The EWU Department of Music presents

Peter Tijerina
Senior Trombone Recital

Assisted by Tomoko Kimura, piano, Riley Gray, piano and Drake DaPonte, trombone

Tuesday, June 11th 2013
3:00 p.m.
Music Building Recital Hall

Presented in partial fulfillment of the requirements for
Bachelor in Music Performance, Trombone

Studio of Professor Ross Holcombe
Program

Short Suite
  March

Serenade
  Tomoko Kimura, piano

Thoughts of Love
  Tomoko Kimura, piano

Etude 31
  Tomoko Kimura, piano

Duet 1
  Allegro Moderato
  O. Blume
  ed. William Gibson

Short Intermission

Stardust
  Hoagy Carmichael
  1899-1981

North-South Blues
  Riley Gray, piano, Drake DaPonte, trombone
  Peter Tijerina
  1987-present

Trotting
  Riley Gray, piano, Drake DaPonte, trombone
  Peter Tijerina
  1987-present

Almost Longing
  Riley Gray, piano
  Peter Tijerina
  1987-present
Program Notes

*March* is a movement from Alan Raph’s *Short Suite* for unaccompanied trombone. The entire suite consists of five movements (including two fanfares) using ‘motion’ as a common theme. *March* is the first movement and makes for a bold, firm opening statement of any program. Others include *Waltz, Walk and Swing*. The unannounced movement is called *Ease*.

*Serenade* is a song based off a poem by Ludwig Rellstab. It is about a singer who exhorts his lover to make him happy. Schubert set Rellstab’s poems (and others by Heinrich Heine) to songs and entitled the collection *Schwanengesang* (“Swang song”). They were his last testament to the world and published in 1829, shortly after his death.

*Thoughts of Love* is a waltz about love. The title describes the tune, which in this case is about the thoughts that run in the head of someone in cheesy-romantic love, someone who is always daydreaming. There are three sections, each showing separate aspects of someone in love.

*Etude 31* is a vocalise by Marco Bordogni. It evokes a sort of floating feeling, similar to what a hang-glider may feel in the air. The melody, and harmony, is simple and quite easy on the ears.

*Duet 1: Allegro Moderato* is a fun and entertaining tune, especially because of the fact that different people will be trying to portray what a bus ride to school in the 4th grade might be like. The opening begins with walking on to the bus and making a grand entrance. The little sections in between include various bus stops on the way and just having a nice time with friends. The second half of the duet begins with the girl or guy that you have a crush on stepping on the bus. Your heart begins to pound, your face turns red, you begin to sweat, etc. This is portrayed by the original theme repeated in the relative minor. It stays scary for a while because you don’t know how to act, knowing she might be watching your every move, but then, you start pondering about how your day will go with her and about the possibility of coming into contact with her, too. You snap out of the daydream and remember that she might still be watching… of course the bus ride continues, you resume the conversation with friends, calm down and finally arrive to school. What a trip!

*Stardust* is a jazz standard and classic by Hoagy Carmichael. It’s supposed to be “a song about a song about love”, but really I’m just trying to squeeze every ounce of feeling out of the melody, without the piano to help with harmonies. The melody itself already implies harmonies, and may imply even more to someone who has never heard the song. The old-timers love this song, as it was once a pop tune in late 1930’s. If played right, the listener can understand what the melody is saying, which is something that words can never explain. Of course, you’ll hear it interpreted through the performer.
North-South Blues is a tune I wrote my first week here at EWU in the fall of 2010. I was (and still am) really interested in interpreting new musical ideas through the blues form, since it’s something a lot of people can relate to. In this case, a colleague who wrote a neat melody to the chord progression in “Just Friends” inspired me, so I wrote a blues with ideas that his song gave me. North represents the “new” sounds that I came across here in WA, including intervallic and melodic-minor substitution sounds, while South represents the classic sounds of the southern states, which are portrayed by pentatonic and other simple jazz vocabulary. I feel like the two need each other.

Trotting was written in search of a new, innovative chord progression that made sense, harmonically. I don’t think I came up with anything innovative, but I came up with an interesting cycle that goes through the circle of fifths in 8 bars. This, along with the tempo, is where the name came from.

Almost Longing is a ballad that was supposed to be as powerful as any ballad in standard jazz repertoire. As I wrote a progression that I thought worked well, a harmony that had plenty of tension and release followed close behind. It’s supposed to depict the deep sadness of the greatest jazz ballads, but not quite. I’m almost to that level of profound sorrow, but not quite.

Good Times With Music Majors was written over the changes to Charlie Parker’s Cardboard, which he took from Henry Nemo’s “Don’t Take Your Love From Me”. I wrote it in theory class, when I was really motivated to write and by the concept of “let it happen”, so I just waited and listened to what my mind heard over these changes and this is basically what came out. Of course, there are a few modern harmonic devices, but it works well and makes sense. The name came from a get together we had that previous summer, where some non-music major friends had an absolutely fantastic time with music major friends, and vice versa. It’s about a good ol’ time with a good bunch of friends.

*Thank you to Ines Bold, Joby Tijerina, Ross Holcombe, Andy Plomondon, Patrick Winters, Colleen Hegney, Dr. Middleton, Phil Doyle, Rob Tapper and everyone who helped make this possible!!*
Good Times With Music Majors

Riley Gray, piano

Peter Tijerina
1987-present