



Donald F. Cook Recital Hall
M.O. Morgan Building
Sunday, 2 April 2000 at 8:45 p.m.

Erin Butler, trombone

Leslee Heys, piano

Calvin Powell, narrator

David Humphrey, percussion

Sonatina für Posaune und Klavier

- I Allegro*
- II Andante molto Sostenuto*
- III Allegro Vivace*

Kazimierz Serocki
(1922-1981)

Monolog

- Cantus firmus*
- Repetitionen*
- Totentanz*
- Echo*
- Meditation-Exklamationen*
- Exitus*

Magdalene Schauss-Flake
(1921-)

Four Preludes

- I Moderato Non troppo*
- II Allegretto*
- III Andantino*
- IV Allegretto*

Dmitry Shostakovitch
(1906-1975)

INTERMISSION

Dialogues

- I Allegro*
- II Largo*
- III Allegro ma non troppo*
- IV Adagio*
- V Allegro*

Thomas Schudel
(1937-)

Sonata for Bass Trombone & Piano

- I Allegretto non troppo*
- II Andantino*
- III Vivace*

Patrick McCarty
(1928-)

Sonata (Vox Gabrieli) for Trombone & Piano

Stjepan Šulek
(1914-1986)

Presented in partial fulfilment of the requirements for Music 445B



Memorial
University of Newfoundland

PROGRAM NOTES

Kazimierz Serocki was born in Poland in 1922, and was a piano student of Nadia Boulanger in Paris, beginning in 1947. He composed *Sonatina für Posaune und Klavier* in 1955. The brooding intensity of the slow, sustained movement contrasts with the lighthearted character of the first and third movements, which combine some characteristics of Prokofiev and Gershwin.

Magdalene Schauss-Flake composed *Monolog* in 1973. It is a successful example of contemporary music, serving as a penetrating statement about the theme of death itself. It is based on the old German song, "Es ist ein Schnitter, heipt der Tod" (There is a Reaper, his name is Death). The F-trigger valve is employed as an "echo" in Variation III, accomplished by removal of the valve tuning slide. The thin and nasal sound is emitted from the back of the trombone, as opposed to the bell. The Exklamationen uses a flutter tongue technique, while the Exitus ends with a glissando passage.

The *Four Preludes* of Dmitry Shostakovich are transcribed from his composition for violin and piano. They are lighthearted and humorous in style, achieved through sudden tempo shifts and dynamic contrasts.

Thomas Schudel is an American-born Canadian composer who studied composition and bassoon at Ohio State University. He was principal bassoonist with the Regina Symphony Orchestra from 1964-1974, and taught at the University of Regina from 1964-67, and again from 1972-78. *Dialogues* is comprised of five contrasting movements, developed through conversational techniques between trombone and percussion. The quicker movements make use of beat-displacement while the melody is passed between instruments. The second movement is peaceful and sustained, using multiphonics in the muted trombone, while the vibraphone is played with a bass bow.

Patrick McCarty composed the *Sonata* originally for the bass trombone and string quartet. The tranquil legato movement is followed by a slower sustained section that builds in intensity towards the more technical finale. Surprisingly, all three movements are in the minor mode.

Stjepan Šulek was a Croatian violinist, largely self-taught in composition, whose music is marked by a late Romantic influence. In his *Sonata "Vox Gabrieli"*, the sound of the trombone represents the voice of Angel Gabriel descending to Earth.