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Faculty Recital: Stephen Parsons, Trombone Patricia Foltz, Piano

Stephen Parsons Trombone
Illinois State University

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**Music Department
Illinois State University**

Faculty Recital
Stephen Parsons, *Trombone*
Patricia Foltz, *Piano*

The ninety-sixth program of the 1998-99 season.

**Kemp Recital Hall
Tuesday Evening
February 23, 1999
8:00p.m.**

Program

Program Notes for *T. Rex for Trombone and Tape*

Fanfare (1991)

John Kenny
(born 1957)

Sonata for Trombone and Piano (1996)

Allegro maestoso
Adagio
Allegro giocoso

Eric Ewazen
(born 1954)

Intermission

Romance, Op. 21

Axel Jørgensen
(1881 - 1947)

T. Rex for Trombone and Tape (1996)
in four movements without pause

Mark Phillips
(born 1952)

Zurich March, Op. 116 (Variations for Trombone and Piano)

Jan Koetsier
(born 1911)

Composer Mark Phillips writes the following: *T. Rex* [*rex* is Latin for "king" - but does the ambiguous initial *T* stand for "tyrannosaurus" or "trombone?"] is in four connected movements contrasting in dynamics, rhythms, and tempo: soft and slow, with much rubato; loud and rhythmic, in a moderate tempo; soft and slow, with much rubato; loud and rhythmic, in a fast tempo. When I first came up with the idea of doing a trombone and tape piece with all the sounds on the tape derived from recordings sent to me by various trombonists around the country, I first approached John Marcellus, who gladly agreed and gave me the names of other trombonists to contact. In the end, I recruited four more: Andrew Glendening, Kevin James, Roger Oyster, and Tom Plsek. All five submitted DAT cassettes with an astonishing variety of trombone sounds, which became the source material for the tape music. All sounds heard on the tape came from these recordings or from noises I made with my own very old bass trombone. Dozens of individual sounds were selected and transferred to a Kurzweil sampling synthesizer, to facilitate filtering and pitch shifting, which can be extreme in some places (mvt. 3) or rather slight (mvts. 2 and 4). Another technique used extensively in mvt. 4 involved digitally compressing and stretching the duration of a sound bite without altering the pitch, which allows loops of bizarre rhythmic trombone noises to be synchronized to a latin-influenced dance beat.