

## TROMBONE STUDIO RECITAL

Thursday, April 5, 2018 - 6 p.m. Frederick Loewe Performance Hall

Prelude, Fugue and Big Apple

Walter Ross (b. 1936)

Andrea Massey, trombone

Fantasia No. 2

Georg Philip Telemann (1681-1767) Arr. Raph

Marcelo Aguinaga, trombone

John, I want a Divorce

Jonathan Heruty (b. 1998)

Jonathan Heruty, trombone

Prince Igor's Aria

Alexander Borodin (1883-1887)

Joel Rangel, bass trombone Sophia Ohanian, piano

Mission Red

Michael Davis (b. 1961)

Ihab Hamideh, trombone

Tromatic

Todd Thorsen (b. 1996)

The Adeline Quartet
Michelle Reygoza, Esmeralda Gilman
and Allysa Hannawi, trombone
Todd Thorsen, bass trombone

Sanctus

Thomas Tallis (1505-1585) Arr. Higgins

Blue Topaz

Tommy Peterson (1920-1998)

Joel Rangel, bass trombone Andrew Glendening, conductor

Marcelo Aguinaga, Esmeralda Gilman, Jonathan Heruty, Geoffrey Halgas, Ihab Hamideh, Allysa Hannawi, and Michelle Reygoza, tenor trombone Nicholas Bingama and Todd Thorsen, bass trombone

## **PROGRAM NOTES**

Prince Igor's Aria

Alexander Borodin

In the opera, Prince Igor is captured while trying to rid Russia of the Polovtsi, an invading Tartar race from Central Asia. The leader of the Polovtsi, Khan Kontchak, treats Igor as a guest rather than a prisoner, and entertains him lavishly. Khan offers him his freedom if he will promise to leave the Polovtsi in peace, but Igor refuses. Igor nevertheless effects his escape and returns triumphantly to his people. Borodin wrote that Prince Igor is "essentially a national opera, interesting only to us Russians, who love to steep our patriotism in the sources of our history, and to see the origins of our nationality again on the stage." To make his opera as authentic as possible, he

studied the music, history and lore of Central Asia, where the opera is set, and sought out travelers with first-hand knowledge of the region. *Prince Igor's Aria* was written twice: first (in 1875) as a dutifully 'kuchkist' arioso over a texture of leitmotifs then, definitively in 1881, in full accord with the composer's lyric impulse and in manifest emulation of the title character's battlefield soliloquy in Ruslan. The stately themes of its vast da capo structure are concerned, respectively, with Igor's freedom to seek personal glory, and with tender thoughts of his waiting wife, Yaroslavna.

Blue Topaz

**Tommy Peterson** 

Pullman Gerald "Tommy" Pederson was an American trombonist and composer, prolific in jazz, big band, and classical genres. He was a studio musician for movie soundtracks, television and radio shows, and other recordings. Following five years of compositional silence (1965-1969), Pederson entered his most productive two years of composing from 1970-1971. During this period, he composed almost 100 works for trombone, with works for every size ensemble from two to twenty trombones. Among his compositions during this time was *Blue Topaz*. Originally composed for solo bass trombone and trombone sextet, the piece is in ABA'B' form, alternating between a dramatic fanfare and passages in jazz ballad style. The work is often performed heavily stylized with jazz inflections, although they are not notated.