

The background of the entire page is a vertical strip of musical notation on a white background, flanked by two vertical grey bands. The musical notation is in black ink and includes various notes, rests, and symbols such as a fermata, a triplet, and a dynamic marking of *pp*.

CALIFORNIA POLYTECHNIC STATE UNIVERSITY
SAN LUIS OBISPO

Ian Bewley
◆ *trombone* ◆

A Senior Recital in Partial Fulfillment of the
Requirements for a Bachelor of Arts in Music

Paul Woodring, accompanist

January 26, 2018

Friday at 7:30 p.m.

Davidson Music Center

Room 218

Sponsored by Cal Poly's Music Department and College of Liberal Arts

Program

Senior Recital

Ian Bewley, trombone

Paul Woodring, piano

Per Questa Bella Mano, K. 612..... Wolfgang A. Mozart
(1756-1791)

Sonatina für Posaune und Klavier Kazimierz Serocki
Allegro (1922-1981)

Andante molto sostenuto

Allegro vivace

Cavatine, Op. 144 Camille Saint-Saëns (1835-1921)

— Intermission —

Sonata for Trombone and Piano Eric Ewazen
Adagio (b. 1954)

Concertino for Trombone, Op. 4.....Ferdinand David
Allegro maestoso (1810-1873)

Marcia funebre

Allegro maestoso

Program Notes

Per Questa Bella Mano

Per Questa Bella Mano, composed by Wolfgang Amadeus Mozart, is the only piece on this recital that was not originally composed for the trombone. Still, Mozart is by far the most well-known composer in tonight's program. He was born in Salzburg in 1756, and died in Vienna in 1791. Famous as a prodigy, Mozart was performing music at the age of four, composing by five, and touring around Europe at the young age of seven. As he grew, Mozart was known for his operas, *The Magic Flute*, *Don Giovanni*, and *The Marriage of Figaro*; Mozart is considered one of the greatest composers that has ever lived.

While Mozart composed this piece for a tenor voice, Clifford P. Barnes thought it would be great as a trombone piece. The piece was originally a concert aria, an aria written for concert performance rather than part of an opera. *Per Questa Bella Mano* depicts a man who is speaking lovingly towards a woman. Clifford Barnes, born in Cleveland in 1897, transcribed the aria to make it suitable for the trombone. Barnes was a trumpeter and bandmaster who studied at the New England Conservatory, and made a living playing teaching, composing, and transcribing music. His transcription, made early in the twentieth century, needed scholarly attention to produce a more accurate representation of the original piece.

The aria's form reflects the two moods of its original text. The form, or structure, of this piece is a two-tempo aria, meaning that the first half has a different tempo and feeling than the second half. In the first half, the man gives compliments and a promise of unwavering love, while the second half has the man asking the woman to "turn your proud gaze happily on me and say whether you hate or love me!" The second half is a slightly faster pace, which supports the anxious lyrics. It is a pleasure to perform this piece because it is a chance for the trombone to act and perform like a voice.

By this fair hand,
by these lovely eyes,
I swear, my dearest, that never
will I love anyone but you.

The breezes the plants, the stones,
which know my sighs full well,
will tell you how constant
is my fidelity.

Turn your proud gaze happily on me
and say whether you hate or love me!
Ever inflamed by your tender glances,
I want you to call me yours forever;
neither earth nor heaven can change
that desire which dwells within me.

Sonatina für Posaune und Klavier

Kazimierz Serocki is, arguably, the trombone repertoire savior of the twentieth century because he gave the instrument more new pieces than it had enjoyed for years. In fact, according to Walter Gerlach, Serocki composed “the most important work for trombone quartet of all time.” While there were pieces before Serocki’s time that featured the trombone, none came close to the fantastic style that he used. Serocki was born in Poland in 1922 and was known as a neoclassical composer, since he incorporated earlier methods of music-making into modern ideas. He studied at the Lodz Conservatory, and was vice-president of the Polish Composers’ Union. He organized the International Festival of Contemporary Music in Warsaw, which composers such as Stravinsky, Berg, and Bartók attended. Serocki died in Warsaw in 1981.

Serocki’s earlier works stemmed from the fact that he wanted to try new things. Because, according to Gerlach, “no other composer before the last twenty years had written three compositions which feature the trombone.” Serocki wanted to employ new compositional styles; by creating fresh trombone repertoire, including the *Sonatina für Posaune und Klavier* in 1954, he rejuvenated trombone pieces in the mid-twentieth century. Throughout the *Sonatina*’s three movements, Serocki showcased difficulties for as well as strengths of the trombone.

The first movement, from the beginning, challenges the performer. Trombones are accustomed to loud, big parts, such as the “Ride of the Valkyries,” but this movement requires the trombone to play “leggiero” (lightly). While the trombone plays sweetly through this movement, it is at an “Allegro” (fast) tempo that is in a bright major mode. Not only does the first movement challenge the performer in its tempo, but also by means of syncopation, which puts emphasis on beats that normally wouldn’t be accented. The sense of pulse groupings also changes, making it difficult to place notes where they should be.

The second movement, “Andante molto sostenuto” (moderately slow and very sustained), offers an approach that is more comfortable for a trombone player. The trombone is known, at least by trombonists, for being “the voice of God,” and that reputation can lead to “song-like” pieces. Serocki composed such a piece in this second movement, which is more legato—connected, flowing, and expressive—than the other parts of the *Sonatina*. The form for this movement is ternary (ABA), meaning the main theme in the beginning is restated at the end, with a central theme that sounds more majestic and in a major mode in between. The piano presents the main “A” theme in the beginning, and the trombone restates it at the end, with very little accompaniment. The “B” section starts a measure after the trombone starts

playing, bringing an homage to the first movement by repeating the main “Allegro” theme, but in a much slower tempo. In this “Andante” movement, the main musical highlight is the increase in volume (called a “crescendo”), followed by a decrescendo (decrease in volume) in the middle of this movement.

The third movement embodies technical difficulties while highlighting the trombone’s strengths. The third movement is the longest in terms of its notation, but shortest in terms of time, with a tempo of 180 beats per minute. Much like the first movement, “Allegro vivace” (fast and lively) is supposed to be played very lightly. Serocki calls for a glissando near the end of the movement—a continuous slide upward or downward between two notes—which is a specialty for trombones. Serocki was known for being one of the first composers to require glissandos in his pieces. The movement ends on a very dramatic high note diving down to a low note to cap off this magnificent piece.

Cavatine

It is difficult enough to be accepted into a college at the age of eighteen, but Camille Saint-Saëns was able to do so at the age of thirteen. Saint-Saëns was born in 1835 in Paris, France. He demonstrated perfect pitch by the age of two, and his training in piano and music theory started only five years later. As a child prodigy, he enrolled at the Paris Conservatory, and had his compositional debut at the age of eighteen. Saint-Saëns was compared to such prodigies as Beethoven and Mozart, but with his teachers shielding him from Romantic-era composers, his compositions were not as revolutionary as others expected them to be, and his compositional approach remained conservative.

Composers have their reasons to create pieces; in the case of Saint-Saëns and *Cavatine*, it was money. Saint-Saëns continued to work at the school he attended: the Paris Conservatory. He had written *Cavatine* in 1915 for the trombone professor Louis Allard at the conservatory. Sadly, the piece did not premiere until 1922, after his death the preceding year.

This piece’s form and style of playing is much like the *Sonatina für Posaune und Klavier*, while its title contradicts the work to some degree. The word “Cavatine” comes from “cavatina,” meaning “a short operatic aria in simple style without repeated sections.” Saint-Saëns’s piece, however, is ternary, similar to the second movement of *Sonatina für Posaune und Klavier*. The “A” section in this piece is very pronounced in the trombone part, whereas the “B” section, like the second movement of the *Sonatina*, is more legato. The piece itself is absolute, meaning there is no story or character implied by this piece. The musical highlight is in the “B” section, where the trombone slowly crescendos to a climactic high note before fading away.

Sonata for Trombone and Piano

Ewazen, much like Serocki some forty years earlier, rejuvenated trombone repertoire in the late twentieth century. Ewazen, the only composer on this program alive today, was born the same year that *Sonatina für Posaune und Klavier* was composed, 1954. Ewazen studied first at the Eastman School of Music and later at the Juilliard School, where he now teaches. As Kim Dunnick states, “Ewazen is currently one of the most performed living composers of music for brass instruments.” The *Quintet for Bass Trombone and Strings*, *Trio for Tenor Trombone, Bass Trombone, and Piano*, and *Sonata for Horn and Piano* are all examples of compositions by Ewazen that give the brass player a leading role.

The *Sonata for Trombone and Piano* further cemented the popularity of Ewazen. It was commissioned by Michael Powell in 1993, and Powell and Ewazen recorded it on a CD titled *Music for the Soloists of the American Brass Quintet and Friends*. The piece premiered at the Aspen Music Festival, and it was so popular that Ewazen was commissioned again to write another piece, *Sonata for Trumpet and Piano*.

The second movement of this piece, “Adagio,” actually borrows an idea from the Renaissance era. The genre for this movement is a pavane, which was a sixteenth-century slow processional dance for couples. This dance can really be heard in the melody, as the movement speeds up and slows down while having a smooth and round sound. Much like a couple on the dance floor, the piano and trombone move in tandem, changing tempos with each other. The challenge of this piece is the lack of tempo indications, leaving it to the interpretation of the performers how quickly “poco animato” (a little lively), and how slowly “meno mosso” (less motion) should go.

Concertino for Trombone, Op. 4

Ferdinand David is one of a number of musicians who was known for his playing ability as well as his compositions, but David’s fame as a composer came later in his life. Born in 1810, David joined a family of prodigies. His father was a well-off businessman, and David’s sister was a pianist. At the age of twelve, David learned the German traditions of violin-playing. He studied at the Conservatorium at Leipzig, and while playing in Berlin in 1825, he met Mendelssohn; they became fast friends. David, as a virtuoso violin player, was the concertmaster under Mendelssohn in 1835 in Leipzig, and he became an increasingly prolific composer. Moreover, he was well-read, and was regarded as a very witty man, who died in 1873.

David would not have composed the *Concertino for Trombone* if it weren’t for Felix Mendelssohn. Karl Traugott Queisser played trombone, and commissioned Mendelssohn to write a piece for him. Mendelssohn was busy

at the time, so he gave the task to his friend David, who then composed the *Concertino* in 1837.

The first movement feels as if it were a processional for royalty. After the accompaniment performs a long introduction, the trombone comes in at a forte (loud) dynamic level. The movement in itself has a lot of challenging, fast-paced notes. The long-awaited trombone, the quick notes, and the overall happy mood make this movement feel as if it were a stately parade. The end of the movement features a cadenza, which is an unaccompanied solo passage for the trombone.

While the opening movement was in a “bright” major key, the second movement, “Marcia Funebre,” quickly transitions to a more somber mood and a minor key. This movement is a funeral march, making this procession a lot slower than a Sousa march. The musical interest in this march is its crescendo to the high C near the end, and the decrescendo of the trombone afterwards. The piece then transitions into the third movement rather abruptly, as the trombone slowly fades away on a long note, and the piano jumps into the “Allegro maestoso” (fast and majestic) tempo.

The final movement of the *Concertino* has an ending that most audiences would not expect. The movement is played with more separation than the funeral march. Interestingly, the themes from the third movement are familiar since they are recycled from the first movement. Through the majority of this movement, the trombone exhibits a majestic forte with rapid fast notes, but ends on a long note with a quiet piano dynamic. The piece as a whole is very celebrated in the trombone community, and Albert Mell calls the *Concertino for Trombone* a “seminal work in the history of the trombone repertory.”

Acknowledgments

Thank you to:

My Family

During all the times I was stressed throughout college, I knew I could always rely on you. Thank you for always being just a call and a visit away.

Mark Miller and Santino Galvan

I couldn't have asked for better teachers. Thank you for your wisdom, patience, and most of all, believing in me when I could not believe in myself. I would not be the trombone player I am today without both of you.

Cassidy Williams

Thank for always staying by my side. You have kept me sane throughout this year, and I am truly grateful.

Christopher J. Woodruff

You have always been there to give me constructive feedback on my instrument, and you always challenge my playing ability through Brass Ensemble, Wind Orchestra, and Mustang Band. Thank you for being an exceptional example of a music teacher.

Paul Woodring

Not only did you accompany me through these difficult pieces, but you have also guided me through performance with a piano.

The Faculty and Staff

Thank you for dealing with me for almost five years. I cannot express how much your knowledge, patience, and investment aided me in becoming a better musician, teacher, and overall human being. Your attention towards me before I accepted was beyond what others had done, and you continue to give me that attention.

The Brothers of Iota Pi

You have shown me a new passion to serving, and have shown what a brotherhood truly is. All of you challenge me to strive for the highest, and I thank you for that.