

ANAM RECITAL: MAX WUNG (CELLO) Hadyn, Kodály, and an English Sorbet

MONDAY 18 AUGUST 1.30PM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Joseph HAYDN (1732-1809) Cello Concerto No. 2 in D Major, Hob. VIIb:2 (1783) 15'

i. Allegro moderato

Arthur SULLIVAN (1842-1900) *An Idyll* (1865) 3'

Edward ELGAR (1857-1934) *Salut d'Amour*, op. 12 (1888) 3'

Zoltán KODÁLY (1882-1967) Sonata for Solo Cello, op. 8 (1915) 30'

i. Allegro maestoso ma appassionato

ii. Adagio con gran espressione

iii. Allegro molto vivace

Max Wung (WA) cello

Berta Brozgul (ANAM Associate Faculty) piano

Approximate duration: 50 minutes

ABOUT MAX WUNG

Max is in his second year at ANAM under the tutelage of Howard Penny. He has a passion for both solo and chamber music and is interested in diverse repertoire spanning baroque to romantic to contemporary works. Beyond the cello, Max enjoys badminton, table tennis, gym sessions, beach outings, vinyl records, and whiskey tastings!

Max is supported by ANAM Syndicate donors Darin Cooper Foundation, Victor Goldsztein and Chris Perks, Janet Matton AM and Robin Rowe, Barry and Joan Miskin, James Phillips, Michael Schwarz and David Clouston, Anonymous.

Max plays a Pierre Guillaume cello bow, on loan to ANAM from Jannie Brown.

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PROGRAM NOTES

Composed in 1783, **Joseph Haydn**'s second cello concerto is a pillar of the cello repertoire. The first movement is a brilliant showcase of Classical elegance and verve. Haydn crafts a brilliant juxtaposition between the expressive, rich and joyful themes with nimble runs and technical wizardry. As such, this movement of the Haydn is widely used as a benchmark in almost all cello orchestral auditions. I have had the immense pleasure of learning it from scratch to perform for you today, hopefully with a breath of freshness and without the usual audition stress.

The two English miniatures that come next serve as a kind of charming and refreshing palate cleanser between the Classical and Modern giants, one might say, like sorbet.

Sorbet flavour #1 — Pear and Elderflower

Though best known for his comic operas with W.S. Gilbert, **Arthur Sullivan** also wrote a number of instrumental and orchestral works. As part of the "English Sorbet" in this program, please sit back and enjoy *An Idyll*. This tender miniature for cello and piano, written in 1865, weaves understated emotional depth through long, singing melodies. I discovered this rare gem in Lynn Harrell's stunning 1990 album *Andante Cantabile*, and it speaks to the Victorian taste for refined and expressive salon music.

Sorbet flavour #2 — Strawberry and Rose

Originally composed as a wedding gift for his fiancée, *Salut d'amour* ('A Greeting of Love') is one of **Edward Elgar**'s most beloved pieces. Written in 1888 for violin and piano, Elgar later arranged this charming miniature for cello and piano. He captures a sense of romantic sincerity and nostalgic sweetness, making it a perfect fit for the singing tone of the cello, bringing added warmth and depth to the melodies.

Zoltán Kodály's 1915 cello sonata is a landmark work in the twentieth-century cello repertoire. Deeply rooted in Hungarian folk music and the modal inflections of Eastern European traditions, it truly explores the cello's full expressive and technical range, often going to the very edge of the cello's fingerboard. The sonata is grounded by its scordatura alternate tuning (the two lower strings, G and C, are dropped by a semitone), enriching the cello's resonance and gives the work its distinctive timbral richness and depth. Throughout the piece, Kodály fuses Hungarian folk rhythms, improvisatory-like gestures, and haunting lyricism, all while demanding insane finger acrobatics from the cellist. I can guarantee that this has been the trickiest work I have had the opportunity to learn yet!

Words by Max Wung