



SCHOOL OF MUSIC

Presents

**Kaitlyn Norwood, trombone**  
**Stephen Carey, piano**

Sunday, December 5<sup>th</sup>, 2021

3pm

PepsiCo Recital Hall

**Program**

Fantasy for Trombone (1992)

James Curnow  
(b. 1943)

Sonata in F Minor for Trombone and Piano (1728)

Georg Philipp Telemann  
(1681-1767)

- I. *Andante Cantabile*
- II. *Allegro*
- III. *Andante*
- IV. *Vivace*

La Femme A Barbe (1958)

José Berghmans  
(1921-1992)

*Intermission*

Two Pieces for Three Trombones (1965)

Raymond Premru  
(1934-1998)

- I. *Felicity*

Omar Urrutia, trombone  
Brandon Carrasco, trombone

Someone To Watch Over Me (2020)

George Gershwin  
(1898-1937)  
arr. Ilan Morgenstern

Omar Urrutia, trombone  
Austin Andrade, trombone  
Hunter Kuhlman, trombone

This recital is given in partial fulfillment of the requirements for a Bachelor of Music Education in Instrumental Concentration.

Kaitlyn Norwood 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.

**Fantasy for Trombone (1992)****James Curnow**

James Curnow is 21<sup>st</sup> century American composer. He received his Bachelor of Music degree from Wayne State University and a Master of Music from Michigan State University. Curnow has taught at all levels of instrumental music education receiving numerous awards for teaching and compositional excellence. He has well over eight hundred published works for concert band, brass band, orchestra, choir, and various vocal and instrumental ensembles. He is also an avid conductor, composer, and clinician all throughout the United States, Canada, Australia, Japan, and Europe. He currently resides in North Carolina and is the Composer-in-Residence Emeritus for Asbury University (Wilmore, KY).

*Fantasy for Trombone* has become a core part of the trombone repertory. It gives the player a chance to show both lyrical and bravura (technical) styles in an attractive and showy concert piece.

**Sonata in F Minor for Trombone and Piano (1728)****Georg Philipp Telemann**

George Philipp Telemann was a German Baroque composer and multi-instrumentalist. He was a self-taught musician and went against his family's wishes of pursuing music as a career. He studied in Magdeburg, Zellerfeld, and Hildesheim (German cities) and then entered the University of Leipzig to study law. However, he eventually settled on a musical career. Telemann was one of the leading German composers of his time. His music, both sacred and secular, consisted of French, Italian, and German influences. His 1,043 church sonatas and other works were the essential link between music of the late Baroque and early Classical styles.

*Sonata in F Minor* was originally written for bassoon and continuo (Baroque keyboard instrument). This sonata is in the traditional sonata form for the 17<sup>th</sup> century. The first movement, andante cantabile, is in binary form and contains a slow, mournful melody. The second movement, allegro, is based on compound ternary rounded binary form. Movement three is short and expressive and serves as a transition into movement four. The final movement contains ornamentation and embellishment like the other movements of the sonata.

**La Femme A Barbe (1958)****José Berghmans**

José Berghmans was a French composer and musicologist. He studied harmony, counterpoint, fugue and instrumentation with Francis de Bourguignon at the Royal Conservatory of Brussels. He then continued his studies at the National Conservatory of Music and Dance in Paris under Olivier Messiaen. In his position as the Inspector General of music he produced a comparative study of systems of teaching musical writings in France and the United States. His activity as a composer led him to work in Belgium as well as in France for the cinema and the theater. For most of his professional career, he held the position of conductor and musical director at the Odéon-Théâtre de France under the direction of Jean-Louis Barrault.

*La Femme A Barbe* or the Bearded Lady comes from Berghmans' Fairground Tables. This solo is part a series of works which take their title from circus scenes. It reflects the two sides of the circus side show act: sad and moody and up and "on parade." The Bearded Lady is dramatic and expressive, containing much variation in articulation, rhythm, range, and tonality.

### **Two Pieces for Three Trombones (1951)**

**Raymond Premru**

Raymond Premru was an American trombonist, composer, and teacher who spent most of his career in London, England. He studied trombone under Dale Clark at the Eastman School of Music. After graduation he travelled to England to begin studying with Peter Racine Fricker, however he then began freelancing on trombone and became a regular on the London jazz scene. In 1958, he won the bass trombone position with the Philharmonia Orchestra where he performed for the next thirty years.

Premru is a diverse composer known for jazz arrangements to choral works. His larger works include concertos for Trombone, Trumpet, and Tuba. Playing this trio with my fellow senior music majors creates felicity, intense happiness, knowing we are finishing our time here at TCU together.

### **Someone To Watch Over Me (2020)**

**George Gershwin**

George Gershwin was an American composer and pianist. Gershwin was the son of Russian immigrants. Fueled by his passion for music, Gershwin began studying the piano at the age of twelve. He convinced his parents to let him quit school at fifteen and he became a pianist in Tin Pan Alley. One of Gershwin's most famous works is Rhapsody in Blue (1924). He sought to combine elements of classical music with jazz. Gershwin drew attention to the use of jazz as a source of inspiration for writing "authentically" American music.

*Someone to Watch Over Me* was originally composed in 1926 written for the musical Oh, Kay! as a fast and jazzy, up-tempo swing tune. However, in the 1930s and 40s it was recorded by singers in a slower ballad form which then became the standard. This song was notably covered by Ella Fitzgerald in 1951. During the lockdown in 2020, Ilan Morgenstern arranged this piece for a trombone quartet. Morgenstern stated, "COVID-19 is a reminder of our shared humanity... I stand in awe of those people who have taken it upon themselves to care for victims of this disease." This arrangement was originally recorded with Joseph Alessi (New York Philharmonic), Ko-Ichiro Yamamoto (Seattle Symphony), Brian Wendel and Ilan Morgenstern (Vancouver Symphony).

This piece is in dedication to my grandmothers who are no longer with us: Sharen Howerton and Mary Eileen Norwood. I know you are not with me on this physical planet, but I know you are always here, watching over me. I love and miss you both dearly. Thank you for always being my biggest fans.