presents

Alexis Flores, Senior
Trombone Recital

In collaboration with
Ezra Bartz, piano

TUESDAY | OCTOBER 27, 2020
SAN MARCOS, TX

6PM | RECITAL HALL
PERFORMING ARTS CENTER
Program

Concert Piece No. 5
Vladislav Blazhevich
(1881-1942)

Sonatine pour Trombone et Piano
Jacques Casterede
(1926-2014)

I. Allegro vivo
II. Andante sostenuto
III. Allegro

Bone Daddy
Donald Hale, Jr.
(b.1995)

IV. Laveau Mambo

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree.
NOTES

Vladislav Blazhevich (1881-1942), composed many works for the trombone shortly after he began teaching at the Moscow Conservatory. Beginning in the 1920s he composed thirteen concertos for trombone. His motivation to compose these works came from the need to widen the body of available trombone concertos, as well as a desire to write pieces that would challenge trombonists' technique and musicianship at the level required by twentieth century compositions. *Concert Piece No. 5* (also known as *Concert Sketch No. 5*) was composed in 1938 and is the only one of five of these works that are known. The music adopts a Russian sound that is romantic in style.

Jacque Casterede's *Sonatine for trombone and piano* is a part of a series of sonatas for wind instruments and piano that he wrote between 1955 and 1958. The title *Sonatine* is indicative of the fact that it is not only a trombone solo with piano accompaniment but a dialogue in which the two instrumentalists are equals—the piano part being just as difficult and important as the trombone part. Each movement brings to the fore a particular aspect of the trombone: The brilliance of sound of the first movement projecting gay, robust music with a vigor that is sometimes rugged. The softness and melodic continuity show that the trombone can sing with just as much sensitivity as a stringed instrument. Finally, in the third movement, one hears the influence of jazz. Syncopated rhythms are superimposed over a chorale, tying together through the episodes two very different aspects of this magnificent instrument.

Donald Hale's *Bone Daddy* is an exploration through the whimsical and mysterious world of the occult, namely voodoo, and the title refers to a colloquial term used in the jazz age as a moniker for a promiscuous person. Movement IV, Laveau Mambo (1801-1881), is easily one of the most recognizable mambos, or priestesses of voodoo. She would draw crowds of thousands to watch her perform her rites. In the spirit of this, the last movement takes you through one of these rites, a not so subtle dance, as she gives up herself to the spirits of voodoo, always with a boa around her neck and just as powerful in death as she was in life.

*Texas State University is a tobacco-free campus.*