

JASON ROSETH

TENOR & ALTO TROMBONE

GAIL NOVAK, PIANO

GRADUATE RECITAL SERIES
RECITAL HALL
MARCH 22, 2013 • 7:30PM

ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

School of Music

Program

Sonata Paul Hindemith (1895-1963)
I. Allegro moderato maestoso
II. Allegretto grazioso
III. Allegro pesante
IV. Allegro moderato maestoso

Vocalise Sergei Rachmaninoff (1873-1943)

Concerto Johann Georg Albrechtsberger (1737-1809)
I. Allegro moderato
II. Andante
III. Allegro moderato

There will be a 10-minute intermission

Sonata No. 1 Johann Ernst Galliard (1687-1749)
I. Cantabile
II. Spiritoso e staccato a tempo moderato
III. Largo e staccato
IV. Allegro e staccato
V. Vivace

Ballade Frank Martin (1890-1974)

Quintet in D flat major Victor Ewald (1860-1935)
I. Allegro moderato
II. Intermezzo
III. Andante
IV. Vivo

Jared Hunt, Oswaldo Zapata – trumpets
Christina Romano – French horn
Mitch Tsang – tuba

Out of respect for the performers and those audience members around you, please turn all beepers, cell phones and watches to their silent mode. Thank you.

Program Notes

Sonata – Paul Hindemith

Conservative theorists viewed Hindemith as a radical determined to overturn every musical norm, but he saw himself as a continuator, with a great reverence for those who had preceded him over the centuries. He set out to compose a sonata for every instrument and was only a few instruments short. In the *Sonata* (1941) for trombone, Hindemith made the piano a full partner and enriched both parts with challenges a confident player would enjoy. The *Sonata* contains thematic material first heard in the first movement that later recurs in the last movement. The second movement is essentially a theme and variations for the piano while the trombone functions as a ritornello that introduces each new variation. The third movement titled Song of the Swashbuckler lends traits to the thought of a swashbuckler with his side-sword and noisy buckler. Two themes are common within this movement: one of dramatic contrast and the other of animated intensity. The finale of this movement ends with a march-like conclusion that might be considered to contain the kernel of the corresponding section of Hindemith's orchestral work *Symphonic Metamorphosis* on themes of C.M. von Weber.

Vocalise – Sergei Rachmaninoff

Published in 1912 as the last of his *Fourteen Songs*, *Vocalise* was originally written for voice with piano accompaniment dedicated for soprano Antonina Nezhdanova. The song contains no words but is rather sung using any one vowel by the singer's choice. Rachmaninoff's *Vocalise* can be performed without alteration except by means of transposition, allowing performers to choose a range more suitable to their natural voice. The nature of the melody makes it easily adaptable to instrumental writing. Although lacking text, *Vocalise* quickly became the most popular item in *Fourteen Songs* and one of his most performed compositions due to the loveliness of the melody.

Concerto – Johann Georg Albrechtsberger

Successor of Mozart as Kapellmeister of St. Stephen's Cathedral in Vienna and a teacher of Beethoven, Austrian composer Albrechtsberger was well known as a fine theorist. He published several compositions consisting of preludes, fugues and sonatas for the piano and organ, but published other great works such as the *Concerto* for trombone. The trombone *Concerto* was considered by musicologists to be more suited for French horn rather than trombone due to its difficult trills and the virtuosity of the solo part.

However, as other lost alto trombone pieces were discovered, musicologist realized it was common to play lip trills on sackbuts during the time.

Sonata No. 1 – Johann Ernst Galliard

Originally written for bassoon and harpsichord accompaniment, Galliard's *Sonata No. 1* is popularly performed by cellists and trombonists. Much of the piece's characteristics from the original transcription are employed in the arrangement for trombone with the exception of the removal of trills and additions of mordents to imitate the desired effect of the original transcription. The fourth movement is titled "English Hornpipe" due to its similarity to dance music that would be performed by sailors and danced by their sea mates.

Ballade – Frank Martin

Swiss composer Frank Martin wrote his *Ballade* for trombone and piano, for the international trombone competition in 1940 held in Geneva. On suggestion from the conductor Ernst Ansermet, he later orchestrated the piece and for trombonists around the world, it has become a milestone in the repertoire, and is seen as one of the most successful pieces written for trombone and orchestra before 1950. Martin's curiosity and influence in jazz can be heard throughout the piece containing highly syncopated passages, runs against the slide (an effect developed from jazz), as well as high crooning lyrical phrases stylized in jazz music.

Quintet in D flat major – Victor Ewald

For many years Ewald's four quintets were considered to be the first original pieces composed specifically for an ensemble which is recognizable today as essentially the modern brass quintet – consisting two treble, one alto, one tenor and one bass. However, a recent discovery of 12 four-movement quintets was found written prior to Ewald's. The popularity of his quintets has in no way diminished due to the discovery. Photographic evidence from about 1912 shows that Ewald himself played in a brass quintet. It is seen to consist of two piston-valved cornets, a rotary-valved alto horn, a rotary-valved tenor horn, and rotary-valved tuba (played by Ewald himself). Due to the likelihood that Ewald wrote his quintets with a rotary-valved tenor horn in mind, one might find favor with modern day trombonists to rise to the challenge of what can only be described as, at times, unidiomatic writing.

This recital is given in partial fulfillment of the Master of Music degree in Trombone Performance. Mr. Roseth is in his first year, studying with Professor Douglas Yeo.