

University of Missouri School of Music

Master's Recital • 2021-2022 Series

Hunter C. Hamby, Trombone

Assisted by

Zachary Kierstead, Piano

Dr. Derek Bromme, Trombone

April 23rd, 2022 • 7pm • Sheryl Crow Hall

Program

Concerto for Trombone **Ida Gorkovskiy**
(b. 1933)

- I. Lyrique
- II. Dolcissimo
- III. Final

Conditions of a Solitary Bird **Lawrence Borden**
(b. 1951)

- I. The first, that it flies to that which is highest
- II. The second, that it does not suffer companionship, even of its own kind
- IV. The fourth, that it does not have a definite color
- V. The fifth, that it sings sweetly

“Recondita” from Tosca **Giacomo Puccini**
(1858-1924)

Intermission

Lock Horns..... **Steven Verhelst**
(b. 1981)

Dr. Derek Bromme, Tenor Trombone

Suite of Negro Spirituals **arr. James Markey**
(b. 1975)

- I. Deep River
- II. Swing Low, Sweet Chariot
- III. Go, Tell it on the Mountain

Spain..... **David Fetter**
(b. 1938)

Soundtrack..... **Brian Sadler**

Thank You

This recital would not have been possible without the amazing support system that I have been fortunate to have throughout my life. My family has been an incredible pillar of encouragement and aid throughout my career. Specifically, Angela and Garren Hamby, my mom and dad, who have been my biggest supporters since day one. They encouraged me to follow my passions and dreams and, even though it certainly did not make sense at the time, did everything they could to allow me the opportunity to be successful and switch to trombone from saxophone my senior year of high school. Hopefully, after putting on two college recitals and many trombone performances and gigs, they see that this change was the right choice. And it would be remiss of me to not acknowledge my brother and sister, Caleb and Kiersten, who have been my siblings, enemies, and most recently and importantly friends and biggest supporters in my life. Hopefully, this shoutout is better than my undergrad one...

Thank you to all the friends and colleagues I have had the great fortune to meet during my time here at Mizzou. There is no way I can thank all of you in an appropriate way and not have this be the length of a full-length novel. I hope you all know how much I truly appreciate each and every one of you.

And finally, I would like to thank Dr. Howe, Dr. Griffith, and Dr. Bromme. These three trombonists and educators have helped to shape me into the performer I am today, in addition to the educator I hope to be. Though he was my undergraduate trombone professor, Dr. Bromme has become one of my biggest supporters and friends in both my music career and personal life. I could not be more thankful to have his guidance over the last six years. Dr. Howe and Dr. Griffith have both become role models and helped me take my abilities to a new level. Being a jazz novice, Dr. Griffith took the challenge of teaching me how to be comfortable in a jazz setting and at the end of the day, "just hear it" and learn "it's just the blues". Dr. Howe, through the last two years, helped to show me my potential as a trombone player and academic writer. Through many trombone lessons and drafts of research papers, he stuck with me and made sure I continued to expect the absolute best from myself. For all the time and energy each of these professors have spent helping me, a simple thank you will never be enough, but I hope they each know they have all impacted my life in truly significant ways.

This recital is given in partial fulfillment of the requirements for the Master's degree in trombone performance. Hunter C. Hamby is a student of Dr. Tim Howe.

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Program Notes

Ida Gotkovsky is a world-renowned composer and prominent figure for women composers of the 20th century. Born into a musical family in Calais, France, Gotkovsky began composing at the age of eight and entered the National Conservatory of Music in Paris to study composition. Some of her teachers included Noël Gallon, Olivier Messiaen, and Nadia Boulanger. After her studies, she entered numerous competitions for composition and won several prestigious awards including the Prix Blumenthal, the Prix Padeloup, the Prix de Composition International de Divonne les Bains, and the Medaille de la Ville de Paris to name a few.¹ Her works range from chamber to symphonic music, instrumental and vocal solo works, and even an opera and are seen as a representation of French Culture. Gotkovsky's inspiration, according to her website, uses the notion of "infinity" and "evolution of musical heritage" to create her unique compositions, stating, "To create a universal work and to ensure by a contemporary language, with vigorous structures, the unity of musical expression throughout all times."² To me, this means that Gotkovsky is trying to use the infinite possibilities of music composition with differing notes, rhythms, and styles while also trying to relate it to the long history of music.

The *Concerto for Trombone* is in three movements and features modal scales, blues influences, and technical sixteenth note passages. In the first movement, there is an agitated and tumultuous interjection of the trombone in the beginning of the entire work. The first arpeggio is an E diminished chord with an added major seventh that sets the tone of the movement as dark, pleading, lyrical, and yet still hopeful with the addition of the major seventh. The much more technical section of the first movement plays with modal scales based on the note D that quickly transitions into arpeggios. There is also a declamatory cadenza before recapping motifs from the beginning of the movement. The second movement demonstrates the blues and jazz influences that many French Conservatory composers implemented in the twentieth century. This movement is reminiscent of a jazz ballad. The final movement is a technical challenge of long passages of sixteenth notes that constantly move forward towards a bombastic ending. There is slight relief from the technical challenge in the middle of the movement, however, with a quasi-cadenza and an expressive lyrical line before finally ending. The listener feel a sense of relief from the beginning of the first movement to the end of the third movement.

Lawrence Borden is a composer, educator, and trombonist based in Tennessee. Formerly the principal trombonist at the Nashville Symphony Orchestra and Associate Professor of Trombone at Vanderbilt University, Borden wrote a contemporary piece of music while working in Veracruz, Mexico as principal trombone of the Xalapa Symphony Orchestra. He dedicated his composition to his teachers, trombonists Ardash Marderosian and Frank Crisafulli.

Conditions of a Solitary Bird is a piece based on the writings of San Juan del la Cruz, a sixteenth century Spanish Catholic mystic. The poem is as follows;

"The Conditions of a Solitary Bird are five.
The first, that it flies to that which is highest;
The second, that it does not suffer companionship, even of its own kind;
The third, that it points its beak towards the sky;
The fourth, that it does not have a definite color;
The fifth, that it sings very sweetly."

San Juan de la Cruz (1542-91)

Translated by Lawrence Borden and Alan Harzman

1 "Ida Gotkovsky," Wind Repertory Project, July 24, 2021, https://www.windrep.org/Ida_Gotkovsky.

2 Ida Gotkovsky, "Ida Gotkovsky - Biography," Ida Gotkovsky - Biographie d'une artiste, accessed March 1, 2022, http://www.gotkovsky.com/textes_versionFR/txt_biographie-Ida_Gotkovsky.html.

The original poem is based on advice de la Cruz would give to nuns at convents during confessions and to aide in their own spiritual journey. These “conditions” were meant to reflect the lonely lives of nuns and other religiously righteous people yet offer solace with the knowledge that they were living in the light of their God. Borden’s writing reflects this, using extended techniques like playing into a piano during the First and Fifth movements and multiphonics and quarter tones in the Fourth movement. These extended techniques help to create a sound that reflects the lines of the poem. The First movement being reminiscent of the challenge of aiming to the highest point a bird can, the Second a harrowingly sweet melody to reflect on the nature of being solitary, the Fourth creating sounds that leave the listener wondering what “color” it might be, and the Fifth a sweet and singing melody to reflect that, though solitary, one must still share their talents with the world.³

Giacomo Puccini was one of the most influential Italian opera composers of the late-nineteenth and early-twentieth centuries. His operas were primarily written in a sub-genre of opera known as “verismo”, or a story based on real life. Rather than operas from the great composers of Verdi and Wagner that base stories on mythology or of gods, Puccini chose to write stories that were grounded in the struggles of everyday people. Though different in their stories, Puccini was inspired by the compositional styles of Verdi and Wagner, specifically Wagner’s use of leitmotifs to denote characters or ideas. He is also known for pushing societal norms of the time through opera as he wrote a revolutionary work, *Suor Angelica*, that featured only female roles. His other significant operas that are frequently performed are *La bohème*, *Tosca*, and *Madama Butterfly*.⁴

Puccini’s opera, *Tosca*, features star-crossed lovers, an evil head of secret police, and the lengths people will go for loved ones. The tenor aria, “Recondita” occurs in Act I and is sung by the character Mario Cavaradossi, a painter and man in love with a singer, Floria Tosca. Cavaradossi is singing about his love for his one true love, Tosca, while he is painting a portrait of Mary Magdalene.⁵ He sings about Tosca and how she is the only one he thinks about, pleading for her to be his.

Steven Verhelst is an accomplished bass trombonist and composer from Belgium. He attended the Royal Flemish Conservatory in Antwerp, majoring in bass trombone. From there he attended the Rotterdam Conservatory, studying with prominent trombonists like Ben van Dijk, Jörgen van Rijen, Henrik-Jan Renes, Pierre Volders, and George Wiegel. While maintaining a busy performing schedule with groups such as World Brass, the Netherlands Wind Ensemble, and the Belgian Copper Offensive, Verhelst has had much success in composing works for bands, trombone ensembles, and low brass solos. Perhaps his most significant works have been in response to recent disasters, a massive tsunami that hit Japan in 2011 and the COVID-19 pandemic. These pieces were entitled “A Song for Japan”, and “Song for Health”. These pieces are for solo, small group, or large ensemble and aim to help the impacted groups associated with each tragedy.⁶

Lock Horns is a tenor and bass trombone duet that was originally written for Ben van Dijk and José Milton Vieira. The initial triplets passed down between the tenor to the bass trombone create a dramatic entrance and start the initial conversation between the two instruments. The rest of the introduction continues the idea of the two voices working together and leads to a waltz section with some Latin influences. Through the waltz, however, each voice starts to insist on their own melodies and eventually leads to each voice trying to outdo the other. As the composer puts it, “in the end, they agree to disagree”.⁷

3 Lawrence Borden, *Conditions of a Solitary Bird* (Coventry, England: Warwick Music, 1996).

4 “Giacomo Puccini: Composer,” English National Opera, accessed March 1, 2022, <https://www.eno.org/composers/giacomo-puccini/>.

5 Ibid.

6 “Steven Verhelst,” Wind Repertory Project, accessed March 1, 2022, https://www.windrep.org/Steven_Verhelst.

7 Steven Verhelst, “Lock Horns – Trombone Duet (Ttrbn + Btrbn),” Steven Verhelst, accessed March 1, 2022, <https://www.stevenverhelst.com/product/lock-horns/>.

James Markey is the bass trombonist of the Boston Symphony Orchestra and an international soloist and educator. Markey was originally a tenor trombonist studying with Joe Alessi at Julliard and becoming the associate principal of the New York Philharmonic and recorded a solo album entitled *Offroad*. While he had achieved a significant level of professional success, Markey discovered a love for the bass trombone that quickly became the focus of his professional life. After returning to Julliard for bass trombone and winning a position with the Boston Symphony Orchestra, he recorded his next album “On Base” and debuted his arrangement of these classic spirituals.

There are three movements and three spirituals that are featured within this *Suite*. The first being “Deep River”, the second “Swing Low, Sweet Chariot”, and the third being “Go, Tell it on the Mountain”. Here are the lyrics to each:

Deep River

“Deep river, my home is over Jordan.
Deep river, Lord, I want to cross over into campground.
Oh, don’t you want to go to that gospel feast?
That promised land, where all is peace?”

Swing Low, Sweet Chariot

“Swing low, sweet chariot
Coming for to carry me home
Swing low, sweet chariot
Coming for to carry he home

I looked over Jordan and what did I see
Coming for to carry he home
A band of angels coming after me
Coming for to carry me home

Swing low, sweet chariot
Coming for to carry me home
Swing low, sweet chariot
Coming for to carry me home

If you get there before I do
Coming for to carry me home
Tell all my friends I’m coming too
Coming for to carry me home

Swing low, sweet chariot
Coming for to carry me home
Swing low, sweet chariot
Coming for to carry me home”

Go, Tell it on the Mountain

“Go, tell it on the mountain
Over the hills and everywhere
Go, tell it on the mountain
That Jesus Christ is born

While shepherds kept their watching

O'er silent flocks by night
Behold throughout the heavens
There shone a Holy light

Go, tell it on the mountain
Over the hills and everywhere
Go, tell it on the mountain
That Jesus Christ is born

The shepherds feared and trembled
When, lo! Above the Earth
Rang out the angel chorus
That hailed our Savior's birth

Go, tell it on the mountain
Over the hills and everywhere
Go, tell it on the mountain
That Jesus Christ is born

Down in a lowly manger
Our humble Christ was born
And brought us all salvation
That blessed Christmas morn

Go, tell it on the mountain
Over the hills and everywhere
Go, tell it on the mountain
That Jesus Christ is born
That Jesus Christ is born”

The first movement is meant to give time to reflect on our current times and features a cadenza with harmon mute to create a sound not typically heard or associated with bass trombones. The second movement is a dance with the initial statement of the melody in a traditional way that changes to a 7/8 dancing feel in the middle. And finally, the last movement is a celebration of all the achievements and progress made with uplifting melodies and jazz style. These songs are called “Negro Spirituals” and are some of the most significant forms of the American folksong. African Americans who were enslaved in the United States often came together in informal gatherings to sing, chant, and dance to combat the brutality of the conditions they were put in. These songs were also a way to express Black American’s Christian faith and describe the parallels of Biblical figures like Daniel and Moses to their own suffering at the hands of white slave-owners. While these songs are derived from sorrowful stories, there is always hope and longing within each one for a better, a more just, and more peaceful future where discrimination and hatred are things of the past.⁸

David Fetter is a composer, conductor, trombonist, and educator that has performed with professional groups internationally. He taught trombone at the Peabody Conservatory in addition to being a trombonist in the Cleveland Orchestra and the Baltimore Symphony Orchestra. His conducting engagements include conducting the Baltimore Symphony Orchestra, the Peabody Brass Ensemble, and the brass ensemble of the Baltimore Choral Arts Society in addition to other performing groups.

⁸ “African American Spirituals,” The Library of Congress, accessed March 7, 2022, <https://www.loc.gov/item/ihas.200197495/>.

His arrangements and original compositions have become staples in the modern brass repertoire and specifically for trombones.⁹

“Spain” is a movement from a larger work by Fetter called *Bass Lines*, which consists of four etude-like solo pieces of varying styles and challenges. “Spain” can best be summarized by visualizing a *matador* in a bull fight featuring extravagant colors of the matador costume, the bull in the stadium, and traditional Spanish sounds and styles. The piece opens with an assertive statement and sets up octave jumps that are featured throughout the first part. The second part is slower and is reminiscent of a romantic matador calling out to their true love. And the final part is much lower and more technically challenging, symbolizing the back and forth between the matador and the bull. Only at the end will one triumph.

Brian Sadler is a Musician First Class and trombonist and arranger in the US Navy Fleet Band. Beginning his service in 2001, Sadler has toured and performed internationally with the Navy Fleet Band and found his interest in composing and arranging for various groups and instruments. Most notably, his compositions for low brass, with several original works for solo tuba, trombone, bass trombone, and contrabass trombone, have won many awards including an *Excellence in Composition* in 2008 from the International Brass Music Festival and the winner of the Dallas Winds Brass Fanfare Contest in 2008 and 2015.¹⁰

Soundtrack for Trombone is a piece that brings Sadler’s love of movie and videogame music while simultaneously showcasing a performer’s ability on trombone or tuba. The piece opens with an exciting orchestral backing track that continues throughout the work. The trombone enters as the “main character” and allows the story to officially begin. While the main theme allows the performer to show off their abilities in the introduction, the cadenza that follows allows for the character to reflect and sets up the more lyrical section that is perhaps the character building up their own power to prepare for the upcoming battle. Once ready, the battle commences with sudden triplets and intensity that continue to the end of the piece. The character comes out on top and the ending features all the work the character had done throughout the story with quick scales, octave jumps, and low note galore.

9 David Fetter, “Biography - Teaching Philosophy,” David Fetter Music For Brass, accessed March 8, 2022, <http://www.fetterbrass.com/biography-teaching-philosophy/>.

10 Brian Sadler, “Bio,” Brian Sadler, Composer, accessed March 8, 2022, <https://briansadler.org/bio>.

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