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THE TROMBONE IN GERMAN AND AUSTRIAN CONCERTED CHURCH MUSIC
OF THE BAROQUE PERIOD, A LECTURE RECITAL, TOGETHER WITH
THREE RECITALS OF SELECTED WORKS OF L. BASSETT,
L. GRÖNDAHL, W. HARTLEY, V. PERSICHETTI,
K. SEROCKI, H. TOMASI, D. WHITE
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

Jeffrey P. Williams, B. M., M. S.

Denton, Texas

August, 1974



Williams, Jeffrey P., The Trombone in German and Austrian Concerted Church Music of the Baroque Period, A Lecture Recital, Together With Three Solo Recitals. Doctor of Musical Arts (Trombone Performance), August, 1974, 23 pp., 7 illustrations, bibliography, 46 titles.

The dissertation consists of four recitals: three solo recitals and one lecture recital. The repertoire of all the programs was intended to demonstrate a variety of music written originally for trombone.

The lecture recital, "The Trombone in German and Austrian Concerted Church Music of the Baroque Period," was presented on July 3, 1974. The lecture was an attempt to illuminate the position of the trombone, both as an ensemble instrument and as a solo obbligato instrument, in church music of the Baroque period. The program included the performance of two works by Heinrich Schütz for bass voice, four trombones, and continuo; one work by Andreas Hammerschmidt for alto, bass, trombone, and continuo; and one work by Johann Joseph Fux for soprano, trombone, two violins, and continuo. A line of influence was traced from the Venetian composers Giovanni Gabrieli and Claudio Monteverdi, through Schütz, Hammerschmidt, and Fux, to Mozart.

Tape recordings of all performances submitted as
dissertation requirements are on deposit in the North Texas
State University Library.

INTRODUCTION

Four recitals were presented to fulfill the dissertation requirements for the degree Doctor of Musical Arts. These included one lecture recital and three solo recitals. The repertoire of the programs was intended to demonstrate a variety of music written originally for trombone.

The first solo recital was presented on November 9, 1970. The program included music for trombone and piano by Walter S. Hartley, Henri Tomasi, and Donald H. White, as well as one piece for trombone and four woodwind instruments by Raymond Premru.

The second solo recital was presented on July 7, 1971. The program included music for trombone and piano by Marinus de Jong, Kazimierz Serocki, John Davison, and Robert W. Jones. In addition, the Serenade No. 6 for trombone, viola, and violoncello by Vincent Persichetti was performed.

The third solo recital was presented on August 4, 1972. The program included music for trombone and piano by Launy Gröndahl, Leslie Bassett, Robert Dillon, and Richard A. Monaco.

The lecture recital, "The Trombone in German and Austrian Concerted Church Music of the Baroque Period," was presented on July 3, 1974. The lecture was an attempt to illuminate the

the position of the trombone, both as an ensemble instrument and as a solo obbligato instrument, in church music of the Baroque period. The program included the performance of two works by Heinrich Schütz for bass voice, four trombones, and continuo; one work by Andreas Hammerschmidt for alto, bass, trombone, and continuo; and one work by Johann Joseph Fux for soprano, trombone, two violins, and continuo. A line of influence was traced from the Venetian composers Giovanni Gabrieli and Claudio Monteverdi, through Schütz, Hammerschmidt, and Fux, to Mozart.

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

Jeffrey P. Williams

in a

Graduate Trombone Recital

assisted by

James Gardner, *piano*

Lynne Hadley, *flute*

Carol Lynn Mizell, *oboe*

Jesse Youngblood, *clarinet*

Jerry Voorhees, *bassoon*

Monday, November 9, 1970

6:30 p.m.

Recital Hall

Program

Sonata Concertante for Trombone and Piano Walter S. Hartley
Allegro
Andante
Scherzando
Coda: Andante

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

Intermission

Sonata for Trombone and Piano Donald H. White
Quietly and sustained-Allegro
Andante sostenuto
Very spirited

Concertino for Trombone and Woodwind Raymond Eugene Premru
Soliloquy
Pastoral
Toccata

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

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

Jeffrey P. Williams
in a
Graduate Trombone Recital

assisted by

Jennie Smith, *piano*

Ruth Gibson, *viola*

Marilyn Rietz, *cello*

Wednesday, July 7, 1971

4:00 p.m.

Recital Hall

Morceau de Concert Marinus de Jong

Serenade No. 6 for Trombone, Viola and Cello Vincent Persichetti

Prologue
Barcarole
Chorale Prelude
Dialogue
Intermezzo
Song
Dance

Intermission

Sonatina for Trombone and Piano Kazimierz Serocki

Allegro
Andante molto sostenuto
Allegro vivace

Sonata for Trombone and Piano John Davison

Fantasia
After an English Folk Song
Rondo with Chorale

Sonatina for Trombone and Piano Robert W. Jones

Allegro molto
Lento-Allegro ma energico

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

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

Jeffrey P. Williams

in a

Graduate Trombone Recital

assisted by

Jennie Smith, *piano*

Friday, August 4, 1972

5:00 p.m.

Recital Hall

Concert pour Trombone et Piano ou Orchestre Launy Gröndahl

Moderato assai ma molto maestoso

Andante grave

Maestoso-Allegretto scherzando

Sonata for Trombone and Piano Leslie Bassett

Allegro moderato

Moderato cantabile

Allegro marziale

Intermission

Concertpiece for Trombone and Piano Robert Dillon

Sonata for Trombone and Piano Richard A. Monaco

Allegro

Andante

Allegro molto

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

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

JEFFREY P. WILLIAMS

in a

Lecture Recital

The Trombone in German and Austrian
Concerted Church Music of the Baroque Period

assisted by

Eugene Windsor, *bass*
Jmel Wilson, *soprano*
Jannette Hindman, *alto*
Rebecca Waters, *organ*
Brian Sague, *violoncello*

Wallace Tucker, *trombone*
Dwight Robinett, *trombone*
H. Lee Southall, *trombone*
Ronald Tarvin, *violin*
Elisabeth Adkins, *violin*

Wednesday, July 3, 1974

6:30 p.m.

Recital Hall

Program

- Attendite, popule meus, legem meam Heinrich Schütz
from *Symphoniae sacrae I* (1629) (1585-1672)
- Fili mi, Absalon Heinrich Schütz
from *Symphoniae sacrae I* (1629)
- Wende dich, Herr Andreas Hammerschmidt
from *Dialogi oder Gespräche zwischen* (1611-1675)
Gott und einer gläubigen Seele (1645)
- Alma Redemptoris Mater, K. 186 Johann Joseph Fux
(1660-1741)

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

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THE TROMBONE IN GERMAN AND AUSTRIAN CONCERTED
CHURCH MUSIC OF THE BAROQUE PERIOD

The trombone occupies a distinguished position in the history of church music. Evidence of its usage appears in church account books and in descriptions of ceremonial and musical events from well before the end of the sixteenth century, at which time composers began to designate certain instruments for certain parts. The musicians who performed in churches in the sixteenth century were usually town musicians. Nearly every Italian city of any size employed a band of wind and brass players.¹ In the many interesting references from accounts and descriptions of events cited by Denis Arnold in his article "Brass Instruments in Italian Church Music of the Sixteenth and Early Seventeenth Centuries," the trombone is often found in company with cornetti as well as with stringed instruments and voices.²

In Germany the tradition of tower music, which was linked to the rise of Medieval cities and towns, and the Stadt-pfeifer guilds, which grew out of that tower music tradition, combined to provide composers with the ensemble of cornetti and

¹Denis Arnold, "Brass Instruments in Italian Church Music of the Sixteenth and Early Seventeenth Centuries," Brass Quarterly, I (December, 1957), 83.

²Ibid., 84-88.

trombones which remained so popular throughout much of the seventeenth century. There is no doubt that the Stadt-pfeifer occasionally assisted in church services just as their Italian counterparts did.³

The Venetian composer Giovanni Gabrieli is generally credited with being the first composer to assign parts to specific instruments. The Sonata pian' e forte, published in the Sacrae symphoniae I of 1597, calls for one group consisting of a cornetto and three trombones and a second group consisting of a violino and three trombones. It is entirely possible that Gabrieli's publisher may have permitted him to designate only those instruments which were readily available outside Venice and in smaller cities.⁴ As already indicated, cornetti and trombones would have been readily available in both Italy and Germany.

The trombone of the sixteenth and seventeenth centuries was considerably different from the modern trombone in construction and in tone quality. With thicker walls and a bell which flared much less than that of the modern instrument, the early trombone produced a softer sound. This softer sound, along with the availability of players, must account for the general sixteenth and seventeenth century practice of

³Philip Bate, The Trumpet and Trombone (London, 1966), p. 228.

⁴Egon F. Kenton, "The 'Brass' Parts in Giovanni Gabrieli's Instrumental Ensemble Compositions," Brass Quarterly, I (December, 1957), 74.

combining trombones with voices and with stringed instruments in both church music and chamber music. That the trombone found such general usage in this period is confirmed by a bibliography of chamber music involving the trombone, compiled by Robert Gray and Mary Rasmussen, which lists compositions by no less than thirty-nine sixteenth and seventeenth century composers.⁵

But while the availability of players and the trombone's capacity to blend with voices and strings were perhaps the two conditions which led composers of the sixteenth century to write for the instrument, in the seventeenth century a new dimension became apparent. As composers such as Monteverdi and his contemporaries became more and more concerned with their texts, and thus with effective text setting, they turned to the trombone, with its dark and mournful tone quality, for the depiction of texts of lamentation or forboding. Certainly the sound of the trombone was consciously chosen by the composers represented here today for the setting of these specific texts.

Although the modern trombone can certainly produce a more powerful sound than the Baroque instrument, it is also capable of a darker sound. From a dramatic standpoint then, the modern trombone is well suited to the performance of this music.

⁵ Robert Gray and Mary Rasmussen, "A Bibliography of Chamber Music Including Parts for the Trombone," Brass Quarterly, III (Spring, 1960), 93-102+.

Indeed, the old trombones were not always played softly. They were used outdoors in tower music and in processions, as well as indoors for church music and chamber music. Players no doubt chose different mouthpieces for different occasions, depending on the tonal requirements, just as they do today.⁶

The first two pieces on today's program are by Heinrich Schütz. Schütz was born in 1585 in Saxony. In 1599 he became a choir-boy in the chapel of the composer-prince Moritz of Hessen. Though in 1608 he entered the University of Marburg to study law, the prince soon offered to provide for his further musical education under Giovanni Gabrieli in Venice. Schütz proceeded to Venice in 1609 and studied with Gabrieli until the latter's death in 1612. He then returned to Germany and in 1617 was appointed music director of the chapel of the Elector of Saxony in Dresden. In 1628 Schütz again went to Italy, this time to familiarize himself with the latest Italian musical developments, of which Claudio Monteverdi was the chief exponent. Aside from this second visit to Italy, Schütz obtained several leaves during the Thirty Years' War, which he spent at the court of King Christian IV in Copenhagen. He remained, however, in the service of the Elector of Saxony until his death in 1672.⁷

⁶Robin Gregory, The Trombone (New York, 1973), p. 33.

⁷John H. Davies, "Schütz, Heinrich," Grove's Dictionary of Music and Musicians, edited by Eric Blom, 5th ed., VII (New York, 1954), 642-643.

Schütz's first great work of German church music was the polychoral Psalmen Davids (Psalms of David), written in 1619 following his apprenticeship with Gabrieli. These pieces are large works in the grand Venetian manner for two, three, and four choruses with instruments. Schütz did not always indicate specific instrumentation in the Psalms, but, in those in which he specified brass instruments, his treatment of them is often similar to that found in the pieces to be performed today from the Symphoniae sacrae. Already in the Psalms, Schütz requires his trombones and cornetti to sustain independent contrapuntal lines and to play in combination with solo voices.⁸

The fruit of Schütz's second journey to Italy was the Symphoniae sacrae I, published in Venice in 1629. From this collection of twenty sacred concerti for from one to three different voices and from one to four instruments come the two pieces to be performed. In the letter of dedication to his patron in Dresden, the Elector Johann Georg of Saxony, Schütz makes this pertinent comment:

Staying in Venice as the guest of old friends, I learned that the long unchanged theory of composing melodies had set aside the ancient rhythms to tickle the ears of today with fresh devices.⁹

Indeed, musical taste in Venice had changed radically since the time of Gabrieli. The concertato style and the new

⁸Ibid., p. 644.

⁹As quoted in Oliver Strunk, Source Readings in Music History: The Baroque Era (New York, 1965), p. 73.

operatic recitative had been brought into the church by Monteverdi. Composers were now writing music for one or a few solo voices with continuo and perhaps two violins.¹⁰

Schütz thoroughly absorbed the "fresh devices" to which he referred in his letter of dedication. The Symphoniae sacrae abound in the free treatment of dissonance, the "accented" singing, the art of diminution as practiced in Italy.¹¹ Many of these devices or figures, which were primarily ways of introducing dissonance, were named and classified by a composer named Christoph Bernhard (1627-1692), who was a student of Schutz.¹² Bernhard's treatise is entitled the Tractatus compositionis augmentatus (An Augmented Treatise on Composition). As will be seen later, Bernhard, through this treatise, serves as a link between Schütz and Fux.

The compositions which make up the Symphoniae sacrae have already been referred to as sacred concerti, that is, sacred pieces in the concertato style. Since there is often some misunderstanding of the terms concerto and concertato in discussions of Baroque music, perhaps an attempt at clarification is in order. At the end of the sixteenth and in the seventeenth century the words concerto and concertato were applied to any music in which human voices and instruments were combined. Only later did the word concerto

¹⁰Claude V. Palisca, Baroque Music (Englewood Cliffs, New Jersey, 1968), p. 94.

¹¹Ibid., p. 96.

¹²Ibid., pp. 96-97.

acquire a connotation of rivalry between a small group and a larger one, as in the concerto grosso, and later still between solo instrument and orchestra.¹³

Attendite, popule meus, legem meam, for bass solo, four trombones, and continuo, is No. XIV from the Symphoniae sacrae I. The text is the injunction of Asaph from Psalm 78. Hans Joachim Moser, in his book on Schütz, notes that "Schütz has given this text a moving tone of apprehensive warning, even of lamentation."¹⁴

The piece is in two large sections, each of which contains a solo section framed by an opening instrumental sinfonia and a concluding tutti. In the second solo section the bass is joined by the first trombone in duet. In this section the solo trombone, and in the concluding tutti the other three trombones as well, must negotiate some rapid sixteenth-note passages. Moser, writing in the 1930's, seems to have had little faith in trombonists of his day, for he suggests that the strings which Schütz allowed as an alternative be used.¹⁵

¹³Hans Joachim Moser, Heinrich Schütz, translated by Carl F. Pfatteicher (Saint Louis, 1959), p. xvi.

¹⁴Ibid., p. 469.

¹⁵Ibid., p. 470.

narra - - ve - runt no - bis, narra - - ve - runt no - - bis.

Fig. 1--"Attendite, popule meus," measures 96-97

Fili mi, Absalon, for the same combination as the piece just performed, is No. XIII from the Symphoniae sacrae I. The text, which is David's lament over Absalom, is from II Samuel, Chapter 18, verse 33. Moser cites a series of pieces by such composers as Josquin, Willaert, Gallus, Clemens non Papa, Senfl, de Monte, Lassus, and Palestrina as predecessors of this one by Schütz. He maintains that this series of compositions is important because "in no other area did the art of song acquire similar facility of expressing lamentation, weeping, and consternation."¹⁶ Certainly Schütz's choice of trombones, with their dark and mournful

¹⁶Ibid., pp. 470-471.

sound, adds tremendously to the effectiveness of this piece, which Bukofzer has described as "an incomparable masterpiece."¹⁷

The formal structure of Fili mi, Absalon is similar to that of Attendite, popule meus. It too is in two large sections, each of which contains a solo section framed by an instrumental sinfonia and a concluding tutti. The opening trombone sinfonia anticipates the motive of successive thirds from the first entrance of the solo bass.



Fig. 2--"Fili mi, Absalon," Measures 1-6

Moser vividly describes the second trombone sinfonia in this manner:

The orchestral piece which precedes the second part, and is thematically independent, calls for an expression almost of savagery. In its fugal overlappings of the voices and then in its mournfully throbbing parallel thirds it depicts the gesture of hair-tearing, as it were, or at least of walking back and forth in despair.¹⁸

¹⁷ Manfred F. Bukofzer, Music in the Baroque Era (New York, 1947), p. 92.

¹⁸ Moser, Heinrich Schütz, p. 472.

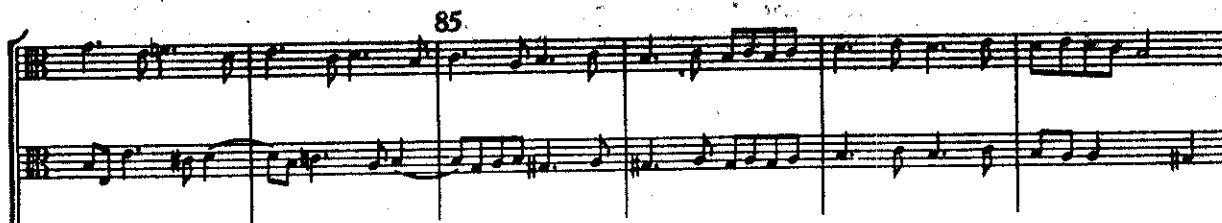


Fig. 3--"Fili mi, Absalon," measures 83-88.

Andreas Hammerschmidt was born in Bohemia in 1612. His first position was that of organist for the Count von Bünau in 1633. In 1635 he became organist at Freiburg in Saxony, and in 1639 he moved to a similar post at Zittau, where he remained until his death in 1675.¹⁹

Hammerschmidt's numerous works made him well-known as a composer throughout northern and central Germany. Although Bukofzer describes him as "a most prolific and popular composer who watered down the achievements of Schütz for the multitude,"²⁰ he occupies a position of historical importance along with Heinrich Albert (1604-1651) and Franz Tunder (1614-1667). Adam Carse makes reference to this historical position in the following manner:

Albert, Hammerschmidt, and Tunder were amongst the German church composers and organists who followed and carried the instrumental lead of Schütz just over the mid-century, forming links in the chain which,

¹⁹J. R. Milne, "Hammerschmidt, Andreas," Grove's Dictionary of Music and Musicians, edited by Eric Blom, 5th ed., IV (New York, 1954), 35.

²⁰Bukofzer, Music in the Baroque Era, p. 87.

later it takes an active part in the interplay among the voices.



Fig. 5--"Wende dich, Herr," measures 18-26

In the Dialogues Hammerschmidt has attempted to maintain a certain dramatic contrast between the voices through his choice of texts. While one voice sings a text of prayer or complaint, another voice answers or accompanies with a text of promise or comfort. Bach used this technique later in his church cantatas.²²

Johann Joseph Fux was born in 1660 in East Styria. Only a few details of his early life are known. In 1698 he was appointed court composer in Vienna. In 1705 he became conductor at the cathedral of St. Stephen in Vienna. In 1712 he was appointed vice conductor at the Imperial Court, and in 1715 he succeeded Marc Antonio Ziani as conductor.²³

Egon Wellesz has paid the following tribute to Fux the composer:

Fux is the first of a long and uninterrupted line of great Austrian composers. When we listen to his music we are suddenly struck by a passage which reveals its origin in the Venetian tradition, others

²²Milne, "Hammerschmidt," p. 35.

²³Egon Wellesz, Fux (London, 1965), pp. 5-6.

seem to anticipate the classical style of Haydn, but sometimes the warmth and intensity of the melodic line, or the popular character of his minuets remind us of another Austrian musician of peasant stock: Anton Bruckner.²⁴

But despite the fact that Fux wrote more than 500 works, it is as a theorist that he is most often remembered. His Gradus ad Parnassum is a codification of the species method of teaching counterpoint in the style of Palestrina. Fux himself, however, regarded the Gradus not as a method of counterpoint teaching but as a treatise on composition. Thus he included a section on accompanied recitative as well as one on fugue, and he speaks of the "mixed style," choral singing with instruments, as well as the stylus antiquus, the style of Palestrina.²⁵

Wellesz comments on Fux's thorough knowledge of the important sixteenth and seventeenth century treatises on musical theory, including the Tractatus compositionis of Bernhard, and then he makes this assertion:

Fux therefore transmitted the teaching of Schütz, who had himself taken over that of the great Venetian masters, Giovanni Gabrieli and Monteverdi. It was Schütz indeed who made the division between stylus gravis or antiquus, and of stylus modernus or luxurians.²⁶

Although the method contained in the Gradus ad Parnassum was attacked as old-fashioned by Mattheson, J. S. Bach seems to have thought highly enough of Fux's work to have supervised

²⁴Ibid., p. v.

²⁵Ibid., p. 9.

²⁶Ibid.

its translation into German by one of his students, Lorenz Mizler, in 1742.²⁷

It is unfortunate, especially for the trombonist, that the connection in instrumental usage, noted by Carse, from Schütz, through Hammerschmidt, Buxtehude, and others, to Bach, did not result in any real advancement in trombone technique or in the increased employment of the trombone in a soloistic capacity. Bach's trombones do nothing more than reinforce the voice parts, except in Cantatas 25, 118, and 135. Handel's use of the trombone, though infrequent, is somewhat more "orchestral."²⁸

Indeed, it does seem that the use of the trombone as a solo obbligato instrument by Fux and other Viennese court composers in the early eighteenth century, was, as Robin Gregory indicates in his book The Trombone, "no more than an isolated and local phenomenon."²⁹ The reasons for the trombone's apparent decline in popularity in England, France, Italy, and, to a somewhat lesser extent, in Germany, remain largely a matter of speculation. Bach himself is known to have complained about the declining abilities and the lack of musical knowledge on the part of the Stadt-pfeifer who were available to him in Leipzig in 1730.³⁰ Hired for life,

²⁷ Ibid., p. 10.

²⁸ Bate, The Trumpet and Trombone, p. 218.

²⁹ Gregory, The Trombone, p. 124.

³⁰ Hans T. David and Arthur Mendel, editors, The Bach Reader, rev. ed. (New York, 1966), p. 121.

many Stadtpeifer continued to play until they died, due to the fact that their organizations made no provision for their pensions.³¹

Though Gregory suggests that the increasing popularity of the horn may have been a factor,³² Anthony Baines links the trombone's decline to the introduction of the oboe:

Had the oboe arrived on the scene alone, it might have accepted the trombones as its accompaniment, but it brought its own accompaniment in the new French bassoon, and the trombones were left to totter beside the cornett on the brink of extinction.³³

At any rate, it was not until the late eighteenth century that the trombone began to experience something of a revival. Gluck and, somewhat later, Mozart were the most important composers to recognize again the trombone's dramatic potential at appropriate moments in their operas.

Fux, however, as well as some of the other Viennese composers of his generation and the next, seems never to have lost sight of that dramatic potential which is the trombone's. In describing Fux's motets and antiphons, of which the Alma Redemptoris Mater is an example, Wellesz says, "Some of them are so emotional in their expression that they might well have been written for an oratorio or even an opera."³⁴

³¹Mary Rasmussen, "Gottfried Reiche and his Vier und zwanzig Neue Quatricinia (Leipzig 1696)," Brass Quarterly, IV (Fall, 1960), 5.

³²Gregory, The Trombone, pp. 124-125.

³³Anthony Baines, "The Fortunes of the Trombone," Symphony, IV (March, 1950), 7.

³⁴Wellesz, Fux, p. 30.

Although Fux no doubt conceived this piece for the alto trombone, today's performance will be given on the modern tenor instrument. When the Alma Redemptoris Mater is played on the tenor trombone, the tessitura becomes fairly high, but it remains well within the compass demanded by the performance standards of today. As Gregory notes in discussing a passage from the trombone part:

The outstanding feature of this passage lies not in its tessitura, which is placed firmly in the middle register of the instrument, but in the diatonic agility required from the only brass instrument which was at that time capable of it.³⁵

In this regard, Wellesz remarks:

The treatment of the trombone shows how high was the standard of playing in the Imperial Chapel. The trombonist was obviously Leopold Christian. In a petition to have his salary raised Fux claims that "he is the greatest virtuoso in the world" and that "there is nobody to equal him." The high standard continued under his son, and we can easily see that it was this great tradition in the Imperial Chapel which inspired Mozart to write the famous solo in the Tuba mirum of his Requiem.³⁶

Wellesz indicates that Fux wanted his liturgical music to be performed as it was written, "without all the embellishments, ornaments and variations in which singers and instrumentalists used to try to outdo each other."³⁷ Indeed, Fux himself, to whom the writing of counterpoint was second nature, usually abstained from such subtleties in his sacred

³⁵Gregory, The Trombone, p. 106.

³⁶Wellesz, Fux, p. 31.

³⁷Ibid., p. 22.

music.³⁸ This tendency may well have been due to the Italian influence which prevailed in Vienna in the early eighteenth century.³⁹

The Alma Redemptoris Mater certainly reflects this Italian influence as it displays the virtuosity of the voice and the trombone. The final section, however, beginning with



Fig. 6--"Alma Redemptoris Mater," measures 53-54

peccatorum miserere, finds the trombone alternating with the soprano in an expressive melody.⁴⁰ In this beautiful piece the trombone is used most effectively in the setting of a text of supplication.

³⁸ Alfred Loewenberg, "Fux, Johann Joseph," Grove's Dictionary of Music and Musicians, edited by Eric Blom, 5th ed., III (New York, 1954), 528.

³⁹ Wellesz, Fux, p. 29.

⁴⁰ Ibid., p. 30.

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pec - ca - to - rum, pec - ca - to - rum mi - se - re - re,

Fig. 7--"Alma Redemptoris Mater," measures 151-156

The brilliant trombone writing of Fux was carried on by his student Georg Christoph Wagenseil (1715-1777), who wrote a concerto for the instrument. Another trombone concerto, by Leopold Mozart, has only recently been discovered.⁴¹ Leopold Mozart was, of course, the father of the more famous Wolfgang Amadeus Mozart, whose own use of the trombone in his masses, operas, and particularly in the Tuba mirum of his Requiem, helped to restore the instrument to its distinguished position in church music and in the opera orchestra.

Another important work for the trombone from later in the eighteenth century is the concerto by Johann Georg Albrechtsberger (1736-1809). Albrechtsberger is perhaps best known, however, for having taught another composer who

⁴¹ "Premiere Performance of Lost Mozart Concerto," Connchord, XVIII (Spring, 1974), 24.

inherited the Viennese tradition of Haydn and Mozart: Ludwig van Beethoven. While Mozart secured for the trombone a place in the opera orchestra, it was Beethoven who brought the instrument into the symphony.

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