



FACULTY OF
FINE ARTS

Presents

Madelyn Appleton, trombone

In a

Graduation Recital

Assisted by

Bente Hansen, piano

Larissa Wright, trombone

Tyler Houlihan, bass trombone

Nick Sullivan, bass trombone

From the Studio of

Dr. Nick Sullivan

4:00pm

March 3, 2024

Recital Hall

~~ PROGRAM ~~

A Caged Bird

Barbara York
(1949-2020)

Silent Noon from *The House of Life*

Ralph Vaughan Williams
(1872-1958)
Ed. Madelyn Appleton

Concerto for Trombone and Piano

Allegro vivace
Andante cantabile
Allegretto

Nikolai Rimsky-Korsakov
(1844-1908)

Bente Hansen, piano

~~ INTERMISSION ~~

2am, Opus 31

Neal Corwell
(b. 1959)

Keely Evanoff, sound engineer

Andante and Allegro

Joseph Edouard Barat
(1882-1963)

Bente Hansen, piano

Exultate Justi

Lodovico da Viadana
(1560-1627)
Ed. Madelyn Appleton

Madelyn Appleton, alto trombone
Larissa Wright, trombone
Tyler Houlihan, bass trombone
Nick Sullivan, bass trombone

~~ PROGRAM NOTES ~~

A Caged Bird

Barbara York

Barbara York writes about her piece, commissioned by The International Women's Brass Conference in 2014:

"Scored for trombone and piano, this piece was inspired by my own further exploration and now musical exploration on the subject of being "caged" and of still "singing" in spite of this. I have attempted here in my own concept of "cagedness" to include, beyond racial references, also those issues that include gender, sexuality, economic status, medical/physical problems, and any number of other situations that create restrictive and even imprisoning boundaries.

Even within the many bonds and restrictive boundaries we often find ourselves, it seems to be a fundamental part of our Nature as both human and Spiritual beings that we cannot help but "sing" in both joy and praise.

For me, this piece is not so much an exploration as to "why the caged bird sings" as it is simply commenting, even with some measure of wonderment, on its remarkable inevitability."

Silent Noon

Ralph Vaughan Williams

Silent Noon, from the greater work *The House of Life*, composed by Ralph Vaughan Williams in 1903 for voice and piano, has been transcribed, here, for tenor trombone and piano. This adaptation invites the audience to experience the timeless beauty of Vaughan Williams' work through the unique timbre and expressive capabilities of the tenor trombone.

Vaughan Williams, a celebrated English composer known for his pastoral and evocative compositions, originally set *Silent Noon* to a poem by Dante Gabriel Rossetti. The poem reflects the tranquillity and profound stillness of a summer afternoon, capturing the essence of a still, silent moment in time.

Concerto for Trombone and Piano

Nikolai Rimsky-Korsakov

Nikolai Rimsky-Korsakov, best known for his rich orchestral compositions and colourful orchestrations, also left an influential mark on the world of Russian music with his *Concerto for trombone and piano*. Composed in 1877 during a period of remarkable creative output, the concerto features the trombone's ability to weave melodic lyricism with virtuosic flair.

In this performance, the pianist and soloist collaborate to bring forth the energy, lyricism, and brilliance embedded in Rimsky-Korsakov's concerto. Rimsky-Korsakov immerses the listener in a powerful soundscape throughout the work, showcasing amazing artistry and innovation.

2AM, Opus 31

Neal Corwell

Neal Corwell writes about his piece:

“The inspiration for 2AM, a generally peaceful and somewhat brooding piece, came during a sleepless rainy night. An acoustic guitar is the principal sound source for the accompaniment, and some vocal interjections, such as whispers, are also heard, along with the sound of rain during the introduction and epilogue. The guitar is often used percussively to provide a rhythmic underpinning for the solo. The composition portrays a quiet middle-of-the-night mood.”

Andante and Allegro

Joseph Edouard Barat

J. E. Barat’s *Andante and Allegro* has become a staple for solo trombone repertoire, showcasing expressive lyricism, dramatic contrasts, and engaging interplay between the soloist and piano.

The Andante section opens with a lyrical and expressive melody, allowing the trombonist to demonstrate the instrument’s warm and rich tonal qualities. As the trombone weaves through these phrases, the pianist provides a delicate and supportive backdrop, enhancing the emotive character of the andante.

The mood suddenly shifts as the Allegro section begins with its lively and spirited energy. This section highlights technical challenges including rapid articulations and dynamic contrasts.

Throughout the piece, Barat was able to combine the romantic, flowing sound of the Andante with the excitement and energy of the Allegro, creating a work that is both expressive emotionally and technically demanding.

Exultate Justi

Lodovico da Viadana

Exultate Justi, meaning “rejoice, ye just” by Lodovico da Viadana, was originally written for SATB choir and basso continuo. This version has been edited and transposed for alto, tenor, and two bass trombones.

Incorporating the contrasting timbres of the three instruments creates a beautifully blended sound with Viadana’s combination of traditional choral textures with a forward-looking harmonic language.

Growing up singing in community choir, this piece is one that I’ve sung a couple of times and that I enjoyed immensely! It has been a nostalgic and exciting opportunity to create this full-circle moment in my musical career by playing it with this amazing, talented group of musicians and friends. Enjoy!