

SOUNDBITE #1: BRATSCHE BASH

THURSDAY 14 AUGUST 11AM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Franz SCHUBERT (1797-1828) arr. BAILLIE <i>Erlkönig</i> (1815, arr. 2019)	5'
Frank BRIDGE (1879-1941) <i>Lament</i> (1912)	9'
York BOWEN (1884-1961) <i>Fantasia</i> (1907)	11'
Johann Sebastian BACH (1685-1750) arr. NODAÏRA <i>Chaconne</i> , BWV 1004	14'
Jamie MILES (b. 2005) <i>The Commuter's Fantasia</i> (2025) (world premiere)	10'
Helena Burns (QLD) viola * Daniel Casey (VIC) viola * Angelina Kim (QLD) viola * Lachlan McKie (VIC) viola * Jamie Miles (VIC) viola * Mattea Osenk (SA) viola *	Hanna Wallace (NSW) viola * Sebastian Coyne (ANAM alum 2024) viola Caroline Henbest (ANAM Resident Viola Faculty, Acting Head of Strings) viola

Approximate duration: 55 minutes

Helena is supported by ANAM Syndicate donors George Deutsch OAM and Kathy Deutsch, Susan and Gerald Lancaster, Cathy and Lynn Matthews, Wendy Nash and Tristram Miall, Mick and Margaret Toller, Moyna Wilson.

Daniel Casey is the recipient of the Georgina Grosvenor Scholarship supported by the Bokhara Foundation.

Angelina is supported by ANAM Syndicate donors Dorothy and Hans Carlborg, Lyndsey Hawkins, Vicki and Lawrence Jacks, Michael Schwarz and David Clouston, Viorica Samon and Anonymous. Angelina plays the Georgina Grosvenor Viola made by Ceruti, on loan to ANAM from Francis Ebury.

Jamie is supported by ANAM Syndicate donors Andrew Boyle, Jannie Brown, Barbara Friday, Marilyn and the late David Howorth, Pam Montgomery, James Turnbull.

Mattea is supported by ANAM Syndicate donors Mary-Anne Carmody, Jerry Koliha and Marlene Krelle, Mick and Margaret Toller, Dianne Vale, and Anonymous. Mattea plays a Filippo Fasser, Brescia viola, on loan to ANAM from Jannie Brown.

Hanna is supported by ANAM Syndicate donors Elise Callender, Anne Frankenberg and Adrian McEniery, Bruce and Jenny Lane, Joan and Barry Miskin, Dr Christine and Dr Howard Wright. Hanna plays a Martin Schuster viola purchased by the Lesley McMullin Viola fund.

Lachlan is supported by ANAM Syndicate donors Helen Ballantyne and Milton Robinson, Elise Callander, Barry and Joan Miskin, Adrian Turley.

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

Bratsche Bash is a joyful celebration of the viola, highlighting friendship, rich harmonies, and the often-overlooked beauty of our instrument's inner voice. The program includes cherished favourites, viola ensemble staples, and the world premiere of a new work by ANAM violist-composer Jamie Miles, written specifically for the performers. We would like to dedicate today's performance to our wonderful teacher Caroline Henbest for her constant love, support and guidance of the ANAM viola cohort – this concert would not have been possible without her!

Franz Schubert's *Erlk ing* is a dramatic German art song based on a poem by Johann Wolfgang von Goethe. It tells the story of a father riding through the night with his sick son, who is tormented by the mythical Erlking. The song is known for its intense drama, achieved through the accompaniment's galloping triplet rhythm and the singer's (or in this case, the violists') portrayal of four distinct characters: the narrator, the father, the child and the Erlking. The narrator's part is typically mild and in the mid-range of the instrument while the father is pompous and in the low range. The Erlking's lines are played softly and sweetly with rising arpeggios in the accompaniment which is equally beautiful and macabre while the son's pleas become higher and louder until his tragic death at the end of the piece. We have thoroughly enjoyed bringing these characters to life in this wonderful arrangement by British violist Max Baillie who visited ANAM while touring in Melbourne before the pandemic.

Lament for Two Violas by **Frank Bridge** is a deeply felt work composed for himself and Lionel Tertis to perform. It was debuted on March 18, 1912, in Bechstein Hall (now Wigmore Hall) as part of a concert featuring the works of four young British composers: Cyril Scott, Benjamin Dale, York Bowen, and Bridge. It's a warmly romantic, three-part piece, featuring a dialog between two violas that is both haunting and lyrical. While the title suggests grief, the piece is more contemplative and thoughtful than overtly sorrowful. *Lament* is an important piece in the limited repertoire of viola duos and will be performed today by our own Frank and Lionel, Lachlan McKie and Daniel Casey.

Another work written for Lionel Tertis, **York Bowen's** *Fantasia for Four Violas* features rich harmonies, textures and a blend of English and Wagnerian influences. Structurally, the piece follows a free, rhapsodic form, flowing organically through contrasting sections rather than adhering to traditional movements. Bowen exploits the viola's wide range and colour, blending the instruments in rich harmonies while also allowing individual lines to emerge with lyrical prominence. The interplay between the four voices creates a texture that is both intimate and orchestral, with moments of poignant introspection as well as passionate intensity. In this performance, *Fantasia* will be brought to life by Hanna Wallace, Helena Burns, Mattea Osenk and Angie Kim – four close friends currently in their second year at ANAM. Their friendship and musicality infuse the work with a warmth and cohesion that reflects both the spirit of Bowen's writing and the deep connection between the performers.

Johann Sebastian Bach's *Chaconne* from his second solo violin partita is one of the most profound and monumental works in the violin repertoire. Its complex variations over a repeating bass line showcase a range of emotions, from deep sorrow to radiant hope, making it a towering achievement of Baroque music. In 2000, VIOLA SPACE commissioned Japanese violist and composer **Ichiro Noda ira** to create a distinctive arrangement of this iconic piece for four violas. Rather than a straightforward transcription, Noda ira's version is a thoughtful reimagining that adapts Bach's material to the viola's unique voice and expressive capabilities. By exploring new tonal colours, extended techniques, and a deeper exploitation of the viola's rich lower register, this arrangement opens fresh perspectives on the work while honouring its timeless spirit. This piece brings together the entire ANAM viola cohort along with our spectacular teacher Caroline Henbest. The performance will be infused with the friendship and laughter that characterise our tight-knit studio, and we are especially thrilled to be joined by recent ANAM alumni Sebastian Coyne, whose return for this piece means a lot to all of us.

The concert will conclude with the world premiere of *The Commuter's Fantasie* written by ANAM violist and composer **Jamie Miles**. We've loved putting together this joyful and imaginative work and discovering the personal touches Jamie has written into each part has been a true celebration of our camaraderie and characters. About the octet, Jamie writes:

"A crowded station. A seat by the window. Thoughts scatter, settle, wander. Consciousness drifts. The train moves again. Awoken with a start. A blur of commuters, and out into the day; a day just like any other."

"The Commuter's Fantasie is a portrait of a familiar ritual: the daily journey by train. It begins in the bustle of a station concourse – a rush of footsteps, voices, and movement – before settling into the stillness of a seat by the window. As the physical noise recedes, the mind fills the space: thoughts wander freely, from the practical to the daydream, until the rhythmic lull of travel gives way to drowsiness. A sudden restart of the train breaks the spell. Realising it is their stop, the passenger is pulled back into motion, moving through the press of bodies and out into the street – ready to repeat it all again in a few hours' time. With thanks to Alan Holley for his guidance and expertise in refining this work."