

ANAM RECITAL: GEORGIA WHITE (CLARINET) Scandinavia to Germany

WEDNESDAY 30 JULY 3.30PM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Ida GOTKOVSKY (b. 1933) <i>Images de Norvège</i> (1977)	4'
<i>i. Dolcissimo</i>	
<i>ii. Fantasque et gai</i>	
Peter HØJBY MORRISON (b. 1966) <i>Stepping Out</i> (2024)*	9'
Marie Elisabeth von SACHSEN-MEININGEN (1853-1923) <i>Romanze</i> (1892)	6'
Johannes BRAHMS (1833-1897) <i>Clarinet Trio in A Minor, op. 114</i> (1891)	27'
<i>i. Allegro</i>	
<i>ii. Adagio</i>	
<i>iii. Andantino grazioso</i>	
<i>iv. Allegro</i>	

Georgia White (VIC) clarinet #
Fergus Ascot (VIC) cello #
Leigh Harrold (ANAM Associate Faculty) piano

Approximate duration: 55 minutes

ABOUT GEORGIA WHITE

Georgia White is a clarinetist based in Naarm/Melbourne. In 2025 she is in her third year at ANAM under the tutelage of David Thomas. In both chamber and solo settings, Georgia is passionate about playing and promoting music written for the clarinet by women. She is also very interested in contemporary and Australian music. Music aside, Georgia occupies her time drinking plenty of coffee, spending time in the bush, and experiencing Melbourne's incredible art scene.

Georgia is supported by ANAM Syndicate donors Barbara Bedwell, Helen and Michael Kolawole, Jacob and Elizabeth Okno.

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* The 2025 ANAM Set commissions are generously supported by the Anthony and Sharon Lee Foundation.

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PROGRAM NOTES

Beginning today's recital is **Ida Gotkovsky's** *Images de Norvège (Images of Norway)*, a short and enchanting musical love letter to the country's evocative landscape. Gotkovsky is a French pianist and composer who, according to Google, still teaches music theory at the Paris Conservatoire (although when I tried to authenticate this, considering she is currently 92, I couldn't find much). Born in Calais into a musical family, she began composing at the age of 8, leading her to later study in the class of Nadia Boulanger at Paris Conservatoire, and with other professors there including Olivier Messiaen. Gotkovsky won six prestigious first prizes for her compositions and her output includes chamber music, symphonies, instrumental music, ballets and operas. She is probably most known for her contributions to the saxophone repertoire: very French of her.

Following this, we stay in Scandinavia – sort of. *Stepping Out* is a new work by **Peter Højby Morrison**, commissioned as part of the ANAM Set 2025. Højby Morrison is an Australian cellist and composer who studied in Sydney, Budapest and Indiana (USA) before settling in Copenhagen, where he is a member of the Danish Radio Symphony Orchestra. Peet's compositional style is strongly influenced by European masters such as Martinu and Bartok yet describes his passion for story telling as being rooted in an 'Australianness'. As you will hear in the piece today, Højby Morrison is not afraid to take risks and challenge the performer but does so in a way to not alienate his listeners. Here, Højby Morrison describes his new work:

"The rather mesmerising behaviour exhibited by small birds such as the Australian Willie Wagtail and its Scandinavian cousin, the Sädésärla – otherwise known as a White/Pied Wagtail – fascinates me every time. Especially their rapid vocalisations and fleeting darting swoops which, beyond the joyfulness of such features, parallels in many ways contemporary mannerisms of interaction. Furthermore, their penchant for teasing curiosity is reminiscent of the human creative spirit: eager to engage, learn and interpret. The developmental processes of talented young musicians – learning from others with more nuanced skillsets – is thus for me synonymous with the hatchling which must learn to sense, interact, then fly and fend for itself. Leaving the Australian National Academy of Music is akin to leaving the nest, equipped with the requisite skills to enable an enriched and creative interaction with the world."

Romanze was written in 1892 by **Princess Marie Elisabeth von Sachsen-Meiningen** and features a gorgeous, lyrical opening melody that contrasts with a playful and spirited middle section. Marie Elisabeth grew up in the very artistic Meiningen Court, which influenced her love of music and provided her access to some of the world's best musicians and music-making. It was her father, Duke George II, whose love for theatre brought the Meiningen Court acclaim, notably building the Staatstheater Meiningen that would become home to the Meiningen Orchestra. Marie Elisabeth studied music with Theodor Kirchner, a talented pianist of the time, and took piano lessons with one of her father's beneficiaries; **Johannes Brahms**. Brahms was very impressed by the Meiningen Court Orchestra and visited many times over several years, including a visit in 1885 where he premiered his fourth symphony for the Duke, and it is fun to think that Marie Elisabeth was very likely present. Most importantly, it was the clarinettist of the Meiningen Court Orchestra, Richard Mühfeld, whom both Marie Elisabeth's *Romanze*, and the final work on today's program, Brahms's Clarinet Trio, were dedicated to. Mühfeld's sound and playing were reportedly so beautiful that *his* performance of Mozart's clarinet quintet (K. 581) in Meiningen brought Brahms out of an earlier retirement. It was only then that Brahms composed his clarinet sonatas, quintet, and this trio – and how fortunate for all of this, for now we wouldn't want to imagine the clarinet repertoire without them. In four movements, this trio is Brahms at his best, with his typical ear for melody and harmony so clearly translating emotions and ideas through the music.

Words by Georgia White