University of Missouri School of Music

2026-2027 Series • Faculty Recital

Timothy Howe, trombone
Rachel AuBuchon, piano

October 25, 2026 • 7:30PM

Sheryl Crow Hall

Program

Concerto for Trombone ..... Henri Tomasi
(1901-1971)

I. Andante et Scherzo-Valse
II. Nocturne
III. Tambourin

Phosphoric Rust for Trombone and Electronics (2026) ..... Cory Brodack
(b. 1997)

Intermission

Concerto for Trombone (1957) ..... Tibor Serly
(1901-1978)

I. Allegro moderato
II. Piu lento
III. Allegro

Three Excerpts from *The Queen of Spades*, Op. 68 ..... Piotr Ilych Tchaikovsky
(1840-1893)

I. Overture (arr. Christian Lindberg)
II. Polina's Aria from Act I, scene 2 "Podrugi milyye"
III. Prince Yeletsky's from Act II, scene 1, "Ya vas lyublyu"

Notes

"Phosphoric Rust" for trombone and electronics explores the gradual fusion of two distinct sonic identities: the metallic resonance of the gong and the breath-driven voice of the trombone. At the outset, these sound worlds exist independently. The gong being percussive and decaying, the trombone being sustained and flexible. Over time, however, their boundaries begin to erode.

The electronics serve as both mediator and catalyst in this process, capturing, transforming, and reintroducing elements of the trombone and gong into a shared sonic space. Central to the work is the use of quarter tones in the trombone, which destabilize traditional pitch centers and are mirrored, stretched, and refracted within the electronic layer. These microtonal inflections act like corrosive agents, subtly "oxidizing" the harmonic language of the piece.

As "Phosphoric Rust" unfolds, the identities of trombone and gong become increasingly entangled. Attacks blur into resonances, and pitch into noise, evoking the slow transformative and irreversible process of rusting. By the end, what began as two discrete sources has merged into a single, unstable timbral body, shaped as much by erosion as by resonance.

Cory Brodack is a composer whose music ranges from deeply personal and reflective to explosively bombastic, often within the same piece. He has been awarded prizes and honors from ASCAP, National Federation of Music Clubs, and Society of Composers, Inc., among others. He has worked with performers and groups including JACK, Hub New Music, Unheard-of//Ensemble, Icarus Quartet, Hypercube, and Rhythm Method Quartet. He has also received commissions from groups including BGSU, St. Louis Wind Symphony, Metropolitan Orchestra of St. Louis, and the Steven Gerber Trust. His music has been featured at concerts and festivals including the SCI National Conference, Hot Air Music Festival, Bowling Green New Music Festival, and New Music on the Bayou. He received his PhD from the Eastman School of Music, his MM from BGSU, and his BM from SIUE. He is currently an Assistant Teaching Professor at the University of Missouri.

Translations

Polina's Aria from Act I, scene 2 "Podrugi milyye"

Dear friends, in your carefree playfulness,
To a joyful tune you are playing in the fields.

And just like you, I too once lived in happy Arcady;
I too, in the morning of my days, in these groves and fields,
Tasted short-lived joys.
In my golden dreams, love promised happiness to me—
But what did I find in these joyful places?
A grave, a grave, a grave!

Prince Yeletsky's from Act II, scene 1, "Ya vas lyublyu"

You are so sad, my dear,
As if some sorrow troubles you...
I love you, I love you beyond measure,
Without you I cannot imagine living a day.
And a feat of peerless strength
I am ready to perform for you right now,
But know this: your heart's freedom
I do not wish to constrain in any way,
I am ready to hide to please you
And quiet the fire of jealous feelings,
For you, for you I am ready for anything!
Not only as a loving husband,
But sometimes as a helpful servant,
I would wish to be your friend
And your constant comforter.
But now I clearly see and feel
Where my dreams have led me...

You can support the future of music at the University of Missouri School of Music by making a gift that directly benefits our students and programs. Your generosity sustains scholarships, world-class performances, and educational opportunities that enrich our community and inspire the next generation of musicians. Follow this QR code to give.

Requests for accommodations related to disability need to be made to building coordinator, Mark Anderson, 203 Sinquefield Music Center, 573-884-2606, at least seven days in advance of the event. Events are subject to change. For up-to-date information, please visit our web site: www.music.missouri.edu

Please consider visiting our partner organizations:

University Concert Series • www.concertseries.org | Odyssey Chamber Music Series • www.odysseymissouri.org

Columbia Civic Orchestra • cco.missouri.org | We Always Swing Jazz Series • www.wealwaysswing.org

CAAM • www.ChoralArtsAllianceofMissouri.com | KMUC Classical 90.5 FM • www.kmuc.org