

ANAM RECITAL: HELENA BURNS (VIOLA)

The World Needs Your Magic

THURSDAY 23 OCTOBER 11AM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Caroline SHAW (b. 1982) <i>Entr'acte</i> (2011)	11'
Laufey JÓNSDÓTTIR (b. 1999) <i>Dreamer</i> (2023)	4'
York BOWEN (1884-1961) <i>Fantasia</i> , op. 41 (1907)	11'
Paul HINDEMITH (1895-1963) <i>Viola Sonata in F Major</i> , op. 11 no. 4 (1919)	17'
<i>i. Fantasie</i>	
<i>ii. Thema mit Variationen</i>	
<i>iii. Finale</i>	

Helena Burns (QLD) viola
Lili Stephens * (QLD) violin
Lydia Sawires * (NSW) violin
Heesoo Kim * (QLD) cello
Hanna Wallace * (NSW) viola
Mattea Osenk * (SA) viola
Angelina Kim * (QLD) viola
Steven Bryer * (QLD) percussion
Jamie Willson * (TAS) percussion
Allan McBean * (SA) double bass
Daniel Le (ANAM Associate Faculty) piano

Approximate duration: 48 minutes

ABOUT HELENA BURNS

Helena Burns is a Brisbane-born violist undertaking her second year at ANAM in 2025 under the tutelage of Caroline Henbest. She graduated with a Bachelor of Music and First Class Honours from the University of Queensland (UQ) in 2021 and will graduate with her Master of Philosophy from UQ in early 2025. Throughout her time at UQ, Helena had the privilege and joy of studying with the wonderful Professor Patricia Pollett. She hopes to continue exploring all Melbourne has to offer and learn as much as possible about the kind of musician she wants to be!

Helena is supported by ANAM Syndicate donors George Deutsch OAM and Kathy Deutsch, Susan and Gerald Lancaster, Cathy and Lynn Matthews, Wendy Nash and Tristram Miall, Mick and Margaret Toller, Moyna Wilson.

** Denotes ANAM Musicians supported by ANAM Syndicate donors or foundations.*

ANAM relies on the generous support of donors to help us develop our young and talented musicians. To provide the very best performers for your concert experience today and in the future, please donate to ANAM now via our website, call (03) 9645 7911 or speak to our Box Office staff at today's concert.

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

Growing up, I was completely enchanted by magic: both the spell-casting, wand-waving kind, and the kind that exists more quietly in the everyday. My first introduction to classical music wasn't in a concert hall, but through the soundtracks of the magical worlds I adored: *Harry Potter*, *Merlin*, and of course, the *Barbie* movies. These stories weren't just whimsical entertainment, they opened my mind and senses to beauty, curiosity and a world of possibilities.

As musicians, we are craftspeople, but we are also conjurers who can transport, transform and inspire audiences through our performances. Even though technique, practice, and perfection can sometimes obscure that, what we do is still, at its core, pretty magical. This recital is a celebration of that magic through the unique voice of the viola and the sense of otherworldly beauty it can create.

We begin with **Caroline Shaw's** *Entr'acte* for string quartet, a piece that, to me, sounds like Alice falling down the rabbit hole. Shaw starts with a lovely, polite Haydn-esque minuet, and then: poof! It all unravels. Harmonies twist like mirrors in a funhouse, time stretches and contracts, and suddenly you're not sure which way is up. It's elegant, eerie, and completely unpredictable, like stepping into a musical Wonderland where anything could happen.

Next, an arrangement of **Laufey's** *Dreamer* for viola quartet, piano, and percussion brings the world of jazz-pop into the concert space in a way that is deeply personal to me. Laufey is one of my favourite artists and her music blends the worlds of jazz, classical and pop into some of the most spellbinding songs ever written. Her song writing is gentle, melancholic, and cinematic, and these qualities translate beautifully to the warmth and intimacy of the viola. This arrangement lets the instrument take on the role of the dreamer itself, expressing longing, vulnerability, and hope in a world that too often forgets how to dream.

York Bowen's *Fantasie* for Four Violas is like a spell woven in sound, rich with shimmering harmonies and deep, velvety textures that echo both English charm and Wagnerian grandeur. Instead of sticking to traditional movements, the piece unfolds like fairytale, drifting freely through contrasting moods and landscapes. Bowen conjures the full magic of the viola's voice, from its dusky low murmurs to its soaring, lyrical highs. The four parts dance and intertwine as characters in the story, evoking moods that are sometimes tender, sometimes fiery and always deeply connected. Playing this piece with my beautiful friends Mattea, Hanna and Angie feels like slipping into a quiet kind of magic, where every phrase we share weaves us closer together and the music becomes greater than the sum of its parts.

The program closes with **Paul Hindemith's** *Fantasie* sonata, an early work that is whimsical, virtuosic and above all, fantastical. As a violist himself, Hindemith understood the instrument's full potential — its grit, its elegance, and its haunting tone. This sonata feels like a creature of myth: mercurial and bold, full of shifting moods and unexpected turns. It's the perfect way to end, and a reminder that even through the most technical playing, we're channelling something larger than ourselves.

Each of these works holds a kind of magic. Sometimes the magic is shimmering on the surface, sometimes it's hidden deep within. My hope is that, through this recital, you too will feel that enchantment. Because in a world that can often feel overwhelming, uncertain, or unfeeling, the world needs your magic.

Words by Helena Burns