



Hugh Hodgson School of Music

UNIVERSITY OF GEORGIA

presents a
Graduate Recital

Ian Wolff, *trombone*
Anatoly Sheludyakov, *piano*

November 12, 2025

6:00 pm, Edge Recital Hall

Aria and Dance (1970)

Thom Ritter George
(b. 1942)

Jonah Madaris, *trombone*
Ben Novo, *trombone*
Jose Vasquez, *trombone*
Victor Guevera, *Bass Trombone*

Suite for Horn, Trombone, and Piano (2015)

Bruce Stark
(b. 1956)

- II. Groove
- III. Lullaby
- IV. Rondo

Josh Wood, *Horn*

Sonatine for Trombone and Brass Quintet (1999)

Tadeusz Kassatti
(b. 1948)

- I. Allegretto
- IV. Tempo di marcia

Adriano Liberato, *trumpet*
Will Tomaszewski, *trumpet*
Jonah Hammett, *horn*
Ben Novo, *trombone*
Hunter Kane, *Tuba*

Brief Intermission

T-Bone Concerto (1996)

Johan De Meij
(b. 1953)

- II. Medium
- III. Well Done

Rebellion (1998)

Stephen Rush
(b. 1958)

David MacPherson, *Percussion*

*This recital is presented in partial fulfillment of the degree Master of Music in Performance.
Ian Wolff is a student of Josh Bynum.*

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Program Notes

Aria and Dance (1970)

Thom Ritter George (b. 1942)

Thom Ritter George began his formal training as a composer and conductor at the Eastman School of Music in 1960, eventually earning a bachelor's and master's degree from the institution. Soon after, he was appointed as the Composer/Arranger for the United States Navy Band in Washington D.C. He also frequently conducted the ensemble during his service. He has written multiple solo works for all the main orchestral instruments, and he has received numerous awards for his contributions to American music.

Aria and Dance, for solo trombone and four-part trombone choir, was selected as the winner of the 1974 Ensemble Competition Contest of the International Trombone Association. It was originally written for Emory Remington, one of the most important figures in the history of trombone pedagogy. In the first section, "Aria," the solo part has singing melodies that converse with the rest of the ensemble throughout. The second section, "Dance", is very rhythmic and energetic, building excitement to the very end.

Most trombonists first associate Ritter George with his Concerto for Bass Trombone, but I believe that his lesser known *Aria and Dance* is a beautiful work that showcases both sides of the trombone very well. He also utilizes the sonorous strengths of a homogenous trombone ensemble while maintaining the individuality of the solo line.

Biographical information compiled from the Wind Repertory Project.

Suite for Trombone, Horn, and Piano (2015)

Bruce Stark (b. 1956)

II. Groove

III. Lullaby

IV. Rondo

Bruce Stark had a diverse musical upbringing, beginning with percussion, then moving to jazz piano, and finally progressing to a master's degree in music composition at the Juilliard School. After graduating, he moved to Tokyo, Japan, where he lived and worked as a composer and jazz pianist for 20 years before returning to the United States and joining the faculty at DigiPen Institute of Technology in 2013. His compositions vary from solo and chamber works to large scale orchestral works, and he has had pieces featured by the International Trombone Association and many other organizations.

Suite for Trombone, Horn, and Piano was commissioned by and dedicated to Megumi Kanda and Dietrich Hemann, both musicians of the Milwaukee Symphony Orchestra. It has been performed both in the United States and Japan, as well as other parts of the world. The composer provides the following notes on the work:

“With the four movements of Suite for Horn, Trombone and Piano I wanted to compose a piece that sings and dances, while offering the players music that lays well with their instrument and provides a forum in which the expressive range, lyricism, and vitality of this trio have a chance to shine ... Movement two (Groove) is jazz-influenced and syncopated, at one point featuring each instrument in a solo, inspired by jam sessions where various players take turns improvising. Movement three (Lullaby) consists of two passes through a quiet, sustained melody over piano accompaniment, one in horn and one in trombone with horn embellishments. The final movement (Rondo) concludes the work with a fast, rhythmically driven piece of syncopation and interwoven rhythmic tapestries. Appearances of the theme are separated by episodes, creating an overall form of A-B-A-C-A.”

– Bruce Stark

Trombone and horn is an unconventional, but effective, instrumentation that is well suited to the piece. The two timbres have both similarities and differences that help them compliment each other nicely for the different styles and characters of each movement.

Notes compiled from the composer's website and Bell-Kane Publications.

Sonatine for Trombone and Brass Quintet (1999)

Tadeusz Kassatti (b. 1948)

- I. Allegretto
- IV. Tempo di marcia

Tadeusz Kassatti is a Polish pianist and composer who studied at the Cracow Conservatory and the Geneva Conservatory. Currently, he is a member of the faculty of the Conservatoire Populaire de Musique in Geneva. He composes many works for brass instruments, collaborating with notable musicians, such as Steven Mead and Michel Becquet, and writing pieces for international competitions like the International Quintet Competition in Narbonne, France, and the Philip Jones International Brass Ensemble Competition.

Sonatine for Trombone and Brass Quintet was originally written for and recorded by the Spanish Brass quintet with Michel Becquet, French trombone soloist and professor at the Conservatoire de Lyon, as the soloist. The first movement is filled with soaring melodies that utilize the singing qualities of the trombone to its full potential. The fourth movement is a quirky, light-hearted march that serves as the perfect finale to the piece.

I was unfamiliar with Kassatti as a composer before finding this work, but I knew I wanted to program the *Sonatine* as soon as I first listened to the recording of Michel Bequet performing it with the Spanish Brass. All of the parts are scored beautifully, and every moment of the piece is enjoyable to listen to.

Notes compiled from the composer's website.

T-Bone Concerto (1996)

Johan de Meij (b. 1953)

- II. Medium
- III. Well Done

Johan de Meij completed his musical training at the Royal Conservatory of Music in The Hague, Netherlands. Earlier in his career, he performed extensively as a trombonist and euphoniumist with major orchestras around the Netherlands before focusing exclusively on composing and conducting. He has appeared frequently as a conductor in some of the world's most renowned concert venues, like Carnegie Hall and the Berliner Philharmonie. And he has been awarded dozens of awards for his compositions, including first prize at the International Composition Competition of Corciano, Italy, the Dutch Wind Music Award, and the Buma Classical Award.

The *T-Bone Concerto* was commissioned by the Kentucky Music Educators Association, and the first movement, "Rare," was premiered at their annual conference in February, 1996, with Jeffrey Thomas as the soloist. The work was premiered in its entirety on March 1st, 1996 by Jacques Mauger and the Band of the Royal Dutch Marines, conducted by Maurice Hamers, at the Concertgebouw Amsterdam on March 1st, 1996.

The second movement, "Medium," consists of multiple beautiful melodies that are traded back and forth between the soloist and the band. It begins and ends peacefully, but has a grand climax in the middle. The third movement, "Well Done," is bright and triumphant, with acrobatic lines that build energy and velocity to the end.

The *T-Bone Concerto* is one my favorite standard solo works for the trombone that I have always wanted to perform, so I was thrilled to be able to program part of it. A trombonist himself, de Meij knows how to write for the instrument well, demonstrating all of its strengths and capabilities.

Notes compiled from the composer's website.

Rebellion (1998) Stephen Rush (b. 1958)

Stephen Rush is a composer, pianist, and author on faculty at the University of Michigan, where he has taught for almost forty years. His experience as a performer ranges from jazz to the premiers of works by John Cage and Philip Glass. His compositions vary greatly, including works for orchestra, chamber ensembles, experimental electronics, and jazz ensembles. He is also internationally recognized for his study of South Indian Classical music, and he has spoken about Indian music and culture at conferences in both India and the United States on numerous occasions.

Rebellion is a short, but wild ride for trombone, piano, and mixed percussion (bass drum, timbales, toms, bongos, vibraphone, marimba, and five brake drums). It was written during a time when composers were pushing the boundaries of standard performance practice, and Rush utilizes extended techniques such as screaming and shouting. There is also a section near the end where the percussionist is instructed to drop a chain on the strings of the piano to create a more metallic sound. The composer provides the following notes on the work:

"*Rebellion* is about an urge, not a cause. It is a small portrait of energy, a capsule of the feeling portrayed in the final bombast of the 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 1980s 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."

-SR

The finale of the program is the only place that *Rebellion* could occupy. It is incredibly exciting, and a great technical challenge for everyone involved. Although it is easy to hear as just chaos, there is a much deeper meaning to the piece behind the noise.

Notes compiled from the composer's website.