



SCHOOL OF MUSIC

Presents

**Sean Muller, Bass Trombone**  
**Syuzanna Kaszo, Piano**

Saturday, April 6, 2024

5:00 pm

PepsiCo Auditorium

**Program**

Allegro Maestoso

Jan Koetsier  
(1911)

Konzert für Posaune und Klavier

Ernst Sachse  
(1813-1870)  
Arr. Martin Göss

*Intermission*

Concerto in One Movement

Alexander Lebedev  
(b. 1960)  
Arr. Allen Ostrander

Blue Topaz

Tommy Pederson  
(1920-1998)

Nicholas Shea, Trombone  
Anthony Tinsley, Trombone  
Nicholas Richa, Trombone  
Andon Morace, Trombone  
Apurva Mamidenna, Trombone  
Andrew Hildinger, Bass Trombone

## Program Notes

### **Allegro Maestoso**

**Jan Koetsier**

Jan Koetsier was a Dutch composer and conductor born on August 14th, 1911 in Amsterdam. Koetsier would receive his education from the Musikhochschule in Berlin. In 1950, he became the first Kapellmeister (Master of the Chapel Choir) for the Bavarian Radio Symphony Orchestra. As a composer, Koetsier wrote chamber music, orchestral works, choral works, and opera. From 1966 to 1976, he taught conducting at the Hochschule für Musik und Theater München. In 1992, the Jan Koetsier Foundation was established by an endowment from the composer. He would pass away on April 28th, 2006 in Munich.

*Allegro Maestoso*, being one of Koetsier's most well known solo compositions, was written for bass trombone. The most notable feature of this piece is its constant change of time signature. The piece starts in a three-feel, transitioning to a two-feel, then going back and forth throughout the piece. This presents a challenge to the performer to consistently feel the time, allowing it to be known as well-known repertoire for bass trombones. The piece also pushes the limits of the bass trombonist, presenting high range notes and musical independence. When playing this piece, one should pay attention to the character shift within it. With the piece transitioning from full and bombastic to lyrical shows just how challenging this piece really is.

### **Konzert für Posaune und Klavier**

**Ernst Sachse**

Ernst Sachse was a German composer, trumpeter, and music publisher born on January 25<sup>th</sup>, 1813, in Altenburg. While not much is known about the composer's life, he was known as a virtuosic trombonist and trumpeter. He was also an accomplished soloist who performed in many venues across Europe, as well as performing in many orchestras. He would perform in the orchestra that first performed *Lohengrin* by Richard Wagner. His best-known composition is the Concertino for tenor trombone and orchestra, as well as the arrangement of the same for bass trombone in F major. He would pass away on October 5<sup>th</sup>, 1870, in Weimar.

The piece, *Konzert für Posaune und Klavier*, was originally written for tenor trombone and wind orchestra. It would receive two different arrangements, one of these being by Martin Göss. This arrangement is considered as one of the many standard bass trombone repertoires. It is a Romantic styled piece first published in 1884. It features 3 sections: *Allegro maestoso*, *Adagio*, and *Allegro moderato*. These sections would be followed by two variations. The first section is triumphant with a hint of sweetness added to it. The second section would be lyrical. Finally, the third and shortest section would return to the triumphant nature that was present within the first section, followed by the two variations.

## **Concerto in One Movement**

**Alexander Lebedev**

Alexey Konstantinovich Lebedev was a Russian tuba player, composer, and teacher in the 20<sup>th</sup> century. While much is not known about his childhood, he would serve in the Russian army for a year in the 1940's. He would leave the army after being injured in the field of battle during what was presumed to be World War II. After he recovered, he would serve in a military band and later learn the tuba. He would also begin to learn music theory in music school. He would then graduate from Ippolitov-Ivanov Musical College and study composition. Lebedev would also go on to teach and play tuba at the Moscow State Conservatory for many years. He would continue to compose original works, transcribe, and arrange existing works for tuba.

His Concerto No. 1, better known as the Concerto in One Movement, condenses the usual three movement structure of a concerto into one movement. Despite its shortened form, Lebedev still implements sonata form features throughout the piece. It expresses soothing and mysterious melodic statements that are contrasted by technical and lyrical developments. This allows the performer to take many liberties in conveying the ideas and statements to the audience. Sadness, worry, hope, and triumph are all moods explored within this song-like piece.

It would be transcribed to bass trombone by then New York Philharmonic bass trombonist Allen Ostrander in the late 1950's. When Ostrander had originally prepared this edition, bass trombone skill was nowhere near the level as it was today. Technique was considered when he transcribed this work. He would also simplify several passages that were considered no serious challenge on the tuba but were difficult to perform on the bass trombone. Ostrander would also add some slide position and valving advice, as well as changing one note to avoid the dreaded "low B."

## **Blue Topaz**

**Tommy Pederson**

Pullman Gerald "Tommy" Pederson was a twentieth century trombonist and composer born on August 15th, 1920 in Minnesota. At the age of 13, Pederson would begin to play the trombone. He would begin his musical career as a member of Orrin Tucker's touring band in 1940. In 1946, he would relocate to Los Angeles, continuing as a big band performer. Pederson would begin to do freelance work in 1948, continuing this line of work for over twenty years. Pederson would also begin to compose, creating works such as *Wines and Chimes*, *The Prince of Attica*, *She Has Gone*, and being a part of "Hoyt's Garage." Many would collaborate with Pederson during his time as a musician and composer. Pederson would pass away on January 16th, 1998.

Blue Topaz is one of Tommy Pederson's classic bass trombone "concertos." This work is a sextet, composing of six trombones with a solo bass trombone. The piece alternates between a dramatic fanfare and passages in jazz ballad style. The piece is often performed heavily stylized with jazz inflections. It is a beautiful work, and a gem to play and listen to.

This recital is given in partial fulfillment of the requirements for a Degree  
in Music Education. Sean Muller is a student of David Begnoche.  
The use of recording equipment or taking photographs is prohibited.  
Please silence all electronic devices including watches, pagers, and phones.