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*Written for Gordon Wolfe*

# Sonata
## for Trombone and Piano

**Gary Kulesha**

Piano Score

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ISMN: 979-0-706080-52-9 CP069

Program Notes by the Composer:

The Trombone Sonata is the third of a series of solo sonatas. It is the last which was absolutely clear to me-- that is, when I started the project, I knew very definitely that I wanted to write sonatas for Bassoon, Flute, and Trombone, without knowing what would be next.

In each of these three sonatas, I made a deliberate attempt to write music that played against the perceived traditional roles of the solo instruments. The Bassoon Sonata is contemplative and stoic, the Flute Sonata is muscular and even a little menacing, and the Trombone Sonata is aerial and lyrical. The trombone's music soars and sings, and never becomes march-like or stentorian. I even chose key centres which are completely antithetical to the way the instrument is designed. Most of the work is centred on E or G, even though the trombone is fundamentally pitched in B Flat.

The work is in four movements. The first is flowing and lyrical, while the second is a fleeting Allegro. The third movement is for Trombone alone, and can be performed separately under the title of "Mirror". The finale is a traditional fast virtuoso display.

Duration ca 15'

GARY KULESHA is one of Canada's most active and most visible musicians. Although principally a composer, he is active as both a pianist and a conductor, and as a teacher.

Mr. Kulesha's music has been commissioned, performed, and recorded by musicians and ensembles all over the world. His Angels for Marimba and Tape has become a standard repertoire item for percussionists, and receives over a hundred performances per year. His works for Danish recorder virtuoso Michala Petri have been toured by her throughout the world, and have been recorded on RCA Red Seal. Over 15,000 copies have been sold in Europe alone. Works such as Mysterium Coniunctionis for Clarinet, Bass Clarinet, and Piano, and the Sonata for Horn, Tuba, and Piano (his best-selling work), are performed regularly around the world, and are often taught as part of performance curricula in these places. Celebration Overture is one of the most performed orchestral pieces written in Canada. Four Fantastic Landscapes has entered the repertoire of several noted pianists from Canada and Europe. Mr. Kulesha's first opera, Red Emma, was included in Opera America's book of Operas which should be performed more often, beside works by Copland, Bernstein, and Weill.

In 1988, he was appointed Composer-In-Residence with the Kitchener-Waterloo Symphony Orchestra, a position he held until 1992. In 1993, he was appointed Composer-In-Residence with the Canadian Opera Company, a position he held until the end of 1995. Red Emma was composed for and premiered by the Canadian Opera Company, on November 28, 1995. On September 1, 1995, he was appointed Composer-Advisor to the Toronto Symphony Orchestra, where his duties include composing, conducting, and advising on repertoire. His works have been performed in Canada and around the world, including on tours with the Toronto Symphony Orechestra in Europe, and North America.

Mr. Kulesha and his works have won a number of awards, including his Symphony in 2001 as the Best Canadian Orchestra Composition of the 1990s, On March 19, 2002, Mr. Kulesha was one of three composers awarded the first National Arts Centre Orchestra Composer Award. This began an extended relationship with the NACO and its then Artistic Director, Pinchas Zuckerman. Mr. Kulesha has toured twice with Mr. Zukerman and the orchestra, and has written several works for them.

In 1990, Mr. Kulesha was nominated for a Juno award for his Third Chamber Concerto. He was nominated again in 2000 for The Book of Mirrors. In 1986, he was named Composer of the Year by PROCanada, the youngest composer ever so honoured. Also in 1986, he represented Canada at the International Rostrum of Composers in Paris. He was the first composer ever appointed to the position of Composer-In-Residence with the Festival of the Sound in Parry Sound, Ontario, in the summer of 1990. He continued to direct this programme from 1996 until 2004. His recent work, Sonata for Trombone, written for and recorded by, the principal trombone of the Toronto Symphony Orchestra, Gordon Wolfe, was chosen as the mandatory Canadian work for the trombone competitors of the Orchestre symphonique de Montreal's 2017 OSM Manulife Competition, devoted to woodwind, brass and voice categories.

An active supporter of young composers and performers, Mr. Kulesha has three times directed the National Arts Centre Orchestra's Young Composers Programme. He also was the Artistic Director of The Composers' Orchestra from 1987, stepping down in 2004 in favour of three young composers. His conducting activities are extensive, and he has premiered literally hundreds of works. He has guest conducted frequently with several major orchestras throughout Canada, and has recorded for radio and CD. Although he is well-known as a specialist in 20th Century music, his repertoire is extensive, ranging from little-known Baroque music through to the music of our time.

Mr. Kulesha was one of the chief architects of the Massey Hall New Music Festival, which ran for 7 years from 1995-2002. He is currently assisting Toronto Symphony Music Director Peter Oundjian, with the design and programming of the Toronto Symphony's New Creations Festival, one of the most successful new music festivals in the history of Canadian music.

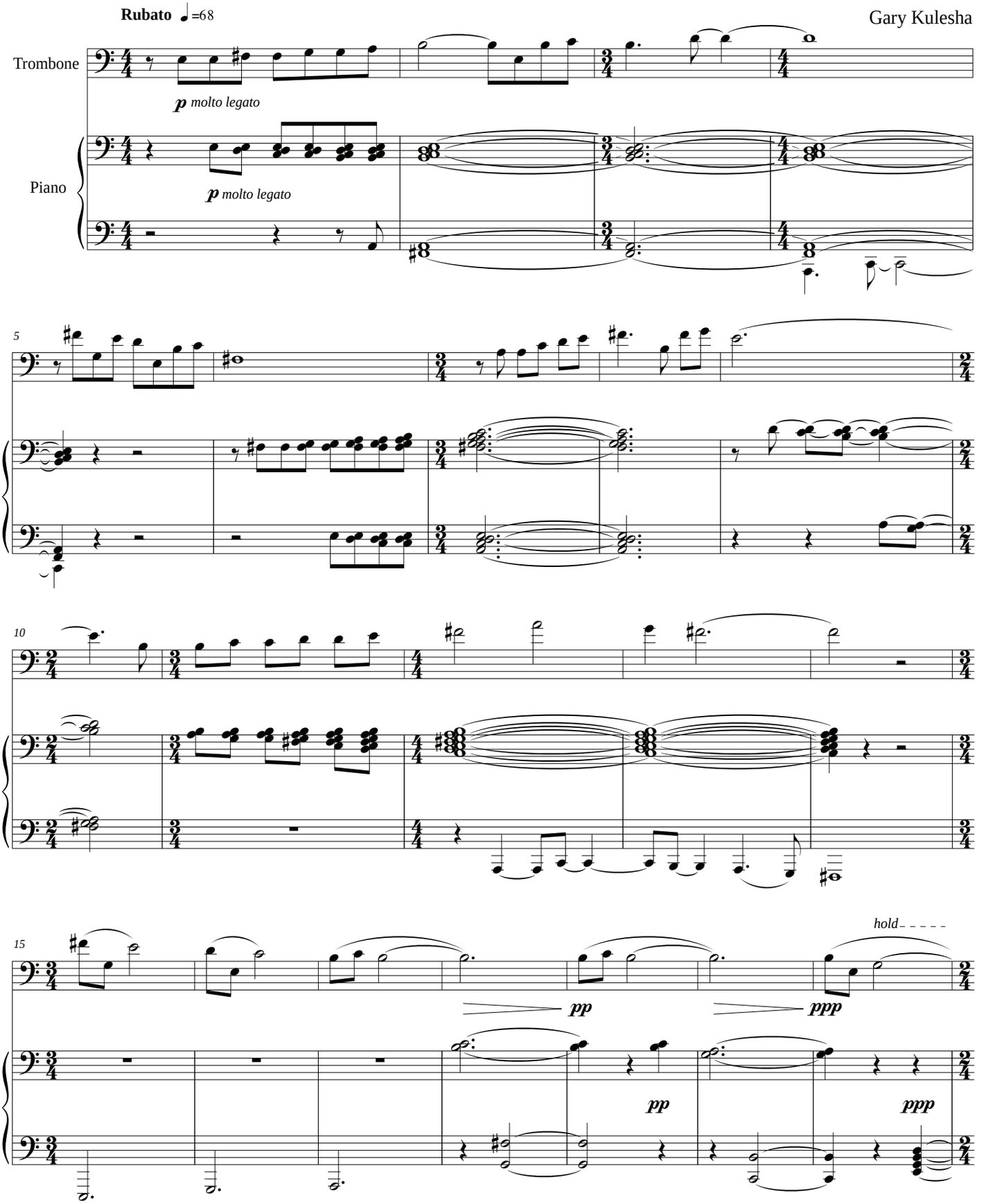
Mr. Kulesha is on the fulltime faculty of the Faculty of Music at the University of Toronto. Gary Kulesha lives in Toronto with his wife, composer Larysa Kuzmenko.

Please visit the composer's website at: www.garykulesha.com

*written for Gordon Wolfe*

# SONATA FOR TROMBONE AND PIANO

## I

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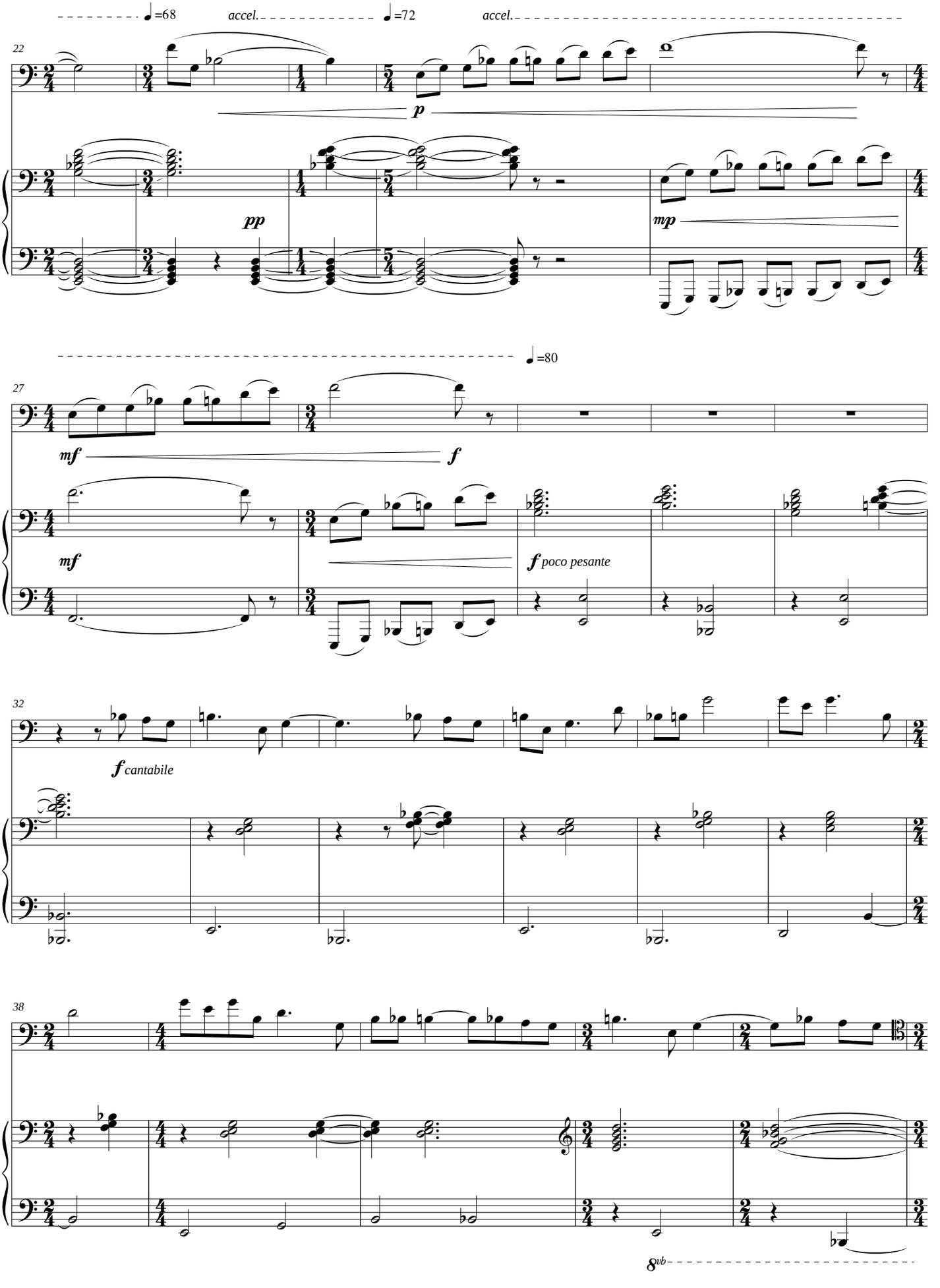
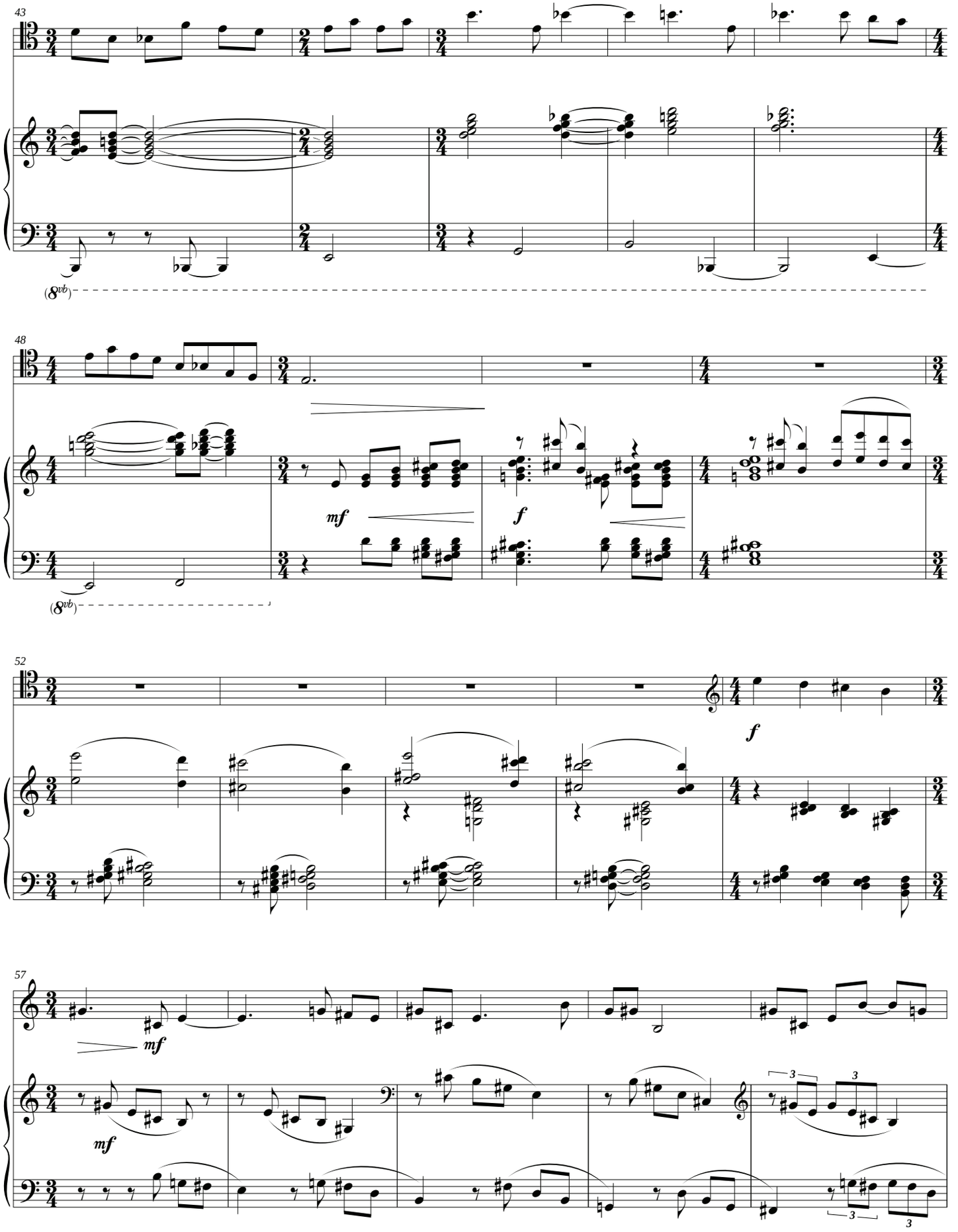
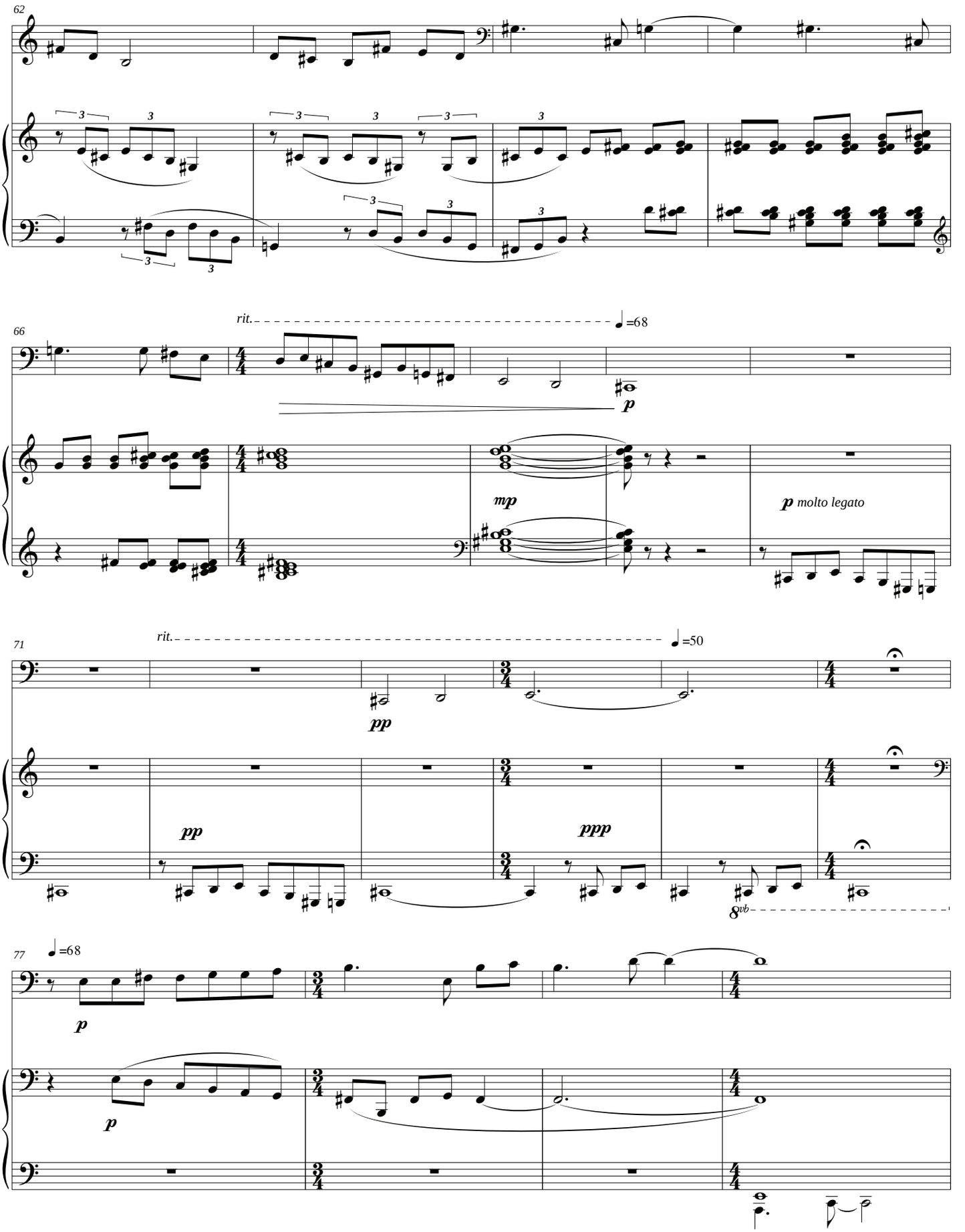
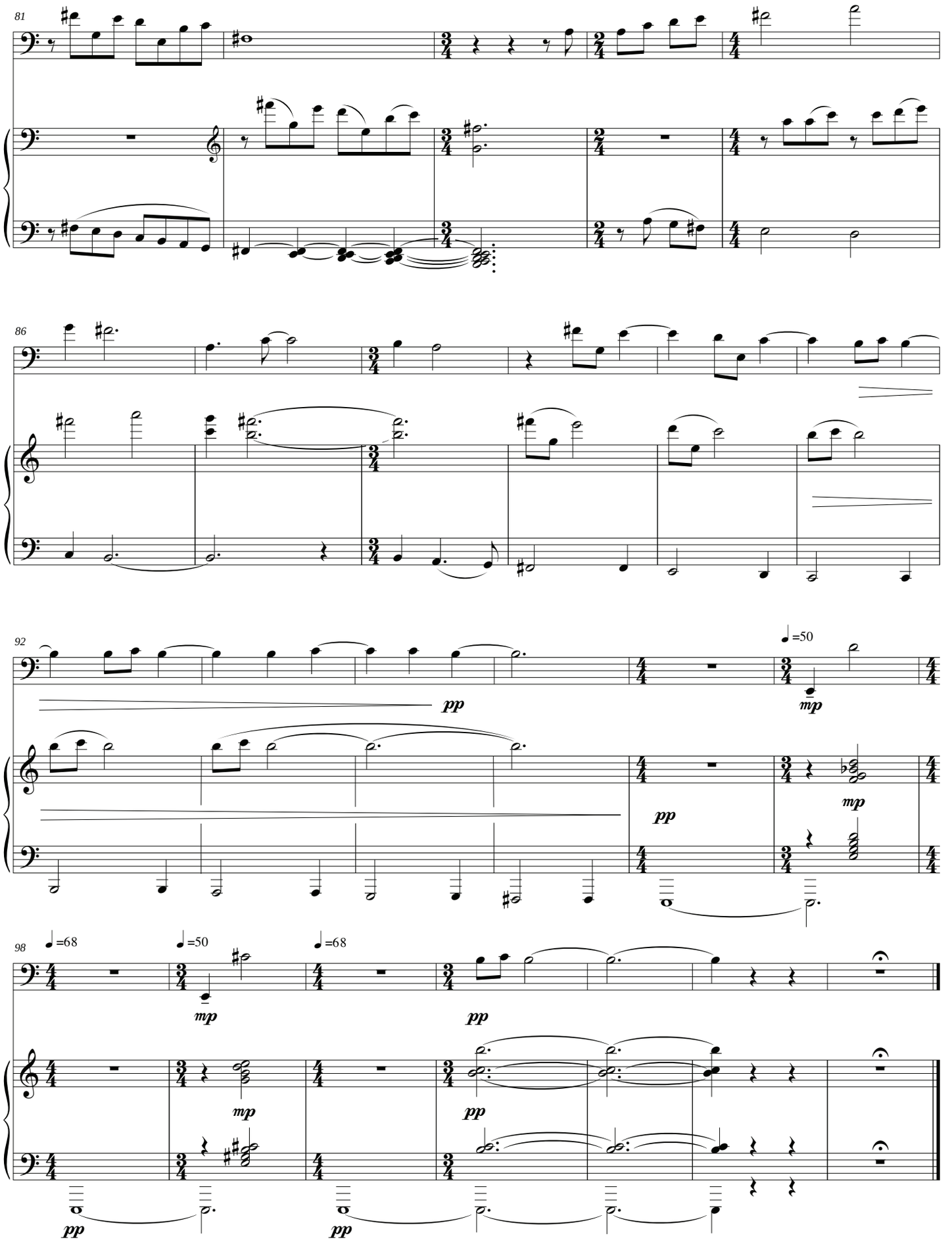
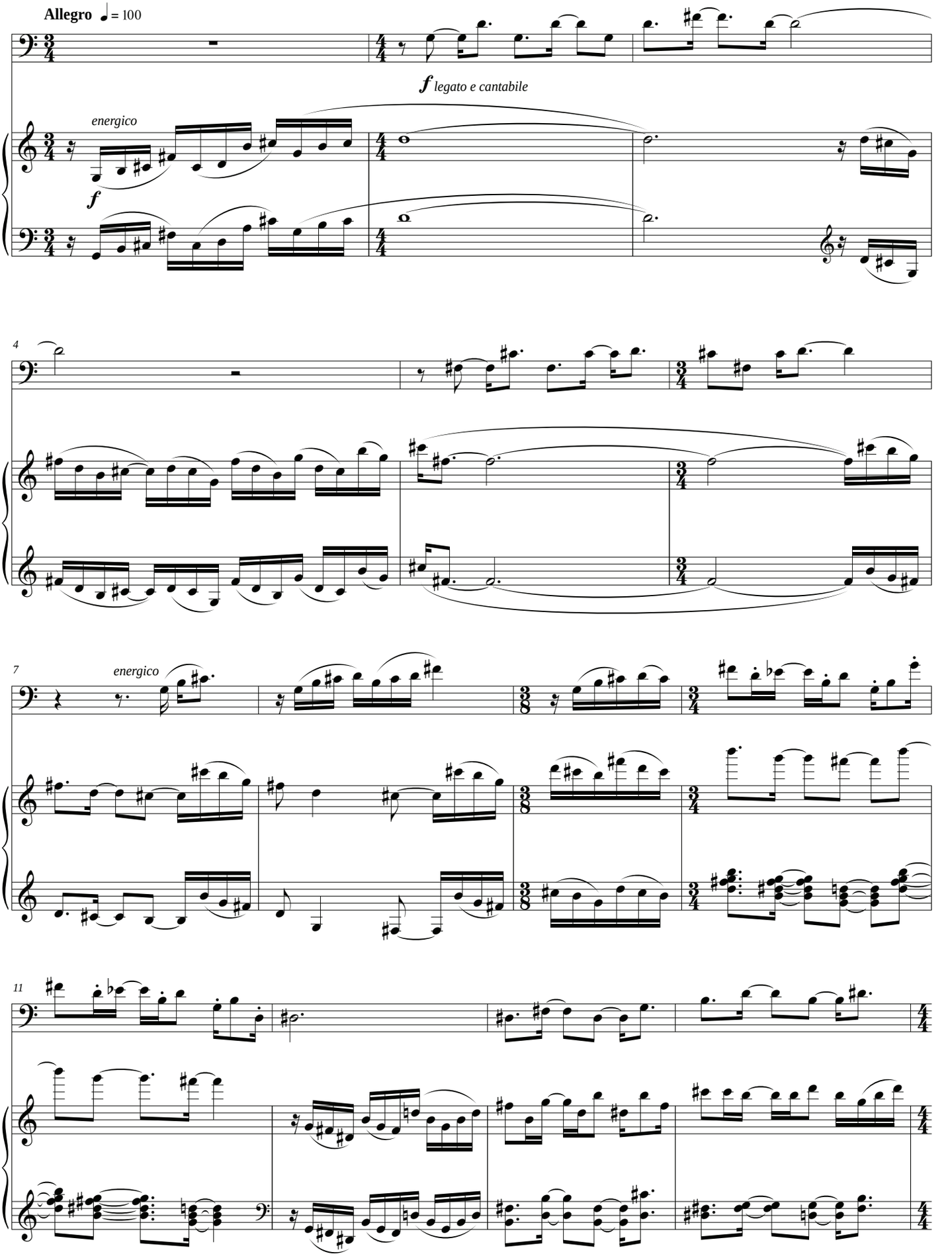

♩=68
accel.
♩=72
accel.
22
p
pp
mp
♩=80
27
mf
f
mf
f poco pesante
32
f cantabile
38
8vb

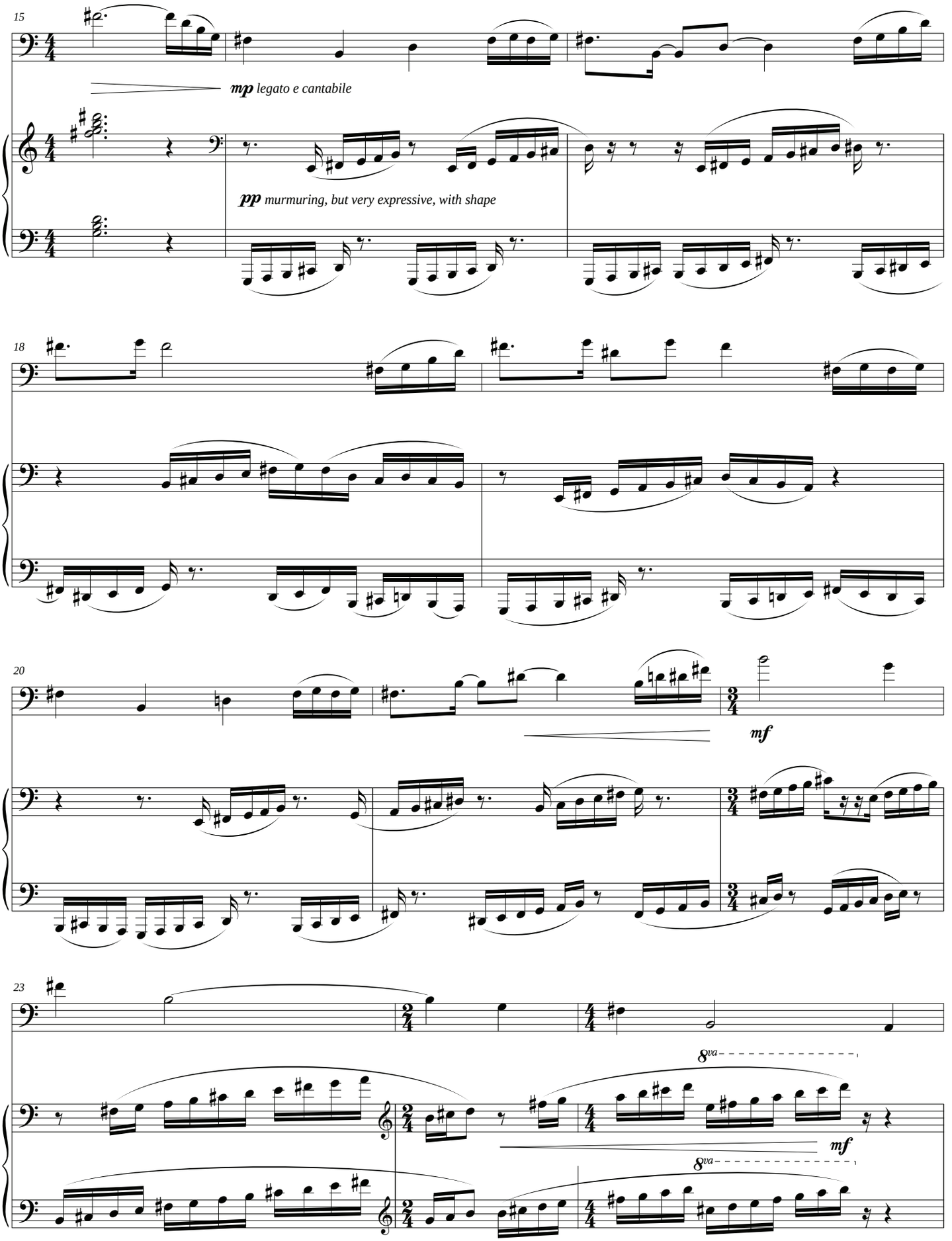

43
(8vb)
48
mf
f
(8vb)
52
f
57
mf
mf
3
3
3
3

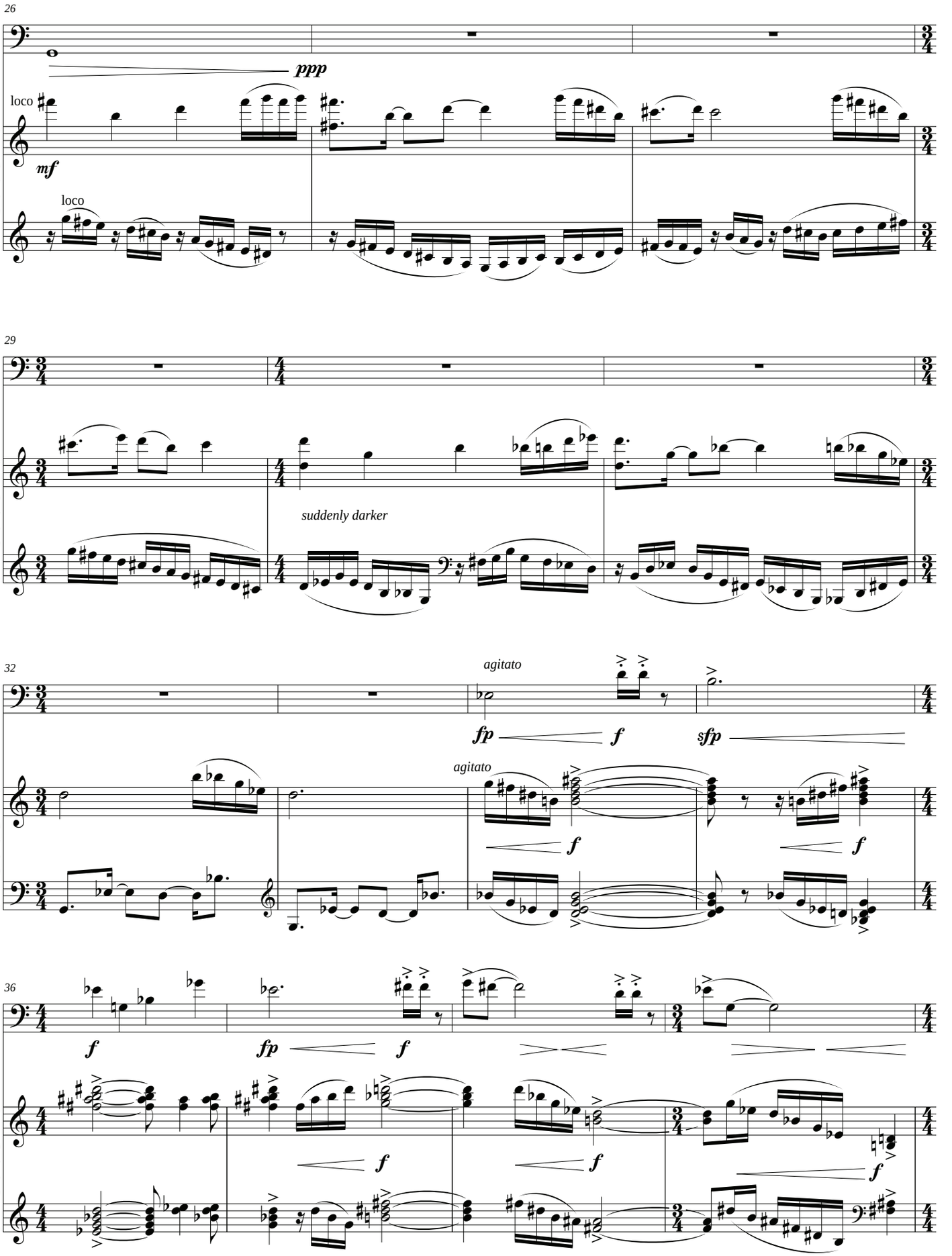

62
66
rit.
♩=68
p
mp
p molto legato
71
rit.
♩=50
pp
pp
ppp
8vb
77
♩=68
p
p

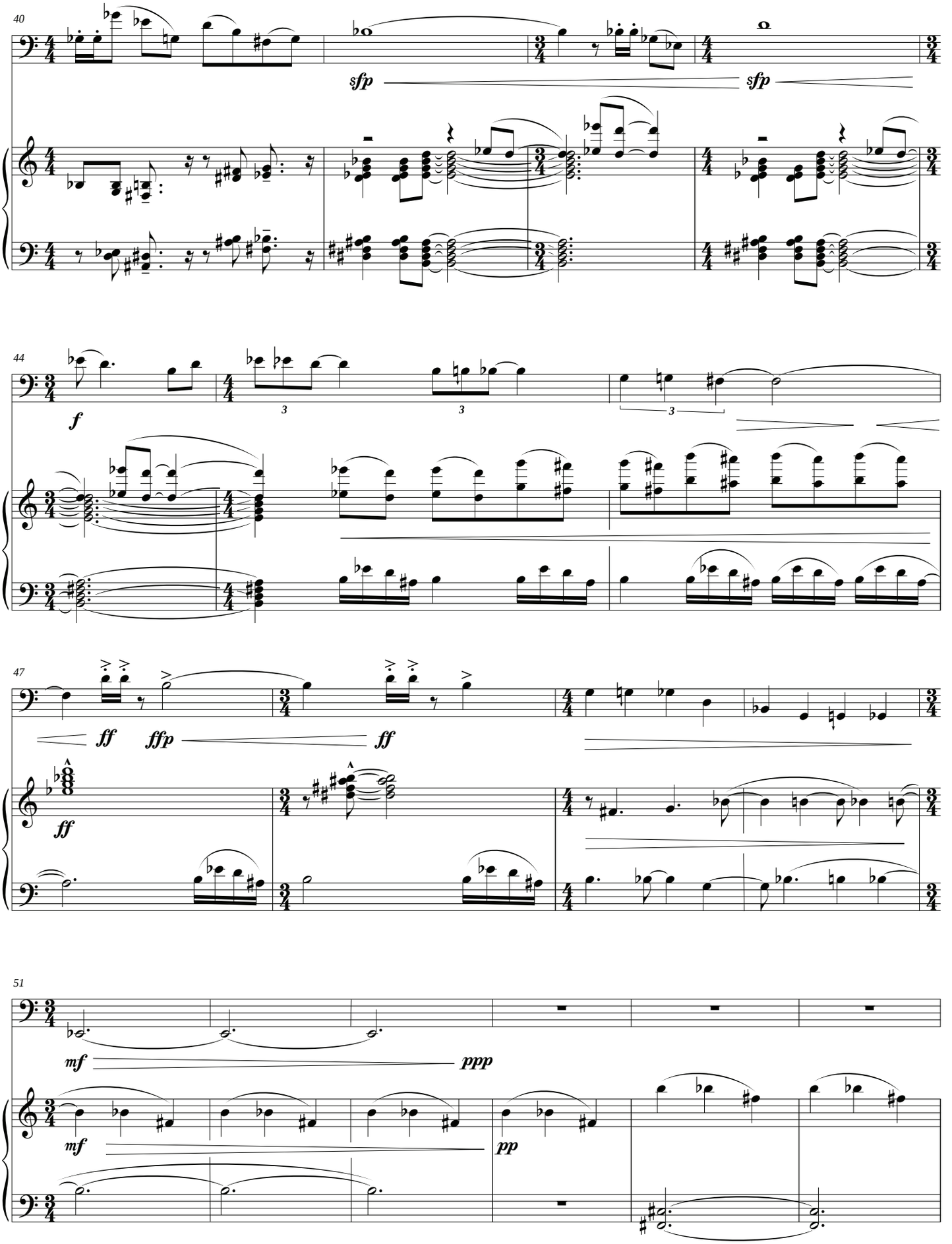

81
86
92
=50
pp
mp
98
=68
=50
=68

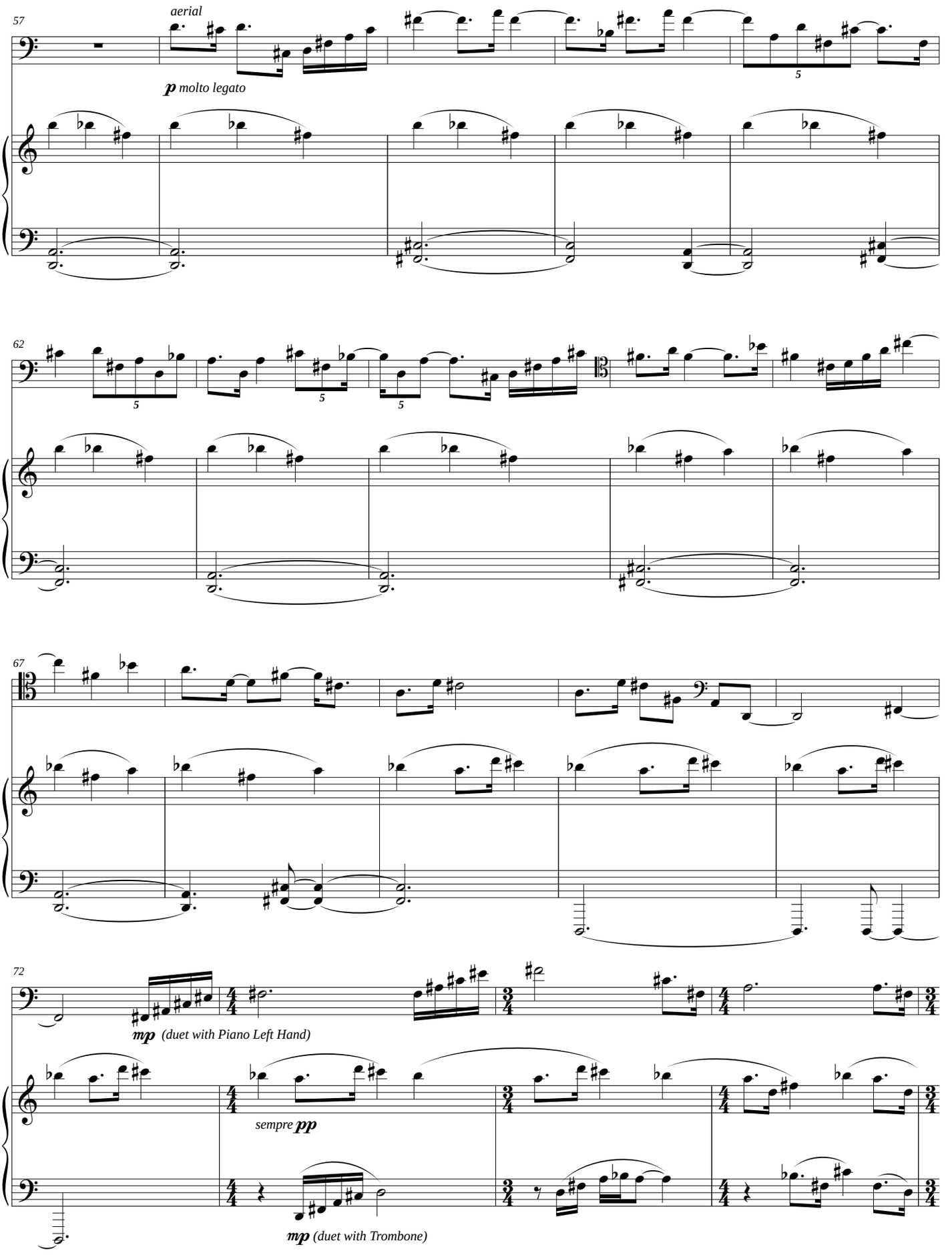
# II

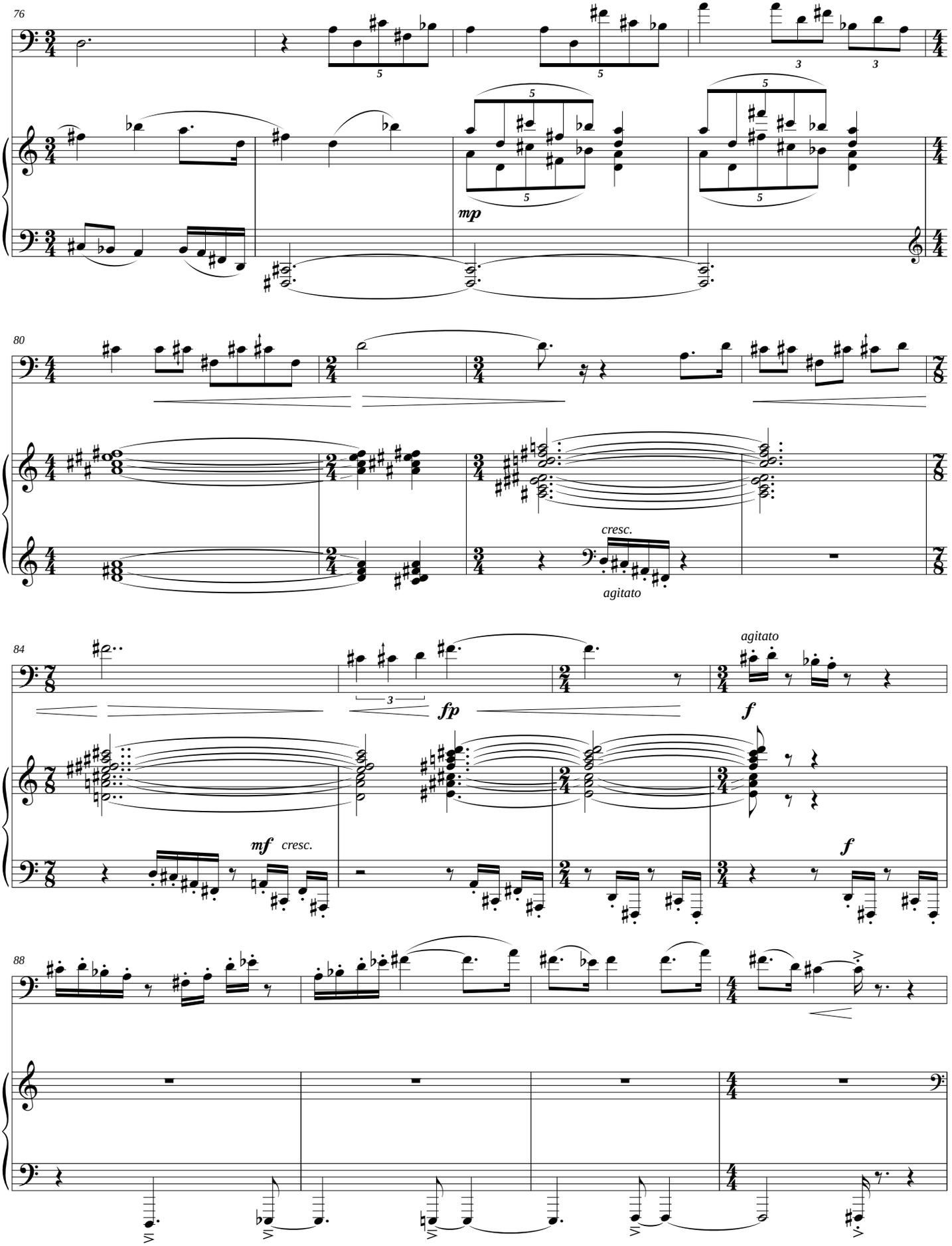


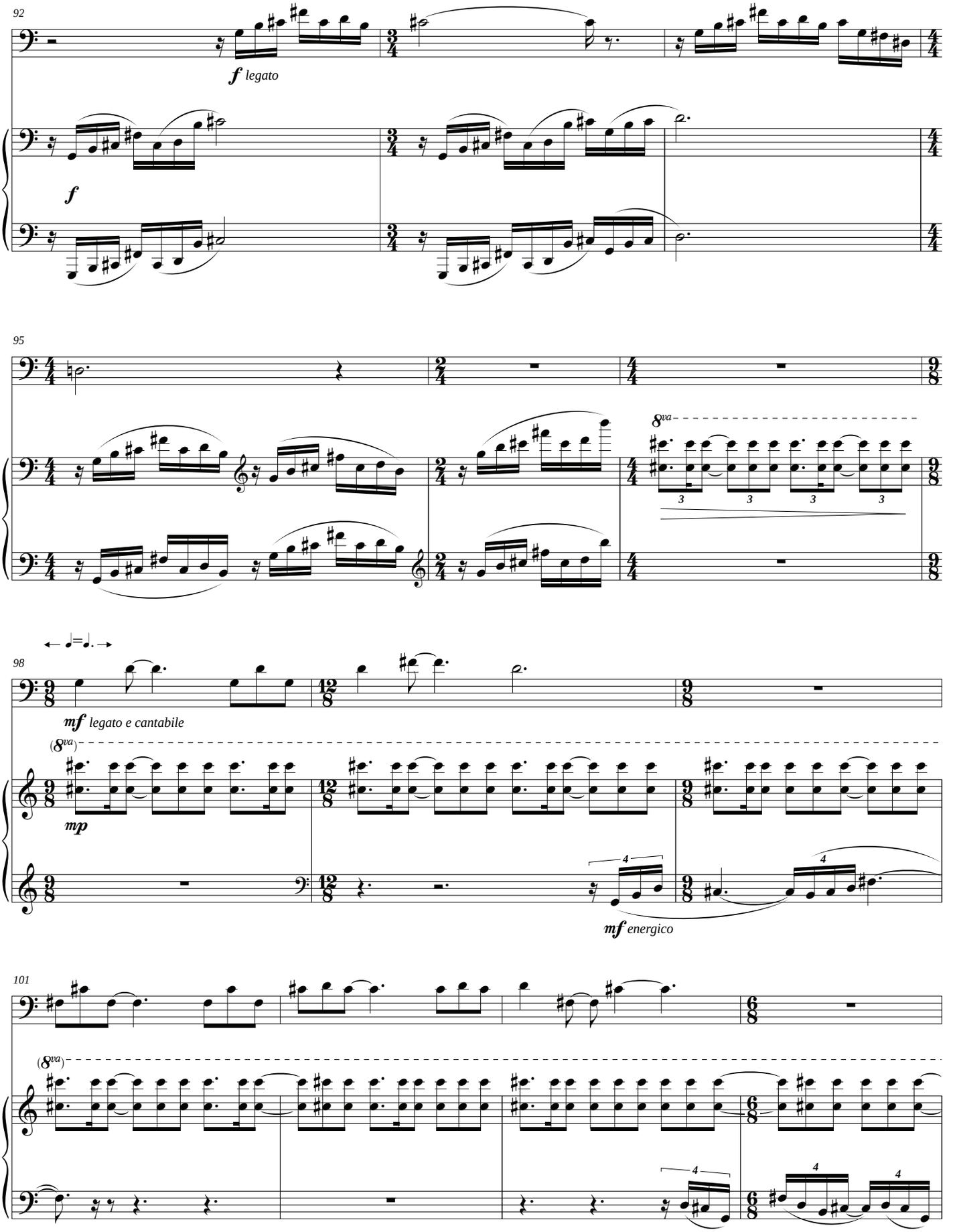

15
mp legato e cantabile
pp murmuring, but very expressive, with shape
18
20
mf
23
8va
mf
8va

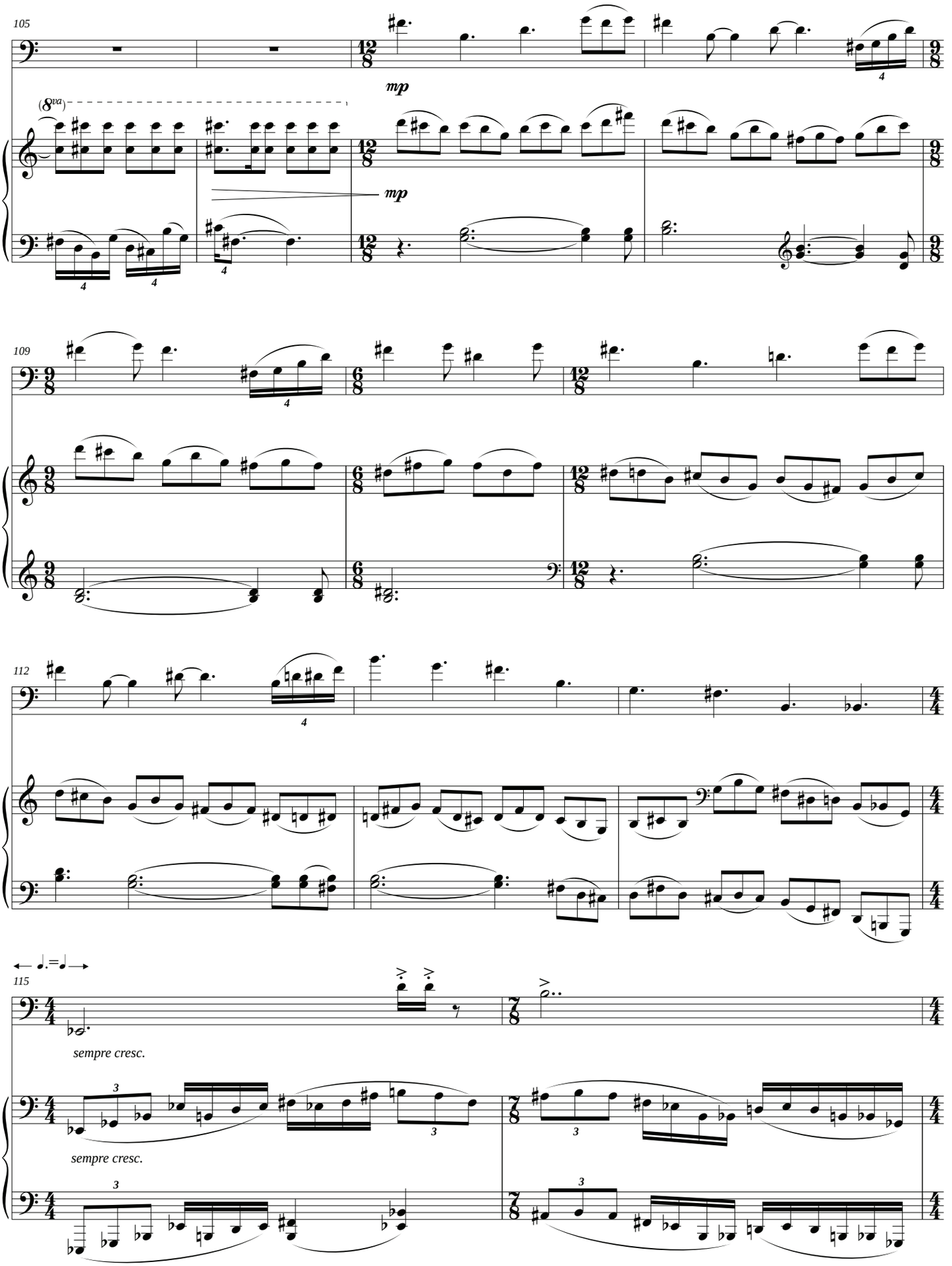

26
ppp
loco
mf
loco
29
suddenly darker
32
agitato
fp
f
sfp
agitato
f
f
36
f
fp
f
f
f
f

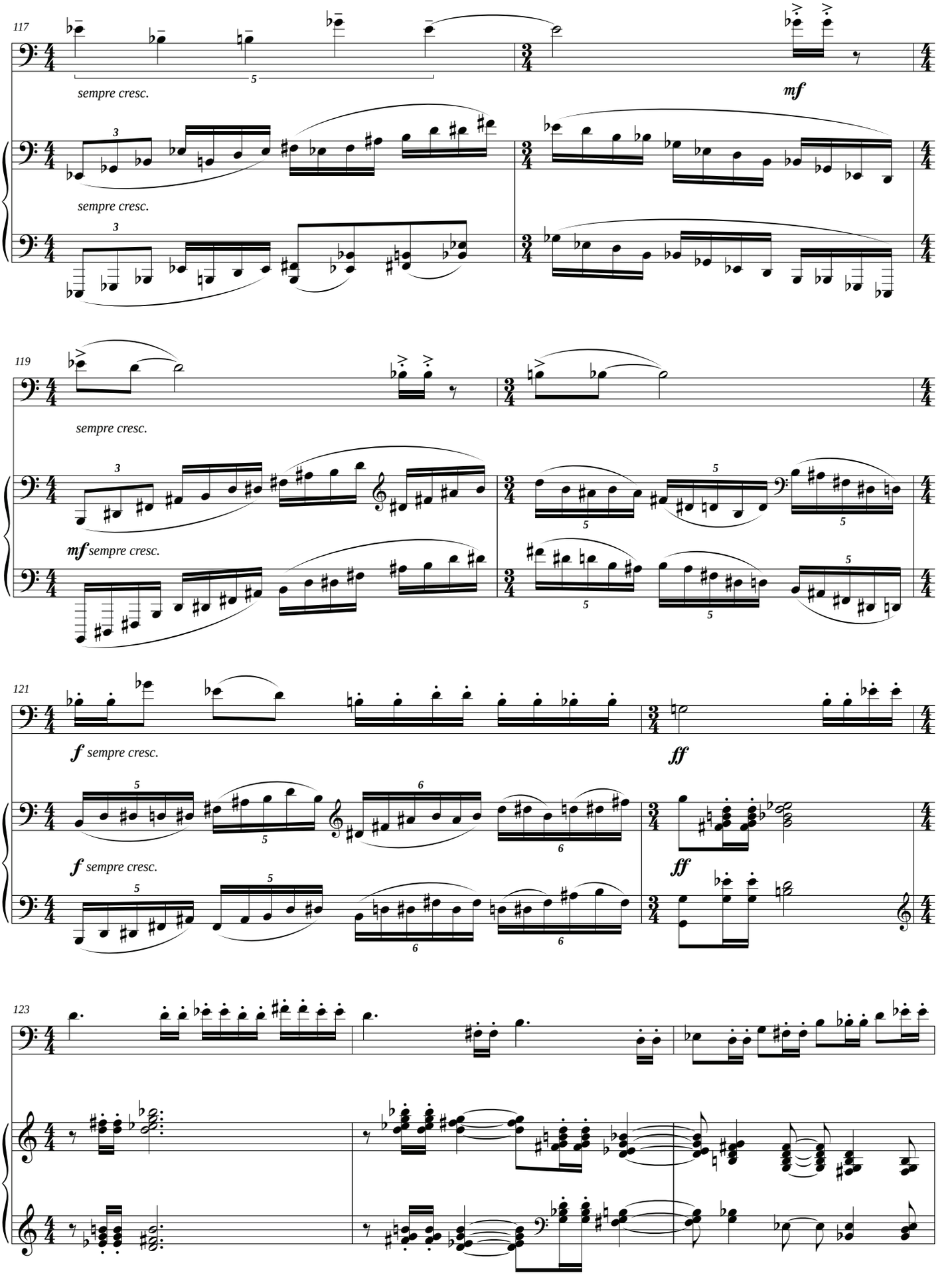

40
sfp
sfp
44
f
3
3
3
47
ff
ffp
ff
ff
51
mf
ppp
mf
pp

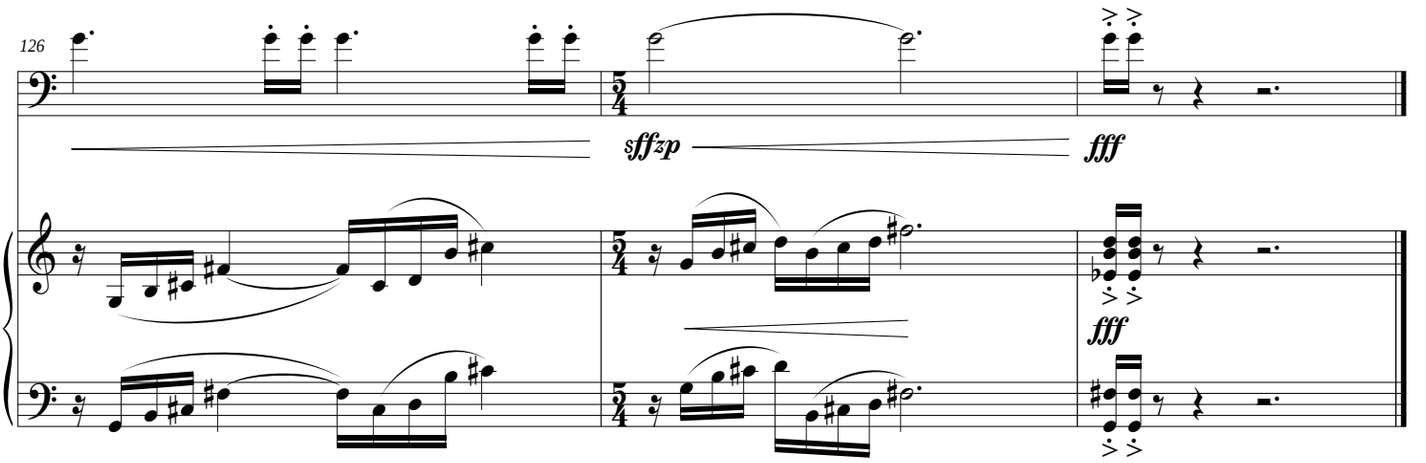

57
aerial
p molto legato
5
62
5
5
5
67
72
mp (duet with Piano Left Hand)
sempre pp
mp (duet with Trombone)


76
mp
80
cresc.
agitato
84
fp
agitato
f
mf
cresc.
f
88

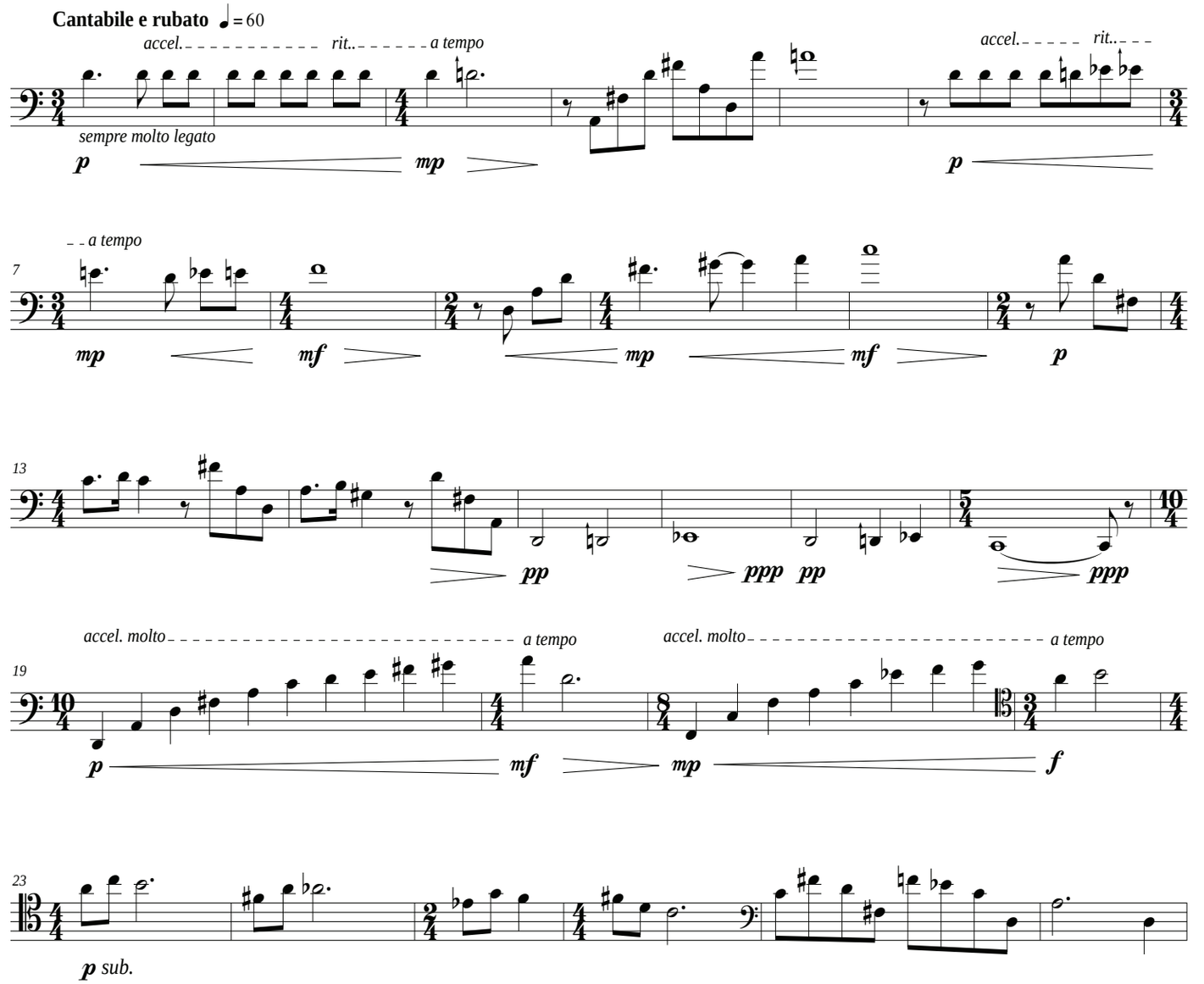

92
f legato
f
95
8va
98
mf legato e cantabile
(8va)
mp
mf energico
101
(8va)

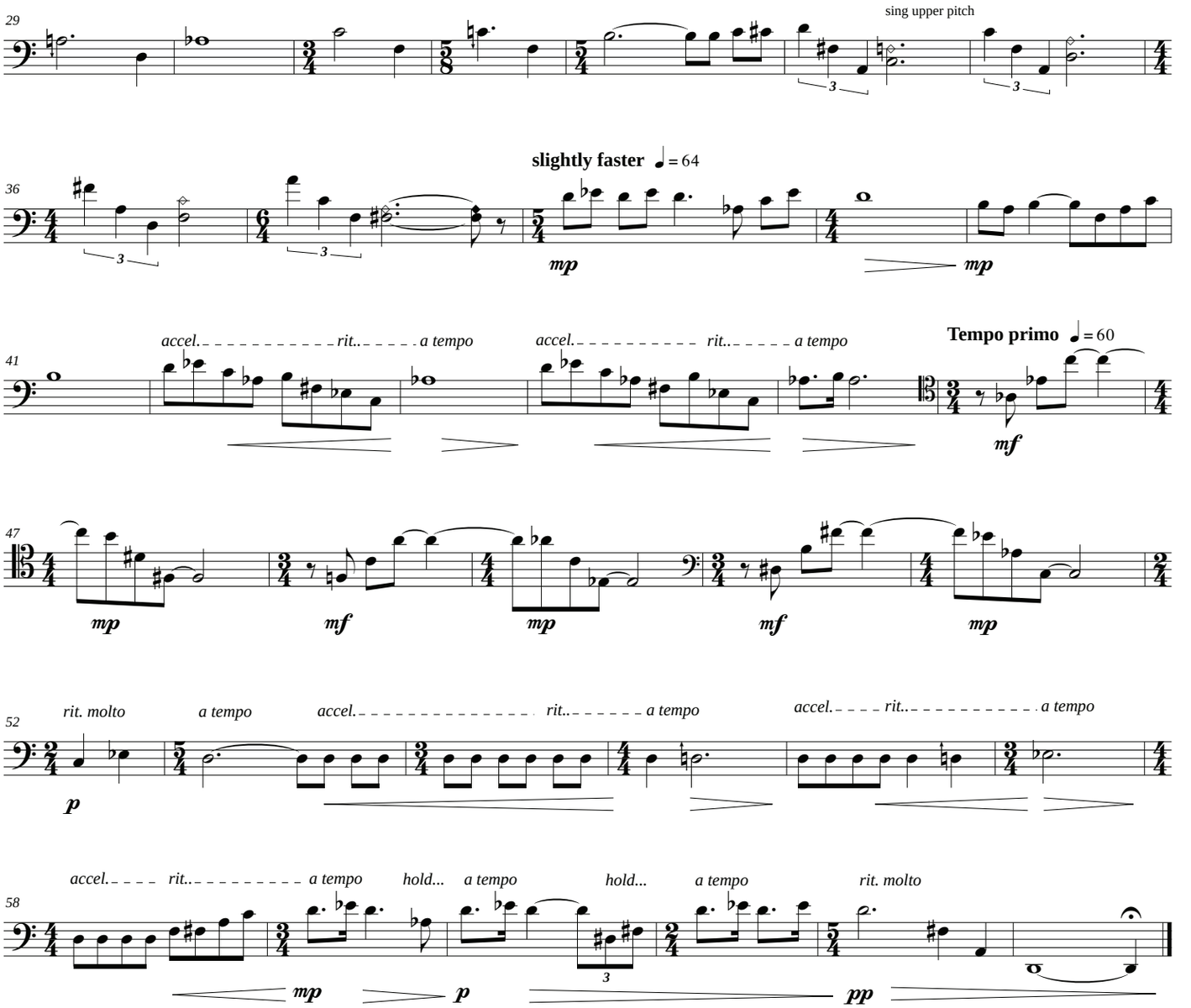

105
mp
(8va)
mp
109
112
115
sempre cresc.
sempre cresc.


117
sempre cresc.
mf
sempre cresc.
119
sempre cresc.
mf sempre cresc.
121
f sempre cresc.
ff
f sempre cresc.
ff
123

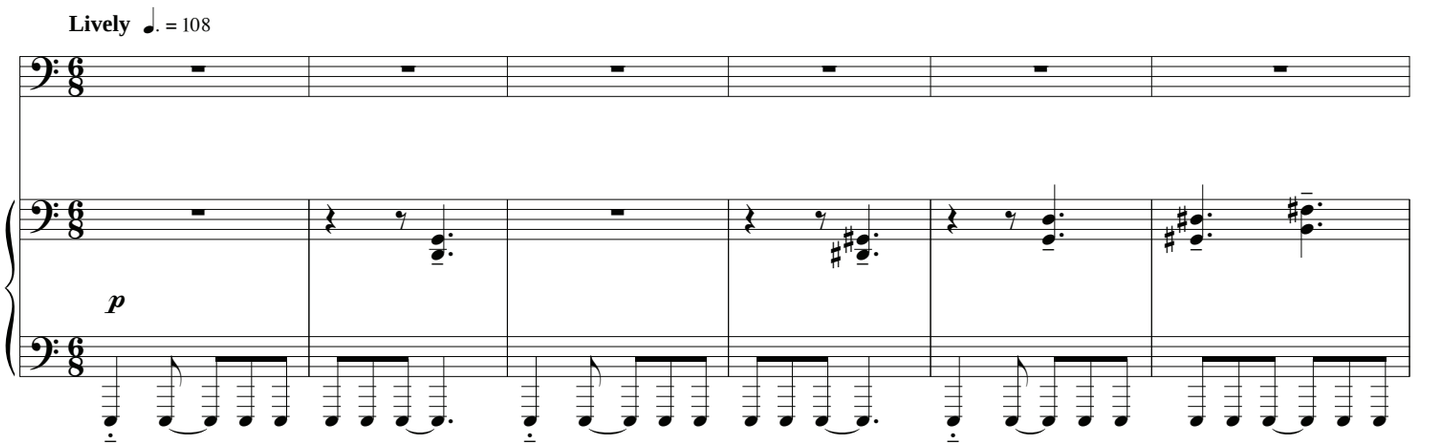

126
sffzp
fff
fff

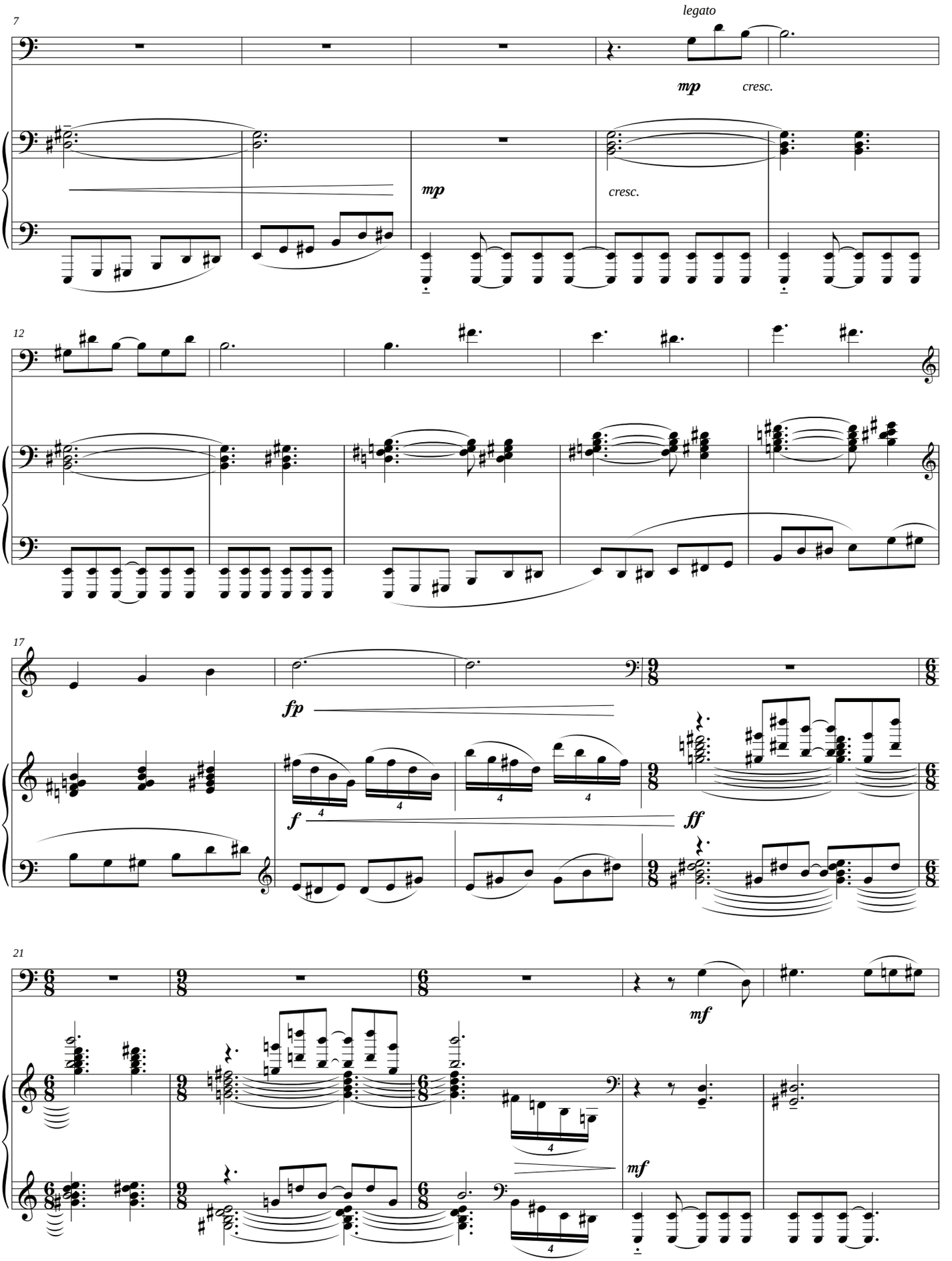
## III

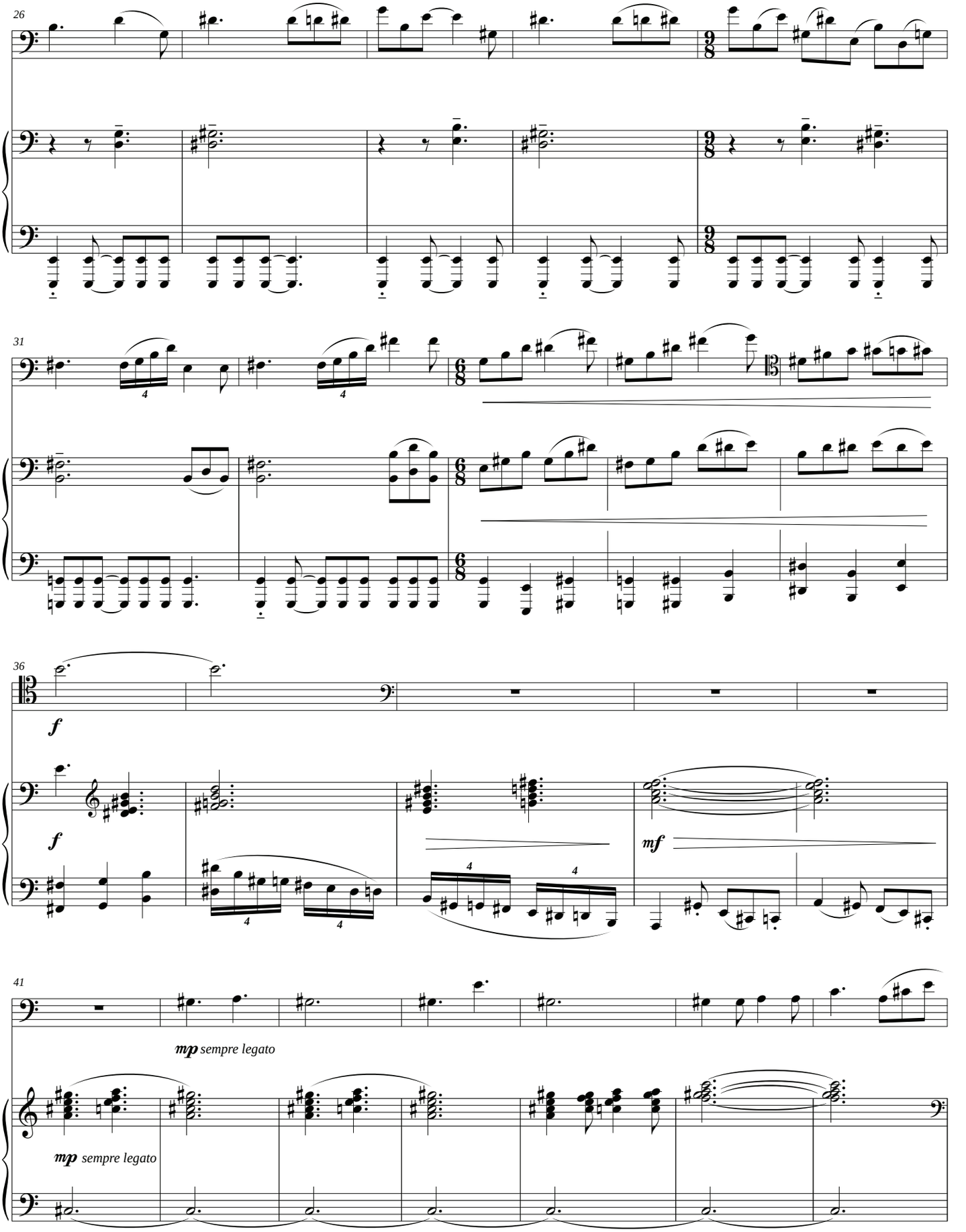

Cantabile e rubato ♩= 60
accel.
rit..
a tempo
sempre molto legato
p
mp
accel.
rit..
p
a tempo
7
mp
mf
mp
mf
p
13
pp
ppp
pp
ppp
accel. molto
a tempo
19
p
mf
accel. molto
a tempo
mp
f
23
p sub.

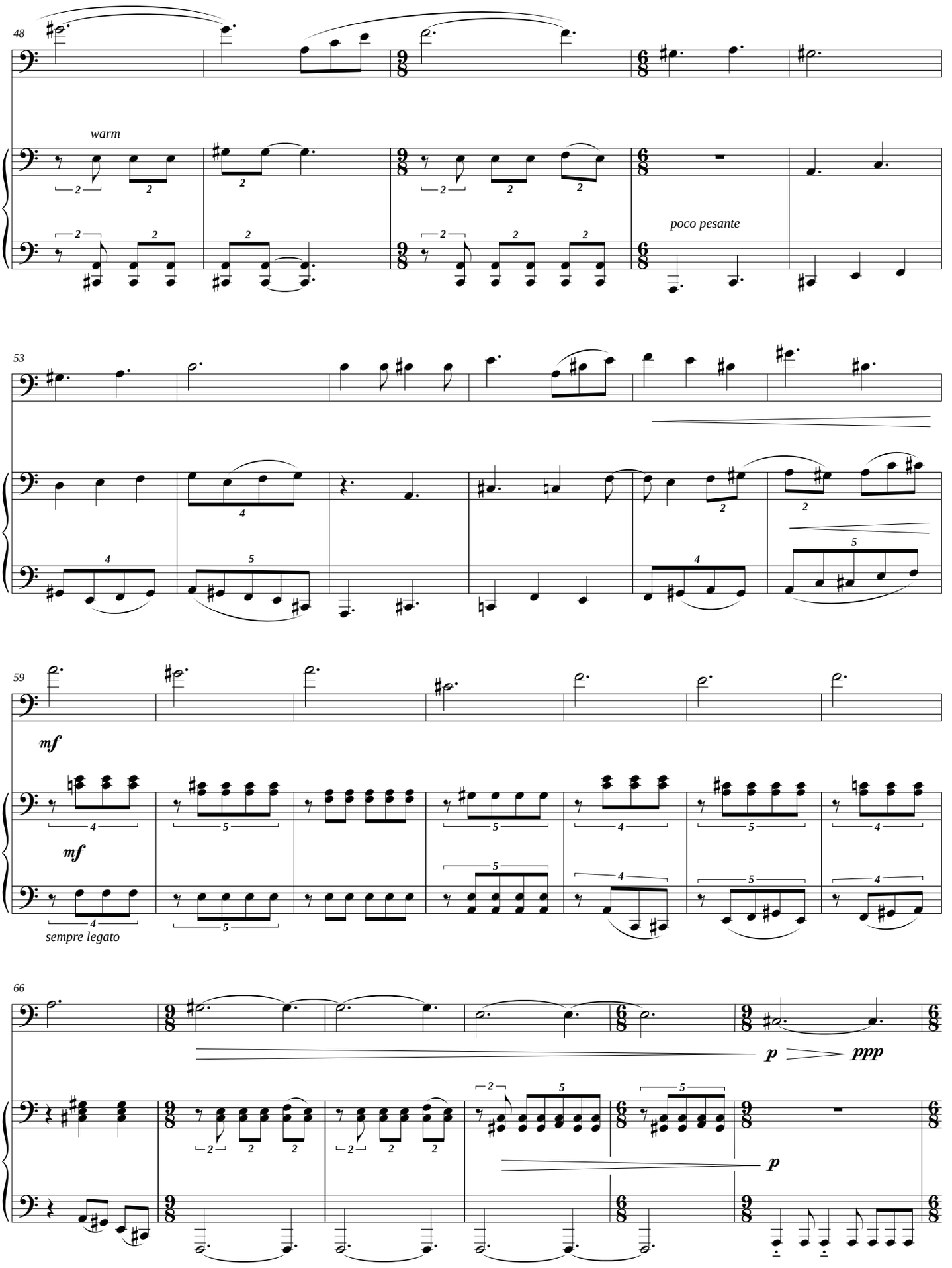

29
sing upper pitch
36
slightly faster ♩ = 64
mp
mp
41
accel.
rit.
a tempo
accel.
rit.
a tempo
Tempo primo ♩ = 60
mf
47
mp
mf
mp
mf
mp
52
rit. molto
a tempo
accel.
rit.
a tempo
accel.
rit.
a tempo
p
58
accel.
rit.
a tempo
hold...
a tempo
hold...
a tempo
rit. molto
mp
p
pp

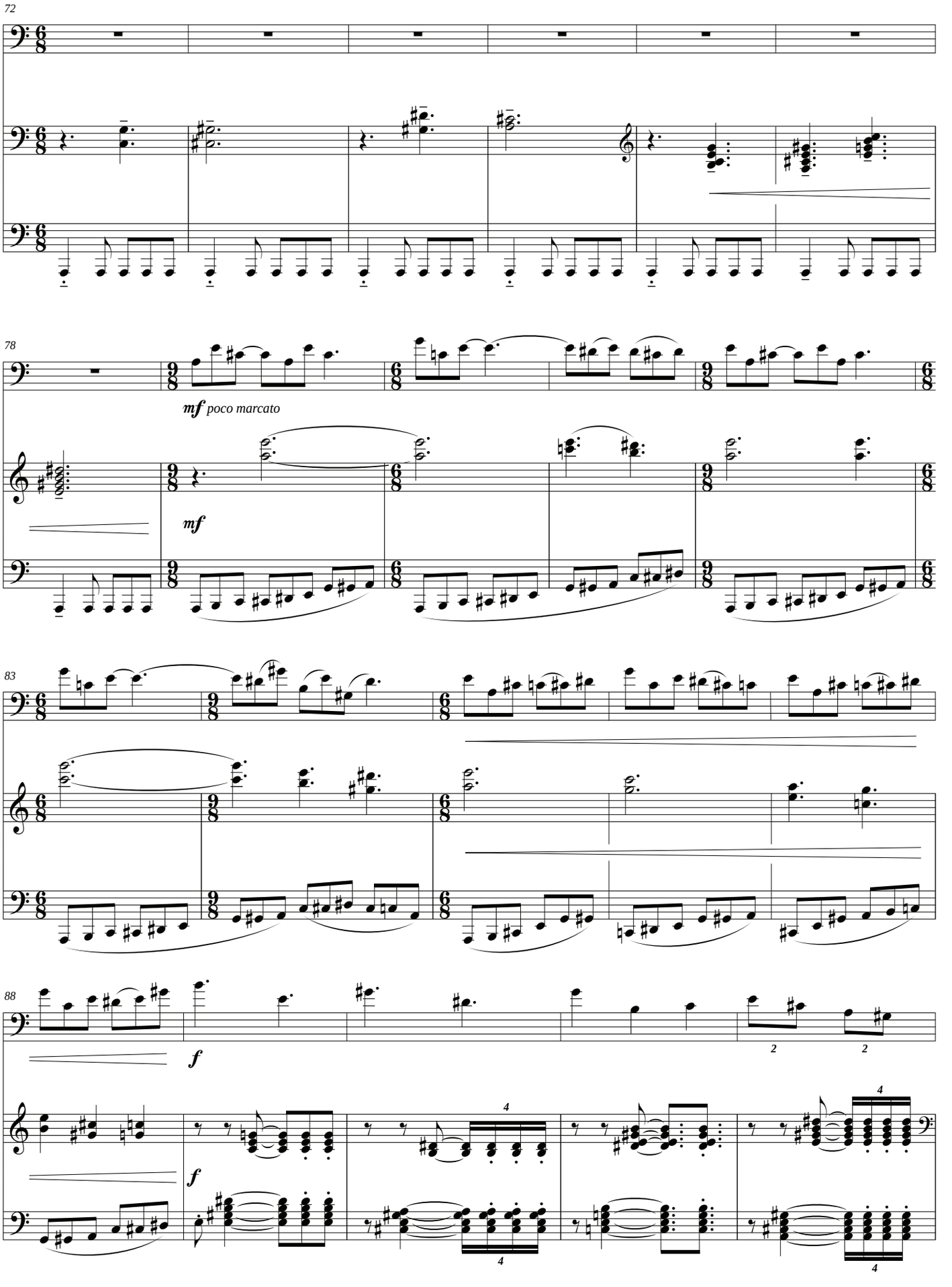
# IV

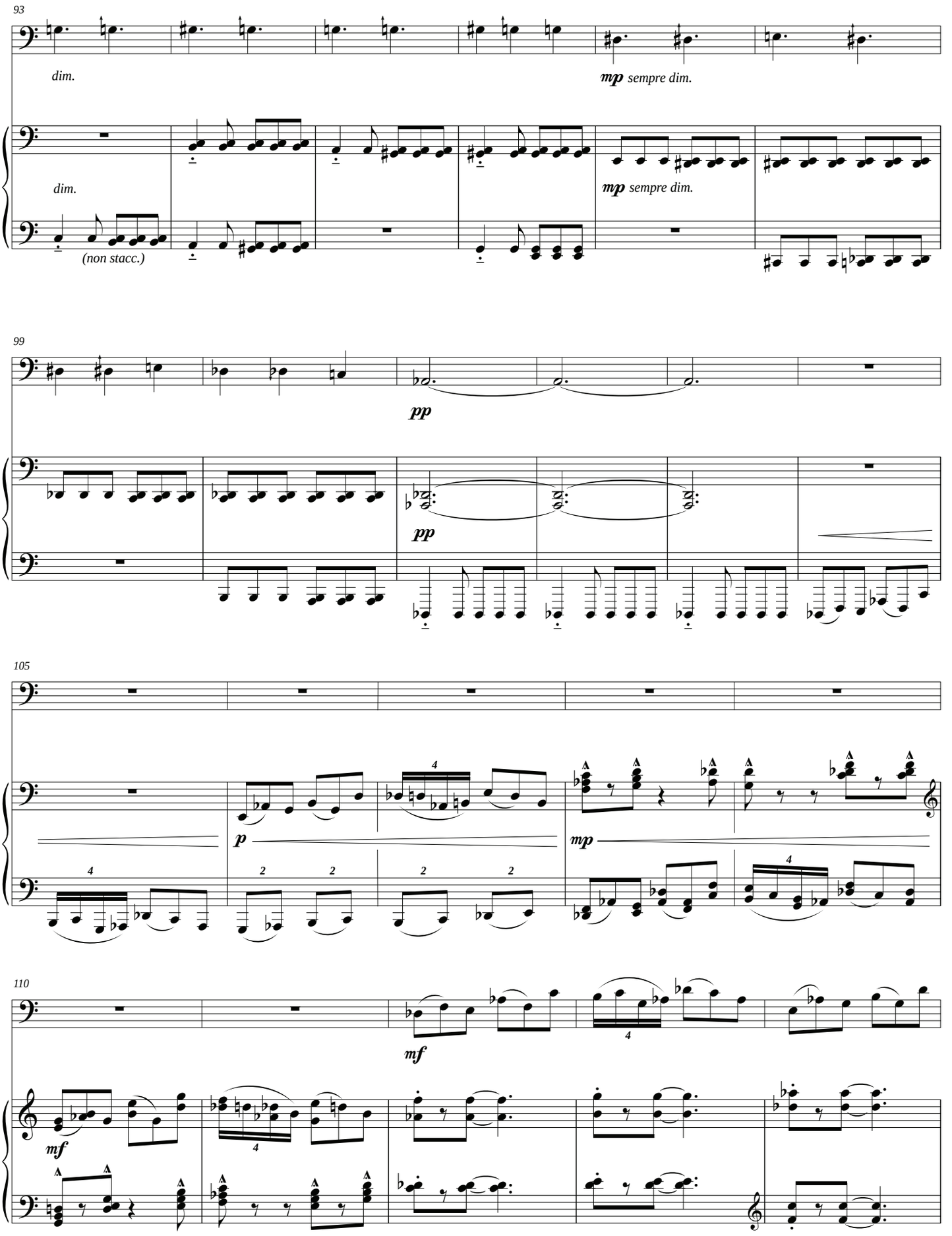

Lively ♩. = 108
p

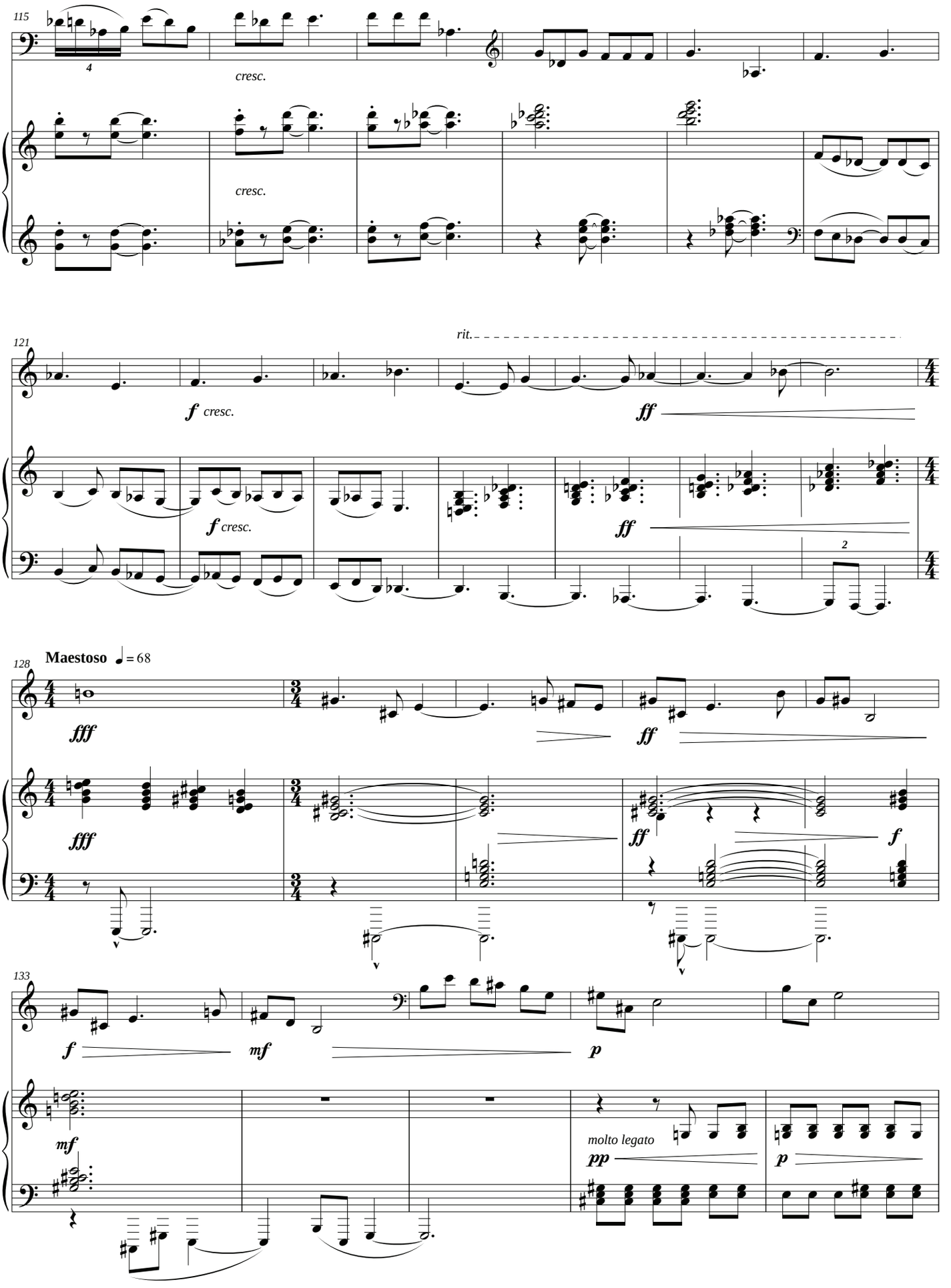

7
legato
mp
cresc.
mp
cresc.
12
17
fp
f
ff
21
mf
mf

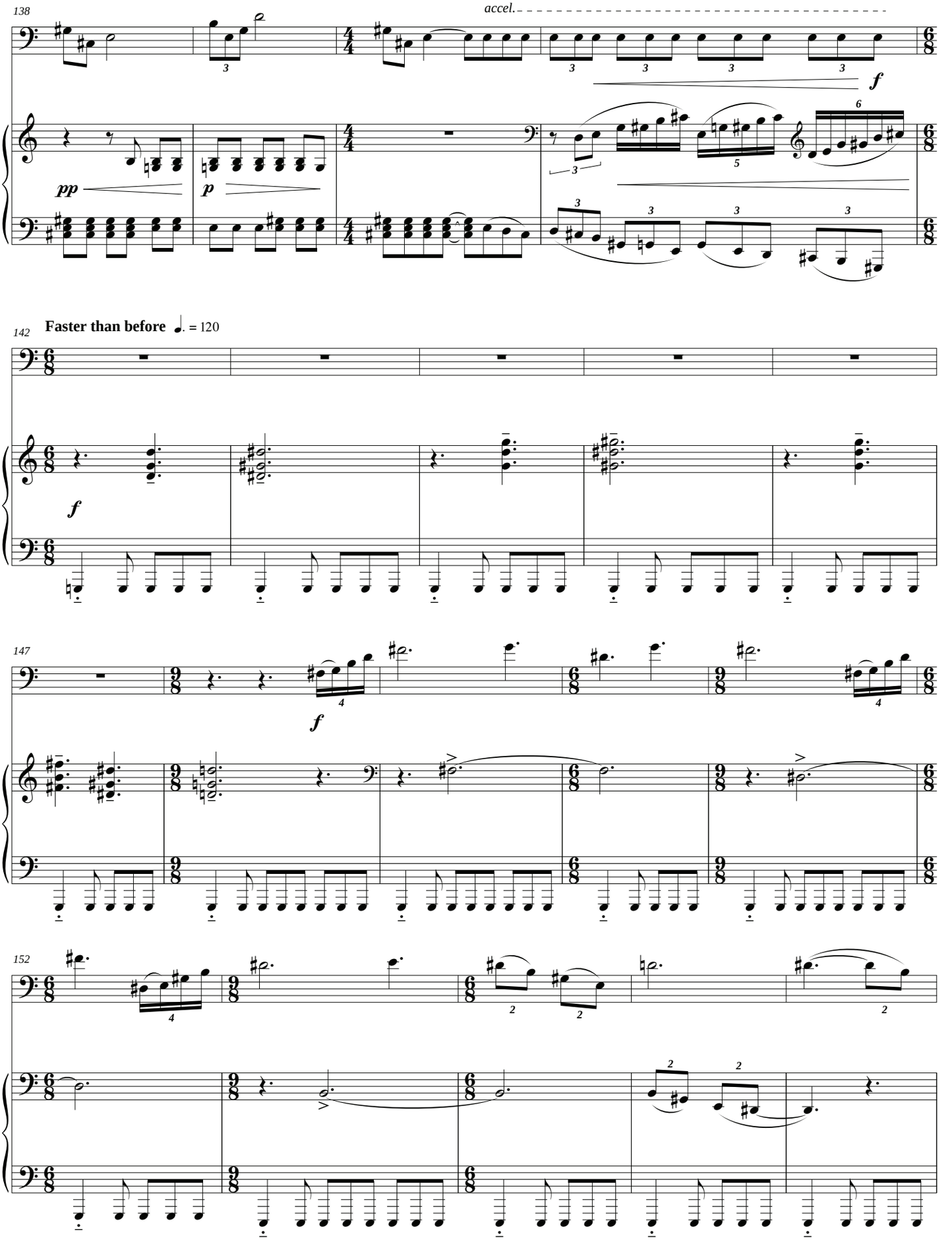

26
31
36
f
f
mf
41
mp sempre legato
mp sempre legato

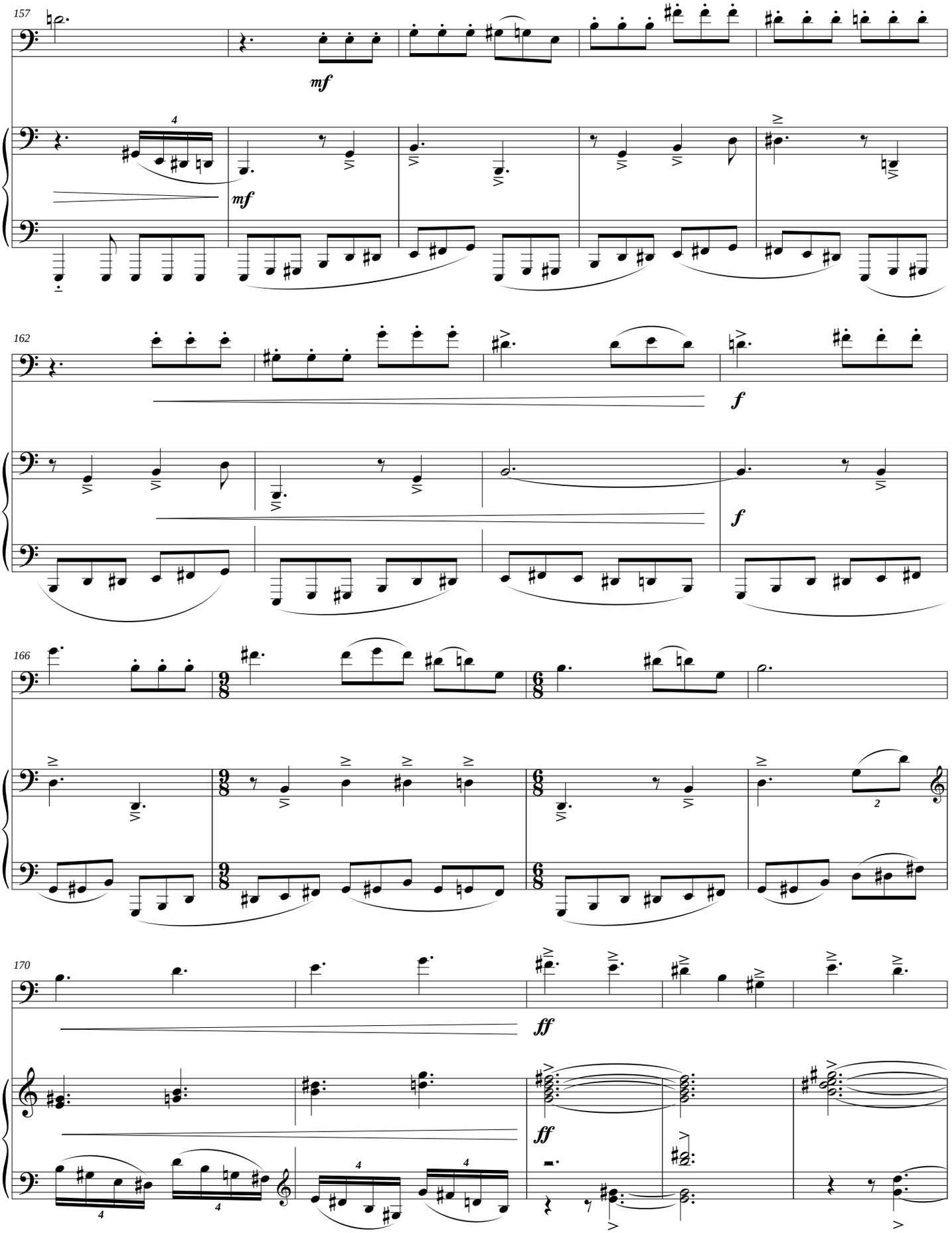

48
warm
poco pesante
53
59
mf
mf
sempre legato
66
p
ppp
p

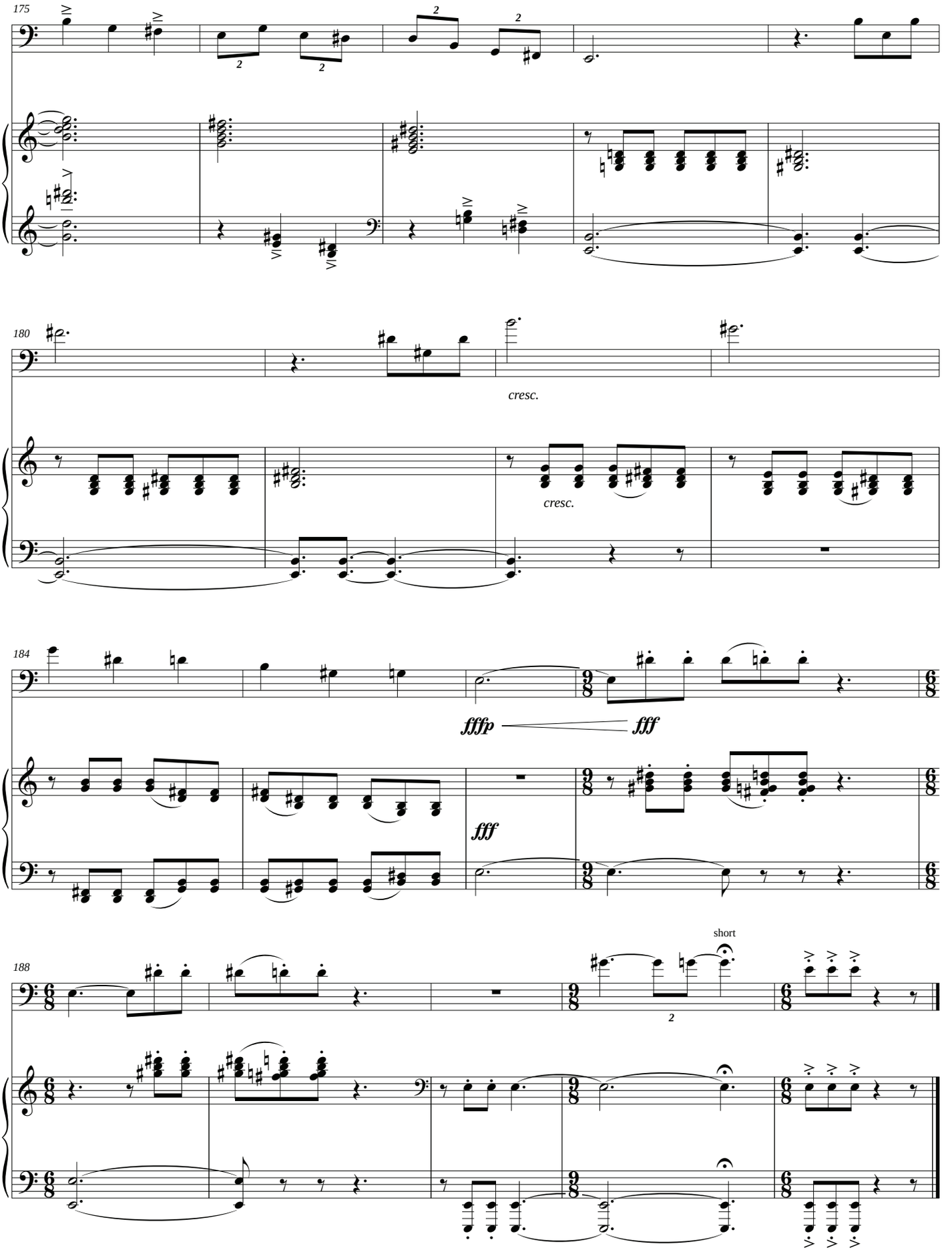

72
78
mf poco marcato
mf
83
88
f
f
4
4
4
4
2
2


93
dim.
mp sempre dim.
dim.
mp sempre dim.
(non stacc.)
99
pp
pp
105
p
mp
110
mf
mf


115
4
cresc.
cresc.
121
rit.
f cresc.
ff
f cresc.
ff
2
128
Maestoso ♩= 68
fff
ff
fff
ff
f
133
f
mf
p
mf
molto legato
pp
p


138
accel.
pp
p
f
142
Faster than before ♩. = 120
f
147
f
152


157
mf
mf
162
f
f
166
170
ff
ff


175
180
cresc.
cresc.
184
fffp
fff
fff
188
short