

# ANAM RECITAL: STEPHANIE SHERIDAN (BASSOON)

## A Matter of the World

WEDNESDAY 11 MARCH 11AM  
 ROSINA AUDITORIUM, ABBOTSFORD CONVENT

<b>Bryony MARKS (b. 1971)</b> <i>A Matter of Perspective</i> (2024) *	12'
<b>John STEINMETZ (b. 1951)</b> <i>What Can I Do?</i>	12'
<b>Jenni BRANDON (b. 1977)</b> <i>CANE</i> (2019)	27'
<i>i. Split</i>	
<i>ii. Gouge</i>	
<i>iii. Shape</i>	
<i>iv. Profile</i>	
<i>v. Form</i>	
<i>vi. Scrape</i>	
<i>vii. Playing the Reed</i>	
<b>Marc MELLITS (b. 1966)</b> <i>Splinter</i> (2014)	2'
<i>vii. Red Pine</i>	

**Stephanie Sheridan** (WA) bassoon  
**Steven Bryer** (alum, 2025) percussion  
**Joshua Webster** (NZ) oboe  
**Karen Chen** (NSW) clarinet  
**Bailey Hume** (guest) bass clarinet  
**Justinn Lu** (guest) saxophone  
**Jack Cremer** (alum, 2024) bassoon

*Approximate duration: 1 hour*

\* Commissioned for the 2025 ANAM Set, supported by the Anthony and Sharon Lee Foundation.

*Stephanie is supported by ANAM Syndicate donors Ian Hogarth and Peter Larsen, Marilyn and the late David Howorth, Barry Jones AC and Rachel Faggetter, Chris Perks and Victor Goldsztein, Adrian Turley and the late Frank van Straten AM.*

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*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

Some words from **Bryony Marks** on her ANAM Set Piece, *A Matter of Perspective*:

"I was so thrilled to be included in the 2025 ANAM Set, for the unique opportunity it afforded to write for, and work closely with, a young, passionate musician. I was even more delighted to be paired with talented bassoonist, Stephanie Sheridan, as I love her instrument's dexterous and at times surprising sonorities and capabilities. It has been wonderful to work with Steph on this piece.

"As it happened, I was musing about what I wanted to write for Steph during the last days of the US Election Campaign. On Election Night, as the votes were counted and the results and ramifications became rapidly apparent, I thought of the extreme jubilation no doubt sweeping one half of America, and the cataclysmic despair gripping the other. The heightened polarisation between camps, the lack of tolerance, respect, or time afforded to each other, magnified, of course, by social media's algorithmic manipulation, seemed an insurmountable problem. *A Matter of Perspective* is the result of these thoughts, imagining differing reactions to a singular event."

**(NOVEMBER 2025)**

"I would like humans to continue to live and love and participate in the wonders of this astonishing planet."

—**JOHN STEINMETZ**

**John Steinmetz's** *What Can I Do?* was born out of a realisation that the world we are used to is one that is killing our home planet and thus, us. Steinmetz reflects in his program notes that in order to stop the destruction of our home, the inhibitors of this industrialised world need to make the necessary shifts towards restoration. Dance-like rhythms, contemplative melodies and a sense of humour work together in *What Can I Do?*. The rest... well, the piece speaks for itself.

"From making reeds to making music, we come together to create performance. Ever changing and ever evolving, every reed and every performance is unique."

—**JENNI BRANDON**

Reed quintets have been a staple piece of chamber music in Stephanie's life for almost a

decade. Based on the innovative instrumentation of Amsterdam-based Calefax Reed Quintet, the ensemble consists of, as the name suggests, reeded instruments including oboe, clarinet, alto saxophone, bassoon and bass clarinet. The soundscape of the reed quintet lends itself beautifully to both modern and the not-so-modern repertoire.

In the case of **Jenni Brandon's** *Cane*, we get to explore this budding ensemble type more closely, where it takes on the role of orchestra, jazz band, rhythm section and even machinery. As a concerto for bassoon with a reed quintet for accompaniment, the work is the first of a kind. *Cane* tells the story of a bassoon reed's journey from an organic, natural piece of cane through to its finished form as a joyously played reed. These stages are summarised into seven movements:

- I. Split: short and percussive, like splitting cane
- II. Gouge: Rhythmic, steady and driving. Removing and leaving...
- III. Shape
- IV. Profile: Mechanical, with a little bit of mischief
- V. Form: The cane becomes a reed (Internal/external sounds of transition)
- VI. Scrape: In the style of Afro-Cuban music
- VII. Playing the reed: Swing, sassy; thoughtful, reflective with reverence; the reed plays...

"Trees can be magical to me..."

—**MARC MELLITS**

*Splinter* has become a staple of the reed quintet's repertoire, and for good reason! Originally written for California-based quintet Splinter Reeds, the work includes eight short movements. Each movement, or 'splinter', is named after a different type of tree, with the movement performed today titled *Red Pine*. Beginning with a bassoon and bass clarinet unison melody, the work is high energy, rhythmic, perhaps even a little bit funky. *Red Pine* pays tribute to the North American conifer.

*Words by Stephanie Sheridan*