

Eastern Washington University Presents

## A Collaborative Recital

**Joseph Boucher, Trombone**  
**Lukas Selfridge, Trombone**

*With*

**Greg Presley, piano**  
**Tomoko Kimura, piano**

Sunday, June 7, 2015  
6:00pm

Eastern Washington University  
Music Recital Hall

*Student from the Studio of Jenny Kellogg*

*This recital is presented as partial fulfillment  
of the Bachelor of Music Performance*

## Program

- Canzon "La Hieronyma"* Giovanni Martino Cesare (1590-1667)
- Sonatine (1957)* Jacques Castérède (1926-2014)
- I. Allegro vivo
  - II. Andante sostenuto
  - III. Allegro
- Romance, op. 21 (1916)* Axel Jørgensen (1881-1947)
- Elegy for Mippy II (1948)* Leonard Bernstein (1918-1990)
- Sonatina für Posaune und Klavier (1954)* Kazimierz Serocki (1922-1981)
- I. Allegro

## Intermission

- Concerto for Trombone and Orchestra (1956)* Gordon Jacob (1895-1984)
- I. Maestoso, Allegro molto
- Ballade (1940)* Frank Martin (1890-1974)
- Largamente
  - Allegro giusto
  - Vivace assai
- Concert pour Trombone et Piano ou Orchestre (1924)* Launy Grøndahl (1886-1960)
- I. Moderato assai ma molto maestoso
  - II. Quasi una Leggenda

## Program Notes

### Canzon "La Hieronyma" - Giovanni Martino Cesare

The modern trombone is originally derived from the sackbut which replaced the slide trumpet at the beginning of the 15<sup>th</sup> century. As the sackbut developed throughout the Renaissance period, it found a wider spectrum of performance venues. It made its way from exclusively being used in processions and festivals to church ensemble groups performing service music and even doubling chorale lines. As Giovanni Gabrieli helped solidify the position of the trombone in the modern orchestra during the early Baroque period, two pieces were also written developing the trombone as an accompanied solo voice. One of these pieces (also the earliest known piece written for accompanied solo trombone) was written by accomplished cornetto player and composer Giovanni Martino Cesare. It comes from Cesare's collection *Musicali Melodie per voci et instrumenti a una, due, tre, quattro, cinque, e sei* published in Munich in 1621 and includes 28 pieces for a mixture of violins, cornetts, trombone, vocal soloists and organ continuo. The collection also contains *La Bavara* for four trombones. Music notation, let alone publishing practices were still relatively primitive during the Early Baroque period. The composer's original intent for his piece is up for a larger variety of interpretation in performance practice and ornamentation.

### Sonatine - Jacques Castérède

Born in Paris in 1926, Jacques Castérède earned a degree in mathematics before attending the Paris Conservatory. He won the Grand Prix de Rome in 1953, spending four years in the Villa Medici in Rome where he wrote the *Sonatine for Trombone and Piano* in 1957. He became a professor in 1960 at the Paris Conservatory. His writing, as seen in the first and final movements, displays a rhythmically complex structure with great deal of independence between the trombone and piano. Separating these movements is the very sweet and intimate Andante sostenuto.

### Romance, op. 21 - Axel Jørgensen

Axel Jørgensen was exposed to music at a very young age by his father, the Director of Music in Skanderborg, Denmark. Jørgensen's early musical education consisted of playing the tenor horn and the violin. His professional musical career was spent as a violinist and violist in a number of orchestras in Paris and Denmark while he also composed his works for brass instruments. These include the Romance, a three-movement Suite for trombone and orchestra, and work for brass quintet. The majority of Axel's major works stem from his early study of tenor horn and were cultivated by his long lasting friendship with Anton Hansen, principal trombonist with the Royal Orchestra. The Romance was first performed in 1916 by Hansen in an arrangement for trombone and orchestra; the piano version was published in 1921.

### Elegy for Mippy II - Leonard Bernstein

This work for solo trombone was written in 1948 in a set of brass music commissioned for members of the New York Philharmonic. It is dedicated to Bernstein's brother, Burtie, to commemorate the passing of his mongrel. Heavily inspired by Bernstein's love for jazz, the composition begins with jazzy lyrical lines, moves to a highly contrasting dancelike feel followed by a recapitulation of the opening lamentation. The performer is instructed to tap one foot on each beat for accompaniment.

### Sonatina for Trombone and Piano - Kazimiriez Serocki

Obviously talented at a young age, Kazimiriez Serocki was born in Torun, Poland. Studying piano and composition in Lodz, he continued his education in Paris under the direction of Nadia Boulanger and Lazare Levy. Before graduating in the spring of 1948 Serocki had already become an accomplished international concert pianist. Deciding to devote his life to composition in 1951, Serocki quickly published a number of pieces including his *Sonatina for Trombone and Piano* in 1954. In the *Sonatina* you will see Serocki's display of piano mastery along with his influence of surrealism, atonality, and sonorous sound.

## **Concerto for Trombone and Orchestra – Gordon Jacob**

Gordon Jacob was born near London and studied at the Royal College of Music where he earned his Doctorate. He later became a professor of composition there. Jacob has written for a wide variety of instruments, from saxophone to harmonica. He has also written a number of concerti for conventional instruments, such as piano, oboe, horn, trombone, and violin (though the violin concerto has been withdrawn). The Concerto begins with an Andante maestoso section that is very cadenza-like. It then moves on to an Allegro molto section that is very exciting and fast but is quickly interrupted by a slow section. This section slowly builds through the piano accompaniment back into the original Andante maestoso section. The end of the piece is finished with a recapitulation of the Andante maestoso. This symmetrical first movement is a fantastic example of Jacob's influence of theme and variations along with a brief hint at rondo form in the very middle section.

## **Ballade - Frank Martin**

One of the most well known Swiss composers of the 20th Century, Frank Martin studied mathematics and physics at Geneva University alongside his study of piano and composition. In 1926 he founded the Chamber Music Society of Geneva which he also conducted. In the late 1930's he began composing what became a series of six Ballades for various solo instruments. The *Ballade for Trombone and Piano* was commissioned in 1940 for the international trombone competition held in Geneva. The orchestral accompaniment was completed that same year with the help of friend and conductor Ernest Ansermet. Martin's writing expresses his interest in the jazz style with syncopated passages and high lyrical lines in the Allegro giusto.

## **Concert pour Trombone et Piano ou Orchestra - Launy Grøndahl**

Launy Grøndahl was considered a child prodigy beginning his study of violin and composition at the age of eight. He was booked for his first professional job playing violin at the Casion Theater Orchestra in Copenhagen by the age of thirteen and he went on to study composition with Ernst Bloch, Per Gade, and Carl Neilson. He was awarded the position conductor of the Danish Radio Symphony when it was founded in 1925, a position he kept for the next twenty-six years. Grøndahl composed his trombone concerto, the most performed piece in the trombone solo repertoire, in 1924 during his last year of study in Italy. It was dedicated it to Wilhelm Aarkrogh, a trombonist with the Royal Orchestra of Copenhagen. This concerto is a colorful piece that will highlight the opening heroic theme that is often immediately juxtaposed to the more dolce second theme. In the next movement a plodding chant-like feel begins in 7/8. It is then interrupted in the middle by a loud emotive melody coming to a more ethereal and flowing second theme in 6/8 .

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