

ANAM RECITAL: BRADEN SIMM (FLUTE)
Falling Ever Deeper

MONDAY 20 OCTOBER 1.30PM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

- William ALWYN (1905-1985)** Flute Sonata (1948) 8'
i. Slow
ii. Adagio tranquillo
iii. Allegro ritmico e feroce
- Carl Philipp Emanuel BACH (1714-1788)** Flute Sonata in A Minor, Wq. 132 (1747) 15'
i. Poco adagio
ii. Allegro
iii. Allegro
- Olivier MESSIAEN (1908-1992)** *Le Merle noir* ('The Blackbird') (1952) 7'
- Paul DEAN (b. 1966)** *Falling Ever Deeper* (2015) 15'
i. Maelstrom
ii. Void
iii. Epiphany
- Guillaume CONNESSON (b. 1970)** *Techno Parade* (2002) 5'

Braden Simm (QLD) flute
Josephine Daniel (QLD) clarinet
Berta Brozgul (ANAM Associate Faculty) piano

Approximate duration: 55 minutes

Braden is supported by ANAM Syndicate donors Olga Abrahams, Lesley Milburn, Diane Lightfoot, Lee Palmer.

Josephine is supported by ANAM Syndicate donors Ann Grant, Geoff and Yvonne Schroder in memory of the late Ken Schroder, Wyandra Fund.

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PROGRAM NOTES

William Alwyn was an English flautist and professor of composition at the Royal Academy of Music in London. After finding success writing music to various feature films, Alwyn composed more than 200 soundtracks which were attributed to causing such a boost in wartime morale for the British, that he was placed on a Nazi death list - a fact he was thrilled to discover. His sonata was originally performed by Gareth Morris, one of Alwyn's students, and Ernest Lush for a broadcast in 1948. The work is in one movement but falls into three distinct sections. The first is slow with the theme announced by the piano. Next is an *adagio tranquillo* in which the main idea is first played by the flute before appearing in various guises on both instruments until it resolves into quavers leading to an *allegro ritmico e feroce*. This is a fugue where the first and second voices are both played by the flute. The piano joins in with third and fourth voices growing to a *fortissimo* based on the *adagio* before the concluding coda.

Carl Philipp Emanuel Bach was one of the sons of the famous Johann Sebastian Bach. Although he learnt piano from his father and was musically talented, he studied law instead at university. After receiving his degree however, he entered the service of Prince Frederick of Prussia (later King Frederick the Great) as a court musician in Berlin. During this time, he worked alongside many other notable musicians including flutist and composer Johann Joachim Quantz. This piece, like much of the younger Bach's music, stands out from other music of his time – finding expression in the rejection of convention. This piece breaks the fast-slow-fast tradition of three movement pieces from the time, opting to open straight into the expressive slow movement, likely surprising audiences of the time. More surprising still are the demands Bach makes of the flute. Wide intervallic leaps and large dynamic contrasts surpass what is typically asked for in that period. Eighteenth century flutes typically had a narrow dynamic range, and it has been suggested that he wrote this way just so the king would have a hard time performing it.

Olivier Messiaen was a French organist, ornithologist, and one of the major composers of the twentieth century. Messiaen's compositional style incorporated many different techniques and his unique style was shaped by his *synaesthesia*, a condition where he uniquely perceived pitch as both sound and colour. *Le Merle Noir* ('The Blackbird') was commissioned by the Conservatoire de Paris in 1951 and is largely inspired by the song of the blackbird. Centred around a birdlike cadenza, the piece unfolds as a journey of increasing compositional complexity. From a primordial rumbling, it evolves through imitations of nature—the earliest form of music—before moving into chant-like passages reminiscent of medieval sacred traditions. Messiaen then expands this chant by exploring polyphony and a three-part canon, culminating in a climax marked by rapid ornamentation and the use of twelve-tone serialism.

Clarinetist and composer **Paul Dean** is a renowned musician and pedagogue from Brisbane, Australia. His compositional output is very emotionally and politically driven, making his music very relevant to the world of today and the human experience. *Falling Ever Deeper* is an emotional journey through crisis, isolation, and moving forward. After some immense personal challenges Paul faced in 2014, he wrote this piece as an expression of total melancholy. The opening movement, *Maelstrom*, is a frantic and breathless panic of notes interspersed by a musical scream and near constant metric instabilities. The second movement, *Void*, begins as a harsh contrast to the first, entering a musical stasis connoting isolation and loneliness. This whole movement is one big build to the climax as the voices in your head grow louder and louder before dissipating and leaving you alone once more. The last movement, *Epiphany*, is intentionally more emotionally upbeat than the first two, using fast intricate passages to build anticipation for the future that lies past all the grief.

A graduate of the Paris Conservatoire and a faculty member at the Conservatoire Régional d'Aubervilliers-La Courneuve, **Guillaume Connesson** writes invigorating music with a unique rhythmic drive and dance like quality *Techno-Parade* opens with driving repetitions and virtuosic riffs conveying the relentless excitement of techno music. The composer explains:

"[*Techno-Parade*] was written with a continuous pulsation, from start to finish. There are two decisive motives, swirling and colliding together, giving the piece its character, festive and disquieting at the same time. The wailing of the clarinet and the obsessive patterns of the piano seek to recapture the fierce energy of techno music... The three instruments seem drawn into a rhythmic trance that carries the piece to its conclusion in a frenetic tempo."

Words by Braden Simm