



School of

Music

College of Arts and Sciences

WASHINGTON STATE UNIVERSITY

presents

Joseph Ballestrasse

Senior Recital,

April 9, 2021

4:10 p.m.

Online and in Kimbrough 101

music.wsu.edu



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Step Out

Program

Sonata in G Minor

Henry Eccles (1670-1742)

- I. Largo
- II. Corrente
- III. Andante
- IV. Vivace

Joseph Ballestrasse, double bass

Concerto for Double Bass, Op.3

Serge Koussevitzky (1874-1951)

- I. Allegro
- II. Andante

Joseph Ballestrasse, double bass; Yoon-Wha (Yuna) Roh, piano

To the Max

Greg Yasinitsky (1953)

*Max Harrington, trumpet; Mike Galisatus, trumpet/flugelhorn; Erik Hawkins, drums;
Joshua Pinkham, piano; Joseph Ballestrasse, double bass*

After Charlie

Greg Yasinitsky (1953)

*Brandt Fisher, tenor saxophone; Adam Hureau, tenor saxophone; Erik Hawkins, drums;
Joseph Ballestrasse, double bass*

Upside Downside

Mike Stern (1953)

Joel Roeber, guitar; Anthony Channita, drums; Joseph Ballestrasse, electric bass

Donna Lee

Charlie Parker (1920-1955)

Brandt Fisher, tenor saxophone; Anthony Channita, drums; Joseph Ballestrasse, electric bass

Ham Hocks and Cabbage

Christian McBride (1972)

Brandt Fisher, tenor saxophone; Anthony Channita, drums; Joseph Ballestrasse, double bass

Oleo

Walter "Sonny" Rollins (1930)

Brandt Fisher, tenor saxophone; Anthony Channita, drums; Joseph Ballestrasse, electric bass

Concert Notes

Sonata in G minor:

Henry Eccles was born in 1670 to his father Solomon Eccles. Both his father and brother pursued careers as composers just like Eccles. His main instrument was the violin and in context to the sonata, it was originally composed for the violin in a collection of sonatas known as *Twelve Solos for the Violin*, composed in 1720. Many of the compositions however were works taken from other composers, such as the second movement *Corrente* which was originally a piece of music written by Francesco Bonporti. *Sonata in G minor* is Eccles' most popular composition and has been adapted to many solo instruments outside the violin.

Concerto for Double Bass, Op.3:

Tackling composition, double bass playing, and conducting, Serge Koussevitzky was gifted in all these aspects of music. Born in Vyshny Volochyok, Russia, Koussevitzky was raised by a family of professional musicians. He was taught instruments such as piano, violin, and cello until the age of fourteen when he picked up the double bass. The concerto was written in 1902 as dedication to Koussevitzky's lover, which he would soon marry after. The music itself contains a lot of late romantic qualities such as a huge emphasis on musical expression rather than technical playing and virtuosity. He would later move to pursue a career in conducting his own orchestras and debuting himself as a soloist across Europe from 1909 to 1920. In 1924, Koussevitzky along with his wife moved to the United States to take position as the conductor of the Boston Symphony Orchestra. The orchestra would also participate in the Tanglewood music festival, which held concerts and would also introduce new talents such as Leonard Bernstein. In this position, Koussevitzky would do a great service in commissioning new compositions from composers such as Aaron Copland, and Bela Bartok. He would also create his own foundation, known as the Koussevitzky Music Foundation (1942), for the sole purpose of supporting contemporary composers by commissioning their work.

After Charlie/Donna Lee

One of the most influential musicians to ever play jazz was the artist known as Charlie Parker. Finding his style of fast playing and complex harmonic substitution came from the dedication Parker had to his craft. Parker mentioned that he would practice around 11 to 14 hours a day, working on various exercises such as arpeggios, scales, and writing/improvising complex lines in all 12 keys. Parker along with Dizzy Gillespie sought to invent a new genre of jazz that incorporated higher intervals in the melody, faster tempos, and more complex rhythms and harmonies. This style is known as bebop. *Donna Lee* is one composition that Parker created, and it contains all aspects that can be found in bebop, like the complex melody and fast-moving chord progression. *After Charlie* is a composition created by Greg Yasinitsky as homage to Parker's legacy as a musician. It features a bebop like melody played by Brandt Fisher and Adam Hureau, and it also contains a chord progression common in jazz known as rhythm changes. Originally the piece *After Charlie* was written for big band playing, in which I had the pleasure in participating with WSU Big Band I.

To the Max

This composition was written by Greg Yasinitsky, coordinator of jazz studies, composition, and saxophone. Yasinitsky has a long history of composing and arranging for various ensembles and genres of music. Some of the ensembles he has written for include big bands, small ensembles, and orchestras. He was also involved as the Director of the School of Music from 2011 to 2018. He has been a great mentor to me, being involved in many of the classes I have taken such as Jazz Arrangement, Jazz Theory, and WSU Big Band I. This piece itself was written for a graduate trumpet player known as Max Harrington and for guest artist Mike Galisatus who also plays trumpet/flugelhorn and is also the Director of Bands at the College of San Mateo.

Upside Downside

This composition was written by jazz fusion guitarist, Mike Stern. Stern has a long line of musicians that he has been involved with. Some of the people he has been involved with include the group *Blood, Sweat, and Tears*, Billy Cobham, Miles Davis, Michael Brecker, and Jaco Pastorius. The piece *Upside Downside* is a composition that is featured in Stern's second studio album which is also called *Upside Downside*. The album contains a lot of musicians such as Bob Berg, David Sanborn, Dave Weckl, and Jaco Pastorius.

Oleo

The tune *Oleo* is another rhythm changes chart written by the hard bop saxophonist Sonny Rollins. Other compositions such as *St. Thomas*, and *Sonny's Mood* for Two were written and performed by the saxophonist. Many of the compositions written by Rollins contain aspects of the hard bop style that was popular during the time. In *Oleo*, the melody is simple, and it stems off the first phrase with added variation as the melody moves forward. In our performance we trade solos with drums, this is common practice for jazz musicians who play in jam sessions. It is also a form of letting the listener know that the solos are coming to an end.

Ham Hocks and Cabbage

This chart was written by the popular contemporary jazz bassist Christian McBride. He has appeared in more than 300 recordings as a sideman to various artists such as Chick Corea, Joshua Redman, Freddie Hubbard, George Duke, and has won 7 Grammy awards. The chart *Ham Hocks and Cabbage* first appears in McBride's trio album *Out Here*. It is a blues that features all the members of the trio (Christian Sands, piano; Ulysses Owens, drums; Christian McBride, bass). This tune is special to me because it was the first time I learned about McBride and his fantastic playing as a bassist. He was the first artist to really inspire some of my playing, and the tune itself was the first composition I learned to transcribe from. I owe a lot to McBride because of his respect for the art and his dedication to the double bass.

Special Thanks:

I would like to thank all the faculty members that helped me bring this recital together especially during hard times like these. I would not have completed this without your help. Special thanks to Shaun Sorensen, Sandra Albers, Michelle White, and everyone else that worked on finalizing this recital. I would like to thank my instructor's Professor Dave Snider, Professor Ruth Boden, Professor Greg Yasinitzky, Professor Horace Alexander Young, Raul E. Blanco, and Professor Martin King for providing the knowledge and insight to help improve my playing, musicianship, and my teaching abilities. I would additionally like to thank Dr. Yasinitzky for allowing me to use his compositions for my recital. I would like to thank Professor Yoon-Wha (Yuna) Roh, Anthony Channita, and Brandt Fisher for taking the time to travel and record as accompaniments for my recital on short notice and providing high level playing. Finally, I would like to thank my friends and family for supporting my career as a musician. Without your help and love it would have been a lot harder to continue in college and finally receive my degree in music performance.

This concert was presented via livestream in accordance with restrictions related to the containment of COVID-19. No audience was present at the time of this performance.

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