

ANAM RECITAL: IAN CHIAO (VIOLIN)

A Moment of Hours

TUESDAY 21 OCTOBER 11AM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

George Frideric HANDEL (1685-1759) Violin Sonata in D Major, HWV 371 (c.1750) 12'

- i. Affettuoso*
- ii. Allegro*
- iii. Larghetto*
- iv. Allegro*

Franz SCHUBERT (1797-1828) Rondo in A Major, D. 438 (1816) 14'

Johannes BRAHMS (1833-1897) Violin Sonata No. 3 in D Minor, op. 108 (1878-88) 24'

- i. Allegro*
- ii. Adagio*
- iii. Un poco presto e con sentimento*
- iv. Presto agitato*

BRAHMS arr. **CHIAO** *Wiegenlied* ('Lullaby'), op. 49 no. 4 (1868, arr. 2025) 2'

Ian Chiao * (NZ) violin
Shannon Rhodes * (WA) violin
Lachlan MacLaren * (VIC) violin

Lachlan McKie * (VIC) viola
Boudewijn Keenan * (NZ) cello
Berta Brozgul (ANAM Associate Faculty) piano / harpsichord

Approximate duration: 50 minutes

ABOUT IAN CHIAO

Violinist Ian Chiao, originally from New Zealand, is a first-year student at ANAM studying with Adam Chalabi, having completed his BMus at the Melbourne Conservatorium under Dr. Curt Thompson in 2024. A prize-winning soloist and chamber musician, Ian has performed internationally and served as concertmaster for orchestras including the University of Melbourne Symphony and Geelong Symphony and has appeared with orchestras such as the Sydney Symphony Orchestra (SSO), Tasmanian Symphony Orchestra (TSO), Australian Youth Flagship Orchestra (AYO), and the Auckland Philharmonic Orchestra (APO). He has also closely collaborated with members of leading ensembles such as the ACO, ASQ, Kronos Quartet, Takacz Quartet, Gewandhausorchester, and Chicago Symphony, and performed at festivals including Mimir (2023–24) and Portillo (2025).

Ian is supported by ANAM Syndicate donors Peter and Annie Duncan, Michael and Lizanne Goodwin, Robert Hook, Igor Zambelli OAM. Ian currently plays a Louis Guersan 1700's Violin on loan to ANAM from Francis Ebury.

This concert will feature ANAM's harpsichord, funded by Rosemary and the late John Macleod.

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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

The violin has always carried with it a sense of time; the passage of days, the shifting of moods, the seasons of both life and art. In my recital, I hope to offer a journey from morning to night: from brightness and clarity through energy and intensity, into intimacy and repose. It is a program shaped not only by music's chronology, but also by bonds of friendship, collaboration, and discovery that make such music-making possible.

Our day begins with **George Frideric Handel's** Violin Sonata in D Major. Written around 1749, it belongs to a set of sonatas that Handel published to meet a thriving market for chamber music. While Handel is best known for his monumental operas and oratorios, his violin sonatas reveal a more personal side; poised and inwardly lyrical. This sonata's clarity and balance feels like morning light, simple in design, but filled with warmth and brightness. Performed with continuo, it also highlights the joy of shared music-making, a breakfast conversation between violin, harpsichord, and cello.

The program then bursts into the afternoon with **Franz Schubert's** Rondo in A Major, written in 1816. Scored for violin and string quartet, the piece lies somewhere between chamber music and concerto, with the violin soaring above the ensemble. Schubert, then only nineteen, was already a master of melody, and this Rondo is a study in youthful exuberance - playful and virtuosic, filled with sunlight and energy. It is a reminder of the social nature of music in Schubert's Vienna, where friends gathered in salons to play and listen. For me, this piece captures the joy of playing with dear colleagues and sharing a dialogue that is as much about friendship as it is about the many, many notes.

As the day turns to evening, the recital shifts to **Johannes Brahms's** Violin Sonata No. 3 in D Minor, op. 108. Composed in 1888, it is the last and most dramatic of his violin sonatas, written during summers spent on the shores of Lake Thun in Switzerland. Unlike his earlier sonatas, which share the piano and violin lines more intimately, this sonata casts the violin as a fiery protagonist and the piano as its equal in both power and depth. Across four movements, Brahms moves from stormy turbulence to lyrical tenderness, capturing the shadows and intensities of late Romanticism. If Schubert's Rondo is afternoon brightness, Brahms gives us evening - richer, more complex, suffused with passion and reflection for the day.

Finally, the program closes not with grandeur but with intimacy: **Brahms's** *Wiegenlied*, better known as his *Lullaby*. In my arrangement for the violin, it becomes a gentle farewell, a quiet goodnight song that brings our day to rest. After the intensity of the sonata, the lullaby reminds us that music is not only about drama but also tenderness.

This recital marks the close of my first year at ANAM. It has been a year of learning, of growth, and above all, of connection - to mentors, to peers, and to music that constantly reshapes how I hear and play. In the end, music collapses time, an hour can feel like a moment, a phrase can carry both past and future. This program is my way of creating 'a moment of hours' - an invitation to listen, to journey, and to share in the fleeting joys of music. In presenting these works, I hope to share a little of that journey.

Words by Ian Chiao