

=== SONATA FOR TROMBONE AND PIANO ===

Eddie Bass is a native of North Carolina and a graduate of the University of North Carolina at Chapel Hill, where he received the Ph. D. degree in 1964. He joined the Composition and Theory faculty of The University of North Carolina at Greensboro in 1968 and there continued until his retirement in 2003. Dr. Bass was an active performer throughout his career. From 1968 to 1986 he was principal trumpet of the Greensboro Symphony and, until 2000, a member of the Market Street Brass, the faculty brass quintet of UNCG.

Bass's *Tenor Trombone Sonata* is cast in the familiar 3-movement form. The first movement loosely draws on the structure one associates with the sonata form: an exposition of two contrasting themes, a development of the materials — including some clever contrapuntal writing, and a re-statement of thematic material. An original theme (stated in the piano and marked *Somber, mysterious*) with five variations constitutes the second movement. The fourth variation provides the listener with a reference to the upcoming finale. The third movement, a lively scherzo with a slow, jazz-influenced middle section, is crafted from material heard in both preceding movements.

=== ARCHEOPTERYX FOR TROMBONE AND PIANO ===

Elliott Schwartz was born 1936 in New York City and studied composition with Otto Luening and Jack Beeson at Columbia University. He joined the music faculty Bowdoin College (Brunswick, Maine) in 1964, and served there until his retirement in 2007. His illustrious career as a professor, author, and composer included many extended residencies and/or visiting professorships around the world. He passed away December 7, 2016 in Brunswick.

As a composer, Schwartz was known for constantly pushing the boundaries of music. A good description of the composer's style, written by Tim Page of *The New York Times*, may shed a little light: "Elliott Schwartz's music combines so many disparate elements that it moves beyond eclecticism into its own genre - multifaceted yet self-contained. His music is virtuosic for the performer, challenging to the listener, yet, for the most part, he eschews the spiky Modernist shield that less secure composers use to dissuade all comers. His work combines tonal and nontonal elements, improvised and fully notated passages and unusual instrumental effects (plucking the inside of a piano, stratospheric squeals for the woodwinds, and so on) in an idiosyncratic manner that is Mr. Schwartz's own."

Schwartz's *Archeopteryx*, completed in March, 1976, was written for trombonist James Fulkerson and pianist Stephen Montague. As far as this author is aware, there are no formal program notes available for the work. [*Archeopteryx* is a genus of bird-like dinosaurs.]

=== BOMBIBONE BRASSBIT FOR TROMBONE AND WIND ENSEMBLE (PIANO RED.) ===

Jan Sandström is among the most frequently performed Swedish composers on the international scene today. His 1988-89 *Motorbike Concerto* for trombone and orchestra was written for Swedish trombone virtuoso Christian Lindberg and is one of the most widely performed Swedish orchestral works of all times. He serves on the faculty of the Piteå School of Music, which he joined in the 1980s and to which he was appointed professor of composition in 1989.

BombiBone BrassBitt for solo trombone and wind band was commissioned and premiered by Lindberg for the 1996 International Trombone Festival in Birmingham, England. The work weaves themes from Sandström's 1992 opera *Bombi Bitt* into a flashy showpiece. The character of Bombi Bitt is a lovable rogue, a free spirit who follows his own rules, (think a Swedish version of Till Eulenspiegel or Huckleberry Finn). The work consists of a single work set in four sections. The first is derived from the overture to the opera and portrays Bombi's light, cheery character. The second, lyrical section depicts Bombi talking with his mother by the side of a lake. Tolling church bells signal ominous signs of danger in the third section. Fortunately, all ends well as the cheerful introductory theme returns for the rousing finale.

COFFEE PAEAN [rhymes with Coffee Bé-an]. The Oxford "Living" Dictionary tells us a *paean* is "A creative work expressing enthusiastic praise."

=== **Ei! Wie schmeckt der Kaffee süße, ARR. FOR BRASS QUINTET (TROMBONE SOLO)** ===

J. S. Bach regularly directed a musical ensemble, called a *collegium musicum*, based at Zimmermann's coffee house in Leipzig. *Schweigt stille, plaudert nicht* (Be still, stop chattering), BWV 211, also known as the Coffee Cantata, is a secular cantata Bach composed probably between 1732 and 1735. In a satirical commentary, the cantata [essentially a miniature comic opera] tells a tale of addiction to coffee. The libretto (written by Christian Friedrich Henrici, known as Picander) pokes fun at the sentiment of some 18th Century Germans who held that drinking coffee was unhealthy.

In the recitative preceding the cantata's fourth movement, the cranky old man Schlendrian (literally: Stick in the Mud) sings in disapproving terms of how his daughter, Lieschen, refuses to listen to him. He tells her - once again - to stop drinking coffee; she defiantly tells him, "If I can't drink my bowl of coffee three times daily, then in my torment I will shrivel up like a piece of roast goat." She then sings, "Ei! Wie schmeckt der Kaffee süße." Translated, the words are, "Mm! How sweet the coffee tastes, more delicious than a thousand kisses, mellower than muscatel wine. Coffee, coffee I must have, and if someone wishes to give me a treat, ah, then pour me some coffee!"

This version, specifically arranged for tonight's recital, is its first performance.

=== **QAHWEH - REFILLED** ===

Origin of the word coffee (Coffee Etymology) — by Peter Baskerville

The coffee plant (*Coffea arabica*) is native to Ethiopia (previously Abyssinia) and was first written about by the Persian physician Rhazes. The coffee plants were first cultivated in Yemen (previously Arabia Felix) and it was first drunk extensively by the Muslim dervishes in Arden and Turkey was the first country to roast the green coffee beans. Is it any wonder, then, that the origin of the word coffee would have its roots in the Arabic language?

'Qahwah' is the Arabic term for the coffee drink. While scholars disagree on the exact link that led to the English word "coffee", there is no doubt that it was an Arabic word with some connection to 'Qahwah'. It is generally agreed that the term coffee found its way into European languages in about the 1600's, most probably from the Italian term "caffè" which was derived from the Turkish pronunciation "kahveh" of the Arabic word 'Qahwah.'

=== **COFFEE TIME** ===

The Lady Eve, in her blog on the website: <http://www.ladyevesreellife.com/>, wrote:

Although Vincente Minnelli's 1945 [film] musical **Yolanda and the Thief** is not one of his or Fred Astaire's most popular films, it contains a jewel of a musical number that has earned raves from day one...*Coffee Time*...

Coffee Time is the reworking of an earlier tune by composer Harry Warren called *Java Junction*. His collaborator, producer/songwriter Arthur Freed, created new lyrics for the updated melody.