
The EWU Department of Music presents

Matthew Peterson
Junior Trombone Recital

Student from the studios of Ross Holcombe and Jenny Kellogg

Assisted by
Greg Presley, piano
EWU Honors Brass Quintet

April 27th, 2018
6:00 pm
Music Building Recital Hall

Presented in partial fulfillment of the requirements for
Bachelor's of Music - Trombone Performance

Program

Concertino for Trombone and Piano

Allegro maestoso
Andante Marcia funbre
Allegro maestoso

Greg Presley, piano

Ferdinand David
(1810-1873)

By the Pond In the Wind

Norman Bolter
(1955)

Brief Intermission

Hommage a Bach

Greg Presley, piano

Eugene Bozza
(1833-1897)

My Spirit Be Joyful

Nathan James, trumpet
Mattias Tyni, trumpet
Kim Snow, French horn
Ben Price, tuba

Johann Sebastian Bach
(1685-1750)

Sonata Vox Gabrielli

Greg Presley, piano

Stjepan Šulek
(1914-1986)

Concertino for Trombone and Piano

Ferdinand David lived during the romantic era, with his birth in 1810 in Hamburg, Germany, and his death in 1873. During his life, he wrote approximately fifty opuses, including themes and variations, chamber string music, lieder, and concertinos for violin, bassoon, clarinet, and trombone. David wrote this concertino in 1837, while serving as concert master in the Gewandhaus Orchestra, and dedicated it to Karl Traugott Queisser, who also played in the Gewandhaus Orchestra. Queisser originally commissioned Felix Mendelssohn to write him a concerto, however, due to his busy schedule, Mendelssohn could not write the work and convinced his concert master (David) to write the piece instead.

The piece is in three movements: Allegro maestoso, Andante marcia funebre, and a reprise of the opening Allegro. The first movement contains an intriguing piano introduction that gives a preview of most of the themes contained within the first movement. The introduction builds to a heroic entrance of the trombone. This movement goes from a bright and heroic feel with the trombone melodies and interludes, to a middle section that resembles a love theme with its delicate and soaring melody that eventually leads back to the heroic themes and a cadenza at the end of the movement. The middle movement provides a vastly different feel. As the title of the movement suggests, it is in the style of a funeral march with the succinct and heavy opening theme established by the piano. The movement contains moments of anger that are expressed by aggressive articulation and high sustained notes that can be heard as moments of ire. Immediately following, there is a character and harmony change that gives the listener a feeling of elated remembrance, but the movement ends with the original depravity and sadness with which it began. The third movement returns, without pause, to the original heroic theme with the same opening as the first movement, but with a development that leads the piece to a strong and resolute end.

By the Pond in the Wind

Norman Bolter was born in Minneapolis, Minnesota and was first inspired to play trombone at a very young age after seeing the instrument played on a children's TV show. Bolter moved to Boston in 1973 and became the youngest member of the Boston Symphony Orchestra in 1975. Bolter composed the unaccompanied suite for trombone, *You Are Not Alone*, from which this piece is selected, with the idea that even when we are by ourselves, we are never truly alone. This specific piece was written after the composer spent a day in western Massachusetts surrounded by nature. The music itself is a response to the moment when the composer started to observe how all that surrounded him moved in perfect unison, from the grass below him, to the clouds above him. In the suite's program notes written by Bolter himself, the composer urges the player to find a similar experience in their own life and connect it to the music. At the beginning of the suite, he states that these pieces are meant to connect to stories in the performer's and audience's life, not just be played with technical mastery.

Hommage a Bach

Eugene Bozza was a French contemporary composer and violinist who lived from 1905 to 1991. He remains as one of the most prolific composers of chamber music for wind instruments, while also being known for larger works such as symphonies and operas. *Hommage a Bach* reflects Bozza's admiration for J.S. Bach. His admiration is reflected in the lightness and jovial mood of the melody, but with Bozza's modern takes on certain themes. The middle section exhibits Bozza's emotions of yearning and frustration to meet the greatness that Bach and other masters had achieved.

My Spirit Be Joyful

Johann Sebastian Bach lived from 1685 to 1750, and is well known for a wide variety of compositions such as the Brandenburg Concertos and the Goldberg Variations. *My Spirit be Joyful* was written as a part of Bach's 146th cantata, between 1726 and 1728. The cantata was written for Jubilate, the third Sunday after Easter. Jubilate is a continuation of the celebration of the Easter resurrection, and the title of the piece reflects this feeling of jubilee. The piece has an overarching feeling of exuberance that shows itself with the moving sixteenth note melodies and regal articulation. It also contains themes that incorporate feelings of love and acceptance, but always returns to the exuberant theme.

Sonata Vox Gabrielli

Croatian composer and violinist Stjepan Šulek lived from 1914 to 1986. Although Šulek is most famous for his piano sonatas, the Sonata for Trombone and Piano has become a highly acclaimed work of the standard trombone repertoire. The work was commissioned by the International Trombone Association in 1973. The title *Vox Gabrielli* translates to "voice of Gabriel," referring to the angel Gabriel from the Old Testament. In the story, Gabriel delivers the news to Mary of the upcoming birth of Jesus Christ. Šulek does not offer programmatic context for this work, but many believe this sonata tells the story of Gabriel delivering a message from God. Throughout the piece, Šulek offers the explanation of this story through differing styles, ranging from strong and authoritative in the beginning and end of the piece, to soft and understanding within the development sections. The sonata is not only a beautiful piece, but also a depiction of a powerful story.