



University of Washington  
School of Music

presents

B85  
1990  
5-20

**Jay C. Bulen**  
*trombone*

in a  
**Doctoral Recital**

with

**Kevin Aanerud, piano**  
**Dennis Schreffler, trumpet**  
**George Steward, trumpet**  
**Stephen Proser, horn**  
**Robert Searle, tuba**

3:00 p.m., Sunday, May 20, 1990  
Brechemin Auditorium  
School of Music Event Number 100

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UNIVERSITY OF WASHINGTON SCHOOL OF MUSIC  
presents  
JAY C. BULEN, trombone, in a DOCTORAL RECITAL  
assisted by  
KEVIN AANERUD, piano

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**Fantasia Concertante** Jacques Casterede  
(b. 1926)

**Suite No. 2 for 'Cello Solo** J.S. Bach  
(1685-1750)

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Minuetto
- VI. Gigue

**Morceau Symphonique** Philippe Gaubert  
(1879-1941)

Side A  
Side B -- Intermission --

**Sonata Breve** Walter Hartley  
(b. 1927)

**Three Sketches for Trombone  
and Piano** Andrew Imbrie  
(b. 1921)

- I. Con Moto
- II. Allegro
- III. Andante

**Music for Brass Instruments** Ingolf Dahl  
(1912-1970)

- I. Chorale Fantasy
- II. Intermezzo
- III. Fugue

Dennis Schreffler and George Steward, trumpet  
Stephen Proser, horn, Robert Searle, tuba

**Blue Bells of Scotland** Arthur Pryor  
(1870-1942)

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This recital is presented in partial fulfillment of  
the requirements for Doctor of Musical Arts in  
Trombone Performance.

Jay Bulen is a student of Stuart Dempster

JACQUES CASTEREDE (b.1926) is a contemporary French composer and teacher. A product of the *Conservatoire du Paris*, he studied composition with Aubin and analysis with Messiaen, and received the *premier prix* in piano. He has been a professor at the *Conservatoire* since 1960, teaching selfe and analysis, in addition to an active career in composition.

The *Fantasie Concertante* is scored for "Bass Trombone, or Tuba in C, or Eb bass Saxhorn", but its tessitura and light style make it especially appropriate for the tenor-bass trombone. It begins *Allegro ma non troppo* with a lively theme and a more lyric second theme. The influences of jazz can be felt in the syn-opsations of the middle section. The piece closes with a rapid coda with shifting meters.

J.S. BACH (1685-1750) was one of the most important composers of the Baroque period, and the six *Suites for Unaccompanied Cello* are arguably his greatest contribution to the repertoire for solo instruments. The *Suite No. 2 in D minor* has six short movements. The first, the *Prelude*, is an expressive and meditative introduction to the *Suite*. The other movements are based upon the stylized forms and rhythms of court dances: the *Allemande*, in a moderate duple meter; the *Courante*, in a fast and driving two; the slow and expressive *Sarabande*; the elegant *Minuetto*s, and the quick and aggressive *Gigue*.

The *Suites* are musically and technically challenging for any trombonist. Some difficulties arise from the exigencies of playing a wind instrument; others come from the constant insinuation of polyphony in a monophonic texture. However, the *Suites* are also extremely rewarding for the trombonist -- and, it is hoped, for the audience.

PHILIPPE GAUBERT (1873-1941) was another product of the *Conservatoire du Paris*. After winning a *premier prix* for his flute playing, he went on to a career of composing, teaching, and especially of conducting.

The *Morceau Symphonique* is in a rather traditional French contest-piece style, with a slow introduction and a quicker middle section. It is marked by a dramatic style and rich harmonies.

WALTER HARTLEY (b. 1927) is a contemporary American composer and teacher, a product of the Eastman Conservatory. He is known as much for his output of solo and chamber music as for his larger works.

The *Sonata Breve* (1969) is indeed in an abbreviated form, having only two movements instead of the traditional three. The first movement, *Allegro Moderato*, begins with a rather ponderous motive and is marked by angular movement and quick changes from staccato to legato. The second movement is very fast, with sharp, percussive articulations and dramatic changes in dynamic, and includes a tongue-in-cheek parody of a waltz before the final frantic coda.

ANDREW IMBRIE (b. 1921) is an American composer and long-time professor with the University of California, whose carefully crafted works have earned him wide recognition and many awards.

The *Three Sketches for Trombone and Piano* were composed in 1967 for Stuart Dempster, and utilize many of the techniques which he explored and popularized. In the composer's own words:

"The first Sketch is really an introduction, yet it contains within its brief span a strong contrast between two textures: the first restless with explosive energies that are quickly suppressed, the second reflective.

The second Sketch provides for the release of the subterranean energies already suggested: it moves at a furious pace and allows the soloist to demonstrate the trombone as a virtuoso instrument. It also features the trill in a number of forms, including the trill-like effect of the beats created when the trombonist sings and simultaneously plays a note very close to the one he is singing. After the point of highest intensity, the final collapse of energy leaves the trombone producing another (slow) trill-like sound as he plays the same high A while changing from one slide position to another. The strings of the piano echo this with a blur of sound, which dies out slowly as the last Sketch begins.

The trombone now begins to play a melody, using a slight slide vibrato, in the Tommy Dorsey manner. As this melody develops, the accompaniment becomes increasingly active, and eventually the old restlessness returns, but the two needs, restless and contemplative, now seem merged into a new cooperative unity. After a culmination, the tension is slowly resolved, and the work comes to a peaceful close, with chords in which the trombonist again sings and plays simultaneously. This time, however, he sings notes which reinforce the notes he plays, so as to enrich the euphony."

INGOLF DAHL (1912-1979) was an American composer, conductor, pianist, and teacher, whose austere music has been highly influential in spite of a relatively small output.

The *Music for Brass Instruments* begins with a Chorale Fantasy on *Christ Lay in the Bonds of Death* using the archaic cantus firmus compositional technique. The second movement is a light and quick Intermezzo which is interrupted by several trumpet fanfares. The final movement is a driving fugue marked by strong, open harmonies reminiscent of Copeland.

ARTHUR PRYOR (1879-1942) was a self-taught American trombonist and bandleader, famous for his flair and technique. The pyrotechnic *Blue Bells of Scotland*, a set of variations based on the folk song, is perhaps his best-known work.

Special Thanks To:  
Kathy, David, and Joy  
Mom & Dad  
Professor Stuart Dempster  
Bob Morrison  
Andy Hillaker  
Kevin Aanerud  
Bob, Dennis, George and Steve  
Friends, Faculty and Staff  
of the U.W.

