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THE NINETEENTH-CENTURY GERMAN TRADITION OF SOLO TROMBONE PLAYING:
A LECTURE RECITAL, TOGETHER WITH THREE RECITALS
OF SELECTED WORKS OF E. BOZZA, W. HARTLEY,
A. FRACKENPOHL, A. PRYOR, G. FRESCOBALDI,
L. GRONDAHL, P. BONNEAU AND OTHERS

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

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Denton, Texas

August, 1989

Wolfenbarger, Steve M., The Nineteenth-Century German Tradition of Solo Trombone Playing: A Lecture Recital, Together with Three Recitals of Selected Works of E. Bozza, W. Hartley, A. Frackenpohl, A. Pryor, G. Frescobaldi, L. Grondahl, P. Bonneau and Others. Doctor of Musical Arts (Performance), August, 1989, 40 pp., bibliography, 40 titles.

This study deals with trombone soloists and music of nineteenth-century Germany. Much of the discussion is based on the influence of two trombone virtuosos, Carl Traugott Queisser (1800-1846) and Friedrich August Belcke (1795-1874).

Finally, a style and form analysis is given of several representative trombone compositions of the period. These include Ferdinand David's Concertino, Op. 4, Friedebald Gräfe's Concerto, and Josef Serafin Alschausky's Concerto No. 1.

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Tape recordings of all performances submitted as
dissertation requirements are on deposit in the library of
The University of North Texas

North Texas State University
School of Music

presents

Steve M. Wolfinbarger, Trombone

in a

Graduate Recital

assisted by

Donna Tan-Meinecke, Piano

Monday, August 9, 1982 4:00 p.m. Concert Hall

Program

Sonata for Trombone Anonymous
Ballade Eugène Bozza
Variations on a March of Shostakovich Arthur Frackenpohl

Intermission

Sonata Concertante Walter S. Hartley
Barcarolle et Chanson Bachique Jules Semler-Collery
Starlight Arthur Pryor

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

North Texas State University
School of Music
presents

STEVE WOLFINBARGER

in a

Graduate Trombone Recital

assisted by

Melissa Hobson, Piano
Michael Ewald, Trumpet

Monday, October 17, 1983 4:00 P.M. Concert Hall

Canzoni No. 1 Per Basso Solo Girolamo Frescobaldi

Concert pour Trombone Launy Grondahl
et Piano ou Orchestre
Moderate assai ma molto maestoso
Quasi una Leggenda
Finale

Annie Laurie (Air Varie) Arthur Pryor

INTERMISSION

Capriccio Paul Bonneau

Divertimento fur Trompete, Posaune,
und Klavier Boris Blacher
Allegro
Andantino
Presto
Moderato
Allegretto
Lento
Presto

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

UNIVERSITY OF NORTH TEXAS
School of Music

presents
Graduate Chamber Recital

STEVE WOLFINBARGER

THE WESTERN BRASS QUINTET

Stephen Jones and Charles Spindler, trumpets
Johnny Pherigo, horn
Steve Wolfenbarger, trombone
Robert Whaley, tuba

Dance Suite from "Five-Part Brass Music" Johann Pezel
Intrada (1639-1694)
Allemande and Courante Transcribed by Donald Bullock
Galliard
Bal and Sarabande
Gigue

Parable for Brass Quintet (1968) Vincent Persichetti
(1915-1987)

Brass Quintet Op. 65 (1974) Jan Koetsier
I. Andante con moto - Allegro con brio (b. 1911)
II. Andantino
III. Molto vivace

Intermission

Quintet for Brass Instruments (1963) Alvin Etler
(1913-1973)
I. ♩ = 66
II. ♩ = 132
III. ♩ = 56
IV. ♩ = 138

American Centone

1. Easy Winners Rag Scott Joplin
2. Prelude in C-sharp Minor George Gershwin
3. Tin Roof Blues Traditional/arr. Gale
4. Handful of Keys "Fats" Waller

Friday, May 5, 1989
8:15 p.m. Concert Hall

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



presents

Lecture Recital

STEVE WOLFINBARGER, Trombone

Assisted by

Daniel Galbreth, Piano

THE NINETEENTH CENTURY GERMAN TRADITION

OF SOLO TROMBONE PLAYING

Concertino, Op. 4

Ferdinand David

Allegro maestoso
Andante marcia funebre
Allegro maestoso

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

TUESDAY, JUNE 27, 1989
CONCERT HALL
6:30 P.M.

CHAPTER I

THE TROMBONE TRADITION

The nineteenth century represents an important chapter in the history of the trombone, and was to become the age of the touring instrumental virtuoso. This great age began about 1809 with performances by violinist Niccolò Paganini (1782-1840) when he dazzled audiences with his breathtaking speed, spectacular multiple stops, strange harmonies, left-hand pizzicatos and single string playing.¹ Others such as Ignaz Moscheles (1794-1870), Sigismond Thalberg (1812-1871), Johann Hummel (1778-1837), and Franz Liszt (1811-1886) soon followed in this rapidly growing tradition of virtuosity.² In Germany, aided by the immense popularity of the instrumental virtuoso, the trombone was favored as a solo instrument as early as 1815. This popularity was mainly the result of the efforts of two trombone virtuosos, Carl Traugott Queisser (1800-1846) and Friedrich August Belcke (1795-1874), who, through their outstanding ability and command of the instrument, brought it to the attention of

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1. Leon Plantinga, Romantic Music (New York: W. W. Norton & Co., 1984), 182.
 2. Mary Rasmussen, "Two Early Nineteenth-Century Trombone Virtuosi: Carl Traugott Queisser and Friedrich August Belcke," Brass Quarterly (Fall, 1962), 14.

contemporary composers and the listening public.³

Queisser and Belcke were versatile musicians whose careers were similar in many respects. They were considered to be two of the most outstanding trombonists of the nineteenth century. Both were trained in the Stadtpeifer tradition of versatility--Belcke by his father, Christian Gottfried, Stadtmusiks of Lucka and Queisser by Barth, Stadtmusiks of Grimma. In addition to their careers as trombonists, both were actively engaged in other areas of music--Belcke as a teacher of piano and Queisser as a violinist and violist.⁴

Belcke was born in Lucka, Saxony on May 27, 1795. At an early age he studied the trombone.⁵ In 1811 he traveled to Altenburg to study with the town musician Sachse. Soon after, he went to Leipzig, where in 1815 he was featured as soloist and was immediately engaged with the Gewandhaus Orchestra.⁶ His solo performances brought the following reaction from a local reporter:

Finally, Herr Belcke, a young man of talent and considerable skill, astonished us with a potpourri for the trombone with orchestral accompaniment, in

3. Ibid., 3.

4. Ibid.

5. Sir George Groves, A Dictionary of Music and Musicians (London: MacMillan & Co., Limited, 1900), 210.

6. John Dennison Champlin and William Foster Apthorp, Cyclopedia of Music and Musicians (New York: Charles Scribner's Sons, 1888), 150.

a style which was for us completely new. The work by Herr Meyer, likewise in Leipzig, was not only written with a complete knowledge of the instrument and skilled exploitation of all its principal qualities, but was also very well written as a piece of music in general; and in spite of its great difficulty, the soloist played it with a precision, clarity and neatness--yes, even with a fine cantilena such as we have never before heard from a trombonist. He was applauded by all.⁷

In 1816 Belcke was appointed chamber musician and member of the royal court orchestra of King Fredrich Wilhelm III in Berlin. A series of concert tours through Germany, Denmark and France between 1828-1844 increased his fame, and in 1844 the Paris Conservatory conferred upon him the medal of honor. In 1858 Belcke resigned from his position in Berlin, at which time he returned to Lucka until his death on December 10, 1874.⁸

Belcke composed over 100 works, including concertos and studies for trombone, concerted vocal music for male voices, pedagogical pieces for piano, and a limited number of orchestral pieces.⁹ Although Belcke's studies and solo works for trombone are not generally regarded as outstanding pedagogical material, they filled a need during a time when there were very few materials for the instrument.

7. Rasmussen, op. cit., 3-4.

8. Champlin and Apthorp, op. cit., 150.

9. James D. Brown, Biographical Dictionary of Musicians (London: Alexander Gardner, 1886), 74.

Belcke's skills as a trombonist kept him in demand as a soloist throughout much of Europe. He was regarded as a virtuoso on his instrument, and his playing was often praised for its accuracy, polish, skill in rapid passages and trills.

Carl Traugott Queisser, considered of equal ability, was born in Döben near Leipzig on January 11, 1800. After apparently mastering all the orchestral instruments at a young age, he went on to Leipzig to study violin with Matthäi, concertmaster of the Gewandhaus Orchestra. In 1817 Queisser joined the Leipzig Stadtmusik as violinist and trombonist, and in 1820 made his solo debut in Leipzig on trombone. His performance was received with enthusiasm:

Queisser was universally and rightfully applauded. Not only does he overcome great difficulties on his otherwise ungainly instrument, but he also plays with complete clarity, precision, and with surprisingly agreeable delicatesse.¹⁰

By 1830, Queisser had worked his way into the orchestras of Leipzig, including the Gewandhaus. He was considered a prominent musical figure in Leipzig during its greatest years.¹¹ Queisser was undoubtedly the most important trombonist active in Leipzig in the nineteenth century. Between 1821 and 1843 he made 26 solo appearances with the Gewandhaus Orchestra as trombone soloist. His

10. Rasmussen, op. cit., 6-7.

11. Groves, op. cit., 60.

career was so important to the musical life of the city that his death on June 12, 1846 prompted a two-page obituary in the Allgemeine Musikalische Zeitung.¹²

Queisser apparently did not appear as a trombone soloist outside his native country of Germany. In fact, much of his performing activity was in Leipzig, a city which had a flourishing, well-organized concert life. In all, he gave over 70 major public solo performances.¹³

Belcke was also very active as a soloist, but in contrast to Queisser, his reputation was enhanced by his success as a soloist as he traveled throughout Europe. He often resorted to organizing his own programs, frequently playing between acts at the theatre, or performing in churches. During his lifetime, Belcke gave approximately 150 solo performances.¹⁴

Although Belcke and Queisser never performed in a program together, there were few music festivals in Germany between 1820 and 1845 at which one or the other was not present. Furthermore, no other wind players of the period approached them in popularity. In fact it was not unusual

12. Robert Reifsnnyder, "The Romantic Trombone," Part I, International Trombone Association Journal, XV (Spring 1987), 21-22.

13. Rasmussen, op. cit., 7-8.

14. Ibid.

to find Queisser sharing the billing with Liszt or Schumann.¹⁵

Like all the virtuosi of the time, Belcke and Queisser had a repertoire of showpieces with which they dazzled their audiences. Queisser's repertoire remained basically unchanged for nearly 25 years and consisted mainly of three works: Concertino in E-flat by Ferdinand David, Concertino Basso by C. H. Meyer, and the C. G. Müller Concertino. Only occasionally would Queisser include additional works by local composers.¹⁶ Although Meyer's Concertino Basso has been unavailable for some time, the work is significant in that it is the earliest known trombone solo in the virtuoso tradition.¹⁷ Even though the title implies that it was intended to be performed on the bass trombone, the first true bass trombone by modern standards was not available until much later. Mary Rasmussen, noted music scholar, states:

...it seems safe to suggest that they played a variety of instruments during the course of their careers, including a wide-bore B-flat tenor trombone, a wide-bore B-flat tenor trombone with 'Quartventil,' and perhaps even an old-fashioned bass trombone in F.¹⁸

15. Ibid., 14.

16. Ibid., 8.

17. Letter from Rolf Handrow, Leipzig, December 1, 1988.

18. Rasmussen, op. cit., 8.

By 1839, Sattler invented the first F-attachment trombone in Leipzig.¹⁹

Belcke's repertoire was generally of a different nature. The works were largely built around chorale variations, although he also performed concertos, bravura pieces and operatic fantasias.²⁰ In addition to original compositions composed by himself, he also performed concertos by David, Nerdhardt, and Meyer.²¹ Unlike Queisser, Belcke's repertoire was much more varied, since he rarely stayed with one piece for long.²²

Most musical programs of the early to mid-nineteenth century were quite long by modern standards. A typical program included six or more works, with the soloist appearing in two or three. The remaining selections usually featured a soloist on another instrument, some orchestral works, or a choir that was assembled especially for the occasion. A variety of music was usually programmed, such as an overture, two or three solos by the featured performer, a brass sextet, a symphony and/or a large choral

19. Thomas Streeter, "The Historical and Musical Aspects of the 19th-Century Bass Trombone," International Trombone Association Journal, III (January, 1975), 24.

20. Rasmussen, op. cit., 8.

21. Streeter, op. cit., 24.

22. Rasmussen, op. cit., 31.

and orchestral work.²³

By the mid-nineteenth century, the typical concert content was gradually being reshaped. In fact, as early as 1839, Liszt had turned to a new type of programming. In a letter to Princess Belziojoso, he described a solo concert as a "musical soliloquy" and offered a sample program:

1. Overture to William Tell, performed by Monsieur Liszt.
2. Reminiscences of the Puritani. Fantasie composed and performed by the above mentioned.
3. Etudes and fragments by the same to the same.
4. Improvisations on themes given--still by the same.

Two years later, Liszt first used the term "recital" in its modern sense. Soon after, his programs featured works by other composers. This innovative practice marked a turn away from the characteristic posture of the early nineteenth-century virtuoso who mainly chose music for the purpose of exhibiting his own technique.²⁴

Most of the traveling soloists came to Paris because it was an important musical center. In fact, Parisian styles in music were imitated throughout Europe. Because the opera was at the center of French musical life, most musicians sought to imitate it. Even more so than Paganini, the piano virtuosos specialized in musical embroideries on the most

23. Ibid., p. 15.

24. Plantinga, op. cit., 184.

popular operatic tunes. They dazzled audiences with fantasias, variations, rondos, and capriccios on favorite melodies by Rossini and Meyerbeer, and then sold their arrangements (often in simplified form) to others.²⁵

Tours such as Paganini's great European tour from 1828-34 were actually very cumbersome. In every city, performers had to be assembled, parts provided, programs printed, and advertising arranged. In some cases, a manager would deal with these problems, rather than the soloist himself.²⁶

By 1830, the trombone had become so popular in Germany that few works could be performed without it. This finally brought forth an impassioned protest from an Allgemeine Musikalische Zeitung correspondent who, following a performance of Mozart's Symphony in g minor with added trombone parts, commented:

I will gladly concede that in general this was skillfully performed. However, many beautiful passages were nearly overwhelmed by the powerful trombones. Truly we live in an age of trombones, but still one must inquire if it is no longer possible for any piece of music to have any effect without them.²⁷

It was probably because of the success of Queisser and, to a lesser extent Belcke, that other outstanding trombonists were able to appear as soloists in Leipzig.

25. Ibid.

26. Ibid.

27. Rasmussen, op. cit., p. 16-17.

Between the years of 1815 and 1876, the Gewandhaus Orchestra featured a trombone soloist on at least 35 occasions. In addition to Belcke and Queisser, other soloists included Franz Rex (no dates available), Moritz Nabich (1815-1893), August Bruns (1840-1900), and Robert Müller (born 1849).²⁸

In summary, this was a glorious age for the trombone soloist. From 1815-1876 numerous performers who were notable personages of their day traveled throughout Europe. Through their performances and original compositions, each of these musicians played a major part in giving the trombone prominence as a solo instrument.

With the deaths of Belcke and Queisser, the trombone lost much of its popularity as a serious concert instrument. Even so, the tradition did not completely die. Josef Serafin Alschausky, well-known German trombonist and composer, carried the German Romantic trombone tradition well into the twentieth century through his performances and compositions. One of Alschausky's most important students, Serafini Rosin, was later regarded by some as an important pedagogue and teacher of the German Romantic style. More importantly, Rosin's son, Armin, has recently been a dominant figure in the revival of the music and style of the period. Several of his solo recordings are dedicated to the performance of nineteenth-century German trombone music.

28. Reifsnnyder, op. cit., p. 21.

This recent revival has also been stimulated through the publication of articles on the subject by Mary Rasmussen and Robert Reifsnnyder and the rediscovery of C. H. Meyer's Concertino Basso by Rolf Handrow, currently bass trombonist in the Gewandhaus Orchestra.

It is likely that the German tradition had an indirect influence on the solo trombone music of other countries as well. The emphasis on virtuosity for its own sake was carried to the extreme by numerous composers and performers around the turn-of-the-century. Perhaps the most famous trombonist was Arthur Pryor (1870-1942), who thrilled audiences by performing his own arrangements as soloist with Sousa's Band between 1892-1903. Flashy arrangements of folk tunes and simple melodies were often composed in a theme and variations format. Although composers wrote much music that featured other instruments, it is probable that the trombone's role in the turn-of-the-century tradition is a result of trombonists such as Belcke and Queisser, who raised the art of trombone playing to a virtuoso level.

CHAPTER II

TROMBONE MUSIC OF NINETEENTH-CENTURY GERMANY

The rise to prominence of the trombone soloist in early nineteenth-century Germany prompted the composition of over 85 solo works for the trombone that were published between 1829-1913 (see Appendix). Prior to the nineteenth century, fewer than 10 solo works existed, all of which were composed for the alto trombone. Trombonists were therefore faced with a lack of adequate materials.

Much of the soloist's repertoire consisted of original works either composed by colleagues and local composers, or by the performer himself. These works were written with the intention of displaying the individual talents and abilities of the individual for whom it was composed. In keeping with the tradition of the nineteenth-century virtuoso, the music often featured technical demands such as fast passages, multiple tonguing, and trills, while not neglecting the lyrical aspects of the instrument.

Although forms and compositional styles of the German Romantic trombone solo are not completely standardized, some general observations regarding formal writing style can be made.

Much of the music was composed in theme and variations format, with the theme preceded by a short introduction. The theme was then followed by as many as five or six variations, each usually becoming progressively more technically difficult. It was not uncommon for the work to conclude with a rondo or final section such as a polonaise or polacca.

Even more common were works composed as concertos or concertinos. Like other forms, they were rather unpredictable in compositional style. The concertinos were often written as single movements with several sections of varying tempi and character. Some, however, were composed as three-movement works or as a theme with an accompanying set of variations. Similarly, concertos were either composed with many sections of varying tempi and character, or in theme-and-variations form. When composed as three separate movements, the movements were usually arranged in the traditional order of fast, slow, fast, with the final movement in the form of a rondo.

Judging by the technical demands of the music, it is safe to assume that many of the virtuosi possessed outstanding range and endurance. In most works, the use of the pedal range occurs frequently. The soloist did not, however, confine their playing to the lower range of the instrument. Of the works commonly performed by Queisser,

the David Concertino ranges from pedal GG - c². Even more impressive is the Müller Concertino which ranges from pedal FF - e-flat², a span of almost four octaves!

A more detailed analysis can be accomplished by the following discussion of specific solos.

Ferdinand David, Concertino, Op. 4

Ferdinand David (1810-1873) was a well-known composer of the nineteenth century who was also regarded as an outstanding conductor, violinist and pedagogue. He exerted a strong influence on the musical life of Leipzig. David, along with Felix Mendelssohn-Bartholdy (1809-1847) and Robert Schumann (1810-1856), was one of the founders of the Leipzig Academy of Music in 1843.

Felix Mendelssohn-Bartholdy was one of David's closest friends. Mendelssohn served as conductor of the Gewandhaus Orchestra and employed David as concertmaster.²⁹ It is likely that this mutual friendship influenced their professional as well as their personal lives.

David's Concertino is one of the earliest solo compositions written for the tenor trombone in a concert style.³⁰ Typical of many Romantic concertos, it serves as a

29. Bakers Biographical Dictionary of Musicians, 5th ed., completely revised by Nicholas Slonimsky (New York: G. Schirmer, 1958), 1067.

30. Vern Kagarice, Guide to Trombone Solos with Band and Orchestra (Lebanon, Indiana: Studio P/R, 1974), 27.

vehicle to showcase the performer's ability through the use of rapidly articulated scales and arpeggios, trills and pedal tones.

Similarities exist between David's Concertino, Op. 4 and the violin works of Mendelssohn. First, Mendelssohn stressed virtuosity qualities in his music. Charles Burr, in a discussion of Mendelssohn's Violin Concerto in E Major (1844) notes, "He wanted to compose a work that was easy to play, but could be brought off with 'a flourish' by reason of it having been contrived perfectly for the instrument."³¹

David's Concertino also features virtuoso writing. Like Mendelssohn, David obviously had an extensive understanding of the instrument for which he was composing. Another similarity between the David Concertino and Mendelssohn's violin concertos is the use of connected movements. In both of Mendelssohn's concertos for violin, two movements are connected by the use of one or more whole notes tied across a bar, a technique he also uses in his Symphony No. 5, Op. 107 ("Reformation").

An example of the bridging technique occurs in Mendelssohn's Concerto in E-minor. Between the energetic first and the flowing second movement there is a sustained note in the bassoon part that serves as a bridge. David

31. Bakers Biographical Dictionary of Musicians, op. cit, 1067.

also uses this technique in connecting the second to the third movement in his Concertino. In this example, four whole notes are tied together in the solo trombone part, which bridge across the final movement.

Finally, Mendelssohn's violin concertos and David's Concertino both reflect a similar knowledge of compositional forms and styles. Sonata form is commonly utilized by each composer. In David's Concertino, the first movement contains the exposition and development, while the final movement serves as the recapitulation. The two are separated by the slower "Andante marcia funebre."

Both composers also use the traditional tuttis to introduce a solo (although Mendelssohn abandoned this technique in later works). In the opening of the Violin Concerto in D minor (1822), Mendelssohn includes an extensive 45 measure introduction to begin the solo. Likewise, David uses a 41 measure introduction in his Concertino.

The opening movement begins in the key of E-flat major. It builds to a "ff" dynamic level in anticipation of the opening theme, played by the trombone. The theme is based on the dotted eighth and sixteenth note rhythm and triplet eighths (Figure 1).

Allegro maestoso

Fig. 1--Opening theme of Movement 1, Concertino, Op. 4³²

The second theme, in the dominant key of B-flat major, is lyrical and provides a suitable contrast to the previous material (Figure 2).



Fig. 2--Second theme of Movement 1, Concertino, Op. 4³³

The lyrical contrast is brief, however, as the composer soon returns to the dotted rhythms and triplet figures. It is in this section that David's writing requires exceptional command of the instrument. The following example (Figure 3) contains rapid arpeggiated figures and lip trills:

32. Ferdinand David, Concertino, Op. 4

33. Ibid.



Fig. 3--End of exposition, Movement 1, Concertino, Op. 4³⁴

This passage marks the end of the exposition. The development is 30 measures long, and is played entirely by the orchestra. It is built around material from three sources--the opening fanfare theme, a secondary theme that is heard briefly in the exposition, and fragments from the orchestral exposition that precedes the solo. The development section is in a constant state of modulation. David begins the development in B-flat major, but a series of modulations occurring at two-measure intervals pass through the keys of G major, c minor, A major and d minor.

Following a section of tonality fluctuation, the development finally ends in c minor (the relative minor to the opening key of E-flat major), and the movement concludes without a recapitulation. Instead David inserts a cadenza in the solo trombone. Both the new key of c minor and the

34. Ibid.

cadenza mark a sudden change of character, setting the stage for the middle movement. Finally, a dominant seventh chord concludes the opening movement and propels it forward into the "Marsch funebre."

The funeral march in c minor for trombone was originally composed by David to be performed at the funeral of a close friend. It later became the second movement of the Concertino in E-flat, Op. 4.³⁵ The following formal design clearly shows a ternary form:

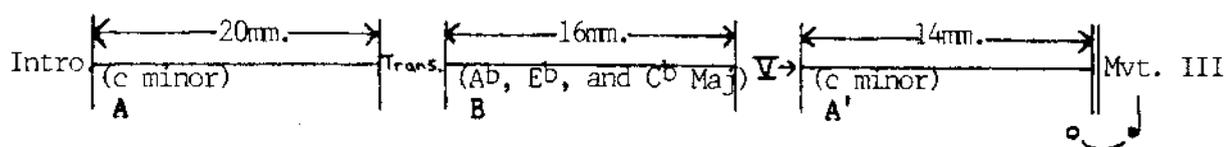


Fig. 4--David's ternary form, Movement 2, Concertino. Op. 4

The movement begins and ends in the key of c minor. The "B" section explores the key areas of A-flat, E-flat, and C-flat major. The melodic material, although somewhat angular at times, offers an excellent opportunity for lyrical playing. This contrasts the opening movement, which is often very technical in nature. The opening theme is in the same character as the entire movement (Figure 5).

35. Armin Rosin, "Deutsch Posaunenkonzerte der Romantik," Bestell-NR. Colos, SM 559.



Fig. 5--Opening theme of Movement 2, Concertino, Op. 4³⁶

The extreme range requirement of the solo part, ranging from G¹ to c² provides a challenge for the soloist. The music also demands great flexibility created by rapid jumps in register, as shown in the following example:



Fig. 6--Four measures of Movement 2, Concertino, Op. 4³⁷

Excellent breath control is also a necessity for the performer. The following example, which concludes the second movement, is very difficult considering the slow tempo (♩ = 76).

36. Ferdinand David, Concertino, Op. 4

37. Ibid.



Fig. 7--End of Movement 2, Concertino, Op. 4³⁸

The final movement, labeled "Allegro maestoso," serves as the recapitulation omitted from the opening movement. It is nearly an exact restatement of the exposition, with the exception of a new key for the second key area. Instead of modulating to the dominant, David now omits the modulation and remains in the tonic key of E-flat major. Also, the movement concludes with a coda in place of the cadenza. This coda, marked "colla piu gran forza" (with more force), creates a flashy ending to the work. This is one of the most difficult passages in the solo because of the technical and breathing problems.



Fig. 8--Section of coda, Movement 3, Concertino, Op. 4³⁹

38. Ibid.

39. Ibid.

The form of Gräfe's Concerto is also similar to David's Concertino. Both works are played as three connected movements. Sonata form is utilized in the opening movement, with the final movement serving as a recapitulation. Also, a lyrical "B" theme appears in the dominant key.

The melodic lines in both the David and Gräfe are strikingly similar. Although different thematic material is used, triadic and scale-like figures are common to both. The following excerpt from Gräfe's Concerto is similar in content to the example from David's Concertino, Op. 4, shown in Figure 3:



Fig. 10--Two measures from Adagio, Concerto⁴²

An interesting harmonic similarity occurs at the end of the first movement in each solo, where both composers end on a dominant seventh chord. This device is used to connect the first and second movements. The similarities end in the middle movement, however, as Gräfe employs a theme and variations form followed by a lyric "Adagio," both in major

42. Ibid.

keys. By comparison, David chooses a funeral march in the minor mode.

Josef Serafin Alschausky, Concerto No. 1

Even though he lived well into the twentieth century, Josef Serafin Alschausky (1877-1942) is another important figure in the nineteenth-century German solo trombone tradition. In addition to being a recognized soloist, Alschausky had no less than fifteen of his works published during the early part of the twentieth century, making him one of the most prolific composers of solo trombone music of his time.⁴³

Alschausky was born four years after the death of Ferdinand David in Fouquemont-Lorraine (now part of France). His early studies were in Leisnig near Leipzig, and he probably also worked with the great trombonist and pedagogue, Robert Müller.⁴⁴ From about 1900 to the outbreak of World War I, Alschausky apparently made his living as a soloist.

Following the war, he became principal trombonist with the Gewandhaus Orchestra, a position he held from 1918-23. Alschausky then emigrated to the United States to play with the Cincinnati Symphony Orchestra. While in Cincinnati, he

43. Reifsnyder, Part II, 32.

44. Ibid.

made a solo appearance with the orchestra on November 18, 1923 under Fritz Reiner, performing the David Concertino. After one season, Alschausky moved to Los Angeles, California, to accept a position with another orchestra. He soon resigned, however, to pursue teaching and composing full time.⁴⁵ During the remainder of his career, he performed in Paris, London, New York and other major cities. Alschausky died in 1942.⁴⁶

Several predictable characteristics occur in Alschausky's trombone works. Beautiful, flowing melodies are typical of his compositional style. This could be a result of his experience as a composer of vocal music, carrying over into his trombone writing.

Secondly, many of his works are challenging because of the high tessitura and upper register. The following example is from his Grosses Recitativ und Andante, which requires the performer to play up to a²:

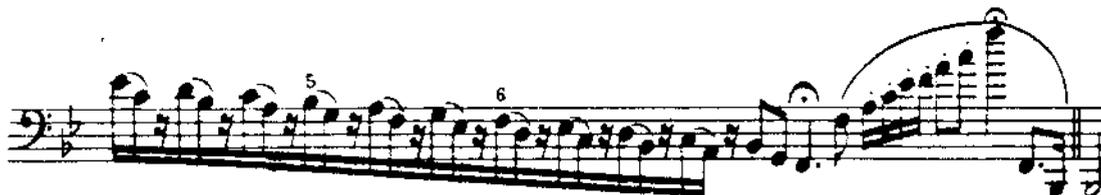


Fig. 11--Cadenza from Grosses Recitativ und Andante⁴⁷

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45. Armin Rosin, "Virtuose Blasenmusik für Posaune und Trompete," Bestell-Nr. Colas SM584.
46. Reifsnnyder, Part II, 32.
47. Josef Serafin Alschausky, Grosses Recitativ und Andante.

Finally, Alschausky's solo trombone music includes less virtuoso writing than compositions by other composers.

Displays of technique, however, are not excluded entirely.

A representative example of Alschausky's solo trombone music is his Concerto No. 1. Although the work is important from a historical point of view, it is musically weaker than David's Concertino. In a recent discussion of the work, Vern Kagarice, expert on trombone literature, notes,

...the Concerto No. 1...suffers from a lack of basic music substance. The composer seems mainly concerned with manipulating the melodic materials into flashy technical passages for virtuosic display. Nevertheless, the solo does have a place in the trombone repertoire, even if only as a practice or study piece.⁴⁸

Typical of the genre, Alschausky uses a three-movement model for his Concerto. Unlike the David Concertino, however, the work is composed in three separate movements. Even though some of Alschausky's music stresses limited virtuosic display, this particular work gives the performer an excellent opportunity to display his technical abilities. Assuming that Alschausky composed this work for his own use, we have some idea of the amazing technique that Alschausky may have possessed.

The opening "Allegro," movement consists of three separate sections. Following a brief orchestral introduction, the trombonist enters with an opening

48. Kagarice, op. cit., 7.

statement marked "quasi recitativ." It is a fanfare-like opening similar in style to the beginning of David's Concertino, Op. 4 or Gräfe's Concerto as shown in the following example:



Fig. 12--Opening theme of Movement 1, Concerto No. 1⁴⁹

The middle section contrasts the opening in that it is more lyrical. Even so, it becomes quite virtuosic as a result of large leaps.



Fig. 13--Eight measures of Movement 1, Concerto No. 1⁵⁰

Alschausky concludes the movement with a bravura

49. Josef Serafin Alschausky, Concerto No. 1

50. Ibid.

technical passage. Although flashy if played properly, the section is not entirely effective on a musical level. For example, the accompaniment is sometimes lacking in musical substance and the trombone part is often awkward as a result of unusual leaps (Figure 14).



Fig. 14--Conclusion of Movement 1, Concerto No. 1⁵¹

The second movement is typical of Alschausky's compositional style. Marked "adagio amoroso," its extreme difficulty lies in its high range, tessitura and soft dynamic requirements. Furthermore, the trombone soloist plays nearly the entire movement, creating an endurance problem.

The opening theme is shown in the following example. It is representative of the difficulties encountered throughout.

51. Ibid.



Fig. 15--Opening theme of Movement 2, Concerto No. 1⁵²

The movement ends as it began, except now at a "ff" dynamic level. The increased dynamic adds to the difficulty since it aggravates the endurance problems required to play the entire movement.



Fig. 16--Conclusion of Movement 2, Concerto No. 1⁵³

The final movement is a "rondo scherzando" marked "allegro assai." It features a lilting 6/8 meter and a light opening theme in g minor, that soon changes to the relative major. Perhaps the most difficult section of the entire work occurs in this movement--a series of rapid

52. Ibid.

53. Ibid.

sixteenth notes written in a repetitious arpeggiated fashion. It requires a clean and light triple-tongue ability from the performer.

Rondo scherzando.
Allegro assai, charakteristisch.

pp tiefesent im Tempo, nicht langsam

pp

cresc. pp

pp

stacc.

stacc.

Fig. 17--Section of final movement, Concerto No. 1⁵⁴

A final climax is reached through a long, lyrical section that builds to the end. Although technically not difficult, endurance and range can again be a problem.

54. Ibid.

Alschausky varies from the norm, omitting the typical display of technique usually found at the conclusion of most German Romantic trombone concertos.

The image displays four staves of musical notation in bass clef, representing the conclusion of the final movement. The music is characterized by a series of ascending and descending melodic lines, often with slurs and accents. The dynamic markings and performance instructions are as follows:

- Staff 1: *mf*, *cresc.*, *molto cresc.*
- Staff 2: *mf*, *cresc.*, *string.*
- Staff 3: *ff*, *immer ff*
- Staff 4: *fff*, *marcatissimo*, *fff*

Fig. 18--Conclusion of Final Movement, Concerto No. 1⁵⁵

Because Alschausky's Concerto No. 1 emphasizes lyrical playing rather than technical, it does not fit into the standard mold of other works of the period. Technical passages seem to be there only for the sake of technique rather than being an integral part of the musical development of the piece. This often detracts from the

55. Ibid.

musical effect of the work, even though much of the solo is lyrical. The use of large leaps and disjunct lines, purely for the sake of technique also detracts from the overall musical effect.

Alschausky seems less obligated to follow David's model established in his Concertino, Op. 4. Despite this fact, the David and Alschausky examples have one important common characteristic--both are intended as virtuoso showpieces. It is likely that the variation of style in Alschausky's Concerto (i.e., long lyrical lines, often emphasizing the high register) can be attributed to the fact that the composer was more interested in composing a work to display his own technique than attempting to capture the style created by other composers of the period.

Summary

The glorious age of the virtuoso musician was well represented by the trombone. Trombonists carried on the tradition throughout much of the nineteenth century, traveling throughout Europe to showcase their talents. The most famous were Belcke and Queisser, two fine musicians who played a major role in giving the trombone more visibility among the general public. The success of Belcke and Queisser was mostly a result of the immense popularity of the traveling virtuosos in general, a popular trend begun by Paganini, and continued by Moscheles, Liszt, and others.

The German solo trombone tradition produced a large body of solo materials for the instrument, surpassed only by the output of the Paris Conservatory. Only part of the literature from this tradition has survived to the present. This can probably be attributed to the fact that much of the music is of poor quality. The solos are closely related in that each is intended as a showpiece to feature the performer. As a result, they are closely related in style.

The predictable writing characteristics and frequent lack of substance should not, however, diminish the importance of this body of literature to the history and development of the solo literature for trombone. These pieces were written at a time when the instrument had little or no solo repertoire of any consequence. They have, over the years, provided thousands of trombonists with original solo material. In fact, the German solo trombone tradition produced several compositions which are now considered staples of the trombone repertoire, mainly David's Concertino and Gräfe's Concerto. The solo and etude literature resulting from this tradition is still viewed by many professional trombonists and teachers as an important historical segment of the trombone repertoire.

APPENDIX

ORIGINAL WORKS PUBLISHED FOR TROMBONE
IN GERMANY BETWEEN 1829-1913

Composer	Title
Alschausky, Jos.	An meine Mütter
Alschausky, Jos.	Arietta & Serenata
Alschausky, Jos.	Carmen Sylva
Alschausky, Jos.	Ein Kuss von ihren Süssen Lippen
Alschausky, Jos.	Frühlings-Romanze
Alschausky, Jos.	Kompositionen Mephisto Grosses Rez. & Andante Walzer-Rondo No. 9
Alschausky, Jos.	Im Siegeszuge
Alschausky, Jos.	Konzerte (Nos. 1 & 2)
Alschausky, Jos.	Walzer-Arie No. 1
Alschausky, Jos.	Walzer-Arie No. 2
Alschausky, Jos.	Walzer-Arie No. 6
Belcke, Friedrich	Concertino, Op. 40
Belcke, Friedrich	Fantasie, Op. 58
Belcke, Friedrich	7 Etudes, Op. 62
Bennat, Franz	Andante Cantabile
Bennewitz, Fritz	Posaunen Klänge
Berr, F.	Air Varie
Beyer, Albin	Romanze
Brange, Ferdinand	Nocturne, Op. 48
Carl, M.	Gedenke Mein, Op. 35
Carl, M.	In einsamen Stunden
Curth, Gustav	Barkarole
David, Ferdinand	Concertino, Op. 4
Dittrich, C.	Divertissement, Op. 8
Ebner, Carl	Romanze, Op. 44
Eisfeld, Th.	Rec. und Cantabile
Fischer, Carl	Jugend-Erinnerung
Fleischmann, Otto	Concertino, Op. 35
Gräfe, Friedebald	Konzert
Grutzmacher, Fr.	Romanze, Op. 19, No. 3
Gumpert, Edmund	Romanze, Op. 19
Hamm, J. V.	Bravour-Polonaise
Hamm, J. V.	Romanze
Hasselmann, E.	Abshied von den Bergen
Hohlfeld, Otto	Elegie, Op. 3
Jehmlich, Robert	Concertino, Op. 3
Knop, B.	Var. und Polonaise
Kopernick	Ballade
Kothe, J. H.	Entschwundenes Glück
Kuhn, Joseph	Adagio
Kuhne, Jeremias	Concertino
Kunkel, M. J.	Concertino
Kunkel, M. J.	Das Kreuz am Wege
Lange, Fr. Gustav	Ballade
Lannoy, Eduard	Freiherr von Grande Fantaisie
Lassen, E.	2 Phantasiestücke
Lewin, Gustav	Lied, Op. 26 Romanze, Op. 27
Manns, Ferdinand	Romanze

Marter, G.	Thema und Variationen
Merkel, Gustav	Fantasie
Meyer, Carl Heinrich	Concertino
Michna, Ad.	Recitative und Andante
Muhlfeld, Richard	Romanze
Muhlfeld, Wilhelm	Konzertstück, Op. 7
Müller, Bernhard	Eduard Gebet, Op. 65
Müller, Christian	Gottlieb Concertino
Müller-Berghaus, Carl	Ballade
Nowakowsky, Josef	Concertino
Orlamunder, J. G.	Romanze
Painpare, Hubert	Fantaisie de Concert
Parlow, A.	Fantasie über ein Tiroler Volkslied
Paudert, E.	Arie
Paudert, E.	Fantasie
Paul, Carl	Fantasiestück
Pohl, Josef	Erzählung eines alten Husaren
Popp, Wilhelm	Der Pole und sein Kind
Reiche, Eugen	Konzert
Reiche, Eugen	Konzert No. 2
Rex, Franz	Concertino
Ruhlmann, Adolf	Julius Fantasie
Sabathil, Ferdinand	Divertissement, Op. 54
Sachse, Ernst	Concertino
Schneider, Julius	Jesus, meine Zuversicht
Schneider, Julius	Mach's mit mir, Gott, nach deiner Gut
Schreiner, Adolf	Der Posaunenengel
Schreiner, Adolf	Fern von Ihr
Seidemann, Franz	Die Thrane, Op. 11
Skalla, A.	Im Arm der Liebe, Op. 57
Spielter, Hermann	Romanze, Op. 22
Stark, Robert	Ballade, Op. 20
Stark, Robert	Historiette, Op. 30, Salonstück, Op. 31
Wahl, Carl	Fantasie
Warnecke, Max	Albumblatt, Op. 26A, Nocturne, Op. 27A, Konzertstück, Op. 28
Wickenhausser, Richard	Andante
Wilke, Franz	Weihnachten im Walde
Winkler, E.	Notturmo

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