

ANAM RECITAL: LEWIS GREY (TRUMPET) Colours of the Trumpet

TUESDAY 29 OCTOBER 4PM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Henry PURCELL (1659-1695) Trumpet Sonata in D Major, Z. 850 (1694) 5'
i. Allegro
ii. Adagio
iii. Allegro

Paul HINDEMITH (1895-1963) Trumpet Sonata (1939) 16'
i. Mit Kraft
ii. Mäßig bewegt
iii. Trauermusik

Joseph HAYDN (1732-1809) Trumpet Concerto in E-flat Major, Hob. VIIe:1 (1796) 15'
i. Allegro
ii. Andante
iii. Finale. Allegro

Francis THOMÉ (1850-1909) Fantasie (1902) 5'

Lewis Grey (NZ) trumpet
Berta Brozgul (ANAM Associate Faculty) piano

Approximate duration: 50 minutes

ABOUT LEWIS GREY

Lewis Grey's musical journey began at the age of four when his incessant plunking at the piano forced his parents to give him lessons. After exploring the piano, violin and cello he found the trumpet. He learned from Thomas Eves, and held an internship with Christchurch Symphony Orchestra (CSO), before commencing his studies at the New Zealand School of Music with Mark Carter, completing his Bachelor of Music in 2023. Lewis has performed with a variety of ensembles, including the CSO, Wellington Brass Band, the New Zealand Symphony Orchestra, and Orchestra Wellington, where he won the Associate Principal Trumpet position in 2023, undertaking a trial the same year. The NZSO awarded Lewis an Alex Lindsay grant in 2022, and in 2023 he was awarded a Therle Drake Award for Excellence in Music by NZSM. Lewis commenced his first year at ANAM in 2024, studying with Yoram Levy and David Elton. Find out more at anam.com.au/musicians

Lewis is fully supported by ANAM Syndicate donor Ian Manning.



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PROGRAM NOTES

The trumpet is one of the world's oldest instruments, and since antiquity has been used to portray every mood and colour, from sounding the call to battle, to opening the Olympic Games. They have been sounded at weddings and funerals, at dawn and at dusk.

Henry Purcell's Sonata for Trumpet and Strings, published in 1694 a year before his death, is one of the great works of English baroque repertoire, likely inspired by William and John Shore, two of the most prominent trumpeters at the time. Written in the Italian trio concerto style, a joyous opening march and light gigue finale are split by a slow, melancholic movement in which the soloist rests.

Living in exile from his native Germany, not only because of a ban on his own music but also for having a Jewish wife, **Paul Hindemith** composed his Sonata for Trumpet and Piano in Switzerland in 1939. Forced to sign an oath of loyalty to the Nazi Party in 1936 in order to keep his job at the Berlin Academy of Music, and despite the furious defence of his music by conductor Wilhelm Fürtwangler, Hindemith found it increasingly impossible to stage performances of his works in an increasingly hostile nation, and, in 1938, after appearing in the exhibition *Entartete Musik* (Degenerate Music), he fled Germany with his wife Gertrude. In perhaps the darkest moments of his life, and expressing his fury at the government which didn't consider his wife a legal person, or his music acceptable, Hindemith composed his Sonata, which showcases the darkness and futility the trumpet can portray.

The first movement most strongly depicts Hindemith's anger, one can hear the violence and uncertainty; maybe it depicts the Nazi Party and Hindemith's exile? Outbursts could depict gunshots, or maybe the spewing forth of anti-modernist propaganda. The second movement is by far the most sarcastic, a semi-ironic march reflective of better times, at times joyous but veiled in feelings of regret, or melancholy. Hindemith's *Tauernmusik* (mourning music), the final movement of this work, is the emotional linchpin on which this sonata rests. What is Hindemith mourning? Is it the death of democracy, the fate of artists and the Jewish people in his homeland, or maybe his own exile? The piece ends with the chorale *Alle Menschen müssen sterben* – all men must die, set by Bach in his Chorale Prelude BWV 643. Despite his lack of acceptance by the Nazi regime, Hindemith maintained a sense of German nationalism through his tribute to the greatest composer the nation produced – Johann Sebastian Bach.

All men living are but mortal,
Yea, all flesh must fade as grass;
Only through death's gloomy portal
To eternal life we pass.
This Frail body here must perish
Ere the heavenly joys it cherish,
Ere it gain the free reward
For the ransomed of the Lord

Despite being written for an instrument that has almost entirely fallen by the wayside in favour of valved trumpets, **Joseph Haydn's** Trumpet Concerto remains by far the most popular work written for the instrument, being a staple feature of any audition, whether that be for an orchestral position or a school. Ideas for a valved trumpet, with tone holes like those found in the woodwind family, date back to sketches by Leonardo Da Vinci in the late 15th century, however these ideas did not gain physical form until the late 18th century, with one major innovator being Austrian trumpeter Anton Weidinger, for whom Haydn composed his concerto. Weidinger developed a seven-keyed trumpet capable of playing a full chromatic scale, far beyond the 10-some notes played by 18th century trumpeters. Haydn, enthralled by Weidinger's innovation, composed his concerto in 1796. It is typically Haydnian, opening with typically classical trumpet motives, playfully mocking the audience for thinking this trumpet would be any different before surprising them with an ascending major scale in the lower register, something completely novel. The first movement moves through different keys effortlessly, in very rigid classical sonata form, but on a wholly unfamiliar instrument. The second movement is a beautiful Andante, showing the warmth and grace the new trumpet could show. The final movement is a lively Rondo that shows off the trumpet in a more similar idiom, but with no shortage of sudden stops and surprise interjections from the soloist. Haydn's concerto turned a corner for the trumpet as a solo instrument, a corner that would be left by the wayside for a century before a school in Paris took up the mantle.

Francis Thomé's *Fantasie* for Cornet or Trumpet and Piano was written for the Paris Conservatoire *Counours*, or trumpet competition, in 1902. This competition has perhaps more than any other commissioner produced the greatest breadth of long-standing repertoire for the trumpet. Works such as the *Fantasie*, as well as Arthur Honegger's *Intrada*, Georges Enescu's *Légende* and André Jolivet's *Concertino* have stood the test of time and led to a wealth of 20th century repertoire for the trumpet coming out of France. *Fantasie* is a colourful showpiece for the trumpet, showing off the technical facilities and ease, pushing and pulling like a romantic aria.

Written by Lewis Grey