

ANAM AT THE CONVENT: SHEFALI PRYOR

FRIDAY 15 AUGUST 7PM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Leos JANÁČEK (1854-1928) <i>Mládí</i> (1924)	18'
<i>i. Allegro</i>	
<i>ii. Andante sostenuto</i>	
<i>iii. Vivace</i>	
<i>iv. Allegro animato</i>	
André JOLIVET (1905-1974) <i>Serenade</i> (1945)	17'
<i>i. Cantilene</i>	
<i>ii. Caprice</i>	
<i>iii. Intermède</i>	
<i>iv. Marche burlesque</i>	
INTERVAL	20'
Elizabeth YOUNAN (b. 1994) <i>Shoreditch Grind</i> (2015)	10'
Wolfgang Amadeus MOZART (1756-1791) <i>Serenade in C Minor, K. 388</i> (1782)	25'
<i>i. Allegro</i>	
<i>ii. Andante</i>	
<i>iii. Menuetto e trio in canone</i>	
<i>iv. Allegro</i>	

Shefali Pryor director/oboe *
ANAM Musicians

Approximate duration: 2 hours including interval.

Join us in the courtyard during interval for a complimentary mulled wine.

* *Shefali Pryor appears courtesy of Sydney Symphony Orchestra.*

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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

Though today's stage lights and indoor setting may not lend an air of historical accuracy, the serenades of Wolfgang Amadeus Mozart and contemporaries were traditionally evening pieces; performed outdoors by fire- or candlelight and usually written for special occasions for the courts for which the composer worked for. In tonight's egalitarian court, music is occasion enough to enjoy these magical blends of woodwind sounds.

The oldest and most enduring definition of a serenade is that of a tune performed to the object of one's love and desire. Whilst **Leoš Janáček's** *Mládí* ('Youth') is no serenade by title, the work comes out of a late-in-life explosion of creative activity spurred by his obsession with the much younger Kamila Stösslová. Janáček's work was often inspired by the women around him and the resultant marital troubles caused by his wandering passions. Today, he is celebrated for his operas, which have a verismo realism to them in their quotidian settings and subject matters. The title character of *Katya Kabanová* and Emilia in *The Makropoulos Affair* are the two roles most obviously inspired by Stösslova – and the handsome stranger Katya falls in love with is a thinly veiled Janáček.

Written for his own seventieth birthday, *Mládí* is a reflection on the composer's youth in Brno, the historic capital of Moravia, whose folk music Janáček particularly championed. Over his life he published more than two thousand Moravian, Slovakian and Czech folk songs, and these tunes permeate his written works. The third movement of the wind sextet directly uses the tune of the *March of the Bluebirds*, but Janáček's distinctly vibrant sound takes great inspiration from the characteristics of Moravian and Czech folk music and language, which particularly weaves through this nostalgic work.

The cast of **André Jolivet's** biography is that of a reactionary conservative, seeking to take music "back to the human" – ancient and towards a magical incantation, a distinctly spiritual attitude which brought him together with the young Olivier Messiaen. But, true of both Jolivet and Messiaen, the substance of the music is anything but conservative. Studying as Edgard Varèse's only European student, Jolivet took on Varèse's dismissal of systems that was becoming central to European modernism in an obsession with serialism, instead turning to an intense fusion of influences from around the world and an atonalism that has a mystical and organic nature. The *Serenade* was originally written as an oboe sonata, with the piano part arranged for the remaining flute, clarinet, horn and bassoon soon after the premiere. Of the piece, Jolivet states that he had "exhausted all the present possibilities of the oboe", pushing the instrument to directly evoke character rather than simply be virtuosic for its own sake.

Australian composer **Elizabeth Younan** is fast becoming one of our most celebrated emerging artists, notably being the first Australian composer to study at the Curtis Institute of Music. Now undertaking doctoral studies at the Juilliard School in New York, her works are regularly performed by Australian and international chamber ensembles. *Shoreditch Grind* is a wind quintet written for Melbourne's *Arcadia Winds*, taking its name from a café in London. Finding the two words of the café's name "such an unusual conjunction", the work spins its own dialogue of voices over four movements which playfully evoke this zany combination of words.

Closing with a work of **Wolfgang Amadeus Mozart** is usually a return to tradition. The *Serenade in C Minor*, K. 388, is anything but, seen as one of his most progressive works. As music written for courtly occasions, serenades were usually made up of five or more movements of incidental music of generally happier characters in major keys. Three of just four movements are in minor keys, and the stormy character is at odds with typical serenades. Though there is no record of what occasion this serenade was written for, we do know that it was one of the few serenades not written in Salzburg, instead written in Vienna for the Emperor's own *Harmonie* (wind band). Notable too is that this serenade was later written for string quintet (K. 406), giving life to a piece that would have likely only been performed once for its specified occasion.

Written by Alex Owens, ANAM Music Librarian, Robert Salzer Foundation Library

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Maria Zhdanovich (SA) flute #
Joshua Webster (NZ) oboe #
Georgia White (VIC) clarinet #
Karen Chen (NSW) bass clarinet #
Shelby MacRae (NSW) bassoon #
Emily Miers (NSW) horn #

JOLIVET

Braden Simm (QLD) flute #
Shefali Pryor director/oboe
Josephine Daniel (QLD) clarinet #
Stephanie Sheridan (WA) bassoon #
Tom Allen (VIC) horn #

YOUNAN

Emica Taylor (NZ) flute #
Alex Tsang (NSW) oboe #
Karen Chen (NSW) clarinet #
William Hanna (VIC) bassoon
Oliver Harris (NSW) horn

MOZART

Shefali Pryor director/oboe
Ethan Seto (QLD) oboe #
Georgia White (VIC) clarinet #
Josephine Daniel (QLD) clarinet #
William Hanna (VIC) bassoon
Stephanie Sheridan (WA) bassoon #
Madeleine Aarons (NSW) horn #
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Acknowledgements from June 2024 – June 2025