



Toot tooT

Chamber Trios with Trombone

David Gier, *trombone*
Shari Rhoads, *piano*

David Greenhoe, *trumpet*
Mark Weiger, *oboe*

Jeffrey Agrell, *horn*
John Manning *tuba*

works by

Jacques Castéride

Ronald Roseman

Frank Stemper

• John Stevens •

Boris Blacher

Albany
CLASSICAL

MOST MUSIC COMPOSED BEFORE THE TWENTIETH CENTURY CAN BE STUDIED

and understood as an example of a specific genre: art song, string quartet, symphony, etc. However, many important works written in the last one hundred years defy such classification. In an attempt to break cleanly from tradition, modern composers have created chamber music that uses non-standard groupings of instruments. Trombonists have benefited from this compositional trend and now enjoy the status of equal partner in many chamber works, a role they last played in the earliest days of instrumental music, when mixed or "broken" consorts combined all types of woodwind, brass and string instruments.

Several currents in music contributed to the current body of chamber music that includes trombone. Without question, jazz trombonists have influenced composers with their persuasive presence and ear-catching explorations of the trombone's technical and expressive capabilities. Also, the desire of contemporary composers to create lean, fresh and decidedly anti-Romantic textures (necessitated, in part, by the limitations on resources created during World Wars I and II) has inspired new chamber works that include trombone. One cannot discount the role of the academy, with its

The Music

Jacques Castérède (b. 1926), a life-long Parisian, was born, educated and flourished as a musician in his home city. After nine years at the Paris Conservatory, where he was a student of Tony Aubin and Olivier Messiaen, Castérède won the prestigious Prix de Rome in 1953. He joined the faculty at the conservatory in 1959, and taught there until 1992, first as a solfège instructor, and later as professor of analysis and composition.

The *Concertino for Trumpet, Trombone, String Orchestra, Piano and Percussion*, performed here in a piano reduction by the composer, is an adaptation of the popular *Sonatine (1957) for Trombone and Piano*. The *Concertino* was premiered in Rome in 1958 by the RAI Orchestra, under the baton of Roger Boutry.

The *Concertino* combines a subtle jazz influence—found in much of the French music of this era—with contrapuntal rigor, and employs an angularity and clarity reminiscent of Honneger. The first and third movements alternate rangy, articulated passages with graceful lyric lines; the serene floating melody of the middle movement complements the outer movements perfectly.

Oboist and composer **Ronald Roseman** (1933-2000) was the prototypical New York classical freelance musician. His earliest musical training was in both performance and composition, but his immediate success as a performer after graduation from Queens College kept him from spending much time on composition early in his career. A distinguished orchestral player, chamber

interview, Roseman said of his music, "In a time of abstraction and chaos I wanted to find beauty, but beauty that was made with the language of our time." The *Trio* is fully modern in its rhythmic complexity, harmonic freedom, and inventive details of orchestration (including the striking use of quarter tones and frequent voice-crossing), and yet its clear structure, melodic directness, and fundamental expressiveness make it very accessible to the listener.

The music of **Frank Stemper** (b. 1951) has been critiqued as being both "overly complex" and "curiously accessible." He lives and composes in rural Southern Illinois, and his music has made its way to receive hundreds of performances by orchestras and ensembles across the United States, as well as in Canada, Mexico, England, Holland, France, Germany, Italy, Spain, Austria, Poland, Hungary, Romania, Latvia, Ukraine and Japan. Recently, it has been heard in Carnegie Hall, the Kennedy Center, Saptamina Internationala A Muzicii Noi—in Bucharest, Romania; the Festival Internacional De Musica Contemporánea in Alicante, Spain; Vladmir Ussachevsky Computer Music Festival in Los Angeles, California; Bregenz Festsspiele in Austria; the Incontri Europei Con La Musica—XXII in Bergamo, Italy; and the XV Festival De Marzo in Chihuahua, Mexico. He has been supported by awards from the National Endowment for the Arts, ASCAP, Meet the Composer, the Illinois Arts Council, the Rockefeller Foundation, and through residencies supported by the governments of France, Austria, Romania, Mexico and Holland. He was the 1981 recipient of the George Ladd Prix de Paris, and in 2003 his *Secrets of War*, was nominated for the Pulitzer Prize.

a thematic idea in itself and a variation of the original toot-toot motive from the outer sections. In both pieces, the war tries hard to force its way through the peaceful reverie and back into focus, and eventually succeeds, as it always does."

John Stevens (b. 1951) is a graduate of the Eastman School of Music and Yale University, and has performed as tubist with a variety of professional ensembles, including the Aspen Festival Orchestra, the American Brass Quintet, the San Francisco Ballet, the Philharmonic Orchestra of Florida, and the Miami Opera. He joined the University of Wisconsin faculty in 1985. In addition, Stevens is a gifted composer and arranger; in 1997, he was commissioned by the Chicago Symphony Orchestra to compose a tuba concerto. His works have been commissioned and/or recorded by the Wisconsin Brass Quintet, the International Trumpet Guild, the International Tuba and Euphonium Association, and soloists Roger Bobo, Brian Bowman, and Toby Hanks, among others.

Triangles, featuring the low brass subset of the quintet, was composed in 1978 and premiered the following year in a Carnegie Recital Hall concert by the composer, Joe Anderer (horn), and David Langlitz (trombone), all members of New York-based brass quintet, Pentagon. The piece is in four sections and draws heavily on the harmonic and rhythmic language of a variety of commercial and jazz styles. Each of the sections is connected by short cadenzas to make a continuous structure.

The Musicians



Trombonist **David Gier** teaches trombone and brass chamber music at the University of Iowa. An active soloist, chamber musician, clinician, and adjudicator, Gier has been a featured performer and presenter at venues across the country, including the International Trombone Festival, the Eastern Trombone Workshop, the Texas Trombone Symposium, Illinois State Trombone Workshop, the NACWPI/MENC National Conference, and the Manhattan Brass Symposium.

Gier began his professional career in New England as a member of the Springfield (MA) Symphony Orchestra and Orchestra New England. He served instructor of trombone and low brass at Choate-Rosemary Hall and Central Connecticut State University, and performed with a variety of professional ensembles, including the New Haven and Hartford Symphony Orchestras, the New Orchestra of Westchester, and Keith Brion's Peerless Sousa Band. Gier is currently principal trombonist of the Quad City Symphony Orchestra and the Cedar Rapids Opera Theater Orchestra and performs regularly with the Iowa Brass Quintet.

Since 1990, Gier has spent summers with his family in Colorado, performing as principal trombonist in the Breckenridge Festival Orchestra

He is very interested in creativity in music and in improvisation for classical musicians, frequently giving concerts and workshops around the country. Besides horn, Agrell teaches a unique course at the university entitled Improvisation for Classical Musicians. He has trained as a Soundpainting conductor with its inventor, Walter Thompson. He is on the faculty of the prestigious Kendall Betts Horn Camp and the Asian Youth Orchestra in Hong Kong.

David Greenhoe is Professor of trumpet and Chair of brass at The University of Iowa. He plays principal trumpet with the Quad City Symphony Orchestra and Cedar Rapids Opera Theater Orchestra, first trumpet with the Iowa Brass Quintet, and summer seasons is solo trumpeter with the Lake Placid Sinfonietta. He performs throughout the US as a soloist, solo recitalist, and chamber musician. Before coming to the University of Iowa in 1979, Greenhoe was on the music performance faculty at Ball State University. Prior to that, he was a member and soloist with the "President's Own" Marine Band, playing in the White House and all State functions during the Johnson years.

Greenhoe has performed with many orchestras and ensembles, including the Milwaukee Symphony, Rochester Philharmonic, Fort Wayne Philharmonic, Joffrey Ballet, Stuttgart Ballet, Atlantic Brass Quintet, and The Gregg Smith Singers. As a soloist under the direction of Aaron Copland, he performed

Pianist and conductor **Shari Rhoads** graduated from the University of Southern California with a Bachelor of Music degree in accompanying. She has performed and worked with many of the most renowned singers of the last twenty-five years including Montserrat Caballé, José Carreras, Plácido Domingo, Gheena Dmitrova, Agnes Baltsa, Eva Marton, Ramon Vargas and Bo Skovfus. She has appeared at various summer festivals including the Aix-en Provence Festival, Beethovenhaus, Bonn Germany, Vevey Schubertiade, Los Angeles Chamber Music series, and the International Musikfestwoche in Luzern, Switzerland. Ms. Rhoads worked as repetiteur/assistant conductor at the Gran Teatro del Liceo in Barcelona and the Teatro de la Zarazuela, Madrid.

Ms. Rhoads began her conducting career as assistant to Generalmusikdirektor Hans Drewanz at Staatstheater Darmstadt, Germany. In 1991 she became Kapellmeister at the Luzernertheater, Luzern, Switzerland, one of the first American women to hold the title. Ms. Rhoads was also professor at the Luzern Musikhochschule and the Conservatoire de Lausanne. In collaboration with Swiss stage director Georges Delnon, she is co-founder and clinician of "Mozart und Szenische Gestaltung."

Dedication

This project is the result of my long professional involvement with chamber music of all types, and carries the undeniable influence of my teacher, John Swallow—the consummate chamber trombonist and the one most responsible for pushing me along as a musician when I needed pushing along the most. I dedicate this recording to him.

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