

ANAM RECITAL: Lynda Latu (SA) Violin
Thursday 9 December 2021, 12:00
Rosina Dorm 1, ABBOTSFORD CONVENT

Johann Sebastian Bach (1685-1750) From Partita no. 3 in E major BWV1006
(c. 1720)
(i) *Loure* (ii) *Gavotte en Rondeau*

Josef Suk (1874-1935) From 4 Pieces op. 17 for violin & piano (1900)
(iii) *Un poco triste* (iv) *Burleska*

Ben Robinson *Stepping Out* for violin & piano (2021)*

Johannes Brahms (1833-97) Violin Sonata no. 3 in D minor op. 108 (1878-88)
(i) *Allegro* (ii) *Adagio* (iii) *Un poco presto e con sentimento* (iv) *Presto agitato*

Lynda Latu (SA) violin
Peter de Jager (Associate Faculty) piano

Durations: 8 – 7 – 7 – 25

Adelaide-born violinist, Lynda Latu cannot remember a time where music wasn't part of her life. Born into a musical family, Lynda began learning the violin at four years of age with her grandmother, Jill Folauhola. In 2018, Lynda graduated from Marryatville High School where she flourished in the Special Interest Music Program. Her former teachers Keith Crellin and William Hennessy continue to be mentors for her.

A former concertmaster of the Adelaide Youth Orchestra from 2018-2019, Lynda was also First Violinist of its associated ensemble, the Mahogany String Quartet. She toured with the Quartet around regional South Australia delivering school concerts. This is where Lynda's infatuation with chamber music, and more specifically, the string quartet, began.

Lynda has been the recipient of many awards from the Adelaide Eisteddfod. She placed in equal second place at the Recitals Australia Spring Recital Finals Series in 2018 and was the recipient of the Gladys Lloyd Thomas Prize for Violin at the Elder Conservatorium in 2019.

As a member of the Lark Quartet, Lynda was featured in the Elder Conservatorium's Top of the Class concert. She has played as a soloist with the Adelaide Youth Orchestra, performing the Bruch Violin Concerto. In early 2020, Lynda attended the Adam Summer School in New Zealand where she was tutored by the New Zealand String Quartet and Diedre Irons.

Lynda commenced training at the Australian National Academy of Music (ANAM) in 2021 under Zoë Black.

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

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The six sonatas and partitas for solo violin by **Johann Sebastian Bach** were written between 1710 and 1720, when Bach served as Kapellmeister for Prince Leopold of Anhalt-Cöthen. The sonatas follow the Italian sonata da chiesa (church sonata) form which includes four movements in a slow-fast-slow-fast pattern. The partitas however, closely resemble the sonata da camera (chamber sonata) form which includes a series of dance movements – like the French suite. It might be surprising to know that although the sonatas and partitas are a staple of the violin repertoire today, they weren't well-known until the celebrated violinist, Joseph Joachim started performing them.

The E major partita is the most light-hearted out of the set. The Loure, known as the *gigue lente* (slow gigue), is a slow and majestic French baroque dance usually in a compound duple meter. The Gavotte en Rondeau contrasts the Loure with a recurring rustic gavotte theme, with contrasting episodes dispersed in between.

Josef Suk was a Czech composer and violinist who studied composition at the Prague Conservatoire with Antonin Dvorak. Suk was a member of the of Czech String Quartet and dedicated the Four Pieces op. 17 to Karel Hoffmann, who was his fellow violinist in the quartet. Composed in the Spring of 1900, in the middle of his career, this work shares Impressionist and Romantic elements, as well as influences from Czech music.

The third piece, *Un Poco Triste*, which means 'a little sad', starts off with chords in the piano which are marked 'arpeggiando' which translates to 'like a harp'. The violin comes in with an expressive, sombre melody, in contrast to the middle section which adds a hint of humour with its scherzando character. Dvorak's influence on Suk can be particularly noticed in this piece, as it follows the structure of Dvorak's Dumka movements – combining moments of absolute seriousness with dancelike passages. The final piece, *Burleska*, begins like a perpetuum mobile with its fast-running semiquavers in the violin part, which is interrupted by a steadier and more playful middle section before a two-bar andante leads us to the reprise and a race to the finish.

Ben Robinson writes of *Stepping Out*: "... (it) is about finding independence, being bold, and taking the risk of responsibility. I've recently been recognising my decision to move away from the safety of my family and home in Port Macquarie to pursue a compositional career in Sydney; it's a scary and wonderfully exciting journey to step into the unknown and find your own path... I've expressed these ideas by capturing a relentless, raw and untamed youthful energy throughout the work. While the rhythmic drive is often surging forward, the unpredictable nature of the harmonic and melodic direction creates a sense of uncertainty. This chaotic unfolding illustrates the lack of guidance at this stage in life, followed by a moment of deep reflection, and ultimately an acceptance of the journey ahead. Dedicated to Patrick Baker for his endless support through every step of my musical development."

Johannes Brahms wrote all three of his violin sonatas between 1879 and 1888. The D minor sonata was dedicated to Hans von Bülow, a friend of the composer and also a pianist and conductor. The first performance of this work was given in Budapest by violinist Jenö Hubay and Brahms at the piano in 1888.

The D minor is the last of the three sonatas Brahms wrote. It is the only one in four movements and contains a much more agitated character than the two before. The first movement follows a traditional sonata form and opens with a lyrical first theme in the violin part. It's filled with moments of drama, fragility and hope. It finishes with a cadence in D major which sets up the second movement. A warm, endearing melody opens the second movement which shifts between many different emotions. The third movement is marked *un poco presto e con sentimento* and acts as an intermezzo. It contains moments of sporadic energy, reflection and lots of interplay between the violin and piano. The Presto last movement is tumultuous and filled with the violin and piano egging each other on. The first theme remains dominant through the entirety of this movement.

Lynda Latu

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