THE SCHERZO FOR TROMBONE QUARTET BY JOHN LA MONTAINE:

A PERFORMER’S EDITION

David J. Begnoche B.M., M.M.

Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

August 2014

APPROVED:

Vern Kagarice, Major Professor and
Committee Chair
Jan Kagarice, Committee Member
Eugene Corporon, Committee Member
Benjamin Brand, Director of Graduate
Studies of College of Music
James Scott, Dean of the College of
Music
Mark Wardell, Dean of the Toulouse
Graduate School

In 1939, during his studies at the Eastman School of Music, John La Montaine (1920-2013) composed a Scherzo for four trombones. The Scherzo was revised more than 60 years later, becoming the third movement of a three-movement trombone quartet completed in 2001. Interestingly, the same Scherzo subsequently appeared in two of his later works: first the final movement of his Piano Concerto No. 4 Op. 59 (1989) and 12 years later as the final movement of a three-movement Trombone Quartet. The thesis presents a detailed account of the compositional history of the Scherzo, its connection to the first two movements, and a performance edition of the Scherzo based on my collaboration with the composer between for five years from 2003 to 2007.
ACKNOWLEDGMENTS

There are many people to whom I am indebted for their support and assistance. First, I’m grateful to Dr. Warren Henry without whose encouragement to meet with John this collaboration might never have come to fruition. To the members of my committee, I want to acknowledge their encouragement and ongoing support of this project. Most especially, I thank my major professor, whose guidance and mentorship has been a source of continual inspiration.

Most important of all, this thesis would not have seen the light of day were it not for my remarkable wife Dr. Elvia Puccinelli. She magically juggled the care for our son Matteo and her active career while keeping me on target through this journey; I could not have managed without her.
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CHAPTER 1

INTRODUCTION

In the spring of 2003, while researching original works for trombone quartet, I discovered a reference to a *Scherzo* by the Pulitzer Prize-winning composer John La Montaine (1920–2013). Although the composition was not listed in any catalogs as being available for purchase, three American libraries offered the work in their collection. However, these proved to be mere copies of the original manuscript score. Further research led to the discovery that the publisher, Fredonia Press, was owned and operated by John La Montaine.

La Montaine explained that this *Scherzo* was written in the 1939 while he was a student at the Eastman School of Music under the tutelage of Howard Hanson. Furthermore, he had revised the *Scherzo* in 2001 and composed two companion movements resulting in the *Trombone Quartet*. Astonishingly, La Montaine had never heard any of this music played and was eager to know how it sounded. This began a collaboration between myself and the composer that resulted in the world premiere by the Stentorian Consort on April 4, 2005 at Henderson State University in Arkadelphia, Arkansas. The collaboration produced a final edited version that was recorded in June of 2007 at Baylor University in Waco, Texas with the composer’s consent.

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CHAPTER 2

PIANIST, COMPOSER JOHN LA MONTAINE

John La Montaine was one of the most celebrated composers of his generation. He was the recipient of numerous awards and honors, including the Pulitzer Prize for his *Piano Concerto No. 1, Op. 9*, subtitled “*In Time of War,*” commissioned by the Ford Foundation and premiered by pianist Jorge Bolet with the National Symphony Orchestra on November 25, 1958 in Constitution Hall, Washington, DC. This fact alone is a compelling reason to make La Montaine’s unknown Trombone Quartet available.²

Born in 1920, La Montaine grew up in the Chicago suburb of Oak Park, IL where he showed remarkable musical talent and interest in composition from a young age. While in high school La Montaine took piano lessons with Margaret Farr Wilson and Muriel Parker and also studied theory with Stella Roberts at the American Conservatory of Music in Chicago (1935 – 1938). He would go on to attend the Eastman School of Music in Rochester, N.Y where studied piano with Max Landow and composition with Howard Hanson and Bernard Rogers, graduating in 1942.

After serving in the United States Navy during World War II from 1942 to 1945, he studied with pianist Rudolph Ganz at the Chicago Musical College before moving to New York to study composition with Bernard Wagenaar at the Juilliard School of Music. In 1950 he joined the NBC Symphony Orchestra as a keyboardist (pianist and celesta player) under the baton of the great Arturo Toscanini, a position he held until 1955 when he left to study in France with the renowned composition pedagogue Nadia Boulanger. While in New York La Montaine established a successful career as a collaborative pianist, performing in recital with many leading

² Biographic information in this document was derived from the 1984 and 1995 Fredonia Press catalogs and conversations with John La Montaine.
singers of the time including opera legends Mary Garden and Maggie Teyte. In 1947 he composed a song cycle for soprano and orchestra based on selections of biblical texts from the Song of Solomon titled: *Songs of the Rose of Sharon*, Op. 6. Its premiere in 1957 by the National Symphony Orchestra with Leontyne Price as soloist helped launch his compositional career as a composer of international stature. Indeed the lyrical nature of his compositional style once encouraged by Hanson, was now enriched by his work with these distinguished singers. Further, that influence can be heard throughout in both his vocal and instrumental works.

Following the success of *Songs of the Rose of Sharon* he received a commission by the Ford Foundation, which resulted in the *Piano Concerto No. 1*, Op. 9, in 1958. This work was awarded the Pulitzer Prize for music in 1959 and would become his best-known composition. Two Guggenheim Fellowships followed in 1959 and 1960 and La Montaine subsequently received the first commission specifically for a presidential inauguration. “Overture: From Sea to Shining Sea”, was composed for and performed at the John F. Kennedy’s presidential inauguration in 1961. La Montaine composed three Christmas pageant operas (1961,1967,1969) for the National Cathedral in Washington, the second *The Shephardes Playe, Op. 38* being nationally televised in 1967 by ABC on Christmas Eve.

His *Wilderness Journal* Op. 41 (1971), a symphony for bass-baritone, organ and orchestra, was commissioned by Jouett Shouse and opened the second season at the Kennedy Center to celebrate the dedication of the Filene Organ. In 1976 PBS televised a documentary on the creation of *Be Glad Then America*, Op. 43, an opera premiered by Sarah Caldwell with the Pittsburgh Symphony Orchestra and commissioned in honor of the American Bicentennial.

In 1977 La Montaine was commissioned to compose a work for clarinet and piano resulting in his *Conversations* Op. 42. However, his intention was to write a work in which the
piano part remained the same but the “solo” instrument varied resulted in six different published versions of *Conversations* for: clarinet, violin, viola, flute, marimba and trombone plus piano. La Montaine worked closely with Byron Peebles, Principal Trombonist of the Los Angeles Philharmonic in creating the trombone version of *Conversations*. It was during this collaboration with Peebles that John La Montaine recalled the *Scherzo* for four trombones written in 1939. He spoke of “digging through stacks of scores” without opus numbers to locate the *Scherzo*.\(^3\) Although he did not remember having ever published the *Scherzo*, the and the copies of the original manuscript score held by Northwestern University, University of California, Riverside, and University of Illinois at Urbana-Champaign libraries are all dated 1977, consistent with the period of his work with Peebles.

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3 In my discussions with John La Montaine.
CHAPTER 3
LA MONTAINE’S WORK HABIT

The Trombone Quartet for four trombones illustrates La Montaine’s propensity to rework earlier compositions. Despite harmonic cohesion of the three movements of his Trombone Quartet, each is an adaptation of previous and separate works. Their coherence as a unit is a testament to his compositional skill.

TABLE 1 Self Borrowings: Chronological Overview of Sources Used in the Trombone Quartet

<table>
<thead>
<tr>
<th>Year of Composition</th>
<th>Original Work Title</th>
<th>Relation to Trombone Quartet</th>
</tr>
</thead>
<tbody>
<tr>
<td>1939</td>
<td>Scherzo</td>
<td>Movement 3 Scherzo</td>
</tr>
<tr>
<td>1957</td>
<td>Sonata for flute solo, Op. 24 Movement I titled Questioning</td>
<td>Movement 1 titled Questioning</td>
</tr>
<tr>
<td>1957</td>
<td>Questioning, Op. 24 for solo piano</td>
<td>Movement 1 titled Questioning</td>
</tr>
<tr>
<td>1969</td>
<td>Quartet for Woodwinds Op. 24a (for flute, oboe, clarinet, and bassoon) Mvt. 1 titled Questioning based on Sonata for flute solo, Op. 24 Movement I titled Questioning</td>
<td>Movement 1 titled Questioning</td>
</tr>
<tr>
<td>1977</td>
<td>Scherzo for four trombones had a limited release following a collaboration with Byron Peebles, Principal Trombonist of the Los Angeles Philharmonic Note: The Scherzo release was a copy of the manuscript score without an opus number or parts.</td>
<td>Scherzo</td>
</tr>
<tr>
<td>1977</td>
<td>Conversations Op. 42 for trombone and piano edited by Byron Peebles</td>
<td>Indirect relationship to Trombone Quartet through work with trombonist Byron Peebles</td>
</tr>
<tr>
<td>1989</td>
<td>Piano Concerto No. 4, Op. 59 Movement I</td>
<td>Movement 2 titled: Song</td>
</tr>
<tr>
<td>1989</td>
<td>Piano Concerto No. 4 Op. 59 Movement III</td>
<td>Movement 3 titled: Scherzo</td>
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<tr>
<td>2000</td>
<td>Remembrance (in memory of Paul Sifler) based on Movement 1 from La Montaine: Piano Concerto No. 4 Op. 59</td>
<td>Movement 3 titled: Scherzo</td>
</tr>
<tr>
<td>1977</td>
<td>Conversations Op. 42 for trombone and piano edited by Byron Peebles</td>
<td>Indirect relationship to Trombone Quartet through work with trombonist Byron Peebles</td>
</tr>
<tr>
<td>Year of Composition</td>
<td>Original Work Title</td>
<td>Relation to Trombone Quartet</td>
</tr>
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<tr>
<td>1977</td>
<td>Scherzo for four trombones had a limited release following a collaboration with Byron Peebles, Principal Trombonist of the Los Angeles Philharmonic Note: The Scherzo release was a copy of the manuscript score without an opus number or parts.</td>
<td>Scherzo</td>
</tr>
<tr>
<td>2001</td>
<td>Trombone Quartet</td>
<td>• Movement 1 Questioning • Movement 2 Song • Movement 3 Scherzo (with new ending)</td>
</tr>
<tr>
<td>2004</td>
<td>Afterthoughts (for electronic keyboard) based on Movement I from La Montaine: Piano Concerto No. 4 Op. 59</td>
<td>Movement 2 titled: Song</td>
</tr>
<tr>
<td>2005</td>
<td>Final edited version of La Monataine: Trombone Quartet by David Begnoche in collaboration with the composer</td>
<td>Final edited version of John La Monatine: Trombone Quartet</td>
</tr>
</tbody>
</table>

**TABLE 2 Additional Examples of John La Montaine’s Self Borrowings**

<table>
<thead>
<tr>
<th>Title of Original Work</th>
<th>Alternate Usage of Music</th>
</tr>
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<tbody>
<tr>
<td>Songs of the Nativity, Op. 13 for mixed chorus a cappella</td>
<td>Of That Hallowed Season, Op. 57 for organ</td>
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<td>String Quartet, Op. 16</td>
<td>Concerto for string orchestra, Op. 51</td>
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<tr>
<td>Fragments from the Song of Songs, Op. 29 for soprano and orchestra</td>
<td>2 Scenes from the Song of Solomon Op. 49 for flute and piano</td>
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<tr>
<td>2 Scenes from the Song of Solomon Op. 49 for flute and piano</td>
<td>Come into My Garden for solo trombone (2005 unpublished)</td>
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<tr>
<td>Lexington Green, March &quot;Based on Tunes of William Billings&quot; for Band</td>
<td></td>
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CHAPTER 4

THE USE OF THE SCHERZO WITHIN THE TROMBONE QUARTET

La Montaine Trombone Quartet of 2001 is a three-movement cycle that includes his Scherzo of 1939. The most significant difference between the 1939 Scherzo and the Scherzo that concludes the Trombone Quartet is the addition of four newly-composed measures of music at the end of the work, needed to make the ending even more decisive and grand.

Musical example 1a: 1939 Scherzo original ending

Musical example 1b: 2001 Scherzo newly-composed ending
Another important difference between the 1939 and 2001 versions is the absence of numerous slurs in the latter version compared to the original. In working with La Montaine he stated the omission of the slurs was an error and requested to have the original slurs added into the parts. Indeed this opened the door for a myriad of additional emendations make the music both more idiomatic to the performance on trombone as well as more clearly communicating the composer’s artistic vision for the music.

Musical example 2a: Motivic redistribution of thematic material, 2005 *Scherzo* Version mm. 25 – 26

In working through the score together two points stood out as consistently problematic: the first trombone part had very few rests and the bass trombone part had comparatively limited musical interest. The composer’s recommendation was to redistribute the musical material among parts to both provide needed rest to the first trombone player as well as more evenly share musical material across all four parts with special attention to the bass trombone. An example of this can be seen in mm. 28–30 where musical material is shifted out of the top two voices and moved into the bottom two voices.
This redistribution of musical material also helped to thin out sections that were unnecessarily doubled and more adequately provided the nimbleness and the particular sound the composer was hoping to achieve. Achieving a satisfactory result in the Scherzo and the other two movements of the cycle was the composer’s primary editorial objective. The substance of the musical text remained but the musical exchange was heightened.

Another example of the redistribution of musical material can be seen in the opening movement *Questioning*. The low B-natural (B2) and D-naturals (D2) below the staff in the third trombone part are problematic for tenor trombone players who would traditionally play this part of a quartet. The composer’s solution in measure 6–7, was to redistribute that motivic passage in hocket sharing the line among all four parts. The break of the line can be seen with tenuto marks to distinguish the entrance of each melodic fragment. The changes are illustrated in examples 5 and 6 below.
Musical example 3a: Original Version

2001 Mvt. 1 “Questioning” m. 6–7 (all staves are in bass clef)

Musical example 3b: Redistribution of 3a in Hocket

2005 Mvt. 1 “Questioning” m. 6–7 (all staves are in bass clef)

Articulation modifications were also made based on La Montaine’s thoughts after hearing recorded rehearsals of the work and from hearing him sing passages while we went through the score together. During our work on the Scherzo the question of how a piece originally written 62 years apart from the other movements paired so well together; his answer was “it’s all in the
score”. Indeed, a closer examination of the Scherzo reveals some striking features.

**Musical example 4: Changes in articulation and dynamics,**

2001 *Scherzo* mm. 37–42

A Question of Coherence

Close analysis revealed that the *Scherzo* is artfully constructed in groups of fourths. Beginning with three-note groups, the motive is expanded into a four-note grouping starting in measure 17 through an additive process (a compositional trait used throughout La Montaine’s life). The interplay between perfect and augmented fourths is the harmonic glue that threads
through the movement accelerating the rhythmic motion to the end. A four-measure motive moves systematically through the first 24 measures. The motive is reduced to two-measure motion until measure 52, where the dotted quarter note motion is replaced by eighth-note groupings in measure 53. The harmonic compression is further accentuated with contrary motion from above and below in measures 56–57, driving to the unison F in the new ending. The drive to the end is heightened by the added request for an accelerando leading to sixteenth notes, a striking contract to the triple meter time signature.

It is important to note that the process of compression of harmonic motion over a fourth is not unique to the Scherzo movement. All three movements are based on movement of a forth creating coherence across the cycle.

In the first two movements the composer systematically organizes the harmonic motion large segments over ten to twelve measures in length while in the second movement the pattern is reduced four measure groupings. The concluding Scherzo movement the process of fragmentation to the end such that the unifying motion disappears. It is clear that the architecture was carefully planned form the largest to the smallest unit.

In the first movement titled Questioning the harmonic movement follows slowly over the circle of fifths moving at each iteration of the motive (every 10–12 measures) up a fourth from G-C-F. The motion of the second movement titled Song is more condensed from that of the first movement with each melodic statement outlining intervals of a 4th over four measures throughout the entire movement. This motion of a fourth is compressed further in the Scherzo, and unlike the preceding movements continues to accelerate almost exponentially towards its powerful ending. The graph below summarizes the important role of the interval a 4th plays in achieving cyclical coherence.
Graph Outlining bass motion of *Scherzo* versions 2001 and 2005

John La Montaine
CHAPTER 5
CONCLUSION

Unlike the chamber music repertoire for strings, woodwinds, and piano, the trombone quartet repertoire is quite limited. Of the handful of works originally written for trombone quartet only a few are by composers of historical importance. The vast majority of concert repertoire for this instrumentation was written in the twentieth century with the most performed works by lesser-known composers. There are a few exceptions to this, with three Pulitzer Prize-winning American composers writing for the instrumentation: Leslie Bassett, Charles Wuorinen and John La Montaine. While the Bassett and Wuorinen works are substantial one-movement works, La Montaine’s *Trombone Quartet* stands out in both its three-movement construction and length. Moreover, the La Montaine utilized extremes in tessitura in the outer voices for both tenor trombone and bass trombone parts. Consequently, the technical demands of this work exceed those by other composers including those by Bassett and Wuorinen.

The work easily stands as an equal to the seminal concert works in the canon of trombone quartet repertoire, such as the multi-movement works by French composers including Eugene Bozza, Jean-Michel Defaye, and Roger Boutry. However, noteworthy are La Montaine’s technical demands specifically of the bass trombone part.

It is not surprising that the *Scherzo* has been overlooked by scholars. The most current scholarly studies of John La Montaine’s works focus on his works for solo piano, flute, voice as well as selected operas. While these studies provide insight into John La Montaine’s music for these particular instruments, nothing has been published related to his music for trombone to date. Much remains to be done in order to make La Montaine’s trombone music more acutely examined by scholars and trombonists alike, including a performance edition of the three-
movement *Trombone Quartet*\(^4\).

Given the historical stature of the composer, the unique status of a three-movement structure for trombone quartet, the craftsmanship of the composition, the technical demands, and the unusual musical history of the musical material spanning over 60 years, John La Montaine’s *Scherzo* and the complete *Trombone Quartet* stand out as one of the truly significant works in the entire repertoire.

\(^4\) Discussion is underway for publication of this performance edition with Fredonia Press LLC.
CHAPTER 6

THE EDITION

In 1939, during his studies at the Eastman School of Music, John La Montaine (1920–2013) composed a *Scherzo* for four trombones inspired by hearing a performance by the Eastman trombone studio (a predecessor to the Eastman Trombone Choir) under the direction of Emory Remington. In collaborating with La Montaine he indicated that he had ideas for this scherzo while still in high school but it was not until he worked with Howard Hanson and heard the trombone ensemble perform that the musical ideas were fully realized. This scherzo was revised more than 60 years later, becoming the third and final movement of a three-movement *Trombone Quartet* completed in 2001. To date, the work has not been published. Interestingly, the same *Scherzo* subsequently appeared in two of his subsequent works: first in the final movement of his *Piano Concerto* No. 4, Op. 59 (1989), and 12 years later as the finale of a three-movement *Trombone Quartet*. The performance edition of the *Scherzo* movement of the *Trombone Quartet* is based on close collaboration with the composer between 2003–2007. In preparing the edition I referred to the conventions on John Grier’s book: *The Critical Editing of Music: History Method and Procedures*.

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5 1939 Version is reproduced in Appendix E.
6 2001 Version is reproduced in Appendix D.
III. Scherzo  La Montaine/ ed. Begnoche

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APPENDIX A

LETTER FROM JOHN LA MONTAINE
March 17, 2010

To Whom It May Concern:

I am honored to write this letter of introduction for trombonist David Begnoche.

David is a strong advocate for contemporary music with a history of commissioning chamber works for his instrument. He is also a founding member of Stentorian Consort Trombone Quartet. David first contacted me in April of 2005 regarding a Scherzo for four trombones I had written as a student of Howard Hanson at Eastman in the 1920s. I had never heard the work performed and had frankly forgotten about it. I was flattered that David had uncovered the existence of this piece through his research and even more flattered that he and his quartet were interested in recording the work. What David did not know at the time he contacted me was that I had written two additional companion movements to the Scherzo many years afterwards. David's "Dear John" letter was the beginning of our collaboration and friendship.

David's enthusiasm for the instrument and for my work was inspiring. David is a beautiful player with a warm tone, technical virtuosity, and a gift for lyrical playing. Through our discussions and his demonstration he led me to think of the trombone in a new way. I was so inspired in working with David towards the final version of the Quartet that I wrote Come Into My Garden for him, as well as another work, Grief for the Fallen, which remains unfinished at this time.

In addition, David's insights as editor of the Quartet were invaluable in providing the input I needed in revising the three movements to bring the work to its final version. I can truly say that my Trombone Quartet would have not come into being as a finished work had it not been for David's interest, perseverance and dedication. David and his quartet not only gave the premiere of this work, but also produced a brilliant recording of this and other works on Albany Records. This is one of just a handful of professional recordings of my chamber works and another reason for me to be grateful to David.

David is a passionate, extremely talented musician with a broad musical knowledge and spot-on musical instincts. Through the process of editing the Quartet, I saw first hand not only his attention to detail and creative insights, but I also witnessed his love for music and his dedication to the arts. On top of this, he is a wonderfully nice human being. He is funny, too.

I have nothing but great things to say about David. He has my deepest thanks for all the help he has been to me personally and as a composer.

Sincerely,

John La Montaine
APPENDIX B

A WORD FROM THE COMPOSER
A Word from the Composer

Editor's note: We sent composer John LaMontaine a copy of David Begnac's account of their meeting and asked if he would like to add any comments of his own. What follows is a letter we received from him, dated February 6, 2004.

"I am startled by the abundant praise from my new friend, David, who is a brilliant trombonist and thoughtful musician. But I am even more startled by the depth of his knowledge concerning his instrument, and by his willingness to share it. Few brass players have covered the globe as a soloist, performing music all styles and periods. Any composer is lucky to find a gifted instrumentalist who will share the lore of his instrument. The book just doesn't do it. For a composer, David is a find.

This luck came my way courtesy of an email from David, who wrote that he had found a "Schwartz" of mine that he admired very much. This was a work I had written when I was 17 (I am now 86). David wanted to know if I had written any other works for his instrument; indeed, I had. There were two other movements to go with that "Schwartz" and another work called "Conversations" for trombone and piano.

Now after our meeting and at David's urging, I have composed a small mountain of short sketches, playing with variations of all kinds. Out of these sketches I have made a work unlike any other I know of. It is called "Transformations" for trombone, electronic piano, and percussion, a work I would describe to you as follows: Two people sit on either side of a robotic machine. A sheet conductor activates a compact disc. All three accept the applesauce (if any).

A few words about myself. Other composers might find of interest: All I ever wanted since childhood was to make music, but I never had a piano except the one I made out of tinker toys. The trouble was it didn't make any sounds! No one in my family or even in my neighborhood was interested in music, least of all classical music. I was a freak. I even kept it secret. But something happened when I was ten years old. There was an Italian piano tuner named Mr. Luceti, who lived next door. One of his clients wanted to throw away an old piano, so one day Mr. Luceti just moved it into our house. It was the greatest day of my life.

I kept track of Mr. Luceti, and many years later I was able to give his daughter Norma a copy of the recording of my first Piano Concerto, which had just been awarded the Pulitzer Prize. It may be of some interest that the same work, Piano Concerto No. 1, Op. 9 (in Time of War), was performed by all the major orchestras, including the Minneapolis Symphony under Dorati (with Jorge Bolet as soloist), and was recorded by the Eastman Philharmonic under Howard Hanson (with myself at the piano). The latter recording has been released on CD by Fredonia Discs.

I have found many kindred souls during my life, and I want to send me greetings to all those whose mind and heart center in notes and sounds! — John LaMontaine.

John LaMontaine was born in Chicago in 1920. Since the age of five, he was drawn to devote his life to composition — well before any formal training. Despite his family's severe financial situation during the Depression, he was able to attend the Eastman School of Music through the generosity of his high school math teacher, and studied composition with Howard Hanson and Bernard Rogers.

Hanson conducted LaMontaine's first orchestral work, on national radio in 1938. That year, he wrote the first sketches of what was to become his Pulitzer Prize-winning Piano Concerto No. 1. After four years in the Navy, LaMontaine settled in New York City in 1946, earning his living as a pianist and accompanist to some of the greatest singers of the 20th century. He accompanied the last public appearances of Mary Garden (who had appeared in the 1903 premiere of Debussy's opera "Pelléas et Mélisande") and performed at the Academy Award ceremony with many other famous singers, including Maggie Toupin, Eleanor Steber, Leontyne Price, and Jessye Norman.

In 1950 LaMontaine joined Arma Tuscany's NBC Symphony as its pianist and resident composer. Tuscany encouraged LaMontaine to continue composing, considering the wisdom of his many years into these words: "A composer, yes. Something inside, maybe. No just notes!" In 1952 he studied with the famous composition teacher Nadia Boulanger at the American Conservatory in Fontainebleau, France. Her surprising counsel was: "I do not know of any universally applicable rule. Take what you need!"

In 1959 LaMontaine's Piano Concerto No. 1 was awarded the Pulitzer Prize for Music, and in 1960 he was asked to compose an overture, entitled "From Sea to Shining Sea," for the inaugural concert of President John F. Kennedy. In 1962, LaMontaine served as composer-in-residence at the American Academy in Rome, and has taught at various schools, including Eastman, his alma mater. In 1973, together with fellow composer Paul J. Saffo, they founded Fredonia Press, for the purpose of publishing exclusively their music works and recordings. LaMontaine's works include a wide range of symphonic, chamber, choral, and solo works, as well as operas and ballets — and music for the trombone.

For more about the composer and his music, visit www.johnlamontaine.com
APPENDIX C

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February 17, 2014

Mr. David Begnoche  
8301 Early Dawn Trail  
Denton, TX 76210

Dear Mr. Begnoche:

As publisher and owner of Fredonia Press LLC I hereby give David Begnoche permission to use John LaMontaine’s Trombone Quartet and Conversations in his doctoral dissertation at the University of North Texas.

The original and edited version of the Trombone Quartet scores may be included in the document for comparison purposes. The purpose of this dissertation is to provide insight regarding the collaboration with John that led to the final edited version of his Trombone Quartet and to help promote further interest in the music of composer John La Montaine.

Sincerely,

[Signature]

Peter Coster
Manager
APPENDIX D

2001 VERSION OF THE SCHERZO
APPENDIX E

1939 VERSION OF THE SCHERZO
BIBLIOGRAPHY

Books


Dissertations


Articles


Online Interviews


Discography

Stentorian Consort: Myths and Legends. 2007. (World premiere recordings of originals works by American composers.), Albany Records: TROY 948 CD.