



SCHOOL OF MUSIC

Presents

Austin Andrade, trombone
Taiko Pelick, piano

Saturday, April 21, 2021

7:00 P.M.

Pepsico Recital Hall

Program

Concerto for Trombone

Adagio

Allegro assai

Georg Christoph Wagenseil

(1715-1777)

Dance of the Blessed Spirits

Christoph Willibald Gluck

(1714-1787)

Arr. Patrick Sheridan

Intermission

Sonate

Allegro Moderato Maestoso

Allegretto Grazioso

Lied des Raufbolds

Allegro Moderato Maestoso

Paul Hindemith

(1895-1963)

This recital is given in partial fulfillment of the requirements for a Bachelor of Music in Trombone Performance. Austin Andrade is a student of Dr. David Begnoche.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

Program Notes

Concerto for Trombone:

Georg Christoph Wagenseil (1715-1777) was an Austrian composer who composed for the Kapellmeister, Johann Joseph Fux court in Vienna. Much of his works include operas, choral works, symphonies, concertos, chamber music and keyboard pieces. Wagenseil did not travel much and spent most of his life in Vienna. His early works involve a Baroque style while his later works move into more of the Classical era style.

Concerto for Trombone calls for the performer to use Eb alto trombone and is broken into two movements, adagio and allegro assai. Adagio is a slow-paced movement that gives the performer liberties to express their musicality, while also displaying technical virtuosity. Allegro assai is a fast movement that allows the performer to show off their technical virtuosity while also challenging them to keep their musicianship. The best way to describe this music is by thinking joyful and dance-like.

Dance of the Blessed Spirits:

Italian and French opera composer of the early classical period, Christoph Willibald Gluck (1714-1787), was well known for his work as a composer in the Habsburg court in Vienna. His operas introduced more drama by his use of recitative and cutting the long da capo aria sections. Gluck lived in both Paris and Vienna throughout his lifetime and wrote 35 operas, eight of them while he was in Paris.

Patrick Sheridan, one of the most celebrated tuba soloists, took *Dance of the Blessed Spirits* from Gluck's opera *Orfeo of Euridice* and arranged it for tuba and piano. This piece can be best described as beautiful and smooth flowing. This piece allows the performer to take liberties and express themselves while also touching the hearts of the audience. *Dance of the Blessed Spirits* is based off the story of Orpheus from Greek mythology, losing his beloved to a poisonous snake, he descends down to Hades and begs for her back trying to persuade him with his musical virtuosity.

Sonate- Paul Hindemith

German composer, violinist, violist, and teacher, Paul Hindemith (1895-1963), was one of the most prolific composers of the 20th-century. Due to the Nazi takeover in the 1930s, Hindemith was forced to move to the United States in 1940 due to his Jewish background. His music was banned in Germany during this time because some Nazi's found his music to be "degenerate." While in America, Hindemith taught at Yale University, University of Buffalo, and Harvard.

Throughout his career, Hindemith wanted to compose at least one sonata for every instrument. In 1941, he wrote his *Trombone Sonata* that is broken down into four short movements in sonata form. The opening movement, *Allegro Moderato Maestoso*, serves as the exposition and start of the development section. Movement II, *Allegretto grazio*, utilizes the piano more than the trombone. The piano gets themes and variations while the trombone's role is an unchanging ritornello that repeats four times. Movement III, *Lied des Raubolds*, known as the "Swashbuckler's Song," is melodically different than what was heard in the first. The trombone has a heavy theme while the piano contrasts with a

lighter theme. Lastly in movement IV, *Allegro Moderato Maestoso*, starts with the development heard in the first movement. Chromaticism used by Hindemith throughout this movement tie's themes from all movements heard throughout this piece. Overall, Hindemith's *Trombone Sonate* provides challenges for both the trombone and piano performer from the technique, evolution of sound, melody, and structure of the piece.