

University of British Columbia School of Music  
6361 Memorial Road, Vancouver, BC V6T 1Z2 | music.ubc.ca

Fourth-year Student Recital at Barnett Hall  
March 30th 2024  
7:30 p.m.

## ***Balakshan Sidhu, Trombone***

Dusk

Balakshan Sidhu  
(b. 2002)

Balakshan Sidhu, Trombone  
Patrick Zhang, Bass Trombone  
Edward Park, Piano

Trombone Walking (2010)

Owen Underhill

Balakshan Sidhu, Trombone

Duettino (2021 rev 2023)

Mariah JE Mennie

- i. Friendly imps
- ii. Hockettino
- iii. Seaweed underwater in the sunlight
- iv. Mischievous imps

Balakshan Sidhu, Trombone  
Hope Salmonson, Tuba

- **intermission** -

As I Walk Along the Same Path

Joanne Na  
(b. 1997)

Balakshan Sidhu, Trombone  
Harry Xie, Saxophone  
Yiyang Xue, Cello

Concertino

Ferdinand David  
(1810-1873)

- i. Allegro maestoso
- ii. Andante marcia funbre
- iii. Allegro maestoso

Balakshan Sidhu, Trombone  
Edward Park, Piano

This recital is in partial fulfillment of the requirements for the  
Bachelor of Music degree with a major in trombone performance.

*We gratefully acknowledge that we are gathered together for this performance on the traditional,  
ancestral, and unceded territory of the xʷməθkʷəy̓əm (Musqueam) people.*



### **Dusk**

I wrote Dusk over the Christmas holidays this year. The name is inspired by the calm I often find in being up late at night, alone while the world around me seems to stop.

### **As I Walk Along the Same Path**

As I walk along the same path every day, I discover different views each time. The landscape is constantly changing, and nothing ever remains the same. Change can bring a sense of newness and variety, but it can also make us feel lonely and hollow. Every moment in life is also transient, but that is what makes it so beautiful and meaningful. This piece is about the emotional journey of myself walking along the path, exploring both confusion and tranquillity that arise from experiencing the transience of life.

***-Joanne Na, PhD student at the UBC School of Music***

### **Walking trombone**

Walking Trombone was written for the re-opening of the Museum of Anthropology in 2010. This work was performed by my trombone teacher (Jeremy Berkman) walking around the museum. This work uses an interesting extended technique called multiphonics.

### **Duettino**

The Ostinato Chimney Suite is a collection of shorter works originally written for tenor trombone and contrabass. The work was infused with the inspiring friendship between the musicians for whom I wrote it for (David and Jeremy) and written in the darkest days of the pandemic. Writing for two low instruments posed some interesting challenges; the balance between the two instruments is not even and they share the same range. I decided to play with the unique textures and timbres created by the two instruments. The piece is peppered with some of my favourite musical elements: ostinatos, smooth glissandos, irregular time signatures, tremolo, soulful melodies and modal pallets. The piece was reimaged for trombone and tuba in 2023 and I am honoured to have it performed so beautifully by Balakshan and Hope!

***-Mariah JE Mennie***

### **Concertino**

David's Concertino for Trombone and Orchestra, Op. 4, was composed in 1837. It was dedicated to Karl Traugott Queisser, who was a good friend of David's. There are many myths about how this concertino came about, but one of the most probable versions is that David rewrote one of his already mostly finished violin pieces into this trombone concertino. Queisser initially asked Mendelssohn to write him a Trombone Concerto, but as he did not have the time for it, David might have suggested Mendelssohn use his composition for this purpose. The piece was premiered at the Gewandhaus with Queisser playing the solo part and Mendelssohn conducting.

It was an immediate success, both in Germany and abroad.

The funeral march (second movement) was arranged for Violin and Piano by David, it was played at his own funeral.

***-Jessica Nay and Stephen Larmore***

*We gratefully acknowledge that we are gathered together for this performance on the traditional, ancestral, and unceded territory of the xʷməθkʷəy̓əm (Musqueam) people.*

