



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Friday, May 9, 2025 • 6:00 PM

ERICH CORFMAN

Graduate Recital

Brennan Family Recital Hall
2330 North Halsted Street • Chicago

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ERICH CORFMAN, TENOR TROMBONE

Graduate Recital

YOKO YAMADA, PIANO

PROGRAM

Paul Creston (1906-1985)

Fantasy for Trombone and Piano (1947)

Johann Georg Albrechtsberger (1736-1809)

Concerto for Alto Trombone in B Flat Major (1759)

I. Allegro Moderato

II. Andante

III. Allegro Moderato

Lili Boulanger (1893-1918)

Selections from *Clairières dans le ciel* (1914)

I. Elle était descendue au bas de la prairie

II. Elle est gravement gaie

V. Au pied de mon lit

VI. Si tout ceci n'est qu'un pauvre rêve

VII. Nous nous aimerons

XI. Par ce que j'ai souffert

Gustav Mahler (1860-1911); arr. Erich Corfman

Urlicht from *Des Knaben Wunderhorn* (1892)

Amanda Pinos Fernández, trombone

Lawson Quesinberry, trombone

Noah Ochander, trombone

Timothy Warner, trombone

Erich Corfman is from the studio of Mark Fisher. This recital is presented in partial fulfillment of the degree Master of Music.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

PROGRAM NOTES

Paul Creston (1906-1985)

Fantasy for Trombone and Piano (1947)

Duration: 14 minutes

Originally premiered by Robert Marsteller in 1947, Paul Creston's *Fantasy for Trombone* is one of the defining solo works for the modern tenor trombone, pushing the boundaries of technique and lyricity on the instrument. The piece is composed in one continuous movement with three defined sections: a virtuosic opening, lyrical middle section, and a relentlessly intense closing. Like many of his other works, Creston demonstrates in this piece how he was influenced by jazz, folk music, and modern classical techniques through his career. His rhythmic inventiveness and continuity of melodic figures from the beginning of the composition to the end provide for an exciting and engaging display of the capabilities of the trombone.

Johann Georg Albrechtsberger (1736-1809)

Concerto for Alto Trombone in B Flat Major (1759)

Duration: 17 minutes

Johann Georg Albrechtsberger was the quintessential Viennese composer from the middle of the Classical era. Not only was he a prolific organist, composer, and music theorist, but he was also a colleague and mentor to many other accomplished composers, including Haydn, Mozart, and Beethoven. His Concerto for Alto Trombone follows the standard Classical era concerto form, including three movements separated by interludes in the accompaniment. The opening and closing movements are lighthearted, spirited, and sprightly in tempo, almost imitating the virtuosity of a violin or flute. The middle movement is deeply introspective and intimate, providing a well-rounded and emotionally satisfying listening experience across the entire concerto.

Lili Boulanger (1893-1918)

Selections from *Clairières dans le ciel* (1914)

Duration: 20 minutes

Despite her tragically short career, Lili Boulanger was an incredibly influential French composer at the turn of the century. She was highly regarded by her peers, including Debussy, Fauré, and Ravel, and she was the first woman to win the Prix de Rome, the most coveted prize for composers in the world. Her song cycle *Clairières dans le ciel* demonstrates her unique blend of the modern French compositional style with romantic melodies. Set to text by Francis Jammes, these songs follow the story of an unidentified narrator who loves a girl, loses her, and grieves. The text remains vague as to what truly occurs in this plot, but Boulanger's whimsical style follows the beautifully tragic and emotionally descriptive text.

Gustav Mahler (1860-1911); arr. Erich Corfman

Urlicht from *Des Knaben Wunderhorn* (1892)

Duration: 6 minutes

Gustav Mahler's *Urlicht* is most well known as the fourth movement of his Symphony No. 2, but it was first created as a movement of his song cycle *Das Knaben Wunderhorn*. Originally written for alto soloist, this song marks a massive contrast in the context of both the song cycle and symphony. It opens with a solemn, ascending melody of just three notes, bringing the listener into an ethereal world of introspection and meditation. This song explores a variety of key areas and tempi to invoke feelings of longing, hope, despair, and finally acceptance and peace. The tonalities and melodies are characteristic of Mahler's unique Romanticism, resulting in this song being memorable for audiences since its premiere in 1892.

Notes by Erich Corfman

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