

# ANAM AT THE CONVENT: MIRRORS IN MIRROR

FRIDAY 27 MARCH 7PM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

**Arvo PÄRT (b. 1935)** *Spiegel im Spiegel* (1978) 9'

**Hanna Wallace** \* (SA) viola  
**Sarah Chick** \* (TAS) piano

**Kate MOORE (b. 1979)** *The Art of Levitation* (2013) 17'

**Fabian Russell** conductor

**Braden Simm** \* (QLD) flute  
**Joshua Webster** \* (NZ) oboe  
**Lily Tamir-Regev** \* (VIC) clarinet  
**Josephine Daniel** \* (QLD) E-flat clarinet  
**Laura Radajewski** (ACT) bassoon

**Elizabeth Dawson** \* (NSW) trumpet  
**Jeremy Alderson** \* (QLD) trombone

**Jonathan Parker** \* (WA) percussion  
**Caleb Goldsmith** \* (NZ) percussion  
**Sarah Chick** \* (TAS) piano  
**Miffy Wang** \* (TAS) electric organ

**Jonah Spriggs** (NSW) violin 1  
**Noah Coyne** \* (VIC) violin 2  
**Mattea Osenk** \* (SA) viola  
**Max Wung** \* (WA) cello  
**Alyssa Deacon** \* (QLD) double bass

**INTERVAL** 20'

**Franz SCHUBERT (1797-1828)** Octet in F Major, D. 803 (1824) 60'

*i. Adagio - Allegro*  
*ii. Adagio*  
*iii. Allegro vivace*  
*iv. Andante*  
*v. Menuetto. Allegro*  
*vi. Andante molto - Allegro*

**Karen Chen** \* (NSW) clarinet  
**Stephanie Sheridan** \* (WA) bassoon  
**Tom Allen** \* (VIC) horn

**Shannon Rhodes** \* (WA) violin 1  
**Olivia Kowalik** \* (NSW) violin 2  
**Helena Burns** \* (QLD) viola  
**Heesoo Kim** \* (QLD) cello  
**Maddison Furlan** \* (VIC) double bass

*Approximate duration: 2 hours including a 20-minute interval.*

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

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# AN ARCHITECTURE OF EMOTION

There's a numbers game to music. Beats in bars, cycles of fifths, vibrations per second – what we perceive of as beauty seems too complicated to boil down to frequencies and ratios, and yet pleasing sounds are mostly just clean ratios of vibrations. Our exploration today is of works whose building blocks are, on paper, as simple as these ratios. But their uncomplicated components become far more than the sum of their parts when assembled, capturing the emotive core that numbers and science alone cannot explain.

**Arvo Pärt** has always been a systematic composer, meticulously using small building blocks to create profound effects. The young Pärt started out as a serialist composer who paid his bills writing for film, struggling against Soviet state aesthetic mandates as his prize-winning avant-garde works were critiqued, if not banned altogether. But it was the innately religious shift to his novel tintinnabuli style exactly fifty years ago which contributed to his emigration from Soviet-controlled Estonia.

Pärt spent eight years studying medieval and Renaissance music, particularly religious chant, to develop tintinnabuli. The name is derived from the Latin word for a little bell particular to Roman Catholic basilicas, and his music is often described as having this 'bell-like' quality with a taffy-like legato melody (M-voice) over a twinkling repeating arpeggio (T-voice). *Spiegel im Spiegel* is an early example of the clarity of tintinnabuli, where the violist gradually extends their line to a full F major scale over repeating piano arpeggios – utterly tranquil and still, so simple yet requiring more focus than many works far more complicated on paper to make that one line speak to the infinite possibilities of emotion and faith within.

Each instrument's part of **Kate Moore's** *Art of Levitation* looks unnervingly simple: a few pages of rests and long, held notes, which progressively get shorter until each musician is playing repeating pulses. But with each instrument building in its own way, when all sixteen are stacked, this simplicity overlaps to become an overwhelming wave of sound. Moore's initial inspiration for this work came from driving through the Port of Rotterdam

and being dwarfed by the sheer scale of oil refineries, power transformers and container cranes. In a peculiar twist of history, Moore also connects to Benjamin Franklin, who was at the forefront of the discovery of electricity *and* invented the glass harmonica, which features prominently in this work – though usually only as a digital sample as the true instrument is exceedingly rare and fragile.

There may be a few in this audience dedicated enough to have already heard **Franz Schubert's** Octet on Wednesday night. It's certainly a work that rewards repeated listening – at over an hour, it's impossible to absorb all the nuance on your first go. Though the musical material is certainly more complicated at face value, Schubert's construction is as methodical as Pärt's and Moore's. Modelled on Beethoven's immensely popular Septet, op. 20, most likely at the request of commissioner and amateur clarinettist Count Ferdinand Troyer, the tempos, movements and key relationships between them are the same. Composing through the dawn of Romanticism, much of Schubert's chamber music follows the balanced structure of Classical principles, with clear use of the sonata form and use of a dotted motif throughout. But Schubert's preternatural Romantic spirit shines through in the Octet's lyricism and refusal to just be the domestic diversion that most chamber music of the time was. Instead, at over an hour and meticulously complex, Schubert uses such similar building blocks to his contemporaries to construct a cathedral, which, had they been fully recognised at the time of their composition, dwarfed any comparable works being written in Vienna. But the tragedy of Schubert is that so many of his laurels came long after his early death, and the Octet is no different, receiving no public performance during his lifetime and only published in full in 1889.

*Written by Alex Owens, ANAM Music Librarian,  
Robert Salzer Foundation Library*