

GALLIARD: SONATA #1

1. **CANTABILE** 1:52
2. **SPRITOSO E STACCATO A TEMPO** 1:00
3. **MODERATO** 2:21
4. **HORNPIPE A LA' INGLESE / ALLEGRO E STACCATO** 0:52
5. **VIVACE** 1:31

6. J.S. BACH: **SARABANDE FROM SUITE 5 FOR UNACCOMPANIED CELLO** 2:10
7. J.S. BACH: **FROM CANTATA 40 / DARZU IST ERSCIENEN DER SOHN GOTTES** 2:23
8. J.S. BACH: **FROM CANTATA 145 / SO DU MIT DEINEM MUNDE BEKENNEST JESUM** 3:30

HALSEY STEVENS: SONATINA

9. **MODERATO** 2:32
10. **ANDANTE** 3:34
11. **ALLEGRO** 2:32

12. SEMLER-COLLERY: **BARCAROLLE & CHANSON BACHIQUE** 5:12
13. BORODIN: **PRINCE IGOR'S ARIA** 6:20

DONALD H. WHITE: TETRA ERGON

14. **ANDANTE PIACEVOLE** 4:07
15. **ALLEGRO SCHERZANDO** 3:01
16. **ADAGIO TRANQUILLO** 4:01
17. **PRESTO** 2:46

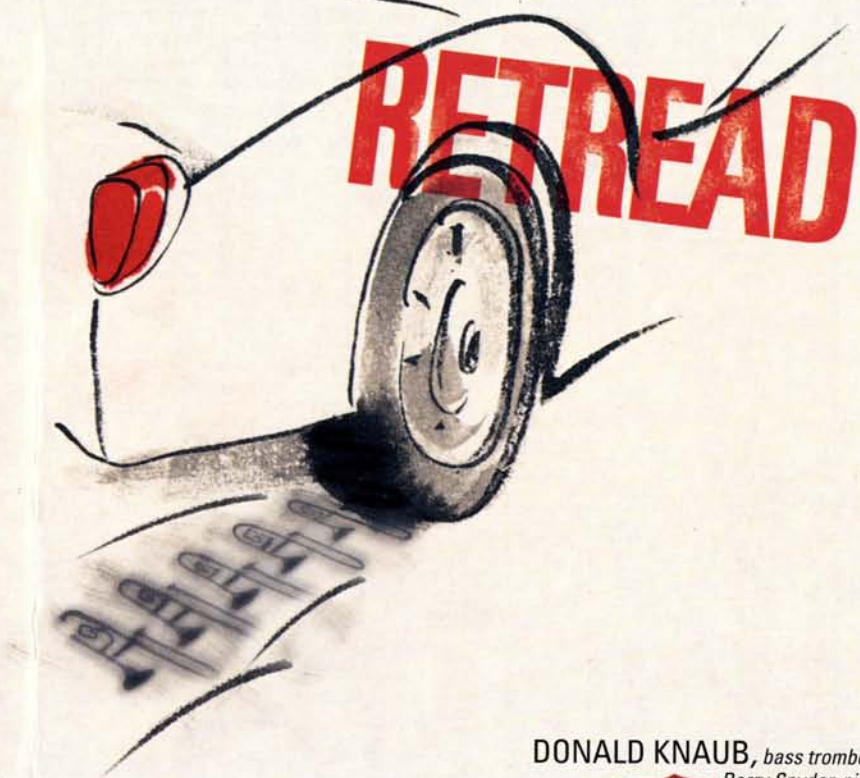
ALEC WILDER: SONATA FOR BASS TROMBONE & PIANO

18. **MOV. #1** 2:14
19. **MOV. #2** 4:11
20. **MOV. #3** 1:59
21. **MOV. #4** 3:24
22. **MOV. #5** 2:54

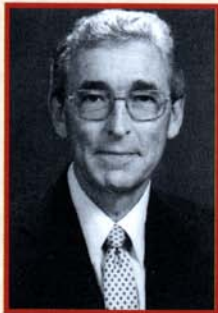
JEAN MICHEL DEFAYE: DEUX DANSES

23. **DANSE SACREE** 5:59
24. **DANSE PROFANE** 2:34

TOTAL TIME: 73:11



DONALD KNAUB, *bass trombone*
Barry Snyder, piano



This is a digitally remastered version of two LP albums I recorded some time ago for the Golden Crest label Recital Series. RE 7040 was recorded in the late 60's at the Crest studios. Clark Galehouse was the recording engineer. The album has significant memories for me as it was my first attempt at a solo recording. I was also fortunate to have Alec Wilder, the composer of the *Sonata for Bass Trombone & Piano*, at the session to turn pages for pianist, Barry Snyder. Alec's piece has been the subject of much controversy regarding his intentions for the performance of the work. I still remember his words to me: "Don, I write the notes, you play the music." He evidently was pleased with my version of his Sonata, as he offered no revisions or changes to the final product.

RE 7070 was recorded in the mid 70's in a different studio at the Long Island facilities of Golden Crest. Clark Galehouse was the recording engineer. Critical audiophiles might detect some differences between the two venues. One note concerning repertoire: the *Galliard Sonata* is not essentially a bass trombone piece, but I recorded it to serve as a possible suggested model for high school trombonists. I suffered through many ghastly renditions of it as a judge at solo competitions.

The album notes are verbatim from the original album jackets. I wanted to preserve the notes, especially the comments of the composers regarding their music. I imagine there is not one album remaining for purchase, hence this attempt at a "Retread." The

retrieval from analogue vinyl discs has been done in what I consider a masterful manner by Bob Kraft from my two remaining un-played albums. Repeated attempts to obtain the master tapes of the recording sessions were fruitless so the restoration required a chain of equipment including a Rabco ST5 linear tracking turntable, Signet moving coil & Grado moving magnet cartridges and a Verion head-amp fed to a McIntosh C32 phono pre-amp. This interfaced directly to a computer hard drive where it was then re-balanced, edited, de-noised & reverbed utilizing Sound Forge & Fast Edit music programs.

I am indebted to my student, Robert Kraft, who had the knowledge and the skill to complete this project. He informed me that he wanted to do this as payback for accepting him into my class of students at the Eastman School in 1956. I am pleased that he went on to a career as bass trombonist in the National Symphony for 25 years and to become a highly successful recording engineer and sound technician in the Washington, DC area. His skills in this field are evident in this recording.

Chris Matten, bass trombonist with the Air Force Band in Washington, and another of my former students, initially encouraged me to undertake this Retread. I am grateful for his friendship and belief in the project.

DONALD KNAUB
Austin, Texas