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Bolter, Norman (b. 1955).
<http://www.air-ev.com/normanbolter.cfm>

Lakes.
Chestnut Hill, MA: Air-ev Productions, 1998.

Tenor Trombone

Trombone Range: A2- D5

Duration: 8'
Technique: Glissando, Trill
Mutes: Cup
Difficulty: Level III+

Recorded on CD: *Anew at Home* (1998).
Norman Bolter (trombone) Judy Saiki (harp).

Program Notes:

"The development of LAKES, in large measure, drew directly on the composer's own childhood and adult experiences. Growing up in the 'Land of 10,000 Lakes,' the composer was no stranger to lakes. This intimate relationship fostered the writing of Lakes....the composer also drew upon mystery and legend.

Nearing the end of LAKES, the composer evokes the early morning... images of still, mirror-like waters, a pervading blanket of mist and the sound of canoe paddles slowly and quietly moving through the waters. These elements can create a meditative stillness....

This transcription of LAKES, taken from the original movement in OF MOUNTAINS, LAKES AND TREES, was inspired upon hearing one of the first rehearsals for the symphonic work with the solo trombone and harp alone....

The trombone solo is high and lyrical and a fluid legato and feeling of freedom in the sound is needed for this piece. In the soft ending with the cup mute, it is easy for the trombone to blend with the harp. Attention to balance is essential here...."

Stout, David (b. 1947).

Al Circo for Harp and Trombone (1968).

Original Manuscript (unpublished): Contact David Stout: davidgstout@yahoo.com

Tenor Trombone

Trombone Range: C#2-Db4

I. Maestoso

II. Allegro

Duration: 6'

Technique: N/A

Mutes: Cup, Straight, Hand Mute

Difficulty: Level III

American Harp Society: Tape Library. National Harp Conference (1969- Rochester)

Recorded on "Concert of New and Recently Discovered Old Music" – reel to reel tape.

David Stout (trombone), Carolyn Kuban (harp).

Program Notes from Mr. Stout:

"Dear Trombonist and Harpist,

I hope you enjoy playing my piece. For trombone, tape pages 1 & 2 together and 3, 4 & 5 together. For harp, the same, but for the 2nd movement you really need a page turner (sorry).

I wrote this when I was a junior at the Eastman School of Music. Fred Boyd, a bass trombonist, wanted to play it. At the bottom of page 4, on the trombone part, where it says "hand in bell" he had a problem. With a bass trombone he couldn't reach around far enough to put his hand in deep enough to distort the tone enough. So, he calls me into his practice room one day and tells me to turn around so I can't see him. He then plays that passage. 'Is that the sound you want?' he asks.

'Yeah that's it. Perfect!' I reply.

I turn around. He shows me a large plastic fish that he had used to shove in the bell. So on his part, we mark those notes, 'con sardino.'

If you play the piece I would love to hear from you. Send me an email at davidgstout@yahoo.com. Please feel free to copy the music and share it with anybody.

Sincerely,
David"

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