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JAY C. BULEN

IN A

DOCTORAL

RECITAL

Saturday, April 15, 1989
Brechemin Auditorium
School of Music Event Number 49

UNIVERSITY OF WASHINGTON SCHOOL OF MUSIC
presents
JAY C. BULEN in a DOCTORAL RECITAL
assisted by
Kevin Aanerud, Piano
James C. Lebens, Trombone

PROGRAM

355 **Fantasia in A Major** G. P. TELEMANN
trans. A. Raph

- I. Vivace
- II. Adagio
- III. Allegro

1427 **Concertino** J. BERGHMANS

- I. Aria
- II. Allegro
- III. Vivace

638 **Concerto in One Movement** A. LEBEDEV
arr. A. Ostrander

---Intermission---

1153 **Concerto for Alto Trombone** L. MOZART

- I. Allegro
- II. Adagio
- III. Menuetto

1048 **Concertino for Trombone** L. E. LARSSON

- I. Allegro Pomposo
- II. Andante Sostenuto
- III. Allegro Giocoso

1234 **Sonata for Bassoon and 'Cello** W. A. MOZART

- I. Allegro
- II. Andante
- III. Rondo - Allegro

James C. Lebens, Trombone

JAY C. BULEN is a doctoral student in the Systematic Musicology program at the University of Washington. He received degrees in Trombone Performance from the California Institute of the Arts (B.F.A., 1980) and Arizona State University (M.M., 1982), and has performed in orchestras in Europe, the United States, and South America. He has participated in numerous recordings, broadcasts, and concert tours, as well as being a member of the Tanglewood Fellowship Orchestra (1981) and Principle Trombone of the Orquesta Sinfonica Nacional del Ecuador from 1982-1984.

Jay Bulen is a student of Stuart Dempster and James Lebens.

KEVIN AANERUD has a long career as a soloist, accompanist, ensemble performer and teacher. He holds degrees in Piano Performance from the University of Washington (B.M., 1980) and the University of Cincinnati (M.M., 1983), and has participated in numerous solo recitals, concerto performances, recordings and broadcasts. He is a respected and busy member of the Seattle music community.

JAMES C. LEBENS is currently a doctoral student in Trombone Performance at the University of Washington. He is an experienced recitalist and has performed in orchestras in the United States, Canada, and Europe. He holds Bachelor's and Master's degrees from The Juilliard School in New York, where he also served as the Graduate Teaching Assistant in trombone. He recently completed two years in residence at the Banff Centre, School of Fine Arts and a commitment as Recitalist and Clinician at the Paris Conservatory. He is currently serving as the teaching assistant to Mr. Stuart Dempster.

All on
CD 14999

Cass
Side A

Side B

builds to an impressive climax before subsiding. The last movement is a quick and playful Allegro Giocoso that includes a statement of the second movement material before the closing recapitulation.

The Sonata for Bassoon and Violoncello by W.A. MOZART (1756-1791) is a charming duet that is as rewarding for the performer as for the listener. It is marked by Mozart's unequalled melodic style and equal importance of the two parts. It is performed here with tenor and bass trombones.

A Note of Thanks!

Special Thanks To:

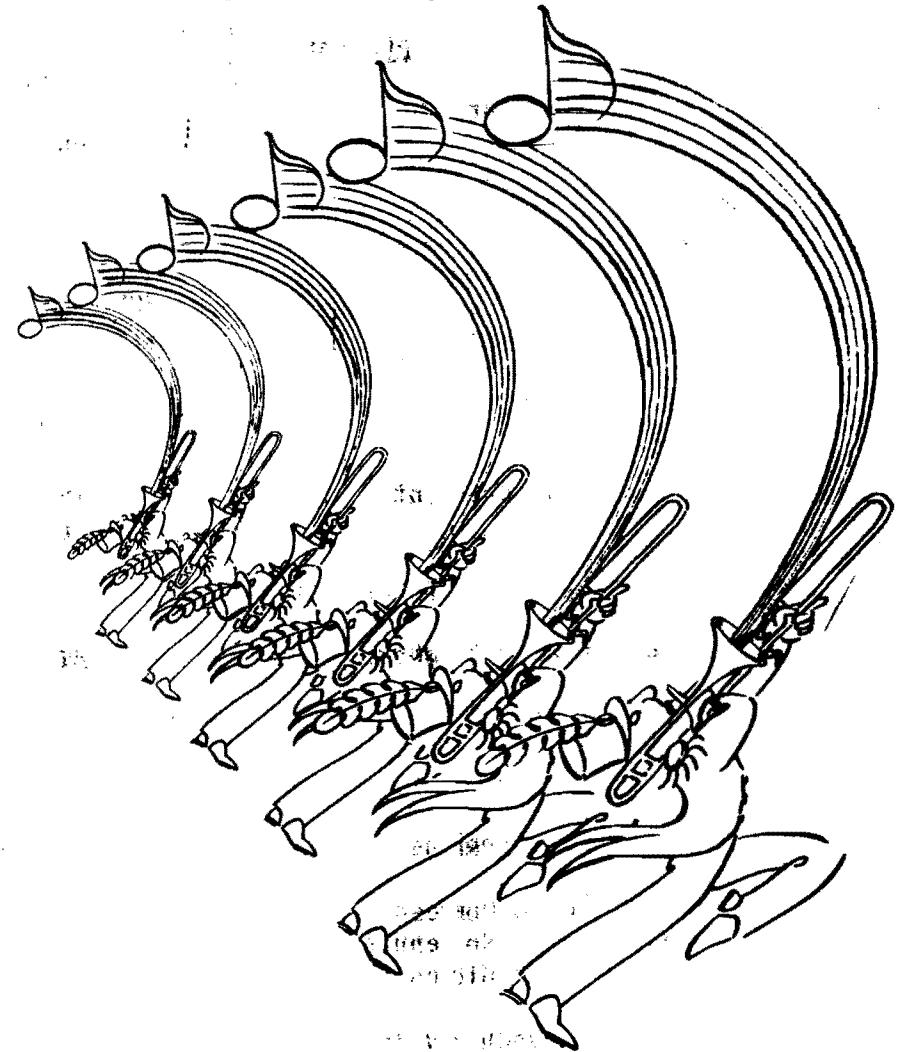
**Kathy, Grace & David
Mom & Dad**

Mr. Stuart Dempster

Mr. James Lebens

Bo & Kathleen

**Friends, Faculty and Staff
of the U.W.**



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

GEORG PHILIPP TELEMANN (1681-1767) was one of the most prolific composers of all time, and was widely regarded as Germany's leading composer in the early and middle 18th century. In fact, in 1722 Telemann declined the post of Cantor of St. Thomas' in Leipzig which was subsequently awarded to J.S. Bach; a disappointed elder wrote that "When you can't get the best, one must settle for the mediocre."

His twelve unaccompanied "fantasies" are a major contribution to the literature for solo instruments. Originally written for flute, they are in effect miniature Baroque suites, each with its own clearly defined structure. In the Fantasia in A Major, the first movement has the form of a miniature toccata and fugue in one voice, suggesting counterpoint through dramatic changes in register. The second movement is an expressive Adagio, which leads into the third movement in a lively triple meter, reminiscent of a Courante.

JOSE BERGHMANS is a contemporary French composer who studied in the Conservatoire de Paris. His works are marked by light textures and the playful attitude that is so typically French.

His Concertino for Trombone is a large scale work originally for trombone and orchestra. It is nominally in three movements, but can more conveniently be thought of as having only two, since the material from the first movement frames the second and forms an integral part of it. The work opens with a slow and lyric Aria which moves directly into a quick, angular Allegro. After a dramatic cadenza, the material from the opening Aria returns to conclude the movement. The final movement is a lively Vivace that alternates sections of driving staccato rhythms with lyrical passages.

Very little is known about ALEXANDER LEBEDEV. It is not known, for example, whether he lived from 1832 to 1887 and studied in the Moscow Conservatory from 1850 to 1856. He may have been a well-known composer in his home town located somewhere on the desolate steppes of Russia.

The Concerto in One Movement is a short Romantic piece marked by many contrasts. It opens with an expressive legato theme which is developed through rhythmic and dynamic changes. It is followed by a dramatic Allegro con spirito section followed by a reprise of the opening material. A bridge leads to a bravura cadenza, and the opening material is heard again, this time leading to a Maestoso conclusion.

Mr. Bulen performs the piece on a Bach 50B bass trombone.

LEOPOLD MOZART (1719-1787) is most often remembered today as the father of Wolfgang Amadeus, but in his own time he was a respected composer, teacher and performer in his own right.

The three movements that comprise the Concerto for Alto Trombone were originally part of a nine-movement Serenata that featured a trombone soloist in the sixth, seventh, and eighth movements. The movements have been rearranged to make them conform more closely to the classical concerto; it will be noticed, however, that the concluding Menuetto is not especially satisfactory when recast as a closing movement.

The alto trombone is a smaller member of the trombone family, pitched in either E flat or F. It was used extensively throughout the 16th through 18th century, and is enjoying a renaissance in both the orchestra and as a solo instrument. The example played by Mr. Bulen is pitched in E flat and was made by Mr. L. Minnick of Los Angeles.

LARS-ERIK LARSSON (b. 1908) is a contemporary Swedish composer, conductor, and organist whose compositional style has ranged from Nordic romanticism through neo-classicism, serialism and polytonality. His works are marked by careful craftsmanship and attention to detail.

The Concertino for Trombone is a tightly constructed work in a harmonic idiom reminiscent of Hindemith. The first movement is marked by alternation of the piano and the soloist, whose part is essentially four unaccompanied cadenzas. The second movement is a slow Andante whose lyric melody