

ANAM RECITAL: STEPHEN MOSA'ATI (TRUMPET) Fantasy and Brilliance

TUESDAY 29 OCTOBER 11AM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Giuseppe TORELLI (1658-1709) Sonata in D for trumpet & continuo G3 (1690) 5'
i. Allegro
ii. Adagio
iii. Allegro

Alexander ARUTIUNIAN (1920-2012) Trumpet Concerto (1950) 17'

Jules PENNEQUIN (1864-1914) *Morceau de concert* (1907) 7'

Percy CODE (1888-1953) *Zelda* (1923) 7'

Stephen Mosa'ati (NZ) trumpet
Daniel Le (ANAM Associate Faculty) piano

Approximate duration: 45 minutes

ABOUT STEPHEN MOSA'ATI

Stephen Mosa'ati is a New Zealand born Tongan trumpeter who originally began on cornet at the Salvation Army in 2007. It wasn't until he started high school in 2016 at Burnside High School that he began playing the trumpet, under the tuition of Thomas Eves. Stephen has recently completed his Bachelor of Music in 2023 at the Te Kōkī New Zealand School of Music (NZSM), where he learnt from Mark Carter. Whilst living in New Zealand, Stephen was part of the Royal New Zealand Air Force band and a casual musician for both the Christchurch Symphony Orchestra and Orchestra Wellington. He has also performed several times with the New Zealand Symphony Orchestra. Stephen loves to play all sorts of genres outside of orchestras and chamber music as he has performed with multiple big bands, funk bands, jazz combos and brass bands. In 2024, Stephen is in his first year of study at ANAM under the tutelage of both Yoram Levy and David Elton.

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PROGRAM NOTES

This recital showcases a diverse selection of trumpet works by Giuseppe Torelli, Alexander Arutunian, Jules Pennequin, and Percy Code, each offering a unique perspective on the trumpet's versatility and expressive capabilities. Today I have carefully selected pieces to display my technical abilities and lyrical style of playing, promising an engaging musical journey.

Giuseppe Torelli, an Italian composer and violinist, made significant contributions to the Baroque concerto and sonata forms. Though primarily a composer for the violin, Torelli's Trumpet Sonata in D Major remains a prominent work in the trumpet repertoire. This piece reflects the elegance and formality of the Baroque era, with its clearly structured movements and flowery ornamentation.

The original title of this piece was 'CONCERTO VI/a2 Violini, Tromba, Alto Viola e Basso Concerto'. Because the trumpet is only one of the solo parts, it would be inaccurate to call it a "Trumpet Concerto". Today you will be hearing a reduced version for just trumpet and piano featuring three movements: a grand opening Allegro, a lyrical Adagio, and a joyful concluding Allegro. What I particularly enjoy about this piece is the complex relationship between the trumpet and piano, noting how the trumpet weaves its way through the music gracefully.

Personally, this sonata represents the precision required of Baroque trumpet music, where technical accuracy must be balanced with expressive elegance. The musical lines in the work suggest a dance-like quality, which adds a layer of charm to the performance.

My recital moves forward in time with **Alexander Arutunian's** trumpet concerto, composed in 1950. This piece has become a cornerstone of the twentieth century trumpet repertoire, adored for its bold character and virtuosic demands. Arutunian, an Armenian composer, infused the concerto with Eastern European folk elements and Soviet-era musical traditions, creating a work that is both technically challenging and deeply expressive.

This trumpet concerto is a single-movement work divided into contrasting sections. It opens with a dramatic fanfare-like theme that showcases the trumpet's power and brilliance. As the piece progresses, it alternates between bold, virtuosic passages and lyrical, expressive moments. In my point of view, this contrast of the trumpet's technical brilliance and its softer, more thoughtful qualities is what makes the piece so fascinating.

Jules Pennequin's *Morceau de Concert* was originally written as a test piece for the Paris Conservatoire. Pennequin, a French composer and conductor, specialized in music for brass instruments, and this piece offers a delightful example of his work. As with many conservatoire pieces, the *Morceau de Concert* is designed to test the performer's technical abilities while allowing them to demonstrate musicality.

The piece begins with a stately introduction before launching into a lively Allegro, which demands agility, precision, and control. Rapid runs, trills, and wide leaps characterize the trumpet part, making it both a technical challenge and a joy to perform.

Finally, my recital concludes with *Zelda*, composed by Australian cornet virtuoso **Percy Code**. This theme and variations piece for solo cornet with piano accompaniment is one of Code's best-known works.

Zelda begins with a simple, elegant theme, which is followed by a series of increasingly complex variations. Each variation presents new challenges, from rapid tonguing to intricate finger work and difficult lip slurring.

I have decided to end my recital with a cornet solo as a way of reflecting and highlighting my upbringing on cornet and in brass bands, and who doesn't like to end a trumpet recital with a classic Cornet solo?

Written by Stephen Mosa'ati