

ANAM RECITAL: Lilly Yang (QLD) Flute
Wednesday 8 December 2021, 11:00
Rosina Dorm 1, ABBOTSFORD CONVENT

Ian Whitney *An Architecture of Butter & Sugar* (2021)*

Franz Schubert (1797-1828) Introduction & Variations on *Trockne Blumen*
for flute & piano D802 (1824)

Sergei Prokofiev (1891-1953) Flute Sonata in D major op. 94 (1943)
(i) *Moderato* (ii) *Scherzo. Presto* (iii) *Andante* (iv) *Allegro con brio*

Lilly Yang (QLD) flute
Louisa Breen (Associate Faculty) piano

Durations: 7 – 22 – 24

Brisbane-born flautist, Lilly Yang, continues her training at the Australian National Academy of Music (ANAM) in 2021 under the guidance of Virginia Taylor. Since commencing the Performance Program at ANAM, Lilly has performed with the Western Australian Symphony Orchestra under the baton of Simone Young, and the Queensland Symphony Orchestra for a successful season of the Bolshoi Ballet's *Jewels*.

Some highlights from Lilly's time in Melbourne so far include winning the Brett Dean Prize for Best Performance of an Australian Work at ANAM (2019) for Carl Vine's Flute Sonata, being awarded the 2019 Victorian Flute Guild Leslie Barklamb Scholarship, and competing as a finalist in the 2019 Australian Flute Festival Open Flute Competition. Lilly has also performed several times at the Ian Potter Centre for the ANAM at NGV concert series and collaborated alongside world-class guest artists in multiple ANAM projects.

Outside of playing flute, Lilly enjoys exploring the city and trying all the tea-flavoured desserts she can find to compare to her favourites in Brisbane.

Musician Beneficiary Support generously provided by ANAMprimo - Philip Bacon AM

ANAM's Associate Artists are supported by Crown Resorts Foundation and the Packer Family Foundation.

2021 ANAM Recitals recorded in partnership with Melbourne Digital Concert Hall (MDCH)

**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.*

Whitney - *An Architecture of Butter and Sugar*

An Architecture of Butter and Sugar was inspired by a conversation that the composer and I had when we first met at the start of the year. Ian enjoyed the idea of using my love of matcha desserts as inspiration for the ANAM Set piece and latched onto the feelings of exuberance and energy that are brought about by tasty, sugary treats. The piece announces itself with an explosive opening, which propels a sense of excitement that can be felt in various sections. This is contrasted by interrupting sections that adopt a more lethargic character, almost representing the crash after a sugar-high. Whitney makes clever use of the different registers of the flute and loose rondo form to punctuate the differences in character between the sections. The high register of the flute is highlighted in the fast, energetic sections of the piece, whereas the low register is more prominent in the slower sections. The text Whitney included with the work is a quote by French chef, Marie-Antoine Carême, who was an early practitioner of the elaborate style of cuisine that was considered the 'high art' of French cooking:

"The fine arts are five in number: painting, sculpture, poetry, music and architecture, of which the principal branch is patisserie."

Schubert - Theme and Variations D.802

The theme this work is based on is *Trockne Blumen (Dry Flowers)*, the 18th song of Schubert's song cycle, *Die schöne Müllerin (The Fair Maid of the Mill)*. This set of variations was written as a dazzling display of virtuosity in 1824 for Schubert's flutist friend, Ferdinand Bogner, who was a flute professor at the Vienna Conservatory. The story of the song cycle is of a wanderer who falls in love with the Miller's beautiful daughter, only to discover that her affections lie elsewhere with a huntsman who wears green. The wanderer becomes obsessed with the colour and experiences an extravagant death fantasy. In *Trockne Blumen* the wanderer fantasises that dry flowers will sprout from his grave to profess his undying love for the Miller's daughter. The wanderer is eventually overcome with despair and ultimately drowns himself in the river that originally led him to the mill. While staying true to the atmosphere of *Trockne Blumen*, Schubert also allows the flute to demonstrate its technical capabilities and elegance.

Prokofiev - Flute Sonata in D Major op. 94

Written at a tumultuous time at the end of the Second World War in 1943, for French flautist Georges Barrère, Prokofiev surprisingly set out to "write a sonata in a clear, fluid classical style" following a conventional four-movement format. However, his neoclassical voice is still highly evident in this work, merging traditional and contemporary musical forms, making use of chromaticism and requiring the flute to explore the limits of its range and tone colours. Prokofiev's only solo work for flute, this sonata stands out as a technically demanding piece and has become a staple of the modern flute player's repertoire. The opening movement is melodic and lyrical, followed by a scherzo that features angular rhythms. The third movement is a simple andante that evokes a serene atmosphere which gives way to an optimistic and spirited final movement.

Lilly Yang

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.