

ANAM RECITAL: SHANNON RHODES (VIOLIN)

A culmination of the work at ANAM

WEDNESDAY 22 OCTOBER 11AM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Johann Sebastian BACH (1685-1750) Violin Sonata No. 1 in G Minor, BWV 1001 (c. 1720) 10'

i. Adagio
ii. Fuga. Allegro

Ludwig van BEETHOVEN (1770-1827) Violin Sonata No. 10 in G Major, op. 96 (1812) 28'

i. Allegro moderato
ii. Adagio espressivo
iii. Scherzo. Allegro – Trio
iv. Poco allegretto

Pyotr Ilyich TCHAIKOVSKY (1840-1893) Violin Concerto in D Major, op. 35 (1878) 19'

i. Allegro moderato

Shannon Rhodes (WA) violin
Aidan Boase (ANAM Associate Faculty) piano

Approximate duration: 60 minutes

ABOUT SHANNON RHODES

Shannon was born and raised in Perth and studied under Shaun Lee Chen. He is the winner of the VOSE memorial prize at the Conservatorium of Western Australia and is the recipient of the Royal Overseas League scholarship where he performed and received masterclasses in the United Kingdom. Shannon has also performed in masterclasses with Laurence Jackson, Emily Sun, Karen Gomyo, Michael Foyle, Philippe Honore, Igor Keller and Joo Young Ho.

Shannon is excited to begin studies at ANAM in 2025 under the tutelage of Adam Chalabi.

*Shannon is supported by ANAM
Syndicate donors David and Geraldine
Glenny, Stuart Kollmorgen OAM and
Rodrigo Oliveira, Anne and Greg Sewell.*

*Shannon plays a Hill & Sons bow
donated to ANAM by The Bryce Family.*

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PROGRAM NOTES

We start off with **Johann Sebastian Bach's** first sonata for the unaccompanied violin in G minor. Opening with a grand yet tragic chord in this minor key, we explore the struggles between fate and one's self trying to escape destiny. The inevitability of the lower voice followed by the cry of the upper voice demonstrates to Bach's genius and adds to the technical difficulty of conveying the grandeur of this piece on a single instrument.

I have struggled to find a way of putting such weight into the music, especially when there are countless interpretations from every great violinist to ever live to use as models for my own performance. I have come to countless views on how this piece can be played while also considering historically informed performance practices, but have struggled to play the piece with a coherent story behind the music. Bach's music is something to be worked on for your whole life, still finding new ideas to explore every time you play it. I hope you enjoy my current interpretation from this early chapter of what I hope is a long friendship with this sonata.

Opening with a simple trill in G major, **Ludwig van Beethoven's** Sonata No. 10 has light-hearted yet beautiful themes in each movement. As his last sonata work for the violin and piano, one may assume it to be the totality of all his violin sonatas, but the music lends to a far more reflective and simple nature of beautiful and ethereal melodies passed between the piano and the violin. I especially enjoy the interplay between the piano and violin, where admittedly the piano part has at least twice the number of notes than me (thank you, Aidan!). A violin sonata may seem like a representation of two voices playing together; in fact, there are usually three. The left and right hand of the piano, and then the violin. This is quite prominent in the final movement, which to me proved to be a challenging yet rewarding study in collaborative music making.

Contrary to the Bach and Beethoven played earlier, the first movement of **Pyotr Ilyich Tchaikovsky's** violin concerto does not begin with a simple theme that can be heard throughout the piece, but rather a mysterious yet beautiful melody that pulls in the audience and performer to anticipate what is to come next. The lush main subject starts off simple but becomes increasingly elaborate as the piece goes on, to end with four accelerations of tempi to end in an extravaganza. As a staple for violin concerto repertoire, I had difficulty practicing new techniques as well as building stamina for this twenty-three-page movement but found it highly rewarding after practicing it for over half a year.

Words by Shannon Rhodes