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Senior Honors Recital

Jeffrey Scheu

Planning

Program notes

- Check trade journals, music dictionaries, and other reference materials for analyses of works
- Get header from music services
- Write them
- Turn in to music services for printing

Music

- Pick program
- Order music
- Get accompanists and other performers
- Learn music two months in advance
- Start daily run-throughs one month in advance
- Schedule rehearsals
- Schedule lessons with outside opinions (other teachers and universities)

Advertisement

- Order posters through music services; this should be done when program is turned in
- Make small poster to put in music building
- Order announcements - Lawell's Gift Shop \$30/100 announcements
- Send announcements at least two weeks in advance
- Make invitation list for announcements - include relatives, faculty, administration, and friends.

Administration

- Register for MusPe 498 - Senior Recital through Applied Studies in Music
- Do not register for ID 499
- Contact the Honor's College Office one semester prior to recital
- Contact the Honor's College Office during the semester of the recital
- Double check with academic advisors

Post-Performance

- Reception in lobby
- Order recording from in School of Music, Office of the Director
- Pay Accompanists
- Thank teachers and other people who helped
- Prepare recital planning sheet for special collections

PROGRAM NOTES

Jeffrey Scheu - Trombone, Euphonium, and Bass Trombone

SENIOR HONORS RECITAL

Pruis Hall - February 1, 1990 - 8:00 P.M.

Hommage a Bach - Eugene Bozza, a French composer and conductor, is noted for his appointments as conductor of the Opera-Comique in Paris in 1958 and later, in 1951, director of the Ecole Nationale de Musique, Valenciennes (Natl. School of Music, Valenciennes). As a student at the Paris Conservatory, he won "premier prix" for the violin, conducting, and composition. Known primarily for his chamber music, Bozza has also composed large scale works for chorus and orchestra including a mass, a requiem, two ballets, several operas and four symphonies. His chamber music has greatly enriched the wind player's repertoire with music for saxophone quartet, brass quintet, woodwind quintet, and flute and bassoon duet to name a few.

The Hommage a` Bach, while not as known as its counterpart, Bozza's Ballade, remains to be a standard in the trombone repertoire. The piece was written for Monsieur Bourez, a colleague of Bozza's at the Ecole Nationale. The work's introduction sounds a marcato, fanfare-like figure which leads into the first thematic element of the work. The arpeggiated and scalar sixteenths of this section are in direct comparison to the first movement of Bach's first cello suite. The second section provides a lyrical contrast to the first with its flowing melody much like that of the Ballade. Following the rubato, lyrical passage Bozza finishes the work with an Allegro $\frac{3}{8}$ section consistent with Bach's Giges found again in his series of suites for violoncello.

Four Serious Songs - Brahms composed Vier Ernste Gesange op. 121 one year before his death. Out of all of his works for solo voice Vier Ernste Gesange op. 121 is the only work for which he compiled the text himself. Some sources say that the death of his close friend Clara Schumann may have inspired the work; however, Brahms dedicated the work to his friend Max Klingler. Shortly after the completion of the work, Brahms developed cancer of the liver which eventually led to his death.

As Brahms was always an essentially shy person, he used his composition as an outlet for his innermost feelings. The Four Serious Songs op. 121 must have served as a chance for him to air his sorrow concerning Clara Schumann, as well as his fears for his own life. The text on the accompanying page was again compiled solely by Brahms from various scriptural passages; it was translated by Paul England.

Four Dialogues - Samuel Adler is an American composer of German origin. After moving to the United States as an 11 year old in 1939 he began studying composition at Boston University in 1943. Later studies took him to Harvard University where he studied with Piston, Thompson, and Hindemith. After receiving his degree, he spent time as a conductor for the United States Army. Currently, Dr. Adler is the chairman of composition for the Eastman School of Music. He has received numerous awards, including grants from the Rockefeller and the Ford foundations. His works include publications for opera, orchestra, chorus, and solo voice. He has also published an anthology for choral conducting and written articles for various music journals including the American Choral Review and the Music Educators Journal. Dr. Adler has written many chamber works for winds and percussion including the **Four Dialogues** published in 1974 under a commission from the Tubist Universal Brotherhood Association.

Four Dialogues was written for Dr. Brian Bowman of the University of Maryland and the United States Air Force Band. Dr. Bowman and Gordon Stout, faculty member of Ithaca Conservatory of Music, recorded the piece for Crystal records. According to Dr. Adler and Peggy Heinkel in her article, "Analysis for interpretation: Samuel Adler's Dialogue for Euphonium and Marimba" (T.U.B.A. Journal, Feb. 1986), the first movement presents an idee fixe in the euphonium which continues throughout the work. Adler employs the use of tone rows and expansionism. The second movement offers a "perpetual motion rondo" (T.U.B.A. Journal, Feb. 1986); the movement features the idee fixe through an angular euphonium line and a technical display of musical effects by the marimba. The third movement is described by Adler as a "floating melody over a roaming bassline, much like Bach." (T.U.B.A. Journal, Feb. 1986) The fourth dialogue provides a driving triplet subdivision in an ABA structure. It perpetuates the idee fixe to the very last bar by utilizing the entire range of the euphonium. The key to listening to this work lies in the title. Each dialogue serves as a conversation between the two instruments and one should listen for the interesting and intricate interplay between the two instruments.

Sonatina - Halsey Stevens was an American composer of prolific stature. With over 80 published works, Stevens has written for vocal, orchestral, and chamber settings. (Groves, p. 84) After studying at Syracuse University and the University of California, Berkeley, he eventually attained a position as chairman of composition at the University of Southern California, Los Angeles. Aside from his work as a composer, Stevens is an accomplished scholar of composer, Bela Bartok.

The Stevens **Sonatina** was composed early in 1960. Although it was originally written for bass trombone it has been adopted as a standard of the tubist's solo literature. The **Sonatina** is consistent with the traditional structure of the sonatina which is a scaled down version of the sonata with shorter and simpler movements. One striking difference, however, is the meter of the first movement; rather than writing in the traditional duple meters Stevens offers a triple meter with frequent displacement

of the beat. The second movement is a sound display of traditional structure with its sostenuto lines in both the trombone and piano; however, the difference lies in Stevens' unique use of harmonies and harmonic color. The third movement is the traditional fast final movement combined with a contemporary use of mixed meter. Two main themes compose the last movement; the first is of staccato eighth notes, while the second is of legato quarter notes. The alternation between the two provides an interesting climax of dynamics, articulation, and rhythm.

Sonata for Horn, Trumpet, and Trombone - Francis Jean Michel Poulenc, a French composer/ pianist, provided the world with a prolific compilation of compositions in a variety of musical genres. In addition to his works for chorus, solo voice, and orchestra, Poulenc composed five film scores and incidental music for several stage productions. He also supplied a multitude of chamber works for piano and also chamber ensembles.

Poulenc's chamber music can be divided into three chronological periods; (Groves, p.164) the Sonata falls into his first period(1918-1926). Roger Nichols for Groves writes, " the four works in his first period. . . are acidly witty, garnishing plain, triadic and scaly themes with spicy dissonances.(p.164) Nichol's description is particularly relevant to the Sonata, with its extreme secco articulations of the first movement and its rude interjections of the last. The piece is dedicated to Mademoiselle Raymonde Linossier, a friend who introduced Poulenc to Adrienne Monnier's book shop - a "hangout " of French composers, artists, and poets. It is certain that Milhaud, Satie, and Poulenc's friend Eluard would have enjoyed the wry sarcasm and satire present in this Sonata.

BIBLIOGRAPHY

Groves Dictionary of Music and Musicians

T.U.B.A. Journal - February, 1986

Who's Who in American Musicians

Harvard Dictionary of Music

Four Serious Songs Text

Ecclesiastes, III.

One thing befalleth the beasts and the sons of men; the beast must die, the man dieth also, yea, both must die; to beasts and man one breath is given, and the man is not above the beast; for all things are but vanity. They all go to the self same place, for they all are of the dust, and to dust they return. Who knoweth if a man's spirit goeth upwards? And who knoweth if the spirit of the beast goeth downward to the earth, downward into the earth? Therefore, I perceive there is no better thing for a man to rejoice in his own works; for that is his portion. For who shall ever show him, who shall show him what will happen after him?

Ecclesiastes, IV.

So I returned and did consider all the oppressions done beneath the sun. And there was weeping, weeping and wailing; wailing of those that were oppressed, and had no comfort; for with their oppressors there was power, so that no one came to comfort them. Then I did praise the dead which are already dead yea, more than the living which still in life linger yea, he that is not is better than dead or living; for he doth not, know of the evil that is wrought for ever on earth.

Ecclesiastes, 41.

O death, o death, how bitter, how bitter art thou unto him that dwelleth in peace, that dwelleth in peace, to him that hath joy in his possessions, and liveth free from trouble, to him whose ways are prosperous in all things, to him that still may eat! O death, o death, how bitter, how bitter art thou! O death, how welcome thy call to him that is in want and whose strength doth fail him, and whose life is full of cares, who hath nothing to hope for, and can not look for relief! O death, o death, how welcome art thou! How welcome is thy call!

The first epistle to St. Paul to the Corinthians

Though I speak with the tongues of men, and of the angels, and have not charity, then am I become as sounding brass, or a tinkling cymbal. And though I can prophesy, and understand all mysteries, and am great in all knowledge, and though I have the gift of faith and can move mountains, and have not charity, yet am I nothing worth, yet am I nothing worth? And though I give my worldly goods to feed the poor, and though I also give my body, give my body to be burned, and have not charity, it profiteth me nothing, it profiteth me nothing. For now we see through a glass but darkly, but darkly, but then we shall see face to face. Now I only in part do know, but then I shall surely know even as also I am known. Now abideth faith, and hope, and charity, these three; but the greatest of them all is charity, the greatest, the greatest of these is charity