orchestra which Mr. Bernstein so loved and which he directed for many years.

I got the opportunity to know Mr. Bernstein only in the summer of 1989, although I had admired his work as composer, conductor, and musical evangelist for most of my life. He remains for me a figure of inestimable importance in the history of music, one whose passion for and commitment to his art was unsurpassable, and his sudden death in October 1990 robbed us all of an almost superhuman musical giant. The third movement of my concerto is, in particular, a memorial to Mr. Bernstein, and the quotation of what I call the "Credo" theme from his Symphony No. 3 ("Kaddish") a gesture of the most profound affection and gratitude, mingled with sorrow at his passing.

The concerto is organized as two adagios flanking a central scherzo. the first movement begins and ends with sparse, ritualized music of an understatedly rhetorical nature, with its centerpiece being an expanding passacaglia featuring the soloist accompanied by the strings of the orchestra. The middle movement alternates scurrying music (which introduces the orchestral brass section for the first time in the score) with a more dancelike central part -- the music ultimately builds to a loud, almost apocalyptic climax, and this gives way to the elegiac finale, primarily a funeral march, in which the Bernstein quote leads the music back to the hieratic material which began the piece. Each of the movements is connected by a brief cadenza for the solo trombone.

The concerto is scored for an orchestra consisting of two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, harp, timpani, xylophone, glockenspiel, chimes, marimba, two suspended cymbals, snare drum, tenor drum, five tom-toms, two bongos, bass drum, a pair of crash cymbals, two tam-tams, and strings.

This work was awarded the 1993 Pulitzer Prize for Music.

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Program
Trombone Concerto (1991) Christopher Rouse
Three movements without pause
Ava and Derek
Sonata for Trombone and Piano (1998) Eric Ewazen
Allegro maestoso
Adagio
Allegro giocoso
Dan and Derek

Intermission
Suite for Trombone and Piano (1922) Axel Jørgensen
Allegro con fuoco
Menuet giocoso
Ballade et Polonaise (Theme and Variations)
Ava and Derek
Sonate (1975) Stjepan Sulek
Dan and Derek
Tango after Clemens non Papa (1977) Jeremiah Bates
Ava
Three Duets (1976) Tommy Pederson
The Hungry Head Hunter
Quiet Canoe
Caterpillardillar
Ava and Dan

Daniel Mattson has been the assistant principal trombonist of Grand Rapids Symphony since 1998. He is a Michigan native, and earned both his undergraduate and graduate degrees from Michigan State University where he studied with Curtis Olson. He is a passionate advocate of brass chamber music and is a member of the Western Brass, the faculty brass quintet at Western Michigan University. With the Western Brass, he has toured extensively throughout America, as well as internationally, including tours to Thailand and most recently to Russia in October of 2009, which included performances in Moscow and at the St. Petersburg Conservatory. Their most recent recording, “Games for Brass”, was released on the Summit Records label in 2008. In 2009, he performed as soloist in the world premier of James Stephenson's triple concerto for horn, trumpet, and trombone, La Grand Vitesse, commissioned by the Grand Rapids Symphony. Daniel is active in promoting the advancement of new orchestra music, and enjoys performing in the Cabrillo Festival of Contemporary Music each summer. In addition to his performance career, his writing has appeared in the International Trombone Association Journal.

Trombone Concerto – Program Note by the Composer
I completed my Trombone Concerto in Fairport, New York on April 5, 1991. The work was commissioned by the New York Philharmonic for its principal trombonist, Joseph Alessi, in honor of the orchestra's sesquicentennial. This was the first in a series of back-to-back concerti I composed for various instruments, later ones being composed for violin, violoncello, and flute.

It occurred to me as I was planning the piece that composers, when writing concerti for brass instruments, have often elected to give such works something of a light character. As a result, I set out to compose a work which, while requiring substantial virtuosity from the soloist, would contain music of a primarily somber and introspective character, one whose tone was serious in tone. I was aided in this by my wish to dedicate a score to the memory of Leonard Bernstein, and it seemed natural to ally such a desire to the realization of a work for the New York Philharmonic, the