THE SOLO TROMBONE WORKS OF KAZIMIERZ SEROCKI, A LECTURE RECITAL, TOGETHER WITH THREE RECITALS OF SELECTED WORKS BY W. HARTLEY, P. DUBOIS, H. DUTILLEUX, H. TOMASI, G. JACOB, L. GRONDAHL, J. AUBAIN AND OTHERS

DISSERTATION

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Joseph L. Cox, B.M., M.M.
Denton, Texas
December, 1981

The three recitals consisted of performances of original twentieth century solo works for trombone with the exception of two trombone quartets, Adagio, by C. Saint-Saëns, arranged by Ken Murley, and Sonata by Daniel Speer.

The lecture recital establishes the position of Kazimierz Serocki (1922-1981) as a major composer not only in Poland but in the rest of the world as well. His many works cover a wide spectrum of styles and genres. The solo trombone works, in particular, are among his most often performed works from his early neoclassic period. The lecture is also an attempt to illuminate the role of neoclassicism in Poland through a brief discussion of Polish neoclassicists, Grażyna Bacewicz and Michael Spisak, and other composers before and after World War II including Constantin Regamey and Roman Haubenstock-Ramati.

An analysis of the two solo trombone works, Sonatina and Concerto, shows the technique of composition used by Serocki and the demands placed upon the performer by the music.
These works were among the first in a growing list of works for solo trombone composed in response to the notable lack of large scale works of quality for solo trombone during the early twentieth century. The high quality of performance demanded by these works did much to advance the trombone as a solo instrument in the twentieth century.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the North Texas State University Library.
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North Texas State University
School of Music

presents

Joseph L. Cox, trombone

in

Recital

Michael Rickman, piano

Recital Hall, July 12, 1976

6:30 p.m.

Program

Sonata Concertante for Trombone and Piano

Walter S. Hartley

Allegro
Andante
Scherzando
Andante

Sonatine

Ejvin Andersen

Allegro marziale
Nocturne legattissimo
Allegro assai

Intermission

Sonatine für Posaune und Klavier

Erhard Ragwitz

Allegro ma non troppo
Adagio
Allegro molto

Suite pour Trombone et Piano

Pierre Max Dubois

Humoresque
Galop-Fantasie
Pastourelle
Complainte
Rondeau

Presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts
North Texas State University
School of Music
presents

Joseph E. Cox, trombone

in

Recital

assisted by

Tara Emerson, piano

Recital Hall November 15, 1976 8:15 P.M.

Program

Concerto pour Trombone .......................Christian Gouinguene
  Allegro
  Sicilienne
  Allegro Vivo

Choral, Cadence, et Fugato .......................Henri Dutilleux
  Choral
  Cadence
  Fugato

Intermission

Sonata for Trombone and Piano .......................Leslie Bassett
  Allegro moderato
  Moderato cantabile
  Allegro marziale

Concerto pour Trombone et Orchestre ...................Henri Tomasi
  Andante et Scherzo-Valse
  Nocturne
  Tambourin

Adagio from Symphony No. 3 ............Saint-Saëns arr. by Ken Murley
  for four Trombones

Sonate for Four Trombones.......................Daniel Speer
  Trombone Quartet

Joseph Cox  Russ Schultz
Gary Barkey  Bill Buntain

Presented in partial fulfillment of the Requirements
for the degree Doctor of Musical Arts
North Texas State University
School of Music

presents

Joseph L. Cox, trombone

in
Recital

Louise Leach, piano

Concert Hall, April 6, 1981 4:00 p.m.

Program

Trombone Concerto................................. Gordon Jacob
Maestoso
Adagio molto
Alla marcia vivace

Concert pour Trombone ......................... Launy Gröndahl
Moderato assai ma molto maestoso
Andante grave
Allegretto, scherzando

Aria, Scherzo et Final ............................. Jean Aubain

Presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts
North Texas State University
School of Music

presents

Joseph L. Cox, trombone

in a

Lecture Recital

The Solo Trombone Works of Kazimierz Serocki

assisted by

Debbie Barkey, piano

Monday, August 3, 1981  5:00 p.m.  Concert Hall

Program

Sonatina for Trombone and Piano .................Kazimierz Serocki
  Allegro
  Andante molto sostenuto
  Allegro vivace

Concerto for Trombone and Orchestra ...............Kazimierz Serocki
  Lento espressivo, molto rubato, allegro
  Largo molto cantabile
  Allegretto grazioso
  Allegro

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

BACKGROUND

Prior to the mid-twentieth century very few large scale works were composed for solo trombone. Notably there were three only recently discovered classical works for trombone, the *Concerto* (c. 1762) by Georg Christoph Wagenseil (1715-1777), the *Concerto* (c. 1769) by Johann Georg Albrechtsberger (1736-1809), and the *Serenata* (c. 1762) by Leopold Mozart (1719-1787), and two romantic works, the *Concertino* (1837) by Ferdinand David (1810-1873) and the *Concerto* (1877) by N. Rimsky-Korsakov (1844-1908). One-movement works were composed during the latter nineteenth century and early twentieth century as competition pieces for performers at the Paris Conservatory, and several display works were composed for or by the popular American band soloists Arthur Pryor (1870-1942), Frederick Innes (1854-1926), and others, that were largely valse type, or themes and variations.

The *Sonata for Trombone and Piano* written by Paul Hindemith (1895-1963) in 1941 marked the most serious efforts toward large-scale contemporary works of quality for solo trombone. Because of World War II, little recital activity occurred, and this work was not generally known
or distributed until the latter 1940s. Recognizing the need for trombone and other brass compositions of quality, the National Association of Schools of Music commissioned several works including the Sonata by Robert L. Sanders (1906-1974) in 1948 and the Sonata by George Frederick McKay (1899-1970) in 1951.

After World War II solo and chamber music literature for brass rapidly appeared in Poland. Important impetus was provided by the Ministry of Culture and Art, which commissioned compositions and granted scholarships to composers.¹ The compositions written by Kazimierz Serocki for trombone during this time are representative of the quality of the works written as a result of this program.

Kazimierz Serocki was born in Torun, Poland, on March 3, 1922. He died on February 2, 1981, in Warsaw. A leading composer in Poland from around 1950 until his death, Serocki was also vice-president of the central administration of the Polish Composers' Union from 1954 to 1955. His successful career was marked by the reception of several awards including the 1959 UNESCO award for his Sinfonietta for Two String Orchestras (1956) and the 1979 Prix Italia for his composition Pianophonie (1978). His compositional development followed a steady path from neoclassic to avant-garde

styles. His treatment of the trombone in particular, resulted in the development of an integral role for the instrument in a solo capacity and as a member of orchestral and chamber ensembles.

The solo trombone compositions, Sonatina for Trombone and Piano and Concerto for Trombone and Orchestra, both written in 1953, along with a trombone quartet entitled Suite, written in 1954, are representative of his early works, said to be neoclassic. Other works of importance during this period are the Romantic Concerto for piano (1950) and Symphony No. 2 for soprano, baritone, choir, and orchestra (1953). The Sinfonietta mentioned earlier was written in 1956 and marks a turning point in Serocki's stylistic development. In this work one notices "an obvious interest in sonorities, many of them highly experimental and prophetic of the change that was shortly to overtake the composer's style."²

The year 1956 was a pivotal point not only for Serocki but for Poland as well. This change was due to a relaxed political atmosphere which allowed more contact with information and musical techniques from the West. Serocki's first true avant-garde composition, Segmenti (1961), was a result of this shift in his compositional direction. In

1970 Serocki wrote *Swinging Music*, a quartet for trombone, clarinet, cello, and piano, a third-stream jazz composition that makes use of the most common avant-garde techniques of the day. Other works include *Freski Symphony* (1964), winner of the 1965 UNESCO award; *Forte e Piano* (1967); *Fantasmagoria* for piano and percussion (1971); and *Pianophonie* for piano, orchestra, and tape (1978). Although he has received numerous awards for these latter works, his early neoclassic compositions continue to be popular.

Serocki's compositional training began at the Lodz conservatory around 1940, where he studied with Kazimierz Sikorski (b. 1895). After his graduation in 1946, he went to Paris, where he studied with Nadia Boulanger (1887-1979) from 1947 through 1948.

Sikorski, a famous composer and teacher whose position of importance rests largely in his educational work, taught almost an entire generation of composers from Artur Malawski (1904-1957) to Tadeusz Baird (b. 1928). Sikorski's early compositions were in a post-Wagnerian style, but he underwent a steady stylistic evolution in response to the musical environment around him. His music is distinguished by an


aggressive and individual style with clear construction and formal discipline. These are traits that also permeate the works of Serocki.

Boulanger was one of the most respected teachers in France, and many Polish composers, including Grażyna Bacewicz (1909-1969) and Michael Spisak (1914-1965), studied composition with her in Paris. Boulanger "impressed her students by her close association with a large body of music, her quickness to note the failings and successes of a composition and her regard for the sacred vocation of the artist." Boulanger inspired Serocki to produce compositions regularly, for during his compositional lifetime not a year went by without at least one major composition for orchestra, chamber ensemble, or solo. The experiences with these two outstanding teachers produced in Kazimierz Serocki a most imaginative and vital composer.

In 1949 Serocki, along with Jan Krenz (b. 1926) and Tadeusz Baird, helped form the Polish composers' group known


as Group 49, which was instrumental in the development of new music in Poland through the establishment of a yearly international festival of contemporary music known as Warsaw Autumn. Warsaw Autumn remains important in that it provides a meeting place for musicians from East and West, and also because it has been the principal reason for the growth of contemporary music in Poland. The festival has been an important forum for the music of young composers including Krzysztof Penderecki (b. 1933), Witold Lutosławski (b. 1913) as well as Serocki. The festival has "an extremely rich and varied program that gives equal treatment to all trends and is a comparative review of music of the twentieth century."9

Serocki considered his career as a full-time composer to have started in 1952, the year in which he wrote Suite of Preludes for piano, a composition in free dodecaphony, which won the national music prize in Poland in 1952. Since then he has written music not only in different styles and genres, but also several film scores for Polish cinema and television.10

CHAPTER II

NEOCLASSICISM

Serocki's early works, c. 1950-1956, may be placed in the neoclassic style. Neoclassicism is a movement of the twentieth century that is characterized by the introduction of style features derived from the seventeenth and eighteenth centuries. The use of forms such as the sonata, concerto, toccata, and ricercar is a distinguishing feature. Neoclassicism is generally centered around three schools represented by the composers Stravinsky (1882-1971), Hindemith (1895-1963), and Schoenberg (1874-1951). Each one of these composers developed a unique style. Pierre Boulez (b. 1925) has complicated the understanding of neoclassicism by saying that "Stravinsky's and Schoenberg's paths to neoclassicism differ basically only in one being diatonic and the other chromatic: for all practical purposes their itinerary is the same." Most of the

composers to whom the term could be applied totally refused to accept it, notably Stravinsky.14

The neoclassic movement arrived later in Poland than in Western Europe because of a lack of contact with the musical world. The influence of serial techniques in Poland was brought about partially by the work of Constantin Regamey (b. 1907) and Roman Haubenstock-Ramati (b. 1919).

Regamey received his doctorate at Warsaw in 1936 and directed the review Muzyka polska from 1937 to 1939. The characteristics of all his works are a search for new combinations of sound and tone color, as well as an attempt to arrive at a synthesis of modern tonal systems.15 His early works using the twelve-tone technique were Chansons persanes (1943) and Quintet for violin, clarinet, bassoon, cello, and pianoforte (1944). Later works were characterized not only by his abandonment of the tonal system and traditional forms, but also by his use of certain aspects of serialism, atonality, and modality.

Haubenstock-Ramati's influence emanated from the positions he held from 1947 to 1950 as director of the music department at Krakow Radio, editor of Ruch muzyczny (a Polish


music journal), and as one of Poland's leading music critics. Haubenstock-Ramati first used serial techniques in his works Blessings (1951) and Recitativo and Aria (1954).

Serocki was influenced by these composers but eventually set out on an independent course that made free use of dodecaphony for thematic development within classical forms.16 The expression "free use of dodecaphony" is popular in Poland and indicates a style, common to Polish composers, that is not based strictly on serial techniques. Dodecaphonic style can be seen in the post-war works of Grażyna Bacewicz (1909-1969) and Michael Spisak (1914-1965), who were both influenced by Parisian neoclassicism.

Bacewicz, like Serocki, studied composition with Sikorski in Poland and with Boulanger in Paris. One of the few important Polish neoclassicists, she nevertheless argued against this label; clearly she inherited formal, motivic, and contrapuntal techniques commonly associated with neoclassicism.17 The Symphony No. 3 of 1952 and the Symphony No. 4 of 1953 are among her best works.

Spisak was also a student of Sikorski and Boulanger. His music is emotionally rich and varied and is commonly


dominated by pre-classical counterpoint, motor movement, a simple handling of form, and traditionally accomplished facture. He is considered along with Bacewicz to be an important Polish neoclassicist. Works of particular interest during the years under consideration are Sonata for violin (1950) and Concertino for trombone and orchestra (1951), the only other Polish trombone work of importance composed during the 1950s.

Serocki's background was similar to that of Bacewicz and Spisak but he was also influenced by the twelve-tone ideas of Regamey and Haubenstock-Ramati. He eventually developed from these many influences the concept of free use of dodecaphony that was mentioned earlier in this discussion. Serocki's music from 1952 to 1954 is represented by two works for trombone—the Sonatina for Trombone and Piano and the Concerto for Trombone and Orchestra—which were both written in 1953.

CHAPTER III

SONATINA FOR TROMBONE AND PIANO

The Sonatina for Trombone and Piano, written in 1953, is a short work in three movements. The first movement is in a sonatina form with a very short second theme area, while the remaining two movements are in ternary, A B A, forms. A formal feature of the fast outer two movements is the contrast of articulation and accompaniment of the first and second themes. The first theme groups employ staccato articulation in the trombone with staccato counterpuntal lines in the piano. The second theme areas usually employ legato articulation in the solo and streams of polychords in the piano. The exception to this general description of the second theme occurs in the second movement. The second movement employs less contrast in articulation between the solo first and second themes, but retains contrast in the piano. Figure 1 contrasts the differences in the first and second theme areas of all three movements.

The form of the first movement is clearly defined with respect to the guidelines mentioned above. The first theme is a staccato scale figuration and the second theme is a legato melody. The development section functions
Second theme

Fig. 1—Sonatina, contrast of theme areas from all three movements: (a) 1st movement, measures 2-3, 21-22; (b) 2nd movement, measures 1-5, 12-17; (c) 3rd movement, measures 1-5, 53-59.

primarily to introduce more contrasting material and to introduce the return of the first theme. The accompaniment for each section adheres to the styles mentioned above, being contrapuntal and polychordal respectively (see Figure 1).

Several references to E-flat major are made throughout the movement in both the trombone and piano. This is especially true at the initial statement of the first theme and at its return, establishing the fact that the movement is centered on E-flat. Excursions through tonal centers of G, A-flat, and C dominate the second theme and developmental areas of the movement. The emphasis on E-flat is reiterated at the beginning of each statement of the first theme. An "alla cadenza" segment between the first and second sections of the development is used to further emphasize the E-flat
center after the harmonic instability of the previous section (Figure 2).

Fig. 2—"alla cadenza" section, measures 53-60 from Sonatina, 1st movement.

There are several points in this movement where the E-flat is emphasized in both the trombone and piano simultaneously, but more often the accompanying piano suggests a harmonic structure that is unrelated to the implied harmony of the solo line. The following excerpt illustrates this tonal ambiguity (Figure 3). By this means Serocki manages to use tertian harmonies without establishing a firmly rooted major-minor tonality.

Fig. 3—Sonatina, 1st movement, measures 21-26, differences between the harmony of the solo and accompaniment.
The first movement employs varied metric organizations. The first theme is written in meters that stress the quarter note as the basic pulse—6/4, 4/4, 3/4, and 5/4. The second theme is in 4/4 and 3/4. The new material introduced in the development section makes use of meters that have the half note as the basic pulse—2/2 and 3/2. The use of the half note as a pulse in this area is a point of contrast that adds a relaxed character in relation to the more active first theme. The rhythmic drive of this movement is produced by a motive consisting of four eighth notes that is found in all three movements in its basic form (Figure 4). This motive pervades the principal sections of this first movement. It gives the melody a folk character that is typical of chamber and solo works composed in Poland during the early 1950s.\footnote{Juliusz Pietrachowicz, "Polish Chamber Music for Brass Instruments Since 1945," Journal of the International Trombone Association, VI (January, 1978), 4.}

Fig. 4—Sonatina, 1st movement, measures 10, 13, recurring rhythmic motive.
The second movement is a simple three-part song form. The first part is for solo piano, the second part is for trombone and piano, and the third part is for trombone alone. The first and third sections are melodically and harmonically identical and balance the initial use of the solo piano with the concluding use of the solo trombone. The middle section features the trombone with chord streams in the piano.

G-minor is the predominant tonal center in this movement. It is implied at the beginning of each major section and is explicit in the final cadence (Figure 5). The stable areas of harmony are in the two outer sections. The middle section contains the unstable elements of this movement due to the use of chord streams in the piano that undulate from one tonal center to another (Figure 6).

The movement is in triple meter throughout with the main pulse being the quarter note. This pulse achieves a
Fig. 6--Sonatina, 2nd movement, measures 12-17, use of chord streams in the accompaniment.

pesante effect which hinders the forward motion of the melody. The rhythmic motive discussed in the first movement is an integral part of all three sections of the second movement (Figure 7). The use of this rhythmic figure stems from the influence of folk idiom in this work.

Further contrast in this movement is created by the effective use of dynamics. The first and third sections are quiet and contemplative and are descending in melodic shape. By comparison the middle section is characterized by its ascending melodic shape. The melodic shape of this second section is accentuated by a long crescendo that begins pianissimo and is marked "dolcissimo" and culminates with a forte passage marked "pesante." The bracketing of this highly intense theme by the tranquil statements of the first and third sections creates an excellent study in the use of contrast.

The final movement is also in three-part, A B A form. It combines the piano figurations of the first two
Fig. 7--Sonatina, 2nd movement: (a) 1st section, measures 8-11, (b) 2nd section, measures 20-23, (c) 3rd section, measures 39-42.

movements--namely the contrapuntal textures that accompany the first theme of the first movement and the chord stream accompaniment that is supplied for the second theme of the second movement. The three sections of this final movement
are more easily distinguished than in the first movement because of greater contrast in the accompanying piano for each section.

The first theme is accompanied by a contrapuntal line that is interrupted once by a polychordal rhythmic figure that is similar to the one used in the piano for the first theme in the first movement (Figure 8). The second theme is less legato than the second theme in the first movement but is more contrasting to the first movement because of a chordal piano part. The piano support is a variation of the chord stream found in the second movement that consists of placing rests between each polychord and also locating every other polychord in a different octave (Figure 9).

The harmonic tendency of this movement is B-flat. Reference to major and minor tertian harmonies cannot be avoided in this analysis as Serocki makes the B-flat triad the dominant outline of the first theme. B-flat is further emphasized by octave B-flats in the piano at the beginning of each statement of this theme. Similar to the other two movements, the first and third sections of the ternary form contain the areas of stability and the middle section is rendered unstable by the fluctuating harmonies in the piano. The last three measures of the movement contain a clear plagal cadence from an E-flat minor chord to an implied B-flat major chord (Figure 10).
Allegro vivace (→ ca 150)

Fig. 8—Sonatina, 3rd movement, measures 1-26, 1st theme.
Fig. 9—Sonatina, 3rd movement, measures 60-83, 2nd theme.

A point of further contrast between the first and second theme areas is the meter. The first theme is in multiple meters of 2/4, 3/4, and 4/4 and the basic pulse is the quarter note. This is in contrast to the second theme which is in duple meter exclusively. The rhythmic motive active within the first two movements forms an integral part of this movement as well as making the
influence of folk idiom complete in this work. It is combined with the polychordal patterns described in the first movement to articulate the beginning and ending of the first theme (Figure 11).

Fig. 10—Sonatina, 3rd movement, measures 166-168, final cadence.

Fig. 11—Sonatina, 3rd movement, measure 134, recurring rhythmic motive.

The technical demand of the work is in the area of slide placement requiring both accuracy and speed of the performer. The range of the work is not large encompassing only two-and-one-half octaves from great G to C\textsuperscript{1}. The first
and third movements are highly technical and demand more from this area than the second movement. The second movement demands a beautiful tone quality and expressive capabilities from the performer in order to convey the "espressivo" qualities of the melody.

In all three movements Serocki displays a penchant for formal organization and motivic interrelationships between the movements. His skillful use of polychordal structures within a highly rhythmic context creates drive and dramatic tension.
The most often performed of Serocki's early neoclassic compositions is his *Concerto for Trombone and Orchestra* written in 1953. It was premiered by Juliusz Pietrachowicz, principal trombonist with the Warsaw National Philharmonic, who worked closely with the composer in its composition. As in the *Sonatina*, the influences of folk melody and rhythm dominate the work. It is a demanding concerto in respect to both endurance and range. The concerto has a performing time of approximately twenty minutes, and the range is from contra A-flat to F. Of the four movements, the first two movements are the most demanding of endurance and range. The third movement, a scherzo, unusual in a concerto, is a welcome contrast to the highly intense and emotional second movement. The last movement, "leggiero allegro," recalls various thematic and rhythmic elements from the first movement.


The first movement is in a well-balanced sonata-concerto form, within which each section is well defined with respect to melody, harmony, and rhythm. In the introduction thematic material is presented in both the solo and orchestra that is used as building blocks for the first and second themes. This material is presented in an alternating manner with the strings playing the initial statement followed by the trombone (Figure 12).

Fig. 12—Concerto, 1st movement, measures 1-11, introduction.

The first theme is developed from the trombone line in the introduction employing the same intervalic relationships
and general rhythmic character (Figure 13). The second theme is derived from the series of notes played in the introduction by the strings. The first phrase of the second theme is based on the series of notes in measures 1-3 and the second phrase is based on the inversion of that series in measures 5-7 (Figure 14).

Fig. 13—Concerto, 1st movement, measures 12-14, first theme.

Fig. 14—Concerto, 1st movement, measures 43-49, second theme.
The orchestral parts for the first theme are characterized by dotted-eighth, sixteenth-note rhythms and the use of disjunct intervals. In contrast, the orchestral parts during the second theme are characterized by even eighth notes and the use of conjunct intervals. In the latter case cross relationships between the instrumental parts cause the orchestral score to sound chromatic even though the individual parts are not. The orchestral score for the first theme varies upon subsequent appearances, but the orchestral part for the second theme is the same in the exposition, development, and recapitulation, making the second theme areas easy to recognize, as opposed to the first theme areas in which the use of several different accompanying figurations obscure the thematic identity. Thematically the recapitulation is identical to the exposition except for four measures just before the cadenza that use a rhythmic figuration from the first theme area. The coda, in the first four measures, introduces new material that will be used as a thematic base for the third movement and then concludes with a combination of melodic and rhythmic motives from the two principal theme groups (Figure 15).

The first movement begins and ends strongly on B-flat with implications of B-flat major and B-flat minor respectively. B-flat is used to articulate the beginning of several major sections including the introduction (measures 1-11), second theme (measure 43), cadenza (measure 198),
Fig. 15—Concerto, 1st movement, measures 231-236, new material in the coda.

and the coda (measure 231). As mentioned earlier, the recapitulation is almost identical to the exposition, but differs harmonically in that it is a semitone higher. A B-flat fermata chord before the cadenza helps to return the central focus to B-flat. The cadenza emphasizes this even further by not only starting on B-flat but ending with a G-flat to A-flat trill that resolves to an F as part of a B-flat minor chord. From that point to the end of the movement B-flat is the predominant tonal center (Figure 16). It is of special interest to note the use of pedal points in the bass line during this movement to establish strong harmonic implications of B-flat major and B major in the second theme orchestral score of the exposition and recapitulation respectively. This technique creates relaxation from the constant shifting bass lines of the first theme orchestra parts (Figure 17). The rhythm used for the
second-theme orchestra parts is used exclusively for that theme, creating an even clearer distinction of the second theme areas.

A rhythmic motive is introduced in this movement that can be traced in all four movements of the Concerto. It is
a similar motive to the one found in the *Sonatina*. The following example illustrates this similarity with segments from both works (Figure 18). This movement is predominantly in duple meters—2/4 and 4/4—with the exceptions of the introduction in 5/4 and 7/4 and the first four bars of the coda in 3/4.

The orchestration throughout the movement is varied, but one general characteristic exists in that the texture is usually thin at the beginning of each section and thickens as the section progresses and grows in intensity. In this manner Serocki manages to create dramatic tension through orchestral dynamics.

The second movement is a three-part form predominantly in quadruple meter. The trombone melody of the first section (measures 9-24) is characterized by a descending quarter-note triplet figure consisting of the intervals—major second, perfect fourth, diminished fourth (*Enharmonic major third*)—contained in the first measure of the introduction accompaniment (Figure 19). The theme of the second section (measures 24-41) is first stated in the second violins and then is repeated by the trombone. The quarter-note triplet from the first section permeates the orchestra part of this theme. The third section (measures 54-61) is a repeat of the first section at the interval of a perfect fifth higher. There is contrast between the two statements in that the first time is piano and marked
Fig. 18—Sonatina, 3rd movement: (a) measures 94–96, (b) measures 134–136; Concerto, (c) 1st movement, measures 95–100, (d) 3rd movement, measures 16–23.
Fig. 19—Concerto, 2nd movement, measures 1-11, contrast of accompaniment intervals with principal theme in the trombone.
"dolcemente, espressivo" while the second time is fortissimo and marked "drammatico, pesante." The effect is indeed very dramatic and is heightened further by a sudden decrescendo from fortississimo to piano at the end of the third section and a brief coda for muted strings. The coda contains material from both principal themes and is brought to a close by a piano statement in the trombone marked "delicatissimo, quasi eco" (figure 20).

Harmonically this movement is very unstable due to a constantly shifting bass line and the use of tertian harmonies in the orchestra that do not relate to the harmonies implied by the solo line. The statements of the theme in the first and third sections, on the other hand, are supported by related harmonies, especially in the third section, which makes use of an eight-measure-B-flat pedal
that relates closely to the first and second line F's that begin and end the trombone statement respectively (Figure 21).

Fig. 21—Concerto, 2nd movement, measures 54-58, use of B-flat pedal.

The orchestration of the first section of this movement is characterized by string tremolos and staccato eighth notes in the woodwinds. The second section is contrasted by the use of strings predominantly with the gradual addition of the rest of the orchestra in preparation for the restatement of the first theme. The movement is closed with muted strings.

The third movement functions as a scherzo and gives relief from the tension of the second movement by its light and graceful style and minimal dynamic contrast. Predictably, it is in three-part, A B A, form and in triple meter
throughout. The rhythmic and melodic ideas for this movement are derived from the first four measures of the coda to the first movement. The ascending arpeggios of that coda (see Figure 15) influence the principal characteristic of the first theme—a rising arpeggio figure (Figure 22).

Fig. 22—Concerto, 3rd movement, measures 1-15, initial statement of the A section.
The ending of this movement is deceptive in that the orchestra prepares for another statement of the first theme and then unexpectedly stops on a G major chord.

This ending points out the stable harmonic characteristics of the entire movement. The beginning of the movement is centered on G and does not wander far from it because several accented G's in the orchestra and solo constantly focus that center. This relative harmonic stability is relaxing and offers a further point of contrast to the second movement.

The final movement is in sonata-rondo form--A B A C A(B), Coda. The predominant meter is quadruple (4/4) except for section C, which is in a constantly shifting metrical pattern containing meters of 3/4, 4/4, 5/4, and 6/4.

The A theme is characterized by an octave B-flat interval followed by an ascending pattern of falling minor thirds (Figure 23). The B section is developed from the folk-like motive that has been traced in various movements.
of this concerto, but this is its first use as the principal subject of a theme (Figure 24). The theme of section C

Fig. 24—Concerto, 4th movement, measures 27-32, theme of section B.

revolves around an A minor triad and its "cantabile" style is a perfect contrast to the staccato features of the A and B themes (Figure 25).

Fig. 25—Concerto, 4th movement, measures 170-176, theme of section C.
The recapitulatory return of the A section has developmental characteristics in that it juxtaposes both A and an orchestral statement of B. The coda is a combination of figurations from throughout the movement and creates a strong drive to cadence through the use of harmonic implications that stress F which has a dominant relationship to the final note--B-flat.

A central focus on B-flat is clearly evident in the initial exposition of A in the unaccompanied trombone. At the end of this trombone statement the orchestral score moves to a center on E-flat. The initial B section is firmly centered on G as a result of a ten-measure G pedal point and the chordal outline of the melody (see Figure 13). The final repeat of A is again on B-flat and from there to the end the harmonic center moves through E-flat to F and finally to a conclusion on B-flat (Figure 26).

Fig. 26—Concerto, 4th movement, measures 244-249, final cadential figuration.
Serocki's obvious knowledge of the trombone's capabilities is evidenced by several significant points. He uses the fundamental pitch of the instrument, B-flat, as a central focus throughout the work, thereby allowing for more sonority in those sections. Rhythmic figures are written so that movement and technique are facilitated, and the tessitura of the work takes full advantage of the wide range available on the trombone—this work encompassing over three and one half octaves. Finally, the legato sections, especially in the second movement, lend opportunities that feature the sonority of the trombone and the expressive capabilities of the performer.

These qualities, along with Serocki's flair for orchestration, make this composition one of the major contributions to twentieth century trombone literature.
CHAPTER V

CONCLUSIONS

Serocki's thirty years of compositional involvement and leadership in the field of music from 1952 until his death in 1981 have earned him an honored place in Polish music history. His association with the Polish Composers' Union as a vice-president of the central committee and with Group 49 has strengthened ties between composers in Eastern and Western Europe. The founding of the Warsaw International Festival of Contemporary Music was a milestone for the development and performance of new music in Poland.

The use of trombone as a solo instrument during his career led to two popular and often performed works that have come to be standard trombone literature. They filled a noticeable gap in trombone literature that existed from before World War I. The Sonata for Trombone and Piano by Paul Hindemith, for example, was written in 1941, but was not widely known or performed until after World War II. The trombone solo works by Serocki followed soon afterwards in 1953 as a result of the incentives offered to composers by the Polish Ministry of Culture and Art. A similar action in the United States by the National Association of
Schools of Music led to the commissioning of sonatas for trombone by George Frederick McKay and Robert L. Sanders.

This paper, through a study of works representative of his early efforts in the neoclassic vein, has demonstrated Serocki's use of the trombone in two works for the instrument. The Sonatina and Concerto are well-written and effective works which place great technical demands on the performer in the areas of slide facility, range, and interpretation. The use of glissandi and trills is limited but is very effective and requires proper embouchure development and accurate slide placement. The high quality of performance demanded by these works did much to advance the trombone as a solo instrument in the twentieth century.
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