

## ABSTRACT

Title of dissertation: RECITAL REPERTOIRE FOR TROMBONE AND PERCUSSION

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The solo trombone recital was once a rare musical event, but in recent years professional and amateur trombonists frequently present solo performances. The trombone has been around since the latter half of the 15<sup>th</sup> century and there is a wealth of ensemble repertoire, written for the instrument; however, there is no corresponding corpus of solo works. A small body of solo works does exist, from baroque sonatas and the alto trombone concertos of Leopold Mozart and Georg Wagenseil, to the romantic works by Ferdinand David and Nicolai Rimsky-Korsakov. This repertoire is small in number and a modern trombonist often has to resort to orchestral reductions and arrangements for modern performance in a solo recital setting. The trombone came into its own as a solo instrument in the 20<sup>th</sup> century and it is in this era where the bulk of a modern trombonist's repertoire resides. While there is now no shortage of music to choose from, presenting a diverse, yet musically cohesive recital remains a challenge though many interesting musical opportunities can arise to meet this challenge. While the piano is an extremely versatile instrument, pairing trombone with percussion opens up possibilities that are absent from the more traditional piano pairing. Percussion instruments can offer an almost unlimited variation of timbre and dynamics to complement the trombone. Dynamic range of the trombone must be considered as the

instrument has the ability to play at the extremes of the dynamic range. Percussion instruments can match the trombone in these extremes. When presenting a recital of 20<sup>th</sup> and 21<sup>st</sup> century music, using timbre and dynamic range as selection criteria when planning the program are effective ways to bring a unique and intense musical experience to the audience. In this paper, the two considerations of dynamics and timbre will be explored and the need for a dissertation recital project will be explained.

“RECITAL REPERTOIRE FOR TROMBONE AND PERCUSSION”

by

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Dissertation submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park in partial fulfillment  
of the requirements for the degree  
Doctor of Musical Arts  
2011

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# DISSERTATION

The solo trombone recital was once a rare musical event, but in recent years professional and amateur trombonists frequently present solo performances. The trombone has been around since the latter half of the 15<sup>th</sup> century and there is a wealth of ensemble repertoire, written for the instrument; however, there is no corresponding corpus of solo works. A small body of solo works does exist, from baroque sonatas and the alto trombone concertos of Leopold Mozart and Georg Wagenseil, to the romantic works by Ferdinand David and Nicolai Rimsky-Korsakov. This repertoire is small in number and a modern trombonist often has to resort to orchestral reductions and arrangements for modern performance in a solo recital setting. The trombone came into its own as a solo instrument in the 20<sup>th</sup> century and it is in this era where the bulk of a modern trombonist's repertoire resides. While there is now no shortage of music to choose from, presenting a diverse, yet musically cohesive recital remains a challenge though many interesting musical opportunities can arise to meet this challenge. While the piano is an extremely versatile instrument, pairing trombone with percussion opens up possibilities that are absent from the more traditional piano pairing. Percussion instruments can offer an almost unlimited variation of timbre and dynamics to complement the trombone. Dynamic range of the trombone must be considered as the instrument has the ability to play at the extremes of the dynamic range. Percussion instruments can match the trombone in these extremes. When presenting a recital of 20<sup>th</sup> and 21<sup>st</sup> century music, using timbre and dynamic range as selection criteria when planning the program are effective ways to bring a unique and intense musical experience to the audience.

Beginning in the later 20<sup>th</sup> century, several leading trombonists performed and recorded works featuring this distinctive combination of trombone and percussion. One notable recording by Christian Lindberg and Evelyn Glennie, two of the most famous soloists on trombone and percussion respectively, performed together on a concert tour in March 2010. Other leading trombone soloists have also recorded music for trombone and percussion including Joe Alessi, Norman Bolter, Ronald Barron, and David Taylor. In this paper, the two considerations of dynamics and timbre will be explored and the need for a dissertation recital project will be explained.

The modern trombone has one of the widest dynamic ranges of all orchestral instruments and is also the loudest instrument apart from many percussion instruments. When looking at sound power (sound energy radiated per second), the trombone, at 6 watts is exceeded by only the bass drum (25 watts) as the loudest instrument. The next loudest instrument to the trombone is the tuba with only an output of 0.2 watts.

**TABLE 3.3**

<i><b>Sound source</b></i>	<i><b>Maximum sound power (watts)</b></i>
<b>Orchestra (75 performers)</b>	<b>70</b>
<b>Flute</b>	<b>0.06</b>
<b>Clarinet</b>	<b>0.05</b>
<b>Horn</b>	<b>0.05</b>
<b>Trumpet</b>	<b>0.3</b>
<b>Trombone</b>	<b>6</b>
<b>Tuba</b>	<b>0.2</b>
<b>Bass drum</b>	<b>25</b>
<b>Double bass</b>	<b>0.16</b>

\*(Table 3.3 from Campbell and Greated “The Musicians Guide to Acoustics”)

The difference in sound power between the trombone and the other wind and string instruments is dramatic, but this does not mean that the trombone is incapable of effective performance at the softer dynamic levels. In fact many of the most noteworthy trombone orchestral excerpts are soft choral-like passages by composers like Brahms and Mahler. Due to this extensive dynamic range, it is easy to see why the trombone has been a solo instrument of choice in the 20<sup>th</sup> and 21<sup>st</sup> centuries for composers such as Christopher Rouse, Ellen Tafell Zwillich, Ernst Bloch, and Luciano Berio. The combination of trombone and percussion is a practical way to achieve the same dynamic possibilities in the more intimate confines of a solo recital.

Apart from dynamic contrasts, timbre should be the next consideration when programming a solo trombone recital. A traditional solo trombone recital will often pair trombone and piano for the entire program. However, the piano offers relatively limited options in timbre when compared to percussion instruments. Percussion not only offers an “equal” partner for dynamic range, but also the widest timbre range of all instrument families. Percussion is a family of instruments that encompasses pitched instruments like the marimba, vibraphone, and timpani, and non-pitched instruments like drums, cymbals, and wood blocks. In addition, performers can adjust the timbre inherent in each instrument by changing the hardness or the material that composes the mallet, drumstick, or beater. Similarly, the use of mutes like the traditional straight mute to the more exotic bucket, Harmon, and plunger mutes allow trombonists to manipulate the trombone’s timbre. Other methods for altering the trombone timbre include extended techniques like vocalizations, flutter tongue, and multi-phonics.

Apart from solo trombone and percussion, there is also a wide repertoire for chamber ensembles that utilize trombone and percussion. Igor Stravinsky used trombone and percussion in small ensemble settings, pairing them for their ability to play at louder dynamics as in *L'Histoire du Soldat* during the “Devil’s Dance.” As the modern solo trombone recital often includes chamber music pieces, the present dissertation will also include works for trombone and percussion in a chamber setting. Many prominent composers like Stravinsky, Ives, and Tower have composed for trombone and percussion in chamber settings.

The solo trombone recital is now a regular fixture for concert stages and the modern trombonist must be familiar with a wide scope of repertoire. This dissertation project will help trombonists become familiar with repertoire written for trombone and percussion and show how this combination can be used as the basis for an entire recital or to supplement more traditional combinations like trombone and piano by presenting 3 recitals featuring this repertoire. The repertoire for trombone and percussion from the 20<sup>th</sup> and 21<sup>st</sup> centuries continues to expand, thus exposing audiences to unique timbre combinations and pushing the boundaries of traditional solo trombone recitals.



## LIST OF REPERTOIRE

(Compositions selected for recital performances are in bold)

**Anderson, T. J. “Minstrel Man” Bote & Bock; Berlin; 1978.**

**Bergsma, William. “Blatant Hypothesis” Galaxy Music Corporation; NY; 1982.**

**Bergsma, William. “Four All” Galaxy Music Corporation; NY; 1982.**

**Bolter, Norman. “Dances of Greeting” Air-Ev Productions; 1997.**

**Bozza, Eugene. “Trois Essais” Alphonse Leduc; Paris; 1977.**

**Bristol, Doug. “Conversation” ASCAP; 2008.**

**Buss, Howard. “Capriccio” Brixton Publications; Lakeland, FL; 1986.**

**Buss, Howard. “Night Tide” Brixton Publications; Lakeland, FL; 1995.**

**Danner, Greg. “Edge” Unpublished, performed with permission of the composer.**

**Kocsar, Miklos. “Rhapsodia per Trombone, Pianoforte e Percussion” Editio Musica  
Budapest; Budapest; 2000.**

Kraft, William. "Encounters IV Duel for Trombone and Percussion and optional tape"  
New Music West; 1975.

Kroeger, Karl. "Toccata for Clarinet, Trombone, and Percussion" Alexander Broude,  
Inc.; NY; 1969.

**Larsen, Libby. "Bronze Veils" Schirmer Music Company; NY; 1984.**

**Nelhybel, Vaclav. "Counterpoint No. 2" Barta Music; Bryn Mawr, PA1979.**

**Premru, Raymond. "That Time of Year" Unpublished, performed with the  
permission of Gabriel Langfur.**

**Rush, Stephen. "Rebellion" McClaren Publications; NY; 1998.**

Siekmann, Frank. "Episodes for Trombone and Marimba" Brelmat Music; Kurtztown,  
PA; 1987.

**Siekmann, Frank. "Rhapsody on Pennsylvania Dutch Songs" Brelmat Music;  
Kurtztown, PA; 1993.**

**Small, Charles. "We've Got Rhythm" Kagarice Brass Editions; Denton, TX; 2001.**

**Szollósy, Andras. “A Hundred Bars for Tom Everett” Editio Musica; Budapest; 1981.**

**Tower, Joan. “Black Topaz: for piano and six instruments” Associated Music Publishers, Inc.; NY; 1976.**

Wilson, Brian. “The Avanti Feels Glued to the Road Even When Cruising at 100 MPH! For Trombone and Percussion” International Trombone Association Manuscript Press; San Antonio, TX; 2001.

**Woolf, Adam. “Sackbut Solutions: A Practical Guide to Playing the Sackbut” Adam Woolf; Mechelen; 2009.**

Zieritz, Grete V. “Quintet für Trompete, Tenorposaune, zwei Klaviere und Schlagzeug” Astoria Verlag; Berlin; 1996.

## PROGRAM NOTES

Anderson, T.J. (b. 1928). *Minstrel Man*

"The social and psychological infringement on the black American has caused them to create a music which is both unique and personal. The minstrel period, an era of musical parody, found many black musicians performing with outward joy and inner sorrow. The composition MINSTREL MAN is a further projection of that feeling. It makes use of Ragtime, March Music, Jazz, Blues, and avant-garde styles." -T.J. Anderson

*Minstrel Man* is written for bass trombone solo with the performer also playing bass drum and hi-hat cymbals. Written in 3 main sections, the opening is freer at a slow tempo, the second section is a bass trombone cadenza that quotes George Bassman's "I'm Getting Sentimental Over You" that was popularized by Tommy Dorsey and employs multi-phonics. The third section is a traditional ragtime with the bass trombonist also playing rhythmic patterns on the bass drum and high-hat cymbal. The ragtime continues, but more aggressively and mockingly, also without the use of the percussion until the very last note of the piece.

Bolter, Norman (b.1955). *Dances of Greeting*

"*Dances of Greeting*, composed in 1995, was designed specifically to 'clear the air' in order to make room for a warm, happy greeting to be delivered and received. This 'clearing the air' technology was used in Ancient Egypt and Ancient China in order to disperse any 'atmosphere' that had been created beforehand by the activities of others, thereby providing a fresh, clean ecology in which the work at hand could be conducted - be it theatrical performance, study or rest. The percussion, as used in the very opening of this piece, are the 'clear the air' instruments that make way for the warm welcome and greeting of the trombone to follow." - Carol Viera

*Dances of Greeting* is reminiscent of renaissance dance music by using simple percussion instruments, snare drum and finger cymbals, and a solo voice instrument, in this case

either tenor or bass trombone. The first section of the piece is designed to “clear the air” and is achieved by single attacks played on the drum and cymbals surrounded by silence. Once the air has been cleared, the piece itself begins and it is a light and joyful dance in A-B-C-B-A form. Bolter’s use of different meters help to create distinct sections within this short piece while his use of lyric phrases works to unify it. Norman Bolter was a long time member of the Boston Symphony and has a deep understanding of the trombone and has recently produced a great body of musical compositions.

Bergsma, William (1921-1994). *Blatant Hypothesis*

1. *Clown Time*
2. *The Night’s Music*
3. *Old Friends*

William Bergsma was a notable composer known for the time he served on the faculty of Julliard and eventually serving as the chair of the composition department and as associate dean. He is also known for having been a composition teacher to Philip Glass. Bergsma used a more traditional composition style than many of his contemporaries, but in *Blatant Hypothesis* he combines this style with some extended techniques like multi-phonics and requiring the trombone to insert a small cardboard tube into the bell, which gives the trombone a smaller more focused and directional sound. *Blatant Hypothesis* is written in 3 short movements and is part of a 4 work set that can be performed as a suite or independently.

Bergsma, William (1921-1994). *Four All*

This shorter composition than *Blatant Hypothesis* is written for clarinet, cello, trombone and percussion and is part of a set of pieces Bergsma wrote, of which *Blatant Hypothesis* is a part. The other pieces in the set are for pairings of clarinet and percussion and cello and percussion. *Four All* can be performed in conjunction with these other pieces, or it can stand on its own. It is a light piece written with an imitative melody and features alternating solos for each instrument including a percussion cadenza.

Bozza, Eugene (1905-1991). *Trois Essais*

1. *Allegro*

2. *Calme*

3. *Allegro con moto (Scherzando)*

Bozza is a French composer known primarily for his writing for wind instruments and in particular to brass players for his *Quintet*, which is a staple of the brass quintet repertoire. Bozza also wrote a trombone etude book, *Etudes Caprices*, and several solos for both tenor and bass trombone. *Trois Essais* is markedly different from Bozza's other compositions for trombone in that the solo part is very much in keeping with his style, but the percussion element gives the piece a completely unique sound from his other compositions. The first movement opens with a recitative-like cadenza before moving to a light and syncopated allegro which has the percussionist performing mostly on wood blocks, temple blocks, and cow bells. The second movement is accompanied only by cymbals and creates an ethereal atmosphere for the trombone to play its melodic passages

over. The final movement is a brief scherzando that has multiple mixed meter changes and a very light bouncy feel.

Bristol, Doug (b. 1961). *Conversation*

Written for Tennessee Technological University faculty members Joshua Hauser and Eric Willie, *Conversation* is a single movement duet for trombone and timpani. The piece holds true to its title by giving each instrument equal importance. Comprised of 4 main sections, a slow melodic section, a moderate tempo section in 1 1/8, a faster 7/4 section, and an even faster 6/8 final section. This piece is written in a more traditional melodic and harmonic style and often has the timpani mimicking the trombone's glissandos and the trombone mimicking the timpani's use of repeated notes and patterns. Bristol takes advantage of the wide range of dynamic possibilities offered by these two instruments more often found in the back rows of the orchestra.

Buss, Howard (b. 1951). *Capriccio*

This is a lengthy single movement piece written for clarinet, trombone, and percussion. As the title suggests, this is a work that is lighter in tone, though Buss still uses a sophisticated dodecaphonic palette and phrase sensibility. Buss also shows some humor by including a Dixieland element just before a recapitulation. Each instrument is featured in a lengthy cadenza, first by the percussion, then trombone, and finally the clarinet. The parts are technically demanding, requiring large leaps and agility by all performers, but there are also moments of calm where all instruments share slow melodic passages in unison.

Buss, Howard (b. 1951). *Night Tide*

### Night Tide

Under cover of darkness waves storm the rugged coast.  
Invisible crests and troughs coax reluctant rocks  
from their sand beds,  
lapping and tugging,  
swelling and failing.

Drama unseen though felt as if time were real,  
patiently counting the droplets and grains pitted at odds,  
fragmenting one another in the marathon of  
spray and sand, cascades and claps:

Determined adversaries with no desire to win or lose,  
only to battle through endless tide cycles. - Buss

The above poem was written by the composer and he states that is “may be used as program notes.” Written for faculty members of the University of Southern Maine, Mark Manduca and Nancy Allen, *Night Tide* is a single movement piece for trombone and marimba. While using a dodecaphonic palette, Buss still writes melodically and programmatically. The piece is intended to represent an evening on the rocky coast of Maine. Buss’s writing requires agility from both performers as well as great dynamic contrasts. The use of a cup mute in the trombone and shimmering tremolo in the marimba are very evocative of an evening coastal scene.

Danner, Greg (b. 1958). *Edge*

#### 1. On



2. *Smooth*

3. *Cutting*

Another piece written for the Tennessee Technological University faculty members Joshua Hauser and Eric Willie, *Edge* is a 3 movement piece for trombone and vibraphone. The movements are a play on the title of *Edge*. The first movement would read as *On Edge* and has a basic A-B-A1 form. The A sections are made up primarily of rapid succession of 16<sup>th</sup> notes that pass between the two instruments and the B section is much slower and features multi-phonics in the trombone done entirely in octaves, but is dominated by the vibraphone. *Smooth* is a slower tempo movement that utilizes bucket mute, straight mutes for the trombone and bowed vibraphone in addition to the use of mallets. *Cutting* opens with an introduction section that requires the trombone to play into the vibraphone to create sympathetic resonance and moves into an allegro vivo tempo that remains to the fine. This final movement also uses many extended techniques like lip smacking, wide slide vibrato, changing the vowel sound of the note, flutter tongue, and rips through the overtone series. The vibraphone also is required to play with the stick ends instead of the mallet heads.

Kocsar, Miklos (b.1930) *Rapsodia*

Written for trombone, piano, and percussion, *Rapsodia* is a single movement work that uses standard notation, but without bar lines or meter and notes often do not have stems, so durations and rhythms of notes and phrases are left open to interpretation by the performers. Tempo and other directions are given, but breath marks are used to indicate

space more often than traditional rest notation. The effect of this notation system creates a flowing and free feel that does build to strong arrival points and some rhythmically pulsing sections. Kocsar is a Hungarian composer and that can be heard in the main motive of this piece being a major 2<sup>nd</sup>, and minor 3<sup>rd</sup> interval.

Larsen, Libby (b. 1950). *Bronze Veils*

“*Bronze Veils* is conceived after a series of paintings by the American painter Morris Louis. The paintings are created by layering soft tints on canvas so that the effect is that the gazing through, or not gazing through, several veils of color. The effect inspires the combination of instruments in this work. The combinations of color should give the idea of penetrating audibly several veils of sound.” – Larsen

This is a single movement piece written for trombone and two percussionists, that each plays a wide array of instruments: cymbals, tom-toms, tam tam, Sarna bells, vibraphone, bell tree, triangle, wind chimes, woodblock, water gong, bell tree, and glass harmonica. The trombone also is called upon to use several mutes: Harmon, straight, and plunger. The trombonist is also called upon to perform extended techniques like multiphonics, quarter tones, and vocal sounds. The piece is mostly subdued in tone, but there are some faster moments that have a jazz inspired feel.

Nelhybel, Vaclav (1919-1996). *Counterpoint No.2*

This piece is for bass trombone and percussion, comprised of vibraphone, piccolo snare drum, bass drum, and sustained cymbal. Though just one movement, Nelhybel develops many transitions through melodic themes and tempos. The piece begins with a brisk and aggressive march with the piccolo snare drum and stentorian melodic material in the bass

trombone and moves to an adagio lyrical section with a melodic bass trombone solo over an 8<sup>th</sup> note pattern in the vibraphone. There is a return of the more aggressive material, but tempered by using the vibraphone instead of the piccolo snare. There is even a brief jazz-like passage with the use of piccolo snare and bass drum before concluding with a very slow return of the 8<sup>th</sup> note pattern in the vibraphone and long sustained notes in the bass trombone. Nelhybel is a Czechoslovakian composer who immigrated to the US in 1957. He was a very prolific composer writing over 400 published works and over 200 that are in the process of being published.

Premru, Raymond (1934-1998). *That Time of Year*

This is a piece for bass trombone and marimba that was written for Gabe Langfur for the occasion of his junior recital at Oberlin, where he studied with Premru. The title of the piece is taken from the Shakespearean sonnet, No. 73:

That time of year thou mayst in me behold  
When yellow leaves, or none, or few, do hang  
Upon those boughs which shake against the cold,  
Bare ruin'd choirs, where late the sweet birds sang.  
In me thou seest the twilight of such day  
As after sunset fadeth in the west,  
Which by and by black night doth take away,  
Death 's second self, that seals up all in rest.  
In me thou seeest the glowing of such fire,  
That on the ashes of his youth doth lie,  
As the death-bed whereon it must expire,  
Consum'd with that which it was nourish'd by.  
This thou perceiv'st which makes thy love more strong,  
To love that well which thou must leave ere long

Written soon after the passing of his father, Premru chose a sonnet that has death as a theme, though Premru stated that the piece was not about death. The piece itself begins

very slowly and gradually increases in tempo which leads to a cadenza section that resembles chant. The concluding section begins with the bass trombone and marimba playing together at a quick tempo before moving to a blues inspired section.

Rush, Stephen (b. 1958). *REBELLION*

“*REBELLION* is about an urge, not a cause. It is a small portrait of energy, a capsule of the feeling that an urgent need for change is felt or foreseen, and the beginnings of that change are even portrayed in the final bombast of this piece. The work was written some time ago, when I felt very alone in my compositional style and very angry that this approach was not being heard as a “worthy syntax”. The early 1980’s proved to be a time when many composers had a change of heart, and the “one-planet” style (sometimes called eclecticism) was the order of the day. This explains the criss-cross influences found in *REBELLION*, that of Ghanaian Drumming and George Crumb. In this way my music could be easily likened to the Hindu faith, which openly accepts many approaches to God, while carefully trying to strive for ultimate perfection.” – Rush

This piece is written for trombone, piano and percussion and is very aggressive in nature, though there are also moments that are calm. Among some of the aggressive elements in the piece are the requirements for the trombonist to yell and flutter tongue and very loud dynamics. All performers are required to shout and the pianist is also required to perform loud tone clusters by placing both forearms on the piano keys. There are a number of prepared elements, with the pianist plucking strings and the percussionist dropping a chain onto the strings, after which time the pianist performs the remainder of the piece with a metallic sound. The piece is constructed in distinct sections, each one contains repetition as a primary element and the piece concludes with a long series of repeated 16<sup>th</sup> notes played at a loud dynamic and ends defiantly.

Siekmann, Frank. *Rhapsody of Pennsylvania "Dutch" Songs*

1. *Johnny Schmoker*
2. *Scholf, Bobbeli, Scholf*
3. *Schnitzelbank*

Frank Siekman is a composer and performer on multiple instruments, from trumpet, to accordion, to vibraphone. The *Rhapsody* is an adaptation of a piece he wrote for bass trombone and piano. Sieckmann mostly presents the Dutch songs in an unaltered way, preferring to have the accompanying part take on a more contemporary style. The first movement maintains an allegro tempo throughout and closely resembles a traditional theme and variations form. The second movement is slower and more melodic in style. The third movement opens with a slower and freer introduction before moving on to a lighthearted and faster tempo. There are a few tempo changes in this final movement, presenting the melody in many ways, from rapid 16<sup>th</sup> note passages, to long melodic presentations as well as fragmenting the melody and passing it between the two instruments.

Small, Charles. *We've Got Rhythm*

This piece is written for solo trombone, piano, timpani, vibraphone, and xylophone. The piece opens with a jazz inspired trombone cadenza before moving into an allegro section marked by hemiola and polyrhythm. After development of the opening material, the trombone has an extended cadenza which leads to a more relaxed jazz-feel section. The

opening material returns at the end and the piece ends with the trombone playing an energetic syncopated glissando passage. Small is known as both a trombonist and composer, having performed with the Paul Whiteman Orchestra, Tommy Dorsey Band, and the NBC Orchestra. He has done extensive arranging of music for trombones and wrote original works, which has been recorded by trombonists David Taylor and Jim Pugh.

Szokollosy, Andras (1921-2007). *100 Bars for Tom Everett*

This piece is written for bass trombone and 3 bongos and goes through multiple thematic sections for a shorter piece, including quick tempos with wide leaps in the bass trombone, slow melodic passages, a multi-phonetic choral, and a concluding section with a faster and version of the wide leap material. Szokollosy is a notable Hungarian composer and Tom Everett was quite surprised to have received this piece without the request of a commission. Of the many pieces written for him, Everett deemed *100 Bars for Tom Everett* among the best, though he had also tried unsuccessfully for years to get Szokollosy to add 2 more movements to make the piece more substantial. Tom Everett is a well respected figure in the trombone community due to his contributions to the bass trombone repertoire and founding of the International Trombone Association, he has also served the leader of bands at Harvard University since 1971.

Tower, Joan (b. 1938). *Black Topaz*

*Black Topaz* is written for piano with flute, clarinet and bass clarinet (to be played by one person), trumpet, trombone, and 2 percussion. The piece begins slowly with more

fragmented passages and rhythms before moving to more pulse oriented patterns. The piano serves both as an ensemble instrument and as a featured soloist providing several cadenza passages. The piece progresses through light melodic material and aggressive sections to culminate in a tutti section that leads into an aggressive interplay between the piano and percussion. The piece ends calmly with consonant repeated notes that are passed between the groups of winds, piano, and percussion. The title comes from Tower's father, who was a minerologist.

Woolf, Adam (b. 1975) *Renaissance Suite*

1. *Divisions of "Tedescha" by Giorgio Mainerio (c.1535-1582)*
2. *Pavane Lachrymae by Jacob Van Eyck (c.1589-1657)*
3. *Een Schots Lietjen by Jacob Van Eyck (c.1589-1657)*

- These three selections are taken from *Sackbut Solutions: A Practical Guide to Playing the Sackbut* by Adam Woolf, a member of His Majestys Sagbuts and Cornets. These pieces are for an unspecified unaccompanied solo instrument, though it is common in modern reinterpretations to perform them with simple accompaniment, such as percussion instruments. Giorgio Mainerio was an Italian who spent most of his career composing in the city of Udine and Jacob Van Eyck was a Dutch composer and recorder virtuoso.