

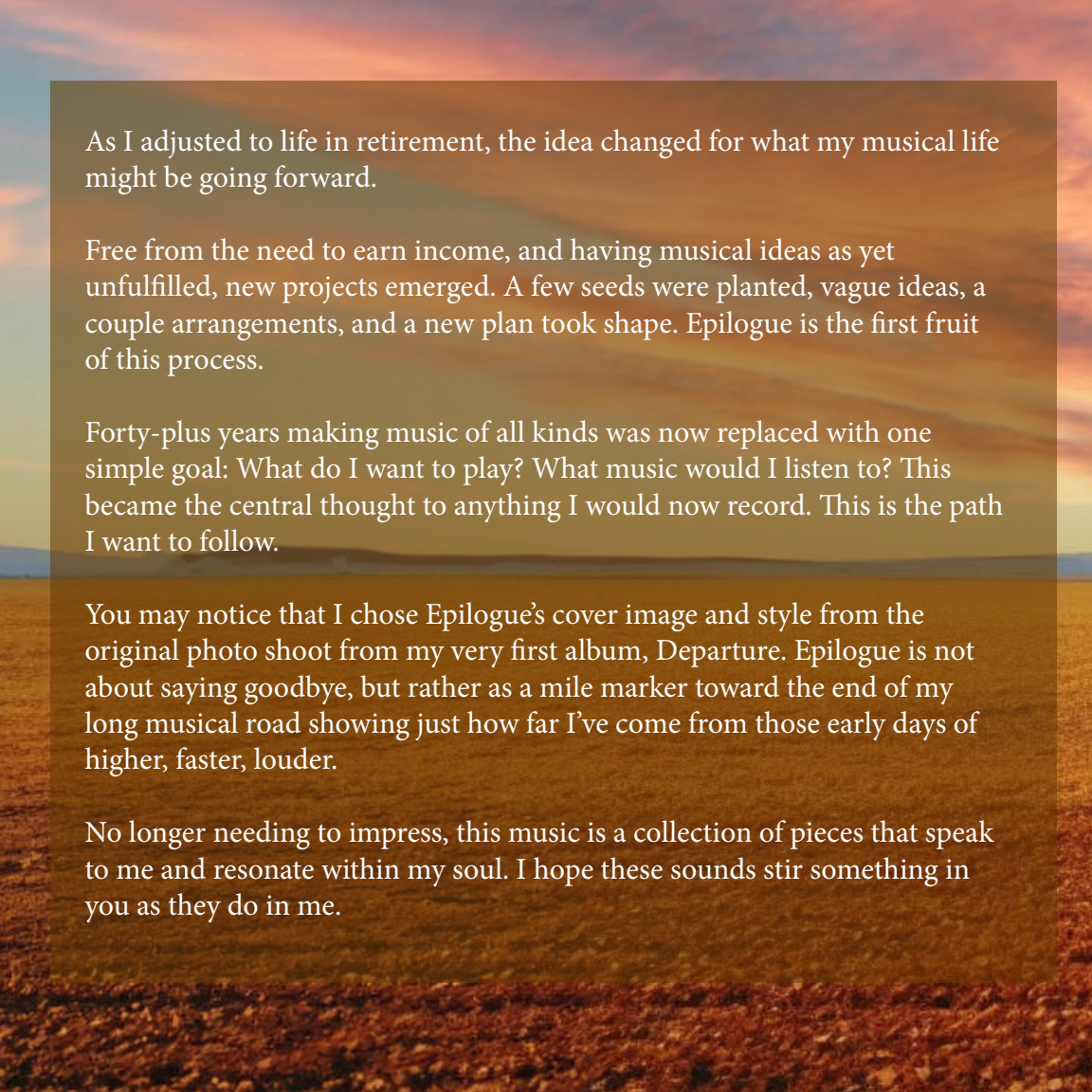


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# EPILOGUE

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GERRY PAGANO  
BASS TROMBONE

A sunset over a field with a semi-transparent text box. The sky is a mix of orange, yellow, and blue, with the sun low on the horizon. The field below is a mix of green and brown, suggesting a field of crops or grass. The text box is a dark, semi-transparent rectangle that covers most of the image, with the text inside in white.

As I adjusted to life in retirement, the idea changed for what my musical life might be going forward.

Free from the need to earn income, and having musical ideas as yet unfulfilled, new projects emerged. A few seeds were planted, vague ideas, a couple arrangements, and a new plan took shape. Epilogue is the first fruit of this process.

Forty-plus years making music of all kinds was now replaced with one simple goal: What do I want to play? What music would I listen to? This became the central thought to anything I would now record. This is the path I want to follow.

You may notice that I chose Epilogue's cover image and style from the original photo shoot from my very first album, Departure. Epilogue is not about saying goodbye, but rather as a mile marker toward the end of my long musical road showing just how far I've come from those early days of higher, faster, louder.

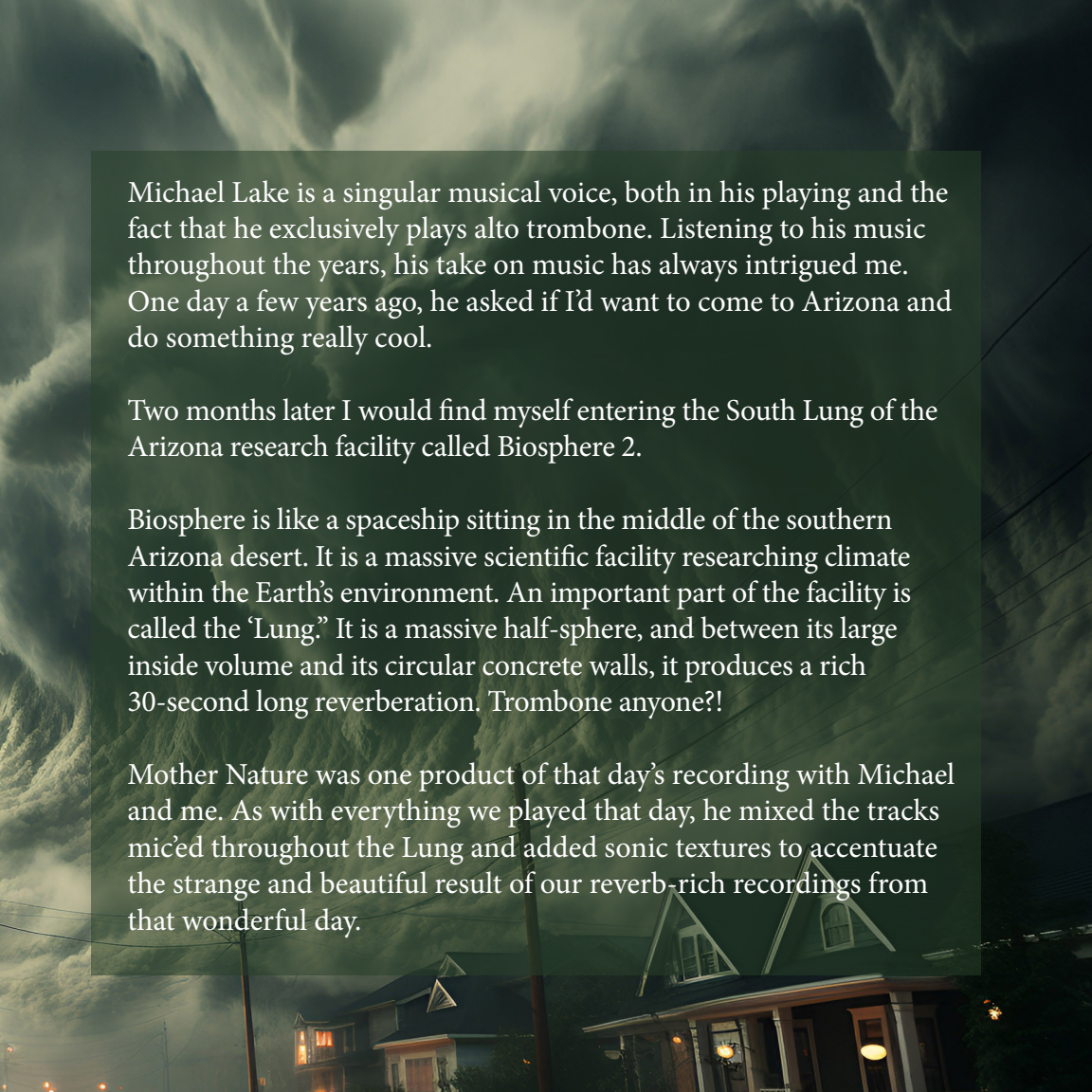
No longer needing to impress, this music is a collection of pieces that speak to me and resonate within my soul. I hope these sounds stir something in you as they do in me.



# Mother Nature

Michael Lake






Michael Lake is a singular musical voice, both in his playing and the fact that he exclusively plays alto trombone. Listening to his music throughout the years, his take on music has always intrigued me. One day a few years ago, he asked if I'd want to come to Arizona and do something really cool.

Two months later I would find myself entering the South Lung of the Arizona research facility called Biosphere 2.

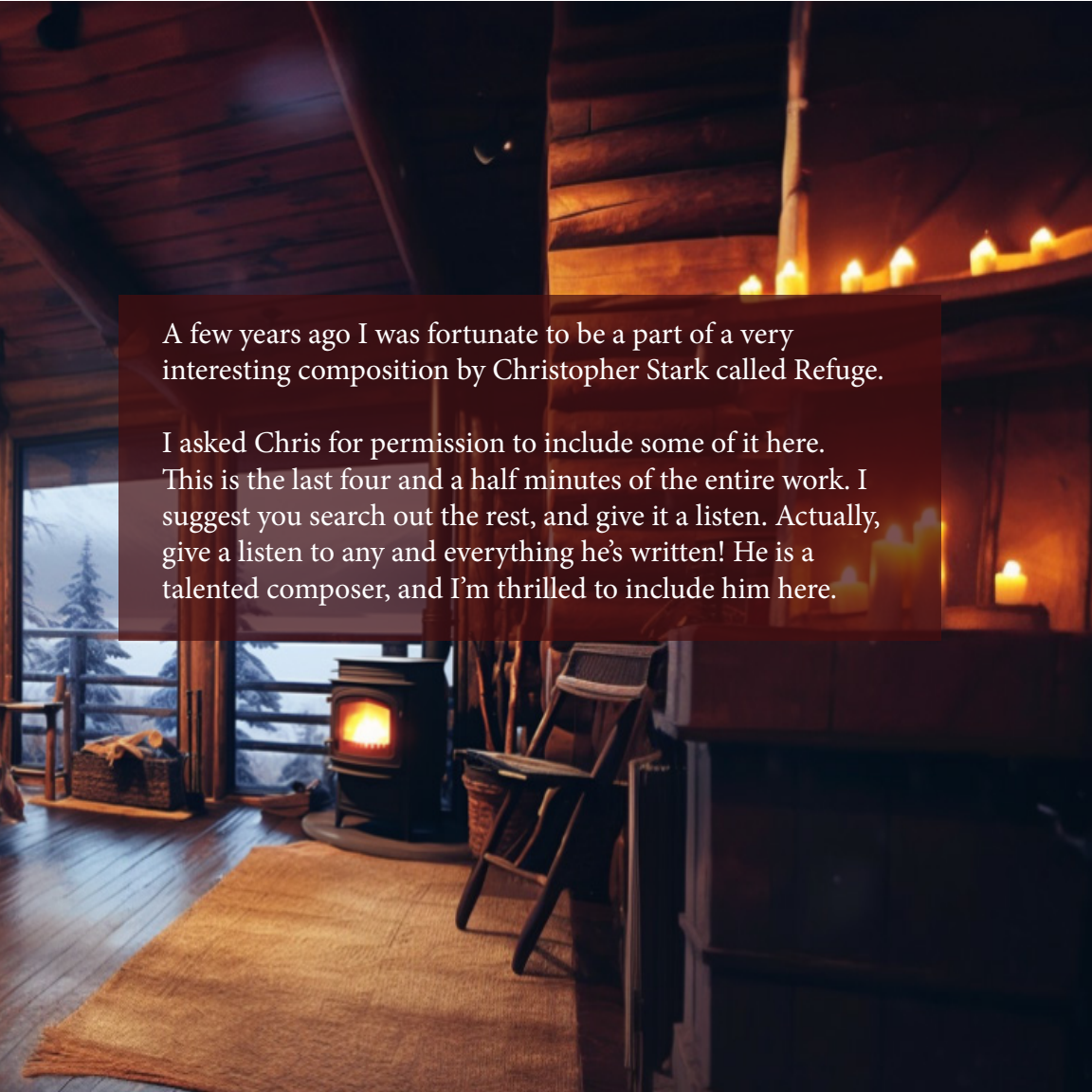
Biosphere is like a spaceship sitting in the middle of the southern Arizona desert. It is a massive scientific facility researching climate within the Earth's environment. An important part of the facility is called the 'Lung.' It is a massive half-sphere, and between its large inside volume and its circular concrete walls, it produces a rich 30-second long reverberation. Trombone anyone?!

Mother Nature was one product of that day's recording with Michael and me. As with everything we played that day, he mixed the tracks mic'd throughout the Lung and added sonic textures to accentuate the strange and beautiful result of our reverb-rich recordings from that wonderful day.





**Refuge**  
Christopher Stark

A warm, rustic cabin interior. In the center, a wood-burning stove glows with a bright orange fire. To the right, a wooden chair sits on a light-colored rug. To the left, a window looks out onto a snowy, forested landscape. The walls and ceiling are made of dark wood, and a string of lit candles hangs from the ceiling on the right. The overall atmosphere is cozy and inviting.

A few years ago I was fortunate to be a part of a very interesting composition by Christopher Stark called Refuge.

I asked Chris for permission to include some of it here. This is the last four and a half minutes of the entire work. I suggest you search out the rest, and give it a listen. Actually, give a listen to any and everything he's written! He is a talented composer, and I'm thrilled to include him here.

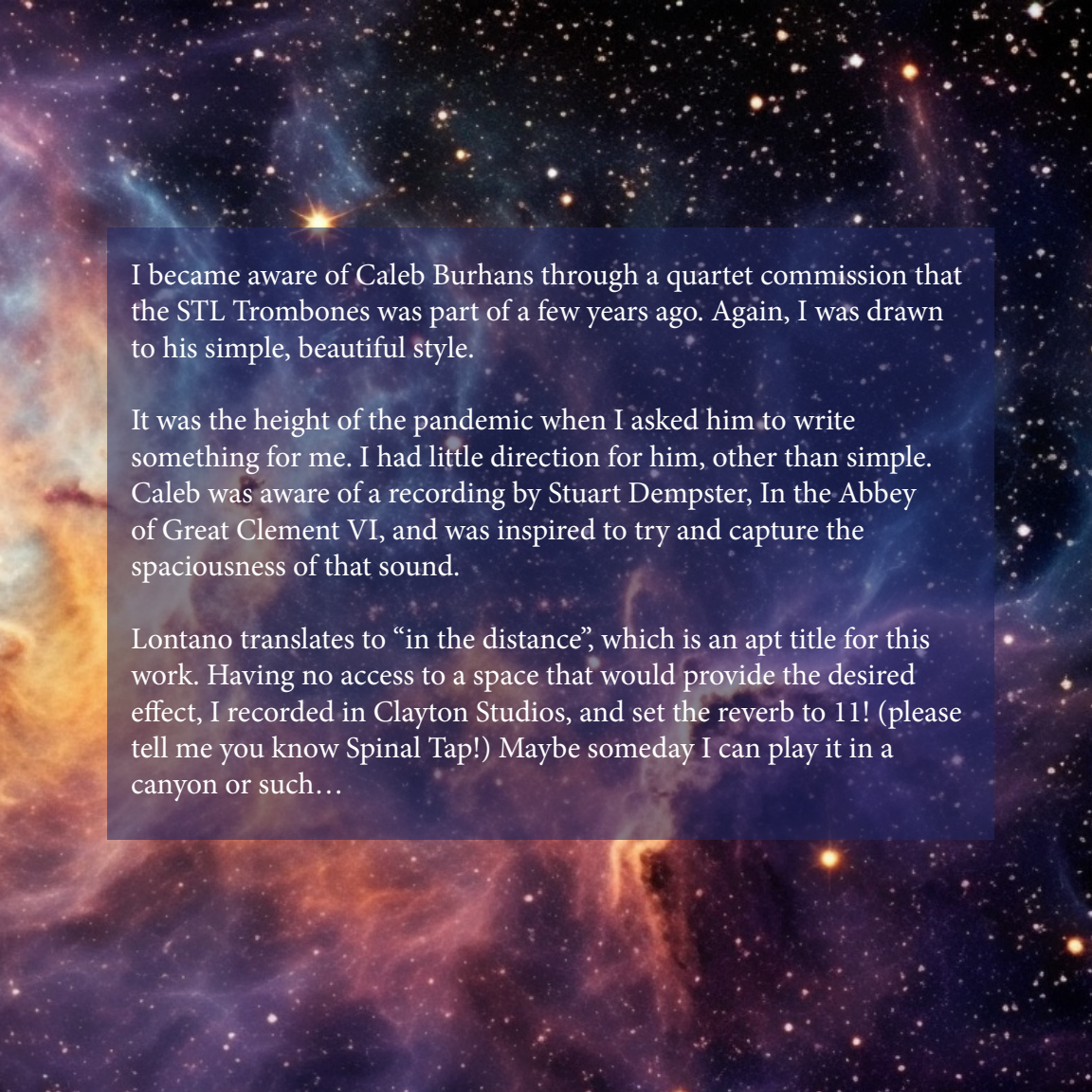
# Lontano

Caleb Burhans

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I became aware of Caleb Burhans through a quartet commission that the STL Trombones was part of a few years ago. Again, I was drawn to his simple, beautiful style.


It was the height of the pandemic when I asked him to write something for me. I had little direction for him, other than simple. Caleb was aware of a recording by Stuart Dempster, In the Abbey of Great Clement VI, and was inspired to try and capture the spaciousness of that sound.

Lontano translates to “in the distance”, which is an apt title for this work. Having no access to a space that would provide the desired effect, I recorded in Clayton Studios, and set the reverb to 11! (please tell me you know Spinal Tap!) Maybe someday I can play it in a canyon or such...

# Revenant

Ryuichi Sakamoto





I was always intrigued with the music for the movie Revenant. Ryuichi Sakamoto's music is hauntingly beautiful, so I just had to arrange it for trombones.

I added the low strings, which in my opinion, makes for a great instrumentation. It's one of the compositions performed at my retirement concert, and I never tire of listening to it. I hope you find it enjoyable as well.

**Concert personnel:**

Steve Lange, Amanda Stewart, Jonathan Reycraft,  
Gerry Pagano: **Trombones**

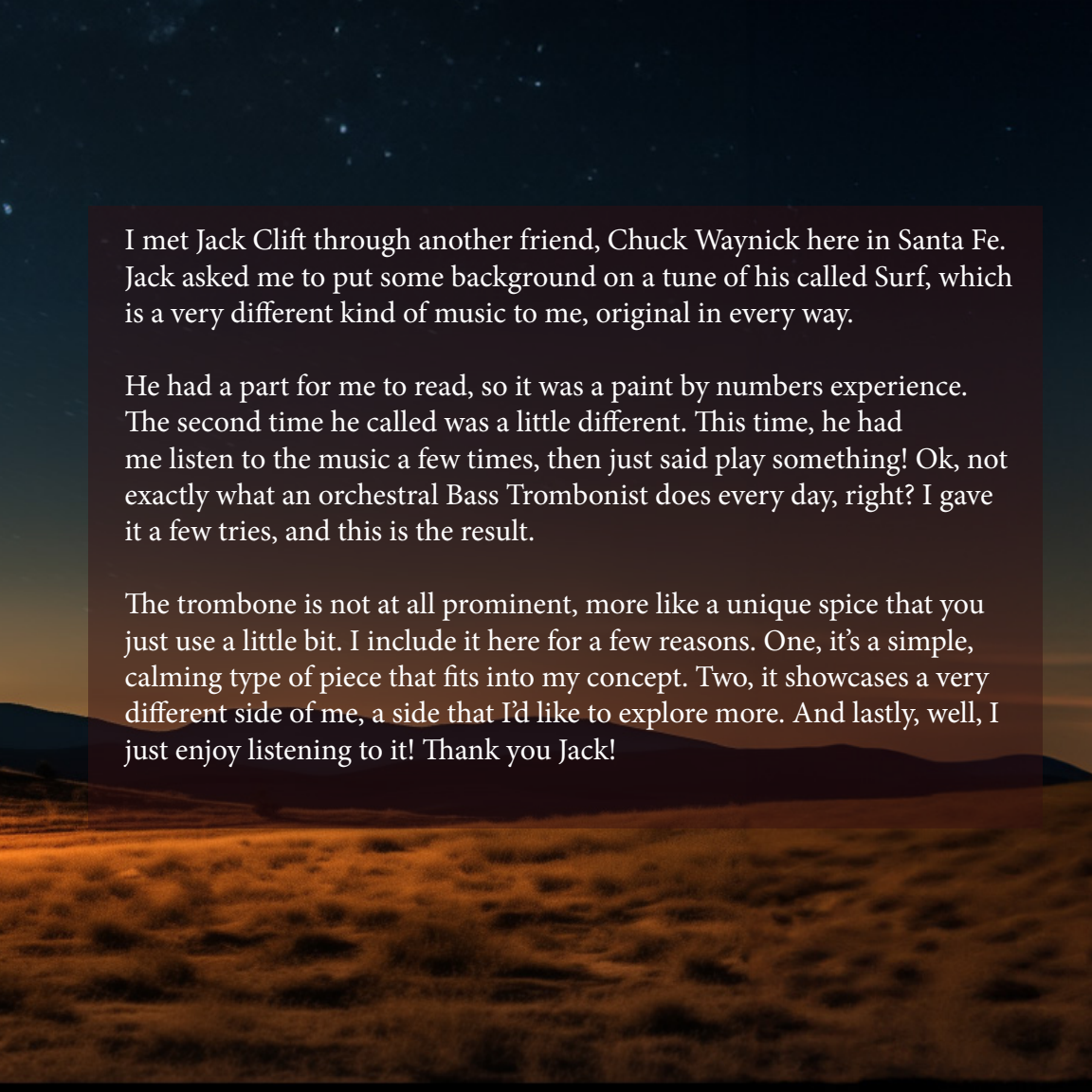
Chris Tantillo, Leonid Plashninov: **Viola**

Alvin McCall, Bjorn Ranheim: **Cello**

# Sleepless Nights

Felice and Boudleaux Bryant





I met Jack Clift through another friend, Chuck Waynick here in Santa Fe. Jack asked me to put some background on a tune of his called Surf, which is a very different kind of music to me, original in every way.

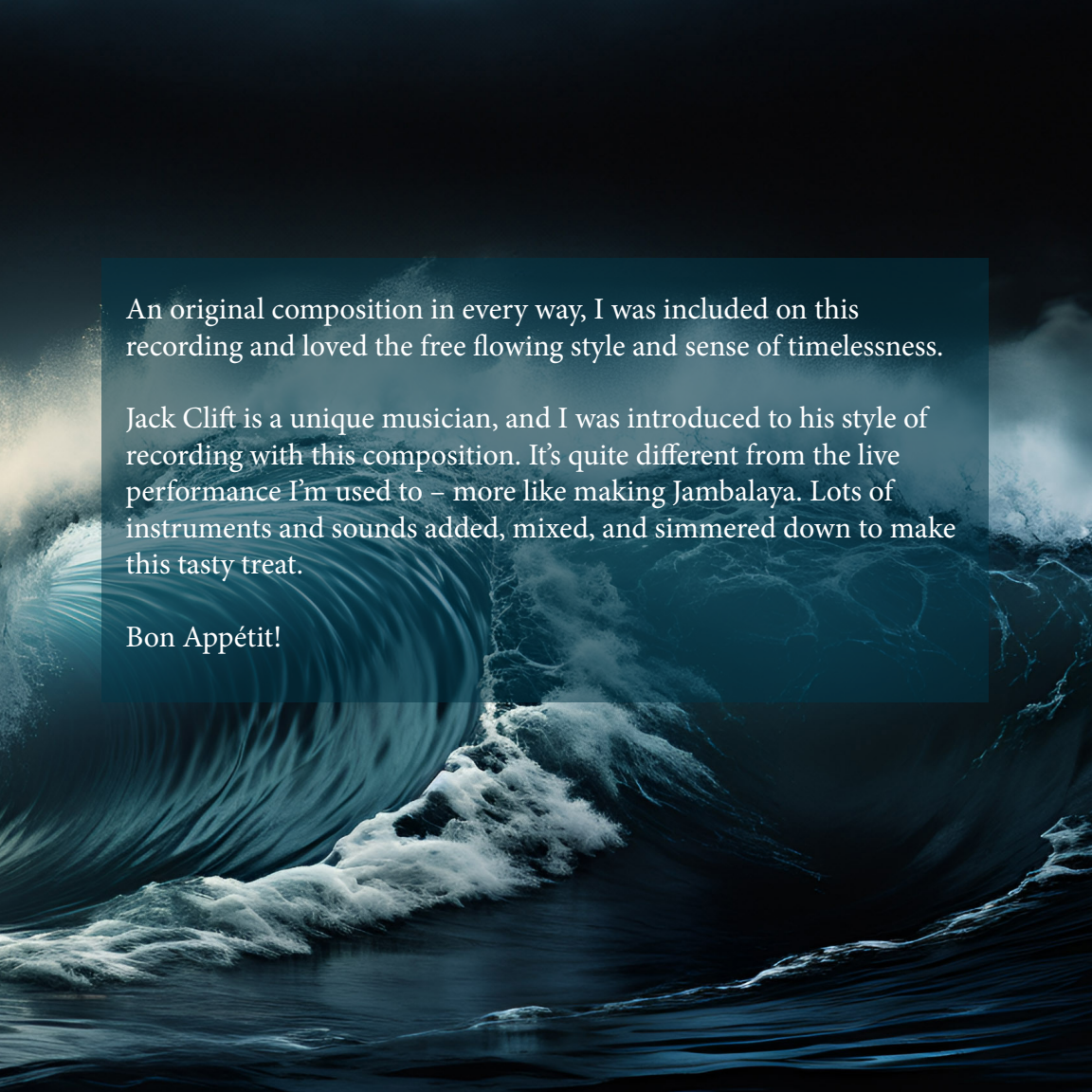
He had a part for me to read, so it was a paint by numbers experience. The second time he called was a little different. This time, he had me listen to the music a few times, then just said play something! Ok, not exactly what an orchestral Bass Trombonist does every day, right? I gave it a few tries, and this is the result.

The trombone is not at all prominent, more like a unique spice that you just use a little bit. I include it here for a few reasons. One, it's a simple, calming type of piece that fits into my concept. Two, it showcases a very different side of me, a side that I'd like to explore more. And lastly, well, I just enjoy listening to it! Thank you Jack!

# Surf

Jack Clift





An original composition in every way, I was included on this recording and loved the free flowing style and sense of timelessness.

Jack Clift is a unique musician, and I was introduced to his style of recording with this composition. It's quite different from the live performance I'm used to – more like making Jambalaya. Lots of instruments and sounds added, mixed, and simmered down to make this tasty treat.


Bon Appétit!

# Missa Propia

Jan Jirásek





A photograph of a choir performing in a cathedral. The choir members are wearing dark robes with red stoles and are holding sheet music. A large, ornate cross is visible on the left side of the frame. The background shows the high, arched architecture of the cathedral, with light streaming in from windows on the left. The overall atmosphere is solemn and reverent.

I heard *Missa Propia* on a recording, *Contemplato Caeli* by Vocal Ensemble Gentlemen Singers, and again, couldn't resist arranging it for trombones.


It's a less gentle piece from most of the rest of this music, however I'd never had a chance to play it with other colleagues, and really wanted to see/hear it become a reality. It displays a power and style that is more like what we often expect from the instrument.

The arrangement may work well with a trombone choir, and could expand to as many trombones as desired. (Could I be more obvious? Call me, and we'll get you set up with a copy!)

# Una Mattina

Ludovico Einaudi





Una Mattina is an example of a tune I heard and thought it may translate well to the trombone. I wrote an arrangement and put down the parts, and then played it for Jack.


He heard something in it that I would not have thought of, coming from his perspective, and what he added made it a different piece. His simple lines underscore the bass line, and add a color and quality that is a product of his musical experience, and who Jack is as a musician.

The guitar is a perfect fit for the trombone, I think. Who knew!

# Naima

John Coltrane





I arranged and recorded Naima by John Coltrane in 2018, and include it here because it feels right. A very gentle ballad written by John for his first wife, it's the kind of piece that fits in nicely.

I've loved his music since I was in my early 20's. I've heard some great arrangements of Giant Steps for trombone, and Michael Lake arranged a version of Moments Notice on his album *Roads Less Traveled* that I was fortunate to play on. I don't know of anyone that's taken this piece and done it with the trombone quartet.

Do I have to remind you it's also available for purchase?

# Resultant Tones

Gerry Pagano



Resultant Tones started life in 1990, right after the October earthquake in San Francisco, where I lived at the time. It was composed in three movements, and the last movement always felt like it could have something additional.

When I met Jack Clift here in Santa Fe, the final piece fell into place. I knew he could add just the right ingredient, and so, a new version, whole new piece was created. I changed the title, and it was due to a very unusual aspect of the last few bars that could be heard on the original version. I had played open fifth's, and yet, the intonation was such that a major third kept appearing out of nowhere!

From Wikipedia: A resultant tone is a third and/or fourth note produced when two loud notes are played simultaneously. Jack added a whole new feel, one that blends at times, while other times puts something completely new, and yet, feels like it was meant to be there all the while.

So a fitting ending to this compilation of new music, for and with trombone. Or is it the end?



Jack Clift and Jono Manson



Jono Manson at the board



# Epilogue

## **1. Mother Nature**

Michael Lake

## **2. Refuge**

Christopher Stark

## **3. Lontano**

Caleb Burhans

## **4. Revenant**

Ryuichi Sakamoto  
Arr: Gerry Pagano

## **5. Sleepless Nights**

Felice and Boudleaux Bryant  
Arr: Jack Clift & Kirk Kadash  
Guitar: Jack Clift

## **6. Surf**

Jack Clift, Ben Montgomery,  
& Kirk Kadash

Gerry is an Edwards artist, and worked with Christian Griego to develop the Edwards 502D bass trombone and Griego GP6 mouthpiece that he plays.

Jack Clift played Telecaster, acoustic, lap steel guitars; and the tanbur & parmupill.

Recorded in Shock City, Kitchen Sink, and Clayton Studios.

Cover photo by Ray Meibaum

Liner notes booklet design and imagery by Michael Lake

## **7. Una Mattina**

Ludovico Einaudi  
Arr: Gerry Pagano  
Guitar: Jack Clift

## **8. Missa Propia**

Jan Jirásek  
Arr: Gerry Pagano

## **9. Naima**

John Coltrane  
Arr: Gerry Pagano

## **10. Resultant Tones**

Gerry Pagano  
Arr: Jack Clift & Gerry Pagano  
Guitar: Jack Clift