

Music

AT EASTERN

The EWU Department of Music presents

Nathan Westlund Senior Recital

Assisted by:

Evan Wang, piano
Margaret Francik, piano
Joseph Boucher, trombone
Lyudmila Gordey, violin
James Marshall, viola

**Sunday, June 1, 2014
3:00 p.m.
Music Building Recital Hall**

Presented in partial fulfillment of the requirements for
Bachelor in Music Education, Bass Trombone
and
Bachelor in Music Performance, Cello

Studios of Professor Ross Holcombe and Professor Dr. John Marshall

Bass-Trombone

Suite No. 3 J. S. Bach
Bourrée 1
Bourrée 2

Duets For Tenor And Bass Trombone Tommy Pederson
Bridgett
A Hog in the Fog
The Peanut Butterfly
A Pleasant Present
The Spider Rider
It's the Sausage (Viennese Waltz)

Joseph Boucher, trombone

Konzertantes Allegro für Tuba und Klavier Alexej Lebedjew

Evan Wang, piano

A Song for Japan Steven Verheist

Margaret Francik, piano

INTERMISSION

Cello

Suite No. 2 J. S. Bach
Sarabande

The Swan Camille Saint-Saëns

Margaret Francik, piano

Tarantella Op. 23 William Henry Squire

Margaret Francik, piano

Quartetto I W. A. Mozart
Allegro
Rondo

Evan Wang, piano
Lyudmila Gordey, violin
James Marshall, viola

The **Bourrées** from the third cello suite by **J.S. Bach** sit very well on the bass-trombone. Since the trombone and cello share a similar range, it is common for trombonists to learn various movements of the cello suites. This particular movement is very popular to play on the instrument, and gives trombonists a chance to play in a style that is uncommon in their standard repertoire.

This series of duets comes from a collection of ten duets that **Tommy Pederson** wrote for the tenor and bass-trombone. The selected titles are some of my favorites and represent a good selection of the various styles. These short pieces each have their own distinct feel and are as enjoyable to listen to as they are fun to play. The titles each convey the feeling of the piece very well. For example, **A Hog in the Fog** starts as a menacing piece, depicting a dark object in the fog that makes the character uneasy and frightened. Then, as the dark shape emerges, it's just a cute pig as portrayed by the change in music. I find these duets are best thought of as a collection of short stories that are unrelated to each other, yet part of the same work of literature.

Alexej Lebedjew originally wrote this piece for the tuba, but bass-trombonists have added it to their repertoire as they do many tuba pieces. **Konzertantes Allegro** is one of two Lebedjew compositions that are commonly played on the bass-trombone. I first learned this piece three years ago, and Evan Wang was my accompanist then as well. When I was deciding what I wanted to play on this recital, I remembered this piece and decided I wanted a second chance. It has been a joy to learn even more about this music and to continue working with Evan to make this performance drastically different from three years ago. It has been an eye opener for both of us, showing us how far we have come as musicians and collaborators in the last three years.

A Song for Japan is one of my favorite pieces for the trombone. This is such an emotional piece of music. **Steven Verheist** wrote this piece as a musical prayer for the people of the Tohoku Area in Japan after the March 2011 tsunami. The Song for Japan Project was started by a group of trombonists that wanted help, but didn't know how. They expressed their hope and prayer through this commission. Verheist takes no profit from this piece. It is free to download, arrange and perform. He asks that if performed at a for-profit event that all proceeds be donated to the Red Cross to help send supplies to Japan, which is still suffering from the aftereffects to this day. The music is not sad, however, it feels uplifting and full of hope. Personally, I feel that it is a song of healing and compassion, through which I lend my voice to help ease the pain and sorrow through the only way I can. It is my hope that the listener feels connected to the music as well as to the people of Japan throughout the performance.

The **Sarabande** from the second **Bach** suite is a beautiful piece that feels and sounds timeless. Performing any Bach is not an easy task, especially slower movements like this one. However, it provides such a high degree of satisfaction and feeling of accomplishment, that cellists continue playing the suites as a necessary part of their education and growth.

The Swan, from **Camille Saint-Saëns'** *Carnival of the Animals* is a graceful representation of one of the most beautiful birds on the planet. The music flows from measure to measure, creating a serene and peaceful song. Yet another standard in the cello repertoire, this is a piece that every classical cellist learns sometime during their career, and is often requested for events like weddings and house concerts. Interestingly, Saint-Saëns grew tired of the piece's popularity and how, during its prime, *The Swan* was something similar to a pop song with how often it was performed.

In severe contrast to *The Swan*, **Tarantella Op. 23** is fast, articulate and represents a completely different world of music. The term tarantella refers to folk dances, usually in 6/8, often accompanied by tambourines. The dance comes from Old Italian lore that the bite of a tarantula was highly poisonous and led to a hysterical condition known as tarantism. A Dionysiac cult believed that dancing a tarantella would exercise the poison from one's body, curing the bite and tarantism. **Squire's** dance takes on this style of music and creates a frantic piece of music that is constantly moving and full of energy.

Mozart's Quartetto I in G Minor is one of several piano quartets he wrote throughout his life. The first movement, Allegro, is menacing, dark and full of drama. The third movement, Rondo, modulates to G Major and, unlike the dramatic first movement, portrays a happy mood and potentially several musical jokes such as false cadences and musical banter between the instruments. Featuring each member of the group at some point, Mozart uses the strengths of each instrument to create a masterpiece. The EWU Mozart Piano Quartet has performed this piece in several venues, including the Fox Theater as lobby music prior to performances of the Spokane Symphony, several house concerts in both Washington and Idaho, Music Fest Northwest, where we were awarded a Silver medal, and multiple recitals. This group has been working throughout the year to learn this work, and we are proud to present the final performance of the year this afternoon.

I would like to take this opportunity to thank Dr. John Marshall for taking me on as a student when I came to EWU. When I started here, I hadn't played cello for 4 years, and could barely play a D-Major scale. I attribute my progress to his patience and willingness to work with me throughout the last five years, and I could not have made it here today without his help. I also thank Ross Holcombe for pushing me as a trombonist the last couple years. He has been a great guide in my professional performing career as well as in the way I think about and approach music. Additionally, I want to share my thanks to Rob Tapper and Kirk Ferguson who were crucial to my trombone studies during their time at EWU. Finally, I thank my family for believing in my passion of music and teaching, and supporting me during the ups and downs that this path has taken me on. Without them, none of this would have been possible.