



SCHOOL OF MUSIC

Presents

Brendan Roth, bass trombone
Syuzanna Kaszo, piano

May 2, 2023

8:30 pm

Ed Landreth Hall

Program

Allegro Maestoso for Bass Trombone and Piano (1972)

Jan Koetsier
(1911 - 2006)

Concerto for Bass Trombone (2008)

- I. *Allegro con fuoco - Grandioso*
- II. *Romance (for Nata) - Andante*
- III. *Moderato*

Elizabeth Raum
(b. 1945)

Romance for Trombone and Piano (1966)

William Grant Still
(1895 - 1978)
trans. Douglas Yeo

Intermission

Cameos for Bass Trombone and Piano (1978)

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

Gordon Jacob
(1895 - 1984)

Concertantes Allegro (1949)

Alexey Lebedev
(1924 - 1993)

This recital is given in partial fulfillment of the requirements for a Master's Degree in Bass Trombone Performance. Brendan Roth 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

Jan Koetsier - Allegro Maestoso

A conductor, composer, and teacher, **Jan Koetsier** (1911 - 2006) was born in Amsterdam, but his family soon moved to Berlin in 1913. He studied piano, music theory, composition, and conducting at the Berlin *Hochschule für Musik*, and after working as a freelance conductor, he was second conductor of the Concertgebouw Orchestra in Amsterdam from 1942 - 1948. Koetsier served as conducting teacher at the Royal Conservatory in The Hague from 1949 - 1950 before becoming principal conductor of the Bavarian Radio Symphony Orchestra (1950 - 1966) and professor of conducting at the *Hochschule für Musik und Theater* (1965 - 1976). Upon retiring in 1976, Koetsier focused on composing, producing a variety of orchestral works, concerti, and brass solo and chamber works.

The *New Grove Dictionary* states, "Koetsier's later works combine melodic invention with strong rhythmic articulation..." This is certainly true of *Allegro Maestoso*. Its confident, rhythmic opening statement alternates with the lyrical second theme throughout. Koetsier's work is a fine recital opener and a staple of the bass trombone repertoire.

Elizabeth Raum - Concerto for Bass Trombone

"**Elizabeth Raum** has had a career in music that has spanned over 45 years beginning in Halifax where she played principal oboe with the Atlantic Symphony Orchestra before coming to Regina when her husband was offered a position in the Music Department of the University of Regina in 1975. She joined the Regina Symphony Orchestra at that time and from 1986 until her retirement in 2010, played principal oboe as a member of the Chamber Players.

"Raum has established herself as one of Canada's most eminent composers with commissions coming from such important performing groups as the Royal Winnipeg Ballet, St. Lawrence String Quartet, Symphony Nova Scotia, the Calgary Philharmonic, the CBC, the Hannaford Street Silver Band, Ottawa International Chamber Music Festival, Music Toronto, Concours de Musique du Canada, Scotia Festival, Eckhardt-Gramattee National Competition, Thunder Bay Symphony Orchestra,

Saskatoon Symphony Orchestra, Regina Symphony Orchestra, Maritime Concert Opera, as well as many other performing organizations and individuals. Her music is played all over the world in concerts and festivals throughout Canada, the US, Europe including Rome, England, Portugal, Switzerland, Germany, Hungary, Russia, China and Japan.

“She has also been the featured composer for the Gravissimo! Festival in Portugal, James Madison University New Music Festival in Virginia, the Colours of Music Festival in Barrie, Ontario, the International Women’s Brass Conference in Toronto, and International Tuba Conferences in Budapest, Minnesota, and Regina. She was awarded the Canadian Composer Award by the Canadian Band Association, has three times received the award for Best Musical Score by the Saskatchewan Film and Video Showcase Awards and won in the Best Classical Composition category for the Western Canadian Music Awards as well as being nominated in the same class two additional times. She has also been presented with the Commemorative Medal for the Centennial of Saskatchewan and the 125th Anniversary of the Confederation of Canada medal and in 2010 received the Saskatchewan Order of Merit. In 2004 she was given an Honorary Doctorate in Humane Letters from Mt. St. Vincent University in Halifax Nova Scotia. She received a commission from the Maritime Concert Opera, supported by the Ontario Arts Council, to write a full-length opera, *Time of Trouble*, which was premiered by Opera Nova Scotia in December, 2016 and received a full production by Opera Nova Scotia the following year. Her three other operas, *The Final Bid*, *The Garden of Alice*, and *Eos: The Dream of Nicholas Flood Davin* were all recorded by the CBC. Her opera, *Garden of Alice* was filmed in 2021 with Tracy Dahl singing the lead role of Alice by the Pacific Opera of Victoria.

“An extremely prolific composer, her works include 4 operas, over 90 chamber pieces, 18 vocal works, choral works including an oratorio, several ballets, concerti and major orchestral works. She enjoys a reputation of being one of Canada’s most ”accessible“ composers, writing for varied mediums and in remarkably diverse styles.”

- *biography from Raum’s website*

Raum’s *Concerto for Bass Trombone* was written for Douglas Sparkes, bass trombonist of the Vancouver Symphony Orchestra since 1974, on the occasion of his birthday in 2008, commissioned by his students and colleagues. The first movement develops its opening fanfare statement in contrast with a recurring winding legato line. The second movement is a rhythmic, legato romance with a whimsically cheerful tune introduced in the middle section. The third movement is characterized by a bold attitude and driving groove. The whimsical tune from the second movement appears once again to contrast the heavier theme of the movement.

William Grant Still - Romance

An African-American composer and conductor of many firsts, **William Grant Still** (1895 - 1978) studied at Wilberforce University (Ohio) from 1911 - 1915. Samuel Coleridge-Taylor was an early role model for Still, inspiring him to be a composer of concert music and opera. He honed his compositional and conducting skills at

Wilberforce before graduating and taking up freelance performing and arranging work, which eventually led him to New York. His success in arranging for theater orchestras and early radio led him to work with artists like Artie Shaw, Paul Whiteman, and Sophie Tucker. Still had additional intermittent schooling at Oberlin College, studying theory and counterpoint, as well as with George Chadwick at New England Conservatory and private study with the “ultra modern” Edgar Varèse. He moved to Los Angeles in 1934 where he composed and arranged for TV and film and wrote several operas.

Still is noted for being the first African-American composer to have a symphony performed by a major orchestra (*Afro-American Symphony* - Rochester Philharmonic Orchestra, 1931), to conduct a white radio orchestra (*Deep River Hour*, 1932), to conduct a major orchestra (LA Philharmonic Orchestra, 1936), and to have an opera produced by a major company.

Originally written for saxophone and piano, Douglas Yeo has faithfully transcribed Still’s *Romance* for trombone and piano. The blues heavily influenced Still’s harmonic language, evidenced by the use of modal and pentatonic lines and colorful harmonies with rich extensions.

Gordon Jacob - Cameos

Gordon Jacob (1895 - 1984) was an English composer, teacher, and writer. Enlisting in the Infantry during World War I, he was taken as a prisoner of war by the Germans in 1917; Jacob organized a small orchestra in the prison camp whose entire repertoire consisted of his compositions and arrangements. These works were likely very accessible and “playable,” a feature that would endure in his later works. Upon release, he enrolled in the Royal Conservatory of Music (RCM), where he studied composition with Charles Villiers Stanford and Ralph Vaughan Williams, and conducting with Adrian Boult. He would teach at the RCM from 1924 - 1966, with his pupils including Malcolm Arnold, Imogen Holst, Joseph Horowitz, Elizabeth Maconchy, and Bernard Stevens.

His “affinity” for wind instruments has led to a large body of concerti and chamber music for them, as well as several cherished wind band pieces, following in the footsteps of his predecessors Gustav Holst and Ralph Vaughan Williams. A selection of his works for wind band include the *William Byrd Suite* (1923/4) *An Original Suite* (1928), and *Suite in B-flat* (1979). He also wrote several textbooks, such as his *Orchestral Technique* (1931) and *How to Read a Score* (1944), which remain widely used and valued in the English-speaking world.

Cameos was commissioned by Tom Everett, founder and first president of the International Trombone Association, charter member of the International Association of Jazz Educators, founder and director of the Harvard University Wind Ensemble and Harvard Jazz Bands, and a leading scholar and champion of the bass trombone repertoire. Five distinct characters are depicted across its movements: the noble and important dignitary, the wistful crooner, the cheerful folk dancer, a haunted funeral party, and a galloping horse and its jockey. Jacob’s work retains his trademark clarity and simplicity through sparseness.

Alexey Lebedev - Concertantes Allegro

Hailed the “Father of the Modern Tuba” in Russia, **Alexey Lebedev** (1924 - 1993) left an indelible mark on both the Russian and wider tuba world. Lebedev grew up playing the piano and being actively involved in the music making in his school and local community. Upon graduating in 1942, he enlisted in the Red Army and was sent to the front; he was injured in 1943 and completed the rest of his military service in a military band in Moscow. At the same time, Lebedev enrolled at the Ippolitov-Ivanov School of Music, and began studying tuba with Vladimir Tcherbinine. Mustering out of the army in 1945, Lebedev was admitted to the Moscow State Tchaikovsky Conservatory, where he continued to study with Tcherbinine. He graduated with distinction in 1949, and the next year he returned to teach tuba at the conservatory, where he remained for forty-three years until his death. From 1950 - 1966 Lebedev was the solo tubist with the Bolshoi Theatre orchestra.

His principal concern as a pedagogue was the expansion of the tuba repertoire. He contributed three tuba concerti, the *Concerto no. 1* (1947), the *Concertantes Allegro* (1949) (which both precede the Vaughan Williams’ *Concerto*), and the *Concerto no. 2* (1986), his last major composition. His main pedagogical work is the *School for Tuba*, the Russian “Arban” for tuba playing. He also wrote various exercises, etudes, lyrical songs, children’s music, and arrangements for tuba and various chamber ensembles.

Lebedev’s three concerti, whether consciously or not, evoke the sound of the great Russian composers. The *Concertantes Allegro* is most like the music of Rachmaninoff. Its opening melody is buoyant, with rhythmic instances for the performer to display their technique. The second theme is more lyrical, putting the low register and musicianship of the performer on full display. A standard development section and recapitulation follow, leading to an exciting coda, where Lebedev’s most joyful and bubbly writing is found.