
DISSERTATION

Presented to the graduate council of the University of North Texas in Partial Fulfillment of the requirements For the Degree of DOCTOR OF MUSICAL ARTS

by

Ronald D. Babcock, B.A., M.M.
Denton, Texas
May, 1994

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Johann Joseph Fux's influence on the development of eighteenth-century alto trombone literature is significant. His music, when compared with that of other composers who wrote for the alto trombone before 1730, reveals a more elaborate and frequent use of the instrument. Many of Fux's compositions call for alto, tenor, or bass trombone, but his *Sonata a Quattro K. 347* and *Alma Redemptoris Mater K. 186* are of particular interest in regard to the composer's treatment of the alto trombone. This study points out the technical demands placed on the trombonist in Fux's works as compared to such contemporary composers as Antonio Caldara and Marc' Antonio Ziani.

The primary goal of this study is to substantiate the importance of Fux's role in the development of the alto trombone repertoire. Published and unpublished works by Fux that significantly incorporate the instrument have been studied and compared to compositions of his contemporaries. A thorough discussion of *Sonata a Quattro* and *Alma Redemptoris Mater* illustrates the technical aspects of his alto trombone writing.

The secondary goal of this study is to create a performing edition of *Sonata a Quattro* and *Alma Redemptoris Mater*. The existing editions in *Denkmäler der
Tonkunst in Österreich and Johann Joseph Fux, Sämtliche Werke are less than complete. There are no individual parts for performers, and tempo indications for several movements are missing. Mistakes in the parts of Sonata a Quattro and discrepancies between the figured bass and continuo realization have been corrected for the creation of a new edition.

Tempo, ornamentation, instruments, and articulation are also discussed to assist in the presentation of an historically informed performance of the Sonata a Quattro and Alma Redemptoris Mater.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Library.
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School of Music
Graduate Recital

RON BABCOCK, Alto and Tenor Trombone

Assisted by
Rose Marie Chisholm, Piano
June Satton, Trombone
Terry Hopkins, Bass Trombone

Tuesday, June 24, 1986  8:15 p.m.  Concert Hall

Sonata in Eb . . . . . . . . . . . . . . . . Gottfried Finger
   Allegro moderato
   Tempo di menuetto
   Adagio - Allegro comodo

Fantaisie Lyrique. . . . . . . . . . . . . Jules Semler-Collery

Sonata No. Four for Three Trombones. . . . . Pergolesi/Sauer
   Allegro
   Adagio
   Presto e Staccato

Intermission

Concertino. . . . . . . . . . . . . . . . Ferdinand David
   Allegro maestoso
   Andante marcia funebre
   Allegro maestoso

Sonata Concertante . . . . . . . . . . . Walter S. Hartley

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts
presents

Graduate Recital

RON BABCOCK, Alto and Tenor Trombone

Assisted by
Daniel Galbraith, Piano

Concerto for Alto Trombone
Johann Albrechtsberger
(1736-1809)

Allegro moderato
Andante
Allegro moderato

Sonatine
Jacques Castérède

Allegro vivo
Andante sostenuto
Allegro

INTERMISSION

Trombone Concerto
Edward Gregson

Fantastic Polka
Arthur Pryor
(1870-1942)

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

WEDNESDAY, JULY 5, 1989
RECITAL HALL
8:00 P.M.
University of North Texas
College of Music

presents

A Graduate Recital

RONALD D. BABCOCK, trombone
accompanied by Evelyn Barthold, piano

Monday, July 5, 1993  8:15 p.m.  Concert Hall

Concerto  Christian Gouinguene
   Allegro
   Sicilienne
   Allegro vivo

Romance  Carl Maria von Weber
(1786-1826)

Ballade  Eugène Bozza
(1905-1991)
   - Intermission -

Concertino  Lars-Erik Larsson
   Preludium: Allegro pomposo
   Aria: Andante sostenuto
   Finale: Allegro giocoso
(1908-1986)

Thoughts of Love  Arthur Pryor
(1870-1942)

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University of North Texas
College of Music

presents

A Graduate Lecture Recital

RONALD D. BABCOCK, trombone
assisted by
Kerry French, soprano • Alexandra Adkins, violin
Madeline Adkins, violin • Heather Groth, bassoon
Robert Santillo, organ

Monday, November 22, 1993  5:00 pm  Organ Recital Hall

A STUDY OF SONATA A QUATTRO, K. 347 AND
ALMA REDEMPTORIS MATER, K. 186 BY
JOHANN JOSEPH FUX: THE HISTORICAL
SIGNIFICANCE AS WORKS FOR ALTO TROMBONE
AND PERFORMANCE CONSIDERATIONS

Sonata a Quattro, K. 347 .......................... Johann Joseph Fux
(1660-1741)

Alma Redemptoris Mater, K. 186 ............... Johann Joseph Fux

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts
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INTRODUCTION

Many modern sources regard Johann Joseph Fux as the most important Baroque composer in eighteenth-century Vienna. As a composer of music for the alto trombone however, he has been all but ignored. His masses, vespers, oratorios and sonatas which include significant trombone parts are far more numerous than those of earlier composers, and the alto trombone is given prominent solo parts in several of his works. His two works that most significantly feature the alto trombone are the *Sonata a Quattro K. 347* and *Alma Redemptoris Mater K. 186*. The purpose of this study is not only to show the historical significance of these two works, but to substantiate Fux's important role in the development of the alto trombone repertoire as well.

Born in Hirtenfeld in 1660, Johann Joseph Fux was able to fulfill his desire to become a musician by acquiring an education not customarily available to the peasant class. His ensuing rise to the position of one of the most important and influential composers in eighteenth-century Vienna was remarkable considering the social status of his parents. Little else is known about his life until 1680 when he entered the university in Graz and began his musical studies. In 1698 Emperor Leopold I appointed Fux to the position of court composer with the intention that he compose primarily liturgical and instrumental music. The appointment was prompted by court composer C. A. Badia's interest in writing only operas and oratorios. After the death of Leopold I, Fux remained court composer under Emperor Joseph I (r. 1705-1711). Joseph I was one of many emperor-musicians, and his respect for the trombone
is evidenced by his *alma ingrate* (1705) for soprano, tenor trombone, and continuo. After 1713 Fux served as vice Kapellmeister to the court under Charles VI and as Kapellmeister to Wilhelmine, widow of Joseph I. In 1715, when principal court Kapellmeister Marc' Antonio Ziani died, Fux was promoted to Ziani's position, which he held until his own death on February 13, 1741.\(^1\)

CHAPTER I
THE ALTO TROMBONE IN THE MUSIC OF JOHANN JOSEPH FUX AS COMPARED TO HIS CONTEMPORARIES

Much has been written about eighteenth-century Viennese compositions for trombone. Johann Joseph Fux is frequently mentioned as being among the earliest composers to exploit the alto trombone in a soloistic manner. In his dissertation, The Soloistic Use of the Trombone in Eighteenth-Century Vienna, C. Robert Wigness points out the technically challenging extended solo passages and high tessitura of the Sonata a Quattro K. 347 and Alma Redemptoris Mater K. 186. These two works are among the first to fully exploit the alto trombone's qualities as a solo instrument.

Although many of his compositions are operas and keyboard works, Fux is best known as a theorist and composer of church music. Of his 405 works catalogued by Köchel, at least 150 sacred works include parts for trombones. Some of his masses in the stilus mixtus include a large number of independent trombone parts as compared to other early eighteenth-century compositions. The alto and tenor trombone are given prominently independent parts in the opening sonatina of his Missa Corpus Christi (1713). Other independent parts occur in the Kyrie and Credo, the most prominent of which is a twenty-six-measure Andante section in the Kyrie featuring an alto trombone.

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3Stilus mixtus is the mixing of voices and instruments in various combinations with independent parts for instruments as opposed to the stilus a cappella in which instruments serve only to double the voices.
obbligato. Example 1a is an excerpt from the opening measures of the Mass and Example 1b is from the Kyrie.

Example 1a. Opening sonatina to Missa Corpus Christi by Fux (1713).

Example 1b. Kyrie from Missa Corpus Christi.
Fux's willingness to write such parts may have been due to the abundance of fine trombonists in Vienna at the time. Of particular notoriety were Leopold Christian, Sr., and his sons Leopold Christian, Jr, and Hans Georg Christian. Wigness has speculated that one of these trombonists may have been the intended performer of the *Sonata a Quattro* and *Alma Redemptoris Mater*. This may be a valid assumption, considering the high praise Fux himself gives in a petition to raise the salary of Leopold Christian, Sr.

Leopold Christian, trombonist, who on his instrument has no equal, and he alone can meet the most difficult execution, I can advise nothing else than to award him 50 florins per month and an additional 10 florins per month for other duties.5

Other similar petitions by Fux illustrate his respect for the capabilities of both the instrument and the several fine players available to him.6

Although Fux was not the first composer to use the alto trombone in a soloistic manner, he certainly was one of the most prolific. Stewart Carter's article *Trombone Obbligatos in Viennese Oratorios of the Baroque* provides a list that includes six oratorios by Fux with solo alto trombone obbligatos. This number is equaled only by Antonio Caldara (c.1670-1736) whose first solo alto trombone obbligato does not appear until 1726 in the aria *Cost a fiume*. Earlier oratorios by Caldara include combinations of alto and tenor trombone. Of the small number of instrumental works by Caldara, none includes trombones.7

Carter's article lists neither the *Sonata a Quattro* nor the *Alma Redemptoris*.

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5Ibid. 26.  
Mater by Fux because they are not part of any known oratorios. Fux's soloistic writing for the alto trombone is unmatched by his contemporaries when the obbligatos from the oratorios, masses, and vespers are considered together.

Soloistic works for alto trombone which pre-date those of Fux were composed by Antonio Draghi (1635-1700) and Marc' Antonio Ziani (1653-1715). The earliest of these works is Draghi's aria *Si spezza il suolo* (1694) which calls for bass voice, alto trombone, and bassoon. While the trombone serves as an obbligato instrument, it shares that duty somewhat equally with the bassoon, as seen in Example 2 from Carter's article.⁸

**Example 2.** *Si spezza il suolo* from the oratorio *Il libro con sette sigilli* by Draghi (1694).

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Ziani composed an *Alma Redemptoris Mater* in 1705, scored for alto and tenor trombones, alto voice, bassoon, and organ. The solo duties in this work are shared equally among the three wind instruments. Two of Ziani's oratorios contain arias for alto voice and alto trombone, *Tempo verrá* from *Il mistico Giobbe* (1704) and *Se dei pur senz' aita* from *La passione nell' orto* (1708). No specific information has been written about these two works, but the typical Ziani aria of this type is a single movement ABA form, much shorter than a work such as Fux's *Alma Redemptoris Mater* K. 186.9 There are no known authenticated instrumental works by Ziani and his total output (approximately 186 works) is only slightly larger than the total number of works by Fux which include trombone parts.10

The combination of Fux's influence as a well-known composer in Vienna and the availability of fine trombonists prompted other composers of the time to write for the alto trombone. Among these was Fux's most famous pupil, Georg Christoph Wagenseil (1715-1777), whose *Concerto* is considered to be the first written for alto trombone. Additional concertos were written by other well-known composers, such as Johann Georg Albrechtsberger and Leopold Mozart. The theoretical teachings of Albrechtsberger were based on Fux's treatise on counterpoint, *Gradus ad Parnassum*. The treatise includes examples of Fux's own compositions, many of which contain parts for alto trombone. One such work used as an example of *stylus mixtus* is the *Missa Credo in unum Deum* K. 11, scored with two trombone parts.11 The many composers who studied with Fux or studied his music observed the large number of his compositions that

---

incorporated the alto trombone. A subsequent increase of alto trombone appearances in secular orchestral literature is evident in the late eighteenth and early nineteenth centuries. Of particular notoriety are Beethoven's *Fifth Symphony* and the operas of Gluck and Mozart. Beethoven and Mozart both studied from Fux's *Gradus ad Parnassum*.

Appendix A lists selected published and unpublished works by Fux with significant parts for alto trombone. Many unpublished works such as his oratorios would serve as valuable additions to the repertoire if modern editions of the arias were provided. Also among the unpublished works is a *Sonata a Tre K. 365*, written between 1726 and 1739. It is scored for two violins, alto trombone, organ and cello. The addition of these sonatas and arias establishes Fux as one of the most important figures in the early development of the alto trombone repertoire. Of the published works, *Sonata a Quattro K. 347* and *Alma Redemptoris Mater K. 186* best illustrate Fux's style of writing for the alto trombone. A detailed discussion of each of these works follows.

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12 Köchel, *Johann Josef Fux*, 162.
CHAPTER II

SONATA A QUATTRO K. 347

Although the date of this sonata is unknown, it is part of a collection of instrumental works compiled for publication in 1717 and 1718 by one of Fux's students, Johann D. Zelenka. It represents a more conservative style of Fux's writing, reflecting the earlier Baroque practice of mixed ensemble sonatas similar to Giovanni Gabrieli's Sonata pian' e forte (1597). Fux's sonata is however, much longer, consisting of three fugal movements.

This sonata clearly falls into the category of sonata da chiesa (church sonata). Organ serves as the continuo instrument, as is normally the case. The fugal writing which prevails throughout each movement and the indication of tempo markings rather than dance titles are also indicative of a sonata da chiesa. The performance of church sonatas usually occurred in connection with the Epistle, Gradual, or perhaps Offertory of the Mass, as was the case with Giovanni Gabrieli's sonatas. Sonatas were also performed during Vespers services. It is possible that the Sonata a Quattro K. 347 was composed for any of the aforementioned sacred functions. The majority of Fux's sonatas are three movements, as is the case with the Sonata a Quattro. The key is g minor, although the last flat of the key signature has been omitted, a common practice.

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14Claudio Monteverdi's Sonata sopra Sancta Maria from the 1610 vespers is an early example scored for a large orchestra which includes three trombones.
in the Baroque period. The instrumentation consists of violin, cometto, trombone, bassoon, and organ continuo. In this respect Fux reflects an earlier Baroque combination similar to Gabrieli’s sonatas. This combination is unusual for the time, since by the eighteenth century the cometto had almost completely fallen from use. With the solo violin sonata rapidly gaining popularity, such instrumental combinations would soon be obsolete.

The following detailed discussion of each of the movements is based on Guido Adler’s 1902 edition in Denkmäler der Tonkunst in Österreich. Adler includes no specific critical notes, but he does discuss two of Fux’s church sonatas that illustrate his contrapuntal techniques. Fugal themes and tonal centers of the Sonata a Quattro are pointed out by Adler, but no analytical details are included. Adler also mentions the sonata as being among those which demonstrate the “contrapuntal mastery of Fux in its entirety”. 16

Movement I

A fifteen-measure introduction without tempo indication begins the sonata. Adler suggests in his preface that it should be andante but gives no explanation for the proposed tempo. The brevity, melodic character, and harmonic rhythm suggest that a slow introduction would be appropriate, as slow introductions of this type are not uncommon in the allegro movements of Baroque sonatas. The introduction ends on a perfect authentic cadence with a picardy third ornamented by the alto trombone. The same cadential formula is used to end

16Adler, Guido, “Einleitung” from Denkmäler der Tonkunst in Österreich IX (Vienna: Artaria & Co., 1902), x.
the movement, with the alto trombone again serving to ornament the cadence as shown in Example 3.

**Example 3.** Cadences at measure 15 and the end of Movement I from the *Sonata a Quattro.*

The first movement is a triple fugue with an introduction that serves to introduce the first subject. The second and third subjects enter in the *allegro,* and all three combine to end the movement. The thirty-second note passages in the third subject show that Fux expected the trombonist to be able to articulate rapidly. Other technically difficult passages for alto trombone within the movement include the execution of rapid wide leaps, as shown in Example 4. Example 5 shows each of the three fugal subjects.
Example 4. From the alto trombone part in Movement I of Sonata a Quattro.

Example 5. Fugal subjects in Movement I of Sonata a Quattro.

The first movement is the longest of the three and the most technically challenging for the trombonist. There are however, different demands placed on the performer in each of the other two movements.

Movement II

This thirty-six-measure adagio is the shortest of the three movements. The stile antico triple meter incorporates rhythmic values that consist largely of half
notes and whole notes. The imitative counterpoint is of a freer nature, with two brief themes presented separately at the beginning and developed throughout. Suspensions from the second theme that hold over the first beat of nearly every measure are a distinct characteristic of the movement.

The unsettled tonal nature of the movement begins in E-flat major, passes through a tonicization of c minor, and ends in g minor. The perfect authentic cadence in g minor ends the *adagio* and resolves directly into the first measure of the final *allegro*. Technical demands of the movement are few for the trombone, but some phrases are long and of a somewhat high tessitura, as seen in Example 6.

**Example 6.** From the alto trombone part in Movement II of *Sonata a Quattro*.

![Example 6](image)

**Movement III**

The final movement is a double fugue in g minor. The transition from the second to third movements is *attacca*, and the *stile antico* triple meter is retained. The first subject is stated and immediately developed in a nine-measure sequential solo for the violin. The subsequent entrances by the rest of

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**17** *Stile antico* refers to the older polyphonic vocal style in which the beauty of the music is emphasized over the expression of the text. The half-note generally serves as the basic pulse in this style.
the ensemble move the tonality through f minor, c minor, d minor, F major, B-flat major, and finally back to g minor with a perfect authentic cadence. The second subject incorporates the remaining instruments, each entering in score order at regular intervals. The section ends with a half cadence in g minor. Extensive development of both themes follows, and the movement concludes with a thematically independent coda. The two subjects of the double fugue are shown in Example 7:

Example 7. Fugal subjects in Movement III of Sonata a Quattro.

The multi-sectioned coda begins in common time with a short figure repeated in imitation for only three measures. A four-measure toccata section follows, which presents the longest passage of sixteenth notes for the alto trombone as shown below in Example 8:

Example 8. Alto trombone part, Movement III of Sonata a Quattro.
The final six measures of the sonata are *adagio*, alternating from common time to six-four and back to common time.

Although it is not a solo for alto trombone, the sonata is historically significant because of the technical demands it places on the performer. In addition, the eight-minute performance duration is uncommonly long as compared to other small ensemble sonatas that include alto trombone before 1700.
Fux's *Alma Redemptoris Mater K. 186* has been described by Wigness as "one of the longest and most elaborate trombone solos in a vocal work of the early eighteenth century."\(^{18}\) The earlier discussion comparing it with works by Fux's contemporaries supports that statement and shows that the *Alma Redemptoris K. 186* is the most significant work for alto trombone composed before 1728. As is the case with many of Fux's works, the exact date of composition is unknown. However, an inscription on the title page indicates performances dates of February 1, 1728 and January 5, 1730.

This work is one of several Marion antiphons catalogued by Köchel for soprano voice and instrumental accompaniment. K. 186 is the only antiphon by Fux that calls for solo alto trombone, two violins, bassoon, and organ. An additional *Alma Redemptoris K. 200* by Fux is scored with two ripieno trombone parts.\(^{19}\) The four Marion antiphons sung during the offices after the twelfth century include the *Regina caelorum*, *Regina coeli*, *Salve Regina*, and *Alma Redemptoris*. The *Alma Redemptoris* is sung during the vespers from the Saturday before the first Sunday of Advent to the second Vespers of the Purification.\(^{20}\) Egon Wellesz speculated that this particular antiphon is of such an emotional nature that it could have been written for an opera or oratorio.\(^{21}\)

---


\(^{19}\) Köchel, *Johann Joseph Fux*, 85.


The correspondence of the inscribed performance dates with the usual season of its performance however, suggests that it was written for performance during the vespers service, not as part of a larger work. Hellmut Federhofer, editor of *Johann Joseph Fux Sämtliche Werke*, also mentions that the motets and antiphons were not intended for use in larger works.\(^{22}\)

The text, which can be traced to a Munich manuscript of about the thirteenth century, is a prayer to the virgin Mary for mercy on the people. The Latin text with English translation is shown below:

\[
\begin{align*}
\text{Alma Redemptoris Mater,} \\
\text{Loving Redeemer Mother,} \\
\text{quae pervia caeli porta manes,} \\
\text{who accessible heaven gate you remain,} \\
et stella maris, succure cadenti, \\
\text{and star of sea, succor falling,} \\
surgere qui curat populo \\
\text{to rise who strives people;} \\
Tu quae genuisti natura mirante, \\
\text{You who begot nature marveling,} \\
tuum sanctum Genitorum, \\
\text{your holy Creator,} \\
Virgo prius ac postierius, \\
\text{Virgin before and after,} \\
Gabrieli ab ore sumens illud Ave, \\
\text{of Gabriel from mouth receiving that "Ave,"} \\
\text{peccatorum miserere.} \\
\text{sinners have mercy.}^{23}
\end{align*}
\]


\(^{23}\)Jeffers, *Translations and Annotations of Choral Repertoire*, 93.
The group of solo motets and antiphons to which this work belongs shows the influence of the Neapolitan school. Many are solo da capo arias introduced by a recitative. Although K. 186 does not follow the da capo form, it does share the emotional character associated with the Neapolitan opera.

Each of the five movements of Fux's Alma Redemptoris K. 186 will be discussed individually with regard to stylistic features and the role of the alto trombone.

Movement I

Entitled Sonatina, this two-part movement begins with a fourteen-measure slow introduction for solo trombone. The allegro section immediately follows with the longest sixteenth-note passage of the work as shown in Example 9 below:

Example 9. From the alto trombone part in Movement I of the Alma Redemptoris.

24 The Neapolitan style was developed primarily in Naples at the end of the seventeenth-century. It is associated with an emphasis of melodic line in opera over other dramatic concerns. Features include beautiful melodies with light accompaniment and the emergence of the da capo aria. The style remained popular throughout much of the eighteenth-century.

25 Wellesz, Fux, 29, 30.
This twenty-eight-measure movement features the trombone with violin accompaniment, while the soprano solo does not enter until Movement II. Within this short movement, Fux incorporates the ritornello technique of the Baroque concerto. The formal diagram in Example 10 shows that the solo trombone part serves to modulate and establish tonal centers while the accompaniment serves to confirm tonal centers through cadences. The firm establishment of tonic and dominant is also evident in the movement, a trait of the fully developed ritornello technique.

Example 10. Formal diagram of Movement I of the *Alma Redemptoris*.

<table>
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<tr>
<th>solo 1</th>
<th>tutti 1</th>
<th>solo 2</th>
<th>tutti 2</th>
<th>solo 3</th>
<th>tutti 3</th>
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<tbody>
<tr>
<td>measures: 1.......3</td>
<td>3.......6</td>
<td>6.......11</td>
<td>11....14</td>
<td>15............25</td>
<td>25.......28</td>
</tr>
</tbody>
</table>

Movement II

The soprano part begins the second movement with a slow introduction, twice stating the opening line of the text, "Loving mother of redeemer." *Un poco Allegro* is the tempo indication for the remainder of the movement to which the text, "Loving Mother of the Redeemer, who remains the accessible Gateway of Heaven and Star of the Sea," is set. The trombone and voice serve as equal melodic partners in the thirty-two measure movement. Sections of imitative dialogue are intertwined with extended coloratura passages in thirds between voice and instrument, as shown in Example 11.
Example 11. Soprano and alto trombone in Movement II of the *Alma Redemptoris.*

The uplifting nature of the movement with its rising sixteenth-note lines and major tonality fits the text. Here Fux has considered the meaning and expression of the text in order to define the musical content as stated in his *Gradus ad Parnassum:* "...the melody should be appropriately set in a way that is clear and expressive, it should be easily sung at sight by the singer."²⁶

Movement III

The musical expression of Fux in his text settings is most evident in the third movement which is scored for solo voice and continuo. The portion of text set in this movement is, "Give aid to a falling people that strives to rise; O Thou who begot thy Holy Creator, while all Nature Marveled." For each of the four

occurrences of the word *cadenti* (falling), Fux uses a similar descending motive. An ascending scale figure is used for the two occurrences of the word *surgere* (to rise). Example 12, below, shows the rising and falling motives:

**Example 12. Movement III from the *Alma Redemptoris*.**

The key of the movement is g minor, and Fux takes care to state all parts of the text at least once in the tonic key. A short aria in triple meter with a simple accompaniment best describes the character of the movement. It is not, however, in da capo form, as is the case with the arias from his oratorios.27

**Movement IV**

The fourth movement, indicated *Un poco Allegro*, incorporates a greater variety of rhythmic combinations than the other movements. The mixing of triple and duple rhythms gives it a character resembling the *stile gallant*.28 The type of rhythmic conflict shown in Example 13 is not found in any of the other movements. Such rhythmic variety demonstrates the broad style range of which Fux was capable, particularly as compared to the earlier *Sonata a Quattro*.


28*Stile gallant* refers to the pre-classical style. Characteristics of the style include the melodic sigh, long trills, and the free mixing of duple with triple rhythms.
Later works such as the *Alma Redemptoris* help to dispel the label given to Fux as the "Austrian Palestrina."29

**Example 13.** Conflict of rhythm found in Movement IV of the *Alma Redemptoris*.

![Example 13](image)

The setting of the text, "Virgin before and after receiving that 'Ave' from the mouth of Gabriel," is in the same jubilant style as the second movement. The trombone and voice combine in imitation, culminating with coloratura passages as seen in Example 14. All four statements of the word "Ave" precede cadences and are similarly melismatic.

Example 14. Soprano and alto trombone from Movement IV of the *Alma Redemptoris*.

Movement V

The words "have mercy on Sinners" are all that are set in the final and longest of the movements. The imitative style between trombone and voice prevails throughout the movement, as shown in Example 15:

Example 15. Soprano and alto trombone in Movement V of the *Alma Redemptoris*.

No long coloratura passages are found as in other movements, so technical considerations for the trombone focus on long phrases and trills. The
somewhat high tessitura (between d\textsuperscript{1} and a\textsuperscript{b1}) may also be a factor for some performers, considering that it comes at the end of the piece. The longest such phrase in the movement is shown below in Example 16.

Example 16. Alto trombone part in Movement V of the *Alma Redemptoris*.

\[\text{Tbn.}\]

Fux does not call for the execution of trills as liberally as many composers.\textsuperscript{30} The movement does, however, require the alto trombonist to execute a half step trill on d\textsuperscript{1} and two whole step trills on c\textsuperscript{1}. The distance between harmonics and the way in which the half step trill is approached make it particularly difficult for the alto trombone. Example 17 shows the trill in context:

Example 17. Alto trombone trill from Movement V of the *Alma Redemptoris*.

\[\text{Tbn.}\]

The *Alma Redemptoris Mater K. 186* by Fux has been shown to be a significant solo work for the alto trombone. Melodic roles are shared equally by both voice and instrument, and Fux himself placed the trombone as the

\textsuperscript{30}As illustrated by the example in Wigness' *Soloistic use of the Trombone in Eighteenth-Century Vienna*, pp. 32 and 33, Georg Reutter requires the execution of many trills in the *Domine* from his *Requiem*. The date of composition is unknown; however, Reutter was appointed as court composer in 1731.
uppermost voice. Other works of the period may make similar technical
demands, but no earlier work places the alto trombone in such a dominant solo
role. A performance duration of at least ten minutes placed unprecedented
responsibilities upon performers of the instrument. With the availability of fine
trombonists, such as those in the Christian family, composers in Vienna were
able to follow Fux's lead of in building a repertoire for the alto trombone.
CHAPTER IV

PERFORMANCE CONSIDERATIONS

The previous discussion has helped to provide an understanding of the historical background, significance, and context of Fux's *Sonata a Quattro* and *Alma Redemptoris Mater*. This knowledge should prove valuable in the presentation of an historically informed performance. Much general information is available from surviving sources about performance techniques, but little has been written about specific considerations for the trombonist. The following discussion will cover instrumentation, rhythm, tempo, articulation, and other Baroque performance practices which the trombonist should consider.

The Instrument

It is generally accepted that the flaring of the trombone bell occurred by around 1740.\(^{31}\) There is, however, evidence suggested by a surviving example at The Shrine to Music Museum in Vermillion, South Dakota, that the transformation to a larger bell and bore had not been completed by mid-century. The ten-millimeter bore of a 1744 tenor trombone by Johann Paul Franck matches that of many other examples from the sixteenth and seventeenth centuries.\(^{32}\) The bell of the Franck trombone is 12.1 centimeters, a diameter of only one to two centimeters larger than earlier examples. Dimensions of the


Franck instrument, which was built in Vienna, are very close to most modern reproductions built by Collier, Finke, Meini, and other manufacturers of sackbuts. The information regarding dimensions, as well as the instrumentation of the works to be performed, indicate that a performance on sackbut would be appropriate. The alto sackbut is suitable for balance with the softer cornetto and violin, and combinations of those instruments, as mentioned earlier, existed as early as the sixteenth century. The obvious problems associated with balancing a trombone with solo voice may also be alleviated by using an alto sackbut.

Tempo and Rhythm

In his *Sonata a Quattro* Fux has provided tempo indications for all but the introduction to the first movement. As mentioned earlier, Adler suggests that the introduction should be performed *andante*. There is no evidence to indicate any other than a slow introduction, as they are common to fast movements of the period. Furthermore, Fux would have no reason to include the *allegro* marking that follows in the movement if a change in tempo were not intended. The third and the final movements of his *Alma Redemptoris Mater* are also without tempo indications. Various rules have been documented to aid in establishing tempos for these movements.

The meter of the second movement is $\frac{3}{4}$. According to many sources, it should be performed at a moderately slow tempo in comparison to the final meter of the movement, which is $\frac{3}{2}$. This assumption is based upon the writings of Robert Donington, who states that the smaller the bottom number is in

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relation to the top number of a key signature the faster the tempo. He also states that one cannot rely completely on this method of determination, due to the uncertainty of practice at the beginning of the eighteenth century. In the case of the *Alma Redemptoris Mater*, good musical sense dictates that the tempo of the third movement should indeed be slower than the *allegro* movements which precede and follow it. A moderately fast tempo (*allegro moderato*) would in turn be appropriate to the character of the final movement. The tempo marking *allegro moderato* could also permit easier execution of the long phrases.

The question of how fast is *adagio* and how slow is *allegro* is addressed by Quantz in his treatise *On Playing the Flute*. He assigns metronome markings to the various tempo indications to serve as a guide. They range from the fastest, *allegro assai*, in which a quarter note equals 160 beats per minute, to the slowest, *adagio assai*, in which a quarter note equals 40 beats per minute. More helpful, however, are Quantz' instructions on the proper manner of playing *allegro*.

No attempt ought to be made to play the allegro more quickly than the passage-work can be played with uniform quickness, lest you be forced to play some passages, perhaps more difficult than others, more slowly which causes a disagreeable alteration of the tempo.

Quantz' statement is good advice for the performance of any music with technically challenging figures. Another area addressed by Quantz is the concept of rhythmic stress on important notes.

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Where it is possible, the principal notes always must be emphasized more than the passing. In consequence of this rule, the quickest notes in every piece of *moderate tempo*, or even in the *Adagio*, though they seem to have the same value, must be played a little unequally, so that the stressed notes of each figure, namely the first, third, fifth, and seventh, are held slightly longer than the passing, namely the second, fourth, sixth, and eighth, although this lengthening must not be as much as if the notes were dotted.36

The concept of unequal notes has been addressed in many treatises of the period.37 Debates by modern scholars question the amount of stress appropriate and even the existence of the practice in Germany.38 When used with discretion, however, the technique lends grace to long passages of even note values. An application of the technique to a fast passage from the *Alma Redemptoris* is shown in Example 18. In fast passages such as this, the performer should stress only the first note of each four-note figure.39

Example 18. Illustration of stress placed on fast sixteenth-note passages in Movement IV of the *Alma Redemptoris*.

Another aspect of rhythm and tempo which will help achieve a good Baroque performance is the proper execution of rubato. To many misinformed performers, the use of rubato has been restricted to music composed after the

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36Ibid. 123.
eighteenth century. The practice is in fact well documented in the Baroque period and considered to be an important aspect of good musicianship, as mentioned by Mersenne in his *Harmonie Universelle* (1636).

The beat—whether in two or in three— is changed a number of times to make a given piece of music sing, hurrying or retarding the downbeat or the upbeat according to the text and words, or to the differing passions of the subject.\(^{40}\)

The subtle acknowledgement of cadences is especially important in imitative passages which seem to proceed endlessly without rest. It is therefore important for the performer to have a working knowledge of the basic harmonic structure of the piece. The fugal movements of the *Sonata a Quattro* have many cadences which are not apparent at a glance. An analysis will reveal points of momentary rest, helping to determine where rubato might be appropriate. The amount of rubato must be applied in accordance with the importance of the cadence. It may range from a slight hesitation between phrases to a rallentando at the end of the movement.

**Ornamentation**

The contrapuntal nature of the *Sonata a Quattro* leaves little room for ornamentation. Excessive embellishments can easily obscure the melodic lines and should therefore be limited to final cadences. Fux preferred his music to be performed "without all the embellishments, ornaments and variations in which singers and instrumentalists used to try to outdo each other."\(^{41}\) However, he does call for the execution of trills in the *Alma Redemptoris Mater*. A general

\(^{40}\)ibid. 32.
\(^{41}\)Wellesz, *Fux*, 22.
rule of practice for the seventeenth and eighteenth centuries is to always begin the trill on the beat, one diatonic step above the written note. When the duration of the note permits, there should be a gradual acceleration through the trill. A slight hesitation on the principal note should be made before continuing. Example 19 illustrates this interpretation of a trill from the *Alma Redemptoris Mater*.

**Example 19.** Illustration of the interpretation of a trill from Movement V of the *Alma Redemptoris*.

During the Baroque period, vibrato was described in many sources as an ornament that serves to color certain notes, and the soloistic passages of the *Alma Redemptoris Mater* provide many opportunities to use it. Modern vibrato is generally incorporated as an integral part of the tone. In Baroque performance practice, however, it should be held for the end of select notes and be unobtrusive, as described by Donington:

Excepting as an ornament, Baroque vibrato differs from romantic vibrato in being less intense, less sustained, less insistent in every way, but certainly not in being altogether absent.  

Articulation

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On the topic of articulation Quantz remarked, "notes must not appear to be glued together." Trombonists should be aware of this concept in which a lifting or silence falls between the notes unless otherwise notated by the composer. This practice, known as articulatory silence, is best illustrated with an example from the Alma Redemptoris. Although it is difficult to notate the exact amount of silence between the notes, the opening as it might be notated with regard to performance practice is shown in Example 20.

Example 20. Illustration of a stylistic performance of the Sonatina from the Alma Redemptoris.

![Example 20. Illustration of a stylistic performance of the Sonatina from the Alma Redemptoris.](image)

The performer must take care not to tongue the beginnings of notes too hard or cut them off too sharply. There should instead be a rounding of the notes to instill grace to the melody.

Perceiving editions of *Alma Redemptoris Mater* and *Sonata a Quattro* will provide valuable additions to the alto trombone repertoire. Although suitable for study, the existing editions in *Denkmäler der Tonkunst in Österreich* and *Johann Joseph Fux, Sämtliche Werke* are not sufficient for performance. There are no individual parts for performers, and tempo indications for several movements are missing. Tempo markings applied to the performance editions of *Alma Redemptoris Mater* and *Sonata a Quattro* have already been discussed. While mistakes in the parts of Adler's edition of *Sonata a Quattro* need correction, and discrepancies exist between the figured bass and continuo realization, Federhofer's edition of *Alma Redemptoris Mater* is relatively free of error. Critical notes of both editions are included in Appendix B.

The inclusion of cornetto in *Sonata a Quattro*, as well as the inherent problems of balance deem it practical to create an edition for modern instruments. Replacing the cornetto with a trumpet would simply compound balance problems due to the range of the part. The range of a transposed B-flat trumpet part would be from $e^1$ to $e^3$, a difficult register in which to balance with a violin. The re-scoring and lowering of some figures would alleviate the problem of a high tessitura, but the problem of balancing a trumpet against a violin in the same register would remain. Three possible instrumental combinations exist which do offer practical solutions. A violin may
be used to replace the cornetto, resulting in a well-balanced instrumentation. In this case, no scoring changes need to be made since the cornetto part is in treble clef and non-transposing. Transcriptions of the *Sonata a Quattro* for brass quartet and trombone quartet have been included in appendixes D and E. The trombone quartet version was created by lowering the sonata by an octave, which placed the parts well within the ranges of an alto, two tenors, and a bass trombone or tuba. The brass quartet transcription was created by transposing the violin and cornetto parts for B-flat trumpet. In addition, the sonata was lowered by a third to the key of e-minor due to the high range of the trumpet parts. No changes were needed to adapt the bassoon part for trombone.

Although the performance connected with this study will be accomplished with original instrumentation, the transcriptions will provide more accessible future performance mediums for the *Sonata a Quattro*. 
SUMMARY

Johann Joseph Fux composed over 150 works that contain trombone parts. Many of the masses, such as the Missa Corpus Christi, include independent alto trombone parts, an unusual trait for the early eighteenth century. At least eight significant solo alto trombone obbligatos from his masses, oratorios, and vespers are known. A closer examination of other works in manuscript would undoubtedly reveal more. No earlier composer surpasses Fux in the number of works that utilize the alto trombone or the technical demands placed on the performer.

The comparison of Sonata a Quattro K. 347 and Alma Redemptoris Mater K. 186 illustrates two distinct compositional styles of which Fux was capable. The sonata is a musical example of the mature Baroque style, and its fully developed fugal movements reflect Fux's contrapuntal expertise. A lighter texture with a style approaching pre-classical best describes the Alma Redemptoris Mater.

Both works hold distinct positions with regard to historical significance. Sonata a Quattro is of unprecedented length among known sonatas that include alto trombone, and the Alma Redemptoris Mater features the alto trombone to a greater extent than any earlier work. Performing editions of these two works will enhance the alto trombone repertoire from an historical as well as an artistic perspective. They are both works of substance that deserve recognition and frequent performance. Research of other works by Fux still in manuscript should provide additional valuable contributions to the repertoire.
APPENDIX A

Works by Johann Joseph Fux with Significant Alto Trombone Parts
APPENDIX A

Works By Johann Joseph Fux With Significant Alto Trombone Parts

In the following works, the alto trombone is either prominently featured as an obbligato instrument, or given independent instrumental parts. The list includes only the known works of this type. An investigation of all works still in manuscript is necessary to complete the list.

*Missa Corpus Christi* K. 10, SATB, 2 tpts, 2 vlns, 2 tbns, bsn, cto, va, vc, violon & org. First performance, 1727.


*Da Christo ch' e pro* from the oratorio *Gesu Cuisto negato da Pietro* K. 297, alto, atbn & org. Composed, 1719.

*O beata I'alme* from the oratorio *La cena del Signore* K. 298, sop, alto, atbn, 2 vlns, va & org. Composed, 1720.


*Chi ti conosco* from the oratorio *La deposizione della croce* K. 300, sop, alto, 2 atbns & org. Composed, 1728.


APPENDIX B

Critical Notes For Performing Editions

Sonata a Quattro K. 347

Key signature changed from one to two flats. Although the key is g minor, the original key signature omits the second flat, as was frequently the case in baroque music.

m. 1, Tempo marking andante added.

m. 48, E-flat added to second beat of the violin part to remain consistent with key of b-flat major.

m. 148, Adler's editorial e-flat in the trombone part removed to prevent melodic tritone.

mm. 173 & 174, Adler's editorial e-flats in the violin part removed to prevent melodic tritone.

m. 69, Ties added to cornetto part between the a-flats and to the trombone part between the e-flats for melodic consistency.

m. 204, Allegro in Adler edition moved to m. 198.

Alma Redemptoris Mater K. 186

Tempo marking of Adagio added to beginning of third movement.

Tempo marking of Allegro added to m. 151.

All dynamics are consistent with the Federhofer edition.

Original slurs as well as editorial slurs by Federhofer have been retained.

Additional slurs have been included for consistency in melody and between parts (soprano mm. 172, 189, trombone mm. 188, 208, 209).

The cello and bassoon parts have been combined into one part.

No correction of parts was necessary.
APPENDIX C

Performing Edition of *Sonata a Quattro K. 347*
Sonata a Quattro
(ca. 1716)

Johann Joseph Fux/Ron Babcock

Violin

Corneto

Trombone

bassoon

Organ

(andante)
Adagio

82

91
APPENDIX D

Trombone Quartet Transcription of *Sonata a Quattro K. 347*
Sonata a Quattro
(ca. 1716)

Johann Joseph Fux/Ron Babcock

Trombone 1

Trombone 2

Trombone 3

Bass Tbn./Tuba
APPENDIX E

Brass Quartet Transcript of *Sonata a Quattro K. 347*
Sonata a Quattro

(ca. 1716)

Johann Joseph Fux/Ron Babcock

Trumpet I

Trumpet II

Trombone I

Trombone II

(legend for musical notation)

(andante)
APPENDIX F

Performing Edition of *Alma Redemptoris Mater K. 186*
Alma Redemptoris Mater

(ca. 1728)

Johann Joseph Fux/Ron Babcock

Sonatina
Andante

Trombone

Violin I

Violin II

Soprano

Bassoon/Cello

Organ

Andante
Adagio
dentit surge qui conti populo. Tu quae genu

istin naturam tran
te, tum
sanctum Ge - ni - to

qua - gen - u - i - sti, na - tu - ra mi - ran
Un poco Allegro
Virgo prius, virgo prius ac posterus.
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Dissertations


Articles


Letters


Music

