmonic language, sweeping melodies, and brilliant orchestration (still tangible in this piano reduction) are unmistakably his. The first movement (*Moderato nobile*) opens with a soaring, lyrical theme drawn from *Another Dawn* (1937). The dreamy and tender second movement (*Romance*) is built on a theme from *Anthony Adverse* (1936), and the finale (*Allegro assai vivace*) is an exuberant romp that draws from *The Prince and the Pauper* (1937), filled with rhythmic vitality and sparkling virtuosity.

George Gershwin wrote *Summertime* in 1934 while working in New York for his opera *Porgy and Bess*. Jascha Heifetz's arrangement transforms the piece into a lyrical and expressive work for violin and piano, full of warmth and with a subtle jazz influence.

In *Translation Machine*, **Aditya Bhat** presents the solo amplified violin as a terrain of contradiction and collision. The work does not unfold in a straight line, nor does it ask the listener to seek clarity in the usual sense. At times fragile, at others confrontational, it moves through a landscape of disjunctions, imperfections, and echoes of what cannot be made whole. As Bhat writes:

"Music is not just dealing with sound logic; it is bound up with places, bodies, histories, ecologies, politics, and all things. If any part of it is impossible, then that is because some things are impossible to translate."

The Last Rose of Summer, op. 15, is among **Heinrich Wilhelm Ernst**'s most celebrated compositions and exemplifies his commitment to both virtuosic innovation and lyrical depth. The piece is based on a traditional Irish folk melody made famous through Thomas Moore's early nineteenth century poem of the same name. Moore's poem, a meditation on loss and the passing of time, captured the Romantic imagination across Europe and inspired numerous musical adaptations.

Ernst transforms this simple, haunting folk tune into a set of elaborate variations marked by technical complexity and rich polyphony. His use of double stops, left-hand pizzicato, and harmonics creates a dense, multi-voiced texture. Ernst's virtuosic writing is a precursor to the solo violin polyphony found in the works of later composers such as Eugène Ysaÿe.

Written by Louise Turnbull