

ANAM RECITAL: SOPHIA JONES (VIOLIN)

« je ne sais quoi »

MONDAY 10 NOVEMBER 1.30PM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Germaine TAILLEFERRE (1892-1983) Violin Sonata No. 1 (1921) 18'
i. Modéré sans lenteur
ii. Scherzo. Pas tres vite et sans rigueur
iii. Assez lent

Camille SAINT-SAËNS (1835-1921) Havanaise in E Major, op. 83 (1887) 10'

Maurice RAVEL (1875-1937) Violin Sonata No. 2 in G Major (1923-27) 18'
i. Allegretto
ii. Blues. Moderato
iii. Perpetuum mobile. Allegro

Sophia Jones (QLD) violin
Timothy O'Malley (VIC) piano
Daniel Le (ANAM Associate Faculty) piano

Approximate duration: 50 minutes

ABOUT SOPHIA JONES

Born into a musical family in Brisbane, Sophia commenced playing the violin at the age of five with her mother.

She joined the Queensland Youth Orchestra in 2014 reaching Principal First Violin of the flagship symphony orchestra in 2022 and participating in the international tour to Singapore and Europe in 2023. She has also been an active participant in various Australian Youth Orchestra programs since 2022. In 2022, Sophia formed the DMI-Trio performing the Shostakovich Piano Trio No. 2 in E minor amongst other works for the Musica Viva Strike a Chord competition, ultimately receiving the string prize.

Sophia is in her second year of studies at ANAM in 2025 studying with Adam Chalabi.

Sophia is supported by ANAM Syndicate donor Gina Fairfax AC. She currently plays a A.E. Smith 1927 Violin on loan to ANAM from Jannie Brown, and an Albert Nuernberger violin bow gifted to ANAM by a private foundation.

Timothy is supported by ANAM Syndicate donors Min Jiang, Jeanne McMullin, Elizabeth Nye, Mary Oliver, Marie Rowland, Anonymous.

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PROGRAM NOTES

If you cast your mind back to the glorious year of 2013, you may remember the revolving door of prime ministers, the release of the groundbreaking fifth-generation iPod, and Katy Perry's complete dominance of pop music with her hit single *Roar*. For me, 2013 marked the first time little Sophia ever heard Janine Jansen's performance of Saint-Saëns's *Havanaise* through the small speakers of my iPod! Ever since then, *Havanaise* and the wider genre of twentieth century French music has captured my heart, and I am very grateful to be able to explore and share this style within my recital today.

In my opinion, **Germaine Tailleferre's** second sonata for violin and piano is an undiscovered gem and the aural realisation of Monet's body of work. Part of *Les six*, a group of six French composers who strongly reacted against the heavy German romanticism of Wagner and Strauss but also against the chromaticism and lush orchestration of Claude Debussy. Tailleferre's compositional style is characterised by a neoclassical aesthetic, Gallic wit and weightless charm. In the first movement she initially weaves a nimble and floating violin line around a rather rhythmically *semplice* piano part, with lyrical interplay and a mixture of descending and ascending flourishes emerging between the two performers as the movement develops. The next movement begins with the mute on, a *mysterioso* violin part beguiling the piano and audience. Suddenly, an explosive outburst from the violin, complete with descending and extensive chromaticism, dramatically energises the movement, leading into a charming pizzicato dialogue with the piano, who returns to the opening theme.

A warning: this next paragraph may read like a love letter — this should be no surprise knowing that **Camille Saint-Saëns'** *Havanaise* was a musical pillar in my childhood. Though by all measures this work is a showpiece designed to showcase and test the technical capacity of the performer with various bow techniques (up-bow staccato, *portato* and *sautille* to name a few), double-stops and dazzling fast passages, *Havanaise's* charm relies on the underlying Cuban *habanera* rhythm. It is written in a single movement with various tempo changes which help to contrast the initial gentle melody with the fiery and virtuosic drama. For me, the *Havanaise* encapsulates many of Saint-Saëns's compositional quirks, from his emotional restraint to his vivid colours, elegance and eclectic and international influences.

Concluding the program is **Maurice Ravel's** iconic 'Blues' or 'Jazz' sonata, aptly named after the second movement. Ravel himself describes the violin and piano as "essentially incompatible instruments, which not only do not sink their differences, but accentuate incompatibility to an even greater degree", and yet this disparity intrigued him, prompting him to compose this sonata as a dialogue between the two instruments; distinct voices that react and respond to each other. The first movement is quite pastoral in its thematic material while the shared accompaniment line is more *agitato*, playfully pushing and nudging the melody. The middle *Blues* movement pays homage to Ravel's time in various night and jazz clubs alongside Debussy: a fusion of his late neoclassical style and the trending music of his time. Finally, the last movement begins by reminiscing on the cheekiness of the first before launching into a *moto perpetuo* that catapults both instruments to the finale. Tim and I like to think of this movement as a petrol lawnmower revving up before ploughing through a field!

Words by Sophia Jones