

ANAM RECITAL: MAX GREGG (TROMBONE)

TUESDAY 23 SEPTEMBER 3.30PM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Sigismund STOJOWSKI (1870-1946) *Fantaisie*, op. 27 (1905) 7'

Derek BOURGEOIS (b. 1941) Trombone Concerto, op. 114 (1988) 21'
i. Allegro
ii. Adagio
iii. Presto

Luciano BERIO (1925-2003) *Sequenza V* (1966) 7'

Max Gregg (NSW) trombone

Louisa Breen (ANAM Associate Faculty) piano

Approximate duration: 40 minutes

ABOUT MAX GREGG

Max Gregg started his musical journey at age 8, picking up the trombone as it was the "loudest one in the band".

He continued with the trombone throughout school, learning from Greg Van Der Struik in 2017 and 2018. In 2019, he enrolled in the Sydney Conservatorium of Music, where he learnt from Ashley Carter, Nigel Crocker and Scott Kinmont. Max has played extensively in various ensembles including orchestras, wind ensembles, brass bands, jazz bands and chamber ensembles. In 2023, Max graduated from the Conservatorium.

In 2024 Max had the opportunity to perform Mahler's 8th Symphony with the West Australian Symphony Orchestra as well as participate in the LITTIN trombone quartet competition in Germany. Max is in his second year of training at ANAM in 2025, learning under Colin Prichard.

In his spare time, Max enjoys art, drawing and maintaining his impressive Duolingo streak.

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

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PROGRAM NOTES

Polish composer **Zygmunt Stojowski's** *Fantasie* for trombone and piano is a staple of the trombone repertoire. One of the first works he composed after moving to the United States, *Fantasie* is a lyrical and technically demanding piece suited for advanced trombonists. The piece showcases a beautiful dialogue between the piano and trombone, both instruments trading melody and accompaniment to create an engaging duet. The piece showcases the wide range of expression the trombone can achieve with a mix of bold statements and delicate passages. *Fantasie* is often a set piece in trombone solo competitions.

Derek Bourgeois's trombone concerto is one of the most famous British compositions for trombone, and perhaps the most difficult standard concerto, calling for an extreme range of musical and technical control.

The first movement begins with the trombone immediately delivering a bold opening, before descending into a regal and march-like A theme. The trombone then contrasts this by introducing the B theme, a soaring and legato melody, demonstrating the trombone's range with incredible high notes and rich lows. The movement is fast and technical as well as musical and virtuosic.

The second movement highlights the soft, tender capabilities of the trombone, beginning with a slow, weaving theme; the tension builds across the entire movement to culminate in a dramatic climax before settling down again. The movement concludes with a muted repetition of the opening statement.

The third movement is one of the most exciting fast movements in the trombone repertoire. Lightning quick and very technically demanding, this movement is challenging for the most advanced trombonists. Following the serious nature of the first and second movements, the third gives us the release we need, light-hearted, cheesy and playful. Displaying fast triple-tongued sections with equally technical double-tongued sections, the piece finishes with a cadenza, bringing back themes from the first movement, before jumping into an exhilarating rush to the end.

Luciano Berio's *Sequenza V* is the fifth in his series of fourteen *Sequenzas*, each composed for a different solo instrument. In this work, Berio explores the full expressive and technical range of the trombone, pushing the boundaries of what the instrument can achieve. *Sequenza V* is inspired by Berio's own experience living nearby famous Belgian clown, Grock. It balances his experience observing both Grock's public and private life, which is reflected in the music through the two main sections: the first, a public performance to an audience, and the second, a presumably private section where the performer "rehearses" an act behind the scenes. *Sequenza V* is a very difficult piece, one of the most challenging pieces for trombone and perhaps the most famous "modern" trombone solo. The piece demands an extreme range of pitch, dynamic, tone and articulation. It challenges the performer with complex technicality, abrupt mood changes and theatrical elements, such as bell direction and staging. Look out for extended techniques including vocal interjections, flutter tongue, multiphonics, glissandos, vocal inhales, tremolos and various techniques associated with the plunger mute.

Words by Max Gregg