EMMY ROZANSKI
TENOR TROMBONE

GAIL NOVAK, PIANO

GRADUATE RECITAL SERIES
KATZIN CONCERT HALL
14, NOVEMBER, 2013 • 5:00PM

Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

School of Music
Program

Sonata (Vox Gabrieli)  Stjepan Sulek  (1914-1986)

Red Dragonfly (Sonata for Trombone and Piano)  Amy Riebs Mills  (b. 1955)
I.
II.
III.

~There will be a 10-minute intermission~

Suite for Trombone and Piano  Bruce Stark
I. Ode to Friendship
II. Serenade
III. Bone Tones

Four Sketches for Brass Quintet  Anthony Plog  (b. 1947)
I.
II.
III.
VI.

Allan Durazo, Trumpet
Brandon Giurgiu, Trumpet
Steven Giurgiu, French horn
Marc Placencia, Tuba

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Out of respect for the performers and those audience members around you, please turn all beepers, cell phones and watches to their silent mode. Thank you.

Sonata (Vox Gabrieli) – Stjepan Sulek
“The essential thing for an artist is to have something to say and know how to say it; then his work will itself be modern.”

These were the words Sulek chose to express the artistic credo to which he adhered his entire musical life.

Stjepan Sulek was a Croatian composer, violinist, conductor and music teacher. He was founder of the modernist movement in Croatian music and a mentor for many leading Croatian composers. The Sonata (Vox Gabrieli) for Trombone and Piano was commissioned by the International Trombone Association in 1973 and quickly became part of the standard trombone repertoire. The piece contrasts powerful dramatic tensions with sincere lyrical moments. Its blend of technical and lyrical elements has made it a favorite of students and professionals alike.

Red Dragonfly – Amy Riebs Mills
When interviewing Megumi Kanda in preparation for writing a new trombone sonata for her, I asked if there was a special Japanese melody she would like to have included in the piece. She immediately suggested her favorite, Red Dragonfly, by Kosaka Yamada. She sang it for me over the phone, I wrote it down, and this lovely melody became the basis for the piece.

The dramatic first movement opens with a bold theme that starts with a perfect 4th and is punctuated by a leap of a major 6th, both drawn from the Red Dragonfly melody. The bold theme’s motifs are explored and developed in a spritely dance, then the beautiful love theme appears. After its warm and strong statement, the love theme melts away to deep reflecting on memories of earlier motifs. Reawakened, then reaching up to the “Cry of the Heart,” everything ruptures and crashes. Now the trombonist must rebuild and gain strength until reaching the recapitulation where the opening bold melody is transformed into a majestic march in 3 / 4 time. The love theme returns, and the movement ends in triumph.
The second movement is a setting of the Red Dragonfly melody's four verses. The trombonist and pianist play the lovely song amidst the sound of fluttering of wings that appear and disappear like memories of the heart.

After the dramatic first movement and the endearing second movement, it was time to express Megumi's joie de vivre. The trombone's solo glissando opens the third movement's theme in American folk dance style with tongue in cheek and twinkle in both eyes. The subsequent variations include a perfect triple canon, a taste of New Orleans jazz, and a dramatic augmentation and inversion which spills into a flashback of the first movement's love theme. This melts away and we recapture a glimpse of the Red Dragonfly melody, this time growing to the triumphant restatement of the first movement's main theme. And finally, the exuberant coda drives to a spectacular ending.

Program notes by the composer, Amy Riebs Mills

**Suite for Trombone and Piano – Bruce Stark**

*Suite for Trombone and Piano*, completed in the spring of 2012, is comprised of three movements which were composed over a span of twenty years. The piece opens with the *Ode to Friendship* (2010), composed for a commission from pianist Mayumi Akahoshi. *Serenade* (2012) is dedicated to trombonist Hiroyuki Odagiri, whose suggestion was the impetus for completing this suite. The work concludes with *Bone Tones*, originally composed in 1993 but considerably revised in 2012 to provide the concluding movement.

Program notes by the composer, Bruce Stark

**Four Sketches – Anthony Plog**

Anthony Plog composed Four Sketches in 1989 for the St. Louis Brass Quintet. Sketches one and four are very rhythmic and intense. Sketch two features muted trumpets playing technically challenging virtuosic passages. Sketch three is poignant and slow with large intervallic leaps.