

CONCERT 1

THURSDAY 27 NOVEMBER, 3PM

UN CABARET SÉRIEUX

Eugene BOZZA (1905-1991) Sonatine (1951)	10'
<i>i. Allegro vivo</i>	
<i>ii. Andante ma non troppo</i>	
<i>iii. Allegro vivo</i>	
<i>iv. Largo — Allegro</i>	
Lili BOULANGER (1893-1918) <i>D'un soir triste</i> ('On a melancholy evening') (1918)	11'
BOULANGER <i>D'un matin de printemps</i> ('On a spring morning') (1918)	5'
Pascal DUSAPIN (b. 1955) <i>Stanze</i> (1991)	8'
Henri DUTILLEUX (1916-2013) <i>Les Citations</i> (1985)	15'
<i>i. For Aldeburgh 85</i>	
<i>ii. From Janequin to Jehan Alain</i>	
INTERVAL	20'
André JOLIVET (1905-1974) Suite en concert (1965)	16'
<i>i. Modéré — Fremissant</i>	
<i>ii. Stable</i>	
<i>iii. Hardiment</i>	
<i>iv. Calme — Veloce — Apaise</i>	
Guillaume CONNESSON (b. 1970) Sextet (1998)	14'
<i>i. Dynamique</i>	
<i>ii. Nocturne</i>	
<i>iii. Festif</i>	

Approximate duration: 1 hour and 40 minutes including a 20-minute interval.

ANAM MUSICIANS

BOZZA	Oliver Harris * (NSW) horn Stephen Mosa'ati * (NZ) trumpet Lewis Grey * (NZ) trumpet Max Gregg (NSW) trombone Robin Hall * (NSW) tuba
BOULANGER	Lili Stephens * (QLD) violin Boudewijn Keenan * (NZ) cello Sarah Chick * (TAS) piano
DUSAPIN	Madeleine Aarons * (NSW) horn Elizabeth Dawson * (NSW) trumpet Koominka * (NSW) trumpet Harrison Steele-Holmes (VIC) trombone Angus Pace * (VIC) bass trombone
DUTILLEUX	Alex Tsang * (NSW) oboe Liam Furey * (NZ) harpsichord Jamie Willson * (TAS) percussion Maddison Furlan * (VIC) double bass
JOLIVET	Maria Zhdanovich * (SA) flute Steven Bryer * (QLD) percussion Caleb Goldsmith * (NZ) percussion Jonathan Parker * (WA) percussion Jamie Willson * (TAS) percussion
CONNESSON	Joshua Webster * (NZ) oboe Georgia White * (VIC) clarinet Francis Atkins * (NSW) piano Hannah Tyrrell * (VIC) violin Lachlan McKie * (VIC) viola Allan McBean * (SA) double bass

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

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

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THE PATHFINDERS

The first thing most people think about when they think about French music (aside from Édith Piaf's *Non, je ne regrette rien*) is the Impressionism of Claude Debussy and Maurice Ravel. Their lush harmonies and beguiling lyricism — if their styles can be summed up so briefly — are revolutionary in their divergence from the Germanic norms before them, masking a daring modernism in alluring colours.

These familiar stylistic shores remain on the edge of the horizon as each composer in this first concert boldly pushes the idea of French music forward. Our opening strides into the future comes from **Lili Boulanger**, the first woman to win the storied Prix de Rome composition prize, innovating in orchestration and establishing a stylistic voice that stretched the still-new harmonic exploration of her predecessors into new realms. Had she not passed away at 24, she seemed surely destined to become the most visionary compositional voice of her generation. These two trios were among the last works written, more commonly known in her lush orchestral arrangements, yet arguably more profound and human in these trio forms. *D'un soir triste* ('On a sad evening') was the last work Boulanger completed before becoming too frail to write, and has been described as her own eulogy. Paired with *D'un matin de printemps* ('On a spring morning'), the journey from night to dark pairs an ending with a new beginning, for her and for her music in the world.

It's one of history's quirks that composers prolific across many forms are remembered for just a handful. For **Eugène Bozza**, his operas and symphonies are rarely heard outside of France, but his wind ensembles are a mainstay of any wind player's repertoire. Known for combining jazz and contemporary styles into his works, the *Sonatine* is representative of Bozza's neo-Classical oeuvre, where he stands with Darius Milhaud and Igor Stravinsky, fanfare-like in its textural clarity and clearer melodic motion.

Stanze is two brief brass moments which capture the wide-ranging mind of **Pascal Dusapin**. Enthusiastic about everything from jazz to classical to American rock, the organ-obsessed teen had his life changed hearing Edgar Varèse's *Arcana*, and from then dedicated himself to composition in his tradition, learning from France-based Iannis Xenakis and continuing to synthesise his diverse influences. Dusapin is fascinated with Irish author Samuel Beckett, who turned to writing in French to liberate himself from entrenched concepts of style and form he felt he could not escape in his native English — much like Pierre Boulez turning to the unknown to break from the inescapable semantics of diatonic music. Dusapin too plays with this gap between the understood language of Western harmony and the unknown lands of emancipated dissonance. He sums up the dyad through an extract of Beckett's first French novel, *Mercier and Carmier*, here translated in English:

"Ah, yes, said Camier. Let our motto then be slowness and circumspection, with swerves to the right and left and sudden returns to the rear, according to the obscure darts of intuition."

The music evokes these twists and turns in its organic construction, with Dusapin evoking this sense of intuition through the work's construction.

Another composer who held his literary influences in the highest regard is **Henri Dutilleux**. So much of the avant-garde finds inspiration in its multimodality, and Dutilleux too used the structures and theories of Marcel Proust, particularly around the idea of memory and time. His early works took after the tonal language of Fauré and Debussy, but these were disavowed with the publication of his opus 1 piano sonata, where he moves into a Messiaen-style modalism and chromaticism unconstrained by Germanic serialist rules, using Proust-inspired thematic organisation to let ideas reveal themselves over time. His constant reworking of *Les Citations*, over time adding new movements, makes the work itself an examination of musical time and memory. Dutilleux used quotations from Benjamin Britten's *Peter Grimes* for the first movement, a theme and variation of Jehen Alain's to create the second movement in 1990, and a theme of his own (from his ballet *Le loup*) added last as an interlude in 2010.

André Jolivet too sought to bring elements of the past into the present, though looking further back than Bozza, seeking to "give back to music its original ancient meaning... [and] magical, incantatory expression." Jolivet was Varèse's only European student, and the combination of influences of past, modern and an endless fascination with the 'other' from his extensive African and Asian travels create his 'primal' style. He saw the flute and percussion as the most primal of modern instruments, and stretches the capabilities of both instruments for a work worthy not just of being a flute concerto but a concerto-worthy performance for the percussionists as well.

Somehow, these ideas all tie together with a wink in the music of **Guillaume Connesson**. Blending the breadth of the French tradition preceding him, Connesson plays with rhetoric to create evocative works, frequently using detailed visual language to describe his music. Written for friends Eric Le Sage and Paul Meyer for a New Years concert, the sextet maintains a playful character throughout, evoking Steve Reich's minimalism in the first movement and quoting Schubert's Trout in the final — a truly eclectic party bringing the world into French music, and bringing France into our Rosina Auditorium.

Words by Alex Owens, Music Librarian, Robert Salzer Music Foundation.