

The Old Home Down On the Farm, by Fredrick P. Harlow, arranged by Forrest Buchtel, is an example of the theme and variation compositions that were popular in the late 1800's and early 1900's. These pieces, written to show off the virtuosity of the soloist, typically started with a simple, popular melody followed by increasingly difficult variations. A well-known New England solo trombonist of this time, Harlow borrowed Gustavus Du Bois' 1882 piano piece "The Old Home Down On the Farm" as his theme.

The popularity of concert bands at the turn of the 20th century was unsurpassed. Bandsmen were the stars of the day. Townspeople would gather to watch bands compete just as people go to sporting events today. As you listen to this piece, imagine yourself amongst the festivities of a packed park on a summer evening and the town band entertaining from the gazebo.

ConcertPiece, by Jack Quinby, vaguely suggests the theme and variation form. It was originally written in 1990 as a contest piece for trombone and piano. The prime theme, in Bb minor, is introduced starting on the first note of the piece and is repeated after the rhythmic pulse is established. Intensity develops as the volume and pace increases. A change of key to Bb major invokes a redemptive emotion. The theme recurs following a cadenza. ConcertPiece has been said to be programmatic with an underscore influence.

Jack upgraded ConcertPiece to a full orchestral score and included it on his 2006 CD *Beautiful Bones*. David Mills, a local composer, provided the concert band orchestration.