



SCHOOL OF MUSIC

Presents

Ivan Terriquez, Trombone
Taiko Pelick, Piano

Tuesday, October 27th, 2020

7:00 PM

Program

Andante et Allegro (1926)

- I. Andante
- II. Allegro

J.E. Barat
(1882-1963)

Dance of the Blessed Spirits (1774)

Christoph Willibald Gluck
(1714-1787)
arr. Patrick Sheridan

Intermission

Zwei Fantasiestücke, “Two Fantasy Pieces” Op. 48 (1873)

- I. Andacht (Devotion)
- II. Abendreigen (Evening Round Dance)

Eduard Lassen
(1830-1904)
ed. Blair Bollinger

La Femme a Barbe (1958)

José Berghmans
(1921-1992)

Mi Ancla (2010)

Mindy Gledhill
(1981)
arr. Carolyn Leavitt
transc. Ivan Terriquez

This recital is given in partial fulfillment of the requirements for a Bachelor of Music Education in Instrumental Concentration. Mr. Terriquez is a student of Dr. David Begnoche.

Andante et Allegro (1926)

J.E. Barat

Joseph Edouard Barat studied at the Paris Conservatory in the early 1900s and later became the bandmaster of the French Republican Guard's ensemble. He primarily worked with military and wind bands, composing many influential pieces in the field.

Barat composed *Andante and Allegro* for the Paris Conservatory trombone studio's *solo de concours* as a competition piece in 1926; he dedicated it to Henri Couillaud, a prominent classical trombonist and a professor at the conservatory. The piece embodies the French trombone school's pillars of pure sound and a personal musical touch between its two contrasting halves. The Andante movement is built around flowing, lyrical themes that showcase the performer's musicality through tense, delicate and expressive passages. In contrast, the bright and upbeat Allegro movement challenges the technical skills and range of the artist. Scales and arpeggios are colored with several styles and modes, and steadily build to an exciting finale.

Dance of the Blessed Spirits (1774)

Christoph Willibald Gluck

At an early age, Christoph Gluck showed an interest in music. He left his family at age thirteen and played in several churches, continued his study in music, and began university work in Prague. In 1736, Gluck decided to move to Vienna where he was discovered by a Milanese nobleman named Prince Antonio Maria Melzi. He was able to attract attention when he moved to London where he was set to challenge the audience of George Frideric Handel. Handel was considered the "divine master" of opera and Gluck earned Handel's respect shortly after his stay. Later in life, Gluck established a career in Vienna where he composed many other operas including *Orfeo ed Euridice*.

Dance of the Blessed Spirits comes from this opera, *Orfeo ed Euridice*, and was originally composed for flute solo and accompaniment. During this moment in the opera, the character Orfeo is on his way to the underworld to find his wife Euridice. In this moment of the opera, the spirits of the underworld tell Orfeo that he is able to journey to save his wife Euridice from the underworld under the condition that Orfeo must not look back at her the entire journey until they return to Earth. Alas, Orfeo could not help himself but to take a look at Euridice under the extreme temptation of Euridice being confused as to why her husband was not able to look at her on their way back to Earth.

Zwei Fantasiestücke, “Two Fantasy Pieces” Op. 48 (1873)

Eduard Lassen

Eduard Lassen studied at the Brussels Conservatory in his early years. Lassen then became a talented composer with the writing of two symphonies, four operas, and a large amount of choral and instrumental music. While at the Conservatory, Lassen received prizes for composition and piano. The most significant award that Lassen was recognized for was the Belgian Prix de Rome that enabled him to travel all around Germany and Rome. He met with Franz Liszt during his travels and took over as music director in Weimar in 1857.

Zwei Fantasiestücke is one of the first works that would appear in the Romantic period of bass trombone repertoire. The first movement titled *Andacht*, starts slow and utilizes long and sustained melodic figures. The second movement titled *Abendreigen*, depicts a dance in a compound meter using passages that cover a wide range of the instrument. This movement also features figures that are virtuosic and technically demanding.

La Femme a Barbe (1958)

José Berghmans

José Berghmans was born in Moulins, France in July of 1921 and grew up to be a famous composer and musicologist. Berghmans was a prolific film composer in which was influenced in utilizing dramatic and expressive elements in his music. His composition titled *La Femme a Barb*, is composed for trombone with piano or orchestra accompaniment. The title translates to “The Bearded Lady” and is the fourth movement of a seven instrument suite. Each suite takes on a title from a circus scene and this particular movement reflects the two moods of this circus side act. The solo starts out slow in almost a lamenting style which represents a plaintive and sad emotion. Then the piano sets the tone for an upbeat section that lasts for almost the entirety of the piece as the trombone part starts to become more technical and acrobatic. The final phrase is returned back to the melody that was heard in the beginning establishing the plaintive mood again as the piece slowly fades out.

Mi Ancla (2010)

Mindy Gledhill

Celebrating the tenth anniversary of *Mi Ancla*, Mindy Gledhill is a growing Indie-Pop artist born in Eureka, California and based in Utah. Mindy has released five wildly successful albums throughout her career and has collaborated with artists like Kaskades. This collaboration lead to a Grammy-nominated album in 2011 titled *Fire & Ice*. Mindy has headlined tours across the U.S. and has consistently sold out shows. Her songs have also made appearances on live TV shows and commercials like *So You Think You Can Dance*, *20/20*, *Bones*, *The Good Wife*, etc. Today, Mindy has co-founded an Indie music label called *Wonderwild Records* to help young talented singers like her achieve their dreams. Mindy is still a working artist that is continuing her career in recording and releasing music.

Mi Ancla was written in 2010 upon the release of Mindy Gledhill's album titled *Anchor*. The song was originally written in English and the Spanish version was released as a bonus track to the album. The lyrics to both versions are listed below.

Mi Ancla (Spanish Version Lyrics)

Cuando el mundo al girar
Como un rojo globo que al cielo va
Y mis pies en el suelo no están
Mi ancla tú serás

Soy famosa en el lugar
Por inquieta y no puedo parar
Pero yo te busco sin cesar
Mi ancla tú serás

Extraña es la imagen que doy
Me quieren cambiar a la moda de hoy
Pero tú me abrazas donde estoy
Y es que tú me amas tal y como soy

Causas rise me dirán
Como una [rey] me tratarás
Si me pierdo tú me encontrarás
Mi ancla tú serás

Extraña es la imagen que doy
Me quieren cambiar a la moda de hoy
Pero tú me abrazas donde estoy
Y es que tú me amas tal y como soy

Cuando el mundo al girar
Como un rojo globo que al cielo va
Y mis pies en el suelo no están
Mi ancla tú serás

Anchor (English Version Lyrics)

When all the world is spinning 'round
Like a red balloon way up in the clouds
And my feet will not stay on the ground
You anchor me back down

I am nearly world renowned
As a restless soul who always skips town
But I look for you to come around
And anchor me back down

There are those who think that I'm strange
They would box me up and tell me to change
But you hold me close and softly say
That you wouldn't have me any other way

When people pin me as a clown
You behave as though I'm wearing a crown
When I'm lost I feel so very found
When you anchor me back down

There are those who think that I'm strange
They would box me up and tell me to change
But you hold me close and softly say
That you wouldn't have me any other way

When all the world is spinning 'round
Like a red balloon way up in the clouds
And my feet will not stay on the ground
You anchor me back down