

SATURDAY 29 NOVEMBER, 1PM

<b>Jean-Marie LECLAIR (1697-1764)</b> Trio Sonata in D Major, op. 2 no. 8 (1728)	11'
<ul style="list-style-type: none"> <li>i. Adagio</li> <li>ii. Allegro</li> <li>iii. Sarabanda. Largo</li> <li>iv. Allegro assai</li> </ul>	
<b>Pierre BOULEZ (1925-2016)</b> Sonatine (1946)	13'
<b>Thierry ESCAICH (b. 1965)</b> <i>Magic Circus</i> (2004)	11'
<b>INTERVAL</b>	20'
<b>François COUPERIN (1668-1733)</b> Selections from <i>Pieces de clavecin</i> (1713)	12'
<ul style="list-style-type: none"> <li>Les Matelottes Provencales</li> <li>Le Reveil Matin</li> <li>La bandoline</li> <li>L'Enchanteresse</li> <li>Les Papillons</li> <li>La Bourbonnaise</li> <li>La Nanette</li> </ul>	
<b>Élizabeth Jacquet DE LA GUERRE (1665-1729)</b> Trio Sonata in No. 3 in D Major (1695)	9'
<ul style="list-style-type: none"> <li>i. Grave, vivace e presto</li> <li>ii. Allegro</li> <li>iii. Allegro</li> <li>iv. Aria affettuoso</li> <li>v. Allegro</li> </ul>	
<b>Jean Baptiste LULLY (1632-1687)</b> arr. <b>GIONANIDIS</b> Suite from <i>Le Bourgeois Gentilhomme</i> (1670, arr. 2013)	10'
<ul style="list-style-type: none"> <li>i. Ouverture</li> <li>ii. Gaillarde Canarie</li> <li>iii. Air des Garçons tailleurs</li> <li>iv. Marche pour la Cérémonie des turcs</li> </ul>	
Approximate duration: 1 hour with a 20-minute interval	

## ANAM MUSICIANS

		DE LA GUERRE	<b>Francis Atkins</b> * (NSW) harpsichord <b>Daisy Wong</b> * (NSW) violin <b>Shannon Rhodes</b> * (WA) violin <b>Maddison Furlan</b> * (VIC) viola da gamba
LECLAIR	<b>Braden Simm</b> * (QLD) flute <b>William Hanna</b> (VIC) bassoon <b>Sarah Chick</b> * (TAS) harpsichord <b>Daniel Casey</b> * (VIC) viola	LULLY	<b>Yoram Levy</b> trumpet /director (ANAM Faculty, Head of Brass & Trumpet) <b>Oliver Harris</b> * (NSW) horn <b>Madeleine Aarons</b> * (NSW) horn <b>Lewis Grey</b> * (NZ) trumpet <b>Stephen Mosa'ati</b> * (NZ) trumpet <b>Elizabeth Dawson</b> * (NSW) <b>Max Gregg</b> * (NSW) <b>Toby Sward</b> * (TAS) <b>Angus Pace</b> * (VIC) <b>Robin Hall</b> * (NSW) <b>Steven Bryer</b> * (QLD) <b>Jamie Willson</b> * (TAS) <b>Caleb Goldsmith</b> * (NZ) <b>Jonathan Parker</b> * (WA)
BOULEZ	<b>Maria Zhdanovich</b> * (SA) flute <b>Paavali Jumppanen</b> piano (ANAM Artistic Director)		
ESCAICH	<b>Alex Tsang</b> * (NSW) oboe <b>Ethan Seto</b> * (QLD) oboe <b>Karen Chen</b> * (NSW) clarinet <b>Josephine Daniel</b> * (QLD) clarinet <b>Matthew Kneale</b> (alum 2013) bassoon <b>Stephanie Sheridan</b> * (WA) bassoon <b>Emily Miers</b> * (NSW) horn <b>Tom Allen</b> * (VIC) horn		
COUPERIN	<b>Steven Bryer</b> * (QLD) percussion <b>Jamie Willson</b> * (TAS) percussion <b>Jonathan Parker</b> * (WA) percussion <b>Caleb Goldsmith</b> * (NZ) percussion		

The position of ANAM Artistic Director is supported by Janet Holmes à Court AC and Rosemary & the late John Macleod.  
Yoram Levy's position is supported by John and Chris Sandow.

\* 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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## BUILT ON STRONG FOUNDATIONS

Like each ANAM Syndicate member and each donor is an invaluable support to our musicians in their continued development, France would not have the rich history of compositional innovation without the institutions and their benefactors supporting them. More typically of European history, religion and royalty were the biggest supporters of artistic creation, but modern France's miracle of the IRCAM provided a fertile ground for the most experimental minds to push musical ideas and the technology behind it to the very limits, all in France's name.

The Notre-Dame Cathedral stands at the physical and spiritual heart of Paris, enduring through revolution, famine, plague and fire. Started in 1163, construction took nearly a century to complete – so long that two progenitors of the polyphonic *organum* style attributed to the Notre-Dame, Léonin and Pérotin, both passed away before the cathedral's completion. Arguably one of the most important steps in the development of Western music happened between these unfinished walls, where plainchant was transformed into overlapping lines that took advantage of the already endlessly ringing acoustics, laying the groundwork for functional harmony as we know it today.

Out of these reverberations, the Notre-Dame and the Île de la Cité on which it stands remained at the heart of Paris's musical development and civic society, even as the royal palace was moved from the Saint-Chapelle to what is now the Marais. Despite being across the Seine, the ruling House of Valois continued to be involved with the music-making at the Notre-Dame. Often the Cathedral's director of music, the most prestigious musical posting in all of France, would also direct or be deeply involved in the music of the royal court.

As the Renaissance rolled through, the music commissioned by the royal court tended more towards secular, appealing the tastes of the kings. Lully and Leclair are two snapshots of this transition, the former the darling of the court in the employ of Louis XIV, writing across chamber, stage and sacred works, and the latter writing purely secular works for performance in the court and for the growing aristocracy of Paris.

**Jean-Baptiste Lully's** *Le bourgeois gentilhomme* shows just how much he dominated the musical scene in Paris thanks to Louis XIV's favour – a work about a middle-class man with airs of being a nobleman, it resoundingly mocks both the bourgeois and the aristocracy, despite mirroring Lully's own denial of his peasant roots. **Jean-Marie Leclair's** trio sonata is lighter music, a sonata di camera (chamber sonata) made up of dance movements, likely as entertainment for Louis XV's court, where he was the director of music. Our second trio sonata is **Elisabeth Jacquet de la Guerre's**, a prolific composer who was the first woman to write an opera in France, and has a catalogue spanning from sacred cantatas to chamber music such as the trio sonata played today, another sonata di camera with a dynamic continuo part for the viola da gamba.

Though the last four concerts, in much of the high Romantic and early turn of the century works from César Franck to André Caplet, we've seen that the Conservatoire de Paris has been the driving institution behind the development of French music. It's rare to find a composer working in France at this time who wasn't connected to the institution, either having studied or on the teaching faculty. And though **Pierre Boulez** also studied at the Conservatoire, his studies are where his association with the institution ended.

Those who attended the Boulez Festival at ANAM earlier this year will be well familiar with the fiery composer set on moulding the twentieth century into a new world of his own creation. The complex story of his musical life is available to read via the QR code at the bottom of this page, but long story short, Boulez tested the limits of composed sound, moving from Schoenberg's influence to integral serialism, leaning on his earlier mathematical training to create what he believed was the bold new music, divorced from the sentimentality of all that came before. The *Sonatine* comes from his early years, so technically daunting that it took Boulez a year to find a flautist to premiere it, confirming a reputation for complexity he gleefully accepted.

After his time as chief conductor of both the BBC Symphony and the New York Philharmonic, Boulez returned to France to set up the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) on the request of President Georges Pompidou. Focusing on the very edges of composition and sound making, the post suited Boulez perfectly. Not only have composers from Berio to Zappa created works at IRCAM, but research into electronics and acoustic science have birthed computer programs and hardware to better manipulate electronic music, laying the groundwork for synthesisers, samplers and audio processing that enables the entire popular and consumer music industry.

Yet we come full circle with **Thierry Escaich**, a French organist and composer who was last year appointed as a head organist at the Notre-Dame. A gifted improviser and theoretician, Escaich takes a Debussian attitude to French music, reuniting contemporary performance with its long history after Boulez's break from the past. Using a historic instrumentation (the wind octet) and bringing in contemporary and folk themes from waltzes, Burlesque and film music, Escaich brings this titular *Magic Circus* to life, wherein the many boisterous characters all seem to bump into each other in the swirling, joyous chaos.

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



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