

# **Tyler Long's Senior Trombone Recital**

**Assisted by Amanda Arrington, Piano**

**November 5, 2023**

**3:00 PM**

**All Faiths Chapel, Kansas State University**

## **PROGRAM**

*Harvest: Concerto for Trombone* (2009) ..... John Mackey (b. 1973)

Devon Autry, Percussion  
Jacob Morgan, Percussion  
Nathan Smith, Percussion  
Jessi Solorzano, Percussion  
Jake Wall, Percussion

*Concerto for Alto Trombone* (ca. 1763)..... Georg Christoph Wagenseil (1715-1777)

- I. Adagio
- II. Allegro assai

## **\*\*\*INTERMISSION\*\*\***

*Suite for Trombone and Piano* (1965) ..... Pierre-Max Dubois (1930-1995)

- I. Humoresque
- II. Galop-Fantaisie
- III. Pastourelle
- V. Rondo

*In the Secret Places* (2018)..... Nicole Piunno (b. 1985)

William Osorio, Bass Trombone

**KANSAS STATE**  
**UNIVERSITY**

School of Music,  
Theatre, and Dance

### **“Harvest: Concerto for Trombone” by John Mackey**

John Mackey (b. 1973) has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensembles (the fancy name for concert bands), and his band catalog now receives annual performances numbering in the thousands. In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters.

“Harvest: Concerto for Trombone” is based on the myths and mystery rituals of the Greek god Dionysus. As the Olympian god of the vine, Dionysus is famous for inspiring ecstasy and creativity. But this agricultural, earth-walking god was also subjected each year to a cycle of agonizing death before glorious rebirth, analogous to the harsh pruning and long winter the vines endure before blooming again in the spring. The concerto’s movements attempt to represent this dual nature and the cycle of suffering and return.

The concerto is set in three connected sections, totaling approximately 18 minutes. The first section begins with a slow introduction, heavy on ritualistic percussion, representing the summoning of Dionysus’s worshippers to the ceremony. The rite itself builds in intensity, with Dionysus (represented, of course, by the solo trombone) engaging in call and response with his followers, some of whom are driven to an ecstatic outcry — almost a “speaking in tongues” — represented by insistent woodwind trills. But when Dionysus transitions to a gentler tone, his frenzied worshippers do not follow. Their fervor overcomes them, and they tear their god to shreds in an act of ritual madness.

This brutal sacrifice by the ecstatic worshippers — the pruning of the vine — is followed without pause by the second section, representing Dionysus in the stillness of death, or winter. The god is distant, the music like a prayer.

The shoots of spring burst forth in the final section, following again without pause. The earth is reborn as Dionysus rises again, bringing the ecstasy and liberation that have been celebrated in his name for centuries.

- *Program notes by John Mackey, edited by Tyler Long*

### **“Concerto for Alto Trombone” by Georg Christoph Wagenseil**

Georg Christoph Wagenseil (1715-1777), was an Austrian composer, keyboardist, and teacher of the late Baroque and early Classical eras. As a predecessor to Haydn and Mozart, he served as a pivotal figure in the development of the Classical style in Vienna, with his innovative operas and symphonies having a great influence on Classical era composers. He spent much of his life composing for the court of Johann Joseph Fux in Vienna, and soon gained international prominence. His works include operas, concertos, symphonies, keyboard pieces, chamber music, and choral works.

Wagenseil’s “Concerto for Alto Trombone” is accepted as one of the earliest known trombone concertos. It is not known when exactly this piece was written, but it is believed to be traced back to the year 1763. This concerto was written during a time when widespread use of the trombone had fallen into a substantial decline throughout most of Europe. However, the composition of this concerto broke the ground for the use of trombone in secular venues and other chamber settings, where the musical expressiveness of the instrument gained recognition. It is believed that this concerto was written for a visiting dignitary to the court to whom he was appointed. This piece is divided into two distinct movements - “Adagio” and “Allegro assai.” Many musicologists believed this work was incomplete, due to the concerto only consisting of two movements, rather than three, which is typical of the concerto form. However, these claims proved to be incorrect due to performance records and the surviving manuscripts from the 18th century.

- *Program notes by Tyler Long*

### **“Suite for Trombone and Piano” by Pierre-Max Dubois**

Pierre-Max Dubois (1930-1995) was a French composer, conductor, and music educator. Dubois was a student of Darius Milhaud, another prominent French composer and conductor, and although he was not as widely popular as Milhaud, he gained the same respect in regard to his compositional outputs. He was an important factor in continuing the ideas of “Les Six” – a group of six composers living and working in Paris – into the middle and later 20th century. Dubois is credited for continuing the progressive musical ideas of this group within his own compositions into the later 1900s. His music is known to be characteristically light-hearted, with interesting harmonic and melodic textures. Dubois was awarded the Prix de Rome, a French scholarship for arts students that allowed them to study in Rome, in 1955. His “Suite for Trombone and Piano” is characteristically a light-hearted, tongue-in-cheek composition consisting of five separate movements.

- *Program notes by Tyler Long*

### **“In the Secret Places” by Nicole Piunno**

Nicole Piunno (b. 1985) is a composer who views music as a vehicle for seeing and experiencing the realities of life. Her music often reflects the paradoxes in life and how these seeming opposites are connected as they weave together. Nicole holds a Doctor of Musical Arts degree in composition and a Master of Music degree in theory pedagogy from Michigan State University. Her music has been performed by “The President’s Own” United States Marine Band, the Principal Brass Quintet of the New York Philharmonic, the United States Coast Guard Band, and at many universities and conservatories around the country. Her large ensemble music has also been featured at multiple regional CBDNA conferences, the Midwest Clinic, and numerous all-state concerts.

“In the Secret Places” was written for Jeremy Wilson and Evan Clifton. Evan asked me to relate the piece to our experiences with lip injury since I suffered a tear to my orbicularis oris muscle, and he suffered from focal dystonia. When discussing our experiences with recovery, Evan mentioned he could only play a single note over and over while he was recovering. I had a similar issue where I could only buzz a single low pitch on my mouthpiece while re-learning to play after surgery. I was eventually able to do “sirens” on the mouthpiece where I could do a slow glissando into lower pitches. I allude to this aspect of my recovery throughout the piece at various times with a glissando in the trombone. Evan also mentioned the hymn, “It is Well with My Soul,” which he was able to play in a practice session during recovery. That part of his story struck a chord with me because I also turned to a hymn after my injury. The hymn that became an important part of my life during that time was “Be Still My Soul.” Small excerpts from both of these hymns are the backbone of this piece.

Suffering from a severe lip injury was devastating, however I now consider it one of the greatest things that could have happened to me. Blessing is often found in places we do not think to look, and there are secret places of suffering that we may not let others see. We ourselves may not even fully see while we are in this place of suffering. However, there are often treasures hidden in this darkness. It may take a long time before the treasures reveal themselves, but eventually we find them. Mentors can also shed light so we can find blessing in the darkness. I know this to be true in my own life, especially during the time of my lip injury. I would like to dedicate this piece to the mentors and friends who have helped keep us on a path of light so we can find the good that often reveals itself through pain and struggle.

- *Program notes by Nicole Piunno, edited by Tyler Long*