

HISTORY AND CURRENT STATE OF PERFORMANCE OF THE  
LITERATURE FOR SOLO TROMBONE AND ORGAN

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More than 200 compositions have been written for solo trombone and organ since the nineteenth century, including contributions from notable composers such as Franz Liszt, Gustav Holst, Gardner Read, Petr Eben, and Jan Koetsier. This repertoire represents a significant part of the solo literature for the trombone, but it is largely unknown to both trombonists and organists.

The purpose of this document is to provide a historical perspective of this literature from the nineteenth century to the present, to compile a complete bibliography of compositions for trombone and organ, and to determine the current state of performance of this repertoire. This current state of performance has been determined through an internet survey, a study of recital programs printed in the *ITA Journal*, a study of recordings of this literature, and interviews and correspondence with well-known performers of these compositions. It is the intention of this author that this document will serve to make the repertoire for trombone and organ more accessible and more widely known to both trombonists and organists.

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## CHAPTER 1

### INTRODUCTION

#### Background, Significance, and Purpose

The repertoire for solo trombone and organ has grown substantially in recent years and should be considered a significant portion of the trombone's solo literature. Since the nineteenth century, composers, often organists themselves working in collaboration with trombone soloists, have written more than 200 original compositions, and the wide color and dynamic palettes of the organ provide many unique and stimulating compositional possibilities which are not found in the standard solo repertoire for trombone and piano. Furthermore, since many opportunities for performance of trombone and organ works are found in either concerts or religious services held at churches, rather than at academic institutions, this literature provides the trombonist the opportunity to present both himself and his instrument to an entirely new audience.

Unfortunately, the literature for solo trombone and organ is largely unknown to both trombonists and organists. Much of the literature has never been recorded, and several recordings made in the 1970s, a fruitful period for the commissioning of new works, are now out of print. There are also many new works and newly discovered works which are not included in the most recent study of this literature, completed over ten years ago by Charles Isaacson.<sup>1</sup> Furthermore, finding a suitable organ and a willing collaborator often requires the trombonist to look outside the university and into the community for performance opportunities. The trombonist cannot rely on the church organist to know the literature; rather, the trombonist must have knowledge of the repertoire and suggest appropriate works for the concert or religious service.

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<sup>1</sup> Isaacson, Charles, "20<sup>th</sup>-Century Music for Trombone and Organ," *ITA Journal* vol.24, no.1 (1996), 24-29.

The purpose of this project is to compile a current bibliography of original compositions for trombone and organ. Additionally, this project will provide a study of the current state of performance of the repertoire, illuminating the works which are finding continued life in performances, and give a starting place for trombonists and organists looking for works to perform. Finally, a historical survey of this literature since its beginnings in the nineteenth century will provide a historical perspective of this repertoire.

### State of Research

There are six sources which explore aspects of the trombone and organ literature:

1. Jeffrey Price, 1976 DMA dissertation on American music for brass ensemble and organ<sup>2</sup>, includes a historical survey of music for brass and organ in the first chapter, including a few of the solo trombone and organ works by prominent composers.
2. Dr. Klaus Winkler, "Bibliographie der Kompositionen für Posaune und Orgel"<sup>3</sup> and his two-part article "Posaune und Orgel – Dialog zweier Instrumente,"<sup>4</sup> both published in the *Brass Bulletin*, discusses the flourishing of composition that occurred for the trombone and organ from 1970 through the mid-1980s.
3. Simon Hogg, "Duet for Trombone and Organ,"<sup>5</sup> announces the discovery of Holst's *Duo Concertante* and its publication by Warwick Music.
4. Charles Isaacson, "20<sup>th</sup> Century Music for Trombone and Organ,"<sup>6</sup> builds on Winkler's bibliography and lists 113 compositions.
5. Leslie Spelman, *Organ Plus: a Catalogue of Ensemble Music for Organ With Other Instruments*,<sup>7</sup> published by the American Guild of Organists. This publication lists only sixteen original works for trombone and organ, including only one of the fourteen known nineteenth-century works.

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<sup>2</sup> Price, Jeffrey, "A Study of Selected Twentieth-Century Compositions for Heterogenous Brass Ensemble and Organ by United States Composers" (DMA dissertation, University of Missouri-Kansas City, 1976).

<sup>3</sup> Winkler, Klaus, "Bibliographie der Kompositionen für Posaune und Orgel," *Brass Bulletin* no.51 (1985), 63-66.

<sup>4</sup> Winkler, Klaus, "Posaune und Orgel – Dialog zweier Instrumente," Part 1: *Brass Bulletin*, no.56 (1986), 75-89. Part 2: *Brass Bulletin*, no.57 (1987), 41-49.

<sup>5</sup> Hogg, Simon, "Duet for Trombone and Organ," *ITA Journal* vol.23, no.1 (1995), 34.

<sup>6</sup> Isaacson, Charles, "20<sup>th</sup>-Century Music for Trombone and Organ," *ITA Journal* vol.24, no.1 (1996), 24-29.

<sup>7</sup> Spelman, Leslie P., *Organ Plus: a Catalogue of Ensemble Music for Organ With Other Instruments*, 4<sup>th</sup> ed., ed. Jayson Rod Engquist (New York: AGO, 1992.)

6. James Laster, *Catalogue of Music for Organ and Instruments*,<sup>8</sup> lists 51 original compositions for trombone and organ, along with several transcriptions. Includes information important to the organist, such as whether an organ with three manuals is necessary to perform a given work.

Thus the existing research has largely ignored the compositions of the nineteenth century, and many works composed after 1900 remain to be catalogued in such studies. More importantly, no attempt has been made to determine which compositions are currently being performed with any frequency.

### Method

Sources for this research include a study of the catalogs of music distributors, interviews with experts in the field, a study of the discography, a study of recital programs, and a survey of trombonists. The study of the recital programs printed in the *ITA Journal* from 1973–2007 was conducted to determine which compositions have been performed most frequently. These recital programs are a small but representative sample of the trombone recitals performed around the world and an indicator of the changing popularity of different compositions. The survey of trombonists was conducted to provide further data on the frequency of performances of compositions and to collect information about any lesser known compositions and recordings. This web-based survey was conducted online to be more easily accessible to trombonists around the world, and responses were received from computers located in seven countries.

The size of the repertoire for solo trombone and organ has required that the scope of this research be limited. For this reason, only original works, and not transcriptions, have been considered. Furthermore, the only known works for trombone and organ written prior to the nineteenth century are those for trombone (sackbut) and continuo. Of these, there are only two known solo works for which there is evidence that they were written specifically for the

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<sup>8</sup> James H. Laster, *Catalogue of Music for Organ and Instruments* (Lanham, MD: Scarecrow Press, 2005.)

trombone.<sup>9</sup> As these two works were written for much different instruments than the modern trombone and organ, and as they are compositionally quite different from the works composed two or more centuries later, only the literature from the nineteenth century to the present has been included in this study.

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<sup>9</sup>The two works are Cesare's "La Hieronyma" from *Musicali Melodie*, 1621 and an anonymous sonata (c.1669), published in two editions: "Sonata Trombono & Basso," ed. Howard Weiner and "St. Thomas Sonata," ed. Ken Shifrin

## CHAPTER 2

### HISTORY OF THE LITERATURE FOR TROMBONE AND ORGAN

#### Overview

The current wealth of trombone solo repertoire can be traced back to a flowering of new works in the nineteenth century, brought about primarily by separate solo traditions in France and Germany. Of these, the repertoire for trombone and organ can be credited mostly to the rise of the trombone soloist in Germany. These soloists transformed the idea of a solo trombone from a mere curiosity to a valid solo instrument to be studied at conservatories. Centered in Leipzig and the trombonists of the Gewandhaus orchestra, this German tradition produced not only famous soloists but a new repertoire to showcase their virtuosic musical skills. In fact, several works, such as Ferdinand David's *Concertino*, are still among the most performed trombone solos today. While these works were meant to showcase the soloists with the orchestra, several works were also written for trombone and organ, largely stemming from relationships between these soloists and organist-composers.

Since these first compositions of the nineteenth century, the repertoire for trombone and organ has grown to more than 200 compositions. A small number of compositions were written in the mid-twentieth century, but most of these works have been written since 1970, the beginning of an especially fruitful period of composition for trombone and organ which continues to this day. Overall, the literature for trombone and organ may now be considered a substantial part of the larger trombone solo repertoire, including many provocative and substantial works, and including works written by significant composers such as Franz Liszt, Gustav Holst, Harald Genzmer, Jan Koetsier, Gardner Read, and Petr Eben.

## The Trombone and Organ in the Nineteenth Century

There are thirteen extant works from the nineteenth century for trombone and organ (Table 1.) While this repertoire cannot compare in number to the nearly 200 works composed since 1900, it is quite significant considering the lacuna of trombone solo repertoire prior to the nineteenth century. Furthermore, with works by composers such as Liszt and Holst, this repertoire is of a quality deserving performance and study.

Table 1. 19<sup>th</sup> century works for trombone and organ.

| <b>Composer</b>                         | <b>Title</b>  |
|---|---|
| Bartmuss, Richard<br>(1859-1910)        | Recitative und Arioso, op.24                              |
| Belcke, Friedrich August<br>(1795-1874) | Fantasia, op.58   |
| Cohen, Jules<br>(1835-1901)             | Andante   |
| Fischer, Carl August<br>(1828-1892)     | Fantasia, op.21   |
| Holst, Gustav<br>(1874-1934)            | Duo Concertante (1895)<br>(alternatively titled Duet)     |
| Liszt, Franz<br>(1811-1886)             | Hosannah (1862)   |
| Müller, Bernhard Eduard<br>(1825-1895)  | Gebet, op.65b (c.1876)                                    |
| Müller, Johann Immanuel<br>(1774-1839)  | Praeludium, Choral, Variations, and Fugue (1831)          |
| Peters, Max<br>(1849-1927)              | Elegie, op.9 (1892)                                       |
| Rein, Franz<br>(1820-1889)              | Fantasia für Orgel und Tenor-Posaune                      |
| Schneider, Johann Julius<br>(1805-1885) | Choralvariation, op.16: “Was Gott tut, das ist Wohlgetan” |
| Schneider, Johann Julius                | Choralvariation, “Jesu, meine Zuversicht”                 |
| Schneider, Johann Julius                | Choralvariation, “Mach’s mit mir, Gott, nach deiner Güt”  |

The earliest surviving works for trombone and organ, and, indeed, the bulk of the nineteenth-century repertoire, come from Germany where the two most celebrated soloists were Friedrich August Belcke (1795–1874) in Berlin and Carl Traugott Queisser (1800–1846) in Leipzig. Lacking an existing solo repertoire, Belcke wrote many solo compositions for his instrument including his *Fantasia*, op.58 for trombone and organ. After moving from the Gewandhaus orchestra in Leipzig to the King’s Court Orchestra in Berlin, he did not have as many solo opportunities with the orchestra, but the resourceful Belcke was known to perform between acts at the theater and to organize his own concerts. These self-promoted concerts often took place at local churches, and it is likely that his *Fantasia* originated in such a setting.<sup>10</sup> This work consists of two sections of quasi-recitative, each followed by a lyrical adagio in B-flat; the recitatives introduce the succeeding sections by alternating virtuosic exclamations with thematic material from the following adagio. For example, in measures 3–4 and 7–8, Belcke inserts phrases from the succeeding adagio, amidst the rapid arpeggios in the trombone and organ (Ex.1). Belcke clearly intended this work as a vehicle for his virtuosity, and it contains many elements typical of his style, such as rapid arpeggiation, wide melodic leaps, and cantabile passages.

Unlike Belcke, however, most of the nineteenth-century trombone soloists did not compose their own repertoire; instead, these works grew out of relationships between the trombonists and organist-composers. Some of these collaborations continued in Belcke’s strictly secular tradition. Carl August Fischer’s *Fantasia*, op.21, with alternating passages of fanfare, brilliant scales, and cantabile, and Richard Bartmuss’ *Recitative and Arioso*, op.24, with its

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<sup>10</sup> Mary Rasmussen, “Two Early Nineteenth-Century Trombone Virtuosi: Carl Traugott Queisser and Friedrich August Belcke,” *Brass Quarterly*, 5, no.1 (1961), 8.

alternation of aria with dramatic recitative, though not quite as virtuosic as Belcke's *Fantasia*, also serve as solo vehicles for the trombonist.

Example 1. Friedrich August Belcke, *Fantasia*, op.58, measures 1–10.

The image displays a musical score for Friedrich August Belcke's *Fantasia*, measures 1–10. The score is arranged for Trombone (Posaune) and Organ (Orgel). The tempo is marked "Recit. Allegro moderato". The key signature consists of two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into two systems. The first system (measures 1–5) shows the Trombone part with a recitative line, marked with dynamics *(f)* and *dolce*. The Organ part provides accompaniment with a *ff* dynamic. The second system (measures 6–10) continues the recitative in the Trombone part, marked with *f*, *dolce*, and *loco*. The Organ part continues with accompaniment, marked with *(f)* and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

In contrast to these secular compositions, another more prominent trend among these organist-composers was to draw upon their associations with church music, in style, title, or musical material. Johann Immanuel Müller (1774–1839) was among the earliest to use a chorale for a series of variations in his *Praeludium, Choral, Variations, and Fugue* on “Mir nach, spricht Christus, unser Held.” Müller, who was an organist and a cantor in Erfurt, is believed to have written this work for Queisser, who performed the premiere at a festival in Erfurt in August, 1831.<sup>11</sup> This work was not actually published in Germany during the nineteenth century; in fact, a manuscript of this work is held by the Library of Congress in the United States, where it remained largely forgotten until discovered by Allen Ostrander. Published in 1959, Ostrander’s edition of *Praeludium, Choral, Variations, and Fugue* for bass trombone and piano became popular for a time, and it was primarily performed with this instrumentation. However, the

<sup>11</sup> Robert Reifsnnyder, “The Romantic Trombone and its Place in the German Solo Tradition: Part II,” *ITA Journal* 15 (Summer 1987): 34-5.

manuscript clearly labels the parts “Bass Posaune Obligato” and “Organo Obligato,” leaving little doubt that the work was intended for the organ. Furthermore, the tessitura of this piece lends itself to performance on either tenor or bass trombone (although an F-attachment is quite helpful,) and it should be kept in mind that the designation of “bass trombone” did not have the same meaning in nineteenth-century Germany as it does today. Robert Reifsnnyder writes that “at the time *all* solos were played by a bass trombonist...on an instrument that was no larger than today’s small-bore trombone.”<sup>12</sup>

Further examples of chorale variations can be found in three sets of variations by organist Johann Julius Schneider (1805–1885) on the chorales: “Was Gott tut, das ist wohlgetan,” “Jesu, meine Zuversicht,” and “Mach’s mit mir, Gott, nach deiner Güt.” Although Schneider wrote prolifically for choir and organ while serving in various positions in Berlin, few of his compositions were ever published. These chorale variations were discovered at the Einsiedeln Monastery,<sup>13</sup> and one is left to imagine how many other nineteenth-century compositions might have been lost or remain hidden, waiting to be discovered. It is also important to note that, in contrast to other sets of theme and variations in the trombone repertoire, these nineteenth-century chorale variations, composed by organists, typically employ the trombone and organ as more equal partners in settings of the chorale melody, rather than featuring the trombone soloist in increasingly difficult variations.

Yet another association between organist-composer and trombonist produced the most significant nineteenth-century work for trombone and organ,<sup>14</sup> Franz Liszt’s *Hosannah*. Liszt

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<sup>12</sup> Ibid.

<sup>13</sup> Franz Haselböck, “Preface” of his ed. of *Jesu, meine Zuversicht/Was Gott tut, das ist wohlgetan* by Julius Schneider (Kirchheim: Hänssler Musik Verlag, 1988.)

<sup>14</sup> As with other nineteenth-century works, it should be noted that, while this work is published with the instrumentation of bass trombone and organ, the practice of Liszt’s time would have been to perform this work on an instrument equivalent to today’s tenor trombones. However, the range into the lower register does require the use of an F-attachment, and a modern bass trombone would allow for a fuller fortissimo in the lower register.

dedicated his *Hosannah* (1862), a “Sontags-Posaunenstück” (Sunday trombone piece), to his friend Eduard Grosse, trombonist and double bass player in the Weimar Court Orchestra. Alternately labeled as “Eine Concertante für Posaune und Orgel” or “Hosannah! Choral für Orgel und Posaune (ad libitum),” Liszt’s use of the hymn tune, “Heilig ist Gott der Vater,” Braunschweig 1543, went unnoticed until Schloemann’s edition in 1981.<sup>15</sup> Unlike the works of J.I. Müller and Schneider, which set the chorale in a series of variations, Liszt uses the model of the chorale fantasia, inserting the chorale melody in fragments in which this melody is freely altered and transposed. The work begins with an introduction of 31 bars, in which the trombone primarily doubles the organ pedal, firmly establishing the key of F major. This is followed by a hymn-like middle section, where, after an abrupt key change to D-flat major, the organ and trombone parts diverge into separate musical ideas, and fragments of the chorale appear in each part in the keys of D-flat major, F# minor, A major, and D major. Example 2 illustrates these abrupt tonal shifts as the trombone introduces these fragments of the chorale melody in the keys of F# minor, A major, and D major in the final twelve measures of this middle section. Then the succeeding grand finale mirrors the introduction, once again firmly establishing the key of F major and abandoning the chorale melody in favor of broad arpeggios in the low register of the trombone. Liszt was also fond of creating arrangements and transcriptions of other composers’ works, such as his piano transcriptions of Schubert’s art songs, and he also dedicated one such work to Grosse: his transcription of the tenor aria “Cujus animam” from Rossini’s *Stabat Mater*.<sup>16</sup> It is rare to find works by prominent composers in the solo repertoire of the trombone,

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<sup>15</sup> Burghard Schloemann, “Preface” of his ed. of *Hosannah: für Bassposaune und Orgel* by Franz Liszt (Mainz: B. Schott’s Söhne, 1981.)

<sup>16</sup> While this study of the literature does not include transcriptions, this work has been included because of the significance of Liszt and his collaboration with Grosse.

and these two contributions from Liszt are a notable part of the repertoire for trombone and organ which continue to receive performances today.

Example 2. Franz Liszt, *Hosannah*, measures 42–53.

The image displays a musical score for Franz Liszt's *Hosannah*, measures 42 through 53. The score is arranged in three systems, each containing three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo marking "un poco animando" is placed above the first staff of each system. Measure numbers 45 and 50 are indicated at the beginning of their respective systems. The music features a variety of textures, including sustained chords, moving lines, and triplet patterns in the lower registers.

In contrast to the chorale-based compositions, composers towards the end of the nineteenth century wrote several compositions which did not incorporate any such religious material and which placed more focus on the trombonist as soloist. With titles like “Gebet” (“Prayer”), “Elegie,” or “Andante,” these compositions are smaller in scope and emphasize primarily the lyrical side of the trombone. However, one final nineteenth-century work from England by young Gustav Holst stands out as a larger concert work. Holst’s *Duo Concertante*, written in 1894, was to that point the most substantive work written for trombone and organ, yet it was forgotten and laid hidden in the British Library for nearly 100 years. Since Simon Hogg’s article<sup>17</sup> announcing the work’s discovery in 1995, the *Duo Concertante*, now published under the title “Duet,” is among the most popular and most recorded of the entire repertoire for trombone and organ. The success of this work should not be a surprise, for Hogg writes: “There are few major composers who have had such an intimate knowledge of the trombone as Gustav Holst. As an asthmatic child, he was advised to learn [the trombone] because it was thought it would help his breathing.”<sup>18</sup> Though Holst eventually entered the Royal College of Music as a pianist and composer, further health problems, this time with his right arm, again led him to turn to the trombone, and he went on to play professionally, working under such eminent conductors as Richard Strauss and Hans Richter. Though Holst gave up his orchestral ambitions by the age of 30 to pursue composition and teaching, he was thankful “for the opportunity of learning orchestration from the inside out.”<sup>19</sup>

The first performance of the *Duo Concertante* was arranged by Adolph Holst, Gustav’s father, at the Highbury Congregational Church in Cheltenham on May 8, 1895 in celebration of

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<sup>17</sup> Simon Hogg, “Duet for Trombone and Organ by Gustav Holst,” *ITA Journal* 23, no.1 (1995): 34.

<sup>18</sup> *Ibid.*

<sup>19</sup> Anonymous, “Gustav Holst: Duet for Trombone and Organ” from the ed. of *Duet for Trombone and Organ*, by Gustav Holst (Warwick, UK: Warwick Music, 1994.)

the younger Holst's receipt of a composition scholarship. The trombonist was John Boyce and Adolph Holst played the organ.<sup>20</sup> Not surprisingly, this work is idiomatic for the trombone; however, in contrast to more virtuosic nineteenth-century trombone writing, Holst employs the lyrical side of the instrument in a larger, more expansive form. The trombone and the organ work as equal partners in this duet in two main sections. The first section is a solemn march in C-minor of approximately three minutes in which Holst juxtaposes the dotted eighth-note and sixteenth-note rhythm of the trombone with the rolling 12/8 organ setting, creating a thick texture (Ex.3.)

Example 3. Gustav Holst, *Duet for Trombone and Organ*, measures 1–7.

After a brief fanfare in the trombone, this is immediately followed by a lilting 6/4 finale of approximately seven minutes. This is undoubtedly the most challenging organ writing in the nineteenth-century literature for trombone and organ, for Holst has the organist set a backdrop of

<sup>20</sup> Simon Hogg, "Duet for Trombone and Organ by Gustav Holst," *ITA Journal* 23 (? 1995): 34.

whirling sixteenth-notes while the trombone and organ each present a broad melody (Ex.4.)

After a more light-hearted interlude, presenting the trombone and organ in canon, the preceding fanfare and broad 6/4 return, leading to a stirring finale of several octaves of C.

Example 4. Gustav Holst, *Duet for Trombone and Organ*, measures 62–67.

The image displays a musical score for measures 62-67 of Gustav Holst's *Duet for Trombone and Organ*. The score is written for two staves: a trombone staff (top) and an organ staff (bottom). The organ staff is divided into two systems, with measures 62-64 in the first system and measures 65-67 in the second system. The organ part features rapid sixteenth-note patterns and triplets, while the trombone part consists of broad, melodic lines. The organ part includes a dynamic marking of *mf* and a performance instruction: "Gr to principal with full Sw". The score is in 4/4 time and includes a tempo marking of  $\text{♩} = \text{♩}$ .

Thus, while the nineteenth-century literature for trombone and organ, with its thirteen extant compositions, is only a small part of the current repertoire of over 200 compositions, it includes works which are today the most performed in the entire repertoire. These works employ conventions, such as the variation or development of chorales and the single movement lyrical romance, which have continued to find their place in the modern repertoire. Furthermore, Holst's model of a secular concert work, larger in scope and thicker in texture, may also be seen as the forebear to later multi-movement compositions.

## The Trombone and Organ, 1946–1970

There are no known works in the repertoire for the half-century following Holst's *Duo Concertante*, and the next extant work written for the trombone and organ dates from 1946. All together, there are twelve works from this transitional period of 1946–1970 (Table 2.)

Table 2. Works for trombone and organ, 1946–1970.

| <b>Composer</b>        | <b>Title</b>                                       | <b>Date</b> |
|------------------------|--|-------------|
| Brown, Charles         | Méditation   | c.1955      |
| Friemann, Witold       | Contemplative Suite No.1                           | 1968        |
| Gerlach, Günter        | Introduktion und Choral                            | 1969        |
| Hodkinson, Sydney      | Trauermusik  | c.1960      |
| Höser, Otto            | Romance  | 1953        |
| Küffner, Alfred        | Hymn for Trombone and Organ                        | 1955        |
| Kuusisto, Ilkka Taneli | Coelestis Aulae Nuntius                            | 1968        |
| Linkenbach, Klaus      | Es kommt ein Schiff: Partita für Posaune und Orgel | 1961        |
| Norontaus, Veikko      | Psalmi 42, op.6, no.5                              | 1969        |
| Read, Gardner          | De Profundis, op.71                                | 1946        |
| Schiffmann, Ernst      | Intermezzo, op.53                                  | 1954        |
| Stout, Alan            | Solemn Prelude                                     | 1953        |

Gardner Read's *De Profundis*, op.71, dedicated to the renowned organist E. Power Biggs and Harald Meek, then solo horn of the Boston Symphony Orchestra (the instrumentation calls for horn or trombone and organ,) is both the first American work and the first work of the twentieth century. *De Profundis* is one of Read's more widely performed works, with more than 30 documented performances,<sup>21</sup> and, although most of these performances have been with horn rather than with trombone, Christian Lindberg's recording<sup>22</sup> has certainly raised awareness of this work among trombonists. Read builds his composition gradually, beginning with only the

<sup>21</sup> Mary Ann Dodd and Jayson Rod Engquist. *Gardner Read: a Bio-Bibliography* (Westport, CN: Greenwood Press, 1996): 67.

<sup>22</sup>Christian Lindberg, trombonist and Gunnar Idenstam, organist, *The Sacred Trombone*. BIS CD-488.

organ over a sustained E in the pedal. Soon the trombonist enters softly, and the work continues to build to a dramatic climax under which Read quotes in the score the psalm, “De profundis clamavi ad te, Domine” (“Out of the depths I cry to thee, O Lord,” Ps.130:1.) This through-composed, programmatic work stands as a stark contrast to the previously discussed practices of the nineteenth century. *De Profundis* is suitable for performance on alto trombone, for the high tessitura and sustained fortissimo of the climax make it one of the more taxing works in the repertoire.

Another significant work from this period is Ernst Schiffman’s *Intermezzo*, op.53. Schiffmann explores contrasts in his use of alternating themes, employing both the lyrical upper middle register of the trombone and the powerful lower middle register. These alternating themes occur in four sections, after which Schiffmann brings the work to a close by merging the soft lyrical melody and the loud martial motive into one musical idea. Furthermore, this work is also a study in contrast between the timbre of the trombone and that of the organ. Christopher Mowat writes in his notes for Alain Trudel’s recording *The Art of the Trombone* that Schiffmann’s *Intermezzo* “responds to the challenge of differentiating the tone colours of the trombone and organ which, being so similar in their acoustical properties, have a natural tendency to merge a little too well.”<sup>23</sup> This differentiation of tone color is achieved in the louder sections as the trombone and organ take charge of the fanfare motive in turns, while the other sustains. In the softer sections, Schiffmann also takes care to maintain a light texture in the organ, avoiding the tessitura of the trombone; then, as the work builds towards the following fanfare section, the texture of the organ part grows from counter-melodic lines to increasingly large block chords.

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<sup>23</sup> Christopher Mowat, CD liner notes for *The Art of the Trombone*, performed by Alain Trudel, trombonist and Patrick Wedd, organist (Naxos 8.553716, 1999.)

There are still other, more nostalgic works from the mid-twentieth century, such as Otto Höser's *Romance* and Charles Brown's *Méditation*, which are primarily lyrical and may be seen as an extension of nineteenth-century romanticism. However, one may clearly see a new trend towards contrasts in dynamics and timbres in both the Read and Schiffmann works, and these contrasts reflect the efforts of twentieth-century composers to fully exploit the available means for musical expression in this instrumental combination. As composers continued to explore and challenge musical conventions in the twentieth century, perhaps it was the many musical possibilities that began to draw them back to the combination of trombone and organ.

The repertoire also branches out farther from Germany during this period, as for the first time there are works from the United States (Read and Stout) and Finland (Kuusisto and Norontaus.) In the case of the United States, there does appear to have been a revival of interest in instrumental collaboration among organists, and, perhaps this revival could explain the emergence of these works for trombone and organ. For example, organist E. Power Biggs, for whom Read's *De Profundis* was written, was a well-known proponent of such collaboration. Biggs wrote in *Musical America* in 1952 that his broadcasts for CBS led to many performances with members of the Boston Symphony Orchestra, and these performances led in turn to renewed interest among American composers in writing for organ and various instruments, especially brass instruments.<sup>24</sup> Unfortunately, though, this revival seems to have shown little interest in the trombone prior to 1970. Jeffrey Price, in his 1976 dissertation, *A Study of Selected Twentieth-Century Compositions for Heterogeneous Brass Ensemble and Organ by United States Composers*, writes that, while the brass quartet with organ or trumpet solo with organ were instrumentations favored by American composers, the combination of trombone and organ

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<sup>24</sup> E. Power Biggs, "The Neglected Repertoire for Organ with Various Instrumental Combinations," *Musical America* 72 (February 1952): 22.

fared rather poorly.<sup>25</sup> However, a perspective from the twenty-first century reveals that American trombonists later did become beneficiaries of this revival, and Price was an early pioneer, with several works dedicated to him, including *Invocation, op.135*, another notable contribution from composer Gardner Read.

### The Trombone and Organ Since 1970

The 1970s, especially in Europe, began to show much more activity for the trombone and organ duo. In his article “Posaune und Orgel – Dialog zweier Instrumente,” Klaus Winkler describes this movement, which began with *Dialog* by Magdalene Schauss-Flake in 1971. He writes that three factors contributed to the renewed interest in the trombone and organ combination among performers and composers: (a) trombonists were looking for solo opportunities outside of the orchestra; (b) the example of other popular traditions, such as trumpet and organ; and (c) limited available repertoire outside of Baroque transcriptions.<sup>26</sup> When one considers the 25 works written prior to 1971 in proportion to the more than 200 works in the current repertoire, it is apparent that there has been a significant increase in activity over the past 38 years.

Seen in the larger context of the trombone solo literature, the resurgence of new compositions for trombone and organ appeared as new soloists emerged, primarily in Europe, and began to build a new solo repertoire. Furthermore, unlike the nineteenth-century soloists such as Belcke and Queisser, these soloists were able to promote both themselves and the new works they commissioned better through the distribution of commercial recordings. Two early pioneers in this trombone soloist movement were Armin Rosin of Germany and Carsten

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<sup>25</sup> Jeffrey Keith Price, “A Study of Selected Twentieth-Century Compositions for Heterogeneous Brass Ensemble and Organ by United States Composers” (DMA diss., University of Missouri-Kansas City, 1976).

<sup>26</sup> Klaus Winkler, “Posaune und Orgel – Dialog zweier Instrumente,” *Brass Bulletin* 57 (1987): 75.

Svanberg of Sweden, and both also became proponents of music for trombone and organ. Rosin has to this day has more than 17 works for trombone and organ commissioned by or dedicated to him<sup>27</sup>, and he has released four recordings with organ, two of which feature original compositions dedicated to him: *Posaune in unserer Zeit* (1979) and *Posaune und Orgel* (1997.) Significant works attributed to Rosin include Bernhard Krol's *Sinfonia Sacra* (1973,) Jan Koetsier's *Partita* (1976,) and Harold Genzmer's *Sonate* (1977.) Svanberg also recorded two albums featuring music for trombone and organ: *Trombone, Organ & Piano* (1975) and *Elsinore Festival* (1978,) both of which are, unfortunately, now out of print. His notable commissions include Kim Borg's *Church Music, op.26* (1977) and Bernhard Christensen's *Concerto* (1977.)

Thus, at the time of the publication Klaus Winkler's bibliography in 1985, a new movement of compositions and performances for trombone and organ was well underway. Winkler cites 13 compositions from before 1960 and 29 from 1970–1985, for a total of 42 original compositions for trombone and organ.<sup>28</sup> However, this movement was still in its early stages, and just ten years later Charles Isaacson cited 113 twentieth-century compositions in his bibliography published in the *ITA Journal*.<sup>29</sup> Just as during the previous fifteen years, trombonists continued in the years leading up to Isaacson's work to actively pursue opportunities for promoting this literature, and several more trombonists began to commission new works and release recordings.

Christian Lindberg, who is to this date the most recorded and widely known trombone soloist, has shown an interest in music for the trombone and organ with some of his solo activities. His commissioned works include *U-Tangia-Na* (1991) by Anders Hillborg and

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<sup>27</sup> Charles Isaacson, "20th-Century Music for Trombone and Organ." *ITA Journal* 24 (Winter 1996): 24-29. Isaacson mentions at least 17 works, and at least one (*Intrada* by Möckl) has been written for Rosin since that time.

<sup>28</sup> Klaus Winkler, "Bibliographie der Kompositionen für Posaune und Orgel," *Brass Bulletin* 51 (1985), 63-66.

<sup>29</sup> Charles Isaacson, "20th-Century Music for Trombone and Organ." *ITA Journal* 24 (Winter 1996): 24-29.

*Lacrimae, Lacrimae* (1991) by Jan Sandström, both of which are among a small but growing set of pieces for alto trombone and organ. In 1991, Lindberg also released a recording of works for trombone and organ titled *Sacred Trombone*. In addition to the Hillborg and Sandström works, this release is also significant as the premiere recording of Petr Eben's *Two Invocations* and Gardner Read's *Invocation* and *De Profundis* (first recording with a trombone soloist.)

In Germany, Branimir Slokar, originally of the former Yugoslavia, has added to the contributions of Rosin. Many trombone and organ works published by Editions Marc Reift have been dedicated to him, such as Hannes Meyer's *Sonate c-moll* (1986) and Max Gläuser's *Trilogie* (1991.) Furthermore, his recording *Fantasia* contains a total of six original compositions for trombone and organ, including the works by Meyer and Gläuser.

Finally, Danish trombonist Niels-Ole Bo Johansen, along with organist Ulrik Spang-Hanssen, formed the "Civil Servant Duo of 1984," commissioning new works by several Danish composers. After ten years of performing, the duo released its first recording *Alpha and Omega* in 1994, including two of their commissions, Niels Marthinsen's *Concerto* (1992) and Bent Lorentzen's *Alpha and Omega* (1989,) as well as Bernhard Christensen's *Concerto* for trombone and organ (commissioned and premiered by Carsten Svanberg.) The duo was also the first to record Holst's *Duo Concertante* upon its discovery in 1995. This second recording, named for Holst's piece also includes Liszt's *Hosannah* and Petr Eben's "Invocation No.1" from *Two Invocations*, as well as several of the transcriptions which have become part of the Civil Servant Duo's recital programs.

These three trombonists, Lindberg, Slokar, and Johansen, along with several others<sup>30</sup>, have performed many recitals over the years, promoting literature for the trombone and organ

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<sup>30</sup> Also, Jeffrey Price in the United States and Juliusz Pietrachowicz in Poland have both been active in commissions and performances of this literature, as well as several other trombonists who have made recordings listed in the Discography.

and expanding the literature with new commissions. For the first time, recordings have provided a documentation of some of their efforts, and this has greatly helped to expand the knowledge of the repertoire across the world. In fact, the discography (Appendix B) includes more than 30 albums containing original works for trombone and organ. While some are now out of print, many of these recordings are now readily available over the internet, and the literature is also available online from the catalogues of many sheet music retailers. Thus, with a large and increasing repertoire now widely accessible, trombonists and organists have a diverse body of work to choose from when programming the literature for trombone and organ. Because of the size of the body of compositions written since 1970, a comprehensive description of these compositions is not practical; instead, it is hoped that the following survey of several works exemplifying the prominent stylistic trends will provide an accurate summary of the literature.

These stylistic trends in the literature for trombone and organ have often followed those of the trombone solo repertoire in general, such as a movement away from more avant-garde techniques and compositional practices. David Guion, in his 1997 study of trombone recital repertoire, writes:

the decreasing significance of avant-garde music is striking. While Berio's *Sequenza V* has recently maintained its place in the repertoire and Rabe's *Basta* may even be growing in popularity, other avant-garde pieces are disappearing. For years composers insisted on writing music that most musicians did not want to play and that most of the public did not want to hear. ...we were told it was the wave of the future and that we had better get used to it. Now, it appears, the vaunted wave of the future has become a thing of the past.<sup>31</sup>

Winkler's survey of the literature for trombone and organ from 1985 includes examples from several works which utilize non-traditional notation, indeterminacy, and advanced techniques for

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<sup>31</sup> David Guion, "Recital Repertoire of the Trombone as Shown by Programs Published by the International Trombone Association," Online Trombone Journal, <http://www.trombone.org/articles/library/recitalrep.asp> (accessed March 2, 2008).

the trombonist, such as multiphonics, percussive sounds, quarter tones, and flutter tonguing.<sup>32</sup> However, composers have largely turned away from these avant-garde practices in the literature written over the past twenty years, and, based on the data presented in Chapter 2, the composers of the most performed works for trombone and organ have used more conservative methods. The exception is the use of glissando or flutter tonguing, largely considered standard techniques today, and which have remained of interest to composers.

This is not to say that these composers have only looked to the past; rather, many have chosen to combine tradition and modernity. For example, in Genzmer's *Sonate* one hears a balanced approach to melody, harmony, and rhythm, use of motivic development, and a three-movement, fast-slow-fast form. Genzmer combines such attention to more traditional compositional craftsmanship with angular melodies, use of bitonality, and a preponderance of perfect intervals, much in the tradition of his teacher Paul Hindemith. In fact, Genzmer's angular melodic writing for the trombone in the first movement of his *Sonate* is reminiscent of the first movement of Hindemith's *Sonate* for trombone and piano. Other modern works employing similar neo-classical methods include Rayner Brown's *Sonata*, a modern prelude and fugue, and Bernhard Christensen's *Concerto*, with its first movement chaconne.

While this neo-classicism may be found throughout the literature since its revival in the 1970s, a more literal approach to neo-classicism has become quite prevalent in recent years. Just as composers Eugene Bozza and Jean-Michel Defaye have written popular works for trombone and piano in the style of earlier composers, several composers have popularized writing in older styles when composing new works for trombone and organ. For example, Hannes Meyer's *Sonate c-moll* (1986,) based on a theme by Pergolesi, and *Das Liebesspiel* (c.1995) both sound

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<sup>32</sup> Klaus Winkler, "Posaune und Orgel – Dialog zweier Instrumente," *Brass Bulletin* 56 (1986) and 57 (1987). Examples he cites include Helmut Bornfeld's *Lituus*, Herbert Callhoff's *Vier Meditationen*, Klaus-K. Hübler's *Am Ende des Kanons*, and Konrad Lechner's *Metanoia*.

very much like the baroque sonatas trombonists regularly transcribe from the oboe, flute, and recorder repertoire. Max Gläser also revives earlier forms in the “Toccatà” and “Passacaglia” from his *Trilogie* (1991). In his “Toccatà” Gläser spins out fast, improvisatory melodies over a sustained pedal and left hand (reminiscent of the toccatas of the well-known organ composer Pachelbel,) and he creatively employs the trombone as a second solo line in canon with the organist’s right hand (Ex.5.) The result is an exciting work, refreshing in its use of the trombone, but which pays homage to the organ toccata of the past.

Example 5. Max Gläser, “Toccatà,” from *Trilogie*, measures 1–4.

The image displays a musical score for measures 1-4 of "Toccatà" by Max Gläser. The score is written for Trombone (Posaune) and Organ (Orgel). The key signature is one sharp (F#) and the time signature is 3/2. The tempo is marked as quarter note = 92-96. The organ part is divided into three staves: I. Mixt., II. Mixt., and Ped. Pleno. The trombone part is marked with a forte (f) dynamic. The score shows a canon between the trombone and the organ's right hand. The organ part features a sustained pedal and left hand. The score is divided into two systems, with measures 1-2 in the first system and measures 3-4 in the second system. The first system is marked with a box containing the number 1, and the second system is marked with a box containing the number 3.

Also looking towards the past, several composers have written single-movement lyrical works similar in style to late nineteenth-century works such as Müller’s *Gebet* and Peters’ *Elegie*. In

these neo-romantic compositions, the lyrical side of the trombone is used as if employing a solo stop on the organ. Perhaps its usefulness for church services has made Frigyes Hidas' *Domine, Dona Nobis Pacem* a particularly successful example of this style<sup>33</sup>, but similar compositions, such as Gilles Senon's *Priere* and Veikko Norontaus' *Psalmi 42*, may be found throughout the literature.

Finally, the association of the organ and the church has long played a role in the literature written for the organ, and the trombone and organ literature is certainly no exception. Dating back to the earliest works of the nineteenth century, this association is readily apparent in both chorale melodies used as material for either variation or development, or in titles meant to depict a certain mood or liturgical use. Composers since 1970 have, in several instances, made use of the technique of variation on a chorale melody. One of the more well known examples is Jan Koetsier's *Partita* on "Wachet auf, ruft uns die Stimme." In this five movement work, Koetsier explores different modes, keys, and intervals of this chorale while writing in a largely tonal and accessible musical language. The partita appears to be a favored form of Koetsier, for he also applied the partita form to his other work in the literature, his *Choralpartita* for alto trombone and organ on "Die Tageszeiten."

More recently, American trombonist, organist, and composer Philip Swanson drew upon the idea of variation, not of a chorale, but of a chant from the Roman Catholic rite. Originally composed as part of a doctoral dissertation at New England Conservatory, his *Variations on Veni Creator Spiritus* (1997) is a work of large scale, at approximately 30 minutes, and in five movements. The work begins with a recitation of the chant in the trombone over a sustained pedal in the organ with tonal clusters taken from the notes of the chant. Throughout four

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<sup>33</sup> This finding is based upon this author's own research as explained in Chapter 2.

subsequent variations, Swanson incorporates various tonalities, modalities, and octatonic structures as he fully explores the chant melody.<sup>34</sup>

Still other modern composers have chosen to base their compositions on a chorale melody, in forms such as the chorale prelude. These chorale preludes are often relatively short pieces, as works in this genre have traditionally been composed to serve as introductions to hymns, and they are often published in sets. For example, Hans Ludwig Schilling, in his *Choralvorspiel* (1975,) sets the chorales “Wie schön leuchtet der Morgenstern,” “Allein Gott in der Höh sei Her,” “Nun bitten wir den Heiligen Geist,” and “Im Freiden dein” in four movements, placing the trombone in an obbligato role, primarily introducing the chorale melody. Each of these four movements is succeeded by a shorter “Begleitsatz,” or “accompanying movement,” also setting the same chorale. This structure gives much flexibility for performance, perhaps to emphasize the possible functional uses of this work in church services in addition to concert performances.

Eberhard Kraus also composes a set of chorale preludes in his *Sechs Choralbearbeitungen* (1974.) Again the trombone is used as melody instrument introducing the chorale; however Kraus also allows for a unified concert performance of the entire work as he employs a single twelve tone row and its various permutations to serve as the basis for all six movements. Thus composers such as Schilling and Kraus have drawn upon the chorale prelude model to write works in a modern musical language while maintaining a form and musical material also suitable for use in religious services.

Chorale melodies, however, have also served as the basis for much larger concert works, where the chorale is often incorporated by the composer in less obvious ways than in the

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<sup>34</sup> As described by the composer in his notes to *Veni Creator Spiritus: Music for Trombone and Organ*, performed by Philip Swanson, trombonist and Barbara Bruns, organist (MSR Classics MS 1137, 2006.)

aforementioned chorale preludes. One such work is Bernhard Krol's *Sinfonia sacra* (1973,) which draws its inspiration from the chorale "Jesu, meine Freude." In an improvisatory opening of solo passages for each of the instruments, Krol explores motives from the chorale melody, but the actual melody is elusive to the listener. This is followed by a highly rhythmic andantino where the chorale melody remains indiscernible. Finally, about two and a half minutes into the composition the organ does play the chorale in a series of fragments, each followed by a highly chromatic cadenza in the trombone (Ex.6.)

Example 6. Bernhard Krol, *Sinfonia sacra*, op.56, measures 51–63.

Petr Eben also makes a less obvious use of a chorale melody in his *Two Invocations* (1988) which is based on the Czech St. Wenceslas Chorale, "Svatý Václave." In his preface Eben describes the form of each of the invocations as a theme and variations<sup>35</sup>, but his technique is a far cry from the straightforward nineteenth-century theme and variations of Müller or Schneider, or even from the more modern works of Koetsier and Swanson. In each movement, Eben

<sup>35</sup> Petr Eben, from the preface to his composition *Two Invocations for Trombone and Organ* (London: United Music Publishers, 1996.)

presents the complete chorale early in the composition, but both presentations of this melody are rhythmically altered. The first invocation presents the chorale melody in a diatonic language, but in the second invocation the chorale is further disguised in chromatic form. While Eben does compose very different musical settings for the chorale in the course of each invocation, these “variations” might not be so easily discerned by the listener because the complete chorale does not appear subsequent times in each invocation. Rather, Eben elaborates on motives from various phrases of the chorale melody, using repetition and rhythmic or chromatic alteration of these motives. The overall effect is one of development of the stated chorale melody rather than of subsequent variations. Thus Eben, whose works are known to often draw their inspiration from sources like plainchant and folk song, is using the St. Wenceslas Chorale as the basis for this substantial two-movement work of approximately eleven minutes.

Composers have also given works religious titles which are suggestive of a general mood or liturgical use, though not specifically based on a chorale or chant. For example, Jean-Francois Michel, in his *Kyrie*, uses this reference to the ternary prayer from the ordinary of the mass both in determining the structure of his composition and in making a philosophical statement. Michel writes in the preface:

Kyrie means “Have pity,” and the inspiration for this piece stems from my observation of the lengths to which some people will go to destroy the happiness of others. ... The form is borrowed from the liturgical Kyrie where the pity of God is entreated three times. The three prayers follow one another directly; I have simply replaced the words [with] musical atmospheres.<sup>36</sup>

After an opening cadenza, Michel begins the first “Kyrie eleison” with the trombone crying out pleadingly, as it rises and falls over the interval of a diminished fifth. Meanwhile, the organ performs a static background, which Michel states represents the monotony of suffering. In

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<sup>36</sup> Jean-Francois Michel, “Preface,” from his composition *Kyrie* (Crans-Montana, Switzerland: Editions Marc Reift, 1994.)

contrast, the “Christe eleison” is more rhythmically agitated, expressing aggression. The closing “Kyrie eleison” is again more subdued, but it does not repeat previous material. Instead Michel writes organ ostinato patterns in alternation with statements by the solo trombone, and the two ideas gradually merge into a peaceful ending in E-flat, representing the hope of forgiveness.<sup>37</sup> Thus *Kyrie* is not a religious work in a liturgical sense; instead Michel draws upon the association between the organ and the Church in naming his composition after a prayer from the Mass to more effectively make his moral statement.

Still other compositions bearing religious titles do not make any such philosophical reference, but suggest a more general mood. For example, Kim Borg’s *Church Music* (1977) includes no preface or reference to a specific text, chant, or chorale melody. The three movements of this work are titled “Psalm,” “Meditation,” and “Prayer,” perhaps reflecting Borg’s own concept of these three religious practices. Similarly, Hidas’ *Domine, Dona Nobis Pacem*, a prayer for peace, includes no preface or specific religious reference. Numerous other compositions by composers such as Bresgen, Brown, and Senon bear titles with general religious associations, such as “Prayer” or “Meditation.”

At more than 200 compositions, there is great variety in the current repertoire for trombone and organ, as there is now in trombone solo literature in general. While it is beyond the scope of this survey to describe every work written in the more prolific period since 1970, the aforementioned works represent many of the more widely practiced approaches of composers over the past 38 years. In particular, the trends of neo-classicism and association with religion have become especially identifiable characteristics of this repertoire.

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<sup>37</sup> *ibid.* As described by Michel in his “Preface.”

## CHAPTER 3

### THE CURRENT STATE OF PERFORMANCE OF THE REPERTOIRE FOR SOLO TROMBONE AND ORGAN

#### Overview

It is clear from the historical survey in Chapter 1 that the literature for solo trombone and organ has undergone tremendous growth since its humble beginnings in the nineteenth century. The current list of compositions in Appendix A is useful, but its size, at more than 200 compositions, presents an entirely new problem for those wishing to pursue performances of this literature. Since this literature is largely unknown, even to most trombonists, a study of the current state of performance of these works is helpful in providing a starting point for trombonists and organists wishing to explore the available literature. In determining which works have been receiving regular performances, there are three available bodies of evidence. The first is in the recital programs published in the *ITA Journal* since its inception in 1972. A study of these 35 years of published programs is only a small representative sample of the entirety of trombone solo performances, but it does suggest certain popular works and illuminates the changing tastes of performers. Secondly, a survey was conducted by this author to shed more light on the current experience of trombonists with this literature. Finally, a study of recordings of this literature reveals which works have been most widely recorded. As commercial recordings have come to be an important resource in learning about musical compositions written all over the world, it can be inferred that the mostly widely recorded compositions are also the most widely known works receiving the most frequent performances.

#### Study of Recital Programs Published in the *ITA Journal*, 1973-2007

In his article, "Recital Repertoire of the Trombone as Shown by Programs Published by

the International Trombone Association,” David Guion examines the recital programs published in the *ITA Journal* from its inception in 1973 through 1997.<sup>38</sup> For the purpose of this author’s research, Guion’s data was viewed alongside a new study by this author of the programs published in the succeeding ten years from 1998 through 2007. Throughout this 35-year period, works for trombone and organ have remained a small portion of the compositions printed in these programs; however, an examination of this data does reveal several works which appear to have become favored by trombonists, as well as changing trends throughout these 35 years.

(Table 3.)

Table 3: Number of performances of works for trombone and organ as documented in the *ITA Journal* from 1973-2007, grouped in five year increments.

| <b>Composer - Title</b>                                | <b>v.1-<br/>5</b> | <b>v.6-<br/>10</b> | <b>v.11-<br/>15</b> | <b>v.16-<br/>20</b> | <b>v.21-<br/>25</b> | <b>v.26-<br/>30</b> | <b>v.31-<br/>35</b> | <b>Total</b> |
|--|-------------------|--------------------|---------------------|---------------------|---------------------|---------------------|---------------------|--------------|
| Eben – Two Invocations                                 | 0                 | 0                  | 0                   | 0                   | 0                   | 4                   | 2                   | 6            |
| Genzmer – Sonata                                       | 0                 | 1                  | 6                   | 1                   | 4                   | 1                   | 5                   | 18           |
| Hidas – Domine, Dona Nobis Pacem                       | 0                 | 0                  | 0                   | 0                   | 0                   | 4                   | 5                   | 9            |
| Holst – Duo Concertante                                | 0                 | 0                  | 0                   | 0                   | 0                   | 7                   | 5                   | 12           |
| Krol – Sinfonia sacra                                  | 2                 | 8                  | 6                   | 15                  | 4                   | 5                   | 0                   | 40           |
| Liszt – Hosannah                                       | 0                 | 0                  | 0                   | 5                   | 7                   | 4                   | 4                   | 20           |
| Müller, J.I. – Praeludium, Choral, Variation, and Fuge | 7                 | 7                  | 8                   | 6                   | 9                   | 1                   | 1                   | 39           |
| Pinkham – Solemnities                                  | 0                 | 0                  | 0                   | 0                   | 0                   | 0                   | 2                   | 2            |
| Rossini/Liszt – Cujus animam                           | 0                 | 0                  | 0                   | 0                   | 0                   | 2                   | 0                   | 2            |
| Schiffmann - Intermezzo                                | 0                 | 0                  | 0                   | 0                   | 0                   | 1                   | 1                   | 2            |

Other works with one documented performance (v.26-35): Diemer – Psalm 1; Gardonyi – Rhapsodie; Gerlach – Sonatine; Gesenheimer – Lobe den Herrn; Hidman – Read My Mind; Hildingsen – Romance; Hillborg – U-Tangiana; Koetsier – Choralpartita; Koetsier – Partita; Peters – Elegie; Read – De Profundis; Nelhybel – Sonata da Chiesa; Risher – Hymns and Strophes; Sandstrom – Lacrimae; Senon – Priere; Westkemper – Drei Stucke

A quick glance at the totals in Table 3 will reveal the seven works which have appeared a significant number of times in these printed recital programs. However, what is even more striking is the number of works appearing in only the last ten years of the study. For the 25 years

<sup>38</sup> David Guion, “Recital Repertoire of the Trombone as Shown by Programs Published by the International Trombone Association,” Online Trombone Journal, <http://www.trombone.org/articles/library/recitalrep.asp> (accessed March 2, 2008).

of Guion’s study, only four works for trombone and organ, by Genzmer, Krol, Liszt, and Müller, were printed in the programs. However, in the years from 1998–2007, all ten works in Table 3 have appeared at least twice, and an additional sixteen works have appeared once. While these 26 works are still only a fraction of the complete repertoire for trombone and organ, this diversity of programming clearly suggests that knowledge and availability of the repertoire has grown significantly over the past ten years.

The information in Table 3 also reflects noticeable changes in popularity of these works over the last ten years. For instance, J.I. Müller’s *Praeludium, Choral, Variation, and Fuge*, the second most documented work in the study (39 programs,) appears only twice in the final ten years. On the other hand, works by Eben, Hidas, and Holst only became available in the mid-1990s but have since grown quite popular. In fact, a comparison of the four compositions appearing in the first 25 years with the four most listed compositions of the last ten years reveals a much different ranking (Table 4.) Thus this study suggests that interest has shifted more towards these newer (or recently discovered in the case of Holst’s *Duo Concertante*) compositions.

Table 4: Four compositions appearing the greatest number of times in recital programs printed in the *ITA Journal* for Volumes 1-25 vs. 26-35.

| <u>V. 1-25</u>                          | <u>V. 26-35</u>                         |
|---|---|
| 1. Müller – Praeludium, Choral,... (37) | 1. Holst – Duo Concertante (12)         |
| 2. Krol – Sinfonia sacra (35)           | 2. Hidas – Domine, Dona Nobis Pacem (9) |
| 3. Genzmer – Sonate (12)                | 3. Liszt – Hosannah (8)                 |
| 4. Liszt – Hosannah (12)                | 4. Eben – Two Invocations (6)           |

In taking into account the listings of compositions for trombone and organ in these recital programs, there is one discrepancy which should be considered. The recital programs in the

journals do not list instrumentation, and it can only be assumed that these compositions were actually performed with organ. Though all the works considered for this study have been determined to have been intended for performance with organ, several might have actually been performed with piano. Indeed several works have published transcriptions for trombone and piano, such as those of J.I. Müller, Holst, and Genzmer. Nevertheless, this is still valuable data about the performances of the compositions themselves, especially when paired with the other studies discussed in this chapter.

One final area of interest in these recital programs is the programming of transcriptions for trombone and organ. Transcriptions are a vital part of the repertoire, but because there are endless possibilities for transcription, they are beyond the scope of this study. However, the subcategory of transcriptions of works originally intended for the trombone but with an accompaniment other than organ is small and significant enough to take into account. Since instrumentation is not listed in the *ITA Journal's* recital programs, this information may only be informally assessed. Nevertheless, assumptions may be made based on the entirety of the program (for example, a program appearing to consist of all works for trombone and organ, but with the addition of Alexandre Guilmant's *Morceau Symphonique*) or information about an arranger which indicates an arrangement for organ. Observations made based on these two assumptions conclude that Guilmant's *Morceau Symphonique* (in several different editions,) Vern Kagarice's edition of Hector Berlioz's *Recitative and Prayer*, and Wagenseil's *Concerto* are popular transcriptions in this category.

### Survey of Trombonists

From the months of October 2007 through January 2008, an informational survey was

conducted over the internet, asking trombonists about their experience with the literature for trombone and organ. Advertisements for this survey were posted on the website of the International Trombone Association (<http://www.trombone.net>), the website of the Online Trombone Journal (<http://www.trombone.org>), and the personal website of this author. Direct solicitations were also made via email to a number of trombone professors and soloists known to have performed this literature. In the end, 38 survey respondents answered the following questions:

1. Please list the original compositions for trombone and organ you have performed, the context in which they were performed (for example, in recital or church service), and the number of performances.
2. Please list any works, originally for trombone and piano, band, orchestra, etc., which you have performed with organ accompaniment, the context in which they were performed, and the number of performances.
3. Do you own any recordings of music for trombone and organ? Please list below.
4. Please list any unpublished or obscure works you have encountered for trombone and organ.
5. Are there any trombonists you would suggest I contact to participate in this survey? (Please list names and email addresses if possible.)

The responses to the first question largely correspond to the data from the last ten years of the recital programs discussed previously in this chapter, with the works by Hidas, Holst, and Liszt receiving the most performances by the greatest number of different performers (Table 5.) There was also a relatively wide variety of works receiving only one or two responses, with 23 different compositions listed, further supporting the conclusion from the study of recital programs that a greater diversity of compositions for trombone and organ has been performed in recent years.

Table 5: Survey responses to Question 1.

| Composer   | Title                          | Recital vs. Church | # of Different Performers | # of Performances |
|------------|--------------------------------|--------------------|---------------------------|-------------------|
| Hidas      | Dona Nobis Pacem               | Recital and church | 6                         | 15                |
| Liszt      | Hosannah                       | Mostly church      | 5                         | 12                |
| Holst      | Concertante                    | Mostly recital     | 7                         | 11                |
| Koetsier   | Partita                        | Recital and Church | 1                         | 6                 |
| Diemer     | Psalm 1                        | Church             | 2                         | 5                 |
| Müller     | Praeludium, Chorale, and Fugue | Recital and Church | 2                         | 4                 |
| Diemer     | Psalm 122                      | Church             | 1                         | 4                 |
| Hovland    | Cantus V                       | Recital            | 1                         | 4                 |
| Perlongo   | Novella                        | Recital            | 1                         | 4                 |
| Swanson    | Veni Creator Spiritus          | Recital            | 1                         | 3                 |
| Gardonyi   | Rhapsodie                      |                    | 2                         | 2                 |
| Schiffmann | Intermezzo                     | Recital            | 2                         | 2                 |
| Senon      | Priere                         | Church             | 1                         | 2                 |
| Bohler     | Vier stücke alte meister       |                    | 1                         | 1                 |
| Braun      | Jericho                        |                    | 1                         | 1                 |
| Forsyth    | Soliloquy                      | Recital            | 1                         | 1                 |
| Genzmer    | Sonate                         |                    | 1                         | 1                 |
| Grauer     | Lamentatio                     | Recital            | 1                         | 1                 |
| Hillborg   | U-Tangia-Na                    | Recital            | 1                         | 1                 |
| Krol       | Sinfonia sacra                 | Recital            | 1                         | 1                 |
| Müller     | Gebet                          | Church             | 1                         | 1                 |
| Peters     | Elegie                         |                    | 1                         | 1                 |
| Smith      | Hymns for trombone             |                    | 1                         | 1                 |

Most of the respondents also indicated whether their performances occurred in a recital or as part of a church service, and the Hidas, Holst, and Liszt works rated quite differently. Among respondents, Holst's *Duo Concertante*, which is a secular work not bearing any direct religious association, was performed only once as part of a religious service. Conversely, Liszt's *Hosannah*, which is based on a chorale melody, received most of its performances at churches. Hidas' *Domine, Dona Nobis Pacem*, on the other hand, received nearly equal preference for recital and church performances.

The second question addressed the programming of transcriptions of works originally intended for trombone with an accompaniment other than organ. The responses included two different transcriptions, Guilmant's *Morceau Symphonique* and Wagenseil's *Concerto*. Of these

two works, Guilmant's was more widely performed with organ, with at least sixteen performances by six different performers among the survey group. Wagenseil's *Concerto* was reported by one respondent with two performances. Each of these transcriptions received performances in both recitals and church services.

The last three questions were designed primarily for the purpose of gathering information, especially in completing the bibliography and discography of works for trombone and organ. However, it is interesting to note that the responses to the third question were quite few in number, and only the recordings of Abbie Conant (6 respondents,) Alain Trudel (5 respondents,) and Christian Lindberg (2 respondents) were listed by more than one respondent. The other two recordings listed by one respondent each were by Philip Swanson and Armin Rosin. Thus it appears that most of the over 30 recordings listed in the Discography (Appendix B) are not widely known, even among trombonists who have performed solos with organ, and, among these recordings, those of Conant, Trudel, and Lindberg are perhaps more widely distributed.

#### Study of the Recorded Repertoire

The discography in Appendix B lists more than 30 recordings containing original compositions for trombone and organ. Unfortunately, several of these recordings are currently out of print, and an effort has been made to indicate when this is the case. Nevertheless, a study of the works contained in these recordings may shed further light on which compositions for trombone and organ are receiving performances.

To look more easily at the works on these recordings, this author has also provided a list of recordings of each individual work, found in Appendix C. The three most recorded

compositions on this list are Holst's *Duo Concertante*, with three recordings, Hannes Meyer's *Sonata in C-minor*, also included on three recordings, and Liszt's *Hosannah*, which appears on eight recordings. The three recordings of Holst's *Duo Concertante*, by Niels-Ole Bo Johansen, Alain Trudel, and Sebastian Krause, were all released within five years of the aforementioned article in the *ITA Journal* announcing its publication.<sup>39</sup> Meyer's neo-baroque sonata has garnered little attention in the survey or study of recital programs, but its inclusion on the three recordings by Branimir Slokar, Thomas Horch, and Ronald Barron does suggest that it is being performed more than the other data in this chapter might suggest. Finally, Liszt's *Hosannah* has clearly seen the most success in recordings, but it is also interesting to note that, of the eight recordings of Liszt's *Hosannah*, two appear on collections of his organ works, indicating that this composition has also found interest among organists.

Eight additional works have been recorded twice, including Belcke's *Fantasia*, Eben's *Two Invocations*, Genzmer's *Sonate*, Koetsier's *Partita*, Krol's *Sinfonia sacra*, Müller's *Praeludium, Choral, Variation, and Fuge*, Schiffmann's *Intermezzo*, and Schnittke's *Schall und Hall*. All together, 50 different compositions for trombone and organ have been recorded at least one time. Thus many of the same works appearing in both the survey results and study of recital programs continue to reveal their significance with multiple recordings. Furthermore, as the vast majority of these recordings of 50 different compositions have been released since 1990, this study of recordings further supports the conclusion that a much greater diversity of this repertoire has been performed in more recent years.

## Conclusion

The study of recital programs, the results of the survey, and the study of recordings

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<sup>39</sup> Simon Hogg, "Duet for Trombone and Organ by Gustav Holst," *ITA Journal* 23 (? 1995): 34.

discussed in this chapter provide valuable information about the current state of performance of the repertoire for trombone and organ. It is clear that since 1990 these compositions have become more widely known, represented by a much greater diversity of programming and recording. Furthermore, several compositions favored in the 1970s and/or 1980s, such as Müller's *Praeludium, Choral, Variation, und Fuge*, have faded in popularity in recent years.

The task of determining a standard repertoire for trombone and organ begins with the three obvious candidates, Hidas' *Domine, Dona Nobis Pacem*, Holst's *Duo Concertante*, and Liszt's *Hosannah*, all of which are currently favored by trombonists based on the data in this chapter. However, various considerations were made in determining which other compositions to include in the standard repertoire presented in Table 6. Eben's *Two Invocations* did not appear in any responses to the internet survey, but this work has appeared six times in the recital programs printed in the *ITA Journal* (all since Eben's work was published in 1996.) Furthermore, it also does appear on two recordings, by Christian Lindberg and Niels-Ole Bo Johansen. Genzmer's *Sonate*, Krol's *Sinfonia sacra*, and Müller's *Praeludium, Choral, Variation, und Fuge* all appear to have been less frequently performed in recent years, but the inclusion of all three of these works on multiple recordings and the more frequent performances of these works in the past (the works by Müller and Krol have been listed more than any others in the *ITA Journal* recital programs) warrants their inclusion in this standard repertoire. Hannes Meyer's *Sonate* has not appeared on the recital programs study or in the survey results, but its three recordings by Branimir Slokar, Thomas Horch, and Ronald Barron suggest that it is a successful composition worthy of inclusion. The final four compositions did not make an especially large showing in any one category, but these works by Gárdonyi, Hillborg, Koetsier, and Schiffmann have all been recorded at least once and appeared in both the *ITA Journal* recital programs and the survey

responses, warranting their inclusion.

Table 6. Standard repertoire list for trombone and organ, in alphabetical order.

Original compositions:

Eben, Petr – Two Invocations  
Gárdonyi, Zsolt – Rhapsodie  
Genzmer, Harald – Sonate  
Hidas, Frigyes – Domine, Dona Nobis Pacem  
Hillborg, Anders – U-Tangia-Na  
Holst, Gustav – Duo Concertante  
Koetsier, Jan – Partita  
Krol, Bernhard – Sinfonia sacra  
Liszt, Franz – Hosannah  
Meyer, Hannes – Sonate C-mol  
Müller, Johann Immanuel – Praeludium, Choral, Variation, und Fuge  
Schiffmann, Ernst – Intermezzo

Transcriptions of trombone repertoire:

Guilmant, Alexandre – Morceau Symphonique  
Wagenseil, Georg Christoph – Concerto

Finally, the two transcriptions from the trombone repertoire have been included to serve as a starting point for exploring this category of works for trombone and organ. Wagenseil's *Concerto* and Guilmant's *Morceau Symphonique* were the two transcriptions which respondents included in the survey responses, and they both have appeared on recital programs in the *ITA Journal* alongside other works for trombone and organ, suggesting this was the instrumentation used. Furthermore, both works have been recorded with organ, with Guilmant's *Morceau Symphonique* receiving numerous recordings with organ in various editions.

It is not the intent of this author that this standard repertoire be used as a recommendation of certain works; rather, it is hoped that the fourteen compositions and transcriptions listed will serve as a starting place for further exploration of this literature. There are certainly many other

compositions worthy of performances, but this standard repertoire may provide safe place to begin for those unfamiliar with the available works for trombone and organ. Furthermore, this standard repertoire of the works determined to have been the most performed also serves as a snapshot of the literature, including many of the different stylistic trends discussed in Chapter 1. Additionally, all of the works listed in this standard repertoire are currently in print, and all have been recorded, making these works easily accessible.

Transcriptions have been largely excluded from this research, but it is also not the intent of this author to discourage the programming of transcriptions for trombone and organ. It is hoped that the listed transcriptions of works by Guilmant and Wagenseil will serve as a starting place for trombonists to create new successful transcriptions from the existing trombone repertoire. In fact, transcriptions already serve as a significant part of the repertoire of many of the leading performers of music for trombone and organ. For example, Carsten Svanberg regularly includes baroque transcriptions on his programs in addition to original compositions and transcriptions from the trombone repertoire, such as Guilmant's *Morceau Symphonique*, Wagenseil's *Concerto*, and Joseph Edward Barat's *Andante et Allegro*.<sup>40</sup> Similarly, in describing one of his typical programs, Niels-Ole Bo Johansen lists only one original composition, Eben's *Two Invocations*, with which he pairs transcriptions, such as Johann Georg Albrechtsberger's *Concerto*, Guy Ropartz's *Piece in Eb Minor*, Guilmant's *Morceau Symphonique*, and Liszt's "Cujus Animam," from Gioachino Rossini's *Stabat Mater*.<sup>41</sup> Johansen has also recorded transcriptions of works by composers Edward Elgar and Ralph Vaughan Williams, and Armin Rosin has included numerous baroque transcriptions in his recordings, alongside new works dedicated to him. Furthermore, if one were to include transcriptions in the study of the recorded

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<sup>40</sup> Carsten Svanberg, e-mail message to author, September 19, 2007.

<sup>41</sup> Niels-Ole Bo Johansen, e-mail message to author, September, 19, 2007.

repertoire, one would find more recordings of Guilmant's *Morceau Symphonique* than of any of the original compositions for trombone and organ, perhaps due to Guilmant's significance as an organist and composer.

Finally, it is the hope of this author that the research presented in this document will serve the trombone and organ communities by making this literature more accessible. In the experience of this author, the statement of one of the survey respondents exemplifies the feelings of many trombonists about the literature for trombone and organ: "It's such a great combination, one would think there are more pieces!" Hopefully, this repertoire of more than 200 original compositions will become more known to trombonists and continue to grow in the coming years.

APPENDIX A  
DISCOGRAPHY

Recordings listed contain original compositions for trombone and organ (included compositions follow each entry):

Barron, Ronald, trombonist. *The Return of the Alto*. BB1008 CD. 2004.  
Hannes Meyer: *Sonate c-mol*

Bauer, Yves, bass trombonist. *Hommage du baroque au gospel*. FBR 120/1. 2003.  
Franz Liszt: *Hosannah*  
Frank Zigante: *3 évocations de la divien comédie de Dante*

Bucher, Pia, trombonist. *Fascination*. Marcophon 901-2. 1989.  
Margrit Zimmerman: *Triptychon*

Conant, Abbie, trombonist and Klemens Schnorr, organist. *Posaune und Orgel*. Audite 97.410. 1987.  
Robert Helmschrott: *Sonata da Chiesa I*

Elser, Joachim, trombonist. *Posaune und Orgel*. Mitra CD 16228. 1990.  
Günter Fork: *Kanzone, Fuge und Madrigal*  
Ernst Schiffmann: *Intermezzo, Op.53*

Goss, Martin, trombonist and Hans-Otto Jakob, organist. *Musik für Orgel und Posaune*.  
Hanssler Classics 98.945. Out of print. 1988.  
Zsolt Gardonyi: *Rhapsodie*

Hegedüs, Gabor. *Ein Konzert in St. Lorenz/Nurnberg: Posaune-Organ-chor*. Motette CD50661.  
Jan Koetsier: *Partita on "Wachet auf, ruft uns die Stimme"*  
Franz Liszt: *Hosanna*

Hirsimäki, Erkki T. *Trombone(s)*. Jase CD 0019. 1994.  
Bernhard Müller: *Gebet*

Horch, Thomas, trombonist and Ruth Vollert, organist. *Baroque-Bolero*.  
Audite 95.437. 1995.  
Hannes Meyer: *Sonate c-mol*  
Hannes Meyer: *Suite: "Das Liebspiel"*

Janca, Jan, composer. *Jan Janca: Works for Trombone and Organ; Organ Works, vol.2*. Mike Svoboda, trombonist and Ludger Lohmann, organist. MDG 606 1462-2. 2007.  
Jan Janca: *Tripartita on "Christ ist erstanden"*  
Jan Janca: *Suite in 7 movements*

Johansen, Niels-Ole Bo, trombonist and Ulrich Spang-Hanssen, organist. *Alpha and Omega*.  
Paula PACD 87. 1994.  
Bernhard Christensen: *Concerto*  
Bent Lorentzen: *Alpha and Omega*

- Niels Marthinsen: *Concerto*
- Johansen, Niels-Ole Bo, trombonist and Ulrich Spang-Hanssen, organist. *Holst: Duo Concertante for Trombone & Organ; Works by Elgar, Guilmant, Liszt, Ropartz, Vaughan Williams & Eben*. Classico CLASSCD 122. 1995.  
 Gustav Holst: *Duo Concertante*  
 Franz Liszt: *Hosannah*  
 Petr Eben: *Two Invocations* (No.1 only)
- Kenny, John. *The Voice of the Carnyx*. British Music Label BML 016. 1995.  
 John Purser: *Skyelines*
- Krause, Sebastian, trombonist and Gabrielle Wadewitz, organist. *Sonntagssposaunenstück: Romantic music for trombone and organ*. Raum Klang RK 9805. 1999.  
 Carl August Fischer: *Fantasie*  
 Richard Bartmuss: *Recitativ und Arioso*  
 Bernhard Müller: *Gebet*  
 Gustav Holst: *Duet*  
 Friedrich August Belcke: *Fantasia*  
 Franz Liszt: *Hosannah*  
 Julius Schneider: *Choralvariation "Was Gott tut, das ist wohlgetan"*
- Lindberg, Christian, trombonist and Gunnar Idenstam, organist. *The Sacred Trombone*. BIS CD-488. 1991.  
 Gardner Read: *Invocation*  
 Gardner Read: *De Profundis*  
 Franz Liszt: *Hosannah*  
 Anders Hillborg: *U-Tangia-Na*  
 Petr Eben: *Two Invocations*  
 Alfred Schnittke: *Schall und Hall*  
 Jan Sandström: *Lacrimæ, lacrimæ*
- Liszt, Franz, composer. *Franz Liszt: Organ Works*. Elekes, Zsuzsa, organist. MD&G Records. 1996.  
 Franz Liszt: *Hosannah*
- Liszt, Franz, composer. *Liszt: Organ Works*. Andras Virag, organist. Hungaroton. 1997.  
 Franz Liszt: *Hosannah*
- Nilsson, Torsten, composer. *Nox Angvstiae for Soli, Double Chorus & Organ; Concertino per trombone ed organo*. Christer Torge, trombone. BIS CD-138 (Re-release from LP-138.) 1979/1996.
- Pinkham, Daniel, composer. *Music for Brass and Brass & Organ*. Arsis Records CD-143.  
 Daniel Pinkham: *Solemnities*

- Rosin, Armin, trombonist and Edgar Krapp, Friedrich Fröschle, Gerhard Weinberger, organists. *Posaune & Orgel*. 1986/1997. Out of print.  
 Bernhard Krol: *Sinfonia Sacra "Jesu meine Freude"*  
 Helmut Bornefeld: *Lituus*  
 Hans Ludwig Schilling: *Choralvorspiele "Wie schön leuchtet der Morgenstern im Frieden dein (Ricercar)"*
- Rosin, Armin, trombonist and Franz Lehrndorfer, organist. *Posaune in unserer Zeit*. FSM 53.407. 1979. Out of print.  
 Jan Koetsier: *Partita "Wachet auf, ruft uns die Stimme"*  
 Harald Genzmer: *Sonate*  
 Harald Heilmann: *Fantasia*
- Schnittke, Alfred. *In Memoriam...Septet; Music for Piano & Chamber Orchestra; Sound & Resound for Trombone & Organ*. Chandos. 1996.  
 Alfred Schnittke: *Schall und Hall*
- Slokar, Branimir, trombonist and Wolfgang Wagenhäuser, organist. *Fantasia*. Marcophon CD 922-2. 1992.  
 Hannes Meyer: *Sonate c-mol*  
 Max Glauser: *Trilogie*  
 Jean Daetwyler: *Sérénade au clair de lune*  
 Didier Godel: *Sonata da Chiesa*  
 Hans Studer: *Tres Laudes*  
 John Mortimer: *Fantasia*
- Slokar, Branimir, trombonist. Claves D707.  
 Paul Angerer: *Luctus et gaudium*
- Svanberg, Carsten, trombonist and Birgit Marcussen, organist. *Trombone Organ & Piano*. EMI Moak 37. 1975. Out of print.  
 Axel Hildingsen: *Romance*  
 Max Peters: *Elegie*
- Svanberg, Carsten, trombonist. *Elsinore Festival*. EMI RBA LP 21. 1978. Out of print.
- Swanson, Philip, trombonist and Barbara Bruns, organist. *Veni Creator Spiritus*. MSR Classics MS 1137. 2006.  
 Philip Swanson: *Variations on Veni Creator Spiritus*  
 Frigyes Hidas: *Domine, Dona Nobis Pacem*
- Torgé, Christer, trombonist and Michael Lind, bass tubist. *Music by Marcello, Hindemith, Uber, Vivaldi, Wagenseil, (von) Weber, von Koch, de Guide, & Eklund*. BIS CD-95. 1996.  
 Richard de Guide: *Suite "les caracteres du trombone"*

- Torgé, Christer, trombonist and Hans Fagius, organ. *Vivaldi: Sonata for Trombone and Continuo...* BIS LP-138. Out of print.  
Richard de Guide: *Suite "les caracteres du trombone"* (re-released CD-95)  
Torsten Nilsson: *Concertino per trombone ed organo* (re-released CD-138)
- Trudel, Alain, trombonist and Patrick Wedd, organist. *The Art of the Trombone*. Naxos 8.553716. 1999.  
Gustav Holst: *Duet*  
Ernst Schiffmann: *Intermezzo*  
Otto Höser: *Romance*  
Franz Liszt: *Hosannah*  
Bernhard Krol: *Sinfonia Sacra "Jesu, meine Freude"*  
Friedrich August Belcke: *Fantasia*  
Harald Genzmer: *Sonata*
- Vikdal, Gaute. *Skybrudd*. EUCD 007. 1998.  
Petr Cejka: *Through*  
Robert Rønnes: *Lento*
- Vikdal, Gaute. *Skygger*. EUCD 001. 1992  
Drage/Vikdal: *Skygger* (improvisation)  
Egil Hovland: *Cantus V*

APPENDIX B  
RECORDINGS OF INDIVIDUAL WORKS

| Composer                 | Work                                  | Performer (tbn)           | Year      |
|--------------------------|---------------------------------------|---------------------------|-----------|
| Bartmuss, Richard        | Recitativ und Arioso, op.24           | Krause, Sebastian         | 1999      |
| Belcke, Friedrich August | Fantasia, op.58                       | Krause, Sebastian         | 1999      |
| Belcke, Friedrich August | Fantasia, Op.58                       | Trudel, Alain             | 1996      |
| Bornefeld, Helmut        | Lituus                                | Armin Rosin               | 1997      |
| Cejka, Petr D.           | Through                               | Vikdal, Gaute             | 1998      |
| Christensen, Bernhard    | Concerto                              | Niels-Ole Bo<br>Johansen  | 1994      |
| Cohen, Jules             | Andante                               | Sluchin, Benny            |           |
| Daetwyler, Jean          | Sérénade au clair de lune             | Slokar, Branimir          | 1992      |
| Demersseman, J.          | Cavatine, Op.47                       | Svanberg, Carsten         | 1977      |
| Drage/Vikdal             | Skygger (improvisation)               | Vikdal, Gaute             | 1991-2    |
| Eben, Petr               | Two Invocations                       | Johansen, Niels-Ole<br>Bo | 1995      |
| Eben, Petr               | Two Invocations                       | Lindberg, Christian       | 1991      |
| Fischer, Carl August     | Fantasia, op.21                       | Krause, Sebastian         | 1999      |
| Fork, Günter             | Kanzone, Fuge und<br>Madrigal         | Elser, Joachim            | 1990      |
| Gardonyi, Zsolt          | Rhapsody                              | Goss, Martin              | 1988      |
| Genzmer, Harald          | Sonata                                | Rosin, Armin              | 1979      |
| Genzmer, Harald          | Sonata                                | Trudel, Alain             | 1996      |
| Glauser, Max             | Trilogie                              | Slokar, Branimir          | 1992      |
| Godel, Didier            | Sonata da Chiesa                      | Slokar, Branimir          | 1992      |
| Guide, Richard de        | Suite "les caracteres du<br>trombone" | Torgé, Christer           | 1996/1979 |
| Heilmann, Harald         | Fantasia                              | Armin Rosin               | 1979      |
| Helmschrott, Robert      | Sonata da Chiesa I                    | Conant, Abbie             | 1987      |
| Hidas, Frigyes           | Domine, Dona Nobis<br>Pacem           | Swanson, Philip           | 2006      |
| Hildingsen, Axel         | Romance                               | Svanberg, Carsten         | 1977      |
| Hillborg, Anders         | U-Tangia-Na                           | Lindberg, Christian       | 1991      |
| Holst, Gustav            | Duet                                  | Johansen, Niels-Ole       | 1995      |

| Composer          | Work  | Performer (tbn)              | Year   |
|-------------------|---|------------------------------|--------|
|                   |   | Bo                           |        |
| Holst, Gustav     | Duet  | Krause, Sebastian            | 1999   |
| Holst, Gustav     | Duet  | Trudel, Alain                | 1996   |
| Höser, Otto       | Romanze   | Trudel, Alain                | 1996   |
| Hovland, Egil     | Cantus V, op.120                                  | Vikdal, Gaute                | 1991-2 |
| Janca, Jan        | Suite in 7 movements                              | Svoboda, Mike                | 2007   |
| Janca, Jan        | Tripartita  | Svoboda, Mike                | 2007   |
| Koetsier, Jan     | Partita, op.73, "Wachet auf, ruft uns die Stimme" | Hegedüs, Gabor               |        |
| Koetsier, Jan     | Partita, op.73, "Wachet auf, ruft uns die Stimme" | Rosin, Armin                 | 1979   |
| Krol, Bernhard    | Sinfonia sacra "Jesu, meine Freude" op.56         | Trudel, Alain                | 1996   |
| Krol, Bernhard    | Sinfonia sacra, op.55 "Jesu meine Freude"         | Rosin, Armin                 | 1997   |
| Liszt, Franz      | Hosannah  | ? (Elekes, Zsuzsa, organist) | 1996   |
| Liszt, Franz      | Hosannah  | ? (Virag, Andras, organist)  |        |
| Liszt, Franz      | Hosannah  | Bauer, Yves                  | 2003   |
| Liszt, Franz      | Hosannah  | Hegedüs, Gabor               |        |
| Liszt, Franz      | Hosannah  | Johansen, Niels-Ole<br>Bo    | 1995   |
| Liszt, Franz      | Hosannah  | Krause, Sebastian            | 1999   |
| Liszt, Franz      | Hosannah  | Lindberg, Christian          | 1991   |
| Liszt, Franz      | Hosannah  | Trudel, Alain                | 1996   |
| Lorentzen, Bent   | Alpha and Omega                                   | Johansen, Niels-Ole<br>Bo    | 1994   |
| Marthinsen, Niels | Concerto  | Johansen, Niels-Ole<br>Bo    | 1994   |
| Meyer, Hannes     | Sonate c-moll                                     | Barron, Ron                  | 2006   |
| Meyer, Hannes     | Sonate c-moll                                     | Horch, Thomas                | 1995   |

| Composer                | Work  | Performer (tbn)     | Year      |
|-------------------------|---|---------------------|-----------|
| Meyer, Hannes           | Sonate c-moll   | Slokar, Branimir    | 1992      |
| Meyer, Hannes           | Suite für Posaune und Orgel: "Das Liebesspiel"              | Horch, Thomas       | 1995      |
| Mortimer, John Glenesk  | Fantasia  | Slokar, Branimir    | 1992      |
| Müller, Bernhard Edward | Gebet, op.65b   | Hirsimäki, Erkki T. | 1994      |
| Müller, Bernhard Edward | Gebet, op.65b   | Krause, Sebastian   | 1999      |
| Nilsson, Torsten        | Concertino per trombone ed organo                           | Torgé, Christer     | 1979/1996 |
| Peters, Max             | Elegie, op.9  | Svanberg, Carsten   | 1977      |
| Pinkham, Daniel         | Solemnities   | Wright, Bron        | 2004      |
| Purser, John            | Skyelines   | Kenny, John         | 1994-5    |
| Read, Gardner           | Invocation  | Lindberg, Christian | 1991      |
| Rønnes, Robert          | Lento   | Vikdal, Gaute       | 1998      |
| Sandström, Jan          | Lacrimae, lacrimae  | Lindberg, Christian | 1991      |
| Schiffmann, Ernst       | Intermezzo, Op.53   | Elser, Joachim      | 1990      |
| Schiffmann, Ernst       | Intermezzo, Op.53   | Trudel, Alain       | 1996      |
| Schilling, Hans Ludwig  | Choralvorspiele für Armin Rosin                             | Rosin, Armin        | 1997      |
| Schneider, Julius       | "Was Gott tut, das ist wohlgetan"<br>Choralvariation, op.16 | Krause, Sebastian   | 1999      |
| Schnittke, Alfred       | Schall und Hall   | Lindberg, Christian | 1991      |
| Schnittke, Alfred       | Schall und Hall   | Slobelev, Anatoly   | 1996      |
| Studer, Hans            | Tres Laudes   | Slokar, Branimir    | 1992      |
| Swanson, Philip         | Variations on Veni Sancte Spiritus                          | Swanson, Philip     | 2006      |
| Zimmerman, Margrit      | Triptychon Op.58  | Bucher, Pia         |           |

APPENDIX C

ORIGINAL COMPOSITIONS FOR TROMBONE AND ORGAN

This bibliography uses the following format for citations:

Composer last, first. *Title* (date composed). Publisher, date pub.

When the score specifies alto or bass trombone, this is indicated at the end of the citation.

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