

## ANAM RECITAL: MAX GREGG (TROMBONE)

MONDAY 11 NOVEMBER 11AM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

**Henri DUTILLEUX (1916-2013)** *Choral, Cadence et Fugato* (1950) 6'

**Johann George ALBRECHTSBERGER (1736-1809)** Alto Trombone Concerto in B-flat Major (1759) 18'

*i. Allegro moderato*

*ii. Andante*

*iii. Finale. Allegro moderato*

**Folke RABE (1935-2017)** *Basta* (1982) 4'

**Camille SAINT-SAËNS (1835-1921)** *Cavatine, op. 144* (1915) 5'

**Eugène BOZZA (1905-1991)** *Ballade* (1957) 8'

**Max Gregg** (NSW) alto trombone and trombone

**Berta Brozgul** (ANAM Associate Faculty) piano

*Approximate duration: 45 minutes*

### ABOUT MAX GREGG

Max Gregg started his musical journey at age 8, picking up the trombone as it was the "loudest one in the band". He continued with the trombone throughout school, learning from Greg Van Der Struik in 2017 and 2018. In 2019, he enrolled in the Sydney Conservatorium of Music, where he would learn from Ashley Carter, Nigel Crocker and Scott Kinmont. Max has played extensively in various ensembles including orchestras, wind ensembles, brass bands, jazz bands and chamber ensembles. In 2023, Max graduated from the Conservatorium. Max has been lucky enough to play in masterclasses with prominent international trombonists, including Peter Steiner and Berlin Philharmonic Principal Trombone Jonathon Ramsay. In 2022, Max won the Sydney Conservatorium Concerto Competition and had the opportunity to perform the Tomasi Trombone Concerto with the Sydney Conservatorium Orchestra. Max commenced his studies at ANAM in 2024, learning under Colin Prichard. In his spare time, Max enjoys art, drawing and maintaining his impressive Duolingo streak. Find out more at [anam.com.au/musicians](https://anam.com.au/musicians)



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## PROGRAM NOTES

The program begins with **Henri Dutilleux's** *Chorale Cadence and Fugato*. Written for French pedagogue Andre LaFosse in 1950, the piece is separated into three sections: beginning with an eery chorale, very soft and still; followed by a cadenza which begins soft and erupts into a vibrant climax; then a lively and technical fugue to finish the piece. It is a popular solo piece chosen for competitions as it showcases a wide range of technical and musical ability.

Written in 1759, **Johann Georg Albrechtsberger's** concerto for alto trombone is one of the few classical era pieces written for solo trombone. The piece is a staple in Alto trombone repertoire. It includes three movements: Allegro moderato, Andante and Allegro Moderato. The piece, being for alto trombone, is light and pleasant, and explores themes both fast and lively as well as broader and darker.

**Folke Rabe** composed *Basta* for virtuoso trombone soloist Christian Lindberg in 1982. The piece is very frantic, abrupt and technical and employs numerous extended techniques including multiphonics (playing and singing at the time), scales 'against the grain' and slurring to the same note. The piece is named *Basta* after the Italian word for enough.

"I got the idea that the player could be seen as a kind of messenger who hurries in and delivers his message and then - BASTA! - rushes away"

A late addition to the program, *Cavatine* was written in 1915 by **Camille Saint-Saëns** for trombonist George Stewart. It is structured in two parts, a soaring brilliant opening followed by a lyrical singing section, before repeating the first section to finish the piece. *Cavatine* is another piece used frequently in competitions to test the player's loud and brilliant playing contrasting with the soft melodic of the second section.

My program concludes with **Eugène Bozza's** *Ballade* for tenor trombone and piano. Written in 1957, *Ballade* works its way across a range of musical themes with seemingly little connection to one another. Written for students of the Paris Conservatoire, it provides the performer with musical and technical challenges. *Ballade* opens with a singing lyrical first section exploring the extreme dynamics of the trombone. The next section involves a triumphant cadenza showcasing the range and technique of the trombonist. The following section is a mysterious snaking section including many glissandi before moving to a light playful allegro rush to the finish. The piece references many famous trombone excerpts, so see how many you can recognise.

*Written by Max Gregg*