

ANAM RECITAL: Josephine Chung (NSW) Violin
Thursday 9 December 2021 14:00
Rosina Dorm 1, ABBOTSFORD CONVENT

Franz Schubert (1797-1828) *Quartettsatz* in C minor D703, *Allegro assai* (1820)

Claude Debussy (1862-1918) String Quartet in G minor (1893)

- (i) *Animé et très décidé*
- (ii) *Assez vif et bien rythmé*
- (iii) *Andantino, doucement expressif*
- (iv) *Très modéré*

Josephine Chung (NSW) violin

Affinity Quartet:

Nicholas Waters (alumnus) violin, **Ruby Shirres (alumna)** viola,
Mee Na Lojewski (alumna) cello

Durations: 10 – 27

Josephine began sawing away at the violin at age three, and has loved making music with others ever since. She made her solo debut with the Guangxi Provincial Symphony Orchestra at age 11, and has gone on to perform as a soloist with the Melbourne, Tasmanian and Willoughby Symphony Orchestras.

In 2016, Josephine won the Dorcas McClean Travelling Scholarship, was a finalist in the 2017 ANAM Concerto Competition, and in 2015 won the Ku-Ring-Gai Concerto Competition. In 2014, Josephine was a semi-finalist in the Junior Section of the Menuhin International Violin Competition, held in the USA. She has also played in masterclasses with Augustin Hadelich, Richard Tognetti, Gary Hoffman, Pinchas Zukerman, and Olivier Charlier.

Josephine dearly loves chamber music, and has participated in the 2018 YellowBarn Young Artists Program, and Keshet Eilon in Israel, where she performed alongside Shmuel Ashkenasi of the Vermeer Quartet. She has also studied with members of the Dover, Guarneri and Brentano Quartets. Josephine has missed playing with her friends of late, and is excited to return to ANAM, of which she has many fond memories.

*Musician Beneficiary Support generously provided by **ANAM**primo - Harold Mitchell Foundation*

2021 ANAM Recitals recorded in partnership with Australian Digital Concert Hall (ADCH)

We acknowledge with gratitude that the production of this printed program is supported by the Estate of Audrey Urve Tuvik.

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.

Franz Schubert (1797-1828): *Quartettsatz* in C minor, D. 703 (1820)

It is strange to consider that Schubert never managed to gain widespread recognition as a composer during his lifetime. But by 1820, he was surrounded by a close circle of supporters, consisting of his students and friends. It was following one of his now famous “Schubertiades” (informal gatherings at which Schubert premiered his newest works) that year, that he began working on his twelfth work for string quartet, the *Quartettsatz* (Quartet movement) in C minor. It is unclear why he never completed the work, but as a standalone piece, it unfolds as a compact, potent drama, and tells of a formidable struggle between the two realms of its themes.

The work opens with a trembling figure in canon, which hovers around the work’s foreboding, central, descending four-note theme (a passacaglia bassline). Schubert pits the work’s soaring second subject, featured throughout in the keys of A-flat, D-flat and B-flat major, against this fearsome, stormy drama of C minor, in which the piece opens and concludes.

The textures of the accompaniment give a sense of constant motion, sometimes gentle and rollicking — strongly reminiscent of the keyboard parts of his lieder — but at other times brimming with barely contained energy, poised to erupt into flashes of lightning, or perhaps strokes (slashes) of fate. Schubert depicts a profound and desperate tussle between the worlds of earthly struggle, and desire for escape into eternal paradise, that of Elysium.

Claude Debussy (1862-1918): String Quartet in G minor, op. 10 (1893)

Claude Debussy was a musical giant — one of the most influential French composers of the late 19th and early 20th centuries — whose output was pivotal in the progression of classical music. Throughout his life Debussy sought to establish a new compositional style that was both idiosyncratic and distinctly French. He was also heavily influenced by the breakthroughs in art and literature through the Symbolist and Impressionist movements, pioneered by his contemporaries such as Mallarmé, Monet, Pissarro and Renoir. Debussy once claimed, “There is no theory. You have only to listen. Pleasure is the law. I love music passionately. And because I love it, I try to free it from barren traditions that stifle it.” The American composer, Aaron Copland once said of him, “Debussy... was the first composer of our time who dared to make his ear the sole judge of what was good harmonically.”

Debussy composed his only string quartet in 1893 in Paris, where it was premiered, and performed widely in the years following, by the Ysaÿe Quartet. We still find in this work an adherence to traditional forms; the piece is cyclical, referring and returning throughout to the first movement’s opening theme, in a vast array of harmonic and timbral contexts. It is only in the third movement that Debussy provides a true departure into a different world entirely, shown through a departure to the most distant key of D-flat major. Here, we are met with uncertain fragments of a new tune, which find their way to the opening of one of the most dear and heartfelt slow movements of the quartet repertoire. The quartet ends with a wild and adventurous final movement, something of a fast-paced ride through the themes of the preceding movements, and finishes in G major, in triumph.

Josephine Chung