

DEPARTMENT OF
MUSIC
AT PRINCETON

PROGRAM IN PERFORMANCE SENIOR RECITALS 2023

Sunday, April 16, 2023, 2 PM
Taplin Auditorium, Fine Hall

Jack Isaac '23
Trombone



Featuring:

Akiko Hosaki | Piano

Kyrie McIntosh '23 | Piano

Jack Isaac '23 | Trombone,
Bass Trombone
Alto Trombone

Artha Abeysinghe '26 | Trombone

Jupiter Ding '24 | Trombone

Wesley Sanders '26 | Bass Trombone

The use of photographic, video, or audio equipment is strictly prohibited. Please turn off or mute electronic devices for the duration of the performance.

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PROGRAM

**LEOPOLD
MOZART**

Concerto for Alto Trombone (1756)
Movement I (Adagio)
Kyrie McIntosh, Piano
Duration: 4 minutes

**STJEPAN
ŠULEK**

Vox Gabrieli (1973)
Akikio Hosaki, Piano
Duration: 8 minutes

**ERIC
EWAZEN**

Concerto for Bass Trombone (1995)
Kyrie McIntosh, Piano
Duration: 6 - 6 -7 minutes

**THELONIOUS
MONK,
ARR. BY SLIDE
HAMPTON**

Round Midnight (1944)
Artha Abeysinghe, Trombone
Jupiter Ding, Trombone
Wesley Sanders, Bass Trombone
Duration: 3 minutes

**JOSEPH HAYDN,
ARR. BY DONALD
MILLER**

Achieved is the Glorious Work (1798)
Artha Abeysinghe, Trombone
Jupiter Ding, Trombone
Wesley Sanders, Bass Trombone
Duration: 3 minutes

PROGRAM NOTES

By Jack Isaac

Concerto for Alto Trombone (L. Mozart, 1756)

In the early 1960s, a classical trombone concerto by Georg Christoph Wagenseil was discovered and recorded by conductor Nicolas Harnoncourt. Until then, the world of classical music was completely unaware of the existence of such concertos. Shortly after this, Leopold Mozart's concerto was discovered, but modern musicologists initially believed the work was written for horn, due to its technical difficulty. It was not until we discovered a virtuoso trombonist named Thomas Gschladt that scholars agreed that the work was indeed written for trombone. Following his spectacular audition for a position in Salzburg, Gschladt became a close friend of the Mozart family. Soon after, Leopold Mozart wrote a serenade which included three movements of solo trombone music. Gschladt was admired so much by Mozart that if he was not available to play, then no other trombone could take his place. Those movements were to be played on viola instead. Two more trombone concertos were written in the 1750s by Michael Haydn and Johann Georg Albrechtsberger. It is likely that all four concertos were written for Gschladt.

When I first heard of the classical alto trombone concertos, I was amazed that the trombone had repertoire from the classical era. Despite the many different sounds that trombones can make, it didn't seem like a classical instrument. However, the beautiful, light timbre and variety of articulation of the alto trombone makes it a great fit to play this music. Upon hearing Mozart's work, I fell in love with it and learned alto trombone just so I could play it.

Vox Gabrieli (S. Šulek, 1973)

Stjepan Šulek was a Croatian conductor, violinist, and composer. Stylistically, his work tends to fit into a neo-romantic genre, but one can hear hints of the baroque era as well. His trombone sonata, Vox Gabrieli, spends most of its time in a very Romantically expressive setting. The beautiful, singing tone of the trombone allows it to perform well with the emotionally evocative nature of Romantic music. After a short introduction, the piece briefly demonstrates the baroque style of Giovanni Gabrieli. The contrapuntal style of Gabrieli can be heard in the back and forth of the melodies of the trombone and piano parts. This is interrupted and contrasted by the unison lines that interrupt and follow it.

An expressive slow section gives even more contrast between different sections of the piece. The final section presents another quick change in character when the piano starts a stormy buildup to the climax of the piece at the very end.

I began learning the sonata at the end of my high school years, when a friend introduced it to me. I immediately began listening to it and growing a connection with it. The way the piano part interacts with the trombone part in so many different ways is both intellectually stimulating and emotionally rewarding. I would encourage you to listen for the intricate melodic subtleties that Šulek gives us, especially the repeated passages.

Concerto for Bass Trombone (E. Ewazen)

Eric Ewazen was born in 1954 in Cleveland, Ohio. He describes his music as Neo-Romantic. The first movement is a beautiful duet between the bass trombone and piano parts, with melodies being traded back and forth consistently throughout. The lines are melodic, yet articulate. The second movement is thoughtful and reflective. It contains multiple quasi-recitative sections for the soloist to achieve maximum expressivity. The third movement is quite rhythmic, with rapidly changing meter and accented notes. It is the most virtuosic movement and shows off the technical ability of the soloist, especially to play in the very low range.

Ewazen is a leading writer of solo brass music. His influence extends well beyond his bass trombone concerto to various sonatas and concertos for trumpet, horn, trombone, bass trombone, tuba, and euphonium. Many of his works have made their way into the standard repertoire of brass solo repertoire.

I was introduced to the piece by my friend and accompanist Kyrie, who took composition lessons with Ewazen in high school. As soon as I bought the piece, I began to discover its intricate melodic detail. To prepare for this piece, we had the opportunity to play for Dr. Ewazen himself. An incredible experience in and of itself, I found it particularly enriching how well he articulated his thoughts and suggestions.

Round Midnight (Thelonious Monk, Arr. Slide Hampton)

Round Midnight is a jazz standard that was written in 1944 by Thelonious Monk. It is perhaps his most famous and influential song, and is performed across many different settings. Slide Hampton's arrangement is a creative version which transforms the character of the piece to fit within and show off the abilities of the trombone quartet. The arrangement adds a dark introduction, followed by soloistic passages in the bass trombone. The climax of the piece is written in octaves in the top parts, which creates an intense, powerful sound. Of all of the program today, Round Midnight has a particularly unique character

Achieved is the Glorious Work (Joseph Haydn, Arr. Donald Miller)

Achieved is the Glorious Work was originally written for chorus. It was the final chorus of Haydn's Oratorio "The creation." Donald Miller's trombone quartet arrangement gives us another sample of the trombone's ability to adapt to music from the classical period. In this quartet, you will hear the melody trading back and forth between all four parts. The contrapuntal texture allows us to hear each player's unique voice, while also showing how well they can blend together. I hope you enjoy it!

ABOUT

Jack Isaac

Jack Isaac '23 is a senior from Hillsville, Pennsylvania. He is a math major, and is earning certificates in trombone performance and computer science. Jack is very active in the musical life at Princeton, participating in numerous ensembles across widely different genres. He also volunteers to teach music, both at home and at Princeton. In his Junior and senior years, Jack was a finalist in the Princeton University Orchestra concerto competition on tenor and bass trombones. Outside of music, Jack is an active member of the esports club, and is co-captain of the Super Smash Bros. section of the esports team. After Princeton, Jack plans to attend Duquesne University to earn his Master's degree in trombone performance under the great Jim Nova.

Kyrie McIntosh

Kyrie McIntosh '23 is a senior from Washington Heights, New York City, pursuing a degree in Mathematics and a certificate in Music Composition. From kindergarten through high school, he studied piano with Genya Paley. During this time, he won the Kaufman Center Concerto Competition twice and performed at Weill Recital Hall, Merkin Hall, and Steinway Hall, among others. At Princeton, Kyrie studied with Margaret Kampmeier for his freshman and sophomore year and began lessons with Francine Kay in his junior year. Kyrie is a member of the Princeton University Orchestra and was a winner of the 2021 PUO Concerto Competition. He is also an avid composer; in high school, he studied with Eric Ewazen at Juilliard Pre-College, and he has also attended the Tanglewood Young Artist Program and the Yellow Barn Young Artist Composition Program.

Akiko Hosaki

A native of Osaka, Japan, Dr. Akiko Hosaki is acclaimed for her sensitive playing, and one of the most sought after collaborative pianist and vocal coach in the New York – New Jersey area. She is currently an adjunct assistant professor and the pianist coordinator of the University Accompanist Program at Westminster Choir College of Rider University, and a staff member at the College of New Jersey and Bard College. Dr. Hosaki was the assistant to Dalton Baldwin,

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legendary collaborative pianist, at Académie internationale d'été de Nice since 2013 until his passing in 2019, and at Mozarteum Sommerakademie in 2017 and 2018. She has collaborated with opera companies, such as Castleton Festival, New Jersey State Opera, Opera North, Opera New Jersey, Boheme Opera, and Princeton Festival Opera. She also enjoys collaborating with instrumentalists, and frequently performs in chamber music concerts and the keyboard/basso continuo in orchestras. Dr. Hosaki holds degrees from Musashino Academia Musicae in Japan, Westminster Choir College, and University of Minnesota. Her future engagements include Voice Advantage Princeton Immersion during Summer 2023.

Artha Abeysinghe

Artha has been playing trombone for nine years, and has performed in multiple ensembles throughout his high school career, including New Jersey Region and All-State. Currently at Princeton, Artha is in his first year, planning to major in Computer Science, and considering certificates in Statistics & Machine Learning, Italian, and Music Performance. Artha also performs with the Princeton University Orchestra and plays with the trombone quartet in MPP 213: Projects in Instrumental Performance under the coaching of Matt Melore.

Jupiter Ding

Jupiter is a junior concentrating in Astrophysical Sciences with a certificate in Applications of Computing. Originally from State College, PA, his classical music experience includes playing in the Three Rivers Young People's Orchestra, Princeton Camerata, and Princeton Sinfonia.

Wesley Sanders

Wesley Sanders '26 is a tubist and bass trombonist from Vernon, New Jersey. He is a member of the Princeton University Orchestra, Sinfonia, and Creative Large Ensemble, as well as OPUS. He plans to major in Chemistry with a certificate in Tuba Performance.

Acknowledgements

I'd like to take a moment to thank some people for making this performance possible. First, thank you to Princeton's music department, especially those who run the program in performance and those who help with the logistics of Taplin Auditorium.

Next, I'd like to thank my fellow performers. Thanks to Dr. Hosaki for your generous use of time and for your musical sensitivity. Thanks to Kyrie McIntosh for your extreme dedication, incredible talent, and for help interpreting the music. To my trombone quartet, thanks for your time and talent. With your help, I was able to both experience and share an incredible chamber work.

I wouldn't be where I am today without my trombone teachers. Jim Weltman, Ben Herrington, and Matt Melore have been not just teachers, but also musical mentors to help me grow across all facets of music. I'm very thankful for the opportunities you've introduced to me. I'd also like to mention my high school band director Jason Zeh, who among other things, convinced me to start taking trombone lessons.

Some of the most important lessons I've learned about music have come from my peers. I want to acknowledge anyone who has listened to me play, or given me advice, or who I've listened to, talked about music with, or anything else. Thanks especially to Selena and Taylor who have supported my recital the most directly.

Out of anyone that helped with my education, my parents deserve the most thanks. They've supported me in so many ways, financially, academically, and musically. I could not do any of this without their loving support. Everything I can do I owe to them.

Lastly, thank you for attending my recital! The most important part of music is sharing it with others. My work would be nothing without you to listen.

Thank you!
