

ANAM RECITAL: ARIEL VOLOVELSKY (CELLO) MAFS - Music At First Sight

THURSDAY 31 JULY 3.30PM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Pyotr Ilyich TCHAIKOVSKY (1840-1893) Pezzo Capriccioso, op. 62 (1887)	7'
Johann Sebastian BACH (1685-1750) Cello Suite No. 6 in D Major, BWV 1012 (c. 1720)	10'
<i>i. Prelude</i>	
<i>iv. Sarabande</i>	
Carlo Alfredo PIATTI (1822-1901) Caprice No. 3 in B-flat Major, op. 12 (1865)	3'
Joseph HAYDN (1732-1809) Cello Concerto No. 2 in D Major, Hob. VIIb:2 (1783)	11'
<i>ii. Adagio</i>	
<i>iii. Rondo. Allegro</i>	
Johannes BRAHMS (1833-1897) Cello Sonata No. 2 in F Major, op. 99 (1886)	18'
<i>i. Allegro vivace</i>	
<i>ii. Adagio affettuoso</i>	
Gioachino ROSSINI (1792-1868) 'Une larme' from <i>Péchés de vieillesse</i> (1858)	12'

Ariel Volovelsky (NSW) cello

Daniel Le (ANAM Associate Faculty) piano

Approximate duration: 60 minutes

ABOUT ARIEL VOLOVELSKY

Ariel began learning the cello at age six with Boris Suraev. He completed his BMus with High Distinction at the Sydney Conservatorium of Music studying with Julian Smiles. Ariel is thrilled to continue studying with Howard Penny in his second year at ANAM this year.

Ari is supported by ANAM Syndicate donor David Recht.

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PROGRAM NOTES

This year for me has been marked by two equally life-changing experiences — my introduction to Channel 9's show *Married at First Sight*, and my first foray into an international cello competition. One is a reality TV show in which contestants are forced to complete a deliberately discombobulating variety of tasks that have been devised with the explicit intention of exposing their personal failings and embarrassing them in front of an audience, captured in sparkling video and audio detail for perpetuity... and the other is MAFS! In contests of this kind, you only have moments to convince the experts on the panel that you are a master of any genre that they might throw at you, otherwise you will be voted out of the house.

The three solo cello which open this program have historically been used to meet the requirements of most international cello competitions. They each push the instrumentalist to extremes of technical demands and interpretation. From its syphilitic angst in the slow sections to its racing demisemiquaver passages, **Johann Sebastian Bach's** *Pezzo Capriccioso* succinctly portrays the fleeting nature of our human lives. This contrasts the *Prelude* and *Sarabande* from his sixth cello suite (BWV 1012), which are some of the most ambitious instrumental works by the spiritual composer. The bouncing rhythm of the prelude evokes a joyous, dance-like atmosphere as the pitches of the movement gradually expand from unison to increasingly vast intervals. Completing this competition triptych is **Alfredo Piatti's** Caprice No. 3 in E-flat, which combines chordal aspects from Bach with virtuosity for virtuosity's sake as a devilishly difficult study in double stops.

This excerpt of **Joseph Haydn's** second cello concerto forms a pastoral couplet that was received favourably by its English audience upon its premiere. The second movement is a textbook example of the composer's perfected classical form with its highly proportionate phrase structures, though it is subject to some surprising harmonic twists. The third movement is a rondo with the rollicking fun of an eighteenth-century hoedown. Technical fireworks weave around a fun, simple theme which is flipped around into different harmonies.

The first two movements of **Johannes Brahms's** cello sonata in F major explore a vast spectrum of emotion, typical of the heavy-hearted Romantic. Brahms wrote this cello sonata in a Viennese society whose members were increasingly interested in trying to understand their own inner worlds, epitomised by Sigmund Freud, whose body of work exploring the human psyche was published soon after. This sonata makes sense to me as Brahms' attempt to portray the way in which emotions flow into one another.

After a wildly successful career in opera, **Gioachino Rossini** had scaled down his composing to largely writing salon pieces for smaller instrumental ensembles, which he featured in the salon concerts he held in his own home. *Une larme* comes from the ninth album of his self-deprecatingly titled collection *Péchés de vieillesse* — "sins of old age".

Words by Ariel Volovelsky