

Ryan Miller - Trombone

M.M. Recital

Miriam Hickman – Piano

With: Skyler Foster – Bass Trombone

**Student Recital Series
Katzin Concert Hall
Monday, April 8, 2013 • 5:00 p.m.**

ASU Herberger Institute
FOR DESIGN AND THE ARTS

ARIZONA STATE UNIVERSITY

Ryan Miller – M.M. Recital

Concert pour Trombone et Piano ou Orchestra

Launy Grøndahl
(1886 - 1960)

- I. Moderato assai ma molto maestoso
- II. Quasi una Leggenda
- III. Finale

Die Schöne Müllerin

Franz Schubert
(1797 - 1828)

- No. 2 – Wohin? (Whither?)
- No. 6 – Der Neugierige (The Question)
- No. 15 – Die Liebe Farbe (The Favorite Color)
- No. 16 – Die Böse Farbe (The Hated Color)

Improvisation Nr. 1 für Posaune Solo

Enrique Crespo
(b. 1941)

There will be a 10-minute intermission

Solo de Concours pour Trombone avec accompagnement de Piano

Bernard Crocé-Spinelli
(1922 - 1981)

Eight Preludes, Op. 34

Dmitri Shostakovich
(1906 - 1975)

- 3. G major (Andante)
- 6. B minor (Allegretto)
- 10. C# minor (Moderato non troppo)
- 11. B major (Allegretto)
- 15. Db major (Allegretto)
- 16. Bb minor (Andantino)
- 19. Eb major (Andantino)
- 24. D minor (Allegretto)

Skyler Foster – Bass Trombone

Presented in partial fulfillment of the requirements for the degree Master of Music. Ryan Miller is a student of Professor Douglas Yeo.

While relatively unknown outside of Scandinavia, Danish composer and conductor **Launy Grøndahl** is a household name amongst Scandinavian musicians. As a student of Carl Nielsen and Niels Gade, he is most well-known as the conductor of the orchestra of the Danish Broadcasting Corporation, a position he held for over three decades. As a composer, Grøndahl wrote many orchestral, chamber and piano compositions including concertos for bassoon, violin, and trombone. The trombone concerto was dedicated to Danish trombonist Vilhelm Aarkrogh who played trombone in the Casino Theater Orchestra in Copenhagen in which Grøndahl himself was a violinist from an early age. In the world of the trombone, Grøndahl's Concerto is a major piece of the repertoire and an often performed work.

The first movement starts with a stormy chord in the piano (or orchestra) which is then joined by a dramatic and declamatory statement in the solo trombone. The movement then alternates between the heroic Maestoso theme and a romantically lyrical second theme which can really play off of the soloist's expression and agility. The second movement alternates between a chant-like subject in 7/8 and an ethereal second theme in 6/8 which leads to a dramatic climax topped by a high B-flat in the solo part. The second movement ends with a lower setting of the second theme which can be seen as reminiscent of a lullaby. The final movement opens with a recitative recalling the first movement, leading to a light rondo which alternates between a highly rhythmic statement and a free-flowing second theme. The concerto is concluded with a fortissimo flourish that provides a sense of authority and finality.

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Die Schöne Müllerin (The Lovely maid of the Mill) is a song cycle based on poems by Wilhelm Müllerin. It is one of the earliest examples of an extended song cycle to be widely performed. The work is considered one of Schubert's most important, and it is widely performed and recorded. Die schöne Müllerin is performed by a pianist and a solo singer, though many adaptations of selections from the cycle have been arranged for instrumental solo. Since the story of the cycle is about a young man, the work is most often sung by men, and as a result sits very well on the trombone. There are twenty songs in the cycle, around half in simple strophic form, and they move from cheerful optimism to despair and tragedy. At the beginning of the cycle, a young journeyman miller wanders happily through the countryside. He comes upon a brook, which he follows to a mill. He falls in love with the beautiful miller's daughter (the "Müllerin" of the title). She is out of his reach as he is only a journeyman. He tries to impress her, but her response seems tentative. The young man is soon supplanted in her affections by a hunter clad in green, the color of a ribbon he gave the girl. In his anguish, he experiences an obsession with the color green,

then an extravagant death fantasy in which flowers sprout from his grave to express his undying love.

English Translation of Text by Dr. Theodore Barker

No. 2 – Wohin (Whither?)

*I heard a stream-let gushing
From out its rocky bed,
Far down the valley rushing.
So fresh and clear it sped.*

*I know not why I ponder'd,
Nor whence the thought did flow,
E'en as it hastens downward,
With my staff I too must go.*

*Still onward but ever downward,
And e'er still by the stream,
Which with refreshing murmur,
More bright and clear did gleam.*

No. 6 – Der Neugierige (The Question)

*I will not ask a flower,
Nor of the stars inquire,
For no star or flow'r can tell me,
What I to know desire:
For I am not a gardn'er,
The stars too far above,
My stream-let will I ask then,
If blest will be my love?*

*O stream-let, dearest stream-let,
How dumb thou art today!
I'd fain know one thing only,
One word then pray thee say.*

*Must this then be my pathway?
O stream-let tell me where,
My path shall I find!
Thou hast with thy sweet murmur,
Bewilder'd quite my mind.*

*Why speak I of a murmur,
No murmur can it be.
The Nixies they are singing,
'Neath the wave their melody.*

*Cease singing my friends cease
murm'ring,
And blithely wander near.
I hear the sound of mill-wheels,
In ev'ry stream-let clear.*

*One word is "yès" so pleasant,
The other word is "no",
Each little word comprising,
My world of bliss or woe.*

*O stream-let, dearest stream-let,
What whim possesses thee!
I ne'er again will tell it,
Say does my love love me?*

No. 15 – Die Liebe Farbe (The Favorite Color)

*In green I now will wind me,
In weeping willows bind me,
My love likes green so well.*

*I'll rest beneath a cypress tree,
Or seek me a field full of rosemary,
My love likes green so well.*

*A hunter see me hieing,
Across the meadows flying,
My love likes hunting so well.*

No. 16 – Die Böse Farbe (The Hated Color)

*I fain would roam thro' the world away,
Away tho' the world so wide,
If only all were not so green
In wood and on mountainside.*

*I would I could bare the branches all,
Of ev'ry leaf so green,
And turn all the green grass deathly
pale,
Weeping alone, unseen.*

*Ah green, thou hateful color thowh,
Why leereest e'er in spite,
So proud, so pert, so tauntingly,
On me poor me, all clad in white?*

*The game I follow 'tis Death, I trow,
The field I call it the Lover's woe,
My love likes hunting so well.*

*The grave my woe shall cover,
With rushes green spread over,
My love likes green so well.*

*No ebon cross, no ruddy bloom,
Green naught save green shall clothe
my tomb,
My love likes green so well.*

*In snow, and rain, and the raging
storm,
Before her door I would lie,
By day and by night I would softly sing,
This one word only: Goodbye.*

*Hark, when a horn rings thro' the
wood,
I hear her window then,
tho' not for me she now looks out,
I still may dare to look in.*

*O from thy forehead now unbind,
That fatal ribbon green!
Farewell, farewell, and ere I go,
Give me thine hand again.*

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As the founder of the extremely popular ensemble known as the German Brass Quintet and later the larger "German Brass", **Enrique Crespo's** name is known throughout the music world as a performer, arranger, and composer. In Uruguay, his country of birth, Crespo went on to study music and architecture, eventually becoming the principal trombonist of the Buenos Aires Symphony Orchestra. He became known in his home country as a composer and band leader for TV productions. He left Uruguay for Germany in 1967, receiving a large

grant to study trombone and composition at the College of Berlin. He quickly became the principal trombonist of the Bamberg Symphony and later the Stuttgart Radio Symphony. During this busy and successful performing career, Crespo was also working on his own arrangements and compositions. In forming the German Brass Quintet for one of his productions, he started a phenomenon that has recorded over 20 albums and rivals the Canadian Brass insofar as German audiences are concerned. Having been written by an accomplished trombonist and initially conceived as an audition piece, Crespo's *Improvisation* is meant to demonstrate the capabilities of the trombone in all registers and with many different styles of playing. It is an impressive work that is sure to challenge even the most accomplished of players.

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Though many American musicians may not be familiar with the name, French composer and musician **Bernard Crocé-Spinelli** had very successful career in France around the beginning of the 20th century. As a composer he wrote many works for orchestra and choir and is perhaps most known for his cantata *Frédégonde* for which he won the Second Grand Prix de Rome in 1897. Shortly after winning this prize, he went on to become the director of the conservatory at Toulouse in 1904 and held that position for 10 years until he was offered the opportunity to become the director of the conservatory at Bordeaux in 1914, a position he held until his death. While at Toulouse he composed *Solo de Concours* (Contest Solo) for trombone in 1903. This solo was immediately submitted as the contest piece for trombone at the National Conservatory of Music in Paris (Commonly referred to as the Paris Conservatory) that same year. The winner of the competition was a trombonist by the name of Eugene Adam who would later go on to play trombone and subsequently tuba in the Boston Symphony Orchestra. Trombonists owe much of the standard repertoire that currently exists to these annual competitions at the Paris Conservatory, which were the genesis of compositions such as Guillmant's *Morceau Symphonique*, Ropartz's *Pièce en mi bémol mineur*, Stojowski's *Fantasie*, and later on pieces like Tomasi's *Concerto*, to name a few.

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The following is included with the arrangement of Eight Preludes by Douglas Yeo:

Perhaps no composer of our time has been subjected to greater scrutiny of his musical subtext than Dmitri Shostakovich (1906-1975). Walking the fine line between true artistic freedom and apparent servitude to the "official" authorities, it is only now, since his death and the collapse of the Soviet Union that his music can be properly evaluated.

The Twenty-Four Preludes for Piano, Op. 34, come from a particularly fertile and important period in Shostakovich's life. Composed between the end of 1932 (the first Prelude is dated December 30, 1932) and his Piano Concerto No. 1 in C minor, Op. 35, which he began composing immediately upon completion of the Preludes. The composer gave the premiere of the Preludes in Moscow on May 24, 1933.

Following the model of Chopin and others before him, the Twenty-Four Preludes traverse all of the major and minor keys. The infamous *Pravda* denunciation of Shostakovich was yet three years away, and he was enjoying a period of great compositional success. The Preludes provide a personal glimpse into Shostakovich's life (some commentators refer to them as "psychological sketches"); they cover a wide emotional range from excruciating somberness to sardonic humor and unbridled playfulness. While not nearly as well known as his later Twenty-Four Preludes and Fugues, Op. 87 of 1950-51, the Op. 34 Preludes show a mature compositional style with a working-out of techniques that would become further developed in later years.

The tradition of arranging these Preludes goes back to Leopold Stokowski, who transcribed the E-flat minor Prelude for orchestra; others over the years have arranged several of the Preludes for various solo instruments with piano.

I have chosen eight Preludes, four each from major and minor keys, that successfully survive the transition from piano to a two-voice format and communicate a wide range of musical and emotional ideas. By arranging them for tenor and bass trombone, I have been able to preserve the wide voicing so characteristic of Shostakovich's piano and chamber music, while at the same time providing challenges for the performers. I have retained the original keys and numbering, and have added no further editorial comments than those of the composer himself. Shostakovich's extraordinary writing for trombones in his symphonies (particularly numbers 8 and 10 and the remarkable solo in 15) shows his affinity for the instrument; I like to think he would approve of these arrangements.

-Douglas Yeo