

ANAM RECITAL: KOOMINKA (TRUMPET)

Standards

WEDNESDAY 10 SEPTEMBER 11AM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Arthur HONEGGER (1892-1955) <i>Intrada</i> (1947)	5'
Theophile CHARLIER (1868-1944) 'Du Style' from <i>36 Études transcendantes</i> (1926)	4'
Richard LANE (1933-2004) <i>Song for Cornet</i> (1972)	5'
Joseph HAYDN (1732-1809) Trumpet Concerto in E-flat Major, Hob. VIIe:1 (1796)	15'
<i>i. Allegro</i>	
<i>ii. Andante</i>	
<i>iii. Finale. Allegro</i>	
Richard PEASLEE (b. 1930) <i>Nightsongs</i> (1973)	10'
Koominka (NSW) trumpet	
Leigh Harrold (ANAM Associate Faculty) piano	

Approximate duration: 40 minutes

ABOUT KOOMINKA

Koominka completed his Bachelor of Music Performance at the Sydney Conservatorium under the tutelage of Andrew Evans and later studied privately with Owen Morris. He first joined ANAM in 2023, before relocating to Perth in 2024 to undertake a year-long contract with the West Australian Symphony Orchestra. Koominka returned to ANAM in 2025 to continue his studies with teachers David Elton and Yoram Levy.

Koominka particularly enjoys the collaborative elements and camaraderie of music making, and focuses on orchestral and chamber playing. Outside of performing, Koominka enjoys op shopping, running and spending too much money on coffee.

Koominka is supported by the Anthony and Sharon Lee Foundation.

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PROGRAM NOTES

Arthur Honegger's *Intrada* is a staple of the audition and competition repertoire for trumpet. Commissioned in 1947 as a test piece for the Paris Conservatoire, it gained prominence when it was used in the repertoire of the 1947 Geneva Competition. As the name *Intrada* suggests, the piece begins with a bold and declamatory passage, marking the entrance of the trumpet. It then lives up to its "test" origins by requiring the player to perform demanding intervals, sudden changes in register, and control in a wide dynamic range. The piece then launches into a dance-like middle section, with its light feel and florid articulated passages providing much needed contrast to the opening section. The piece then ends with a return to the bold theme from the opening and, hopefully, the performer is still standing.

While études are often thought of as dry technical pieces, Belgian trumpeter **Theophile Charlier's** 36 transcendental études have managed to make their way onto the concert stage due to their musical, and not merely technical, challenges. Each étude is named after the technical skill it challenges, and the most commonly performed études are titled *Du Style*, named for their musical focus. Many of Charlier's études have been recorded by major trumpet soloists, and have even had several piano and orchestral accompaniments written for them. Performed today in its original solo form, Etude No. 2 *Du Style* is an episodic work, requiring the performer to jump between lyrical, fanfare and recitative-like sections, while hopefully tying the whole work together to a singular musical goal.

Richard Lane's *Song for Cornet* was written in 1972 for Derek Smith, father of the long-time principal trumpet of the New York Philharmonic, Phil Smith. Derek Smith was a prominent cornet soloist in his own right, performing solos with the Salvation Army until becoming conductor of the Salvation Army New York Staff Band in the 1970s. *Song for Cornet* leans into Smith's cornet playing background and has the lyrical qualities that are often associated with Salvation Army cornet solos. Although it keeps within its lyrical tradition, the work experiments with various harmonies and does not always lead where the listener expects.

The major work on today's program is **Joseph Haydn's** *Concerto per il Clarino*. This concerto is not only the cornerstone of the solo trumpet repertoire, but was one of the first pieces written for trumpet that included chromatic notes. It was written in 1796 for Anton Weidinger, a Viennese trumpeter in Haydn's orchestra, who had developed a new keyed trumpet. Prior to the 1790s, there had been many attempts to make a trumpet capable of playing all the notes of a chromatic scale, and not just the small number of widely spaced notes in the harmonic series. When Weidinger added keys to the standard trumpet of the time, Haydn was finally able to write a fully chromatic concerto.

The very opening of the first movement begins with stepwise movement, showcasing the new trumpet's capabilities. It then continues in the classical style, with this new chromatic movement scattered throughout. The second movement is a lyrical melody in A-flat major, again demonstrating the keyed trumpet's ability to play in different key signature. The third movement is fast and uplifting. It recently gained prominence by being featured in *Squid Games*, though hopefully everyone survives this performance.

The recital closes with **Richard Peaslee's** *Nightsongs*. Peaslee is a composer from New York, best known for his theatre and Broadway works. His compositions include influences from jazz, avant-guard and folk music.

Nightsongs was composed for New York session musician Harold Lieberman and was originally written for trumpet and string ensemble. The work conjures up various scenes from nighttime in New York City. It starts in a dreamlike atmosphere with the performer playing flugelhorn instead of trumpet, before moving back and forth between more abstract, angular sections played on trumpet. The piece concludes with the opening theme, back on flugelhorn, played in a much more uplifting character before returning to darkness again.

Written by Koominka