

NOTES ON A RECITAL OF STANDARD UNDERGRADUATE TROMBONE SOLOS

by

WILLIAM THOMAS ROSATI

JONATHAN WHITAKER, COMMITTEE CHAIR
MATTHEW BOYLE
JEREMY CRAWFORD
ALEXIS DAVIS-HAZELL
DON FADER
KEVIN SHAUGHNESSY

A MANUSCRIPT

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts
in the Graduate School of
The University of Alabama

TUSCALOOSA, ALABAMA

2021

Copyright William Thomas Rosati 2021
ALL RIGHTS RESERVED

ABSTRACT

This manuscript provides context for a recital given on April 20, 2021, presenting seven standard works for tenor trombone often used in teaching undergraduate students. These works are Leonard Bernstein's *Elegy for Mippy II*; Paul Vêronge De La Nux's *Solo de Concours*; Axel Jørgensen's Romance, op. 21, edited by Per Gade; Lars-Erik Larsson's Concertino, op. 45, no. 7; Nikolai Rimsky-Korsakov's Concerto for Trombone and Band, transcribed and edited by Timothy Hutchens; Guy Ropartz's Andante et Allegro, arranged by A. Shapiro; and Georg Philipp Telemann's Sonata in F minor, TWV 41:f1, arranged by John Glenesk Mortimer. The program of the performance is included in Appendix I. The manuscript includes an analysis of each work on the basis of range, form, style, technical challenges, and issues related to accompaniment coordination, with emphasis being placed on potential pedagogical effectiveness for first- and second-year undergraduate trombone students. A list of additional standard solos for freshman and sophomore trombone students is included in Appendix II.

ACKNOWLEDGEMENTS

I would like to thank my committee for their help and advice in the process of writing this document, and I would particularly like to thank Dr. Jonathan Whitaker for his invaluable pedagogy and support over the past three years. I would also like to thank my past teachers for their incredible encouragement throughout my career: Dr. Greg Gruner, Dr. Martin McCain, and Dr. Arie VandeWaa. Finally, I would like to thank all my family and friends for their love and support over the years, with special thanks to my parents, Julie and Jay, as well as my wife Katie. I owe all my successes to you.

CONTENTS

ABSRTACT.....	ii
ACKNOWLEDGEMENTS.....	iii
LIST OF FIGURES.....	v
INTRODUCTION.....	1
CHAPTER 1: ELEGY FOR MIPPY II.....	3
CHAPTER 2: SOLO DE CONCOURS.....	7
CHAPTER 3: ROMANCE, OP. 21.....	12
CHAPTER 4: CONCERTINO, OP. 45, NO. 7.....	15
CHAPTER 5: CONCERTO FOR TROMBONE AND BAND.....	19
CHAPTER 6: ANDANTE ET ALLEGRO.....	23
CHAPTER 7: SONATA IN F MINOR, TWV 41:F1.....	27
SUMMARY.....	31
REFERENCES.....	33
APPENDIX I: RECITAL PROGRAM.....	35
APPENDIX II: ADDITIONAL SOLOS FOR TROMBONE STUDENTS.....	36

LIST OF FIGURES

Figure 1.1 mm. 25–27 of <i>Elegy for Mippy II</i>	4
Figure 1.2 mm. 17–18 of <i>Elegy for Mippy II</i>	5
Figure 2.1 mm. 3–6 of <i>Solo de Concours</i>	9
Figure 3.1 mm. 28–30 of <i>Romance, op. 21</i>	13
Figure 4.1 mm. 20–22 of <i>Concertino, op. 45 no. 7, movement three</i>	17
Figure 5.1 mm. 36–39 of <i>Concerto for Trombone and Band, movement one</i>	21
Figure 5.2 mm. 78–80 of <i>Concerto for Trombone and Band, movement three</i>	21
Figure 6.1 mm. 129–132 of <i>Andante et Allegro</i>	25
Figure 7.1 mm. 42–43 of <i>Sonata in F minor, BWV 41:f1, movement two</i>	29

INTRODUCTION

Assigning solo repertoire for early undergraduate trombone students can be a difficult process for trombone teachers. Part of this difficulty arises from the relatively short time the trombone has been in use as a solo instrument, with the bulk of its solo repertoire being composed in the twentieth century. Another difficulty lies in determining the suitability of a given piece of music for a particular musical goal, such as a recital program, competition, or audition. These difficulties become more pronounced in the case of selecting repertoire for students, given the need to teach concepts particular to each student's skill level. It is logical that a standard teaching repertoire would develop over time, passed down from teacher to student for generations, making the choice of repertoire somewhat simpler. This repertoire consists of influential works by the handful of major composers who wrote for the instrument in a solo setting, such as the Camille Saint-Saëns *Cavatine*; works that were borrowed from the repertoires of other instruments, such as the Ralph Vaughan Williams *Six Studies in English Folksong*; and other works that have been found to be effective with a particular level of student, such as the Alexandre Guilmant *Morceau Symphonique*.

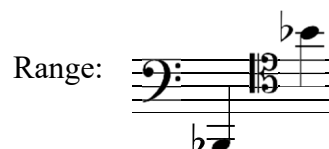
As a teacher and performer, I have found that carefully selected solo repertoire can assist a trombonist by highlighting their strengths as well as aiding the development of key skills by providing suitable challenges. By examining several works that are regularly used in the teaching of early undergraduate trombone students, I hope to provide a guide that will better enable teachers to select repertoire based on the individual needs of their students. The works I will examine are Leonard Bernstein's *Elegy for Mippy II*; Paul Véronge De La Nux's *Solo de*

Concours; Axel Jørgensen's Romance, op. 21, edited by Per Gade; Lars-Erik Larsson's Concertino, op. 45, no. 7; Nikolai Rimsky-Korsakov's Concerto for Trombone and Band, transcribed and edited by Timothy Hutchens; Guy Ropartz's Andante et Allegro, arranged by A. Shapiro; and Georg Philipp Telemann's Sonata in F minor, TWV 41:f1, arranged by John Glenesk Mortimer.

In my introduction to each piece, I recommend the level of student for which the works would be most appropriate. For these recommendations I use the terms "freshman" and "sophomore" to provide some delineation of the level of skill required to perform these works, though I further recommend that each student be assigned works that suit their needs and abilities rather than by age or years of study. A list of other standard solos for these levels of students is included in Appendix II, with "freshman" works usually falling into the "intermediate" category and "sophomore" works falling into the "advanced" category. For the purposes of this manuscript, I assume that a freshman level student would be capable of performing works in the intermediate category over a semester of careful study and practice, and that a sophomore level student would be capable of performing works in the advanced category over a similar time period. I leave further judgements of skill to the teachers of these students, who should carefully consider the appropriateness of each piece on an individual basis.

CHAPTER 1: ELEGY FOR MIPPY II

Elegy for Mippy II—Leonard Bernstein



Date of composition: 1948

Country of origin: United States

Performance time: 2 minutes

Key: No key signature, B \flat major tonal area

Clefs: Tenor and bass

Accompaniment: Unaccompanied

Original solo instrument: Trombone

Leonard Bernstein's *Elegy for Mippy II* for unaccompanied trombone was published in 1948 as part of the set *Brass Music*. The set includes three other pieces for brass instruments and piano, including works for trumpet, horn, and tuba, as well as the concluding *Fanfare for Bima* for brass quartet. *Brass Music* was commissioned by the Juilliard Musical Foundation and premiered by members of the New York Philharmonic at Carnegie Hall in 1959.¹ The set was

1. Paul Laird, *Leonard Bernstein: A Guide to Research* (New York: Routledge, 2015), 54.

dedicated to Bernstein’s brother, Burton, and the names of each piece refer to pets owned by his brother and other friends, with Mippy being “a mongrel belonging to my brother Burtie.”²

Elegy for Mippy II makes significant use of jazz idioms, a common practice for the composer. These stylistic attributes can make the work somewhat challenging, but other features make it quite approachable for undergraduate trombone students. While this piece works well in a variety of settings and with a wide range of performer skill levels, I would specifically recommend this work for a freshman student experienced with jazz or for a more advanced student looking to explore this idiom.

Range: While the range of *Elegy for Mippy II* is not exceptionally challenging for the majority of undergraduate trombone students, there are a number of other issues to consider. Most of the piece is written in tenor clef, which presents a challenge for many students of this level. Both the high and low range extremes of B \flat 4 and pedal B \flat 1 are found in the last three measures of the piece and occur as a series of leaps to staccato eighth notes. Though most undergraduate tenor trombonists find these notes simple to play in isolation, the context of these leaps could prove challenging. Figure 1.1 shows the leaps in question in the last three measures of the piece.

Figure 1.1 mm. 25–27 of *Elegy for Mippy II*



2. Leonard Bernstein, *Elegy for Mippy II* (New York: Boosey and Hawkes, 1950).

Due to the piece's brevity there are also fewer endurance issues here than in many works of a similarly high register, making it more accessible to students with deficiencies in endurance.

Form: The piece employs ABA form, which can be emphasized by the performer for great expressive effect. The first A section is comprised of mm. 1–8, featuring a 12/8-time melody reminiscent of swing. The B section (mm. 9–17) adds interest by increasingly juxtaposing the triple subdivision with quadruplet sixteenth notes while also adding dissonance. The A section then returns almost unaltered except that it begins with a fortissimo dynamic and ends with a short three-bar coda. By fully utilizing Bernstein's marking of fortissimo at the end of the B section (shown in the second measure of figure 1.2), the loudest dynamic of the piece, as well as observing the previous measure's crescendo, the performer can better emphasize this return of the original material, giving the listener a greater sense of arrival.

Figure 1.2 mm. 17–18 of *Elegy for Mippy II*



Style: Stylistic concerns are perhaps the greatest challenge that *Elegy for Mippy II* presents to undergraduate trombone students. This challenge also provides the greatest opportunity for expressive music making. Written in a slow 12/8-time, much of the piece's melodic material mimics a triplet-based swing pattern, leading many performers to approach the piece with a style reminiscent of a jazz ballad, an interpretation also supported by the title *Elegy* and the mournful subject matter. This ballad style would imply the addition of ornamentations such as scoops and

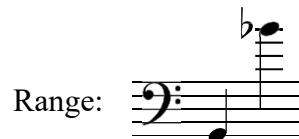
falls to the beginnings and ends of phrases, the use of slide vibrato and pitch bending on longer notes, and the interpretation of the quadruplet sixteenth-notes in the B section as having a swing rhythm rather than the printed straight rhythm. While it is not necessary for a performer to use all these techniques, a certain amount of jazz character is appropriate when performing this piece.

Another element of this jazz character is the wealth of articulation markings in this work, which performers can emphasize to better convey the intended style. Staccatos in this style should be played much shorter than in a standard classical setting, while all slurs should be as smooth as possible. Accented upbeats such as those in mm. 2–3 should be exaggerated, and notes with tenuto markings should be played full-length and with an emphasis above that of a normal note.

Technical Challenges: Beyond the difficult passages already discussed, there are a few additional technical challenges to consider. One such challenge is a glissando from a B \flat 2 to a C \flat 4 in m. 11, which is technically impossible to execute on a tenor trombone. The effect can instead be imitated by playing the lower note normally, followed by a quick scoop into the upper note. Another challenge is the regular dotted-quarter foot-tapping that the piece requires throughout, something that can be difficult to coordinate. Tapping the foot along with a metronome is key for developing this skill, with the performer subsequently adding in singing, buzzing, and finally playing to help develop the necessary coordination.

CHAPTER 2: SOLO DE CONCOURS

Solo de Concours—Paul V éronge De La Nux



Date of composition: 1900

Country of origin: France

Performance time: 5 minutes

Key: D minor – G minor

Clefs: Bass

Accompaniment: Piano

Original solo instrument: Trombone

Paul V éronge De La Nux’s *Solo de Concours* for trombone and piano was written in 1900 as that year’s trombone contest piece at the Paris Conservatory, and was used again in 1919 for that same purpose. These contests, or *concours*, for each instrument at the conservatory have been held nearly every year since 1797, often with new music being composed specifically for that year’s contest.³ This piece is ideal for such a competition, containing a variety of tempi and styles and presenting several challenges to trombonists. It is well suited for a freshman-level

3. Anthony Philip Carlson, “The French Connection: A Pedagogical Analysis of the Trombone Literature of the Paris Conservatory” (DMA diss., University of Alabama, 2015), 19.

student seeking a semester-long project or for any student looking to perfect the particular challenges of this piece.

Range: The upper and lower pitch extremes of *Solo de Concours*, B \flat 4 and G2 respectively, are comfortably within the abilities of most undergraduate trombone students, the only range issues arising from a few leaps into the eighth partial that occur in the second movement of the piece.

The first of these is a minor-seventh leap from B \flat 3 to an A \flat 4 in mm. 80–81, the second a minor-sixth leap from D4 to B \flat 4 in m. 97, and the last a minor-tenth leap from G3 to B \flat 4 in m. 99. The last of these is perhaps the most challenging to perform in context, coming as it does in the third bar of an *accelerando* and as part of a string of eighth notes.

Form: The piece is composed of two contrasting movements—the first marked “Andante” and the second “Allegro”—and the similarities and differences between them can be highlighted by the performer to create a compelling musical narrative. The “Andante” movement opens with an imitative section in D minor, with the piano stating the subject for two measures before the trombone repeats it. From m. 5 the piano part becomes accompanimental, intermittently referencing the subject throughout the rest of the movement, and at m. 32 an increase in dynamic shifts the character before a short cadenza. The movement ends with a confirmation of the initial key of D minor.

The “Allegro” movement begins abruptly in G minor and in 6/4 time, with the trombone stating a variation of the subject material from the previous movement before the piano enters with imitative material. The movement proceeds with more imitation than in the “Andante” movement, giving way to a louder, more lyrical section that emphasizes the subject at m. 69,

before that same material is shifted to the piano while the trombone plays ornamental scale and arpeggio patterns. By emphasizing the return of previous material throughout the piece and bringing out the contrasting melodies after the imitative sections of both movements, the performer can better highlight the structure of the work, making it more understandable to the listener.

Style: There are few stylistic challenges presented in *Solo de Concours* that are not addressed in the course of a standard undergraduate trombone curriculum. However, the piece presents sufficient stylistic variety in the context of a romantic era solo piece to make it a useful vehicle for teaching a number of concepts. The piece challenges the performer by juxtaposing the softer legato playing of the “Andante” movement with the more active, articulate playing required in the “Allegro” movement.

The “Andante” movement’s use of wide legato intervals and song-like material makes it suitable for practicing phrasing concepts in the manner of a lyrical Bordogni etude, a favorite tool of trombonists seeking to perfect legato playing and phrasing techniques. Figure 2.1 shows the trombone’s first phrases at mm. 3–6, which are representative of this style.

Figure 2.1 mm. 3–6 of *Solo de Concours*



Short bursts of articulated notes such in as mm. 28–29, 37, and 44–46 contrast with the legato style and allow for the use of rubato, which is often stylistically appropriate at the end of phrases. The cadenza is shorter and less challenging than many in the trombone’s standard repertoire, and clear markings help to guide the performer in delineating places to breathe and build the phrase.

Similarly, the “Allegro” movement also provides stylistic variety, juxtaposing accented and slurred passages. From mm. 69–83, the trombonist plays another legato melody, this time at forte, before diving into an articulated series of ornamental triplet scales and arpeggios above the piano’s statement of the same melody. The conclusion of the piece features an *accelerando* in mm. 97–109, which is useful for practicing the type of steady acceleration over a longer period of time that is often found in Romantic music.

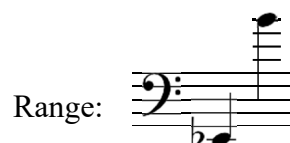
Technical Challenges: While the majority of *Solo de Concours* is not extraordinarily challenging from a technical perspective, there are several passages that may be difficult for an undergraduate trombone student. The most substantial of these passages occurs in the “Allegro” movement, particularly the in the section of mm. 85–109: here, the trombone plays a series of eighth-note triplet scale and arpeggio patterns that require an agile single-tongue or triple-tongue, followed by a switch into duple eighths with an *accelerando* that requires similar facility. There are also a handful of ornaments in the “Andante” movement, including a double appoggiatura in m. 29 and a trill on D4 at the end of the cadenza, that can be difficult for some performers to execute.

Accompaniment Coordination: The piece has only a few places where the trombone and piano parts are difficult to coordinate. One such place is mm. 28–29, where the piano’s accompaniment

to the trombone's florid cadential passage is marked "*Suivez*," indicating that the pianist should follow the trombonist here, where it would be stylistically appropriate to employ rubato. Another challenging passage is the *accelerando* of mm. 97–109, where both performers must coordinate the acceleration despite their active material. The "Allegro" movement is generally more difficult than the "Andante" movement in terms of accompaniment coordination, having more active material in general and requiring both performers to be aware of the imitative texture described above.

CHAPTER 3: ROMANCE, OP. 21

Romance, op. 21—Axel Jørgensen, edited by Per Gade



Date of composition: 1916

Country of origin: Denmark

Performance time: 5 minutes

Key: Ab major

Clefs: Bass

Accompaniment: Piano

Original solo instrument: Trombone

Axel Jørgensen's Romance, op. 21 for trombone and piano was written in 1916. It was premiered that same year by Anton Hansen, using an arrangement for orchestra that was lost in the second world war.⁴ This version was edited by Per Gade and published in 1982.

As with many of the pieces discussed here, the Romance is stylistically diverse, with a variety of challenges for undergraduate trombone students. I would recommend this piece to a sophomore student seeking to practice their expressive playing and to gain facility with the style of rubato phrasing found throughout the work.

4. Per Gade, *Axel Jørgensen (1881–1947): A Biographical Profile* (Copenhagen: Edition Wilhelm Hansen, 1982).

Range: The range demands of Romance are not extreme, with only a single iteration of the highest and lowest notes, B4 and E \flat 2 respectively. However, the performer is required to spend much of their time above the bass clef staff, with occasional switches into the lower register such as those at mm. 28–30, shown in figure 3.1, and also mm. 51–53.

Figure 3.1 mm. 28–30 of Romance, op. 21



These abrupt switches can be difficult to execute, especially if a student has deficiencies in either register. However, there are several bars of rest throughout the trombone part, and therefore fatigue should not be much of an issue.

Form: Romance employs an ABA form, framed by an introduction and coda. The introduction takes place over mm. 1–13, the first A section from mm. 14–34, the B section from mm. 35–67, the second A section from mm. 68–82, and the coda from mm. 83–99. The B section’s contrasting material is particularly notable for its troublesome register and key, which can be challenging for many students.

Style: There are a number of stylistic challenges in Romance. Written in a romantic style, it is stylistically appropriate for the performer to implement some amount of rubato throughout the piece. Beyond this, the composer also provides tempo alterations that heighten the expressive

effect, such as the *poco stringendo* of mm. 26–29, or the numerous *ritardandos* at the ends of several phrases. Although predominantly legato in style, there are multiple shifts to several contrasting articulations and styles, such as the accented notes at mm. 47–50 or the marcato phrases of mm. 76–79 that require the performer to quickly adapt in order to provide contrast.

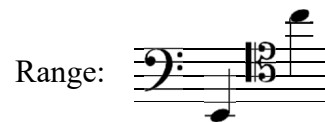
Technical Challenges: The *vivo* material at the beginning of the B section presents challenges of intonation because of the key area, as well some difficult notes in the upper register.

Additionally, much of the melodic material contains arpeggio patterns, and several of these are more challenging, such as the two-octave accented descending pattern of m. 28 and the slurred ascending pattern that spans the same interval in m. 53.

Accompaniment Coordination: The piano part of Romance is remarkably straightforward and well-suited for this type of lyrical solo where rubato is an expected feature. Through most of the trombone's melodic material, the piano plays with longer note values than the soloist, making it easier for the pianist to follow the trombone in these places. This accompanimental material often highlights the metric structure of the measure or phrase, allowing for the performers to better coordinate tempo fluctuations.

CHAPTER 4: CONCERTINO, OP. 45, NO. 7

Concertino, op. 45, no. 7—Lars-Erik Larsson



Date of composition: 1955

Country of origin: Sweden

Performance time: 11 minutes

Key: No key signature, various key areas

Clefs: Bass and tenor

Accompaniment: String orchestra (piano reduction)

Original solo instrument: Trombone

Lars-Erik Larsson’s Concertino op. 45 no. 7 for trombone and string orchestra was written in 1955, and this edition by Gehrman’s Musikförlag for trombone and piano was published in 1957. Larsson cycled through many compositional styles, including Nordic Romanticism, neo-classicism, serialism, and polytonality.⁵ Some of these influences can be seen in the Concertino, which has become a standard of the trombone repertoire. This piece would be a suitable project for a sophomore-level student seeking to prepare a challenging multi-movement work.

5. Göran Bergendal, “Larsson, Lars-Erik,” *Grove Music Online*, Accessed April 23, 2021, www.oxfordmusiconline.com.

Range: The majority of the piece takes place within the comfortable range of the trombone. Only occasional phrases cross into the eighth and ninth partials, the highest notes of the piece being two C5s in the third movement at m. 57 and m. 184. In terms of the lower register, some time is also spent with notes of the second partial, with the lowest note being an E2 at m. 16 in the first movement.

Form: The Concertino is divided into three movements that follow the traditional fast-slow-fast concerto format. The first movement, called “Preludium,” begins *allegro pomposo* and features long stretches where the trombone plays unaccompanied, including a quasi-cadenza from mm. 29–41. The faster tempo of the opening alternates with the slower *tranquillo* section from mm. 42–72, which also resembles a cadenza because the piano enters only occasionally, before the movement closes with the piano returning to the opening material and tempo at mm. 112–121. Next comes the slower second movement, called “Aria,” which is marked *andante sostenuto* and is in ABA’ form, with m. 23 being a variation of the opening material. The final movement, simply called “Finale,” is marked *allegro giocoso* and also utilizes an ABA form that contrasts new material with material from the other movements. The *meno mosso* at mm. 92–99 is reminiscent of the *tranquillo* material from the first movement, and the *andante sostenuto* from mm. 100–110 directly quotes the A material of the second movement.

Style: There are a number of stylistic issues to consider in this work, particularly in the first and third movements. The long unaccompanied sections should be played with a rubato style in the manner of an extended cadenza, returning to the established tempo in places like mm. 17–20

where the piano interjects. The third movement can be challenging in terms of articulation, with directions like the *sempre staccato* at mm. 24–33, as well as a variety of other articulations interspersed throughout the movement that add to the technical challenges already presented by these passages.

Technical Challenges: As might be expected, most of the technical challenges in this work are found in the faster first and third movements. The first movement’s cadenza-like material often requires an acceleration to the point where the technical passages become difficult to execute, as exemplified by the *poco a poco stringendo* from mm. 69–72 that accelerates from the *tranquillo* tempo to the original tempo, marked as the half-note being around 100 bpm. Here, the trombone plays a series of eighth-note triplets that may require the use of triple-tonguing to execute cleanly at this speed. Since this section is unaccompanied, it is also possible to play this slower than the written tempo if triple-tonguing is problematic for a less experienced player.

The third movement’s technical challenges can be quite difficult for undergraduate trombone students. Much of the opening material in mm. 12–33 presents difficulties with coordinating the slide and tongue, particularly in the fast sixteenth-note passages such as those shown in figure 4.1.

Figure 4.1 mm. 20–22 of Concertino, op. 45 no. 7, movement three



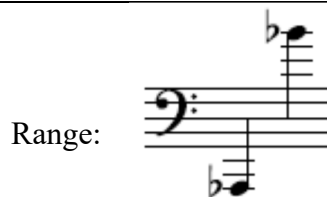
This and other sixteenth-note passages throughout the movement likely require the use of double-tonguing to be played accurately at this tempo. Other difficult passages include mm. 56–57 and mm. 183–184, where an ascending A major arpeggio lands on a C5, the highest note of the piece.

Accompaniment Coordination: There are several places in the piece where the accompaniment can be difficult to coordinate. Several chords in the first movement such as at m. 9 and m. 11 can be difficult to place in the midst of the trombone’s rubato melodies, and the trombonist needs to be acutely aware of where these chords occur so that the melody does not proceed too quickly. The piano plays little else with the trombone in the first movement, and the second movement is also easy to coordinate, keeping a stately pace with constant quarter notes in the piano that serve to discourage drastic rubato.

More coordination issues are presented in the third movement, where the difficulties in reducing an orchestral score for piano become more apparent. In places like m. 13 the piano imitates the trombone’s melody for a time, requiring both performers to keep the tempo steady. At other times like mm. 52–60 the piano imitates itself, playing three overlapping layers simultaneously while the trombone plays an independent melody, something that is more straightforward with an orchestra than with a single pianist. In places such as this, the trombonist may find they need to play louder than the printed dynamic to maintain the proper balance.

CHAPTER 5: CONCERTO FOR TROMBONE AND BAND

Concerto for Trombone and Band—Nikolai Rimsky-Korsakov, transcribed and edited by
Timothy Hutchens



Date of composition: 1877

Country of origin: Russia

Performance time: 10 minutes

Key: B \flat major – G \flat major – B \flat major

Clefs: Bass

Accompaniment: Wind band (piano reduction)

Original solo instrument: Trombone

Nikolai Rimsky-Korsakov's Concerto for Trombone and Band was written in 1877, and this edition by Timothy Hutchens for trombone and piano was published in 2018. It was originally composed for military performances on the island of Kronstadt near St. Petersburg and was premiered in 1878.⁶ Written in a romantic style with a variety of compelling melodies and virtuosic material, the Concerto has been a favorite of amateur, student, and professional trombonists alike since its publication in 1950. It would be a suitable long-term project for a freshman-level trombone student seeking to master a full concerto.

6. Douglas Yeo, "Forward," *Concerto for Trombone and Band* (Ithaca: Ensemble Publications, 2018).

Range: The range demands of this work are relatively modest, with a single B \flat 4 in m. 77 being the only time a note of the eighth partial or higher is called for. There is some usage of the lower range in the third movement, with the cadenza at m. 131 stepping down chromatically to a pedal A \flat 1 before the performer must sustain a pedal B \flat 1 for four measures from mm. 134–137. The rest of the piece falls comfortably within the middle and upper registers of the instrument, making it accessible to students of various skill levels.

Form: The piece is divided into three movements in the traditional fast-slow-fast concerto movement scheme. Marked “Allegro Vivace,” the first movement is in an ABA form, beginning with a quick melody in B \flat major that returns later, with a contrasting lyrical melody in D \flat major in the middle. The second movement, marked “Andante Cantabile,” similarly is in an ABA form, in this case ending with a cadenza that transitions into the third movement. Though longer and containing a more diverse set of melodies, the third movement, initially marked “Allegro” before slowing to “Allegretto” at m. 7, is also in an ABA scheme, with a long concluding cadenza from mm. 130–133.

Style: There are several stylistic attributes that make this piece an excellent vehicle for studying the romantic style in the context of a trombone solo. The two cadenzas in the second and third movements provide opportunities for practicing creative phrase interpretations. These cadenzas also include several guideposts in the form of specific tempo instructions, such as the *ritenutos* and *stringendo* in the second movement’s cadenza, as well as several interrupting chords from the piano that serve as phrase goals. There also are a variety of articulations throughout the piece,

including several staccatos beneath slurs that many trombonists may not encounter regularly, such as those shown in figure 5.1.

Figure 5.1 mm. 36–39 of Concerto for Trombone and Band, movement one



Most commonly encountered in the music of this period as a *portato* marking for string instruments, these can be interpreted by trombonists as still being connected, but also articulated, with perhaps a softer syllable than what is used for a staccato articulation.

Technical Challenges: Many of the technical challenges in the Concerto are found in the final movement, where there is an increased emphasis on virtuosic playing. One such challenge is in mm. 78–86, where the performer plays a series of eighth notes and sixteenth-note triplets marked *staccatissimo*, the beginning of which is shown in figure 5.2.

Figure 5.2 mm. 78–80 of Concerto for Trombone and Band, movement three

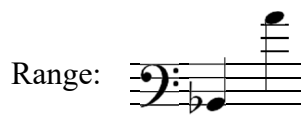


Due to the *allegretto* tempo, this passage likely requires the use of triple-tonguing for the cleanest results. This occurs while the piano plays the B-section melodic material from the previous phrase, meaning that this material accompanies the piano's music and must be played lightly to achieve proper balance. Other areas of difficulty include extended passages of sixteenth notes, such as mm. 100–105 and the cadenza of mm. 130–133, which can also be challenging at this tempo. There is also a single trill in the piece, occurring on an F4 at m. 6 in the third movement.

Accompaniment Coordination: There are a handful of potential issues with accompaniment coordination in the Concerto. Already mentioned are the chords in both cadenzas that interrupt the phrase and require the performers to be aware of where they occur, as well as the sixteenth-triplet passage of mm. 78–86 in the third movement where the trombone should yield somewhat to the piano's melodic material. Something similar occurs from mm. 102–105, where the trombone's constant sixteenths are accompaniment to the piano's melody. While sometimes difficult to play, the piano's nearly constant eighth-note triplet pulse in the first and second movements helps to keep the time steady and to prevent further coordination issues.

CHAPTER 6: ANDANTE ET ALLEGRO

Andante et Allegro—Guy Ropartz, arranged by A. Shapiro



Date of composition: 1903

Country of origin: France

Performance time: 5 minutes

Key: C minor – E \flat major – C major

Clefs: Bass

Accompaniment: Piano

Original solo instrument: Trumpet

Guy Ropartz's *Andante et Allegro* for trumpet and piano was written in 1903, and this arrangement by A. Shapiro for trombone and piano was published in 1948. Originating from the Brittany region of France, Ropartz was influenced by the work of Cesar Franck and his contemporaries as well as folk idioms related to his Breton heritage.⁷ *Andante et Allegro* has long been a standard teaching piece of the trumpet repertoire, showcasing the lyrical nature of the instrument while providing some modest technical passages, and this trombone arrangement

7. Yves Krier, "Ropartz, Joseph Guy," *Grove Music Online*, Accessed April 23, 2021, www.oxfordmusiconline.com.

fulfills the same purposes. It is an ideal piece for a freshman-level student looking to practice a variety of techniques.

Range: The range challenges in *Andante et Allegro* are quite modest. The highest note, A4, occurs only once in m. 132, and the lowest note, Bb2, only appears twice at m. 53 and m. 55. Both high and low extremes are well within the basic range of the instrument, making this piece approachable for a wide variety of students.

Form: The piece is divided into three large sections. The first of these, marked “Andante,” is in C minor and extends from mm. 1–48, and consists of three internal sections in an ABA form. Next is the first “Allegro” section in Eb major that extends from mm. 49–116 and has three subsections, each with distinct material. This then leads to a second “Andante” section from mm. 117–128, which serves as an interlude between the faster sections. The second “Allegro” section in C major closely resembles the first in terms of melodic material, and it extends from mm. 129–166 before the piece concludes with a coda from mm. 167–184.

Style: Although *Andante et Allegro* was originally written for trumpet, the piece’s contrasting lyrical and articulate material lends itself well to the trombone. The performer should distinguish soft, lyrical playing exemplified by the “Andante” section from the more active melodies found in the “Allegro” sections. This can be aided by playing the unaccented eighth notes of the faster material shorter and with a harder attack, while keeping the lyrical material in a legato style. There are also directions such as the *crescendo poco a poco* from mm. 89–111 that can be difficult to execute accurately over such a lengthy passage.

Technical Challenges: While the technical challenges of Andante et Allegro are not problematic for the majority of undergraduate trombone students, there are still a few difficult passages worth mentioning. One already mentioned is the eighth-note triplet *crescendo poco a poco* from mm. 89–111, which is mimicked in the C major section marked *brillante* from mm. 159–166 and also in the final “Allegro” at mm. 177–181, all of which require care in order to play the broken arpeggio patterns with good intonation. Another difficult passage can be found at the beginning of the C major section in mm. 129–132, as seen in figure 1.8, which contains the highest notes of the piece.

Figure 6.1 mm. 129–132 of Andante et Allegro



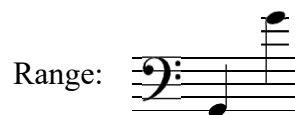
The register of this passage can compound the difficulties involved with playing each note with the appropriate articulation, making it troublesome for some performers.

Accompaniment Coordination: The accompaniment of this piece is easy to coordinate, with few issues resulting from the structure or writing of the piece itself. There are a few spots where both performers must start a new tempo simultaneously, such as the entrance of the C major “Allegro” at m. 129 and the *più largamente* at the coda in m. 167, and in both of these places the performers may get out of sync or miss notes if they do not immediately agree on tempo. Most of

the other changes in tempo, character or key have the piano beginning the new material for several bars before the trombone's entrance, such as the beginning of the piece or the shift to the first "Allegro" at m. 49.

CHAPTER 7: SONATA IN F MINOR, TWV 41:F1

Sonata in F minor, TWV 41:f1—Georg Philipp Telemann, arranged by John Glenesk Mortimer



Date of composition: 1728

Country of origin: Germany

Performance time: 9 minutes

Key: F minor

Clefs: Bass

Accompaniment: Continuo (piano arrangement)

Original solo instrument: Bassoon

Georg Philipp Telemann's Sonata in F minor, TWV 41:f1, for bassoon and continuo was written in 1728, and this arrangement by John Glenesk Mortimer for trombone and piano was published in 1996. The piece was originally published in Telemann's journal *Der getreue Music-Meister*, which consists of pieces of chamber music.⁸ It has continued to be instructive in the centuries since, and this arrangement and others allow trombonists to study a genre they would not otherwise. It serves as a great introduction to Baroque playing for a freshman-level trombone student.

8. Steven Zohn, *The Telemann Compendium* (Woodbridge: The Boydell Press, 2020), 61.

Range: There are not many range challenges in the Sonata. Both high and low extremes of G4 and G2 are well within the basic range of the instrument, and this edition has removed some of the more difficult leaps by shifting octaves where appropriate. There remain several leaps that may be difficult in context for many students, such as an octave leap from a G3 to a G2 in m. 12, but these never span more than an octave and are usually within a comfortable register.

Form: The Sonata has the typical four movements of a *sonata da chiesa*, each in F minor. The first, marked “*Triste*” in the original and “Andante” in this arrangement, is constructed in a binary form, with a repeat of the opening F minor material beginning at m. 19 in C minor, and with the movement cadencing on F minor. The marking of *triste* in the original edition serves as an indication of the mournful affect intended here, something that is also highlighted by the key of F minor. Next is a fast movement marked “Allegro,” which modulates to A \flat major before a *da capo* repeat of the previous material that ends in F minor. The third movement, marked “Andante,” is much shorter, beginning in F minor before ending on a half-cadence. This then leads to the final movement, marked “Vivace,” which is also in a binary form that concludes in F minor.

Style: There are several stylistic challenges in this piece. Written in Baroque style, there are few dynamic or phrase markings, and most of those present are additions by the arranger. It is instead the task of the performers to interpret issues like phrasing and small-scale dynamics, relying on the few written directions as guideposts. While this arrangement provides some additional dynamics and directions such as several *crescendos* throughout the piece, it leaves many of these phrase decisions to the performers. Since the trombone tends to naturally play louder than a

bassoon, performers of this work should endeavor to play with a lighter sound than in standard symphonic literature, with unaccented eighth notes having a firm attack and separation. In Baroque style, dissonances were played louder than resolutions, and leaps were articulated more than stepwise notes.

Technical Challenges: Many of this work’s technical challenges arise from its nature as a piece for bassoon. There are several trills, the majority added by the arranger in appropriate places to provide additional ornamentation, and these can be difficult to execute for many trombone students. Figure 1.9 shows two of these trills in the “Allegro” movement.

Figure 7.1 mm. 42–43 of Sonata in F minor, TWV 41:fl, movement two



Trills in this style should be played differently than those often found in later music, as these are not intended to be lip trills to the neighboring upper partial. Rather, these can be performed by alternating between neighboring seconds and should be executed with the slide. In the excerpt shown in figure 1.9, the first trill would be played beginning on the upper neighbor note A \flat 3 and quickly alternating with the G3, and the second trill would be played beginning on the D \flat 4 and quickly alternating with the C4. These are brief gestures, and especially on the shorter note lengths and in the movements with faster tempos there may not be time for many iterations of the

trill, with the effect being closer to a mordent than the common definition of a trill. These are marked as optional by the arranger, though they can add much to a performance of this work.

Accompaniment Coordination: In addition to realizing Telemann's figured bass, the piano part of this arrangement also includes several invented lines, largely in the right hand, that mimic or otherwise compliment the solo part without overly cluttering the texture. As such, there are few places where the music makes accompaniment coordination difficult. However, as discussed previously, the style of this piece necessitates that both performers agree on phrasing and dynamics, something that may take extra effort when compared to works in other styles and from other time periods.

SUMMARY

By examining several standard trombone solos commonly used in the teaching of young undergraduates, a pattern becomes clear. Works such as Bernstein's *Elegy for Mippy II* and Rimsky-Korsakov's Concerto for Trombone and Band are not only standard due to their musical value, but also because they were written by influential composers. Arrangements such as Ropartz's Andante et Allegro, arranged by Shapiro, and Telemann's Sonata in F minor, TWV 41:f1, arranged by Mortimer, are standard because they were found to work well on the trombone and they filled an important niche in the education of undergraduates, the former providing a short contrasting work with modest range demands, and the latter a Baroque sonata. Other works, such as De La Nux's *Solo de Concours*, Jørgensen's Romance, op. 21, and Larsson's Concertino, op. 45, no. 7, are time-tested standards because of their musical value and the variety of challenges they present.

Through this examination, the characteristics that make these pieces excellent teaching tools become apparent. The range of each piece is either comfortably within the abilities of most early undergraduates or just slightly higher or lower, thereby providing a challenge to overcome. Each piece is either constructed in an ABA form or contains contrasting movements, allowing for a great diversity of melodic material within a single work. There are a variety of stylistic challenges in each piece, with several calling for styles outside the traditional romantic idiom that allow students to study those in depth. Each work presents distinct technical challenges, though these are never overbearing or pervasive, and are usually based on scale and arpeggio patterns that students are already expected to master through the course of their undergraduate

study. The pieces with accompaniment tend to have well-designed piano parts, with only occasional places that could cause coordination issues. By examining each of these aspects, a teacher can better gauge whether a particular piece is suitable for a particular student's goal, be it for a jury, audition, or recital, and whether it will showcase that student's strengths or provide challenges that encourage the development of key musical skills.

REFERENCES

Works and Editions Discussed

- Bernstein, Leonard. *Elegy for Mippy II*. New York: Boosey and Hawkes. 1950.
- De La Nux, Paul Véronge. *Solo de Concours*. Southern Music Company.
- Jørgensen, Axel. *Romance*. Edited by Per Gade. Copenhagen: Edition Wilhelm Hansen. 1982.
- Larsson, Lars-Erik. *Concertino, op. 45 no. 7*. Stockholm: Gehrman's Musikförlag. 1952.
- Rimsky-Korsakov, Nikolai. *Concerto for Trombone and Band*, ed. Timothy Hutchens. Ithaca: Ensemble Publications. 2018.
- Ropartz, Guy. *Andante et Allegro*. Arranged by A. Shapiro. Carl Fischer. 1948.
- Telemann, Georg Philipp. *Sonata in F minor, BWV 41:f1*. Arranged by John Glenesk Mortimer. Crans-Montana: Editions Marc Reift. 1996.

Other Sources

- Alessi, Joseph and Brian Bowman. *Arban's Complete Method for Trombone and Euphonium*. Maple City: Encore Music Publishers. 2000.
- Bergendal, Göran. "Larsson, Lars-Erik," *Grove Music Online*. Oxford University Press. Accessed April 23, 2021, www.oxfordmusiconline.com.
- Carlson, Anthony Philip. "The French Connection: A Pedagogical Analysis of the Trombone Solo Literature of the Paris Conservatory." DMA diss., University of Alabama, 2015.
- Farkas, Philip. *The Art of Brass Playing*. Atlanta: Wind Music. 1962.
- Gade, Per. *Axel Jorgensen (1881–1947) A Biographical Profile*. Copenhagen: Edition Wilhelm Hansen. 1982.
- Glendening, Andrew, and Julia Broome-Robinson. *The Art and Science of Trombone Teaching*. Paris: International Music Diffusion. 2017.

- Guion, David M. *Trombone: Its History and Music 1697–1811*. New York: Routledge. 1988.
- Herbert, Trevor. *The Trombone*. New Haven: Yale University Press. 2006.
- Hutchens, Timothy A. “New Editions of G. P. Telemann’s Sonata in F minor TWV 41:f1 and N. A. Rimsky-Korsakov’s Concerto for Trombone.” DMA diss., Arizona State University, 2016.
- Kleinhammer, Edward. *The Art of Trombone Playing*. Summy-Birchard Music. 1963.
- Krier, Yves. “Ropartz, Joseph Guy.” *Grove Music Online*. Oxford University Press. Accessed April 23, 2021, www.oxfordmusiconline.com.
- Laird, Paul. *Leonard Bernstein: A Guide to Research*. New York: Routledge. 2015.
- Lemke, Jeffrey Jon. “French Tenor Trombone Solo Literature and Pedagogy Since 1836.” DMA diss., 1983.
- Mannix, Natalie. “A Bibliography of Solo Compositions written by women Composers.” *International Trombone Association Journal* 47, no. 4 (October 2019): 22–7.
- Rimsky-Korsakov, Nikolay Andreyevich. *My Musical Life*. Edited by Carl van Vechten. Translated by Judah A. Joffe. London: Faber and Faber Limited. 1989.
- Stewart, Brian Douglas. “Georg Philip Telemann in Hamburg: Social and Cultural Background and its Musical Expression.” PhD diss., Stanford University, 1985.
- Wolfe, Joshua Michael. “Showcase the Obscure: Forgotten Trombone Solos from the Paris Conservatory.” DMA diss., University of Maryland, 2019.
- Zohn, Steven. *The Telemann Compendium*. Woodbridge: The Boydell Press. 2020.

APPENDIX I: RECITAL PROGRAM

THE UNIVERSITY OF
ALABAMA | College of
Arts & Sciences
School of Music

DMA RECITAL

Tuesday, April 20, 2021
Concert Hall
4:30 p.m.

Will Rosati, Trombone
Dr. Paul Lee Piano

PROGRAM

- Sonata in F minor, TWV 41:f1* Georg Philip Telemann
(1681-1767)
I. Andante
II. Allegro
III. Andante
IV. Vivace
arr. John Glenesk Mortimer
- Solo de Concours* Paul Véronge De La Nux
(1853-1928)
- Concertino, op. 45, no. 7* Lars-Erik Larsson
(1908-1986)
I. Preludium
II. Aria
III. Finale
- INTERMISSION-
- Elegy for Mippy II* Leonard Bernstein
(1918-1990)
- Andante et Allegro* Guy Ropartz
(1864-1955)
arr. A. Shapiro
- Romance* Axel Jørgensen
(1881-1947)
- Concerto for Trombone and Band* Nikolai Rimsky-Korsakov
(1844-1908)
I. Allegro vivace
II. Andante Cantabile
III. Allegro – allegretto

72nd Program of the 2020 - 2021 Season

APPENDIX II: ADDITIONAL SOLOS FOR UTROMBONE STUDENTS

This appendix includes a list of additional tenor trombone solos for first- and second-year undergraduate students. While it is not meant to be comprehensive, an effort was made to include works that are commonly taught in trombone studios across the United States based on the recommendations of pedagogues and my own experience. They are sorted into “intermediate” and “advanced” categories based on those recommendations and to provide some delineation of the skills necessary to perform each work, but I further recommend that each student should be assigned repertoire based on their own needs and abilities rather than through a proscribed course of study.

Intermediate:

Joseph Eduard Barat – *Andante et Allegro*
Vladislav Blazhevich – *Concertpiece 5*
Johannes Brahms, ed. Carlson – *16 Lieder*
Pierre Max Dubois – *Cortège*
Pierre Max Dubois – *Pour le Trombone Élémentaire*
Girolamo Frescobaldi, arr. Cerha – *Canzoni* (Books 1 and 2)
Johann Ernst Galliard – *Sonatas*
Alexandre Guilmant – *Morceau Symphonique*
Walter Hartley – *Arioso*
Johann Hasse – *Suite*
Gordon Jacob – *Sonata*
Alexander von Kreisler – *Sonatina*
Benedetto Marcello – *Sonata in F*
Florentine Morel – *Piece in F minor*
Camille Saint-Saëns – *Cavatine*
William Grant Still – *Three Songs*

Advanced:

Jose Berghmans – *La Femme a Barbe*
Johannes Brahms, arr. Little – *Four Serious Songs*

Giovanni Martino Cesare – *Canzon la Hieronyma*
Yvonne Desportes – *Fantasia*
David Fetter – *Variations on Palestrina's Dona Nobis Pacem*
Arthur Frackenpohl – *Variations on a March by Shostakovich*
Ann Giffels – *Sonata*
Friedebald Graefe – *Concerto*
Branko Grkovic – *Sonatina*
George Frideric Handel, arr. Marsteller – *Concerto in F Minor*
Warner Hutchison – *Sonatina*
William Presser – *Partita*
Arthur Pryor – *Annie Laurie*
Arthur Pryor – *Thoughts of Love*
Gardell Simons – *Atlantic Zephyrs*
William Grant Still, arr. Yeo – *Romance*
Stepjan Sulek – *Sonata Vox Gabrieli*
Georg Philipp Telemann, ed. Raph – *12 Fantasies*
Ralph Vaughan Williams – *Six Studies in English Folksong*
Berthe di Vito-Delvaux – *Concertino*
Joelle Wallach – *Loveletter*
Carl Maria von Weber – *Romance*
Paul Whear – *Sonata*
Donald White – *Sonata*
Douglas Yeo – *Trombone Essentials* (solo collection)
Barbara York – *A Caged Bird*