

University of
Lethbridge



Faculty of Fine Arts
Department of Music

Presents

Amanda Rood, bass trombone
Keely Evanoff, tuba

In a

Junior Recital

Assisted by
Gregory Knight, piano
Bente Hansen, piano
Jacob Patrosh, euphonium

From the Studio of Dr. Nick Sullivan

6:30pm

Sunday, April 10, 2022

Recital Hall

~~PROGRAM~~

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|---------------------------|-----------------------------------|---------------------------------|
| Cameos | | Gordon Jacob (1895 - 1958) |
| <i>V.I.P.</i> | | |
| <i>Nostalgic Singer</i> | | |
| <i>Nimble Dancer</i> | | |
| <i>Phantom Procession</i> | | |
| <i>Derby Winner</i> | | |
| | <i>Amanda Rood, bass trombone</i> | |
| | <i>Gregory Knight, piano</i> | |
| Concerto in One Movement | | Alexej Lebedev (1924 - 1993) |
| | <i>Keely Evanoff, tuba</i> | |
| | <i>Bente Hansen, piano</i> | |
| Midlands Melody | | Eric Ewazen (b. 1954) |
| | <i>Amanda Rood, bass trombone</i> | |
| | <i>Gregory Knight, piano</i> | |
| Tuba Suite | | Gordon Jacob (1895 - 1958) |
| <i>Prelude</i> | | |
| <i>Hornpipe</i> | | |
| <i>Sarabande</i> | | |
| <i>Bourree</i> | | |
| <i>Brief Interlude</i> | | |
| <i>Mazurka</i> | | |
| <i>Ground</i> | | |
| <i>Galop</i> | | |
| | <i>Keely Evanoff, tuba</i> | |
| | <i>Bente Hansen, piano</i> | |
| Worlds Apart | | Frank Gulino (b. 1987) |
| | <i>Amanda Rood, bass trombone</i> | |
| | <i>Gregory Knight, piano</i> | |
| Personalities | | Barbara York (1949 - 2020) |
| <i>Quirky</i> | | |
| <i>Romantic</i> | | |
| <i>Sassy</i> | | |
| <i>Solitary</i> | | |
| <i>Brilliant</i> | | |
| | <i>Amanda Rood, bass trombone</i> | |
| | <i>Keely Evanoff, tuba</i> | |
| | <i>Jacob Patrosh, euphonium</i> | |

~~PROGRAM NOTES~~

Cameos, Gordon Jacob

Dedicated to International Trombone Association founder Tom Everett, *Cameos* is a staple of bass trombone repertoire. It features five semi-programmatic movements, each with its own character. *V.I.P.* takes the stage with a powerful entrance full of octaves in the piano and runs of both diatonic and chromatic nature in the solo line. Jacob then flips the piece on its head with *Nostalgic Singer*, which paints a much more mellow picture. *Nimble Dancer* is written in compound time to accentuate the rhythmic pulse of a spritely dance. In *Phantom Procession*, Jacob employs a mute to create a ‘ghostly’ effect. *Derby Winner* is based on the horse race of the Kentucky Derby, filled with fast arpeggios and chromaticism, and a high B flat to end off the piece.

Concerto in One Movement, Alexej Lebedev

Lebedev’s *Concerto in One Movement* is a significant piece of solo material for either any solo tubist or solo bass trombonist. The work is a great stepping off point for developing performers who are working on musicality and presence in front of an orchestra instead of at the back. As the piece was written by a tubist, it is grounded using many idiomatic passages for the instrument. Lebedev incorporates several technical elements that are meant to be challenging to the player, but sound effortless to the audience. The piece also gives the player the chance to demonstrate a number of style shifts. Between the regal sounding Allegro sections and the slower and more lyric Andante sections, this piece allows the performer to sing, utilizing some of the tuba’s most expressive qualities and ranges to showcase the drama.

Midlands Melody, Eric Ewazen

Home to rich history and vibrant culture, the English Midlands – of which *Midlands Melody* is inspired by – is full of intertwining roads and stunning views that make for a very popular travel route. Ewazen wrote the piece for freelance trombonist Jonathan Warburton, who premiered Ewazen’s *Concerto for Bass Trombone in England* with Ewazen in attendance. Ewazen was taken aback by the Midlands, and so wrote *Midlands Melody* for Warburton. Keep your ears out for the recurring two bar syncopated ‘Ewazen-isms’ in the solo line that begin halfway through the piece, bracketed by chording in the piano.

Tuba Suite, Gordon Jacob

Gordon Jacob’s *Tuba Suite* is a contemporary piece of music that is meant to imitate Baroque styles of dance, represented in each movement but with a modern twist in tonality, rhythm, or other musical elements. Jacob, a British composer and educator, focused on writing for many wind instruments in his compositional output, and his works typically have distinct sound because of his incorporation of modern tonality coupled with playful rhythms and a dry British humour. His pieces often have an element of surprise or unique character that keeps the performer and the audience on their toes.

***Worlds Apart*, Frank Gulino**

Worlds Apart is written to take the listener on a musical journey, through the numerous time and key changes throughout the piece. It starts out with a romantic and lyric section before taking off into a passionate dance, building towards a change into an irregular meter. This 'B' section features intertwining segments and polyrhythms between the trombone and the piano, which foreshadow the time changes that accompany the return of the 'A' section. Gulino expertly balances moments that allow the trombone to sing with the energy of more technically challenging passages. The climax of *Worlds Apart* strings together arpeggios and scalar passages that are friendly to the ear, followed by a harmonic augmentation into the return of the introductory melodies of the work.

***Personalities*, Barbara York**

Canadian-born composer Barbara York is known for her multitude of contributions to low brass repertoire over many years. In fact, the Tuba Euphonium Association awarded York a Lifetime Achievement Award posthumously last May. York originally wrote *Personalities* for French horn, euphonium and tuba, but the French horn part has transcribed for bass trombone for this performance. *Personalities* features five semi-programmatic movements: *Quirky* sets the mood of the piece with a playful and unorthodox mix of chords and intervals. *Romantic* then sweeps in with a Disney-esque, princess-ballad style. The melody line in *Sassy* ripples between the upper two voices, anchored by the tuba line. *Solitary* is a euphonium feature containing a short cadenza that weaves range and fast fingerings into one all-encompassing package. York finishes the journey with *Brilliant*, a fast-paced movement with a constant passing back and forth of melodic lines between the trio instruments to complete the performance.