

ANAM Pianists

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Hannah Pike (QLD)

Oscar Wong (QLD)

ANAM

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The **Australian National Academy of Music (ANAM)** is dedicated to training the most exceptional young musicians from Australia and New Zealand. It is a place in which musicians fulfil their potential as music leaders, distinguished by their skill, imagination and courage, and by their determined contribution to a vibrant music culture. The only professional performance training institute of its kind in Australia, and one of the few in the world, ANAM is renowned for its innovation and energy and is committed to pushing the boundaries of how music is presented and performed. Each year ANAM musicians enthusiastically fly between the stage - performing in over 180 events alongside some of the world's finest artists - and the studio, where they can receive hundreds of hours of coaching and one-on-one lessons. With an outstanding track record of success, ANAM alumni work in orchestras and chamber ensembles around the world, perform as soloists, contribute to educating the next generation of musicians and receive major national and international awards.

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MELBOURNE RECITAL CENTRE

Mostly M O Z A R T 2021



Mozart Piano Masterworks

11am & 2pm
Tuesday 11 May 2021
Elisabeth Murdoch Hall

Timothy Young
(ANAM Head of Piano)
director/piano
ANAM Pianists

PROGRAM

Wolfgang Amadeus Mozart
(1756-1791)

Sonata for piano four-hands in D,
K.381/123a (c. 1772)

1. *Allegro*
2. *Andante*
3. *Allegro molto*

Wolfgang Amadeus Mozart
- arr. Ferruccio Busoni for four hands
Fantasia in F minor, K.608 (1791)

Wolfgang Amadeus Mozart
Sonata for two pianos in D, K.448 (1781)

1. *Allegro con spirito*
2. *Andante*
3. *Molto allegro*

Wolfgang Amadeus Mozart
- arr. Gustav Rösler for eight hands
The Magic Flute: Overture, K.620 (1791)

About the music

A work of Mozart's teens, the Sonata for piano four-hands in D was undoubtedly performed by Wolfgang and his older sister Nannerl, also a brilliant keyboardist. Wolfgang and Nannerl were a renowned performing team. Their father, Leopold, liked to claim that Wolfgang invented the four-hand keyboard sonata, and although it is impossible to verify this beyond doubt, the young composer was certainly one of the first to tackle the genre. During the years 1769-73, Wolfgang travelled through Italy with his father, and the brilliant Italian orchestral style is evident in the first movement's dramatic tremolos.

The Fantasia in F minor was originally composed for an instrument known as a mechanical clock, mechanical organ or flute-clock (a small machine with a clock on the front, above which miniature organ pipes would be automatically activated by the mechanism - an 'authentic' performance would also include moving pastoral scenes on one panel). Mozart transcribed the work for two pianos, and Ferruccio Busoni later expanded this transcription in much the same way as he did the works of Bach, adding chromatic complications and late Romantic phrasing and pedal use. © James Manheim

Most of Mozart's works for two pianists were written with his sister in mind, but the Sonata for two pianos in D, composed when he was 25, is an exception. By this time, Mozart had established himself as Vienna's leading keyboard player and was in high demand as a teacher, which is why the *primo* part for this sonata is dedicated to a student, Josepha von Auernhammer.

The textures are noticeably more developed than in the earlier sonata, with much more overlapping and interweaving between the two performers. The superb middle movement has all the weight and depth of one of Mozart's concerto slow movements.

In the 19th century, one of the most popular means by which music lovers could learn and familiarise themselves with great orchestral works was through arrangements for one or two pianists. Arrangements for eight hands are less common, but obviously allow for more brilliant contrasts in texture. Gustav Rösler was a German composer and teacher who created many piano arrangements for the publishing firm Breitkopf & Härtel, ranging from Mozart overtures to orchestral reductions for numerous Bach cantatas.

The Magic Flute, which premiered in Vienna 30 September 1791, also calls for a revision of the accepted order, but in a more symbolic manner. Mozart and his librettist, Emanuel Schikaneder, were both Masons who believed in the essential equality of humankind. This is not necessarily detectable in the music, but certain Masonic symbolism is: the three solemn 'knocks' heard after the initial *Allegro* section come directly from Masonic ritual.

About the artists

Timothy Young piano

Timothy Young is one of Australia's most prominent and versatile pianists, frequently praised by critics for both his sensitive musicianship and ability to draw a veritable orchestral palette of sound from the piano. For 20 years he has been a Resident Artist at the Australian National Academy of Music (ANAM) and is currently their Head of Piano, training Australia's most talented young musicians.

Actively performing in recital as a soloist and in partnership with leading Australian and international musicians and ensembles, his activity has included touring New Zealand with Ensemble Liaison for Chamber Music NZ and Australia for Musica Viva with violinist Ray Chen. He has been a guest with the Australian String Quartet, the Australia Ensemble, the Tin Alley String Quartet, the Australian Brass Quintet and many others. Most recently he performed recitals with violinist Tasmin Little as part of her farewell tour and with soprano Siobhan Stagg at the Adelaide Festival.

Timothy studied at The University of Melbourne with Ronald Farren-Price and Mack Jost before completing his Diploma with distinction and a special mention from the Nicolò Paganini Conservatorium in Genova, Italy, under the direction of Lidia Baldecchi-Arcuri and Massimiliano Damerini.

Timothy's internationally acclaimed discography champions Australian composers with a recent release for ABC Classics of Australian chamber works written for Ensemble Liaison.

Timothy Young's ANAM Faculty position is generously supported by the family of the late Margaret Johnson

