

Dance Diversions

**A Concertino for Trombone and
Wind Orchestra**

- 1 – Parody**
- 2 – Pas de Deux**
- 3 – Primitive**

Ralph Hultgren

Written for Jamie Kennedy and the Queensland
Conservatorium Wind Orchestra
World Premiere – 12 May 2006

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Dance Diversions began as a commission from Michael Morgan, Ensembles Convenor at the Queensland Conservatorium Griffith University, to write a work for one of the talented honours' students in the Bachelor of Music program, Jamie Kennedy.

I met with Jamie to discuss the project and asked him much about what sort of music he enjoyed and what he liked to play. He was somewhat reticent in his communication with me. A degree of shyness and apprehension gripped him, yet I pressed ahead and sent him copies of the sketches, the manuscript score and finally the solo part itself, engraved for ease of reading. There was little response other than to say how excited he was at the project and that he would play anything I wrote. I remember such uncertainty in my youth too! He has certainly given everything to keep his promise to play anything I wrote.

With the concert to premiere the work structured to feature music based around dance ideas and inspirations, I chose to title each section of the piece after dance or dance-related matters. The work as whole sits more comfortably titled as it is rather than "concertino" alone.

The first movement (**Parody**) is a caricature of waltzes and all things to do with them. There is Strauss and the ballet and, of course, the beer garden. It is at one moment tongue in cheek and the next taking itself very seriously indeed!

The second (**Pas de Deux**) is a short, slow portion that provides the opportunity for the soloist to 'dance' in duet with various members of the ensemble. The scoring is light and the intent is for simple lines to intertwine and float.

The final section (**Primitive**) is meant to be an intense flurry of sounds based around hemiola structures and flashes of vivid colours and fervent rhythms. The soloist has the chance to engage in raucous dialogue with the percussion section and to throw ideas at the whole ensemble in a vigorous dialogue that tends to take on the temperament of argument at times. Just as it seems the argument degenerates into fighting, the trombone and the ensemble dance together – but only for a moment.

I am very pleased to have been asked by Michael to write the work and to have had the chance to engage the wonderful skills of Jamie and the Con Wind Orchestra in doing so.

Ralph Hultgren
1 May 2006