

ANAM RECITAL: HANNA WALLACE (VIOLA)

MONDAY 10 NOVEMBER 3.30PM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Emily SHEPPARD (b. 1993) *Aftermath* (2022) 7'

Henri VIEUXTEMPS (1820-1881) Viola Sonata in B-flat Major, op. 36 (1863) 25'
i. Maestoso – Allegro
ii. Barcarolla. Andante con moto
iii. Finale scherzando. Allegretto

Claude DEBUSSY (1862-1918) String Quartet in G Minor, op. 10 (1893) 11'
i. Animé et très décidé
ii. Assez vif et bien rythmé

Hanna Wallace * (NSW) viola

Olivia Kowalik * (NSW) violin

Jasmine Milton * (SA) violin

Max Wung * (WA) cello

Berta Brozgul (ANAM Associate Faculty) piano

Approximate duration: 45 minutes

ABOUT HANNA WALLACE

Hanna is in her second year at ANAM while completing a Bachelor of Music Performance at Melbourne University. She grew up playing violin and only switched to viola after forming the Cousin Quartet. The Cousin Quartet, made up of Hanna, her brother Jamie, and her two cousins Beatrice and Dylan, were awarded First Prize in the inaugural Musica Viva Strike a Chord in 2020 and have been performing together ever since. Hanna has most experience in chamber music but has found a love for orchestral music having attended Australian Youth Orchestra programs since 2022, including as principal viola working with Sophie Rowell as music director in 2024.

Hanna is supported by ANAM Syndicate donors Elise Callander, Anne Frankenberg and Adrian McEniery, Bruce and Jenny Lane, Joan and Barry Miskin, Dr Christine and Dr Howard Wright. Hanna plays a Martin Schuster Viola, purchased with the assistance of the Lesley McMullin Viola Fund.

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PROGRAM NOTES

This recital moves through a wide range of musical voices and emotions — from the raw honesty of *Aftermath* to the Romantic warmth of Vieuxtemps to the colour and imagination of Debussy. Each piece shows a different side of the viola: personal, expressive, and deeply connected to the heart of the music. It's also a celebration of collaboration and connection — from solo reflection to chamber music shared with wonderful friends.

Aftermath by **Emily Sheppard** is a piece for viola and voice that explores what comes after loss — the quiet, the searching, and the slow process of finding strength again. The music moves between moments of stillness and intensity, giving both the viola and the voice space to express vulnerability and resilience.

I first heard *Aftermath* when my classmate Mattea Osenk performed it, and I was so moved that I cried. From that moment, I knew I wanted to play the piece myself. Having the chance to sing as well as play makes this performance especially meaningful — I sang with the Sydney Children's Choir for 9 years, and it's wonderful to have a chance to sing again. Performing *Aftermath* feels like coming full circle: revisiting the first moment I was moved by it, and now sharing that same emotion with others.

Henri Vieuxtemps was a celebrated violinist and composer of the Romantic era, known for writing music that highlights both the expressive and virtuosic qualities of string instruments. His viola sonata, written in 1863, showcases the viola's warm, singing tone.

I immediately fell in love with this sonata the first time I heard it. The first movement opens with a grand, lyrical theme that feels noble and passionate, but it was the second movement, *Barcarolla*, that truly won me over. A barcarolle is traditionally a song sung by Venetian gondoliers, and Vieuxtemps captures that gentle rocking rhythm and lyrical flow so beautifully. The music feels like it's floating: it's calm, tender, and full of heartfelt expression.

Claude Debussy's string quartet in G minor, written in 1893, reimagines what a string quartet could be. Instead of following traditional classical structures, Debussy creates a shimmering world of sound full of colour, motion, and fluid harmony.

The first movement, *Animé et très décidé*, is energetic and full of life, while the second, *Assez vif et bien rythmé*, dances with playful pizzicato and rhythmic sparkle. Together, they show Debussy's bold new way of thinking about sound and texture.

Our quartet has been playing together for about a year and a half now, and it's been such a joy to grow as an ensemble through this incredible piece. We'll be performing the full quartet as part of Harmonies du soir, the French edition of ANAM's annual chamber music festival, and tonight's performance of the first two movements is a glimpse into that larger journey.

Words by Hanna Wallace