

**ANAM RECITAL: Thomas St John (VIC) Bassoon**  
**Thursday 9 December 2021, 10:00**  
**Rosina Dorm 1, ABBOTSFORD CONVENT**

**Zdenek Sestak** (b. 1926) *From 5 Virtuositic Inventions* (1966):  
*(i) Recitativo, molto rubato (ii) Sostenuto (iv) Molto allegro, quasi adiratamente*

**Roger Boutry** (1932-2019) *Interférences I* for bassoon & piano (1972)

**Daniel Schnyder** (b. 1961) *Sonata for bassoon & piano* (2009)  
*(i) quarter = 112 (ii) Slow/Tempo rubato (iii) Fast (iv) Very fast/Allegro*

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**Jean Françaix** (b. 1932) *Trio for oboe, bassoon & piano* (1994)  
*(i) Adagio – Allegro molto (ii) Scherzo. (Risoluto, molto ironico)*  
*(iii) Andante (iv) Finale*

**Thomas St John (VIC)** bassoon  
**Peter de Jager (Associate Faculty)** piano  
**Alexandra King (VIC)** oboe & **Kane Chang (VIC)** piano (Françaix)

*Durations: 10 – 9 – 12 – 16*

Thomas (Tom) St John is a Melbourne-based bassoonist who started learning the bassoon after being drawn in by its quirky timbre, rich tone and versatile character. He started learning bassoon at age 11 with Amanda Lee. From 2013-2015, Tom studied Music Performance under the tuition of Hugh Ponnuthurai at the Melbourne Conservatorium of Music, University of Melbourne. As part of his Bachelor degree, he studied at the Kunst Universität Graz, Austria with Krisztina Faludy and received the Bebbington Prize and Stevenson-Hargitay Scholarship. After completing his degree, Tom packed up all his belongings and flew to Germany. There he undertook a Bachelor of Orchestral Instrument at the Hochschule für Musik Saar under Guillaume Santana (Principal Bassoon, Mahler Chamber Orchestra, Lucerne Festival Orchestra), which he completed in 2017. Between 2017-2019, Tom completed the Juris Doctor (Law) at the University of Melbourne and worked as a paralegal in public interest, human rights and refugee law. He began training at the Australian National Academy of Music (ANAM) in 2020 and has worked closely with artists including Lyndon Watts, Brock Imison, Mark Gaydon, Ole Kristian Dahl and Guillaume Santana.

He has worked as an orchestral performer in many different ensembles; highlights include playing in Australian Chamber Orchestra's *Crowd* concert, playing Stravinsky's *Pulcinella* on the Saar Hochschuleorchester regional tour, and playing Scriabin at the Graz Musikverein.

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

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**Zdenek Sestak** (born 1925) is a distinguished Czech composer who was awarded the Czech Ministry of Culture Prize for his contribution to Czech, music, culture, and arts in 2008. Whilst his greatest influences are the studies of ancient philosophy and baroque literature, his music often features modern compositional styles such as serialism. He works both as a freelance composer and musicological researcher. Each of his 5 Virtuositic Inventions are unique creations, each with their own technical and musical challenges. Sestak makes use of 12-tone throughout the work and variable characters which are frequently juxtaposed to dramatic effect.

**Roger Boutry** (1932 – 2019) was a world-renowned composer, arranger, conductor, and virtuoso pianist. Inter alia, he served as choral conductor at the Centre National de Preparation in Paris, was the musical director of the French Republican Guard Band, was a professor of harmony in Paris and a finalist at the International Tchaikovsky Competition. His music is influenced by the works of Debussy and Ravel and is celebrated for its expressive melodies. He often combines atonal writing with familiar forms in a way that is unique and accessible.

Boutry is well acquainted with the bassoon – writing more than ten works for the instrument. This work was dedicated to Maurice Allard, the most illustrious virtuoso of the French bassoon. The piece is aptly titled *Interferences* as the bassoon and piano are often at conflict, frequently interjecting and clashing with each other. The work is highly dramatic and virtuosic. Nevertheless, amidst the mania Boutry allows small moments of respite and tranquillity.

**Daniel Schnyder** (born 1961) is a Swiss jazz saxophonist and composer. His music often melds the divide between jazz and classical music, and he has written works for groups as diverse as Jenny Drew Jr and the Berlin Philharmonic. This sonata was originally written for soprano saxophone and was subsequently adapted for bassoon by Schnyder in collaboration with bassoonist Martin Kuuskmann. It combines Latin jazz and Balkan. Challenges of the work include the use of the entire range of the bassoon, numerous meter changes, multiphonics, ornamentation and interpretation of different cross-genre influences.

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**Jean Françaix** (1912 – 1997) was a prolific composer who wrote numerous concerti, symphonies, operas, and ballets. He largely rejected atonality and often puts his own spin on old modes of expression. Ravel remarked about the young Françaix – “among the child's gifts I observe above all the most fruitful an artist can possess, that of curiosity: you must not stifle these precious gifts now or ever”. This curiosity permeates all of his works, which are defined by lightness and wit often juxtaposed with expressive lyricism. The trio for bassoon, piano and bassoon was written in the last few years of his life, and evokes modernism in the early 20<sup>th</sup> century, featuring syncopated urban rhythms, elements of musical theatre, exuberance, and nostalgia.

Thomas St John

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

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