

***Pastiche - concerto dances for trombone and band* Aldo Rafael Forte**

I. Aggressions II. Tarantella III. Romance IV. Carnaval V. Finale - Agitato
(movements played without pause)

Pastiche - concerto dances for trombone and band was commissioned by the Troy University Symphony Band and is dedicated "to Joe Highes, trombonist, the Troy University Symphony Band, and conductor Ralph Ford". During the 2003 MidWest International Band and Orchestra Clinic I had the pleasure of hanging out with Ralph Ford and Joe Hughes. We got to know each other, talked music, smoked cigars, and then they asked me to compose a trombone concerto! In the ensuing months I got to know the great musicianship of both of these gentlemen when I got to work with Ralph and the Troy University Symphony Band at SEUS 2004. Later I heard Joe play trombone and I was very impressed with his playing. Needless to say, I was ecstatic about writing for such a superb group of musicians! On top of all that, the trombone is my primary instrument!

Pastiche is a concerto for trombone and band of about 14 minutes in length cast in five rhythmic and dance-like movements, each of which shows off a different side of the trombone. *Pastiche*, meaning hodgepodge (collage), is an appropriate title for the work since the composition juxtaposes a variety of styles/moods sometimes with abrupt changes. Even though it is a "musical hodgepodge", all material is entirely original. Unity between movements is achieved through cyclic treatment of some material, specially multiple appearances of an angular theme made up of 4ths and 5ths.

I. Aggressions opens the work in a bombastic and clashing way. Here the soloist must often play technical passages with a big sound, like the playing approach used in the Hindemith Sonata, cutting through often heavily orchestrated passages. The harmonies are tense and ominous, sometimes modal with some chromatic motivic elements.

II. Tarantella, in the words of Joe Hughes, is the nimble movement of the set. This is perhaps the most demanding movement for the soloist. There are highly technical passages, often in the highest tessitura of the instrument (all the way to high Eb), which must often be played soft. The accompaniment is playful and transparent with some use of whole tone scales and augmented chords.

III. Romance is the slow movement and the expressive core of the entire concerto. Lush harmonies accompany ultra expressive solo trombone passages. The movement is mostly delicate save a couple of emotional climaxes. A short cadenza ends this movement and sets up the mood for the next.

IV. Carnaval is jazzy and Latin in character and features some "telegraph" rhythms. The mood is lighthearted and fun while the percussion even break out claves and maracas! An *accelerando* takes us directly to the last movement.

V. Finale - Agitato is an animated tour de force with the soloist alternating between lyrical and technical passages. Pseudo-minimalist motivic elements as well as some odd meters enhance the caffeine-induced tempo. After some previously stated melodies are recalled, the composition races to an exuberant conclusion.

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