

Ryan Miller - Trombone

M.M. Recital

Miriam Hickman – Piano

With: Joel Gilbert – Horn

Malachy Rodriguez - Trumpet

Student Recital Series

Katzin Concert Hall

Friday, November 16, 2012 • 5:00 p.m

ASU[®] Herberger Institute
FOR DESIGN AND THE ARTS

ARIZONA STATE UNIVERSITY

Ryan Miller – M.M. Recital

Concertino for Trombone Lars-Erik Larsson
(1906-1986)
and String Orchestra

- I. Preludium: Allegro pomposo
- II. Aria: Andante sostenuto
- III. finale: Allegro giocoso

Concerto in F minor for Trombone and Piano George Frideric Handel
(1685-1789)
I. Grave Trans. Keith Brown

- II. Allegro
- III. Sarabande
- IV. Allegro

Pièce en mi bémol mineur J. Guy Ropartz
(1864-1955)

There will be a 10-minute intermission

Sonatina für Posaune und Klavier Kazimierz Serocki
(1922-1981)

- I. Allegro
- II. Andante molto sostenuto
- III. Allegro vivace

Variations on Palestrina's 'Dona Nobis Pacem' for unaccompanied Trombone David Fetter
(1938 -)

Sonata for Horn, Trumpet and Trombone Francis Poulenc
(1899-1963)

- I. Allegro moderato
- II. Andante
- III. Rondeau

Joel Gilbert – Horn

Malachy Rodriguez – Trumpet

Presented in partial fulfillment of the requirements for the degree Master of Music. Ryan Miller is a student of Professor Douglas Yeo.

Swedish composer **Lars-Erik Larsson** composed a set of 12 concertini as a reaction to the lack of solo works for orchestras and their principal players. Written between 1953 and 1957, an era in which Sweden was still recovering from a political and cultural isolation from Europe after the Second World War, these concertini are more influenced by the late romantic stylings of the previous century rather than the more rigid and severe rules from his contemporaries elsewhere in Europe. (Adapted from 'Musical Life in Sweden' by Lena Roth)

G.F. Handel's *Concerto in F minor* was initially published as *Concerto in G minor* for Oboe in Leipzig in 1863, when it was attributed to Handel and described as a work of 1703, although no other source is now known. There have been two versions of this concerto transposed into F minor for the trombone, the first by Robert Marsteller, and the current version by Keith Brown in 1964. In four movements, the concerto opens with a slow movement of characteristically dotted rhythm, a touch of that French style that the aging Corelli, working with Handel in Rome, had claimed to be beyond his comprehension. The second movement Allegro is followed by a Sarabande and a final dance movement thematically derived from the first movement. (Adapted from classisonline.com)

At first trained in law, the French composer and conductor **Joseph Guy Ropartz** studied composition with Massenet and then with Cesar Franck. During his life Ropartz wrote several symphonies, and many works for solo strings and string quartets. While many of his works are largely unperformed today the *Pièce en mi bémol mineur* is one of many of the great solo trombone works that we know of and still perform today that came out of the France in the late 19th and early 20th centuries. These works were used as contest pieces for the trombone students at places like the Paris Conservatoire. The *Pièce en mi bémol mineur* by Ropartz was the contest piece for trombone at the Paris Conservatoire in 1908. (Adapted from naxos.com)

Polish pianist and composer **Kazimierz Serocki** is a prolific voice in the postwar Polish music school. He was born in 1922 in Lodz, and in 1947, he won a competition which enabled him to study in Paris with Nadia Boulanger. His first of four compositions featuring the trombone was the *Concerto for trombone and orchestra* (1953). The premiere of this work by trombone virtuoso Juliusz

Pietrachowicz inspired Serocki to write the *Suite for Four Trombones*. One year later, Serocki wrote the *Sonatina for trombone and piano*, and in 1970, composed *Swinging Music* for trombone, cello, piano, and clarinet. (adapted from program notes for the CD 'Four of a Kind' on marco-paulo.com)

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David Fetter is a well-known figure in the trombone world as both a composer and arranger of music for trombone and trombone ensemble. Mr. Fetter's career has included two years in the Cleveland Orchestra under George Szell, and sixteen years, ten of them as principal in the Baltimore Symphony. He was also a member of the San Antonio Symphony, the U.S. Army Band, and the Radio/Telefís Eireann Symphony Orchestra in Dublin, Ireland. He received his Bachelor of Music degree from the Eastman School of Music (where he studied under Emory Remington) and his Master's in musicology from the American University. He is currently a trombone faculty member at the Peabody Conservatory of Music in Baltimore, Maryland. His *Variations on Palestrina's 'Dona Nobis Pacem'* was recorded by Douglas Yeo on his CD 'Proclamation'. The text for the work is a simple one: 'Lord, give us peace' and is beautifully set in this composition. (adapted from yeodoug.com and peabody.jhu.edu/conservatory)

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In addition to a wealth of appealing tunes, **Francis Poulenc's** *Sonata for Horn, Trumpet, and Trombone* offers a variety of tone colors, striking rhythms, delicious dissonances, and elegant wit. The opening Allegro begins with a cheerful trumpet tune and unfolds as a series of buoyant dance episodes for brass, filled with shifting rhythmic patterns. At its heart, the trumpet and horn intone a more lyrical song. Rising trumpet octaves and a downward flourish announce the dancing reprise. The lullaby-inspired song of the Andante spins off from thematic material found in the previous movement. A tendency to linger in the minor mode, softer dissonances, and a mellower pace take the edge off of this more cantabile essay. Sounding like a slightly out-of-tune folksong, the principal theme of the bright and breezy finale launches another dancing movement. Several short episodes pepper this light-hearted Rondeau -- a delightful way to end the opening half of the program and to leave the music of one of the century's wittiest composers. (adapted from laphil.com)
