

ANAM RECITAL: JOSHUA JONES (CELLO) Intense Cello Cardio

MONDAY 11 NOVEMBER 4PM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Friedrich GULDA (1930-2000) Concerto for Cello and Wind Orchestra, op. 129 (1989) 5'

i. Overture

Joshua Jones # (QLD) cello	Madeleine Aarons # (NSW) horn
Oakley Paul # (WA) double bass	Isabella Thomas # (NZ) trumpet
Ella Kay-Butterworth (guest) flute	Stephen Mosa'ati (NZ) trumpet
Oscar Gillespie # (VIC) oboe	Renee Crump (guest) trombone
Alex Tsang # (NSW) oboe	Helena Burns # (QLD) guitar
Lewis Blanchard (guest) clarinet	Edmund Mantelli (guest) electric bass
Karen Chen # (NSW) clarinet	Jesse Vivante # (WA) percussion
Kina Lin-Wilmoth # (VIC) bassoon	Lewis Grey # (NZ) conductor
Tom Allen (VIC) horn	

Jacques OFFENBACH (1819-1880) Cello Concerto in G Major, *Concerto Militaire* (1847) 15'

i. Allegro maestoso

Joshua Jones # (QLD) cello
Daniel Le (ANAM Associate Faculty) piano

Johannes BRAHMS (1833-1897) Cello Sonata No. 2 in F Major, op. 99 (1886) 10'

i. Allegro vivace

Joshua Jones # (QLD) cello
Daniel Le (ANAM Associate Faculty) piano

Lee BRADSHAW (b. 1977) *Radiance (or The Black Sonata)* (2024)[^] * 20'

i. Introduzione
ii. Cadenza
iii. Recitativo
iv. Furiant
v. Romanza
vi. Furiant
vii. Radiance

Joshua Jones # (QLD) cello
Jesse Vivante # (WA) percussion

Approximate duration: 60 minutes

Joshua is supported by ANAM Syndicate donors Liz O'Shaughnessy and Roger Badalassi, the late Jan Grant, Ralph and Margaret Plarre, Jannie Brown, Igor Zambelli, Faye Goldsmith, Orthwein Foundation.

Joshua plays a Peter Goodfellow 2022 cello, generously on loan to ANAM from Jannie Brown.

Denotes a musician supported by ANAM Syndicate

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

[^] World Premiere

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.

PROGRAM NOTES

Friedrich Gulda had a reputation as a prankster. In 1999, he faked his death via fax to see what kind of obituaries would be written about him, saying: "People have thrown so much muck at me while I am alive, I do not want them to chuck it into my grave as well". Gulda was a renowned pianist who had a keen interest in other genres of music, particularly jazz. These influences are highlighted in his *Concerto for Cello and Wind Ensemble*, which utilises instruments that aren't frequently included in classical repertoire – drum kit and guitar. These elements create a unique groove that is reminiscent of a jazz band, rather than a cello concerto. The cello part features quasi-improvised gestures and runs that mimic the sound of a saxophone solo, adding to this jazz band sound.

Grand Concerto for Cello and Orchestra by **Jacques Offenbach** is rarely heard in performance, due to its demanding nature and challenging technical requirements. This piece, also referred to as *Concerto Militaire*, is almost comedic in its virtuosity – likely a reflection of Offenbach's experience in composing comic operas. Offenbach was a virtuoso cellist and composer primarily known for his comic operas, such as *Orpheus in the Underworld* and *The Tales of Hoffman*. Like Friedrich Gulda, a teenaged Offenbach had a reputation as a prankster whilst working in the orchestra of the Opéra-Comique, so much so that he had most of his pay docked each month due to frequent misbehaviour. He was known to alternate playing each note of a passage with his desk partner, each only playing half the notes – apparently a common occurrence. Offenbach's cheeky nature was not confined to his youth, and can be heard within this piece through the exaggerated virtuosity of technical passages and self-indulgent cadenzas.

During the summer of 1886, **Johannes Brahms** enjoyed a productive vacation at a resort near Lake Thun in Switzerland, in which he wrote a cello sonata, a violin sonata, and a piano trio. Of the three, the cello sonata is the most expansive, being the only one in four movements, with an unusually broad scherzo. In contrast, the second violin sonata and the third piano trio are among his most concise chamber works. Brahms' *Cello Sonata No. 1 in E minor* is his earliest published work for solo instrument and piano. His second sonata in F Major, however, is the perfect counterpart to the dark and brooding first sonata, utilising the cello's higher range and a virtuosic, extroverted piano part. The first movement is exceptionally lively, featuring a piano tremolo – a technique that is often used in piano reductions of orchestral and operatic scores, but is rarely used by Brahms – making it particularly energetic and exciting. This movement exhibits a dynamic interplay between the cello and piano, highlighting Brahms's ability to create a dialogue between them. The thematic material evolves throughout the movement, alternating between moments of energy and lyrical introspection.

Radiance (or The Black Sonata) by **Lee Bradshaw** was commissioned for the 2024 ANAM Set. This piece is a sonata for cello and percussion, played by my good friend and fellow ANAM musician Jesse Vivante. We were fortunate enough to be able to receive feedback and information about the piece directly from Lee during our rehearsal process. In discussions about the piece with Lee, we were told the work is related to Dante's *Inferno*. Much like Dante, the cellist must navigate the soundscapes created by the percussionist. In the first movement for example, an ominous atmosphere is created by the tam-tam, from which the cello slowly emerges. This soundscape is punctuated with short snare drum bursts, as if revealing a glimpse of the manic, hellish energy yet to come.

Written by Joshua Jones



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