

**EMMY ROZANSKI**  
**TENOR TROMBONE**

**GAIL NOVAK, PIANO**

GRADUATE RECITAL SERIES  
KATZIN CONCERT HALL  
APRIL 1, 2013 • 5:00PM

**ASU** Herberger Institute  
FOR DESIGN AND THE ARTS  
ARIZONA STATE UNIVERSITY

School of Music

## Program

**Trombone Concerto** Gordon Jacob  
I. Maestoso (1895-1984)  
II. Adagio molto  
III. Alla marcia vivace

**Six Studies in English Folk-Song** Ralph Vaughan Williams  
I. Adagio (1872-1958)  
II. Andante sostenuto  
III. Larghetto  
IV. Lento  
V. Andante tranquillo  
VI. Allegro vivace

**When I'm Sixty-four** Paul McCartney  
(b. 1942)  
Arr. Emmy Rozanski  
Kelsey Anthon – French horn

~There will be a 10-minute intermission~

**Sonata for Trombone and Piano** John Davison  
I. Fantasia (1930-1999)  
II. After an English Folk-Song  
III. Rondo with Chorale

**007 – James Bond – for trombone quartet** Arr. Beat Rysler  
I. Allgro misterioso  
II. Andante cantabile  
III. Presto furioso  
IV. Moderato con anima  
V. Allegro impetuoso

Jason Roseth and Leanne Hanson, Tenor Trombones  
Jay Roberts, Bass Trombone  
Danielle Moreau, Drum Set

## Program Notes

### Concerto for Trombone and Orchestra– Gordon Jacob

Gordon Jacob was born in London and educated at Dulwich College in South London. When he was nineteen he enlisted in the Field Artillery to serve in World War I. He ended up on the front lines and was taken prisoner of war in 1917. Jacob was one of only 60 men from his unit of over 800 to survive. While in the POW camp he amused himself by starting a small orchestra among the prisoners. After the war Jacob studied music composition and theory at the Royal College of Music.

Composed in 1955, the *Concerto for Trombone and Orchestra* is dedicated to trombonist Denis Wick. Wick premiered the Concerto on November 20<sup>th</sup> 1955 with the City of Birmingham Symphony Orchestra.

The first movement opens with a strong declamatory quasi-cadenza for the trombone. It then moves to an allegro section. The declamatory opening returns to close the movement.

The second movement is marked *adagio molto* and is beautiful and lyrical. In the middle of the movement there is a high muted passage for the trombone that briefly transports the listener away from Britain on an exotic holiday. The lyrical melody returns again, until at the very end, there is a tiny reminiscence of the exotic holiday.

The third movement, marked *alla marcia vivace*, is in the character of a British military march. Much of this movement provides opportunity for the trombone soloist to display virtuosic technique and range.

### Six Studies in English Folk-Song

Ralph Vaughan Williams composed *Six Studies in English Folk-Song* in 1926. The work was originally for cello and piano and was written specifically for cellist May Murkle. It has since been transcribed for many other instruments.

Vaughan Williams was very active in the folksong collection movement. He traveled the British countryside transcribing and recording folksongs directly from their source and collected more than 800 songs and variants in all. The folksongs Vaughan Williams set for *Six Studies in English Folk-Song*, along with his tempo marking for each, are as follows:

- I. *Adagio* (Lovely in the Water)
- II. *Andante sostenuto* (Spurn Point)
- III. *Larghetto* (Van Dieman's Land)
- IV. *Lento* (She Borrowed Some of her Mother's Gold)
- V. *Andante tranquillo* (The Lady and the Dragon)
- VI. *Allegro vivace* (As I Walked over London Bridge)

### **When I'm Sixty-four – Paul McCartney**

This song was written by Paul McCartney when he was just sixteen years old. It was recorded by the Beatles in 1966 and released on their album *Sgt. Pepper's Lonely Hearts Club Band* in 1967.

It has been one of my favorite songs for a long time and I had a lot of fun arranging it as a duet for trombone and French horn.

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### **Sonata for Trombone and Piano – John Davison**

Composed in 1957, the *Sonata for Trombone* is one of Davison's earliest works. It is broken up into three movements. The first, "Fantasia", is in the imitative style of a Renaissance fantasia or ricercare. The character is flowing and lyrical and both the trombone and piano have an important part to play in the imitative texture.

The second movement is titled, "After an English Folk-Song." Though an actual folksong is not used, the main melody has the character of a folksong. The movement begins with a lively scherzo in the piano that turns to the lyrical folk-like melody when the trombone enters. The scherzo comes back in the middle of the movement, this time in the trombone and piano. Then, before the folk melody returns in earnest,, there is a short section in which the piano plays the scherzo and the trombone plays the folk melody at the same time.

The third movement, "Rondo and Chorale", is in a very fast tempo. The main melody sounds jubilant and decisive. Chorale refers to the movement's use of the Advent carol "O Come, Emmanuel".