

ANAM RECITAL: EMICA TAYLOR (FLUTE)

Withered Flowers

MONDAY 20 OCTOBER 11AM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

David LOEB (b. 1939) <i>Shūen</i> (1994)	3'
Toru TAKEMITSU (1930-1996) <i>Air</i> (1995)	7'
Gareth FARR (b. 1968) <i>Kembang Suling</i> (1995)	11'
<i>i. —</i>	
<i>ii. —</i>	
<i>iii. —</i>	
Salina FISHER (b. 1993) <i>Yozora</i> 夜空 (2024)*	7'
LOEB <i>Akitsuki</i> (1994)	2'
Franz SCHUBERT (1797-1828) Introduction and Variations, D. 802 on a theme from 'Trockne Blumen' from <i>Die schöne Müllerin</i> (1824)	18'
<i>i. Introduction. Andante</i>	
<i>ii. Theme. Andantino</i>	
<i>iii. Variation 1</i>	
<i>iv. Variation 2</i>	
<i>v. Variation 3</i>	
<i>vi. Variation 4</i>	
<i>vii. Variation 5</i>	
<i>viii. Variation 6</i>	
<i>ix. Variation 7. Allegro</i>	

Emica Taylor (NZ) flute / piccolo

Jamie Willson (TAS) percussion

Aidan Boase (ANAM Associate Faculty) piano

Approximate duration: 50 minutes

Emica is supported by ANAM Syndicate donors Peter and Annie Duncan, Ann Grant, Marilyn and the late David Howorth, Fiona MacDonald and Graham McConnell, Cynthia and David O'Keefe, Mark Pearce, Rowan Streiff, Jan Williams.

Jamie is supported by ANAM Syndicate donors Ian Hogarth and Peter Larsen.

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WITHERED FLOWERS: A HARD GOODBYE

Drawing inspiration from Japan and New Zealand, today's program celebrates a recent reconnection with my Japanese heritage alongside my Kiwi roots. After visiting family in Japan last month for the first time in ten years, saying goodbye left me holding the tension of both comfort and sorrow — emotions reflected in the recital's title and concluding work.

The opening piece, *Shūen*, is one of seven preludes from **David Loeb's** third volume of preludes for the solo piccolo, with each short piece reimagined from some of his earlier compositions for Japanese flutes. Its title, which translates to 'The Last Departing Bird,' symbolises the lonely quietness after migrating birds have all left for the winter.

"Ma" is a central idea in Japanese art and philosophy, referring to the negative space, the 'gap' or 'pause' between things, which holds as much importance as the things themselves. Composer **Tōru Takemitsu** often embodied this concept in his music, treating silence as important as sound. In *Air*, his final composition written as a 70th birthday gift for French flautist Aurèle Nicolet, time seems to breathe and suspend.

The program then moves to *Kembang Suling*, a work for flute and marimba by distinguished New Zealand composer **Gareth Farr**. Shaped by his extensive study of percussion in both Western and non-Western music, Farr describes the piece as "three musical snapshots of Asia." The first movement is inspired by the Indonesian island of Bali, with the marimba and flute evoking flowing gamelan melodies intertwined with the sound of the suling (Balinese bamboo flute) weaving together in both unison and tension. The second snapshot references the shakuhachi, its haunting voice floating over the marimba's warm, rolling chords. Marked 'molto rubato', the flute line unfolds with a quasi-improvisatory feel. This flows straight into the last movement, in which complex rhythms and South Indian scales set the two performers off in a race to see who can outplay each other with an energetic finish.

Salina Fisher, one of New Zealand's leading composers, wrote *Yozora* 夜空 for Anna Rabinowicz as part of The ANAM Set 2024. Her music often draws on her Japanese heritage, as does this work, which is inspired by the contemplation encouraged by gazing at the night sky — an act that holds spiritual significance in Japanese culture. Through observing the stars, the piece emerges as an internal monologue full of searching, revelation, anguish, and calm. Fisher writes that *Yozora* 夜空 "evokes the ebb and flow of these changing states, guiding the listener though a stream of inner reflections."

Akitsuki ("Five Views of the Autumn Moon"), another prelude by **Loeb**, draws on the nineteenth-century practice of dividing pieces into sections where the composer notes "in the manner of earlier strict variation form but with far greater freedom in reshaping the original ideas" — a fitting bridge to Schubert's Introduction and Variations on "Trockne Blumen".

Trockne Blumen ('Withered Flowers') is one of the final songs from **Franz Schubert's** cycle *Die schöne Müllerin*, composed in 1823, with this set of variations being written the following year. The text, drawn from Wilhelm Müller's poems, tells of the flowers a young miller once gave to his love, now withered on his grave. The flute and piano open in E minor, journeying through memories of grief, anger, joy, and ultimately concluding in E major. Through the harmony, Schubert transforms despair into something transcendent, revealing life and hope after death. The original song's words reinforce this sense of hope, saying: "Spring will come, and winter will pass."

This music resonated deeply with the heartache of saying goodbye to family. Yet, within its sorrow, the withered flowers, like tea leaves, hold beautiful fragrance and memories we can cherish.

Words by Emica Taylor