

The lively character of the Polka is reminiscent of the Mazurka, and the popularity of the Mazurka is such that the Polish National anthem is in this form. *Mazurka* is an unaccompanied piece for euphonium written by Nicholas Falcone. Brother of the famed music educator Leonard Falcone who taught euphonium at Michigan State University from 1927-1966, Nicholas Falcone served as director of bands at the University of Michigan. This piece, in 3/4 meter, exhibits a dance-like quality that pervades all three sections of the piece. Each section is repeated, creating an overall structure of AABBC. A repeat of the A section occurs at the very end of the piece, bringing back the original thematic material in a lively coda section.

Fantasia Concertante (1960) - Jacques Castérède (b. 1926)

A French composer active in the mid-twentieth century, Castérède attended the Paris Conservatoire under the tutelage of such composers and educators as Olivier Messiaen. Winning the Prix de Rome in 1953, this prestigious award from the Conservatoire allowed him to study in Rome and augment his already thorough compositional education. Returning to the Paris Conservatoire in 1960 as a professor of solfège, he was subsequently appointed the positions of Professeur Conseilleur aux Etudes and professor of analysis in 1966 and 1971, respectively. Castérède was also a professor of composition at Ecole Normale de Musique (1983–8) and analysis at the Conservatoire Supérieur de Région (1988–97). His tonal and melodic writing is characterized as having a feeling of rhythmic regularity, which provides the music with a pulse internalized both by performer and audience. Written originally in for bass trombone, with the introduction of a prolonged *rallentando*, leading into a cadenza. *Fantasia Concertante* opens with the main theme is then treated to several variations throughout the several sections of the piece. After then initial statement of the theme, the second section jumps immediately into an uneven, mixed meter feel. This dance-like feeling ends abruptly. The development section that follows gives way to the original theme once again. The final section, which serves as a second development, plays with familiar melodic lines. This melodic dance eventually leads to a restatement of the primary theme, giving the piece a feeling of symmetry and closure.

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COLLEGE OF VISUAL AND PERFORMING ARTS

Department of Music

Music Education Recital
Marshall Jones, Euphonium

Assisted By:
Michael Thompson, Piano

Sunday, November 21, 2004
7:00 P.M.
Harris Theatre

Program

Sonata in F minor.....George Philipp Telemann (1681-1767)

- I. Andante
- II. Allegro
- III. Andante
- IV. Vivace

Reverie for EuphoniumWilliam Wiedrich

Intermission

Mazurka for Unaccompanied Euphonium.....Nicholas D. Falcone

Fantasie ConcertanteJacques Castérède (b.1926)

Marshall Jones is a student of **Professor Roger Behrend**

Notes on the Program

Sonata in F Minor - George Philipp Telemann (b. 1681, d. 1767)

One of the most prolific composers of his time, the German born Telemann was regarded as his country's leading composer during the first half of the 18th century. Telemann provided a link between the late Baroque and early Classical eras through his innovative compositions, and his vast cataloge of works contributed greatly to the concert life of Germany. In addition to his work as a composer, Telemann spent his career as a pioneer in the areas of music theory, education, and music publishing. The Sonata in F Minor was originally written for bassoon, but has more recently become part of the standard literature for euphonium. This is a four movement work; unlike the three movement Classical sonata, the Baroque sonata had no fixed. In this work, the first movement features a slow, mournful melody stated by the solo instrument in a song-like manner. The second, marked *Allegro*, is in ternary form featuring a clear ABA structure. The third movement, which is markedly short, consists of a slow melody containing ornamentation and many jumps of interval, creating an interesting challenge for the solo player. The fourth and final movement is a *Vivace* statement in the solo part, with the piano acting as a continuo. This movement is divided into two distinguishable sections, clearly outlining an AABB form.

Reverie for Euphonium (1980) - William Wiedrich

Reverie for euphonium is a piece in three sections that and is in an ABA form. Reverie is defined as daydreaming or thoughts floating through the mind without any reflection as to the meaning of these thoughts. The meaning of the term "reverie" is portrayed in this piece for euphonium and piano through a very delicate interplay between the two instruments. A very solistic work for the euphonium, the piano serves as a kind of continuo throughout the piece, introducing the chord structure to be expanded upon in the solo line. The A section has a very rubato feeling, and exhibits no real sense of time. The B section takes a quicker tempo and includes a more tangible pulse, only to slow to the original tempo and return to rubato feeling of the opening section, as if coming to a final thought in the reverie or daydream. Composer William Wiedrich serves as associate professor of conducting at the University of South Florida, where he conducts the Wind Ensemble and Symphony Orchestra. Director of graduate studies in conducting, Dr. Wiedrich maintains a private studio, and is in demand across the United States as a guest conductor, adjudicator, and clinician. In addition to his role as a music educator, Dr. Wiedrich is also a published composer and arranger. This piece, composed in 1980, was written for Mr. Roger Behrend, professor of tuba and euphonium studies at George Mason University.

Mazurka - Nicholas Falcone

Mazurka is defined by Grove Music Online as being a "polish folk dance from the Mazovia region." The Mazurka is characterized by construction in triple meter, with the the shifting of accents to weak beats, or the second beat of each measure. Commonly written in 3/4 or 3/8 time, Mazurka rhythms occur in dances of differing tempos, such as the Oberek, the Kujawiak, and the Mazurka itself.