

# *Reflection and Celebration*

by

**David F. Wilborn**

Raymond Conklin was a beloved professor of low brass at Murray State University in Murray, Kentucky. His 45 year teaching career resulted in numerous accolades and administrative positions including: The Murray State University Board of Regents Teaching Excellence Award, the Dr. Charles and Marlene Johnson Outstanding Music Faculty Award, President of the Murray State University Senate, and Chair of the Department of Music. He was an accomplished trombonist who performed with the Evansville (IN) Philharmonic Orchestra, Owensboro (KY) Symphony Orchestra and numerous regional orchestras. As a freelance commercial artist, he got to perform with Mel Tormé, Doc Severinson, Clark Terry, Marvin Hamlisch, Jamey Aebersold, Sim Flora, and David Baker.

Conklin's enduring legacy is his accomplishments as a teacher. His former students currently teach and perform in college university programs public schools, and symphony orchestras throughout the United States and Europe. *Reflection and Celebration* is a musical homage to a man who was revered for his mentorship, musical intellect and delightful humor. The work opens with a somber melodic solo, capturing the noble spirit of this great mentor. Several repetitive 5-note ascending motives follow which is a symbolic reference to students learning and accomplishing under Conklin's mentorship. The bold fanfare style (in measure 32) is presented to capture the presence and tall stature of Conklin. Finally, Conklin's down-to-earth personality and his infectious humor is referenced (in measure 83). Even the fanfare theme returns in a faster tempo, thus highlighting the frivolity, lightheartedness, and wisdom of this adored music teacher.

## **David F. Wilborn (b.1961)**

David Wilborn is Associate Professor of Music at Texas A&M University in College Station, where he teaches the low brass studio and coordinates small ensembles, Wilborn studied composition with Donald Grantham and trombone with Donald Knaub and John Marcellus. He holds the Bachelor of Music degree from the University of Texas at Austin, the Master of Music degree from the Eastman School of Music, and the Doctor of Musical Arts degree from the University of Texas.

Wilborn is the composer of several award-winning works for brass instruments. His *Excursions for Six Trombones* was selected as the winner of the 2003 Allen E. Ostrander Trombone Choir Composition Prize; his brass quintet entitled *Escapades* was selected as one of the winning compositions at the Appalachian State 2004 Brass Chamber Music Festival Composition Contest; and his *Three Movements for Brass Sextet* won second place at the 2005 Humboldt Composition Contest for Brass Chamber Music. In February 2008, Wilborn performed the solo bass trombone part in the New York premiere of *Concertante Caprice* with the Texas A&M University Wind Symphony in Carnegie Hall. Rorianne Schrade, music critic for the *New York Concert Review*, praised the work for its "freshness and excitement." Wilborn's compositions are published by the International Trombone Association Press, Warwick Music, Kagarice Brass Editions, Grand Mesa Music, Wehr Music House and Cherry Classics Music.

Wilborn has served as a conductor, trombonist, lecturer, and clinician throughout the United States, Europe, and Puerto Rico. He is the author of numerous articles dealing with low brass and band pedagogy. His professional affiliations include the International Trombone Association, College Music Society, National Association of College Wind and Percussion Instructors, Texas Music Educators Association, Texas Bandmasters Association, and American Society of Composers Authors, and Publishers.

6.5 mins

# Reflection and Celebration

for 8-part Trombone Ensemble

David F. Wilborn (ASCAP)

Moderate tempo with a solemn spirit (♩ = 84-86)

\* Solo

The score is for an 8-part trombone ensemble. The first staff, Trombone 1, features a solo part starting with a melodic line in 4/4 time, marked *mp*. The tempo is moderate with a solemn spirit, indicated by a quarter note equal to 84-86 beats per minute. The solo part consists of three phrases, each marked with a fermata. The remaining seven staves (Trombone 2, Trombone 3, Trombone 4, Trombone 5, Trombone 6, Bass Trombone 1, and Bass Trombone 2) contain rests, indicating they are silent during this section.

\* If the 1st trombone part is doubled, it is suggested that the soloist performs the first 12 measures either offstage or behind the audience. Doing so achieves an ethereal effect - an effect that reflects and celebrates the spirit and memory of Professor Raymond Conklin.

7

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tbn. 5

Tbn. 6

B. Tbn. 1

B. Tbn. 2

**A**

Tutti

*pp*

*mp*

*mp*

14

The musical score is arranged in a grand staff with eight staves. The instruments are labeled on the left as Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Tbn. 5, Tbn. 6, B. Tbn. 1, and B. Tbn. 2. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. Measures 14-18 are shown. Tbn. 1 and 2 play a melodic line starting with a half note G2 (with a fermata) followed by quarter notes G2, A2, Bb2, C3, and a half note G2. Tbn. 5 and 6 play a similar line starting with a half note G2 (with a fermata) followed by quarter notes G2, A2, Bb2, C3, and a half note G2. Tbn. 3 and 4 play a sustained low note (G2) throughout. B. Tbn. 1 and 2 also play a sustained low note (G2). Dynamics include *p* (piano) for Tbn. 5 and 6, and *p<* (piano) for Tbn. 3. Hairpins are used to indicate crescendos and decrescendos for Tbn. 1, 2, 5, and 6.

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tbn. 5

Tbn. 6

B. Tbn. 1

B. Tbn. 2

*p*

*p*

*p<*

**I**  
With spirit (♩ = 96)

98

Tbn. 1  
*ff*

Tbn. 2  
*ff*

Tbn. 3  
*ff*

Tbn. 4  
*ff*

Tbn. 5  
*ff*

Tbn. 6  
*ff*

B. Tbn. 1  
*ff*

B. Tbn. 2  
*ff*

*rit.*  
138

The musical score consists of eight staves, each representing a different instrument: Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Tbn. 5, Tbn. 6, B. Tbn. 1, and B. Tbn. 2. All staves are in the bass clef with a key signature of two flats. The music begins at measure 138 with a *rit.* marking. A long slur spans across measures 138, 139, and 140, indicating a single melodic line. In measure 141, the music ends with a fermata. The dynamic marking *ppp* is present in measures 141 and 142. The word *niente* is written below the staves in measure 142, indicating the end of the sound.

Tbn. 1  
*ppp* niente

Tbn. 2  
*ppp* niente

Tbn. 3  
*ppp* niente

Tbn. 4  
*ppp* niente

Tbn. 5  
*ppp* niente

Tbn. 6  
*ppp* niente

B. Tbn. 1  
*ppp* niente

B. Tbn. 2  
*ppp* niente