

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

Third-year Student Recital at Barnett Hall

March 2nd, 2024
4:45 p.m.

Lamby Wu, Trumpet Pengqiu (Patrick) Zhang, Bass Trombone

New Orleans

Eugene Bozza
(1905 - 1991)

Pengqiu Zhang, Bass Trombone
Vivian Kwok, Piano

Trumpet Concerto in E major

- i. Allegro con spirito
- ii. Andante
- iii. Rondo

Johann Nepomuk Hummel
(1778 - 1837)

Lamby Wu, Trumpet
Eddie Park, Piano

Withering Grass

- *written for Ilan Morgenstern, in memory of Mabel Coulson Fry*

Robert Denham
(1973 -)

Pengqiu Zhang, Bass Trombone
Vivian Kwok, Piano

- intermission -

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



Légende for Trumpet and Piano

George Enescu
(1881 - 1955)

Lamby Wu, Trumpet
Eddie Park, Piano

Meditation for Bass Trombone and Harp

Pengqiu Zhang
(2002 -)

- to commemorate Morgenstern's "Melody for Harp and Trombone"

Pengqiu Zhang, Bass Trombone
Cindy Yuan, Harp

La La Land

Justin Hurwitz / arr. Brandon Ridenour
(1985 -) / (1985 -)

Lamby Wu, Trumpet
Kendra Kushnerenko, Trumpet
Nikolaj Hansen, Flugelhorn
Patrick Zhang, Trombone
Cole MacEwen, Bass Trombone

Pastorale for Trumpet and Bass Trombone and Piano

Eric Ewazen
(1954 -)

Lamby Wu, Trumpet
Pengqiu Zhang, Bass Trombone
Eddie Park, Piano

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

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Programme Notes

Eugene Bozza's *New Orleans for Bass Trombone* (1962), a vibrant and energetic composition that pays homage to the rich musical heritage of the iconic city, was originally composed for bass saxhorn. However, since the instrument fell into obscurity, Bozza adopted a version for bass trombone/tuba. Influenced by the jazz culture of the city New Orleans, the piece draws inspiration from the lively rhythms, infectious melodies, and soulful improvisations that characterize music in New Orleans. As music educationalist Paul Griffiths has written of Bozza's compositions, "his works reveal melodic fluency, elegance of structure and a consistently sensitive concern of instrumental capabilities." Throughout the piece, Bozza showcases the technical prowess of the instrument, with virtuosic passages and intricate counterpoint that highlight the performers' skill and dexterity. This piece remains popular in bass trombone repertoires and is often required in auditions, making it essential to aspiring performers of bass brass.

Johann Nepomuk Hummel's *Trumpet Concerto in E Major* stands as a brilliant gem within classic trumpet repertoires, capturing the essence of the late 18th and early 19th-century musical styles. Composed during the height of the Classical period, it exemplifies the elegance, grace, and virtuosity characteristic of the era while also hinting at the burgeoning Romantic spirit. Hummel wrote this concerto for his friend and fellow virtuoso trumpeter, Anton Weidinger, who had recently developed the keyed trumpet at that time that allowed for a wider range and enhanced technical capabilities compared to its predecessors. Hummel's concerto was thus tailored to showcase the instrument's newfound potential, featuring passages of dazzling agility and lyrical beauty. The concerto was written in December 1803 and performed on New Year's Day 1804 to mark Hummel's entrance into the court orchestra of Nikolaus II, Prince Esterhazy as Haydn's successor.

Originally this piece was in E but often performed in E \flat , which makes the fingering less difficult on modern E \flat /B \flat trumpets. But today, I'm going to perform the key in E Major.

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Withering Grass (2012) by Robert Denham was written for Ilan Morgenstern in memory of Mabel Coulson Fry, who died of cancer. The piece is a deeply moving work that speaks to the universal human experience of mortality and the passage of time. Denham's use of instrumental color and texture is particularly striking in the piece, as he explores a wide palette of timbres and effects to evoke different moods and emotions. Moments of shimmering beauty give way to passages of haunting dissonance, creating a sense of tension and release that propels the music forward. At its core, "Withering Grass" is a meditation on the passage of time and the impermanence of existence. Through its evocative melodies and evocative harmonies, the piece invites listeners to contemplate the fleeting nature of life and the beauty that can be found in moments of transience. Despite its somber subject matter, the piece ultimately leaves listeners with a sense of hope & resilience, and invites them on a journey of reflection and contemplation, leaving them with a sense of awe and wonder at the beauty of the natural world.

Légende (1906) is a solo work for trumpet and piano, composed by George Enescu and premiered by Merri Franquin, professor of cornet at the Paris Conservatoire. The title is an homage to Professor Franquin. The piece reflects an important step in the evolution of the trumpet from a more archaic limited instrument, to a fully chromatic and soloistic instrument. The music reflects Enesco's fascination with the trumpet's lyrical capabilities and his desire to explore its full range of expression (in the piece, the range extends from a low A-flat to a high C). The piece requires extensive triple tonguing and an unspecified mute. The piece begins with a simple lyrical melody, which will be played later during the climax in the higher octave and will finally appear again in the original low register in the muted conclusion. The interaction between the trumpet and piano is central to the piece's dynamic and expressive range. The piano provides a lush harmonic backdrop against which the trumpet can soar, while also engaging in dialogue and counterpoint with the soloist.

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Meditation for Bass Trombone and Harp (2024) by Pengqiu Zhang was written to commemorate Ilan Morgenstern's *Melody for Harp and Trombone*. During the time of planning my recital, I have been asking friend composers around me to write for my instrument. After receiving many works from them, I thought it's about time I put a pen to paper and give it a shot myself. I wrote this piece to express our deep love to the ones we care and love. It's important for us to have a time stepping back from busy study and working life, take a deep breath and close our eyes to meditate and feel deeply with our heart. During the time of our meditation, all the happiness we have ever had with our loved ones will fly into our views and bring us back to the specific scenes of those memories occurred. I hope you enjoy the music I composed and brought today, and take the time to immerse yourselves in the music to meditate.

A big shoutout to my friend Cindy Yuan whom we make great music together with in the UBC Symphony Orchestra, a wonderful performer and teacher, who helped teach me how to write for Harp! Thanks, Cindy!

La La Land for Brass Quintet (2016) from Canadian Brass is arranged by Brandon Ridenour, one of the trumpet players who have played in Canadian Brass, an active composer and arranger throughout the world. Ridenour adapted this version from famous music *La La Land*, originally composed and orchestrated by Justin Hurwitz. In the music, you will hear many familiar melodies through the whole piece, and they are mainly played by Trumpet and Trombone solo, which is also a reason why we chose this piece to perform today. In this arrangement, Brandon picks "Mia and Sebastian's Theme" and "City of Stars" to complete the arrangement. These two pieces of music are quite different from each other in styles and characters, it's amazing to have these two sticks together. Great thanks to Nikolaj for placing the position horn (while our horn player Braeden is away this weekend) and Cole for subbing Amy (the trombone player in the quintet). Have a good journey in our performance of *La La Land*!

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Eric Ewazen's *Pastorale for Trumpet, Tenor or Bass Trombone and Piano* is a captivating chamber work that brings together the distinctive voices of trumpet, tenor or bass trombone, and piano in a contemplative exploration of pastoral themes. It is originally an arrangement of the middle movement of an earlier work *Ballade, Pastorale and Dance for Flute, Horn in F and Piano*, composed in the winter of 1992-93, which was commissioned by and is dedicated to David Wakefield and Bärli Nugent, who premiered the work at Aspen in July of 1993. The second movement, *Pastorale*, composed during the winter holidays, has a gentle and impressionistic feel. The term “pastorale” traditionally refers to a musical composition inspired by pastoral imagery, often characterized by its lyrical melodies, gentle rhythms, and bucolic atmosphere. In “*Pastorale*”, Ewazen draws upon this rich tradition, crafting a work that captures the essence of rural life and the serenity of nature. In this piece, you can see many melodic lines and rhythmic features of Eric Ewazen. As a fabulous composer, the interactive dialogues between the Trumpet and the Bass Trombone are just gorgeous. Hope you enjoy, and immerse yourself in long, beautiful, and personal songs sung by us.

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