



SCHOOL OF MUSIC

Presents

Lucas King, Trombone
Dr. Huan Yang, Piano

November 4th, 2023

2:00 PM

Pepsico Recital Hall

Program

Sonatine for Trombone and Piano (1957)

Jacques Casterede
(1926-2014)

- I. *Allegro Vivo*
- II. *Andante Sostenuto*
- III. *Allegro*

Dance of the Blessed Spirits (1764)

Christoph Willibald Gluck
(1714-1787)

Romance (1812)

Carl Maria von Weber
(1786-1826)

Intermission

Middle Ground (2023)

Lucas King

Axel Bevenssee – tenor trombone
Xander Byrd – tenor trombone
David Clary – tenor trombone
Andrew Hildinger – bass trombone
Nick Meyer – tenor trombone
Trey Mulkey – bass trombone
Nick Richa – tenor trombone
Nick Shea – tenor trombone

Brass Quintet No. 1 (1890)

Victor Ewald
(1860-1935)

- I. *Moderato*
- II. *Adagio – Allegro – Adagio*
- III. *Allegro Moderato*

Nathan Musso, Trumpet
Michael Strobel, Trumpet
Meghan Kraus, French Horn
Brian Clark, Tuba

This recital is given in partial fulfillment of the requirements for an Undergraduate Degree in Music education. Lucas King 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.

Sonatine for Trombone and Piano – Jacques Casterede

Jacques Casterede, a French composer, pianist, and teacher, spent most of his career at the University of Paris, first as a student and then as a professor. His impressive compositional outputs spanned numerous genres: *But*, ballet, 1959; Symphony for Strings no. 1, 1952; *La voie ecarlate*, Opera, 2000).

“The Sonatine for trombone and piano is part of a series of sonatas for wind instruments and piano that I wrote between 1955 and 1958. The title sonatine is indicative of the fact that it is not only a trombone solo with piano accompaniment, but a dialogue in which two instrumentalists are equals—the piano part being just as difficult and important as the trombone part. Each movement brings to the fore a particular aspect of the trombone: the brilliance of sound of the first movement projecting a gay, robust music with a vigor that is sometimes rugged. The softness and melodic continuity in the second movement show that the trombone can sing with as much sensitivity as a stringed instrument. Syncopated rhythms are superimposed over a chorale, tying together through the episodes two very different aspects of this magnificent instrument.

Dance of the Blessed Spirits – Christoph Willibald Gluck

Christoph Willibald Gluck was an early classical era, Bohemian composer remembered for his French and Italian Operas. Gluck lived in both Paris and Vienna throughout his life and wrote 35 operas, eight of them while in Paris.

Dance of the Blessed Spirits is an excerpt from his most famous opera, *Orfeo et Euridice*, a work that has historical implications for the writing of opera. Gluck was one of the first composers to disregard the tradition of strict alteration between aria and recitativo. Gluck chose instead to focus on continuity and fluidity to the drama.

Romance – Carl Maria von Weber

Carl Maria von Weber was a German, romantic-era composer who has over three hundred surviving works. His Romance, believed to have been written between 1812 and 1821, has been claimed by the trombone community as an original composition for trombone and piano, but this stance is somewhat controversial. There is no mention of the work in musicologist Friedrich Wilhelm Jahns's catalog of Weber's compositions and the written ranges are extreme for the type of trombone that would have been available to orchestral players of the time. No matter which instrument for which it might have been composed, it is a beautiful work that is a touching addition to the trombone repertoire.

Middle Ground – Lucas King

Middle Ground earned its title because of the mediant relationships present in the work. A mediant relationship is a broad term used to describe relationships with the interval of a third. This work features both chord progressions where the chords are a third away from each other as well as two modulations where the tonal center moves up the interval of a third. Mediant is a synonym for the word "middle" because the third is between the first and fifth notes of a scale. This work is written for trombone octet.

Brass Quintet No. 1 – Victor Ewald

Victor Ewald was a Russian composer who studied at the St. Petersburg Conservatory as a teenager. He would later find work as a civil engineer and is one of few historical figures whose basic profession and education were quite different, while also making significant contributions to both. The fact that music was not Ewald's profession may be a primary reason as to why three of his quintets were not discovered until the 1960's. This is one of those quintets, found by musicologist Andre Smith by way of Ewald's son-in-law Eugene Gippius. It was later premiered by the American Brass Quintet.

The first movement of Ewald's brass quintet no. 1 is the most substantial of the three. Composed in sonata form, it contains two clear themes and a development section. The second movement begins with a beautiful Adagio contrasted by an aggressive Presto section, and a return to the Adagio. The effect is a dramatic ternary form which combines a slow movement with a scherzo, two styles that are normally separate movements in large-scale works. The finale uplifts the audience in an exciting finish to this core work of the brass quintet repertoire.