

# Trombone Repertoire Project

Written and compiled by Wyatt Prescott with  
contributions from Nick Welch

*Special thanks to Dr. Micheal Davidson, Dr. Brad Edwards, Dr. Timothy Francis,  
Prof. Daniel Watt, and Dr. Lane Weaver for their contribution of expertise during  
the creation of this project*

The goal of this project is to provide trombone students and educators with a database of select solo repertoire information. The pieces that are selected come from the trombone's, "standard repertoire" and is intended to act as a starting point for individuals searching for repertoire to perform.

These solos are categorized for different skill levels. Each solo has also been evaluated by the author with a rubric to provide a scale of difficulty/challenge across several areas of performance or technical consideration. Additionally, each piece has a brief overview highlighting relevant performance information. The provided range graphics are written in the clef that appears within the piece.

The author has also provided personal thoughts/comments on certain pieces or movements. These are indicated by italics/asterisk.

## Table of Contents

Rubric — 3

High School/New to Solo Repertoire — 4

Advanced High School/Early Undergraduate — 6

Undergraduate — 12

Graduate/Professional — 24

Credits — 29

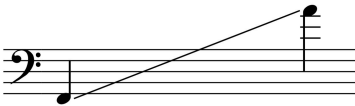
# Rubric

Score Key	1	2	3	4	5
<b>Clef</b>	No Tenor Clef	Occasional, lingering measures of tenor or other clef	Up to half tenor or other clef with larger chunks in each clef	More than half tenor or other clef, occasionally jumps in and out bass clef when appropriate	Mostly tenor clef with other clef
<b>Mixed Meter</b>	Simple meters (4/4, 3/4, 2/4, or 2/2) with infrequent changes if any changes at all	Compound meters (6/8, 9/8) OR 4/4 with a cadenza	Simple or compound meters with the occasional change or irregular/complex meters with no change	Frequent or unpredictable changes, or odd meter (5/8, 11/8) with changing subdivision, possible meter patterns	Unusual meter, constant meter changes, unpredictable patterns, polymeters.
<b>Tonality</b>	Stepwise melody in the same key, diatonic	Hints of chromatic lines, but mostly in the home key, possible key change	Multiple key changes, but melody stays mostly tonal, may explore dissonance or unpredictable intervals	Frequent utilization of non-diatonicism, challenging interval changes, greater use of dissonance	Non-tonal or atonal, difficult to sing, unpredictable, few melodic motives.
<b>Range Usage</b>	stays in a fundamental range, (Bb2-F4). Goes outside of fundamental on rare occasions	Mostly Fundamental range, but extends above F4 or below Bb2 on a few occasions	More frequent use of range below Bb2 or above F4, easier tessitura shifts	Common use of range above F4, notable leaps between ranges, possible affected by tempo	Pushes range extremes, technical execution difficulty, large interval leaps
<b>Rhythmic Complexity</b>	Simple, predictable, song like	Some rhythmic variation or development of melodies and motives, simple syncopation	Moderately complex subdivisions, may cause reading stumbles, occasional multiple tonguing or other similar techniques	Fairly independent or complex rhythms, can be independent from accompaniment, more extended multiple tonguing or other similar techniques	Highly complex, unpredictable, can be highly independent from accompaniment

## High School/New to Solo Repertoire

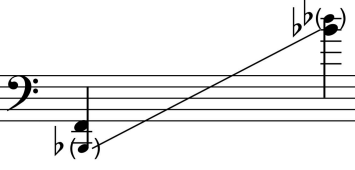
### **Blazevich: Concert Piece No. 5**

This piece might be appropriate for a developing player as a first solo for high school solo competitions. The piece opens with a beautiful andante section that gives way to a more active allegro mosso section. The allegro section requires the soloist to frequently change the character of their sound from lyrical to articulate.

Clef: 1	Tonality: 2	Rhythmic Complexity: 1
Mixed Meter: 3	Range Usage: 2	

### **Guilmant: Morceau Symphonique**

The opening andante sostenuto section contains a dark lyrical melody that is contrasted with a lighter, more active section at the allegro moderato. These contrasts allow the player to showcase the different sound characteristics they can produce. Note that this piece has a cadenza and requires a trill near the end.

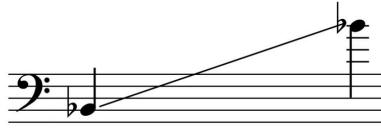
Clef: 1	Tonality: 2	Rhythmic Complexity: 2
Mixed Meter: 2	Range Usage: 3	

*\*The melody at the second andante sostenuto section is a personal favorite of mine. The trill at the end can be, in my opinion, omitted or done with the valve if a lip trill is not possible.*

## Rimsky-Korsakov: Concerto

### Movement I - Allegro vivace

This concerto is an accessible piece that can provide educational value to players at all skill levels. This movement in particular is very straightforward, mainly consisting of a triplet arpeggio motive. May be a good option to use for high school competitions or college auditions.

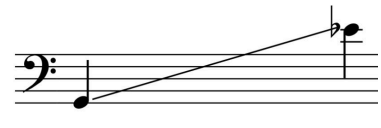
Clef: 1	Tonality: 2	Rhythmic Complexity: 2
Mixed Meter: 1	Range Usage: 2	

*\*Additional information regarding the other movements of this concerto can be found in the, "Advanced High School-Early Undergraduate section of this document.*

## Telemann: Sonata in F Major

### Movement I - Andante Cantabile

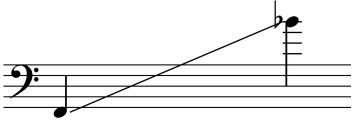
A haunting lyrical melody that stays within the fundamental register. Could be a good first solo for a developing player and can be used for high school competitions.

Clef: 1	Tonality: 2	Rhythmic Complexity: 2
Mixed Meter: 1	Range Usage: 2	

## Advanced High School/Early Undergraduate

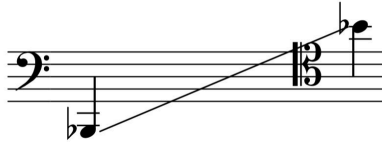
### Barat: Andante Et Allegro

This piece is separated into 2 sections, a haunting, lyrical andante section and a more active and acrobatic allegro section (go figure). Triplet figures are used throughout the piece, especially in the allegro section. Players should pay special attention to differentiating their dotted 8th 16th and triplet rhythms.

Clef: 1	Tonality: 3	Rhythmic Complexity: 3
Mixed Meter: 2	Range Usage: 3	

### Bernstein: Elegy for Mippy II

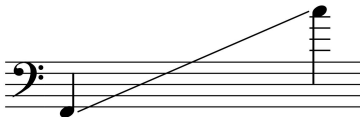
This unaccompanied solo has a unique requirement for the soloist to accompany themselves by tapping their foot on each “big beat” in the 12/8 time. This piece is meant to be played in a jazz style, and while not notated, most performers swing the 16th note quadruplets starting in the 2nd bar of the 5th line. This piece might be a good option for those looking to perform their first unaccompanied piece.

Clef: 5	Tonality: 4	Rhythmic Complexity: 3
Mixed Meter: 2	Range Usage: 3	

## **David: Concertino for Trombone**

### **Movement I - Allegro maestoso**

A victorious motif consisting of a dotted 8th-16th note into 8th note triplets is used throughout all 3 movements of this piece. Differentiating the 16th note and triplets in this motif is essential to this piece. The movement switches characters between articulate and lyrical before leading into a cadenza-like ending. Note that trills are needed in this movement.

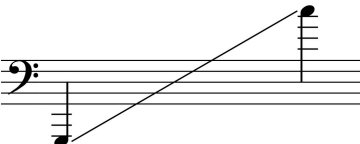
Clef: 1	Tonality: 2	Rhythmic Complexity: 3
Mixed Meter: 2	Range Usage: 2	

*\*This movement is one of the most asked for on auditions. Practice this one!*

## **David: Concertino for Trombone**

### **Movement II - Andante marcia funebre**

Beautiful, haunting, lyrical melody that is deceptively difficult. Having good control of your air is essential in this movement. Note that a pedal G is needed in this movement which may pose a challenge to some players.

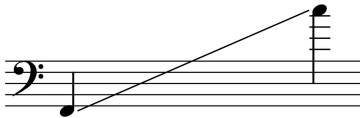
Clef: 1	Tonality: 2	Rhythmic Complexity: 2
Mixed Meter: 1	Range Usage: 3	

*\*Taking that pedal G up an octave if you cannot play it is perfectly fine in my opinion. The melody 4 after rehearsal E is one of my absolute favorites.*

## David: Concertino for Trombone

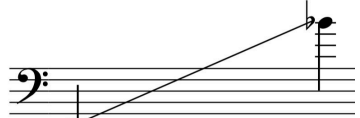
### Movement III - Allegro maestoso

This movement is extremely similar to the first movement, most comments I made for that movement apply here as well. The main difference this movement has is that the range requirements are a bit more demanding than the first movement. Some advanced players may choose to take the lyrical section 9 after F up an octave. Note once again that a trill is needed for this movement.

Clef: 1	Tonality: 2	Rhythmic Complexity: 3
Mixed Meter: 1	Range Usage: 3	

## Jørgensen: Romance

Straightforward lyrical piece with a flowing melody that lets the player showcase the quality of their sound as well as give them many opportunities for rubato. Take special care to differentiate triplets from other rhythms throughout the piece.

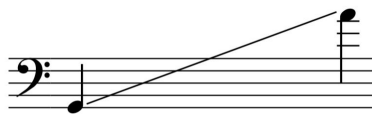
Clef: 1	Tonality: 2	Rhythmic Complexity: 2
Mixed Meter: 1	Range Usage: 2	

*\*This piece is some of my favorite lyrical writing in the repertoire.*



## Marcello: Sonata in F Major

Originally a Cello Sonata in 4 short movements, this piece gives us the opportunity to explore repertoire for other instruments. The majority of interval jumps in this piece are small and the more active movements are slower than you might think, making this piece easily approachable.

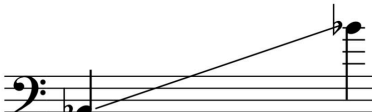
Clef: 1	Tonality: 2	Rhythmic Complexity: 3
Mixed Meter: 2	Range Usage: 2	

*\*Some ornamentation is appropriate for this piece too! Make sure to listen to some recordings on both cello and trombone for examples of appropriate ornamentation.*

## Rimsky-Korsakov: Concerto

### Movement I - Allegro Vivace

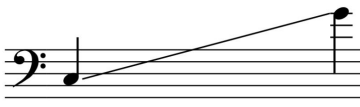
This concerto is an accessible piece that can provide educational value to players at all skill levels. This movement is very straightforward, mainly consisting of a triplet arpeggio motive.

Clef: 1	Tonality: 2	Rhythmic Complexity: 2
Mixed Meter: 1	Range Usage: 2	

## Rimsky-Korsakov: Concerto

### Movement II - Andante cantabile

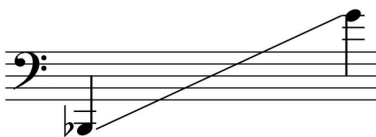
A beautiful lyrical melody that builds in intensity before reaching a cadenza. This cadenza is intended to be a direct segue into the 3rd movement with no break.

Clef: 1	Tonality: 2	Rhythmic Complexity: 2
Mixed Meter: 2	Range Usage: 2	

## Rimsky-Korsakov: Concerto

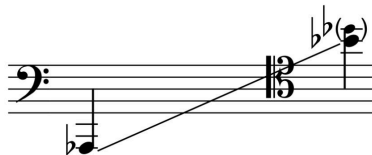
### Movement III - Allegretto

A regal, march-like melody makes up the bulk of this movement with a recurring motive that returns a few times throughout the movement. Some technical challenges are present in this movement with some triple tonguing needed at rehearsal Q about midway through the movement. The movement also has a long cadenza right before the ending and requires a pedal Bb.

Clef: 1	Tonality: 2	Rhythmic Complexity: 3
Mixed Meter: 2	Range Usage: 2	

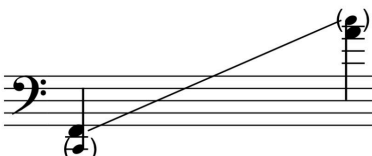
### Saint-Saëns: Cavatine

An accessible piece organized into 3 sections (Allegro, andantino, and allegro). The begging allegro section is mostly made up of simple arpeggios and scales. The middle andantino section is lyrical and builds before climaxing on a high Ab. The final allegro section is for the most part the same as the first.

Clef: 3	Tonality: 2	Rhythmic Complexity: 3
Mixed Meter: 1	Range Usage: 3	

### Weber: Romance

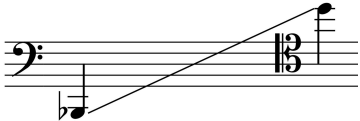
A dramatic lyrical introduction that lightens up at the second dolce marking. The drama continues to build before peaking and coming back down as the key changes. The piece ends somberly and softly in the low register. Note that this piece requires one brief trill.

Clef: 2	Tonality: 3	Rhythmic Complexity: 2
Mixed Meter: 2	Range Usage: 3	

## Undergraduate

### Arnold: Fantasy for Trombone

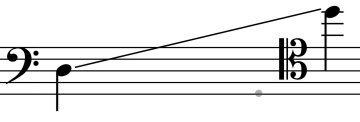
This unaccompanied piece is separated into 3 contrasting sections (fast-slow-fast) that frequently cross registers, posing a possible range flexibility challenge for some players. The outer fast sections are dance-like and playful while the middle section is a contemplative lyrical section.

Clef: 5	Tonality: 4	Rhythmic Complexity: 4
Mixed Meter: 2	Range Usage: 4	

### Bernofsky: Two Latin Dances

#### Movement I - Bossa Nova

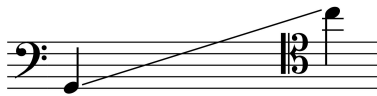
The latin style in both movements for this piece allows the player to step outside of the, “traditional classical sound.” This movement has several opportunities for the pianist and trombonist to play off of each other and interact.

Clef: 5	Tonality: 2	Rhythmic Complexity: 3
Mixed Meter: 2	Range Usage: 4	

## Bernofsky: Two Latin Dances

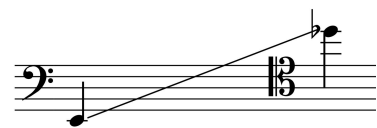
### Movement II - Tango

The soloist and pianist interact once again throughout this movement. The challenge in this movement lies in playing fast technical sections while keeping the sound smooth and legato.

Clef: 3	Tonality: 3	Rhythmic Complexity: 3
Mixed Meter: 2	Range Usage: 3	

## Bozza: Ballade

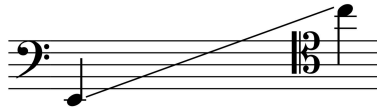
Begins with a haunting melody that allows the player to showcase their expressive abilities. This introduction gives way to a written cadenza that transitions us into a blues section that encourages the soloist to step out of time. The piece ends with a fast, almost dance-like section.

Clef: 4	Tonality: 3	Rhythmic Complexity: 3
Mixed Meter: 2	Range Usage: 4	

### Castérède: Sonatine

#### Movement I - Allegro vivo

A light, march-like melody navigates through several quick meter changes in this movement. Note that turns are utilized in this piece, with some being done in the middle register.

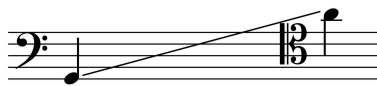
Clef: 4	Tonality: 3	Rhythmic Complexity: 3
Mixed Meter: 3	Range Usage: 3	

### Castérède: Sonatine

#### Movement II - Andante sostenuto

The 8th note becomes the main pulse in this beautiful lyrical movement. Some of the rhythms in this movement are tricky, but easy to remember once worked out. Note that a cup mute is required for this movement. Note that a cup mute is needed for this movement.

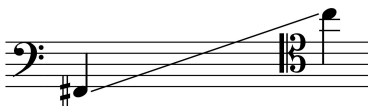
*\*This is in my opinion some of the most beautiful writing for the instrument.*

Clef: 4	Tonality: 2	Rhythmic Complexity: 3
Mixed Meter: 3	Range Usage: 3	

### Castérède: Sonatine

#### Movement III - Allegro


Acrobatic, dance-like movement that utilizes turns within its main motif. This motif is present in all registers making turns more difficult at times. Some unpredictable syncopation as well as several meter changes make this movement a tricky one to put together.

Clef: 5	Tonality: 3	Rhythmic Complexity: 3
Mixed Meter: 4	Range Usage: 3	

### Defaye: Deux Danses

#### Movement I - Danes Sacrée


This movement begins with a beautiful lyrical section with some extreme range demands. Gissandos and slide vibrato are appropriate here. After the introduction the piece becomes more active and articulate as it builds to a cadenza. After the cadenza the piece ends with a lyrical section. Note that treble clef is used for some of the extreme ranges and a cup mute is needed. Sections requiring high F above Bb have alternate measures that can be played instead.

Clef: 5	Tonality: 2	Rhythmic Complexity: 3
Mixed Meter: 1	Range Usage: 5	

### Defaye: Deux Danses

#### Movement II - Danse Profane

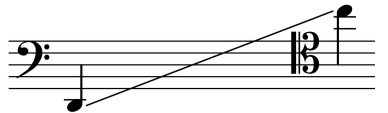
Extremely light and dance-like melody present throughout the movement. The challenge in this movement is keeping everything light and quiet while in the high register. Note the optional high F at the end of the movement.

Clef: 5	Tonality: 2	Rhythmic Complexity: 3
Mixed Meter: 1	Range Usage: 5	

### Ewazen: Sonata for Trombone

#### Movement I - Allegro Maestoso

This movement is relatively straight forward with a dramatic melody that explores all parts of the range. In the later half of the movement, double and/or triple tonguing may be needed. Note that all 3 movements of this piece have difficult piano accompaniment.

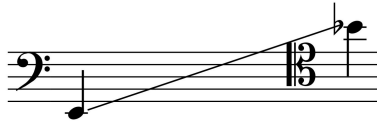
Clef: 3	Tonality: 3	Rhythmic Complexity: 3
Mixed Meter: 3	Range Usage: 3	



## Ewazen: Sonata for Trombone

### Movement II - Adagio

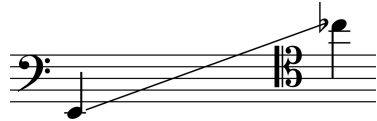
This delicate lyrical melody gives the player many opportunities for expression through rubato. As the piece progresses, the melody becomes more active and begins to contain some complex rhythms. Starting around bar 103 the music is so active it is almost felt in double time.

Clef: 2	Tonality: 3	Rhythmic Complexity: 4
Mixed Meter: 3	Range Usage: 3	

## Ewazen: Sonata for Trombone

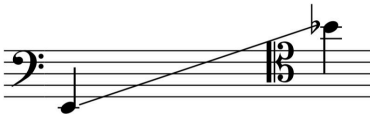
### Movement III - Allegro Giocoso

An acrobatic and articulate melody gives this movement a playful character. These active sections are occasionally contrasted with lyrical playing. Note that performance tempo for this piece may require multiple tonguing for 16th notes.

Clef: 3	Tonality: 4	Rhythmic Complexity: 4
Mixed Meter: 2	Range Usage: 3	

## Hindemith: Sonate

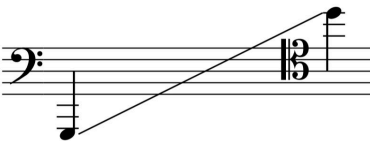
Separated into 4 short movements, this piece is one that will require a mature musician to play convincingly. The melody throughout is mostly non-tonal and at times unpredictable which may make accuracy more difficult than usual. In the 3rd movement, time switches between simple and compound meters. Note that the piano accompaniment for this piece is difficult.

Clef: 3	Tonality: 4	Rhythmic Complexity: 3
Mixed Meter: 2	Range Usage: 3	

## Jacob: Concerto for Trombone

### Movement I - Maestoso

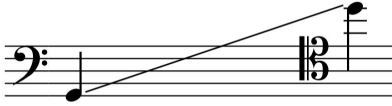
This piece begins with a long cadenza-like section that leads into an allegro section that is leggiro and acrobatic. The 16th notes in this movement may require double tonguing.

Clef: 3	Tonality: 3	Rhythmic Complexity: 3
Mixed Meter: 3	Range Usage: 4	

## Jacob: Concerto for Trombone

### Movement II - Adagio molto

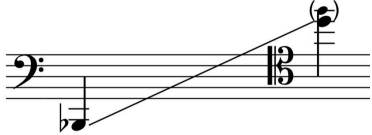
A beautiful lyrical melody allows the player to showcase their expressive playing. The range demands for this movement may be challenging, as it requires high D with a straight mute in.

Clef: 2	Tonality: 3	Rhythmic Complexity: 3
Mixed Meter: 2	Range Usage: 3	

## Jacob: Concerto for Trombone

### Movement III - Alla marcia vivace

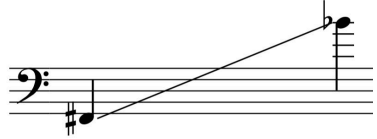
A regal, march-like melody is contrasted with a couple cadenza sections. The movement is straight forward, but still might pose a challenge to some players. Note that the long cadenza at the end requires a trill and has an optional high F above Bb.

Clef: 4	Tonality: 4	Rhythmic Complexity: 4
Mixed Meter: 2	Range Usage: 5	

## Larsson: Concertino

### Movement I - Allegro pomposo

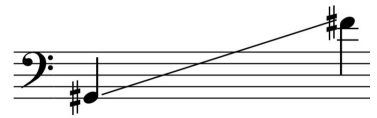
This movement acts almost as one big cadenza, allowing the player to showcase their virtuosity. Some flexibility challenges may be present as the piece frequently crosses between registers.

Clef: 1	Tonality: 3	Rhythmic Complexity: 3
Mixed Meter: 2	Range Usage: 3	

## Larsson: Concertino

### Movement II - Andante sostenuto

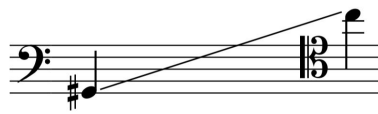
A slow, contemplative melody that tests the players ability to be patient and hold the tempo back.

Clef: 1	Tonality: 3	Rhythmic Complexity: 2
Mixed Meter: 2	Range Usage: 2	

## Larsson: Concertino

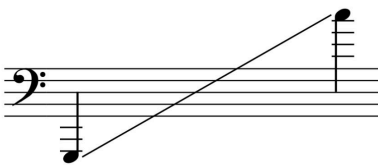
### Movement III - Allegro giocoso

Technical and acrobatic melody that may require the player to double tongue the 16th notes. Runs in this movement are mostly chromatic and stay in the same register. The andante sostenuto section calls back to the music of the second movement.

Clef: 2	Tonality: 3	Rhythmic Complexity: 4
Mixed Meter: 2	Range Usage: 3	

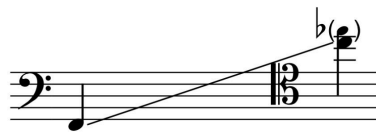
## Pryor: Blue Bells of Scotland

Being a piece written by Arthur Pryor, this piece allows the player to showcase their virtuosity in their playing. The piece is organized as a theme and 3 variations and additionally contains 2 cadenzas. Octave jumps and multiple tonguing are utilized throughout the piece, especially in the 2nd and 3rd variations.

Clef: 1	Tonality: 2	Rhythmic Complexity: 4
Mixed Meter: 2	Range Usage: 3	

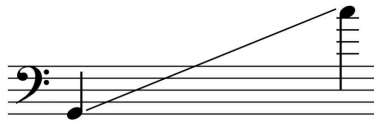
### Ropartz: Piece in Eb minor

Begins with a dark lyrical melody that builds and gets more active towards the allegro section. The allegro section has some fast triplet runs and tricky arpeggios near the end. Note that a trill is needed for this piece.

Clef: 5	Tonality: 3	Rhythmic Complexity: 3
Mixed Meter: 2	Range Usage: 4	

### Serocki: Sonatina

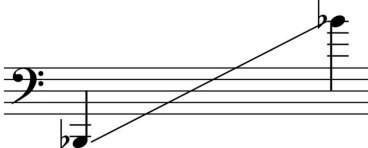
This piece is split into 3 brief movements that all hang in the upper register. The first movement is playful and staccato with those ideas occasionally juxtaposed with lyrical sections. The second movement is slow and contemplative, similar to the second movement of the Larsson. The melody slowly builds and peaks before ending with a mysterious unaccompanied section. The third movement is, similar to the first movement, playful and staccato.

Clef: 1	Tonality: 3	Rhythmic Complexity: 3
Mixed Meter: 3	Range Usage: 4	

## Sulek: Sonata Vox Gabreili

A flowing lyrical melody leads into a more articulate, but still mysterious section at A. The piece switches between these contrasting lyrical and articulate sections throughout the piece, including some very fast triple tonguing at letter K. Note that the piano accompaniment for this piece is very difficult.

*\*The piano accompaniment is so difficult for this piece that some have called it a piano solo with trombone accompaniment.*

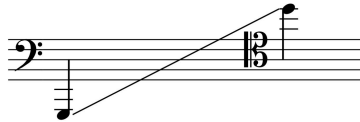
Clef: 1	Tonality: 4	Rhythmic Complexity: 3
Mixed Meter: 2	Range Usage: 3	

## Graduate/Professional

### Bourgeois: Concerto

#### Movement I - Allegro

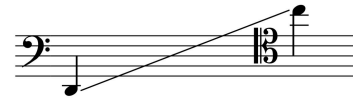
A regal 16th note melody acts as the main motive for this movement. This regal melody is contrasted with beautiful lyrical sections. This movement largely makes extensive use of the high register, but is not afraid to dip into the mid to low register at times.

Clef: 4	Tonality: 4	Rhythmic Complexity: 3
Mixed Meter: 3	Range Usage: 4	

### Bourgeois: Concerto

#### Movement II - Adagio

This mysterious lyrical movement has a 32nd motive that appears throughout the movement starting around rehearsal 30. The melody builds in drama and intensity before climaxing at rehearsal 33. The piece then ends just as mysteriously as it starts with a repeat of the music from the beginning, but with a straight mute.

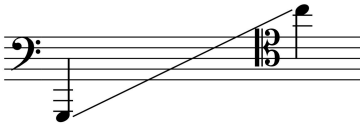
Clef: 4	Tonality: 3	Rhythmic Complexity: 3
Mixed Meter: 3	Range Usage: 3	



## Bourgeois: Concerto

### Movement III - Presto

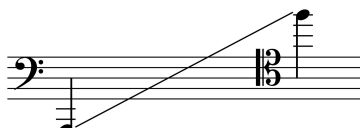
Extensive use of double and triple tonguing throughout. The change to simple meter at rehearsal 56 sets the player up for very fast double tonguing. These fast runs throughout the piece require the player to shift between registers during runs, adding an extra layer of challenge to the piece.

Clef: 5	Tonality: 4	Rhythmic Complexity: 5
Mixed Meter: 2	Range Usage: 4	

## Crespo: Improvisation No. 1

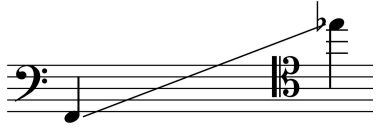
Unaccompanied piece that switches between free time and dance like 7/8 sections. This piece utilizes extended techniques, multiple tonguing, and has high range demands for the player. This piece also contains some non-traditional notation which leaves extra room for the player to create their own interpretation.

*\*In my opinion this is the most unique unaccompanied piece in the standard repertoire. Have fun with this one!*

Clef: 2	Tonality: 5	Rhythmic Complexity: 5
Mixed Meter: 4	Range Usage: 5	

### Creston: Fantasy for Trombone

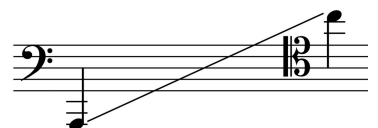
This piece has an active melody that is not afraid to step out of tonality. This piece is structured with contrasting technical and lyrical sections that push the player to the extremes of their high register. Note that the piano accompaniment for this piece is challenging.

Clef: 5	Tonality: 4	Rhythmic Complexity: 4
Mixed Meter: 3	Range Usage: 5	

### De Meij: T-Bone Concerto

#### Movement I - Rare

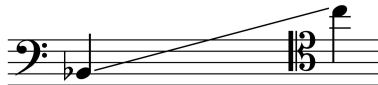
Active, 16th note motive present throughout movement. This motive frequently crosses registers and is contrasted with slower lyrical sections. Reading may be tricky at times in this movement as it dips several ledger lines below the staff in tenor clef. Note that lip trills are required for this movement.

Clef: 4	Tonality: 3	Rhythmic Complexity: 3
Mixed Meter: 3	Range Usage: 4	

## De Meij: T-Bone Concerto

### Movement II - Medium

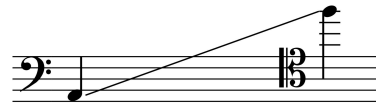
Relatively straight forward movement that has a lyrical melody that hangs in the upper register. Keep good control over your breath during this one.

Clef: 5	Tonality: 3	Rhythmic Complexity: 3
Mixed Meter: 3	Range Usage: 4	

## De Meij: T-Bone Concerto

### Movement III - Well Done


Acrobatic, articulate melody that switches between simple and compound meters. Depending on the tempo this is played at, triple tonguing may be required for the ending 12/8 section. This movement also pushes the upper extremes of the range.

Clef: 5	Tonality: 3	Rhythmic Complexity: 5
Mixed Meter: 3	Range Usage: 5	

## Tomasi: Concerto

### Movement I - Andante Et Scherzo-Valse


This movement begins with a slow, brooding melody that gives the player opportunities for rubato. This section leads into a waltz-like section. The entire movement hangs in the upper register for the most part and the entire concerto requires some treble clef reading.

Clef: 5	Tonality: 4	Rhythmic Complexity: 3
Mixed Meter: 3	Range Usage: 3	

## Tomasi: Concerto

### Movement II - Nocturne


Mysterious lyrical movement that builds to an outburst at rehearsal 6 and comes back down again. Then, a quasi-blues section transitions us to a muted section that ends the piece as mysteriously as it starts. Note that this movement requires straight mute and cup mute.

Clef: 5	Tonality: 3	Rhythmic Complexity: 3
Mixed Meter: 3	Range Usage: 4	

## Tomasi: Concerto

### Movement III - Tambourin

A dance-like melody that frequently crosses between registers. While difficult, this movement is relatively straightforward.

Clef: 5	Tonality: 4	Rhythmic Complexity: 3
Mixed Meter: 2	Range Usage: 4	

## Credits



Wyatt Prescott is a trombonist from Logan, Utah. He is a current student at Utah State University pursuing a double major in trombone performance and psychology studying with Dr. Lane Weaver. During his time at Utah State, Wyatt has performed with many of the university's ensembles including the USU Wind Orchestra, USU Symphony Orchestra, USU Jazz Orchestra, Caine Brass Quintet, Aggie Marching Band, and Low Brass Choir. Wyatt has also performed with the American Festival Chorus and Orchestra

under the direction of Dr. Craig Jessop. In July 2024 Wyatt traveled to Italy with the USU Jazz Orchestra to perform at jazz festivals in Pietralunga, Ancona, and Perugia. In March 2025, Wyatt performed with the United States Air Force Band and Singing Sergeants. Wyatt is a recipient of the Caine Scholars for Excellence Music scholarship awarded by the Caine College of the Arts at Utah State University. To learn more about Wyatt, visit his website at

<https://www.wyattprescott.com/>



Nick Welch is a classically-trained trombonist, currently residing in the Charlotte, NC area. Nick graduated from Utah State University in the Fall of 2023 with a B.M. in Trombone Performance and B.S. in Technology Systems with a minor in Mechanical Engineering. Nick is originally from Monument, Colorado, and has played the Trombone for over 10 years. Nick has enjoyed playing in many ensembles on campus throughout his time at Utah State on both Trombone and Euphonium, including,

but not limited to, the USU Jazz Orchestra, Wind Orchestra, Symphony Orchestra, Marching Band, Pep Band, Low Brass Choir, and the Caine Brass Quintet.

Most Recently, Nick won the 2023 USU Symphony Orchestra Concerto Competition. Nick was also awarded the 2022 Caine College of the Arts Talent of the Year Award for the music department. Nick was also nominated for the 2022 campus-wide Robins Award for Talent of the Year. Nick owes his musical successes to his current and former teachers, including: Dr. Lane Weaver, Keven Stewart, Butch Eversole, Jon Hutchison, and Josh Prewett.