



SCHOOL OF MUSIC

Presents

**Jeanette Velasco, Bass Trombone**

May 10, 2023

2:00 PM

Pepsico Recital Hall

**Program**

On Your Own Now

Steven Verhelst  
(b. 1981)

España Op. 165  
*No. 3 Malagueña*

Isaac Albéniz  
(1860-1909)

Hanqiu Xu, Piano

Extremely Close

*I. We will not stop looking*  
*II. Walking over bridges also makes me panicky*  
*III. Why I'm Not Where You Are 5/21/63*  
*IV. The Sixth Borough*  
*V. The Falling Man*

Daniela Candillari  
(b. 1979)

Hanqiu Xu, Piano

*Intermission*

In The Secret Places

Dr. Dave Begnoche, Tenor Trombone  
Hanqiu Xu, Piano

Nicole Piunno  
(b. 1985)

Violent Shadows

Dr. Dave Begnoche, Conductor  
David Clary, Axel Bevensee, Lucas King, Trey Mulkey, Trombone  
Brendan Roth, Bass Trombone

Chris Evan Hass  
(b. 1993)

Full Tilt

Dr. Dave Begnoche, Conductor  
Axel Bevensee, Lucas King, Trey Mulkey, David Clary, Xander Byrd, Nick Meyer, Trombone  
Brendan Roth, Bass Trombone

Anthony DiLorenzo  
(B. 1967)

This recital is given in partial fulfillment of the requirements for a Doctor of Musical Arts  
in Trombone Performance. Jeanette is a student of Dr. Dave Begnoche.  
The use of recording equipment or taking photographs is prohibited.  
Please silence all electronic devices including watches, pagers, and phones.

### **On Your Own Now by Steven Verhelst**

On Your Own Now was commissioned by Zachary Bond, George Curran, Jeffrey Dee, Brian Hecht, James Markey and Denson Paul Pollard. This solo piece for Bass Trombone is challenging, yet fun to play and listen to. It's about stepping into the world as an individual in different stages of life. There's no accompaniment, there's no support, there's only you, on stage... The opening starts very freely with lots of space for rubato playing. But there's also a very rhythmic part where a steady pulse is extremely needed.

### **España Op. 165 No. 3 Malagueña by Isaac Albéniz**

The Spanish composer and pianist Isaac Albeniz was one of the leading members of the Nationalist school that dominated Spanish music at the turn of the last century. One of his better known works is Espana (Op. 165), a suite of six pieces for solo Piano which he composed in 1890. The third of these was Malagueña, which draws heavily on Andalusian music and culture, particularly from the city of Malaga. It has a sad melancholic melody and is now associated with a religious celebration in May. The Malagueña is a type of Flamenco style which originates from Spain. Typically, the flamenco uses the Phrygian mode. This type of dance often features a solo dancer that uses hand clapping, percussive rhythmical foot stomping and large sweeping arm movements. The rhythmic patterns are important in both the music and dance movements. The Malagueña also uses a stanza form (in verses), and strict rhythmic patterns.

### **Extremely Close by Daniela Canillari**

Based on Extremely Loud & Incredibly Close, a 2005 novel by Jonathan Safran Foer. The book's narrator is a nine-year-old boy named Oskar Schell.

The first movement starts with "We Will Not Stop Looking," in which the book's main character Oskar Schell finds what he thinks is a clue in the New York Times. The second movement is this really rapid, continuous stream of really fast-moving figures, inspired by "Walking Over Bridges Also Makes Me Panicky," which describes Oskar walking over bridges looking for the key that his dad left him, and finding the lock that the key fits. The third movement, my personal favorite, is based on a letter from Thomas Schell Sr to Thomas Schell Jr, Oskar's father: "Why I'm not where you are (5/21/63)". This letter keeps reappearing in the book as a leitmotif. We never really understand why it's there until one crucial moment when the letter gets printed, and it explains the whole story of the family. The theme I wrote based on the letter comes back three times, as it does in the book, and each time it ends differently, so it becomes a circle that keeps getting bigger, until we finally come to a resolution. For this movement, I also wanted to explore how sound can change our perception of time. Because 1963 is part of the title, I wanted to create a sound that would imply the 1960s. For this, I used a technique called prepared piano: putting a sheet of paper on the strings to modify the sound. The paper pressing on the strings completely mutates the sound, making it slightly off-key, so it sounds like an old, out-of-tune piano, reminiscent of old LPs. The fourth movement, a waltz, was inspired by "The Sixth Borough," which has the sixth borough floating away from Manhattan. Where I grew up, in Novi Sad, Serbia, we enjoy sad, very nostalgic and melancholy songs. That was the sound I wanted to create for "The Sixth Borough" — something that has floated away and is never coming back. Finally, the last movement is based on "The Falling Man" — the last 30 or so pages of the book, which are devoted to pictures of the man falling from the Twin Towers, but going in reverse. The movement starts with an ostinato line in the piano — a repeated musical phrase. Above that, the trombone starts ascending the melody out of the same notes. Towards the end, it gets faster and faster, implicating the fall to the ground. The last three measures of the piece are just heartbeats stopping — and that's the end of the piece.

### **In The Secret Places by Nicole Piunno**

Written for Jeremy Wilson and Evan Clifton. Evan asked me to relate the piece to our experiences with lip injury since I suffered a tear to my orbicularis oris muscle and he suffered from focal dystonia. When discussing our experiences with recovery, Evan mentioned he could only play a single note over and over while he was recovering. I had a similar issue where I could only buzz a single low pitch on my mouthpiece while re-learning to play after surgery. I was eventually able to do “sirens” on the mouthpiece where I would do a slow glissando into lower pitches. I allude to this aspect of my recovery throughout the piece at various times with a glissando in the trombone. Evan also mentioned the hymn, “It is Well with My Soul”, which he was able to play in a practice session during recovery. That part of his story struck a chord with me because I also turned to a hymn after my injury. The hymn that became an important part of my life during that time was “Be Still My Soul”. Small excerpts from both of these hymns are the backbone of this piece.

Suffering from a severe lip injury was devastating, however I now consider it one of the greatest things that could have happened to me. Blessing is often found in places we do not think to look and there are secret places of suffering that we may not let others see. We ourselves may not even fully see while we are in this place of suffering. However, there are often treasures hidden in this darkness. It may take a long time before the treasures reveal themselves, but eventually we find them. Mentors can also shed light so we can find blessing in darkness. I know this to be true in my own life, especially during the time of my lip injury. I would like to dedicate this piece to the mentors and friends who have helped keep us on a path of light so we can find the good that often reveals itself through pain and struggle.

### **Violent Shadows by Chris Evan Hass**

Inspired by progressive rock, Violent Shadows showcases the different characters of the bass trombone, from the loud and aggressive side commonly associated with the instrument to the more pure and lyrical side. Throughout the piece, the solo and accompaniment parts work in opposition to one another. The piece begins with an energetic and fierce A section, featuring a call and response between the soloist and accompaniment where the echoed response is often melodically and rhythmically inverted. This conflict calms down in the slow and reflective B section, but some rhythmic tension persists as the bass trombone’s lyrical melody often moves on contrasting beats from the accompaniment. The two halves of the ensemble fully come together in a grandiose statement of the B section, but this unification is cut short by an embellished recapitulation of the opening section and a quick, harmonically dissonant coda.

### **Full Tilt by Anthony DiLorenzo**

Commissioned by Dr. Bradley Palmer and the Schwob School of Music at CSU and premiered at the 2013 International Trombone Festival in Columbus, GA in June 2013.

In the Style and Spirit of the great film composer John Williams. DiLorenzo dedicated this to him for his massive contribution to the orchestral world and his appreciation for classy and challenging writing for the trombone section. This original work is intended to simulate and pay homage to John's low brass writing by capturing the mood and character of a fictional scene, that can be both thrilling as well as light hearted.