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This recital focuses on chamber music with trombone that was published in countries north of the Alps during the 17th century. My first DMus recital in the Fall of 2023 highlighted virtuosic chamber music from Italy from around the same time. The concert tonight continues that survey of repertoire by extending it to music by composers north of the Alps and showcases how it was influenced by the new Italian style, the *Seconda pratica*. Many of the composers featured tonight were compositionally guided by this Italian style and some even studied in Italy. The ensemble tonight is performing at a special pitch, A=466, which is the intended timbre of this repertoire and allows it to resonate in the ears of the performers and audience alike. Additionally, the organ is tuned to quarter-comma meantone, an archaic tuning system where major third intervals are prioritized over perfect fifths at the degradation of rarely used keys and pitches.

Composers throughout modern-day Germany, Poland, Austria, and Czechia were especially prolific in their designation of challenging, florid music specifically for the trombone. As the 17th century progressed, these works became more complex and featured overall structures more like works of the baroque than the Renaissance. I will walk the reader through the program in performance order, providing a brief background on each composer and describing significant compositional or stylistic features about each piece.

Heinrich Ignaz Franz Biber (1644-1704) was a celebrated Baroque composer and virtuoso violinist known for his innovative compositions. Born in Bohemia (now in the Czech Republic), Biber's compositions are noted for their virtuosity and features like intricate polyphony, expressive melodies, and experimental techniques such as scordatura (alternative tunings of strings). He served various courts throughout his career, including the Archbishopric of Salzburg, where he held the prestigious position of Kapellmeister.

His Sonata a 3 is for two violins, trombone, and basso continuo and is the latest composition on this program. It features both imitative sections where each instrument pass back and forth a motive and extended solo sections where the instrumental writing explores multiple characters in a single solo section.

Johann Rosenmüller (1619-1684), a German composer, blended German and Italian Baroque influences in his vocal and instrumental works. His compositions reflect the stylistic influences of both the German and Italian Baroque traditions by blending intricate contrapuntal writing with expressive melodic lines while exploring extremely modern experimentation of form and sectionality within a piece. His works include masses, motets, cantatas, and instrumental music.

Vulnera Jesu Christi is a work for solo voice with violins. I have chosen to play the bass line of the basso continuo part on trombone to create a richer sound in the instrumental sinfonias as well as demonstrate the ability of the trombone to imitate the human voice, like in the many echo sections between the voice and instruments.

Christoph Strauss (1575-1631), though less known than the other composers on this program, contributed to the early Baroque era with his contrapuntal vocal compositions. He was the court composer by Emperor Ferdinand II

in Vienna for a short time in the 1620s. This motet, *In nomine Iesu*, is for five voices. It is performed today with four singers and one trombone playing the tenor part. This blend creates a rich, pleasant texture and allows the trombone to demonstrate the vocal style of playing in a polyphonic manner.

Dietrich Becker (1623-1679) was a German composer and violinist active during the mid-17th century. Born in Weissenfels, Becker served as a court musician in various German cities, including Hamburg and Dresden. He is best known for his instrumental compositions, particularly for the violin, which demonstrate his mastery of the stylized dance forms popular during the Baroque period. Becker's works, including the *Sonata a 2 in D major* heard tonight, feature lively rhythms, elaborate ornamentation, and rich harmonic textures, showcasing the virtuosity of the violin as both a solo and ensemble instrument. While this piece is for violin and viola da gamba, the latter part fits nicely in the range and capabilities of the trombone. Its form is broken into specifically labeled sections using terms like *allegro*, *solo*, *adagio*, and *adagio piano*. This is reminiscent of the labels Castello uses in their compositions from approximately 30 years earlier in Italy, demonstrating the transmission of this practice from Italy to Germany.

Heinrich Schütz (1585-1672) played a pivotal role in bringing Italian Baroque style to Germany, leaving a legacy as what some call the "father of German music." Born in Köstritz, Schütz received extensive musical training in Germany and Italy, where he studied with Giovanni Gabrieli. He served as Kapellmeister to the Elector of Saxony in Dresden and played a crucial role in introducing Italian Baroque style to German music. The two pieces on this program by Schütz are concerted chamber music works with florid vocal lines and matching instrumental intensity. *In te Domini Speravi* is from his famous *Symphoniae sacrae*, Opus 6 (1629, Venice). It features cornetto, trombone, and alto soloist. The piece is structured around the intertwining of a single melody between the three parts and is roughly in ABA form. *Herr, neige deine Himmel* is for two bass vocal soloists. In this rendition, trombone will play the lower of the two vocal parts. The goal is to showcase the trombone and its ability to match the style and intensity of co-dependent duet partner.

Giovanni Cesare (1590-1667), an Italian composer whose work tonight was composed and published in Munich, is another direct example of how the Italian style was desired in the courts of the Holy Roman Empire. *La Costanza* is from his collection *Musicali melodie* (1621, Munich). On my first DMus recital I played another work from this collection, *La Hieronyma*, the first solo piece designated for the trombone.

Matthias Weckmann (1616-1674), a prominent figure in the North German organ tradition, demonstrated technical brilliance and expressive depth in his organ compositions, influenced by both Italian and Dutch Baroque styles. The *Sonata 1* performed tonight was perhaps intended for his Collegium Musicum, a virtuosic instrumental ensemble he founded in Hamburg. It features a staggered, imitative opening where each of the four instruments (cornettino, violin, trombone, dulcian) enter the piece with a dramatic ascending minor arpeggio followed by very fast sixteenth notes. The piece is then broken into two additional sections, each structured on imitative motives passed between each instrument. This piece demonstrates the apex of complex instrumental writing during this period. Not many cities during this period had musicians capable of this level of performance and is a testament to the high level of playing in Hamburg at the time.