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## Concert recording 2018-04-22a

Blake Manternach

Schumann Robert

Claudia Burson

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**Graduate Trombone Recital**  
**Blake Manternach, trombone**  
**Shuman Robert, piano**  
**Claudia Burson, piano**

April 22, 2018 | 8:00 pm  
Stella Boyle Smith Concert Hall

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**Program**

- Basta ..... Folke Rabe (1935-2017)
- Concerto for Trombone and Orchestra ..... Launy Grondahl (1886-1960)
- I. Moderato assai ma molto maestoso
  - II. Quasi una Leggenda: Andante grave
  - III. Finale: Maestoso - Rondo
- Ballade ..... Eugene Bozza (1905-1991)
- Intermission ..... Blake's Chops (R.I.P.)
- Variations ..... Leon Stekke (1904-1970)
- I. Theme
  - II. Var. I
  - III. Var. II
  - IV. Var. III
  - V. Var. IV
  - VI. Var. V
- Concerto for Alto Trombone ..... Georg Christoph Wagenseil (1715-1777)
- II. Allegro assai
- The Days of Wine and Roses ..... Henry Mancini (1947-1994)
- Lush Life ..... Billy Strayhorn (1915-1967)

*Blake is a student of Dr. Mixdorf.*

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We hope you enjoy tonight's performance.

For more information on the Department of Music and other events, please visit our calendar of events online at <http://music.uark.edu>

Ushering and stage management for this concert provided by Sigma Alpha Iota and Phi Mu Alpha.

## **Rabe**

*Basta* was originally written as a piece for Christian Lindberg as a part of a project by the Royal College of music to create more solo repertoire for trombone. The piece features a lot of extreme and extended techniques, much of which can also be heard in Folke Rabe's Trombone Concerto, "All the Lonely People" (a tribute to The Beatles). About *Basta*, Folke Rabe writes, "I got the idea that the player could be seen as a kind of messenger who hurries in and delivers his message and then - BASTA! - rushes away. (You know that "basta" in Italian means "ENOUGH!!!".) But apart from that there is no further story like e.g. what is enough? or what is the message? or why this haste? That is up to everybody's imagination. But I think that the music in itself, virtuoso as it is, at times carries a feeling of stress and haste, especially in the end where motives and fragments of motives are juggled around and phrases are not finished before the next one breaks in...." Folke Rabe was a Swedish composer who died in September of last year. Rabe studied with the esteemed 20<sup>th</sup> century composer, Gyorgy Ligeti at the Royal College of Music in Stockholm.

## **Grondahl**

Concerto for Trombone and Orchestra was written in 1924 by Danish composer Launy Grondahl during his visit to Italy. It was inspired by the trombone section of the Orchestra of the Casino Theatre in Copenhagen. The premiere of the piece was in this very same theatre in Copenhagen. The work has since become a standard within the trombone community. Notable recordings have been made by Joseph Alessi, Brett Baker, Håkan Björkman, Jesper Juul Sørensen, Massimo La Rosa, Christian Lindberg, Jacques Mauger, and Branimir Slokar, among others.

## **Bozza**

Eugene Bozza is established mostly as a composer of chamber music, but his solo works are also held to a high esteem. Bozza was a French contemporary composer and violinist. He also wrote some lesser known large ensemble works that are rarely performed outside of France including 5 symphonies, operas, ballets, large choral work, wind band music, concertos, and much work for large brass or woodwind ensembles. Bozza's *Ballade* is composed in a sort of moment form with no repeated or circulating motifs throughout the piece. It features chromaticism as well as an advanced sense of tonal harmony as is typical in Bozza's traditional French style. Much of the material of the piece is derived from standard orchestral trombone excerpts. See how many you can count!

## **Wagenseil**

Written in 1763, Wagenseil's alto trombone concerto is one of the earliest pieces ever written for trombone. The piece proved to the chamber world that the trombone had expressive capabilities and was influential in creating a push to write more trombone music. The concerto is the first concerto that was ever written for trombone and laid the groundwork for every trombone concerto that would inevitably follow it.

## **Stekke**

Variations was written in 1942 for the Competition of the Royal Conservatory of Bruxelles, Belgium. It was written for Stekke's friend, Mr. Estevan Dax. Dax was a colleague of Stekke at the Royal Conservatory and would go on to be influential in the editing of trombone etude books. Stekke was



obviously not a trombonist considering the awkward slide positions for a piece with movements in F# minor and F# major. The melody is quite beautiful and Stekke is able to explore a lot of ground with his five variations on the same theme. The third movement has the most significant change in character because of its change in style, tempo, and key. See if you can still recognize the familiar tune by the end of the final variation!

### **The Days of Wine and Roses**

This tune has always been a favorite of mine. I learned it at a very early age and fell in love with it after hearing the Bill Evans version of the song. The song was written and popularized by the 1962 movie of the same name. The lyrics are as follows:

The days of wine and roses laugh and run away like a child at play  
Through the meadow land toward a closing door  
A door marked "nevermore" that wasn't there before

The lone-ly night discloses just a passing breeze filled with memories  
Of the golden smile that introduced me to  
The days of wine and roses and you

### **Lush Life**

This ballad was written by famous jazz composer Billy Strayhorn who had wide success writing for the Duke Ellington Orchestra. Claudia and I hope to pay a kind of tribute to John Coltrane and Johnny Hartman with our performance of this tune. If you haven't heard the album "John Coltrane and Johnny Harman" it's a must listen. The Lyrics of Lush Life (also written by Strayhorn) are as follows:

"I used to visit all the very gay places. Those come what may places. Where one relaxes on the axis of the wheel of life. To get the feel of life. From jazz and cocktails. The girls I knew had sad and sullen gray faces. With distant gay traces. That used to be there you could see where they'd been washed away. By too many through the day. Twelve o'clock tales. Then you came a long with your siren of a song. To tempt me to madness! I thought for a while that your poignant smile was tinged with sadness. Of a great love for me. Ah yes! I was wrong. Again, I was wrong. Life is lonely again, and only last year everything seemed so sure. Now life is awful again, a troughful of hearts could only be a bore. A week in Paris will ease the bite of it, all I care is to smile in spite of it. I'll forget you, I will. While yet you are still burning inside my brain. Romance is mush, stifling those who strive. I'll live a lush life in some small dive. And there I'll be, while I rot with the rest of those whose lives are lonely, too."