



Presents

Austin Marlow, trombone
Taiko Pelick, piano

Friday, October 30th, 2020

8:30 PM

Program

Sonata for Trombone and Piano (1993)

Eric Ewazen
(b. 1952)

- I. Allegro Maestoso
- II. Adagio
- III. Allegro Giocoso

Intermission

Cavatine, Op. 144 (1915)

Camille Saint-Saëns
(1835-1921)

Elegy for Mippy II, for Trombone alone (1948)

Leonard Bernstein
(b. 1918-1990)

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

Sonata for Trombone and Piano (1993)

Eric Ewazen

Eric Ewazen is an American composer and teacher who has been on the composition faculty at The Julliard School since 1980. Ewazen studied composition at the Eastman School of Music and the Julliard School under composers such as Milton Babbitt and Gunther Schuller. His music has a distinctly tonal and film score-like style reminiscent of John Williams or Aaron Copland. He has written for a variety of mediums including solo works for brass, woodwind, string, and percussion instruments, as well as chamber music with his most notable being brass quintet works such as *Colchester Fantasy* (1987) and *Frostfire* (1990).

Sonata for Trombone and Piano was commissioned by Michael Powell, tenor trombonist for the American Brass Quintet since 1983 and is on faculty at The Julliard School. The work is a tonal contemporary work that follows a traditional solo Sonata form. The first movement, *Allegro Maestoso*, follows a sonata-allegro form and moves through a variety of tonal centers and occasional meter changes. The declamatory opening establishes the movement's three eighth note pickup motif. *Adagio* is a slow, lyrical movement that is through composed with a gradual build in dynamic and tumultuousness, with the trombone and piano parts often being independent. The movement begins and ends with calm and reflective sections. *Allegro Giocoso* is an exciting finale to the sonata that feels like a chase between the trombone and piano for most of the movement. The short yet dramatic cadenza offers a brief reprieve before an energetic race to the finish.

Cavatine (1915)

Camille Saint-Saëns

Camille Saint-Saëns was a French composer, organist, conductor, and pianist during the Romantic period. He studied organ and composition at the Paris Conservatory and followed a conventional church organist career for approximately twenty years until he was successful as a freelance pianist and composer. He was enthusiastic about the music of his time such that of Schumann, Liszt, and Wagner, although his music tended to stay within the classical tradition. His most popular works include his symphonies and *The Carnival of the Animals* (1886), and his works for keyboard instruments.

Cavatine is a romantic work in ternary form with a fast movement, slow movement, and a modified restatement of the first movement. The first movement, *Allegro*, in D-Flat Major is a stately opening with articulate arpeggios leading into a decrescendo that smoothly transitions into the second movement. The second movement is a very expressive and lyrical movement in E Major. It follows a gradual rise and fall of dynamic, coming to a peak approximately two-thirds into the movement and finishing at a piano dynamic. The piano then transitions us back into the key and tempo of the first movement for a restatement of it. At about the halfway point, the restatement begins to move through different tonal centers and winds down. After a short piano interlude, the piece finishes triumphantly.

Elegy for Mippy II, for Trombone alone

Leonard Bernstein

Leonard Bernstein was an American composer, conductor, pianist, music educator, and author. He went to Harvard University to study music and the Curtis Institute of Music where he studied conducting with Fritz Reiner. Besides his music, his personality and humanitarian interests led to fame beyond the music world. Some of his famous works include the Broadway musical *West Side Story* (1957), symphony *Chichester Psalms* (1965), and *Candide* (1956). *Elegy for Mippy II* is in a suite of works Bernstein wrote, each of which is dedicated to a different dog he knew. Mippy was Bernstein's brother's dog. Other works in the suite include *Rondo for Lify* and *Fanfare for Bima*. *Elegy for Mippy II* is the only unaccompanied work of the suite.

Elegy for Mippy II is marked *Slow and easy*, indicating the relaxed feel and tempo for the piece. The opening section establishes a triplet/swing feel that is occasionally interrupted by sixteenth notes. The sixteenth note figures become increasingly aggressive until the sixteenth notes suddenly become swung. Because of this, the middle section feels like the piece has gone into double time. The middle section ends abruptly, the opening section is partially repeated before the quiet and conclusive ending.