

# *Music*

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AT EASTERN

The EWU Department of Music presents

## **Matthew Peterson Senior Trombone Recital**

**Assisted by**

**Mr. Scott Rednour, piano  
Gary Stivers, drum set  
Ash Madison, bass  
Willie Wepler, piano  
David Floratos, tenor saxophone  
EWU Honors Brass Quintet**

**Thursday, April 18th, 2019  
5:00 pm  
Music Building Recital Hall**

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

Student from the studio of Jenny Kellogg

## Program

### Improvisations Number 1 for Trombone

**Enrique Crespo**  
(b. 1941)

### Three Romances

- i. Moderato
- ii. Simplece
- iii. Moderato

**Robert Schumann**  
(1810-1856)

Mr. Scott Rednour, piano

### Canzon La Heironyma for Trombone and Piano

**Giovanni Martino Cesare**  
(1590-1667)

Mr. Scott Rednour, organ  
Tim Gales, cello

### *Intermission*

### Fantasy for Trombone

**Paul Creston**  
(1906-1985)

Mr. Scott Rednour, piano

### Berceuse de Jocelyn

**Benjamin Godard**  
(1914-1986)

Jay Jones, trumpet  
Matthias Tyni, trumpet  
Kim Snow, horn  
Kyle Kostelecky, tuba

### There Is No Greater Love

**Isham Jones**  
(1894-1956)  
*Arr. Matthew Peterson*

Gary Stivers, drums  
Ash Madison, bass  
Willie Wepler, piano  
David Floratos, tenor saxophone

### **Improvisation No. 1 for Trombone**

Enrique Crespo was born in Montevideo, Uruguay in 1941. He is a performing trombonist, arranger, and the founding member of the German brass ensemble. Before his formal study of trombone, he studied architecture in Montevideo and in Buenos Aires, after which he was awarded a grant that took him to the college of music in Berlin. He studied trombone and composition and graduated in 1969; in the same year won a position as the principal trombonist for the Bamberg Symphoniker. He held that position until 1980 when he moved on to be the principal trombonist of the Stuttgart Radio Symphony Orchestra.

Improvisation no. 1 for Trombone was written by Enrique Crespo for himself in 1983. The piece was created out of a lack of seemingly adequate repertoire for an audition that Crespo was coming up on which called for an unspecified modern work. Improvisation no. 1's was written in the way that the title suggests, by improvising. Crespo simply improvised freely, wrote down what he had played, and then arranged those ideas into a seemingly logical order which results in the chaos you'll hear tonight.

### **Three Romances**

Robert Schumann was born in Zwickau, Saxony in 1810 and died in 1856. Largely regarded as one of the greatest composers of the romantic era, he produced a great number of works in his short 46 years on Earth. He initially wrote exclusively for piano but expanded to write many Lieder, four symphonies, one opera, and a great many orchestral, choral, and chamber works. Although he is heralded as one of the greatest composers of the 19<sup>th</sup> century, his life was short and ended solemnly. After attempting suicide in 1854, he was admitted to an asylum where he remained until he died. Keeping this in mind, the melodies of the Three Romances hold a solemn truth that they were created by a man who was deeply troubled. These melodies portray a beauty that holds with it a deep sadness, but there is still hope within them.

His Three Romances were written amongst many pieces in 1849. In fact, some considered this period of Schumann's life to be that of "unbounded creativity." Even Schumann declared 1849 his "most fruitful year." Politics may have motivated the increase in output of the composer. 1848 was known as the year of revolution, in which over fifty countries instigated political rebellions. Schumann felt it was his duty "to tell, in music, of the motivating sorrows and joys of the times." Schumann expresses these joys and sorrows clearly with contrasting sections of Three Romances. The 2nd movement starts in C major and the harmony becomes much more chromatic and emotionally off putting in the 2nd section. The 1st and the 3rd movements, do just the opposite, they start with darker emotions and lighten up in the middle of the movement. Schumann signals these drastic shifts across the emotional spectrum through the change between major and minor tonal centers.

### **Canzon la Heironyma**

Giovanni Cesare was born in Udine, Italy in 1590, and he lived as a composer and cornettist writing both sacred works and instrumental canzonas. Although Cesare is not known for many compositions, La Heironyma is credited as being one of the oldest surviving compositions for solo trombone, originally being written for Trombone, Organ, and basso continuo. The piece opens with a theme which establishes the type of melodic and rhythmic shape of the melodies within the piece, specifically that of an established tone interrupted by a lower neighbor tone. We hear this show up in almost every cadence point throughout the piece and throughout the development of the more rhythmic sections. Cesare also employs not only melodic themes but rhythmic themes. The most obvious of these rhythmic themes is the use emphasized second sixteenth notes to create a sense of motion to the next beat. The combination of his use of melodic and rhythmic themes allows for the piece to develop in a way that leads to a complete and satisfying end.

### **Fantasy for Trombone**

Paul Creston was an Italian American composer who lived through most of the 20<sup>th</sup> century from 1906 to 1985. Born to Sicilian immigrants in New York City, Creston was a completely self-taught composer. He developed his own style of composition, free of a teacher's influence or a school's approach to writing music. He emphasized shifting subdivisions of meter and focused his work around rhythmic phrases. Creston was successful in many genres of music including five symphonies, concerti for violin, piano, saxophone, and marimba, dance works, songs, choral, chamber, and solo instrumental works. Fantasy for Trombone is no deviation from his heavy use of rhythmic development. With a combination of rhythmic intricacies and soaring melodies, this proves to be a challenge at each turn. However, from these complexities comes some of the piece's most beautiful moments. Where each section exemplifies Creston's emphasis on rhythm, the use of it changes dramatically throughout. In the first section of the piece, Creston

uses a combination of shifting sixteenth note emphasis and quarter note triplets to propel the listener into the next phrase. With each phrase beginning on an upbeat, Creston creates a sense of forward motion outside of the melody itself. In the second section, the tempo slows considerably and the melody becomes reminiscent of an aria. With soaring melodies and more consonant harmony than the first section, Creston uses rhythmic augmentation to create an additional layer of development in the melody. An example of this is where he changes the subdivision of each beat in measure 206 from 4 to 5 to 6, creating a stretching feeling that only enhances the arrival of the climax of the melody. The last two sections utilize rhythmic contrast to create a sense of unease and forward motion, as if no one knows where it will go next but we all want to know. By switching back and forth between sixteenth and triplet subdivision, Creston allows the melody to develop in a way that brings the listener to the end of the piece with a sense of final satisfaction and resolution.

### **Berceuse de Jocelyn**

Benjamin Louis Godard was a French violinist and composer born in Paris in 1849. At the age of 14 he entered the Paris Conservatory and studied violin under Henri Vieuxtemps, whom he accompanied twice in Germany. Although Godard wrote for a variety of contexts with three symphonies, piano and violin concerti, some string quartets, and over 100 songs, he is best known for his opera *Jocelyn*. An opera in four acts, Godard wrote the opera based on a poem by Alphonse de Lamartine of the same name. It tells a story of a young man named Jocelyn who intended to take up the religious life but instead, when cast out of the seminary by the Revolution, falls in love with a young girl. When he is recalled to the order by his dying bishop, he renounces his love and becomes a “man of God,” a parish priest, consecrating his life to the service of his fellow men. The *Berceuse* (lullaby) is the tenor aria from the opera and is most well known in English as *Angels Guard Thee*. Jocelyn sings this aria to his love as she falls asleep beneath the stars. The translated lyrics are included below.

*Beneath the quiv'ring leaves, where shelter comes at last,  
All sadness sinks to rest, or glides into the past;  
Her sweet eyes prison'd now, in their soft silken bars,  
O! my love, calm she sleeps beneath the trembling stars.*

*Ah! wake not yet from thy repose,  
A fair dream spirit hovers near thee,  
Weaving a web of gold and rose,  
Through dream land's happy isles to bear thee!  
Sleep, love, it is not yet the dawn,  
Angels guard thee, sweet love, til morn!*

*Far from the noisy throng, by song birds lulled to rest,  
Where rock the branches high by breezes soft carres'd;  
Softly the days go on, by sorrow all unharm'd,  
Thus may life be to thee a sweet existence charm'd.*

### **There is no Greater Love**

Born in 1894, Isham Jones was an American bandleader, saxophonist, bassist, and composer. Jones was a front runner in the earlier days of big band swing with his first successful recording being *Wabash Blues* in 1921. In 1936, Jones wrote *There is no Greater Love* with it being the last hit song by Jones' orchestra before he turned the band over to Woody Herman. The song quickly became a part of the Great American Songbook and eventually was covered by such heavy hitters as Nat King Cole, Miles Davis, Stan Getz, and Dinah Washington. Although this tune is usually played as a ballad, that is not the case today. This arrangement is based on a live performance by Frank Rosolino in Copenhagen which is much faster than a ballad. In the middle section of the piece you will hear a soli from the trombone and tenor, this is an adaptation on the solo that Rosolino played on that recording.

Thank you to the EWU music department chair Dr. Jonathan Middleton, Colleen Hegney, Wentao Xing, stage operator Tim Gales, and thank you to my family and friends for their love and support in all of my endeavors. I also want to extend my deepest gratitude to Scott Rednour, Ross Holcombe, Stephan Friel, Andy Plamondon, Kristina Ploeger-Hekmatpanah, and Jenny Kellogg for not only being my instructors but also being my mentors by helping me grow as a musician as well as helping me stay focused and grounded in the things that truly matter in music. Without all of you I would not be the person I am today.