

ANAM RECITAL: LEWIS GREY (TRUMPET)

Voices of Origin, Memory and Hope

TUESDAY 21 OCTOBER 1.30PM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Lachlan SKIPWORTH (b. 1982) <i>Altiora Peto</i> (2021)	16'
<i>i. Moderato ritmico – Adagio – Tempo primo</i>	
<i>ii. Tranquillo</i>	
<i>iii. Allegro</i>	
Toru TAKEMITSU (1930-1996) <i>Paths</i> (1994)	7'
Halsey STEVENS (1908-1989) <i>Trumpet Sonata</i> (1956)	15'
<i>i. Allegro moderato</i>	
<i>ii. Adagio tenero</i>	
<i>iii. Allegro</i>	
Charles IVES (1874-1954) <i>Songs My Mother Taught Me</i> (1895)	3'
Lewis Grey * (NZ) trumpet	
Boudewijn Keenan * (NZ) cello	
Hannah Tyrrell * (VIC) violin	
Daniel Le (ANAM Associate Faculty) piano	

Approximate duration: 40 minutes

ABOUT LEWIS GREY

Lewis Grey's musical journey began at the age of four when his incessant plunking at the piano forced his parents to give him lessons. After exploring the piano, violin and cello he found the trumpet. He learned from Thomas Eves and held an internship with Christchurch Symphony Orchestra (CSO), before commencing his studies at the New Zealand School of Music (NZSM) with Mark Carter, completing his Bachelor of Music in 2023. Lewis is in his second year at ANAM in 2025, studying with Yoram Levy and David Elton.

Lewis is supported by ANAM Syndicate donor Geoffrey Clarke.

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PROGRAM NOTES

Lachlan Skipworth's *Altiora Peto* speaks to an optimism that is becoming increasingly rare in recent times. The first movement is rhythmically driving, yet deeply lyrical, and has a sense of perpetual reaching up, speaking to the Latin title of the work, meaning 'I seek higher things'. The second movement favours the mellow, dark tone of the flugelhorn, and, in comparison to the outer movements, explores an inward dialogue, though still finds the time to showcase soaring melodies. The final movement is where we finally hear the trumpet as we expect it, with fanfares and soaring melodies more expected from a trumpet concerto.

The trumpet and its related instruments have, since antiquity, been associated with the threshold between life and death. It is therefore no accident that **Toru Takemitsu**, when commissioned to write a piece in memory of Witold Lutoslawski, chose to write it for solo trumpet. *Paths* draws from the western canon, jazz and traditional Japanese music to create a sound world that is utterly unique. The soft Harmon mute in the opening reminds us of Miles Davis, whilst also having elements of a traditional Japanese bamboo flute. The question posed in this opening is immediately answered with a heraldic fanfare, and this pattern of alternating muted and open repeats itself throughout the piece. Perhaps Takemitsu is bringing us into his own internal dialogue, showing us how he mourns the loss of his friend through the muted passages, but using the same intervallic material without the mute to express celebration of a life well lived.

Halsey Steven's sonata is a staple of the repertoire and draws from a diverse set of influences. The outer movements remind the listener of the works of Béla Bartók, with irregular metres and an Eastern European folk-like quality that sets Stevens apart from many of his American contemporaries. Stevens was a renowned Bartók scholar; perhaps this piece is a tribute to the Hungarian composer and his own scholarly research into the shared memory of folk music? The inner movement is a beautiful example of American lyricism, even bucolic pastoralism, not unlike Steven's compatriot Aaron Copland. One could picture a journey through the countryside, briefly passing through a city before returning to the serenity of the pastures.

Charles Ives is perhaps one of the strangest figures in music from the last 150 years. A career insurance salesman, very few of his works were ever publicly performed in his lifetime. When awarded the Pulitzer Prize for his Third Symphony in 1947 at the age of 72 (for a work written forty years earlier) he gave away the money, saying: "Prizes are for boys, and I'm all grown up." Ives's music was often far ahead of its time, employing bitonality, polyrhythms, quarter tones and aleatory at the same time Mahler and Strauss were still plying their trade in late romanticism. Even more bizarre, then, is *Songs My Mother Taught Me* as a piece in Ives's oeuvre. Strictly tonal, it is a setting of a Czech poem made famous by a setting for soprano and orchestra by Antonín Dvořák. I have chosen to finish by playing this song on flugelhorn, and dedicating this recital to my mother. Without the songs she taught me, I wouldn't be standing on this stage today.

Words by Lewis Grey