



SCHOOL OF MUSIC

Presents

Jeanette Velasco, Bass Trombone
Michael Schneider, Piano

Thursday, May 9, 2024

2:00PM

Van Cliburn Concert Hall at TCU

Program

Stereogram No. 7

David Brubeck
(b. 1966)

Deux mélodies hébraïques
I. Kaddish

Maurice Ravel
(1875-1937)

Michael Schneider, Piano

Bass Trombone Concerto No. 1 “Quest”
I. Moderato con il peso
II. Andante con moto
III. Con moto

Ian Deterling
(b. 1990)

Michael Schneider, Piano

Intermission

Crevice

Abby Pinkerton
(b. 1994)

Michael Schneider, Piano

Cuarteto Virreinal
II. Zarabanda con Variaciones
I. Allegro

Miguel Bernal Jimenez
(1912-1956)
Arr. Jeanette Velasco

Tyler Smolnik, Axel Bevensee, Trey Mulkey, Tenor Trombone

This recital is given in partial fulfillment of the requirements for a Doctor of Musical Arts in Trombone Performance. Jeanette Velasco 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.

Stereogram No. 7 by David Brubeck

20th Century, Subtitled "20 Studies for Solo Bass Trombone" is divided into two major sections: Nos. 1 -10, "Three Smooth Stones," and Nos. 11-20, "Modern Renaissance." Each of the 20 movements are dedicated to an influential trombonist, both composers and players, from Gustav Holst to Tommy Pederson.

No. 7 — Dedicated to Bob Mintzer and Dave Taylor. Bob Mintzer is a saxophonist, writer, member of the band the Yellow Jackets, and leader of the Bob Mintzer Big Band. Part of his dream to bring big band music into the 80's and 90's was the innovative and often soloist use of the bass trombone. The beautiful execution and encouragement to write these 'soloistic' big band bass trombone parts is one of Taylor's many contributions to the bass trombone.

Deux mélodies hébraïques by Maurice Ravel

Maurice Ravel had a lifelong interest and love of folk culture, and this included European Jewish culture, especially its music. The exotic scales, the energetic dance rhythms, and the vocal embellishments especially fascinated him. The composer very personally expressed this fascination in the pair of songs titled Deux mélodies hébraïques (Two Jewish Songs) completed in 1914. Originally for solo voice and piano, this well-loved pair of religious-text settings was soon adapted several times as instrumental solos (with piano).

The composer chose two traditional songs and honored the simplicity of the original melodies by creating spare, yet atmospheric piano accompaniment for the voice. The composer was the pianist and Madame Alvina-Alvi the singer in the first performance of these songs on June 3, 1914, in Paris. Kaddish, originally sung in Hebrew, is not the prayer for the dead, but rather an ancient Hebrew prayer praising God and confirming the obligation of devout people to work assiduously for the establishment of the kingdom of heaven on earth.

Translation:

May His great name be exalted and sanctified.
in the world which He created according to
His will!
May He establish His kingdom
and may His salvation blossom and His anointed be near.
During your lifetime and during your days
and during the lifetimes of all the House of Israel,
speedily and very soon! And say, Amen.
Blessed and praised, glorified and exalted,
Extolled and honoured, adored and lauded
Be the name of the Holy One, blessed be He,
above and beyond all the blessings,
hymns, praises and consolations
that are uttered in the world! And say, Amen.

Bass Trombone Concerto No. 1 in D-minor, Op. 11a “Quest” by Ian Deterling

Ian Deterling is a composer of aesthetically intriguing works for varied instrumentation. Blending tradition with contemporary practice, his music engages audiences by being authentic, relevant, and memorable.

“Writing music is like creating abstract stories or movies; the various melodies and motifs are individual characters while the accompaniments are different settings where these characters develop and interact with one another. As a very visual person, I tend to form images in my mind whenever I’m creating music. As my compositions develop and unfold over time, my mind connects the various melodies and different sections in a way that (to me) makes sense as a cohesive narrative.” This concerto is a dark and magical journey through mystical lands that ends in a virtuosic dance.

Movement I. Moderato con il peso

All three movements of Quest are musically quite dark. The opening movement is rather barbaric; an unforgiving musical depiction of a seemingly unstoppable monolith.

Movement II. Andante con moto

The second movement fades in from nothing. This perpetually churning ‘inner turmoil’ motif that is used throughout this movement is an elaboration of some ideas from the first movement. After reprising the opening, this lament fades into the void.

Movement III. Con moto

The finale is a tour de force. Many of the melodies are light in nature, but still exist under a darkened shroud. Constructed out of various polyrhythms, the motifs and accompaniment material builds and builds to the dramatic ending.

Crevices by Abby Pinkerton

Abby Pinkerton is a Waikato based composer. Growing up in Rotorua, she completed both her ATCL and LTCL in piano performance before moving to Hamilton to begin a Bachelor of Music in composition at the University of Waikato. She went on to complete her Master of Music in composition with first class Honours in 2019 for which she also received a Freemasons Postgraduate Scholarship.

Composer Notes:

Once a fracture shooting through rock.
Eroded by time and water.
Persistent drips that stream and pool.
Moss draws life from moisture.
A microcosmos that is living and breathing.
Thriving.

Cuarteto Virreinal by Miguel Bernal Jimenez

Miguel Bernal Jimenez was a Mexican composer and musicologist born in Morelia, Michoacán. He began his musical career as a choirboy and began musical studies at the Colegio de Infantes with Mier y Arriaga and Aguilera Ruiz. Later he entered the Escuela Superior de Música Sagrada in Morelia and in 1928 he went to Rome to study organ, composition, Gregorian chant, and musicology at the Pontifical Instituto di Musica Sacra. In 1936 he became the director of the Escuela Superior de Música Sagrada in Morelia and by 1939 he founded the Sociedad Amigos de la Musica (Society of Friends of Music) and the magazine Schola Cantorum. He toured Mexico and the United States performing organ concerts, conducting choirs, and giving lectures. After his return to Mexico he researched the archives at the Convent of Las Rosas, where he discovered examples of polyphony from the Colonial period. In 1947 he moved to New Orleans where he taught theory at Loyola University and became dean of music in 1954 until his death in 1956 in Guanajuato, Mexico.

Cuarteto Virreinal para instrumentos de arco was composed in 1937. This quartet is dedicated to Manuel M. Ponce and his wife Clemita and it is the most widely performed string quartet written by a Mexican composer. Bernal expressed the desire to write a work that would sound as if it was written in México in the eighteenth century; following the forms and the style of the era while using folkloric themes. While each movement is based on a different folkloric tune, the second movement entitled *Zarabanda con variaciones* brings the listener back to the Baroque period centered on the folk tune “Naranja dulce, Limon partido.” This folk tune is set to a children's game where they dance slowly until the end of the song where they must find a partner to hug, due to the odd number of participants, the one that ends up with no partner loses. Bernal took this folk tune and made a Baroque style continuous variation on a ground bass.

The central theme of the first movement is the children's folk song *A la vibora de la mar* (the serpent of the sea); a game in which children form a line (the serpent) holding each others' hands and run around as they sing the serpent song. Two children, independent from the line, raise their arms forming an arch which comes down at the end of each stanza “capturing” parts of the snake. The first movement is written in sonata form and combines extraordinary vigor with rhythmical ease. Bernal was able to heighten Mexican folk songs in a direct and energetic style while observing the requirements of sonata form and vernacular speech.