

PROGRAM NOTES

JAN VAN DER ROOST was born in Duffel, Belgium, in 1956. He studied trombone, music history and musical education at the Lemmensinstituut in Leuven (Louvain). He continued his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a conductor and a composer.

Van der Roost currently teaches at the Lemmensinstituut in Leuven (Belgium), is special visiting professor at the Shobi Institute of Music in Tokyo, guest professor at the Nagoya University of Art, and guest professor at Senzoku Gakuen in Kawasaki (Japan). Besides being a prolific composer he is also very much in demand as an adjudicator, lecturer, holder of clinics and guest conductor. His list of works covers a wide variety of genres and styles, including two oratorios, a children's opera, a cantata, a symphony and numerous concerted works for various solo instruments.

Canzona Gothica was composed for trombone and piano in 1983. Cast in three movements played attacca, Van der Roost makes a number of allusions to early music forms and styles (hence, the "gothica" reference in the title). The title indicated at the beginning of each movement (Motet, Organum, and Saltarello), suggests more of a starting point rather than an attempt at making a modern realization of the early form.

JOSEPH OTT, born in 1929, began to study trumpet and music theory at the age of 16. After dropping out of high school he played dance band gigs in around New York until being drafted into the US Army in 1950. It was in the military that he received a significant part of his formal theory and compositional training. Following his military service, Ott completed a Bachelor of Arts degree in music composition at the University of Connecticut in 1960 and a Master of Arts degree in composition from UCLA in 1965.

Ott was made Assistant Professor and Composer in Residence at Milton College from 1965. He joined the faculty of Emporia State University (then called Kansas State Teachers College) in 1971, where he served as Professor of Music and Composer-in-Residence until his death in 1990.

The composer's 1965 *Toccata for Trombone and Piano* won the first prize in the 1968 Wisconsin Composers Contest. Of the work, Ott tells us, "Thematically the work is built around the relationships derived from the intervals of the major and minor third and their inversions and combinations. As the work progresses the interval series is subjected to a metamorphosis brought about by directional changes and finally rhythmic variations."

BORN IN NEW YORK CITY to German parents, Carl Vollrath received a B.A. from Stetson University, a M.A. from Columbia University, and the ED.D from Florida State University. Vollrath studied composition with Ernst von Dohnányi, Carlisle Floyd, and John Boda. He served on the Troy University (Alabama) music faculty from 1965 to his retirement in 2015.

Jaunts was written some time between 1964 and 1974. His four solo compositions for trombone [Concert Piece, Sonata, Jaunts, and Jazz Mimics] were first offered together as a "one man show" on April 9, 1975 on the campus of Troy State University. Of that recital, Vollrath wrote:

[The music heard in] This recital spans an interval of one decade (1964-1974). The works have been arranged in chronological order, allowing the listener to trace evolutionary trends during these years. [NB: Jaunts for trombone and piano appears third]. Differences between the first and last work may be less notable due to the

fact that all compositions share comomn [sic] stylistic similarities: neo-classicism, pan-diatonicism, atonality, and jazz.

From notes published on "Carl Vollrath: Music for Trombone and Piano" a recording by William Cramer, trombone, and Robert Glozbach, piano (faculty members of Florida State University), released by Coronet Records in 1976:

The JAUNTS FOR TROMBONE AND PIANO was written especially for Cramer and Glotzbach. As the name implies, the Jaunts are little excursions of jazz styles. The performer of these pieces should not take them too seriously since a "tongue in cheek" mood prevails the out. The over all [sic] form [of the first movement, Jaunty] is a A A' ... The second movement, Haunty, has a ghostly lingering quality about it. As Webster's New World Dictionary defines it - "as memories of former gaiety." The movement is, more or less, though [sic] composed with the opening measures of the trombone and the entrance of the piano part setting the mood and motives of the material which follows. The last movement, Taunty, has a driving ridicule about it which expires into a whimsical ending. It is cast in ABA form with the B section contrasted by the fast-driving A section on either side.

Solos for a German Flute a Hoboy or Violin with a Thorough Bass for the Harpsichord or Bass Violin Compos'd by Mr. Handel was published in 1732. The set, which the **publisher** listed as Op. 1, consists of a set of twelve sonatas composed by George Frideric Handel (1685-1759). Despite the title, four of the twelve sonatas are for the *flauto* (recorder). Each sonata found in the original publication displays the melody and bass lines only—with the expectation that a competent keyboard player would supply the omitted inner parts based on the figured bass markings. The work realized for tonight's recital, Op. 1, Number 4, was originally in A minor for solo recorder with basso continuo.

Since playing this music on a trombone recital in 2019 is far, far removed from Handel's original setting, the performer / arranger here felt compelled to treat the music – most respectfully – in a manner more outlandish. His inspiration is as much from the records of The Swingle Singers of the 1960s or Wendy Carlos's "Switched on Bach" series (also 1960s) and Isao Tomita's 1970s treatments of Holst, Debussy, and Mussorgsky as it might be from someone trying to create an "authentic" Baroque realization. All of the accompaniments were created with a computer's assistance. The programs employed include Logic, Sibelius with NotePerformer, Band-In-A-Box, and Animoog for the iPad.

ASTOR PANTALEÓN PIAZZOLLA was an Argentine tango composer, bandoneon player, and arranger. His oeuvre revolutionized the traditional tango into a new style termed *nuevo tango*, incorporating elements from jazz and classical music. A virtuoso bandoneonist, he regularly performed his own compositions with a variety of ensembles.

His numerous compositions include orchestral works such as the *Concierto para bandoneón, orquesta, cuerdas y percusión*, *Doble concierto para bandoneón y guitarra*, *Tres tangos sinfónico* and *Concierto de Nácar para 9 tanguistas y orquesta*, pieces for the solo classical guitar: *Cinco Piezas* (1980), as well as song-form compositions, e.g. "Balada para un loco" (Ballad for a madman), and "Adiós Nonino" (dedicated to his father). Biographers estimate that Piazzolla wrote around 3,000 pieces and recorded around 500.

"Oblivion" was composed as part of his film score for the 1984 Italian film, "Enrico IV."