

THE UNIVERSITY OF TEXAS AT TYLER
COLLEGE OF ARTS AND SCIENCES
SCHOOL OF PERFORMING ARTS



presents

AUSTIN STANBERRY & DAVID LANDRUM
JOINT TROMBONE RECITAL

FRIDAY, APRIL 25, 2025

6 PM

BRAITHWAITE RECITAL HALL

PROGRAM

Bass Lines David Fetter
II. Spain (b. 1938)

Austin Stanberry, bass trombone

Concertino Lars –Erik Larsson
(1908-1986)

David Landrum, trombone
Weston Jennings, piano

Stereogram No. 3 David William Brubeck
(1920-2012)

Stereogram No. 7

Austin Stanberry, trombone

Morceau Symphonique Alexandre Guilmant
(1837-1911)

David Landrum, trombone
Weston Jennings, piano

Vier ernste Gesänge Johannes Brahms
I. Denn es gehet dem Menschen (1833-1897)
II. Ich wandte mich

Austin Stanberry, trombone
Elena Daughtery, piano

Concert Piece Paul Vêronge La Nux
(1853-1928)

David Landrum, trombone
Weston Jennings, piano

Concerto in one Movement Alexander Lebedev
(1921-1988)

Austin Stanberry, trombone
Elena Daughtery, piano

Bruckner Etüde for Das tiefe Blech Enrique Crespo
(b. 1941)

UT Tyler Trombone Choir

Austin Adkison, Caitlynn Vanzandt, David Landrum
George Foreman, Isaac Sanders, Logan Kendrick
Parker Phillips, Taylor See, Thomas Pecot
Austin Stanberry, Jay Stowe

*Austin's recital is presented in partial fulfillment of the
Bachelor of Music degree with concentration in instrumental education.
Austin is a student of Mr. Nicholas Losos.*

*David's recital is presented in partial fulfillment of the
Bachelor of Music degree with concentration in instrumental education.
David is a student of Mr. Nicholas Losos.*

PROGRAM NOTES

Bass Lines

Bass Lines is a suite of unaccompanied works for bass trombone by David Fetter, a renowned trombonist, composer, and pedagogue. Known for expanding the solo repertoire for low brass, Fetter's writing often explores the expressive depth and technical capabilities of the bass trombone in a way that's both idiomatic and imaginative.

The second movement, titled Spain, is not a transcription of Chick Corea's jazz fusion classic, but an original composition inspired by rhythmic and melodic elements often associated with Spanish music. Fetter captures the flavor of flamenco and Iberian dance styles through sharply accented rhythms, quick articulations, and bursts of dynamic contrast.

For the performer, this movement presents a compelling mix of technical challenges and stylistic nuance. It demands clarity of articulation, control over rapid dynamic shifts, and an ear for phrasing that balances both drama and elegance. While unaccompanied, the piece feels full and alive—filled with forward momentum and a strong rhythmic identity.

Concertino

Larsson was a Swedish composer, conductor, radio producer and educator. As an educator he taught at the Stockholm Conservatory as well as the University of Uppsala. During his time at Uppsala he was the music director, it should also be noted that one of his pupils was the composer Hans Eklund.

Larsson's composition style can best be described as eclectic. Its eclectic because it has Romantic period techniques as well as techniques derived from Arnold Schoenberg's 12 note system. Larsson wrote twelve concertini for instrumentalists with string orchestra accompaniment. His Concertino for Trombone, like his other concertini is written in three short movements. The second movement is an aria that showcases the vocal quality of the trombone. The finale arrives in stark contrast of the second movement, revisiting the established themes of the piece in a more lighthearted manner, exposing Larsson's experience in composing incidental music for radio plays and films.

Stereogram No. 3 & No. 7

David William Brubeck is a trombonist, composer, and educator known for his creative contributions to solo low brass literature. His Stereograms are a series of unaccompanied works originally written for bass trombone, though they are often performed on euphonium and tuba. These pieces are inspired by the visual art concept of stereograms—images that appear three-dimensional when viewed with a certain focus. Musically, Brubeck translates this idea into layered voices and the illusion of counterpoint through a single performer.

Stereogram No. 3 is a lyrical, introspective piece that draws on jazz influences, with subtle phrasing and a free, almost vocal approach to rhythm and melody. The performer must navigate implied harmony, shifting tonal colors, and phrasing that mimics the flow of a jazz ballad. Like many of the Stereograms, it challenges the player not just technically, but musically—requiring sensitivity to line and nuance to bring out its full expressive potential.

Stereogram No. 7 is part of David William Brubeck's innovative Stereograms series—unaccompanied works for bass trombone that blur the lines between jazz improvisation, vocal phrasing, and instrumental technique. Drawing inspiration from both visual stereograms and the natural flow of human speech, these pieces aim to create the illusion of multiple voices through a single line.

No. 7 stands out for its rhythmic playfulness and conversational character. With a groove-driven, speech-like style, it invites the performer to approach the music with freedom and flexibility, as if telling a story or improvising a solo. It's full of offbeat phrasing, sudden shifts in register, and expressive articulations that bring out the personality of the instrument.

Morceau Symphony

Felix Alexandre Guilmant was a French organist as well as composer. His career started in his hometown of Meudon, however he moved to Paris in 1871 to become the organist at the Holy Trinity Church. While occupying that position for for 30 years, he developed an international career as an organist, touring Europe (especially England), the United States, and Canada. He was also something of a scholar, helping to collect two multi-volume anthologies of early organ music by French and non-French composers. His compositional output is more copious than his opus count (he reached 94) suggests, since many of his individual compositions were in fact collections of many smaller pieces. His greatest contribution was to the organ repertoire, both as a composer and a scholar, but others of his works have stood the test of time as well.

One of the most exceptional Guilmant works is his Morceau Symphonique for solo trombone and piano. It was written in 1902 as an examination piece for the trombone students at the Paris Conservatory. It remains a beloved staple of the solo trombone repertoire, and thus it has been arranged several times for different accompaniments. With it being a staple piece for trombone repertoire it felt appropriate to incorporate it into this recital today.

Vier ernste Gesänge

Near the end of his life, Johannes Brahms composed Vier ernste Gesänge (Four Serious Songs) as a deeply personal meditation on mortality, grief, and hope. Completed in 1896, the songs were written in response to the failing health of his close friend Clara Schumann, whose death he would not long outlive. The work is Brahms's final song cycle and is considered one of his most profound vocal compositions.

Unlike much of the Romantic song repertoire, these pieces are set not to poetry, but to passages from the Bible, selected by Brahms himself. The first three songs, taken from Ecclesiastes and the Book of Sirach, focus on the inevitability of death and the transience of life. The fourth, drawn from 1 Corinthians 13, shifts tone—offering a vision of love as the highest and most enduring force: "And now abideth faith, hope, love, these three; but the greatest of these is love."

Musically, Brahms's writing is stark yet deeply expressive. The piano serves as an equal partner to the voice, grounding the text with rich harmonies and solemn pacing. The result is a cycle that speaks with rare emotional honesty and spiritual weight—more of a personal confession or quiet sermon than a concert piece.

Whether heard in its original baritone voice or in transcriptions for other instruments, Vier ernste Gesänge remains a towering statement on the human condition—reflective, reverent, and ultimately filled with

Concert Piece

Paul Veronge Nux (1853-1911) joined the Paris Conservatoire where he studied harmony (Théodore Dubois and Emile Pessard), piano (Antoine François Marmontel) and composition (Victor Massé and François Bazin). After obtaining a composition and piano prize, he entered the Prix de Rome competition in 1874 and was awarded a second prize for his cantata Acis and Galatée. Two years later he again won a second prize with his cantata Judith after having entered unsuccessfully in 1875 with the lyric scene Clytemnestra. He also wrote a notable concert piece from trombone.

Nux has a very lyric style to much of his music, which is noted and can be found in the Concert Piece. It's easy to hear because it has several different sections throughout the piece. As an example the beginning is a slow lyrical song like song with sharp or greatly contrasting rhythms throughout. This is followed by a cadenza that is advanced in rhythm and has long phrases that slowly build in tempo to the end of the cadenza.

Then you get to the B section that has a very similar sound to the A section however, it is different in the sense that the time signature has changed and it has also added more complexity. Then we get to the next section which is a hymn style piece with very long phrases that allows the voice or voice like texture of the trombone to stick out. Then the final section is a triplet section that has long scalar runs that build off of each other through elision to a small recapitulation of the beginning, just faster and adding 8th notes instead of half notes.

Concerto in one Movement

Alexander Lebedev (1921–1988) was a Russian composer and trombonist known for his contributions to brass literature, particularly in Soviet-era Russia when original solo repertoire for instruments like the tuba was limited. His Concerto in One Movement remains one of the most widely performed and cherished pieces in the tuba repertoire.

Composed in the early 1950s, this work offers a striking blend of Russian lyricism and technical brilliance. Though structured as a single continuous movement, the piece follows a traditional concerto form with contrasting sections that showcase the tuba's surprising agility and wide expressive range. From soaring melodic lines and plaintive solos to virtuosic flourishes and dramatic fanfares, the concerto gives the performer ample opportunity to demonstrate both musicality and command of the instrument.

This piece holds a special place in the tuba community as a staple of recital and audition repertoire, bridging the gap between Romantic sensibility and 20th-century Russian intensity. Lebedev's writing elevates the tuba beyond its stereotypical role in the orchestra, giving it a voice that is both powerful and poetic.

Spring 2025 School of Performing Arts Events

DAY	DATE	TIME	LOCATION	EVENT
Fri	Apr 25	7:30 pm	BRH	Sydney Moseley Recital

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