

# ANAM RECITAL: HARRISON STEELE-HOLMES (TROMBONE)

## Death of Twah

FRIDAY 13 JUNE 2PM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

<b>Johann George ALBRECHTSBERGER (1736-1809)</b> Concerto for Alto Trombone in B-flat Major (1759)	15'
<i>i. Allegro moderato</i>	
<i>ii. Andante</i>	
<i>iii. Finale</i>	
<b>Frank MARTIN (1890-1974)</b> Ballade (1940)	9'
<b>Margery SMITH (b. 1956)</b> <i>Breath</i> (2025)*	6'
<b>Derek BOURGEOIS (b. 1941)</b> Trombone Quartet (1989)	16'
<i>i. Adagio molto</i>	
<i>ii. Allegro vivace</i>	
<i>iii. Presto</i>	

**Harrison Steele-Holmes** (VIC) trombone  
**Berta Brozgul** (ANAM Associate Faculty) piano  
**Angus Pace**<sup>#</sup> (VIC) bass trombone  
**Max Gregg** (NSW) trombone  
**Toby Sward**<sup>#</sup> (TAS) trombone  
**Timothy O'Malley**<sup>#</sup> harpsichord  
**Theonie Wang**<sup>#</sup> (QLD) violin  
**Miriam Niessl**<sup>#</sup> (QLD) violin  
**Sophia Jones**<sup>#</sup> (QLD) violin  
**Olivia Kowalik**<sup>#</sup> (NSW) violin  
**Mattea Osenk**<sup>#</sup> (SA) viola  
**Angelina Kim**<sup>#</sup> (QLD) viola  
**Cindy Masterman**<sup>#</sup> (QLD) cello  
**Isaac Davis**<sup>#</sup> (NSW) cello

*Approximate duration: 50 minutes*

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<sup>#</sup> Denotes ANAM musicians supported by ANAM Syndicate donors or foundations

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

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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

A towering figure amongst Swiss composers of the twentieth century, **Frank Martin** excelled at large-scale works that owed much to the example of Bach. At a time when Schoenberg's dodecaphonic method was known only to a few close disciples and initiates, Martin undertook a deep study of the technique in the early 1930s and adapted it to his own compositional needs. The results were triumphantly presented in his oratorio *Le Vin herbé* (1938-41), on the Tristan legend, the first work which brought him to international attention.

A defining characteristic of Martin's compositional style is an extreme lyricism, where melodic lines, often very pronounced and intense, are supported by constantly changing harmonies. Neither tonal nor atonal in the strict sense, his music demonstrates an original response to the crisis of tonality facing all composers in the early twentieth century, avoiding the avant-garde's obligations and ultimately following his own path. Martin's sense of humour, open-minded attitude to jazz (and, at the end of his life, to pop) reveal Martin as a composer who eluded all the great 'schools' of twentieth century music.

Austrian-born **Johann Georg Albrechtsberger** was a famed organist and composer in his day, and his reputation attracted pupils including Ludwig van Beethoven, Carl Czerny and Johann Nepomuk Hummel. His comprehensive understanding of Baroque polyphony and counterpoint enriched the developing style of Viennese classicism, making him one of the leading composers of the mid-eighteenth century. In 1772, Albrechtsberger was appointed deputy court organist at St. Stephen's Cathedral in Vienna (succeeding Mozart in this post after his death in 1771) before being promoted to Kappellmeister (court organist) in 1793.

**Derek Bourgeois** was a masterful English composer whose expansive catalogue of works includes one hundred and sixteen symphonies, seventeen concertos, seven major works for chorus and orchestra, two operas and a musical, as well as a considerable quantity of chamber, vocal and instrumental music. Within this enormous output, Bourgeois made sizeable contributions to the wind repertoire through his fifteen works for brass band and seven symphonies for wind orchestra.

Bourgeois' trombone quartet challenges the performers both technically and musically, demonstrating the composer's mastery of composing for wind instruments, and has become a standard of trombone quartet repertoire. The original instrumentation was an alto, two tenors and a bass trombone, but when published, was transposed down a minor-third and re-arranged for the more typical three tenors and bass trombone.

A simple line played by the bass trombone acts as a 'ground bass' on which Bourgeois bases the melodic figurations of the first theme and most of the first movement. Over this bass line Bourgeois writes technical and lyrical passages that accompany and play with this bass. A contrasting lyrical section provides a bridge to a brief restatement of the main theme transposed to major before another lyrical section concludes the movement.

The second movement is slower and more lyrical, leaning into neo-Romantic characteristics to explore the expressive capabilities of the trombone quartet. The final movement is then comically light-hearted with extreme demands on each performers' technical skills, creating an exciting atmosphere for this finale.

From **Margery Smith's** note on her ANAM Set work, *Breath*:

"My inspiration for *Breath* came from a visit to King Solomons Cave in the Mole Creek Karst National Park, Tasmania. Caves are mysterious places; I've always enjoyed visiting them wondering at the creatures and formations that characterise their world.

"The hook for my piece that grabbed me was that sense of a 'breath from the earth' itself. A cool earthy breath often felt but not heard. Another inspirational layer for *Breath* was combined with fond memories of trombonist friends of mine; of how their 'breath' was the core of their sound world. These combined for me a rich vein of inspiration as other ideas layered themselves over my original plan for *Breath*. Whilst you are deep inside a cave there is little sense of the world above, but it does intrude, sometimes there are skeletons of dead animals or traces of burnt wood from past bushfires."

*Written by Harrison Steele-Holmes*