



SCHOOL OF MUSIC

Presents

Jonathan Deichman, bass trombone
Taiko Pelick, piano

December 13, 2021

7:00pm

PepsiCo Recital Hall

Program

Sonata for Bass Trombone
Allegro non Troppo
Andantino
Vivace

Patrick McCarty
(1928-2015)

Cameos
V.I.P
Nostalgic Singer
Nimble Dancer
Phantom Procession
Derby Winner

Gordon Jacob
(1895-1984)

Intermission

Spain

David Fetter
(b. 1938)

Andante for Tuba and Piano

Alexandre Tcherepnin
(1899-1977)

Two Songs
Andante
Allegro

Robert Spillman
(b. 1936)

This recital is given in partial fulfillment of the requirements for an Artist Diploma in Trombone Performance. Jonathan Deichman is a student of Dr. David Begnoche. Please silence all electronic devices including watches, pagers, and phones.

Patrick McCarty – Sonata for Bass Trombone

Patrick McCarty was an American trombonist and composer. Hailing from Ohio, he studied at West Virginia University before heading over to the Eastman School of Music. After he left Eastman McCarty went on to have a successful playing career, playing for numerous orchestras in Ohio. He is also noted to have played in New York doing Broadway work, rock-n-roll, and commercial recordings. He went on to settle down and became a music educator at different universities and worked as a librarian for different orchestra companies.

McCarty composed over the years, contributing most notably for solo trombone and for wind ensembles. He would fall in line with those of his contemporaries from his time, most notably Richard Lieb and Robert Spillman. The *Sonata for Bass Trombone* was composed from 1962-1963 and comes in three movements. The accompaniment is a piano reduction, originally being composed for bass trombone and string quartet (or a string orchestra). While being what is considered a modern piece, the Sonata has a medieval sound to it, sounding like folk music at times. The themes of the first two movements are darker sounding themes in contrast to the theme of the third movement, which has a sense of urgency to it (though still dark somewhat). One could even picture a group of people doing a medieval style dance to it.

Gordon Jacob – Cameos

Gordon Jacob was a British composer who came from the same generation as Ralph Vaughan Williams and Benjamin Britten. Despite sharing a significant amount of his time in the world with these individuals, he never fell directly in line with them. He had an entirely different composition style aside from them. Jacob had fought in the First World War, being taken prisoner in 1917. It was while he was in captivity that he began to write music, eventually getting the opportunity to study composition at the Royal College of Music after the conclusion of the war.

Jacob was prolific in writing for wind ensemble as well as to solo instruments. Jacob had a way of writing that one could say was “sparse”. There wasn’t anything overtly complex or intricate in his writing which was what made him popular amongst his contemporaries at his time, as music had become more complex over the centuries. That simplicity can be heard in all 5 movements of this piece. Each of the five movements has its own character, which is a testament to the genius of Gordon Jacob who used this straightforwardness to effectively convey what he was trying to express. Again, like the previous work, the accompaniment is a piano reduction as this was originally composed for solo bass trombone and wind orchestra.

David Fetter – Spain

David Fetter is an American trombonist, music educator and composer. Born in 1938, Fetter went on to have a successful career as a performer, performing with several major orchestras in the states including the Cleveland Orchestra and the Baltimore Symphony. He studied at the Eastman school of music with the famed trombone pedagogue Emory Remington. While at Eastman he would go on to study conducting and to study composition under Thomas Canning. During his years as a performer, Fetter played with many of the leading conductors in the world including George Szell, Leonard Bernstein and Pierre Boulez. Fetter is the second of three American composers from the 20th-21st centuries on this program. His composition style falls in line of his contemporaries such as that of Patrick McCarty, Robert Spillman and Richard Lieb.

“Spain” is the second piece from a larger work known as *Bass Lines* which has its own characteristic movements, similar to that of Gordon Jacob’s *Cameos* – and, just like *Cameos*, the title of the movement will be indicative of the characteristic of that piece of music. Spain, despite being unaccompanied, is rich with color and infused with the distinctive styles of the Spanish culture.

Alexandre Tcherepnin – Andante for Tuba and Piano

The last two pieces on this program were originally composed for tuba. The first of which is the *Andante* solo by Alexandre Tcherepnin. Tcherepnin hailed from Russia in 1899. Born in St. Petersburg, his family found themselves having to flee from Russia during the 1917 Revolution and ultimately they would settle down in Paris, France by 1921. After the conclusion of the Second World War, Tcherepnin would acquire U.S. citizenship and resided in the United States. Tcherepnin was most renowned for his piano and orchestral works, most famously the *Bagatelles* for piano and orchestra as well as his symphonies and piano concertos. Tcherepnin came from a musically talented family – his father was a composer (who studied under Rimsky-Korsakov) and his children and grandchildren would also become composers too. Thus, Tcherepnin’s biggest protégés were those of the Russian Five including Rimsky-Korsakov.

The *Andante* for Tuba was composed in 1950 after Tcherepnin moved to the states. Due to the tubas range, bass trombonists frequently borrow from the tuba repertoire. *Andante* has these overtly Romantic and emotional climaxes throughout the piece. This piece definitely falls in line with those of Alexei Lebedev, who was a Russian tubist/composer best known for his compositions for tuba.

Robert Spillman – Two Songs

Robert Spillman (b. 1936) was an American pianist, composer and educator. After graduating high school, he received a Fulbright Scholarship that allowed him to study abroad in Stuttgart, Germany. Spillman would go on to accompany vocalists in performances throughout Europe and America. As well as having a successful career as an accompanist, he would also go on to compose numerous pieces for solo and piano. As well as writing several solo pieces for vocal, Spillman contributed heavily to the trombone repertoire – both solo and chamber. Therefore, yet again, Spillman falls right into the same league of American composers that David Fetter and Patrick McCarty are a part of.

Two Songs, however, was composed for tuba. Spillman wrote this work for the renown Los Angeles Philharmonic tubist Roger Bobo. Spillman wished to showcase the lyrical nature of instrument and his *Two Songs* evokes the expressive qualities of the human voice. The first movement is slow, alternating between a two pattern, then switching over to a waltz-like “three feel”, and returning back to the two pattern. The second movement is fast, staying in a three pattern with sweeping lines and colorful harmonies. No matter the changes in harmony or meter Spillman takes the listener on a journey leaving one’s imagination to the story for each song.