

A background image of a musical score with several staves of music, including notes, rests, and clefs, rendered in a light gray tone. The score is partially obscured by a large white curved shape on the right side of the page.

*Christopher Henderson, euphonium*

*A senior recital in partial fulfillment of the  
requirements for a Bachelor of Arts in Music*

**Paul Woodring, accompanist**

**May 2, 2010**

**Sunday, 3 p.m.**

**Davidson Music Center**

**Room 218**

**CAL POLY**  
SAN LUIS OBISPO

Sponsored by the Cal Poly Music Department & College of Liberal Arts



*Program*

**Senior Recital**

**Christopher Henderson, euphonium**

**Paul Woodring, accompanist**

*Sonata in B-flat Major* ..... Wolfgang Amadeus Mozart (1756 – 1791)

I. Allegro Arranged by John Marcellus

II. Andante

III. Allegro

*Concerto in F Minor* ..... George Frideric Handel (1685 -1759)

I. Grave Arranged by Robert Marsteller

II. Allegro

III. Sarabande – Largo

IV. Finale – Allegro

**Intermission**

*Andante Cantabile* ..... Marco Bordogni (1789 – 1856)

Arranged by Joannes Rochut

*Morceau Symphonique* ..... Alexandre Guilmant (1837 – 1911)

*Andante et Allegro* ..... J.E. Barat (1882 – 1963)

## *Program Notes*

### *Mozart's Sonata in B-flat Major*

Even though Mozart was principally a keyboardist, he had a life long love of wind instruments and wrote for them regularly. Mozart was nineteen years old when he wrote his Sonata in B-flat Major for bassoon and cello (K292) while in Munich in 1775. Originally a sonata written as a bassoon and cello duet, Mozart composed it for Baron Thaddeus von Durnitz, who was an amateur bassoon and keyboard player. Durnitz is known to have commissioned Mozart for a number of pieces throughout his career, including a set of bassoon sonatas and Mozart's only surviving bassoon concerto.

Since bassoon was not yet commonly written for at the time, Mozart made very conservative, "first-step," compositional choices in this sonata. As such, the Sonata in B flat is controlled and unpretentious. The opening movement is brisk and contains many of the ornamentation and embellishments that one would expect from a Classical piece, without which the piece would be dull and void of vitality. The second movement, which is slow and thoughtful, allows the performer to expand his or her own musical sound through the long, fluid phrases and allows for the instrument's beautiful sound to come forth. The third movement is a return to the quick pace of the first movement, but now the rhythms are even quicker and more challenging. This movement showcases the technical capabilities of the player as well as the flexibility of the bassoon, or in this case, the euphonium.

### *Handel's Concerto in F Minor*

Much like the Sonata in B-flat Major by Mozart, Handel's Concerto in F Minor (HWV 287, circa 1704) was not originally written for euphonium (since euphonium did not yet exist at the time). Instead it was originally written for oboe and was in G minor instead of F minor. This shift in the key by the arranger was done to more easily facilitate the playing of the piece on a brass instrument, as G minor is an awkward key in both its range and its fingerings.

The concerto begins with a stately "Grave" movement. Though slow in tempo, the movement has a constant motif of dotted rhythms that keeps the music flowing and drives it forward. The second movement, marked "Allegro," is naturally quick and demands precise rhythmic timing and technical precision to accurately play the fast, long phrases. The third movement, "Largo," is a return to the slower, sweeter sound of the first movement, but has a distinctly regal quality to it. Although this movement is not as technically tricky as the others, its challenge is that it demands from the player almost all of the musicality and phrasing as it is not inherent in the music itself. The final movement is another "Allegro" which closes up the concerto with speed and excitement. Much like the second movement, the finale presents a technical challenge to the player while adding in more ornamentation than was present in the second movement.

### **Bordogni's *Andante Cantabile***

Marco Bordogni lived in Paris as an operatic tenor and vocal teacher who wrote music in Paris at around the same time as Hector Berlioz. Among brass players, Bordogni is most famous for the vocalises that he wrote to be both exercises and stand-alone pieces for vocal students. In 1925, while playing with the Boston Symphony Orchestra, the trombonist Joannes Rochut transcribed these vocalises into three volumes, the “Melodius Etudes for Trombone.” Since being published in 1928, these etudes have become a staple for all low brass players looking to expand the musicality of their playing.

A vocalise is a piece that is sung usually using only one or two vowels, and without any real words. This etude, marked “Andante Cantabile,” epitomizes the vocalises found in Rochut’s transcriptions. It begins with a reflective tune that underlies the color of the entire piece. Soon the motion builds and the mood becomes more frantic, more urgent, than it was before. This urgency is pacified by a return to the opening theme, but now the reflection heard before is conflicted with tense drama as phrases mimic themselves and rise and fall in volume, resolving to a quiet, low note. Its lyrical character and haunting melody begs the player to adopt the sound of the human voice, and to truly “sing” through the horn.

### **Guilmant's *Morceau Symphonique***

Alexandre Guilmant's *Morceau Symphonique* shares an origin similar to J.E. Barat's *Andante et Allegro*—it too was written as a contest piece at the Paris Conservatory. Guilmant, however, was not a trombonist. He was a keyboardist most notably known for his organ sonatas and symphonies. But despite not being a brass player, his *Morceau Symphonique* has lived on as a favorite among trombonists and euphonists across the world, owing to its gorgeous phrases and exciting allegro theme.

The piece opens with notes slowly descending in the accompaniment, setting up the mood to the beautiful first half. The melodies are flowing and lyrical with a section of quick liveliness to uplift the spirit of the piece. These lyrical passages, however, eventually give way to a short cadenza which heralds in the excitement of the allegro. Quick scales and dialog between the solo and the accompaniment pervade most of the second half of the *Morceau Symphonique*, with only a short interlude to briefly reintroduce the opening theme. The interlude is quickly over, however, and it becomes a race towards the end with renewed vigor as the piece speeds through triplet runs and interjections of previous themes being briefly heard. It is easy to see why Alexandre Guilmant's *Morceau Symphonique* is a perennial favorite among low brass players.

### Barat's *Andante et Allegro*

Joseph Edouard Barat is known chiefly for his compositions for solo wind instruments and wind band. This love of wind instruments was likely further encouraged by his service as a bandmaster in the French Army. Having failed the exams to become Director of Music of the Garde Republicaine, Barat retired from his service in 1933. Soon thereafter, in 1935, he wrote his *Andante et Allegro*, for solo trombone and accompaniment.

Barat wrote the *Andante et Allegro* for the annual trombone competition at the National Conservatory in Paris in 1935. More than just a test piece, Barat composed it in dedication to Professor Henri Couillaud, who was the trombone teacher at the time at the Paris Conservatory. The *Andante et Allegro* is exactly what the name suggests – a beautiful, lyrical andante followed by a brisk and challenging allegro section.

Much of the musical motif of the andante revolves around the recurrence of falling 16<sup>th</sup>- and 32<sup>nd</sup>-note triplets, as well as the use of different tonalities depending on whether the direction of the melody is ascending or descending. The different tonalities in many of the ascending and descending lines provide the drama in the andante whereas the falling triplets serve as a lilting anchor to the piece. In the allegro the drama is produced by the quick tempo and driving triplets in the introduction. Even through the softer sections of the allegro, a lively pulse must be maintained, until the very end where the player's technical capabilities are challenged in the triumphant closure to the piece. Since Barat's *Andante et Allegro* was written as a contest piece it has many nuances and technical challenges to overcome, but the payoff is this beautiful and dramatic work.

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