

SKYLER FOSTER

BASS & CONTRABASS TROMBONE

WITH AIMEE FINCHER, PIANO

And members of the ASU Desert Bones Trombone Choir

Presents:

JOURNEYS AND PLACES

GRADUATE RECITAL SERIES

KATZIN CONCERT HALL

NOVEMBER 15, 2013 • 5:00PM

ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

School of Music

Program

New Orleans

Eugène Bozza
(1905-1991)

Four Serious Songs

Johannes Brahms
(1833-1897)

- I. Denn es gehet dem Menschen
- II. Ich wandte mich und sage an alle
- III. O Tod, Wie bitter bist du Bass
- IV. Wenn ich mit Menschen und mit Engeln redete

There will be a 10-minute intermission

Sonata Rhapsody: "The Arch"

James M Stephenson
(b. 1969).

Wagner for Trombones

Richard Wagner
(1813-1883)
Arr. Ben van Dijk, ad. Skyler Foster

Leanne Hanson, tenor trombone & bass trumpet
Jason Rosenth, tenor trombone; Garret Haas & Jay
Roberts, bass trombone

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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

The idea of a programmatic concert came upon the realization that every work here is a journey. The journey can be physical as with the Wagner, intellectual like the Stephenson, emotional in the Bozza, and transformative like the Brahms. Each one is also focused around a place: the Bozza and Stephenson are at their respective namesakes, the Wagner is centered on the Rhine River and Valhalla. The Brahms is perhaps the deepest of the four, focusing on where the performer and listener's outlook is, and where they are at emotional, spiritual, and cognitive levels.

New Orleans – Eugene Bozza

As was standard for the time in France, *New Orleans* was written as a competition piece in 1962, while he was the director of the Ecole Nationale de Musique in Valenciennes, France. Like many of his works, *New Orleans* is in three distinct sections: a long opening cadenza, a slow lyrical section, and a fast conclusion. While the work is not directly programmatic, it lends itself very well to storytelling. The story I tell, as provided by Douglas Yeo, follows. The opening section tells the sad tale of a man lamenting some stupid things he said and did that resulted in his girlfriend leaving him, wailing about his poor choices. The lyrical section becomes a remembrance of sweeter times; the technical section is the man running from the woman's father.

Four Serious Songs – Johannes Brahms

The text of the *Vier Ernste Gesänge* is a transformative journey pulling text from Ecclesiastes and 1st Corinthians in the Bible. The journey is that of the mind and heart, for on the outset all is lost and meaningless. Of the journey and the arrival, the text speaks for itself.

Sonata Rhapsody: "The Arch" – James M. Stephenson

Chicago-based composer James Stephenson (stephensonmusic.com) spent seventeen years as a member of the trumpet section of the Naples (Florida) Symphony; as such, he has an intimate

understanding of brass instruments. Commissioned in 2009 by Gerry Pagano, bass trombonist of the Saint Louis Symphony, *Sonata Rhapsody: The Arch* was inspired by the Saint Louis Gateway Arch (the “Gateway to the West”), designed by Eero Saarinen and opened in 1967. The arch provided Stephenson with a number of inspirational ideas from mathematical – the outer width of the arch is 630 feet and the piece has 630 measures – to tonal – The E’s and A’s in Saarinen’s name make up the opening and closing phrases. There are even two 1/128 rests near the beginning and end of the piece, symbolizing the maximum allowable mathematical margin of error in constructing the arch’s base, 1/128th of an inch. The work is in a single movement. Because I do not have a strong history with the Arch, my interpretation of the piece is of the intellectual conception and creation of such a radical structure as the St. Louis Arch.

Wagner for Trombones – Ben van Dijk, ad. Skyler Foster
In 2003 Ben van Dijk, bass trombonist of the Rotterdam Philharmonic, arranged a set of leitmotifs from Wagner's *Ring des Nibelungen*, for five part trombones, with the bottom part also marked for contrabass trombone. Knowing that ASU had purchased a contrabass trombone, and that I would be renting it this semester, I set out to re-arrange the piece. In the process, I added several leitmotifs, optimized it for tenor and bass trombones, corrected some octave displacements, and added the option to switch to bass trumpet on the top part for the second half. An earlier version of this adaptation was premiered this summer at the 2013 International Trombone Festival in Columbus, Georgia.

The leitmotifs in order of presentation are:
Wotan's farewell; Siegfried motif; Ride of the Walküre, Wotan's Spear motif; Fate motif; Valhalla motif; Tarnhelm motif; Rheinmaiden motif; Nothung motif; Rainbow motif.

This recital is given in partial fulfillment of the Master of Music degree in Trombone Performance. Mr. Foster is in his second year of study with Professor Douglas Yeo.