A PERFORMANCE GUIDE TO BERND ALOIS ZIMMERMANN'S TRUMPET CONCERTO,
“NOBODY KNOWS DE TROUBLE I SEE”
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Bernd Zimmermann's Trumpet Concerto, "Nobody Knows de Trouble I See" is an important twentieth-century work for trumpet. Despite the stature of the composition, it has rarely been performed due to its considerable musical and technical demands. Integrating these diverse demands into a coherent performance requires careful consideration of the various performance practice consequences.

The study begins by exploring the historical and musical context in which the work was written. It then considers the individual musical elements of the concerto. Finally, the study examines the performance practice implications of the work.

The performance guide serves as a framework for making intelligent musical and technical decisions through context, analysis, and practical considerations.
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by

Matthew Haley
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I would like to thank my teachers for their patient guidance: Ray Crisara, Ray Sasaki, Michael Tunnell, and Keith Johnson. I would also like to thank my wife Tyra for her love and support.
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CHAPTER I

PURPOSE, STATE OF RESEARCH, AND METHOD

Bernd Alois Zimmermann's Trumpet Concerto, “Nobody Knows de Trouble I See” has been subject to extensive research by theorists and musicologists. Trumpet players and historians such as Edward Tarr have listed the work as among the best and most important in the trumpet repertoire.¹ After its 1955 premier, the Trumpet Concerto received few performances until the late 1980s.²

While the work has been regularly performed since its reappearance in 1987, these performances have been mostly limited to only a few soloists.³ Although the work has been championed by such notable soloists as Reinhold Friedrich, Håkan Hardenberger, and Alison Balsom, it has mostly been ignored elsewhere. A search of the International Trumpet Guild Journal listing of recital programs finds no performances from 1994-2005.⁴ Its inclusion in the final round of the 2002 Tromp Muziek Competition in Eindhoven, the Netherlands, reflects its growing incorporation into mainstream trumpet repertoire, but the number of those presenting the piece is still small considering its stature.⁵

That the work has been limited to a handful of the world's best performers is no surprise,

³ Ibid.
considering the technical challenges the Trumpet Concerto poses. Additionally, the work incorporates a diverse array of musical elements, including jazz, Webern-influenced dodecaphony, cantus firmus, and theme and variation. The combination of diverse musical language and the extreme technical demands raises a variety of performance practice questions. These questions are muddled by the varying interpretations found in the six commercially available recordings as well as recordings of live performances. Both live performances and commercial recordings often contradict the printed score.

This performance guide to Zimmermann's Trumpet Concerto, “Nobody Knows de Trouble I See” addresses the diverse musical and technical problems posed by the work. The guide will allow musicians to make informed musical choices when preparing and performing the piece. Additionally, such a guide can serve as a resource when studying other works that incorporate jazz and dodecaphonic elements.

Significance and State of Research

Zimmermann's life and compositional output have been subject to a considerable quantity of academic writing. The Trumpet Concerto in particular has been subject to numerous books and articles. These articles address the historical context, compositional elements, and critical reception of the work, but they do not cover the resulting performance practice implications and technical challenges arising from the extreme technical demands and variety of musical elements.

Zimmermann wrote a collection of essays, *Interval und Zeit*, detailing his thoughts on various compositional subjects. This collection addresses the Trumpet Concerto specifically, detailing the framework of the compositional process. According to Zimmermann, the work is a
combination of a chorale prelude on the spiritual, “Nobody Knows de Trouble I See,” twelve-tone theme and variation, and jazz. Both the choice of the spiritual “Nobody Knows de Trouble I See” and the fusion of these compositional elements comes from Zimmermann's distress over racism and desire for racial harmony.6

*Interval und Zeit* also includes Zimmermann's essays on jazz, film music, as well as his general compositional philosophy. His essay on jazz, “Gedanken über Jazz,” deals with notating music that sounds improvisatory. Zimmermann's goal when writing jazz-influenced passages is more a matter of engaging the ethos of jazz improvisation than specific stylistic traits. Additionally, Zimmermann sees the appeal of “natürlicher Begabung,” or natural talent. For Zimmermann, the ethos of jazz improvisation is the natural, spontaneous creation of music unencumbered by academic constructs.7

The most detailed theoretical analysis of the Trumpet Concerto comes from Martin J. Junker's *Nobody knows-- Alagoana: Untersuchungen zu zwei Frühwerken Bernd Alois Zimmermanns*. In his book, Junker details the historical context and compositional elements of the Trumpet Concerto. Junker expounds upon Zimmermann's stated goal of combining a chorale prelude, dodecaphony, and jazz as a representation of idealized racial harmony.8 Additionally, Junker helps to place the Trumpet Concerto in context with Zimmermann's other works, specifically the ballet *Alagoana*.9 Junker also provides an overview of the development of

7 Ibid., 62.
9 Ibid., 35-92.
Zimmermann's compositional language as well as the composer's use of jazz.\textsuperscript{10} Christoph Steiner's article “Nobody Knows de Trouble I See: Erspart die Axt im Haus den Zimmermann?” from Dissonanz traces the reception of the work. The piece initially suffered negative reviews and limited performances.\textsuperscript{12} Steiner lists just four performances from its 1955 premier by Adolf Scherbaum through the mid 1980s. Concerts featuring the Trumpet Concerto proliferated following Gert Fischer's 1987 performance, mostly due to recordings and performances by Håkan Hardenberger and Reinhold Friedrich. Other notable soloists who have performed the work include John Wallace, Ole Edvard Antonsen, and Guy Turvon.\textsuperscript{13}

Reinhold Schubert provides an analysis of Zimmermann's Perspectives, Music for an imaginary ballet, for two pianos in Young Composers. Like the Trumpet Concerto, the work was also written in the mid 1950s. While the chapter does not address the Trumpet Concerto specifically, Schubert addresses other works of Zimmermann from the 1950s as well as detailing the compositional devices used by Zimmermann at the time.\textsuperscript{14} The twelve-tone techniques used in Perspectives are similar to those used in the Trumpet Concerto. Perspectives is fundamentally dodecaphonic but Zimmermann approaches this technique differently than Schoenberg. According to Schubert, rather than using a complete series, Zimmermann's dodecaphony follows Webern's and consists of “four three-note groups... linked to form a twelve-tone field.”\textsuperscript{15}

\textsuperscript{10} Ibid., 25-28.
\textsuperscript{11} Ibid., 29-34.
\textsuperscript{12} Steiner, 19.
\textsuperscript{13} Ibid.
\textsuperscript{15} Ibid., 103.
Zimmermann's use of jazz has been subject to considerable scholarly writing. Kai Stefan Lothwesen's "Zeiten gewissermaßen auf dem Meeresgrund": Zum Jazzverständnis von Bernd Alois Zimmermann" from Musiktexte: Zeitschrift Für Neue Musik presents a general view of Zimmermann's use of jazz.\textsuperscript{16} Klaus Ebbeke's "Le jazz dans le musique de B.A. Zimmermann" also takes a broad view of jazz elements in Zimmermann's compositional output.\textsuperscript{17} Peter W. Schatt's "Jazz' im Spiegel: Kompositionen von Maurice Ravel und Bernd Alois Zimmermann als klingende Interpretation" in Musik und Bildung addresses the incorporation of jazz elements into twentieth-century composition. The article contrasts Ravel's somewhat distant approach with Zimmermann's embracement of the genre.\textsuperscript{18} Thomas Ehrle's chapter "Der Jazz in der Kunstmusik: Versuch einer Typologie der Adaptionsweisen" points to Zimmermann's challenge in composing music that suggests improvisation.\textsuperscript{19} Hans Kumpf's "Jazz und Avantgarde" takes a broader view in dealing with jazz elements in twentieth-century music.\textsuperscript{20}

The Trumpet Concerto has been commercially recorded six times. Those recordings are by Gert Fischer (1987), Håkan Hardenberger (1992), Jouko Harjanne (1993), Reinhold Friedrich (1994), Peter Masseurs (2011, from a 1995 live performance), and Alison Balsom (2012). Additionally, the work has been presented on live radio broadcasts and webcasts, such as the


\textsuperscript{17} Klaus Ebbeke, “Le jazz dans le musique de B.A. Zimmermann,” Contrechamps: Revue Semestrielle 5 (January 1, 1985): 102.


1955 premier by Adolf Scherbaum\textsuperscript{21} and a 2011 performance by Jeroen Berwaerts.\textsuperscript{22} Australian trumpeter Tristram Williams includes a live recording of the work on Myspace.\textsuperscript{23} There is also a substantial body of reviews for both live performances and recordings. These reviews, such as those for Håkan Hardenberger's performances at the Proms (1993) and with the Los Angeles Philharmonic (2000) provide a history of critical reception for both the work and performance practice.

Despite at times being the subject of considerable negative criticism for his works, Zimmermann has been recognized for his compositional output through awards, fellowships, and his election to president of the German Section of the International Society of Contemporary Music.\textsuperscript{24} His reputation among performers, composers, and musicologists stands in contrast to the small number of performances of his music. Zimmermann's compositions have mostly been underperformed due to technical and logistical challenges. The Trumpet Concerto, referred to as the “most significant trumpet concerto of our time” by Edward Tarr\textsuperscript{25} and listed among the most important works for trumpet by Edward Carroll\textsuperscript{26}, has had limited exposure due to its technical and musical challenges.

While Zimmermann's Trumpet Concerto has been considered from historical, theoretical,\

\begin{itemize}
\item \textsuperscript{21} Steiner, 19.
\item \textsuperscript{25} Tarr, 293.
\end{itemize}
and reception based approaches, none of the available literature addresses the work in terms of performance practice. A performer considering this work must determine how to reconcile its diverse musical elements with its technical problems.

Method

The paper considers, in light of performance implications, the historical and biographical context in which the Trumpet Concerto was written as well as the compositional techniques used. Commercially available recordings, as well as reviews and recordings of live performances serve as examples of performance practice possibilities. This analysis addresses discrepancies and performance considerations in terms of tempi, dynamics, articulation, timbre, and instrumentation. The paper focuses on how these issues relate to the considerable technical challenges the work poses. Potential simplifications are also suggested.

The analysis considers recordings and the printed score in light of the compositional context. Points of divergence serve as opportunities to explore performance decisions and their consequences. Notable passages are analyzed with respect to their context within the work, historical and biographical context, and musical and technical challenges. This study seeks to distill the various solutions into the broadest questions possible, thereby creating a template for preparation and performance.
CHAPTER II
BIOGRAPHICAL AND HISTORICAL CONTEXT

Bernd Alois Zimmermann was born in Cologne, Germany in 1918. He briefly served in the German army during World War II in French Occupation. Following his military service, he returned to his composition studies.27 His writings in Interval und Zeit suggest considerable distress over the horrors of the war and the Nazi regime.

Jazz in the Weimar Republic

The Weimar Republic period between WWI and WWII saw a rise in popularity for jazz. In the young German democracy, popular culture sought to embrace all things American.28 For a new democracy that connected freedom with pleasure and American culture, jazz served as an ideal avenue for an expression of their ideals. Kurt Weill in the New Yorker in 1944 is quoted as saying, “For every time there is a place about which fantasies arise. For Mozart, it was Turkey. For Shakespeare, Italy. For us in Germany, it was always America... if we began to dream, it was about America.”29

African-American musician Sam Wooding opened the musical review Chocolate Kiddies in Berlin in 1925. His was the first African-American led review to appear in Berlin, essentially introducing live jazz to Germany.30 Wooding’s jazz came to represent modernity to the German

29 Andy Logan and Russel Maloney, "Pensacola Wham," The New Yorker, June 10, 1944, 16.
ear. Reaction to his music was that of shock and wonder.\textsuperscript{31} The attitudes of Weimar Germany equated this sense of modern shock and wonder with new found freedom and democracy.\textsuperscript{32}

Krenek’s Jonny Spielt Auf, often referred to as the first “jazz opera,” connected the concepts of pleasure and the natural, uncorrupted man as the democratic ideal.\textsuperscript{33} The work employs jazz influenced rhythms and harmonies as well as a German caricature of American culture as a plot device.\textsuperscript{34}

The opera initially struggled to find a performance venue, but quickly became wildly popular. Within a year of its premier, it found “421 performances in 45 different German-speaking opera houses, a record not yet surpassed.”\textsuperscript{35} This success points to the deep connection between the cultural ideals of the Weimar Republic, jazz, and the world-view advanced by Jonny Spielt Auf.

Krenek describes Jonny as “the American jazz fiddler, a child of nature, totally free of inhibitions, acting on impulse at the spur of the moment.” Jonny’s freedom was placed in contrast with a “shy… problem-ridden composers” that represented the “ponderous, inhibited Central European intellectual.”\textsuperscript{36} For listeners in the Weimar Republic, pleasure and political freedom were inexorably intertwined.\textsuperscript{37} This was in part a reaction to class divisions that the

\begin{itemize}
\item \textsuperscript{31} Ibid, 301.
\item \textsuperscript{32} Kater, 5.
\item \textsuperscript{35} Nikolaus Bacht, \textit{Music, Theatre and Politics in Germany: 1848 to the Third Reich}, (Aldershot, England: Ashgate, 2006), 245.
\item \textsuperscript{36} Krenek, 38.
\end{itemize}
German government sought to maintain during WWI. His status as an American, with its consumption and level of leisure as well as its deep connection to freedom, placed Jonny as a symbol of “the moral life of the future.”

Sam Wooding and Jonny were early examples of German jazz. While they were followed by others, the cultural connotations of freedom, democracy, and the natural, ideal man would continue. As will later be discussed, these concepts appear in Zimmermann's own writing.

Jazz in Nazi Germany

The rise of the Nazi party saw greater moral and political pressures on art and music. The Nazi concept of Entartete Musik, or degenerate music led to the Entartete Musik exhibition in 1938. This event followed up the 1937 degenerate art exhibit. According to Ludwig, the Nazis saw musical ideals in terms of “racial origin.” Music incorporating jazz and atonal elements were regularly singled out. The Nazis sought to remove these influences and return to 19th-century German music traditions. While some composers fled Germany, others were imprisoned.

The Terezín concentration camp became a common destination for these musicians. As they arrived, they continued to compose and perform music. These performances initially took place in secret before they were discovered by the Nazis and used for propaganda purposes. The film Der Führer schenkt den Juden eine Stadt, or “The Führer gives the Jews a city” is an


38 Bacht, 250-251.

example of Nazi use of jazz to advance their goals.\textsuperscript{40}

Despite bans and threats of imprisonment, live jazz was able to continue in certain public circles. Jazz trumpet player Carlo Bohländer describes how the jazz continued to thrive under the Nazis: “Jazz was now prohibited, but... the officials of Hitler's music administration... could neither distinguish between swinging and corny syncopations... and even if one... did... recognize these tunes, he was most likely a 'jazz friend.'”\textsuperscript{41}

In some social circles, jazz and its associated fashion came to be associated with a counterculture cultural resistance to the Nazi regime. Known as "Swing Kids," these groups formed as an alternative to joining the Hitler Youth. They repeatedly ignored orders to join the Hitler Youth and were able to use their money and privilege to insulate themselves from potential consequences. Michael Kater notes one Swing Kid stating, "sailing was more important than Hitler Youth Service."\textsuperscript{42} While the Swing Kids lived lives of relative wealth, the faced conflicts with Hitler Youth, such as a raid at a dance at Curio-Haus that led to 408 arrests.\textsuperscript{43} Like jazz during the Weimar Republic, Swing Kids saw a deep connection with pleasure and all things American.\textsuperscript{44}

German jazz's connotations of freedom in the face of oppression was continually present in the German compositional consciousness. Zimmermann's choice to build his concerto with jazz element represents a deliberate choice to incorporate these ideals.

\textsuperscript{40} Ludwig, 101.


\textsuperscript{42} Kater, 109.

\textsuperscript{43} Ibid., 154-155.

\textsuperscript{44} Ibid., 109.
CHAPTER III
MUSICAL ANALYSIS

Junker describes two formal outlines of the Trumpet Concerto: two large sections or ten smaller sections. The two-section view is divided by the climax at m. 199. This climax is the culmination of extended repetitions of the triplet motive (Example 3.1).

Example 3.1, mm. 197-199, Triplet Motive into Climax

<table>
<thead>
<tr>
<th>Junker's 2 Divisions</th>
<th>Junker's 10 Divisions</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-198 Build</td>
<td>mm. 1-31</td>
<td>Rubato, recit-like</td>
</tr>
<tr>
<td>mm. 32-54</td>
<td>mm. 55-64</td>
<td>Rhythmic accompaniment</td>
</tr>
<tr>
<td>mm. 55-64</td>
<td>mm. 65-80</td>
<td>Cadenza</td>
</tr>
<tr>
<td>mm. 65-80</td>
<td>mm. 81-94</td>
<td>Spiritual in alto sax</td>
</tr>
<tr>
<td>mm. 81-94</td>
<td>mm. 95-104</td>
<td>Build into jazz influenced passage</td>
</tr>
<tr>
<td>mm. 95-104</td>
<td>mm. 105-169</td>
<td>Bebop influenced passage</td>
</tr>
<tr>
<td>mm. 105-169</td>
<td>mm. 170-198</td>
<td>Ostinato</td>
</tr>
<tr>
<td>mm. 199-386 Climax</td>
<td>mm. 100-340</td>
<td>Recap of major events</td>
</tr>
<tr>
<td>mm. 340-386</td>
<td>mm. 340-386</td>
<td>Return to character of beginning material</td>
</tr>
</tbody>
</table>

The triplet passage returns in abbreviated form at mm. 281-290 during Junker’s recap of major events. Like the first appearance of the triplets that lead to the climax, the second

45 Junker, 106.
appearance marks the start of a major transition in the work. In this case, the transition is a move back to the closing repetitions of the spiritual theme.

Collage

Musical collage, or "pluralistic composition" as described by Zimmermann, played a central role in his compositional technique. Zimmermann described this approach as a reflection of the complexities of his culture. Zimmermann described a dichotomy between time in the physical realm and time in the spiritual realm. He saw time in the physical realm as being bound in terms of past, present, and future while the spiritual realm is not bound by such concepts. Zimmermann incorporated these concepts into his approach to composition.

The practical application of this philosophy was a process of musical collage. Paland identifies two distinct approaches by Zimmermann to musical collage, "integration" and "deconstruction." Paland describes deconstruction as using collage to break down the "structural fabric" of the composition. 

In contrast to the deconstruction approach, integration uses musical quotations as a tool for outlining form. Paland describes musical quotations in the integration approach as "reference points." The reference points mark important formal events and ultimately define

46 Zimmermann, Interval und Zeit, 112.


48 Zimmermann, Interval und Zeit, 112.

49 Paland, 118.

50 Ibid., 114.

51 Ibid., 104-105.

52 Ibid., 107.
the form of the work. In light of Zimmermann's description of the spiritual, "Nobody Knows de Trouble I See" as a kind of Cantus Firmus, the Trumpet Concerto most neatly aligns with the integration approach.\textsuperscript{53} Quotations, both of the spiritual as well as the tone row serve to define the form of the concerto.

Dodecaphony

The most clear example of quotation in the Trumpet Concerto is the choice of tone row, which is borrowed from his Oboe Concerto (Example 3.2).\textsuperscript{54} Gordon Kerry describes Zimmermann's dodecaphony as not strictly adhering to serial techniques. He writes, "Zimmermann uses his row quite free as a manipulable melodic/harmonic motif” and that it “implies a tonality, outlining a C minor chord at degrees 7-9.”\textsuperscript{55} This approach is similar to Alban Berg's Violin Concerto which “also made use of a row that hinted at a tonality and a musical 'found object (a Bach choral).’”\textsuperscript{56}

Example 3.2, borrowed tone row\textsuperscript{57}

Zimmermann primarily uses the retrograde version of the tone row in the Trumpet Concerto. The first complete version of the row is in retrograde inversion and occurs at the start

\textsuperscript{53} Zimmermann, \textit{Interval und Zeit}, 91.

\textsuperscript{54} Junker, 99.


\textsuperscript{56} Ibid.

\textsuperscript{57} Ibid.
of the quasi-cadenza at m. 59.

The first appearance of fragments of the row in its prime form occurs at mm. 90-91. This passage is marked by a change in articulation (see example 3.3). In general, the prime form rarely occurs in the work. In the passage at mm. 150-160 leading up to the triplet passage at m. 170, the first five degrees of the prime form appear in motivic repetitions (example 3.4). The seventh through tenth degrees of the prime form return at mm. 271-280, leading to the return of the triplet material. The final appearance of prime material occurs in the a tempo at mm. 313-321. This passage begins the transition to the cadenza-like passage at m. 340. Each of these moments define major formal transitions in the work.

Example 3.3, mm. 90-91, Prime Form Fragment, degrees 1-3 and 7-11

Example 3.4, mm. 154-156, Prime Form Fragment, degrees 1-5

Jazz Elements

For Zimmermann, jazz was defined by spontaneous performance untainted by academic study. He refers to “unspoiled awareness” and a comparison to nature sounds such as that of birds, the ocean, and wind. Zimmermann felt that “unspoiled awareness” was the primary attraction of jazz for composers.\(^{58}\)

\(^{58}\) Zimmermann, *Interval und Zeit*, 62.
While jazz reflected a kind of natural musical state, Zimmermann also saw it deeply connected with 1950s contemporary compositional techniques. Zimmermann asks the question, “who's teaching whom?” Zimmermann observed contemporary composers attending and studying jazz programs while jazz musicians were learning from the modern composers. Jazz as a tool for uninhibited creation was intertwined with other genres. Paland connects Zimmermann's use of jazz with his use of chant, and quotations from various composers as a "prototype for free creation."  

While Zimmermann viewed the integration of jazz and contemporary composition as uniquely expressive, he also saw a problematic lack of organization in its application. Composing music that sounds improvisatory led to music that he describes as “aimless.” The “arduous” process of integrating jazz into classical composition was solved, in Zimmermann's opinion, by "post-serial techniques."

Orchestration

The work is scored for one flute, one oboe, one jazz clarinet, a full big band saxophone section, one bassoon, one horn, three jazz trumpets, one jazz trombone, and one tuba, as well as four percussionists, harp, piano/Hammond organ, guitar, and strings. Junker notes that this smaller wind section was typical for Zimmermann in the 1950s.

Junker also notes that the orchestration includes an almost complete big band of three

59 Ibid.
60 Ibid.
61 Paland, 107.
63 Ibid.
trumpets, trombone, saxophone section, clarinet, and rhythm section. Zimmermann organizes the ensemble into three sections, most notably at m. 170. From mm. 170-182, the cellos and basses play a figure reminiscent of a walking bass line. The saxophone section plays idiomatic big band figures in rhythmic contrast with the triplet solo trumpet line. At m. 182, the trumpet repeats its pattern a minor third higher while the saxophone passage stops. The brass section enters with idiomatic big band brass rhythmic interjections. This continues until m. 191 where the saxophones reenter with similar rhythmic patterns. The saxophone and brass sections play off each other rhythmically while the strings reemerge with a walking bass line.

Example 3.5, m. 174 (Saxophone Accompaniment) and m. 183 (Brass)

The most striking idiosyncrasy in Zimmermann's orchestration is the use of Hammond organ. The organ first appears at m. 207. Junker connects the use of the organ with the inclusion of the spiritual. He notes that hymns were typically accompanied by organ. Xylophone is sometimes used in place of the Hammond organ.

64 Ibid.
65 Junker, 103-104.
66 Ibid., 103.
67 Ibid., 104.
Program

While the work does not have a detailed, literal program, its intended message of both horror and optimism over racism is prevalent throughout. In *Interval und Zeit*, Zimmermann writes that he was disturbed by the “unfortunately, still existing racial madness.” His purpose in writing the piece was to reflect an optimism for racial harmony. Zimmermann saw the combination of Cantus Firmus, theme and variation, jazz, and the spiritual “Nobody Knows de Trouble I See” as symbolic of “brotherly ties.”

According to Junker, the use of the spiritual “Nobody Knows de Trouble I See” is representative of both the religious and racial elements behind the composition. The optimism for redemption in the face of suffering reflects his Christian background. Junker notes that the juxtaposition of European musical elements such as dodecaphony with the American spiritual can be seen as reflecting the painful history and complex culture of slaves in the United States.

While Zimmermann drew from racially influenced American musical traditions, his experiences in Nazi Germany and Vichy France allowed him to directly observe the effects of racism. Of this connection between Zimmermann’s life and his philosophical views, Alex Ross writes, “in the wake of his wartime experiences, he focused obsessively on themes of social injustice, reserving his greatest scorn for racism and militarism.”

69 Zimmermann, *Interval und Zeit*, 90.
70 Ibid.
71 Junker, 99.
CHAPTER IV
PERFORMANCE ANALYSIS AND IMPLICATIONS

Following the premier by Adolf Scherbaum of Zimmermann's Trumpet Concerto in 1955, the work was mostly forgotten until the late 1980s.\textsuperscript{73} Zimmermann was noted as being unhappy with the performance, claiming it was too stilted.\textsuperscript{74}

A conscientious performer should take into account Zimmermann's reception of the concerto's premier and Zimmermann's stylistic context. As a general rule, performance practice decisions should be guided by embodying Zimmermann's jazz ethos. A studied performance of the work should also be considerate of the unencumbered freedom associated with the general culture context of German jazz. Additionally, a performer must make practical decisions in light of the technical and endurance demands. Practical experience and recording analysis demonstrates that a performer must choose priorities. Not all performance elements can be incorporated. How an individual performer balances these elements depends upon discovering and answering relevant questions.

Jazz Influences and Performance Practice

Un poco tranquillo, \textit{mm. 95-103}

The passage marked \textit{Un poco tranquillo} (mm. 95-103, marked 8a) poses technical and musical challenges for which we find a variety of solutions by performers. The performer must navigate the competing variables of tempo, dynamics, and idiomatic effects while considering

\textsuperscript{73} Steiner, 19.

\textsuperscript{74} Kerry, 11.
historical context and Zimmermann's unrestrained improvisational ethos. The first notable
difference found when analyzing recordings is that of tempo. Figure 4.1 shows both the marked
tempi as well as those of four recordings. For the purpose of studying this passage, the Balsom,
Masseurs, and Williams recordings are not instructive.

Figure 4.1, mm. 92-104 tempi

<table>
<thead>
<tr>
<th>Location</th>
<th>Score</th>
<th>Hardenberger</th>
<th>Friedrich</th>
<th>Fischer</th>
<th>Harjanne</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>=72</td>
<td>=78</td>
<td>=72</td>
<td>=72</td>
<td>=80</td>
</tr>
<tr>
<td>8a</td>
<td>=60</td>
<td>=70</td>
<td>=62</td>
<td>=60</td>
<td>=50</td>
</tr>
<tr>
<td>9</td>
<td>=72-80</td>
<td>=84</td>
<td>=77</td>
<td>=75</td>
<td>=82</td>
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This passage and the varied tempi chosen by performers highlights the competing
demands of the work. The passage calls for rapidly changing dynamics while simultaneously
performing a variety of idiomatic jazz trumpet effects. Analysis of recordings as well as personal
practice reveals that all of these demands cannot be entirely accommodated. The performer faces
a choice between clarity of effects, dynamic contrast, and accuracy of tempo.

Example 4.1, mm. 92-104 (8, 8a, and 9)

As Figure 4.1 shows, Håkan Hardenberger performs Un poco tranquillo (8a) significantly
faster than marked. Due to the extreme tempo, he entirely ignores the marked dynamics. Additionally, the scoops preceding notes are also mostly ignored (8a.1 and 8b.2). Hardenberger's display of virtuosity comes at the expense of musical clarity. As will later be discussed, such a decision can be musically justified.  

Both Reinhold Friedrich and Gert Fischer perform mm. 95-103 (8-8a) at the marked tempo. Of all recordings, Reinhold Friedrich's most clearly executes the dynamics. His performance demonstrates successful *fortes, pianos, and crescendos* at 8a. Passage 8b demonstrates less successful attempts at dynamic effects. While the intent is clear to the listener, the contrast at 8b is substantially less than that of 8a. Although the increased range at 8b plays a factor, the lack of dynamic clarity is mostly a result of shortened note duration. The shortest notes, such as 8b.1 show as little concern for marked dynamics as the Hardenberger recording. That shorter notes negatively impacts dynamics to such a degree points to a problem in the marked tempo. Of available recordings, Friedrich's takes the greatest care with respect to dynamics. Despite this detailed approach, performing at the marked tempo detracts from effective execution of *fp* passages.  

Gert Fischer's recording must be considered in a different light. This recording displays the added technical and endurance problem posed by performing without the benefit of editing. His performance of mm. 95-103 suffers from significant intonation and accuracy problems. Additionally, the passage lacks the dynamic contrast of Reinhold Friedrich's recording. While Fischer's interpretation is in contradiction with Zimmermann's markings, he attempts all scoops

and glisses. Despite numerous problems, this recording strongly suggests Zimmermann's ideal of wild, untamed improvisation.\textsuperscript{77}

Jouko Harjanne performs the passage well under the marked tempo. Due to the slower tempo, he achieves greater clarity in idiomatic jazz effects. His performance is the only available that clearly and accurately achieves all of the notated effects. While there are attempts at varied dynamics, Harjanne's recording lacks the contrast of Friedrich's.\textsuperscript{78}

A final discrepancy arises due to a misprint at 8b. As written in the trumpet part, the measure is one eighth note too long. While the misprint is not found in the score or piano reduction and most recordings are correct, Fischer plays this quarter note. His inclusion of this note negatively impacts rhythmic clarity between the trumpet and orchestra.

Performances of \textit{Un poco tranquillo} demonstrate the competing variables of dynamic contrast, idiomatic effects, and tempo. Commercial recordings by these virtuoso performers represent ideal conditions. Despite the level of players and the quality afforded by the recording process, no existing recording completely incorporates these competing factors. Even in ideal conditions, performers are limited to less than two of the three variables. Hardenberger's fast tempo eliminated dynamic contrast and negatively impacted idiomatic effects. Friedrich's adherence to the marked tempo negatively effected the clarity of both dynamic contrast and idiomatic effects. Jouko Harjanne maximized idiomatic nuance at the expense of tempo and dynamic contrast. Unedited recordings such as Gert Fischer's show the impact of these competing variables on note accuracy and intonation.


While the concept that tempo can impact other nuances is obvious, this passage demands that the performer make a decision. Junker describes *Un poco tranquillo* as an interruption of a large-scale build to the peak at m. 199. This interruption is unrelated to previous material.\(^79\) According to Junker, mm. 95-103 are defined by jazz-influenced dynamics and idiomatic effects. He that notes dynamic and articulation changes and frequent special effects provide a sense of frantic chaos.\(^80\) His analysis suggests that the performer should emphasize dynamics or effects and chose a tempo that allows the greatest clarity. Such an approach can be supported by Zimmermann's essay on jazz. Zimmermann compares jazz with sounds found in nature, such as bird songs and ocean sounds. In Zimmermann's view, jazz is defined by the natural effect it creates.\(^81\) This focus points to sounds and effects as being the primary factor. A performer can make a strong case that both Zimmermann's personal writing as well as Junker's musical analysis demands an emphasis on either dynamics or idiomatic effects.

Example 4.2, mm. 93-100, walking bass and short, syncopated accompaniment

\(^79\) Junker, 113.

\(^80\) Ibid., 113-114.

\(^81\) Zimmermann, *Intervall Und Zeit*, 62.
While a performer can easily justify the models of Friedrich or Harjanne, there is also a case for emphasizing tempo above all else. This approach, exemplified by Hardenberger, finds its justification in Junker's musical analysis as well as historical trends in jazz improvisation. In concluding his analysis of the passage, Junker observes that fragmented, asymmetrical solo trumpet lines in the upper register coupled with a rapid tempo recalls bebop, which at the time was a recent development. The walking bass line and short, syncopated rhythms in the orchestra further strengthen this view (example 4.2, 8a). Such thinking calls for a quick tempo.

Ideally, a performer could successfully execute all three variables. Practical experience and recording analysis has shown this to be impossible. The choice of emphasis is dependent upon how much the performer values Zimmermann's jazz ethos vs. the passage's similarities to bebop.

Measures 218-258, First Statement of Spiritual in Solo Trumpet

Measures 218-258 mark the first complete statement of the spiritual by the trumpet. The passage makes heavy use of wide vibrato as well as vibrato that transforms into shakes. Trumpet player John Wallace sees a direct connection between Zimmermann's writing for trumpet and the trumpet playing of Louis Armstrong.

The theme and subject matter of the first substantial trumpet concerto by a seriously heavyweight composer in the twentieth century: Nobody knows de trouble I see (1954) by Bernd Alois Zimmermann (1918-1970), is directly parallel to Armstrong’s performance practice, complete with shakes, trills and terminal vibrato. Direct aural evidence for this survives in Armstrong’s recording of the same spiritual from the same period, the 1950s, with the Sy Oliver Choir.

82 Junker, 114.

Wallace is not suggesting that Zimmermann was directly influenced by this recording, since it was recorded after the premier of the trumpet concerto; however, the stylistic similarities between Zimmermann's writing and Armstrong's performances of the same work are striking. Wallace may have been referencing another Armstrong version of the spiritual also recorded in the 1950s, this time made with Russell Garcia. The Armstrong/Russell Garcia recording from *I've Got the World on a String* more closely resembles Zimmermann's writing, demonstrating all the effects written by Zimmermann in the passage.

Of particular note is Armstrong's use of vibrato, which expands ever wider, terminating in a lip trill. Zimmermann notates a similar effect at the lines "glory Halleluja" in mm. 249-258 (Example 4.3).

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Example 4.3, mm. 249-251 and mm. 253-255, Louis Armstrong-like vibrato
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Most recorded performances treat the above passage as a trill followed by a lip trill. The ever-widening vibrato at the beginning of notes in these versions is either not apparent or minimal. Reinhold Friedrich's performance of the passage is most similar to Armstrong's rendition. His approach to widening vibrato is notably different than other versions.

The biggest distinction between Friedrich's version and other versions is the connection

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of effects. Most performances treat this passage as three separate effects: an often barely noticeable vibrato, a trill, and finally a lip trill. Friedrich treats the three effects as one continuous effect. There is no clear distinction between each effect to the point that there is never a sense of a traditional trill. Friedrich’s approach is that of a vibrato that seamlessly transforms into a lip trill.

A straightforward reading of the Zimmermann passage would treat it much like most performances. Zimmermann appears to notate three separate effects. When considering the musical context in which the work was written, Friedrich’s may be more appropriate. The passage, with its walking bass line, swing rhythms (“’Charleston”) in the drums, and use of Hammond organ calls for an authentic approach to jazz as seen through Zimmermann’s understanding.

Example 4.4, m. 201, swing drum rhythms, "Charleston" and mm. 201-202, walking bass

While there appears to be no direct evidence of Zimmermann encountering the music of Louis Armstrong, Armstrong toured Germany just two years before Zimmermann wrote the Trumpet Concerto\textsuperscript{86} and periodically throughout the rest of the 1950s.\textsuperscript{87} Considering that ...

\textsuperscript{86} Jos Willems, \textit{All of Me: The Complete Discography of Louis Armstrong} (Lanham, MD: Scarecrow Press, 2006), 227-228.

\textsuperscript{87} "7,000 Riot at Satchmo Concert In Germany," \textit{Jet Magazine}, November 3, 1955, 57.
Armstrong's 1952 tour included a radio broadcast of a concert as well as an interview on Norddeutscher Rundunk, Zimmermann was most likely at least familiar with the musical style and approach to trumpet embodied by Armstrong.  

Additionally, the preceding measures of the passage suggest a strong Armstrong influence. Example 4.5 shows the dramatic dynamic contrast notated by Zimmermann in mm. 228-231. James Lincoln Collier notes in a similar approach to phrasing by Armstrong in *Louis Armstrong: An American Genius*. Collier writes that in Armstrong's playing, "the volume of sound constantly rises and falls, like the coming and going of voices in a distant conversation" and "there are accents in virtually every measure" that "if they come on the beat in one measure, they will fall of the beat in the next." 

Example 4.5, mm. 228-231

In light of this, the performer must consider the possibility of ignoring a straightforward reading. The principles already discussed - German associations of jazz and freedom, Zimmermann's primacy of jazz ethos over stylistic specifics, and Zimmermann's reaction to the premier performance - as well as the apparent similarities to Louis Armstrong's trumpet style suggest that Friedrich's approach may be more appropriate.

Further principles naturally develop if the performer embraces the Louis Armstrong influenced approach. Other passages that call for "größer werdendes Vibrato" or "widening

88 Willems, 227-228.

vibrato" can be treated with more freedom and energy. The previously discussed passage at *Un poco tranquillo* (mm. 96-103) might be more appropriately realized by emphasizing dynamic contrasts and clarity of effects rather than tempo. More importantly, those effects could justifiably take on the stylistic approach of Louis Armstrong.

*Un poco tranquillo* *mm. 302-331*

The passage at *mm. 302-331* marks the last appearance of overt jazz influences in the work. As Junker notes, the material is derived from second through sixth degrees retrograde-inversion form of the tone row that first appears at *m. 120* (Example 4.6).

Example 4.6, *mm. 120 and 302*, tone row in retrograde inversion

\[
\text{m. 120, RI degrees 2-6} \quad \text{m. 302, RI degrees 2-6}
\]

Junker further notes that this passage is highlighted by the change from full orchestra in the preceding bars to solo trumpet at *m. 302*. Such an orchestration change allows the performer to dictate the new tempo. Recorded performances show a wide variety of tempi at *Un poco tranquillo* and the preceding measures. These tempi range from a slight increase from the previous passage to dramatically slower.

90 Junker, 124.

91 Ibid.
Figure 4.2, tempi variation at mm. 301-302 transition

<table>
<thead>
<tr>
<th></th>
<th>Harjanne</th>
<th>Hardenberger</th>
<th>Balsom</th>
<th>Friedrich</th>
<th>Fischer</th>
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<tr>
<td>mm. 292-301</td>
<td>J=140</td>
<td>J=156</td>
<td>J=150</td>
<td>J=150</td>
<td>J=130</td>
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<td><em>Un poco tranquillo</em></td>
<td>J=108</td>
<td>J=130</td>
<td>J=128</td>
<td>J=130</td>
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Technical and Endurance Challenges

Zimmermann's *Trumpet Concerto* has been widely noted for its difficulty. While the work poses musical problems, these problems are compounded by the technical and endurance demands placed on the performer.

*Idiomatic Jazz Effects*

Zimmermann frequently calls for idiomatic jazz effects. As previously discussed, these effects should be performed with consideration for Zimmermann's musical context. Beyond the musical challenges, they present the performer with a number of technical difficulties.

Figure 4.3, Idiomatic Effects

- **Widening Vibrato**
- **Flutter Tongue**
- **Scoop from below, gliss up, and lip trill**

92 Tarr, 293.
The greatest challenge these effects pose is integrating them into other simultaneous demands. As has been previously discussed, commercial recordings demonstrate that the performer must at times prioritize either effects or dynamic contrasts. In cases where the performer wishes to emphasize idiomatic effects over other variables or in circumstances where it is possible to integrate all technical demands, slow and isolated practice on the effects alone are advisable.

Wide, Compound Intervals

The passages at mm. 108-121 and mm. 314-322 make use of wide intervalic leaps. These sections challenge the performer's flexibility and internal hearing. They are best learned by first understanding the melodic contour through compressing the compound intervals into one octave before attempting them as written.

Example 4.7, mm. 113-116, wide intervals

![Example 4.7, mm. 113-116, wide intervals](image)

Example 4.8, mm. 317-320, wide intervals

![Example 4.8, mm. 317-320, wide intervals](image)

Endurance Challenges Through Extended Passages

Practical experience and recording analysis points to two major passages that pose extraordinary endurance demands. These passages may require compromises in order to
successfully execute. While these concessions seem less than ideal, even commercial recordings demonstrate their need.

The first major passage (mm. 141-201) is the buildup to the climax at m 199. This section poses several physical challenges to the trumpet player. First, after a 58 measure buildup, the performer must end on a high concert D at \textit{fff} followed by a decrescendo to \textit{ppp}. This challenge is compounded by lack of rests in the passage.

The lack of rests creates three problems. First, the passage is taxing due to its extended length. Second, there are only short opportunities to breathe. Without an opportunity for a full, relaxed breath, endurance problems are exacerbated and tension can develop. Finally, the passage is made up of short, repeated motives that can encourage breathing after every iteration. Such an approach to breathing can add tension to an already tension-inducing passage.

The problems of this passage can be best dealt with by encouraging the most tension-free approach possible. This means that the performer should maintain a soft dynamic for as long as possible. Accented notes can be brought out, but in general, the passage is best served by keeping the dynamics softer than the performer might naturally be inclined. The Balsom recording demonstrates this approach to dynamics, particularly at m. 182, where the performer might otherwise naturally play too loudly. Additionally, breathing should be carefully planned out. Measures 141-181 are well served by fewer breaths.

Finally, the performer might consider minor alterations. The change in orchestration between mm. 169 and 170 lends itself naturally to a \textit{caesura}. While this is effective from an endurance standpoint, it could be potentially unsatisfying musically in light of the \textit{stringendo} in the preceding measures. Another option is to strategically replace notes with rests in the triplet passage. This approach is most effective after m. 191, where the performer would most likely be
dealing with excess tension and struggling to take a full, relaxed breath.

The other major endurance challenge of the work occurs in mm. 268-331. Like the previous passage, this extended section offers few opportunities for rest. Breathing tension is less of a concern due to the slightly longer rests and the generally more melodic writing. There is a recapitulation of the triplet motive from mm. 141-201, but this passage is considerably shorter and therefore does not introduce the same tendency to over-breathe.

While mm. 268-331 introduce fewer breathing difficulties, the passage is significantly more demanding in terms of endurance. Due to its higher tessitura, louder dynamics, use of flutter tonguing in the upper register, wide intervalic jumps, and a variety of effects, the passage has a high potential for suboptimal performance. Based on commercial recordings, the swing Un poco tranquillo passage beginning at m. 302 appears to be most likely to show symptoms of a breakdown. Gert Fischer's version reveals missed notes, intonational and timbral signs of strain and tension, as well as unresponsive notes. Håkan Hardenberger's recording includes a wrong note while the rest show a noticeable timbral differences.

Like the earlier passage, the performer should consider maintaining a softer dynamic. Additionally, upper register flutter tonguing should initially be removed and only slowly added back when the performer is confident in strongly and securely completing the passage. Finally, there is a potential solution in mm. 313-314 to both the endurance challenge of the passage and a quick change from open to muted. A recording posted on YouTube of Josh Rogan inserts an extra two measures of piano vamping in mm. 313-314 (Example 4.9). Such an addition allows the performer much needed time to rest as well as time to add the mute.

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Example 4.9, mm. 313-314 can be repeated in the accompaniment to facilitate adding the mute

Conclusion

Zimmermann's Trumpet Concerto challenges the performer with a variety of musical and technical demands. Despite being regarded as one of the most important 20th-Century works for trumpet, the concerto's many demands have led to a limited number of performances. It is hoped that through a thoughtful approach to the work, it will be more accessible and thereby take its deserved position as part of the standard trumpet repertoire.
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