

# Nicholas Conti, Bass Trombone Wilson Harmon, Piano

Graduate Recital Series  
Recital Hall | March 20<sup>th</sup>, 2014 | 7:30pm

## Program

Fünf Lieder, op. 105  
Wie Melodien zieht es mir  
Immer leiser wird mein Schlummer  
Klage  
Auf Dem Kirchofe  
Verrat  
Johannes Brahms  
(1833-1897)

Trois Chansons de Charles d'Orleans  
Dieu! qu'il la fait bon regarder!  
Quant j'ai ouy le tabourin  
Yver, vous n'estes qu'un villain  
Claude Debussy  
(1862-1918)

Ryan Miller, Leanne Hanson, Jason Roseth, *trombone*

Sonata "Vox Gabrieli"  
Stjepan Sulek  
(1914-1986)

Intermission

Pastorale  
Eric Ewazen  
(b. 1954)

Katie Jahnsen, *trombone*  
Garrett Haas, *piano*

Concertino in Eb  
Ferdinand David  
(1810-1873)

**ASU** Herberger Institute  
FOR DESIGN AND THE ARTS  
ARIZONA STATE UNIVERSITY

School of Music

## Program Notes

Johannes Brahms, Fünf Lieder op. 105 - Johannes Brahms (1833-1897) composed thirty one volumes of solo Lieder over his compositional career. This particular set was composed in the summer of 1886 and published in 1889, the songs, Op. 105, were written while Brahms was at Lake Thun, near Bern, Switzerland. These songs were written near the end of his life and the mood of the poetry he chose is somber and at times morose. They don't tell a narrative story, but are related by themes of lost love, jealousy and reflection. The settings of the text vary in form from strophic, varied strophic, to the last song, which is through-composed.

Claude Debussy, Trois Chansons – Trois Chansons de Charles d'Orleans began its life as a two song set in 1898. It was premiered by an amateur choir formed by Lucien Fontaine, whom Debussy developed a close friendship with until the end of his life. He added Quant j'ai ouy le tabourin ("When I Heard the Tambourine Playing") in 1908 to make the piece what it is today. The text is taken from poems written by the French Renaissance poet Charles d'Orleans (1395-1465) and details the praise of God, the merriment of tambourines tapping and the cruel mistress of winter.

Stjepan Sulek, Sonata "Vox Gabrieli"- Stjepan Sulek (1914-1986) was a prolific composer of Croatian descent and played an integral role in the modern music movement in Croatia. A celebrated violinist, he was first violin with the Zagreb String Quartet from 1936 to 1938 and was offered a professorship at the Zagreb Conservatorium in 1939. He began teaching composition in 1948 and taught composition to many leading Croatian composers. The Sonata was commissioned for trombone and piano by the International Trombone Association in 1973 and is widely considered to be Sulek's most famous work. It is written in the Neo-Romantic style utilizing long dramatic phrases with "Rachmaninoff-like" pianistic gestures. It also contains suggestions of polytonality and other post-modern compositional techniques. This piece is a cornerstone of the modern trombone repertoire for both students and professionals alike. The range of the piece also makes it accessible to bass trombonists looking to expand their own repertoire.

Eric Ewazen, Pastorale - Eric Ewazen (1954- ) is one of the most prolific composers of music for brass instruments. His music is known for being distinctly American in the vein of Aaron Copland, Leonard Bernstein and Samuel Barber. The Pastorale is no different. The Pastorale has seen a few new arrangements since it was first conceived as an inner movement of a three movement piece for flute, horn and piano in 1996. It has been arranged as a stand-alone piece for trumpet, trombone and piano for the Areopagetica Trio at Mannes College and by Douglas Yeo for trombone, bass trombone and piano. Like most of Ewazen's work, sans a few pieces written for David Taylor, the Pastorale is written in the Neo-Romantic idiom utilizing romantic gestures and firmly tonal sonorities. Its bucolic and melancholy nature is exhibited in the long phrases and triadic harmony of the solo instruments while the piano delicately maneuvers across the entire register of the instrument. The title of this piece is apt for the expressive and calming nature of its harmony and structure.

Ferdinand David's Concertino for Trombone and Orchestra, Op. 4 - is considered one of the earliest Romantic works for the trombone and for this reason, has become a staple of the trombone repertoire. Written in 1837 by the concertmaster of the Gewandhaus Orchestra, it was originally intended as a commission for Felix Mendelssohn, conductor of the orchestra, to be performed by Karl Traugott Queisser. This, unfortunately for trombone players, was not the case, as Mendelssohn was sidetracked by his love affair. He then passed off the duties to his concertmaster, Ferdinand David, and what resulted is the piece that is widely performed today.



# School of Music