

ANAM RECITAL: Lily Bryant (ACT) Flute
Wednesday 8 December 2021, 13:00
Rosina Dorm 1, ABBOTSFORD CONVENT

Siren Song

Matthew Laing *Destructive Interference* for flute (2021)*

Carl Reinecke (1824-1910) Sonata in E minor 'Undine' op. 167 for flute & piano (1882)
(i) *Allegro* (ii) *Intermezzo* (iii) *Andante tranquillo* (iv) *Finale*

Jules Mouquet (1867-1946) *La flûte de Pan* (c. 1904)
(i) *Pan et les bergers* (ii) *Pan et les oiseaux* (iii) *Pan et les nymphes*

Matthew Hindson (b. 1968) *Odysseus & the Sirens* (2017)+

Aidan Boase (Associate Faculty) piano
Hannah Pike (QLD) piano +

Durations: 6 – 20 – 15 – 10

Canberra flautist Lily Bryant initially chose to learn the flute in order to sit next to her friends in the school band, but soon developed a love for the instrument. After undertaking pre-tertiary undergraduate studies at the Australian National University, she migrated to sunny Brisbane to study at Queensland Conservatorium, where she completed her Bachelor of Music under the guidance of renowned player and pedagogue Virginia Taylor, with whom she has continued to train since commencing at the Australian National Academy of Music (ANAM) in 2020. As co-founder of the Brisbane chamber ensemble Anemoi Wind Quintet, Lily has premiered the works of numerous local composers, appeared as a guest artist on the Channel 9 show *Brainbuzz*, and featured in CutCommon magazine's second print edition. Recently, Anemoi Wind Quintet travelled to Townsville as participants in the Australian Festival of Chamber Music's Advanced Winter School program, and were named the winners of the Ensemble Q Queensland International Chamber Music Competition Wind Quintet Prize. As a soloist, Lily has performed a concerto with Canberra Youth Orchestra, and in 2019 was named as a semi-finalist in the Australian Flute Festival Open Flute Competition. At the end of 2020, she was awarded the prize for Best Performance of an Australian Work in the ANAM Concerto Project. Also a keen orchestral player, Lily has been featured with orchestras including Queensland Symphony Orchestra, Queensland Pops Orchestra, Ensemble Q, and the Australian Youth Orchestra, as well as being a casual player for Canberra Symphony Orchestra.

When not practising, Lily loves to write, and can be found online as a regular contributor to CutCommon magazine.

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**Commissioned by ANAM as part The ANAM Set (2021). The ANAM Set was funded by the Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government Initiative.*

I was extremely privileged to have the opportunity to work with composer **Matt Laing** on his new work *Destructive Interference*, commissioned as part of the ANAM Set project. A response to the endless interruptions the pandemic has brought into our lives for the past eighteen months, Matt's inscription for the piece describes it as a "portrait of a meeting point between the self that you know, and the selves that went and made different decisions." Themes and motives throughout the piece return and transform unexpectedly, as potential life trajectories resurface and disappear. The title takes its name from a physical phenomenon which acts similarly, wherein two audio waves superimpose and cancel each other out. Utilising contemporary flute techniques such as multiphonics (producing multiple notes at once), pizzicato (sharp, percussive tonguing) and whistle tones, the piece has an atmospheric quality, beginning out of thin air and melting into nothing on its final chord.

Sonata for flute and piano - Carl Reinecke

A staple in the flute repertoire, the colloquially named *Sonata Undine* is quintessentially Romantic. The work is inspired by a German fairytale novella written by Friedrich de La Motte Fouqué in the early 19th century, which itself takes inspiration from the Renaissance concept of "undines" as elemental water spirits. The story of Undine is fantastical and tragic; as a water spirit, Undine must marry a human to obtain a soul. A local knight marries her, despite her seemingly erratic behaviour, but is now cursed with death should he be unfaithful. The knight eventually grows suspicious of Undine's volatility and marries another woman, but the moment he does, Undine appears weeping, and kisses him as he dies in her arms. Her last act is to turn herself into a stream encircling his grave, so that she may embrace him forever. This sonata is characterised by its constant wave-like, watery motion, and abrupt shifts in mood which emulate Undine's behaviour.

La Flûte de Pan - Jules Mouquet

This piece has been a favourite of mine since I first struggled through it as a teenager. Despite winning the highly prestigious *Prix de Rome* in 1896 (other notable recipients include Debussy and Berlioz), Mouquet's work is not played particularly frequently, with the exception of this piece. Written at the beginning of the 20th century, this work clearly reflects the deep interest in Greek mythology of the time. While the work follows a narrative of Mouquet's own devising, each movement is accompanied by a piece of Classical Greek poetry, illustrating a scene in which mythological figure Pan interacts with another pastoral protagonist - namely shepherds, birds, or nymphs. The opening movement of the work is incredibly joyful to perform, and offers the flautist ample room to explore the depth of colour available on the instrument. The second movement is more contemplative, evoking the dialogue between Pan on his pipes and the birds around him in nature. The final movement is a showcase of virtuosity, as Pan and the Nymphs frolic and dance right up until the work's dazzling conclusion.

Odysseus and the Sirens - Matthew Hindson

Sydney composer Matthew Hindson published this flamboyant piece in 2017, as a competition piece for the finalists of the Australian Flute Festival Open Flute competition. The work opens with a haunting and seductive siren song, requiring the flute player to utilise alternative fingerings or pitch bends to achieve "microtonality", wherein notes are produced that aren't represented in a Western chromatic scale (in other words, you couldn't play them on a piano!). This serene opening morphs into total exuberance, with flute and piano racing towards the piece's climactic finish, almost tripping over one another on the way; the driving rhythmic feel and exaggerated virtuosity in this piece are characteristic of Hindson's flute works. While this retelling of Odysseus' journey is perhaps more light-hearted than the original, it still offers a narrative that chronicles a hero's submission to temptation and subsequent daring escape, all the while showcasing the technical extremities of the flute.

Lily Bryant

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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.