



EASTERN
WASHINGTON UNIVERSITY

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The EWU Department of Music presents

Luther Manasco
Senior Recital

Assisted by:

Andrea Hope, Piano
Luke Brockman, Trombone
Joe Boucher, Trombone
Nathan Westlund, Trombone

March 20, 2012

6:00 PM

Music Building Recital Hall

Presented in partial fulfillment of the requirements for:
Bachelor of Arts in Music Education,
Bachelor of Arts in Music Performance, Euphonium

Studios of Professors Danny Helseth and Rob Tapper

Sonatina for Trombone and Piano (1954)..... Kazimierz Serocki (1922-1981)

Andrea Hope, Piano

Soliloquies for solo euphonium (2001)..... John Stevens (1951-)

Fantasy Variations (1990)..... Yasuhide Ito (1960-)

Andrea Hope, Piano

-Intermission-

Euphonium Concerto (1972)..... Joseph Horowitz (1926-)

Andrea Hope, Piano

Contrapunctus I from The Art of Fugue..... J. S. Bach (1685-1750)
-for Four Trombones Arr. Glenn Smith

Luke Brockman, Trombone; Joe Boucher, Trombone;
Nathan Westlund, Bass Trombone

Kazimierz Serocki (1922-1981) was a Polish born composer and concert pianist. In addition to many works for orchestra, solo instruments, and chamber groups, Serocki produced over fifteen film scores and soundtracks. His *Sonatina for Trombone and Piano* is a staple of the trombone literature, performed on many collegiate and professional recitals. The first movement is very dramatic, based on intense rhythms and rapid changes in time signature. Movement two explores both the dynamic range of the trombone as well as its vocal singing quality. The piece comes to a violent climax in the third movement with sharp articulations and intense interplay between the piano and trombone.

John Stevens (1951-) is the Professor of Tuba and Euphonium at the University of Wisconsin-Madison, holding degrees in tuba performance from the Eastman School of Music (BM) and Yale University (MM). A prolific composer for brass, Professor Stevens was commissioned in 2001 to write *Soliloquies* for euphonium virtuoso Demondrae Thurman. *Soliloquies* opens with a somewhat haunting lyrical 'melody' that quickly gives way to intense rhythmic sections. Movement two is composed using almost exclusively chromatic and tritone movement displaced by octaves. The third movement contains many compound meters that build intensity in an atonal race to the finish.

Yasuhide Ito (1960-present) is an active composer, conductor, and piano performer throughout the world. He earned a degree in composition from the Tokyo National University of Fine Arts in 1986. Euphonium players have always reveled in the traditional 'theme-and-variation' style solos made famous by the Sousa band and *Fantasy Variations* provides a modern take on that tradition. Written for Japanese euphonium soloist and teacher Toru Miura, the piece opens with two variation movements prior to the statement of the theme, Ito weaves the euphonium and piano parts seamlessly in a beautiful setting of a traditional pentatonic Japanese folk song. A fugue section ends the piece in a flourish with forceful accompaniment.

Joseph Horowitz (1926-present) is a British composer and conductor. He studied composition at the Royal College of Music in London and was a student of famed British composer Gordon Jacob. Since 1961 he has been on the composition faculty at his alma mater, where he composes prolifically for wind and brass band. His *Euphonium Concerto* was commissioned by the National Brass Band Championships of Great Britain and was premiered by renowned euphonium soloist Trevor Groom, whose protégé Steven Mead is arguable the finest euphonium player in the world. The first concerto composed specifically for euphonium, this piece contains strong elements of English folk song, though very maturely and artfully rendered. It showcases the euphonium's strengths and is a milestone in the euphonium repertoire.

J. S. Bach (1685-1750) was one of the most prolific composers of all time. His life essentially spanned and defined the Baroque era of music. His organ playing was widely acknowledged at the time, but his compositions were less appreciated until his work experienced a revival in the early 19th century. Theory and composition students study *The Art of the Fugue*, left incomplete at the time of Bach's death, even today. It contains fourteen fugues and four canons, originally for organ. What makes this work special is the use of the same subject in all but one of the fugues. Bach was showcasing his ability to employ the same source material over and over again but continue to invent entirely different pieces of music. The trombone quartet will be playing Contrapunctus I, the first piece in the collection.