



**GRAND VALLEY
STATE UNIVERSITY**[®]

**DEPARTMENT OF MUSIC,
THEATRE, AND DANCE**

Faculty Artist Recital

Dr. Adam Graham, bass trombone

Dr. Hyekyung Lee, piano

7:30 P.M.

Thursday, October 17, 2022

Sherman van Solkema Recital Hall

Haas Center for Performing Arts

GVSU Allendale Campus

Program

Out of the Darkness

Frank Gulino
b. 1987

Three Folktales

William Presser
(1916-2004)

if only in dreams...

Jordan VanHemert
b. 1989

World Premiere

Intermission

A quick trip with lots of baggage.

Inez McComas
b. 1977

Sonata for Bass Trombone and Piano

David Gillingham
b. 1947

Program Notes

My intention as a composer has always been to create music that is both enjoyable to perform and enjoyable to listen to. With the uniquely challenging circumstances of the past year and a half as a backdrop, I also wanted to write something that was reflective of the times. Now, with a return to normalcy on the horizon, **Out of the Darkness** is a piece that I hope you will find timely, musically compelling, and idiomatic for the bass trombone.

-Frank Gulino

William Presser (1916-2004) was born in Saginaw, MI. He received music degrees from Alma College, University of Michigan (M.M. in violin), and the Eastman School of Music (Ph.D. in theory). His teachers included Roy Harris, Gardner Read, Bernard Rogers, Burrill Phillips, and Pierre Monteux.

Dr. Presser performed as violinist and violist in the San Francisco Symphony, Rochester Philharmonic, and other orchestras, and taught at colleges in six states, primarily the University of Southern Mississippi in Hattiesburg where he served on the faculty from 1953 until his retirement in 1981. He also taught at the National Music Camp at Interlochen.

Presser began composing at age 25 and won many awards, with music in the catalogs of over twenty publishers. His chamber works for winds and brass are staples of the repertoire, appearing on many contest lists and college recitals.

William Presser founded Tritone Press & Tenuto Publications in 1961 and over his 41-year tenure built a catalog of over 350 works by over 50 American composers.

if only in dreams... was written for my dear friend Adam Graham. When Adam contacted me about writing a piece for him, his only real request was that I utilize my jazz background in some way, shape, or form. In seeking to fulfill this request, I focused on the harmonic and melodic shapes present in modern jazz and drew inspiration from trombone literature, as well as some of Adam's favorite works by other composers.

This piece is about music composition being a tool of radical imagination. Since western thought places such heavy emphasis on objectivity, marginalized groups often utilize radical imagination in their art in order to create a future beyond the reality of oppression that we face on a daily basis. This has been more prevalent in the resurgence of anti-Asian racism brought on in the COVID-19 era.

In particular, this work is inspired by that of two artists: writer and poet Franny Choi and artist Jess X. Snow, particularly her murals. In writing this piece, I really wanted to capture this idea of radical imagination in music.

Stylistically, I wanted to re-imagine the bass trombone beyond its current place in concert music, and the many pieces that imagine the instrument as a comical character meant for jokes. In this piece, I aim to evoke the tender side of the bass trombone--a perhaps oft-overlooked gentleness and agility, in order to imagine this world as a better place.

- Jordan VanHemert

Franny Choi: [Field Trip to the Museum of Human History](#)

Jess X. Snow: <https://jessxsnow.com/>

The clickety-clack of a trolley over a track, with all of the bells, whistles, and odd people along for the ride, make for the beginnings of an imagined trip through the hilled streets of sunny California. As to not be empty-handed on a journey, baggage is carried throughout by means of traveler and performer.

A quick trip with lots of baggage. is the chance for the bass trombone to go. At times he is along for the ride, joining the hypnotic rhythm of the piece moving forward. But, at other times, he is the melody – transforming with the changing of the landscape, and carrying with him the feel of a breeze from an open window while moving. In those moments, with all worry washed away, everything else is less important than it once was... if only for a moment, until the trip comes to an end.

-Inez McComas

Sonata for Bass Trombone and Piano

The Sonata for Bass Trombone and Piano was written for my good friend and colleague, Curtis Olson, Professor of Trombone at Michigan State University. The musical language of the sonata results as a collaboration between the bass trombone and the piano. Cast in three movements, the first movement is organized in sonata-allegro form. The two themes contrast one another, with the first being very dramatic with wide leaps over an incessant pattern of sixteenth octaves in the piano and the second being more lyrical and diatonic, using the octatonic scale as a resource for melody and harmony. Following an extensive and thorough development, a recapitulation of the 1st theme occurs in augmentation ensued by the second theme remaining at the tonic level and a “barn burning” coda.

The second movement is a set of four variations set to a dark and mysterious theme crafted out of chromatic mediant relationships. This movement has become a favorite of bass trombonists because of its expressive and mesmerizing quality.

The third movement is marked “ala fugue” and alternates between a syncopated theme treated fugally and a dramatic and lyrical second theme in a homophonic texture. A sort of rondo-like structure

develops by the simple alternation of these themes with the first theme being developed each time taking on the appearance of an episode. The movement has a frivolous and yet celebratory ambiance as it progresses from d-minor tonality to the joyous parallel of D major at its conclusion.

- David Gillingham

About the Performers

Adam Graham is Adjunct Instructor of Music in the Department of Music, Theatre and Dance at GVSU currently teaching . Dr. Graham has also been on faculty at Hope College. Currently serving as bass trombonist of the Holland Symphony Orchestra, Dr. Graham has also performed with the Midland and West Michigan Symphonies. An active freelance musician across the state, Dr. Graham enjoys performing in many diverse styles including big band, jazz, church, and chamber music; he has been a member of both the General Assembly Big Band and Holland Jazz Orchestra and is currently bass trombonist with the Holland Concert Jazz Orchestra. As a bass trombonist of the MSU Jazz Trombones, Dr. Graham won the International Trombone Association's Kai Winding Jazz Ensemble Competition in 2014. Prior to his appointment at Hope, Dr. Graham was a featured soloist with both the Michigan State University Wind Symphony and Hope College Wind Ensemble.

A strong advocate for music education, Dr. Graham has led low brass clinics on breathing, sound production, and musical style at West Ottawa, Zeeland, Grand Haven, Coopersville, Godfrey-Lee, Kenowa Hills, Cedar Springs, Onkama, Fennville, Grattan Academy, Wayland, DeWitt, Haslett, and Fowlerville schools.

Dr. Graham earned the Doctorate of Musical Arts and Master of Music degrees in trombone performance at MSU studying with Ava Ordman and Curtis Olson. A major focus of his research has been to highlight contributions to bass trombone repertoire by Michigan composers. Under the tutelage of Dr. Mark Williams, Dr. Graham earned his BM in trombone performance from Grand Valley State

University. Dr. Graham has also served as Visiting Professor at GVSU teaching applied trombone. Additionally, he has taught Low Brass Methods, Trombone Pedagogy, and Survey of Music Literature courses at GVSU.

A native of South Korea, **Hyekyung Sia Lee** received her Doctor of Musical Arts degree in Piano Performance from Michigan State University. Her prior musical training was at Manhattan School of Music for her second Master's degree in New York and at Yeungnam University in Korea, for her Bachelor's and Master's degrees, where she worked as a piano instructor and lecturer as well.

As a featured soloist, Dr. Lee has performed with several orchestras, which include Fort Worth Symphony Orchestra in Texas. She has also led several master classes while participating in numerous international music festivals throughout the United States, Europe and Asia. As a dedicated collaborative pianist, organist and chamber musician, she has performed at many concerts, especially in Canada and throughout the United States. She has been a collaborative pianist for Leonard Falcone International Euphonium and Tuba Festival and Competition in Blue Lake Fine Arts. She has also accompanied the Annual Grand Blanc Art Council Messiah Performances with the pipe organ, without any other instrumentalists. She has featured recordings, as she joined SymbiosisDuo to record American composer, Dr. James Grant's Double Concerto for Euphonium and Tuba for their second album, Playground, which was released in February 2015. Currently, Dr. Lee is a piano instructor at the OU community music and a staff Accompanist at Oakland University where she accompanies all university choirs. She is also an associate music director and organist at Church of the Holy Family in Grand Blanc.

GVSU Music Faculty

Gregory Alley	Sam Gould	Danny Phipps
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Upcoming MTD Events

- November 18 at 7:30 p.m. - *Gloria*. KBB, PAC
November 19 at 7:30 p.m. - *Gloria*. KBB, PAC
November 20 at 2:00 p.m. - *Gloria*. KBB, PAC
November 20 at 3:00 p.m. - Guest Artist: Piano Duo. SVS, PAC
November 20 at 7:30 p.m. - Early Music Ensemble. SVS, PAC
November 29 at 7:30 p.m. - Symphony Orchestra. LAT, PAC
November 30 at 7:30 p.m. - Concert Band. LAT, PAC
December 1 at 7:30 p.m. - *Gloria*. KBB, PAC
December 1 at 7:30 p.m. - Jazz Night II. LAT, PAC
December 2 at 7:30 p.m. - *Gloria*. KBB, PAC
December 2 at 7:30 p.m. - Wind Symphony. LAT, PAC

For updated information on Music, Theatre, and Dance events, please visit
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