

ANAM RECITAL: ANGUS PACE (BASS TROMBONE) **In Too Deep**

WEDNESDAY 10 SEPTEMBER 1.30PM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Kevin DAY (b. 1996) *Fantasia IV* (2021) 10'

John WILLIAMS (b. 1932) Tuba Concerto (1984-1985) 17'

i. Allegro moderato

ii. Andante

iii. Allegro molto

Frederic RZEWSKI (1938-2021) *Moonrise with Memories* (1977) 11'

i. Crotchet = 180

ii. Crotchet = 144-160

iii. Crotchet = 180

Daniel SCHNYDER (b. 1961) 'The Island' from *zoOM IN* (c. 2010) 5'

Angus Pace # bass trombone

Emica Taylor # (NZ) flute

Karen Chen # (NSW) clarinet, bass clarinet

Francis Atkins # (NSW) piano

Sophia Jones # (QLD) violin

Helena Burns # (QLD) viola

Aditya Ryan Bhat (ANAM alum 2024) percussion

Xinyu Allie Wang (guest musician) piano

Louisa Breen (ANAM Associate Faculty) piano

Approximate duration: 53 minutes

Angus is supported by ANAM Syndicate donor Gudrun Genée.

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Louisa Breen's ANAM Faculty position is supported by Igor Zambelli OAM.

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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

Fantasia IV was written in 2021 by American composer and jazz pianist **Kevin Day**. It was commissioned by a consortium of bass trombonists led by James Markey, bass trombonist of the Boston Symphony Orchestra. Day has described his work as exploring "the complex interplay of rhythm, texture, and melody across genres." His compositional style frequently draws on his background as a jazz pianist, and he is especially known for his *Euphonium Concerto*, which has been widely performed in the United States. *Fantasia IV* is rhythmically energetic and draws on a blend of musical styles typical of Day's writing.

John Williams composed his concerto for tuba between 1984 and 1985. The work was commissioned by the Boston Pops Orchestra to mark its centennial and was written for and premiered by Chester Schmitz. It is written in three movements, performed without breaks between them. Williams is best known as a prolific film composer, penning scores for *Star Wars*, *Indiana Jones*, *Harry Potter* and many other films. He is also well known for his concert works in the classical world. The concerto has since become a well-known staple of the tuba repertoire and is occasionally performed on bass trombone. A recording of the concerto played by Charlie Vernon, bass trombonist of the Chicago Symphony Orchestra, was released in 2005.

Frederic Rzewski was an American composer and pianist. *Moonrise with Memories* was written in 1978 and commissioned by bass trombonist David Taylor, who later recorded the work on his 1996 album. The piece is structured as an arch, ascending and descending on either side of a central song. This central section is based on a short poem by Langston Hughes entitled *World War II*. Rzewski described the piece as a "modest contribution towards a music of optimism." Rzewski's music has been known for its social and political themes, the best known of his works being *Coming Together* and *United The People Will Never Be Defeated*. It is written for bass trombone and any six soprano instruments, with the recommendation that the ensemble should include a variety of attack types and not consist entirely of instruments from the same family.

Daniel Schnyder is a Swiss born, New York based composer and soprano saxophonist. His work often combines elements of classical, jazz, and world music. Schnyder has written frequently for the bass trombone, including a concerto for David Taylor in 1999, a bass trombone sonata and numerous chamber works featuring soprano saxophone, bass trombone, and piano. *The Island* is the fourth movement of Schnyder's larger work *ZoOM In*, originally composed for soprano saxophone and string quartet. The movement was later recorded in an arrangement for bass trombone by Stefan Schulz, bass trombonist of the Berlin Philharmonic. For this recital, Bryn Renard has kindly arranged the piece for the same ensemble as Rzewski's *Moonrise with Memories*. In our email exchange, Schnyder supplied a secondary title, *Brahms in Cuba*. The movement is loosely based on a rumba clave rhythm, showcasing Schnyder's interest in combining genres and styles.

Written by Angus Pace