

ANAM RECITAL: JAMIE WILLSON (PERCUSSION)

Old and New

TUESDAY 10 JUNE 3.30PM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Eli SIMIĆ-PROŠIĆ (b. 1992) <i>Throughwards a foliage of time</i> (2025)*	11'
Paul CRESTON (1906-1985) Concertino for Marimba and Orchestra (1940)	19'
<i>i. Vigorous</i>	
<i>ii. Lively</i>	
<i>iii. Calm</i>	
Jamie WILLSON (b. 2002) Untitled brass piece (2025)	9'

Jamie Willson (TAS) percussion

Daniel Le (ANAM Associate Faculty) piano

Steven Bryer (QLD) percussion

Emma John (WA) horn

Stephen Mosa'ati (NZ) trumpet

Lewis Grey (NZ) trumpet

Toby Sward (TAS) trombone

Angus Pace (VIC) bass trombone

Robin Hall (NSW) tuba

Approximate duration: 45 minutes

ABOUT JAMIE WILLSON

At a young age Jamie could be found with a pair of chopsticks or wooden spoons, hitting whatever he could lay his hands on. He started drum lessons with Tracey Patten in 2011.

Jamie completed his Bachelor of Music Performance (Classical Percussion) at the University of Tasmania in 2022 under Gary Wain and Matthew Goddard before moving to Melbourne to further his studies at the University of Melbourne, learning from Brent Miller and Rob Cossom. In 2024 Jamie was awarded the ANAM Nick Deutsch Prize for the Most Outstanding First Year Musician and he is excited to be in his second year of studies at ANAM in 2025 under Peter Neville.

Jamie is supported by ANAM Syndicate donors Ian Hogarth and Peter Larsen.

The ANAM musicians performing today are supported by either ANAM Syndicate donors or foundations

** World premiere of 2025 ANAM Set commission, generously supported by the Anthony and Sharon Lee Foundation.*

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

Throughwards a foliage of time

On his ANAM Set commission, Eli Simić-Prošić writes:

"We are all subjects of time, formed together through the interweaving threads of pasts and presents and futures. Music is no less timely a subject, also woven from the same strands. [My] piece explores these qualities of music in their very materialised senses, as a foliage of bodies, objects, sounds and materials which suggest, record and create time and its tenses."

Representing these threads of time are three distinct components, which Simić-Prošić enables the performer to weave together in real time in the performance. In preparing this piece, I made the recorded element a few weeks ago, and captured a field recording of the Yarra River from my house. Both of these echoes of the past collide with the present through the live performance elements, evoking this dappled foliage.

Concertino for Marimba and Orchestra

Paul Creston's concertino is the first concerto written for marimba and was premiered in 1940 by Ruth Staber performing with the Orchestrette Classique, an all-female New York based orchestra. The piece is reminiscent of ragtime, gesturing to the popular style in which both the xylophone and marimba first found success.

The first and last movements are fast and lively and utilise the short and bright sound the marimba naturally creates to flow through upbeat dance-like melodies. The second movement is in a more mellow and relaxed style, creating flowing four note melodies around the accompaniment.

Untitled Brass Piece

My piece for brass and percussion is an exploration of the resolution of dissonance, particularly how notes can sound "ugly" by themselves, but when put next to their resolution, they make sense and have their own beauty. *Untitled Brass Piece* has three main sections that share motifs between them: an opening chord progression that builds through cluster chords to large, dramatic three chord melodies. A slower hymn-like melody builds and dies to a solo trombone melody fading to nothing. A final rumbling murky section that reminisces on the previous melodies and builds to a huge climax with the French horn and flugelhorn repeating the previously played trombone melody.

Written by Jamie Willson