

K369

1996

6-10

The University of Washington School of Music Presents
Kevin Karnes, Trombone

10 June 1996 - 8:00
UW Brechemin Auditorium

Benjamin Carson - Nocturne for One Trombone

Kirk Noreen - Reconciling the Hyperbole

Mark Collier, Snare Drum
Leslie Hirt, Cello
Julie Ives, Piano
Patrick Marckx, Bass
Kyoung Joo Min, Flute
Bev Setzer, Clarinet
Kirk Noreen, Conductor

intermission

Robert Erickson - Ricercare á 5

Scott Higbee, Tenor Trombone
Nathaniel Irby-Oxford, Contrabass Trombone
Chad Kirby, Alto Trombone
David Marriott, Tenor Trombone

Frederic Rzewski - Moonrise with Memories

Nancy Bondurant, Bassoon
Colby Hubler, Trumpet
Leah Irby-Oxford, Violin and Voice
Nathaniel Irby-Oxford, Japanese Strings
Steve Korn, Vibraphone
Dieter Rice, Soprano Saxophone
Kirk Noreen, Conductor

Kevin Karnes is a student of Stuart Dempster.
This recital is given in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts in trombone performance.

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Benjamin Carson - Nocturne for One Trombone (1995)

Benjamin Carson grew up in Walla Walla, Washington, the son of a geologist and a biologist. As early as the age of five, music teachers who lived there made him a composer, a task to which he then had great aversions. Since then, motivated by a sense of competition with his brothers who had other talents, he has frequently spent literally hours at a time fooling around the piano or singing to himself.

(autobiographical note by Ben Carson, 1995)

Ben Carson received an MA in Composition from the University of Washington in 1995, where he studied with John Rahn and Joël-François Durand. He is currently working on a PhD at the University of California, San Diego. *Nocturne for One Trombone* was premiered by Kevin Karnes in Meany Hall in April, 1995.

Kirk Noreen - Reconciling the Hyperbole (1996)

The challenge presented in writing a piece for trombone lies in how to incorporate the seemingly infinite number of extended techniques and non-traditional sounds capable on the trombone into a cohesive work for ensemble. The trombone—both the instrument itself and its typical performer—is prone to excess; it is capable of a vast range of dynamics and emotional content. Control and restraint is necessary, so as not to intimidate either the players or the audience. Although it may be futile to attempt to control the trombone(ist), one can, with the assistance of others (performers), temper both the excesses and the hyperbole of the instrument(alist). The piece itself is clearly divided into three sections, in which the trombone(ist) is seemingly oblivious to events around him; this culminates in the last section, during which the ensemble executes a *relâche* (a canceled performance) out of frustration with the trombone(ist)'s lack of cooperation. Tension created by the trombone(ist) in relation to the ensemble is ultimately the crux of the piece. The last section of the piece addresses this issue in hopes of a reconciliation. Whether the reconciliation is in earnest or is of any lasting significance between the trombone(ist) and the ensemble (musicians, or the audience, or society at large) is a question I can only raise and leave open for discussion and debate.

(program note by Kirk Noreen, 1996)

Reconciling the Hyperbole was premiered by Kevin Karnes with the Ensemble Sospeso at On the Boards on 15 May 1996.

Robert Erickson - Ricercare á 5 (1966)

Ricercare á 5 was one of the earliest commissions made by University of Washington professor Stuart Dempster. The piece was thus one of the first to utilize the vast palette of new and experimental sounds Dempster had begun to refine and catalog. While the piece is best performed with five trombonists, it can also be played by a soloist with four pre-recorded tapes (the tapes prepared by the soloist himself). Early performances were of this soloist-with-tape variety. The work is "Dedicated to S.D., S.D., S.D., S.D., and S.D."

Frederic Rzewski - Moonrise with Memories (1978)

Moonrise with Memories was commissioned by New York Bass Trombonist David Taylor. It is written for Bass Trombone and Treble Ensemble—both instrumentation and size of the ensemble are left to the soloist's discretion. The piece is divided into three movements. In the first, the ensemble parts are nearly identical—incessantly repetitive rhythmic figures outlining a slowly shifting harmonic base. In the second, each member of the ensemble improvises his or her melodic line from a single twelve-bar cycle. The third movement is much like the first, except for the almost complete independence of the solo line from that of the ensemble.