

## ANAM RECITAL: ISABELLA THOMAS (TRUMPET) Trumpet Transmuted

TUESDAY 29 OCTOBER 2PM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

- Arcangelo CORELLI (1653-1713)** Sonata a quattro, WoO 4 7'
- i. Grave*
  - ii. Allegro*
  - iii. Grave*
  - iv. Allegro*
  - v. Allegro*
- Isabella Thomas**<sup>#</sup> (NZ) cornet and trumpet  
**Reuben Johnson**<sup>#</sup> harpsichord  
**Ariel Volovelsky**<sup>#</sup> (NSW) cello  
**Lydia Sawires**<sup>#</sup> (NSW) violin  
**Lili Stephens**<sup>#</sup> (QLD) violin
- Oskar BÖHME (1870-1938)** Trumpet Concerto in F Minor, op. 18 (1899) 17'
- i. Allegro moderato*
  - ii. Andante religioso*
  - iii. Allegretto – Rondo. Allegro scherzando*
- Isabella Thomas**<sup>#</sup> (NZ) cornet and trumpet  
**Louisa Breen** (ANAM Associate Faculty) piano
- Callum MALLETT (b. 1995)** *a sunflower fades* (2023-2024)\*^ 8'
- i. I cry amongst (an echo chamber)*
  - ii. Reaping... Asphalt, Ruins, and Dark Plumes*
  - iii. Garden Paths, Borders, and Other Loose Delimiters*
- Isabella Thomas**<sup>#</sup> (NZ) cornet and trumpet  
**Nathan Ellul** (ANAM staff) electronics
- Claude BOLLING (1930-2020)** *Toot Suite* (1930) 4'
- iii. Rag Polka*
- Isabella Thomas**<sup>#</sup> (NZ) cornet and trumpet  
**Louisa Breen** (ANAM Associate Faculty) piano  
**Ariel Volovelsky**<sup>#</sup> (NSW) cello  
**Aditya Bhat**<sup>#</sup> (VIC) percussion
- Percy PURSGLOVE (b. 1980)** *Metamorphosis* (2015) 5'
- Isabella Thomas**<sup>#</sup> (NZ) cornet and trumpet

*Approximate duration: 55 minutes*

\* The 2024 ANAM Set commissions are generously supported by the Australian Government through Creative Australia and the Anthony and Sharon Lee Foundation.

^ World Premiere

# Denotes a musician supported by ANAM Syndicate

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Louisa Breen's Associate Faculty position is generously supported by Igor Zambelli.

Lydia plays a Peter Goodfellow 2022 violin, generously on loan to ANAM from Jannie Brown.



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## PROGRAM NOTES

**Arcangelo Corelli** was an Italian composer and violinist, renowned for his pivotal role in the development of the Baroque violin style. His music laid the groundwork for future composers, particularly in establishing the sonata and concerto forms. This sonata is known by a few different titles, one being Sonata con Aboé (Sonata with Oboe), as was handwritten in Corelli's original manuscript. It was his first and last piece for oboe and it is rarely performed on the oboe. Given the evolving nature of oboe design during Corelli's time, it remains uncertain which specific type of oboe he had in mind when composing this piece. Corelli's contemplation of using the trumpet as an alternative instrument hints at his desire for brighter, more robust and dynamic sonic expression.

In the late 1890's, German trumpeter and composer **Oskar Böhme** moved to St. Petersburg, where he flourished as an orchestral musician, soloist, and teacher until his career was tragically cut short by Stalin's regime. Accused of being an enemy of the state, Böhme was exiled and ultimately executed on October 3, 1938, with his confession that was obtained under torture later annulled posthumously. One of his most celebrated works is his trumpet concerto. The piece begins with a sonata-form Allegro moderato, featuring a bold orchestral (or in this case, a fantastic piano) introduction and contrasting themes from the trumpet soloist. The second movement, Adagio religioso, serves as a poignant prayer, which then leads into a lively Rondo finale that showcases Böhme's playful melodies and virtuosic flair.

*A sunflower fades* was composed by **Callum Mallet** in regard to the transient and ephemeral nature of the human condition. *I cry amongst (an echo chamber)* is a reflection on conflicting narrative; the struggle to find clarity and connection amidst a constant hum of modern discourse. *Reaping... asphalt, ruins, and dark plumes*, from the The Ukrainian Cossack Song *Ой на горі тай жєнці жнуть* ('Oh, on the Mountain, the Reapers are Reaping') to recognise the harsh realities of conflict. Amidst the chaos, there is a sense of defiant perseverance. As introspection rather than protest, *garden paths, borders, and other loose delimiters* serves as an almost inconclusive contemplation on human interaction and identity. It questions the conventional notions of nationalism and belonging in an increasingly interconnected world.

**Claude Bolling's** *Toot Suite* is a vibrant and playful suite that showcases the French pianist's inventive fusion of classical and jazz elements. While Bolling was studying classical harmony rules and orchestral composition under organist and composer Maurice Duruflé, he was also learning jazz writing and counterpoint from jazz composer Andre Hodeir. This gave him the tools he needed to write such innovative crossover music. *Toot Suite* features dynamic interplay within a traditional jazz combo (although today's performance features the cello in place of a double bass). Almost all of the six movements within *Toot Suite* are performed on a different instrument: C trumpet for Allegre, E-flat trumpet for Mystique, B-flat cornet for Rag-Polka, B-flat piccolo trumpet for Marche, B-flat flugelhorn for Vesperale and B-flat piccolo for Spirituelle. Bella identifies as cornet player usually only on Monday nights, when she is playing in the Darebin City Brass Band, but she thought that it was time the horn saw some daylight.

Written by Isabella Thomas