

Upcoming Events

Event	Event Date	Location	Time
Contemporary Artist Music Series: SuperCollider	3/13	Organ Recital Hall	7:30 p.m.
Virtuoso Series Concert, CSU Faculty John McGuire, Horn	3/25	Organ Recital Hall	7:30 p.m.
Virtuoso Series Concert, Guests Svet Stoyanov, Percussion & Brooke Ferguson, Flute	3/26	Organ Recital Hall	7:30 p.m.
Opera: <i>The Merry Widow</i> by Franz Lehar	3/29 - 3/30, 4/6	Griffin Concert Hall	7:30 p.m.
Virtuoso Series Concert, CSU Faculty Rachel Ellins, Harp	4/1	Organ Recital Hall	7:30 p.m.
Virtuoso Series Concert: Austin Piazzolla Quintet	4/2	Organ Recital Hall	7:30 p.m.
Contemporary Artist Music Series: Branden Sipes	4/3	Organ Recital Hall	7:30 p.m.
Dance: Student Dance Concert	4/5, 4/6	University Dance Theatre	8 p.m.
Percussion Ensemble Concert	4/6	Instrumental Rehearsal Hall & Runyan Rehearsal Hall	6:00 p.m.
Dance: Student Dance Concert	4/6	University Dance Theatre	2 p.m.

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Meet Me at the UCA

Virtuoso Series Recital:

Murray Oliver, trombone  
Ilya Sinaisky, piano

March 12, 2013 7:30 P.M.  
Organ Recital Hall

Program

- Ballade, Op. 62* (1944) ..... Eugene Bozza
- 4 songs..... Gabriel Faure  
    *Après en reve*  
    *Mandoline*  
    *Ici-bas!*  
    *Au Bord de l'eau*
- Drei Leichte Stucke* (1938) ..... Paul Hindemith
- INTERMISSION -----
- Sonata for Trombone and Piano* (1993)..... Eric Ewazen
- La Petite Suzanne (Valse Caprice)* (1937)..... Arthur Pryor



# Program Notes

**Eugene Bozza** (1905-1991) was a prolific French composer and conductor. He seems to have written so many solos, chamber works, and etudes for wind instruments that any contemporary wind player who has not heard of him has not been paying attention. He studied at the Paris Conservatoire where he won the *premier prix* for violin, conducting and composition. He also won the *Prix de Rome* in 1934. He conducted at the Opera-Comique in Paris until retiring in 1975.

His *Ballade* (1944) was the contest piece for that year at the Paris Conservatoire. A lyric opening, impressionistic coloring, a cadenza, use of mute, a lazy glissando section resembling Gershwin's *Porgy and Bess*, a technical Baroque-like presentation, and quotes from Wagner, Stravinsky and Respighi, make for quite a stylistic tour in 9 minutes.

It has often been said that the trombone is the instrument closest the human voice. Choosing songs to perform in recital has always been such a difficult task as there is so much great vocal music out there. For tonight's performance I have chosen four French *melodie* by **Gabriel Faure** (1845-1924) that really speak to me as a musician that often music from the trombone literature cannot.

**Paul Hindemith** (1895-1963) was German composer who was one of many to immigrate to the United States in 1930's and 1940's during the Nazi reign. He taught primarily at Yale University and influenced many students, including Lucas Foss. He ultimately returned to Europe in 1953 to teach at the University in Zurich.

*Drei Leichte Stucke*, or “Three Easy Pieces”, is a deceptive title for a rather beautiful and complex set of pieces. Originally for ‘cello and piano the piece receives its name from the ‘cellists perspective. The three pieces was written so that the ‘cellist need not move his or her hand out of first position near the top of the fingerboard-their basic hand position remains unchanged. This however does not apply to the trombone. Hindemith’s work gives the solo trombonist the chance to show great facility in the lower register of the trombone.

Born in 1954 in Cleveland, Ohio, composer–pianist **Eric Ewazen** studied at the Eastman School of Music (B.M. 1976), the Tanglewood Music Festival, and the Juilliard School (D.M.A. 1980) under several composers including Samuel Adler, Milton Babbitt, Gunther Schuller, and Joseph Schwantner. Since 1980, he has been a member of the Juilliard School faculty. Ewazen is currently one of the most performed living composers of music for brass instruments. His works are well received, and he is often commissioned by important individual brass players, ensembles, and organizations to compose pieces for them.

Ewazen completed his *Sonata for Trombone and Piano* in the spring of 1993, and trombonist Michael Powell, principal trombonist of the Orchestra of St. Luke's and a member of the American Brass Quintet premiered the work that summer at the Aspen Music Festival, with the composer at the piano. The success of this piece brought considerable attention to Ewazen, who was soon commissioned to write a sonata for trumpet and piano. The *Sonata* is a work of significant dimensions and duration, following the twentieth-century trend toward longer solo works for brass instruments. Instead of the twelve- to fifteen-minute length of concertos and sonatas that had become normal from Joseph Haydn's Trumpet Concerto through the middle of the 1900s, Ewazen's three-movement *Trombone Sonata* lasts well over twenty minutes. It also follows a style of brass composition that started roughly in the 1950s, which puts the trombone and piano on an equal footing, resulting in a collaboration of two soloists rather than a solo instrument with accompaniment. The sonata uses traditional musical forms: sonata-allegro structure for the first movement, a pavane for the second, and a rondo for the third. Ewazen uses the full range of the trombone from D to c1, and while the work is demanding, it is a joy to perform.

No trombone recital would be complete without one of the wonderful melodies written and arranged by **Arthur Pryor** (1870-1942). Pryor was a trombone virtuoso, bandleader and soloist with the famed Sousa Band. Also a prolific composer of band music, Pryor wrote some of todays most famous trombone literature.

*La Petite Suzanne (Valse Caprice)* was written later in Pryor's life, long after he had ceased being a trombone soloist. It utilizes the use



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