2014

The Cultural Trombone: a Contemporary View on National Performance Practices

Sam Arnold
Portland State University

Follow this and additional works at: <https://pdxscholar.library.pdx.edu/honorstheses>

Let us know how access to this document benefits you.

Recommended Citation

Arnold, Sam, "The Cultural Trombone: a Contemporary View on National Performance Practices" (2014).
University Honors Theses. Paper 118.
<https://doi.org/10.15760/honors.119>

This Thesis is brought to you for free and open access. It has been accepted for inclusion in University Honors Theses by an authorized administrator of PDXScholar. Please contact us if we can make this document more accessible: pdxscholar@pdx.edu.

The Cultural Trombone:
A Contemporary View on National Performance Practices

by

Sam Arnold

An undergraduate honors thesis submitted in partial fulfillment of the

requirements for the degree of

Bachelor of Music

in

University Honors

and

Music Education

Thesis Adviser

Dr. Ron Babcock

Portland State University

2014

ACKNOWLEDGMENTS

I would like to extend my gratitude to Dr. Ron Babcock and Prof. Charles Reneau without your advice and support this book would not be in existence, and I would not be near the musician I am today.

Thank you to Dr. Ann Marie Fallon and the entire Portland State Honors College, I am the writer and scholar I am today because of your guidance and wisdom. My experience in the Honors College has been a great one that had an enormous impact on my educational success.

Thank you to James Markey and Ian Bousfield, two musicians whom I respect a tremendous amount for your input and advice, it is truly invaluable. And to my friends and colleagues who gave input on this book.

Table of Contents

FOREWORD.....	iv
RUSSIAN MUSIC.....	1
FRENCH MUSIC	28
CENTRAL EUROPEAN MUSIC	52
ITALIAN MUSIC	76
APEENDIX A: DICTIONARY OF TERMS	102
APPENDIX B: RECOMMENDED RECORDINGS.....	111
BIBLIOGRAPHY	120

FOREWORD

As trombonists and therefore musicians, we are required to hold the same level of innate musicality and knowledge that is expected of every other musician in the orchestra. In regards to performance practices, much of our knowledge is passed down from teacher to student or learned by rote. The scholarly articles specifically pertaining to trombone performance practice, and their relationship to general national performance practices are somewhat rare. Articles on specific performance practices can be found in sources such as the *International Trombone Association Journal*, though these are usually in regard to individual pieces or orchestral excerpts and not general national styles. Due to style's important role in every piece we play, I believe it is a subject to which many musicians don't pay enough attention; the relative scarcity of general information suggests that it is perhaps reserved for study with a private teacher or conductor. In an attempt to encourage trombonists to pursue this subject with greater independence, this book aims to successfully and accurately present annotations and legitimate advice pertaining to appropriate performance practices based on my own research and analysis of composers and national styles in addition to the knowledge of noted professional musicians.

As listeners, we can hear audible differences in trombone performance, differences in articulations, tone, or general style. These differences directly correlate with the country of origin of the composer. Even so, very few young or developing trombonists are aware of what these differences are, let alone how they correlate to the country of composition. I believe that this method book, its contents specifically

designed to accurately portray the characteristics of different national styles, will aid trombonists of a variety of different skill levels in preparing and rehearsing music at a higher level. Sight-reading will improve, the subtleties of the music will be portrayed more effectively, and general musicality will be enhanced.

The following pages contain 28 arrangements spanning four regions of the world that I feel to be significant contributors in the history of classical music. The music of these regions (Russia, France, Central Europe, and Italy) holds many cultural traditions and musical characteristics or styles, and thus, must be performed differently from one another. The arrangements held in each section are from a variety of original sources, from opera arias to symphonic suites, and have been presented progressively from intermediate to advanced levels. To *truly* understand any given piece of music, one must take into consideration the deep cultural and social history of both where and when that piece might have been composed. With every piece played, one should research the history of that individual piece, as well as what was happening historically and personally at that moment in the composer's life. However, I feel that these arrangements will provide a strong foundation for general performance practices and further exploration and development into proper performance practice.

Through analysis of the following arrangements of music, as well as study of performance practices and compositional characteristics of music from these aforementioned nations, the music becomes much more tangible to the musician. Proper practices and general performance techniques begin to emerge as definable, even in such an art form that is fairly open to interpretation. As musicians, we must realize that it is our responsibility to properly portray what the composer intended, for we are exhibiting

their art. There is of course “wiggle room,” as many conductors or private teachers will have slightly different ideals on precisely how something should be played. This book, however, provides a foundation in which trombonists and musicians everywhere could benefit. An innate understanding of the theory, historical connotations, and performance practices must be held in order to truly perform a piece of music in a just manner and as the composer intended, for that is our responsibility as musicians.

RUSSIAN MUSIC

Contents

Preface.....	2
Melody from Piano Concerto No. 2, Op. 18.....	5
Complainte (from 8 <i>Russian Folk Songs</i>).....	7
Horn Solo (from Mvmt. II of Symphony No. 5, Op. 64).....	9
Selections From <i>Pictures at an Exhibition</i>	11
I. Promenade	12
II. The Old Castle.....	13
III. The Oxcart (Bydlo)	15
The Montagues and Capulets (from <i>Romeo and Juliet</i>)	16
Andante Cantabile (from String Quartet No. 1 in D Major).....	20
Elegie (from <i>Morceaux de Fantaisie</i> , Op. 3).....	24

PREFACE

Beginning with the study of Russian performance practice, I first arrive at Mehmet Dorak's article, "Russian Nationalism in Music." Dorak describes the emergence of Russian music as a national music style as "marked with emphasis on folk songs, folk-dances, and especially folk rhythms."¹ Contrarily he also notes that Tchaikovsky, one of the most prominent Russian composers in classical music history, rarely used folk music in his orchestral compositions. I then ask, should the two be treated the same way in performance? Dorak later states that by the second half of the 19th century, Russian folk music tradition had assimilated so effectively into original Russian composition that the two become virtually inseparable. Therefore, the two can and should be treated as a singular form of Russian nationalistic expression.

Upon providing thought into the connotations that go along with a musical tradition that is based on folk music traditions, as performers, we must recognize that a deep personal connection with the music is unavoidable. To provide further insight into this idea, I bring up the article written in part by David Finkel. Finkel, who is the cellist for the world-renowned Emerson String Quartet, was a student of esteemed Russian cellist Mstislav Rostropovich. He argues for a variety of emotional and historical reasons why Russian music is so identifiable as a national style. The most important reason of which may very well occur within a brief historical consideration. Russia's history is deep and complex; from Glinka's emergence as creator of the "Russian" sound of music in the 1830's to modernity, Russia has faced Tsarist rule, revolution, Soviet control, repressed cultural and creative outputs and democratic reconstruction. Without exploring

¹ Dorak, M. Tevfik. "Russian Nationalism in Music." 2002. Web. Feb 22, 2014.

a detailed history, there is immediately a sense that Russia, the country and its people, have had a large amount of emotional and social challenges and triumphs. As Finkel states, “Russia’s music is imbued not only with the country’s great suffering, but also of the joys and hopes brought by rare moments of peace and prosperity... This is music which grabs the heart of the listener at the deepest level.” Continuing along this vein, a slight idea of performance practice can be inferred. It is a style of extreme depth and weight; the musician must be able to portray everything from starvation, depression, and disparity brought on by the Soviet rule and evident in music such as that of Dmitri Shostakovich, and be able to juxtapose that against the joy, aristocracy and life of a lively party at the Tsar’s palace. Finkel states this idea very well, “the juxtaposition and mingling of joy and sorrow intensify the experience of each, reflecting a characteristic fervor in the Russian temperament.”² It is necessary then to play the music of Russia with a detailed and diligent understanding of the connotations behind the music, the music must tell a story.

To practically state the theoretical knowledge behind what makes a Russian composition sound Russian, I consult Richard Taruskin’s book, *Defining Russia Musically: Historical and Hermeneutical Essays* (1997). Taruskin, one of the most prominent voices in historical ethnomusicology, mentions how the composer Balakirev sought to take characteristics from Russian folk songs and implement them in his own compositions,

He sought and found a method that preserved, more faithfully than any previous one, two particular aspects of the folk origin: the diatonic purity of the minor

² Finkel, David. “What Makes Russian Music Russian?” Saint Paul Sunday Feature. 2014. Web. Feb 18 2014.

mode – both the natural minor and Balakirev christened the “Russian minor, the Dorian mode as popularly conceived – and the quality of tonal “mutability” (*peremennost’*), as it is called, whereby a tune seemed to oscillate between two equally stable points of rest, as it were two “tonics.”³

According to Taruskin, Balakirev discovered a concrete and tangible compositional technique to create what is now discernable as “Russian.” To elucidate, the natural minor scale (in which the 3rd, 6th, and 7th notes of the major scale are lowered one half step), and the dorian mode, or as Balakirev describes it, the “Russian minor” (in which the 6th scale degree of the natural minor scale is raised) are both discovered by Balakirev as serving as foundations for Russian folk music.

This piece of information is extremely important, especially considering Balakirev’s role in the history of Russian music. He worked closely with Pyotr Ilyich Tchaikovsky and played an integral role in leading the “Mighty Handful” (a group of prominent Russian composers consisting of Balakirev, Modest Mussorgsky, Alexander Borodin, César Cui, and Nikolai Rimsky-Korsakov). These composers are largely accredited with creating the “Russian” sound in classical music; therefore, it is very likely that the “Russian sound” and the theory behind this sound (i.e. the natural minor scale and dorian mode) are closely connected.

³ Taruskin, Richard. *Defining Russia Musically*. Princeton University Press. 2000.

*Melody from Piano Concerto No. 2, Op. 18 Performance
Suggestions...*

Rachmaninoff's Piano Concert No. 2, Op. 18 is a deeply moving and emotional piece. It is the result of successful hypnotherapy sessions, following a long period of depression and dejection in the composer's life. This melody, taken from the first movement, is one of the most recognizable of the concerto, and portrays the fervor that dominates the much of concerto. It is important to think about the conditions Rachmaninoff was dealing with in his life when he composed this melody. Care must be taken to portray the raw emotion that was poured into this melody. The lyricism suggests that rubato would be appropriate at points in this arrangement; many recordings feature a slight ritardando into the recapitulation at letter "C." Letter "D" contains the most contrasting of material presented in this arrangement, the tenuto quarter notes represent fully voiced chords in the piano part, and must be full and articulated. This section represents a sort of declaration, however that declaration is not fully realized as the section ends in the key of C minor.

Melody from Piano Concerto No. 2, Op. 18

S. Rachmaninoff

A

Trombone

p

7

rit. *a tempo*

dim. *mf*

13

mf

20

rit. *a tempo*

dim. *cresc.* *f*

B

25

p *cresc.* *f* *dim.*

31

C

f

37

D

43

p

48

Complainte Performance Suggestions...

Lyadov's *8 Russian Folk Songs* are all inspired by various folk music the composer heard while on various trips funded by the Imperial Geographical Society, the point of which was specifically to study the folk music of Russia. The result was a set of eight pieces, comprising only about ten minutes of performance time in total. However short, these pieces offer a truly authentic glimpse into Russian folk music. Mvmt. III is a somber lament, originally voiced almost entirely within the cello section. A warm sound that is emotional, yet somewhat restrained would be appropriate when playing this piece. The two notes following fermatas before letters "B" and "C" should be the personification of this restraint, a call of yearning so to speak before returning to the melodic material. Thinking about a typical cello sound, vibrato would be important to include in this piece, though it should not distract from the melody in any regard.

Complainte

from 8 Russian Folk Songs

A. Lyadov

Andante

Trombone

A

p

7 **B**

mf *p* *cresc.*

13 *dim.* *f* *p*

19 **C**

mf *p* *cresc.*

25 **D**

dim. *f* *p*

30 *dim.* *pp* *ppp*

Horn Solo Performance Suggestions...

For our fellow brass musicians in the horn section, this is one of the most important excerpts in orchestral literature. It is extremely important to listen to recordings of this piece to get a sense of the role of both the horn solo and the orchestral accompaniment in the scope of the symphony as a whole. The symphony as a whole presents themes of both self-doubt and fate, which are omnipresent in many of Tchaikovsky's works, particularly his 4th through 6th symphonies. Trying to relay those emotions should be a prime consideration when practicing this arrangement. As is common with most horn solos, vibrato is almost to be discarded completely. Instead, focus on achieving a brilliant clarity of sound and respecting the dynamics and phrasing Tchaikovsky wrote.

Horn Solo

from Mvmt. II of Symphony No. 5, Op. 64

Andante cantabile, con alcuna licenza ♩ = 54

P. Tchaikovsky

A *dolce con molta espressione*

Trombone

4 *animando* *rit.*

8 *sostenuto* **B** *animando*
mf *p*

12 *mf* *animando*

14

Selections from Pictures at an Exhibition Performance Suggestions...

The three selections chosen from this arrangement of *Pictures at an Exhibition* portray a wide variety of moods. *Pictures* features music inspired by an art gallery exhibit of Victor Hartmann (a close friend of Mussorgsky's who had passed away a year before the exhibition). The first selection, "Promenade," is music meant to portray Mussorgsky moving about the exhibit. Mussorgsky was a stately man, yet apparently a brisk walker (as shown by the tempo marking *allegro* rather than *andante* which translates to "walking"). The character of this first selection should be portrayed as such, a strong, stately theme that is not to be taken too slow or bog down in tempo, it must keep moving. "The Old Castle" describes a medieval castle in the French landscape, the music giving song to a troubadour standing in front of the castle. Though the landscape of the painting is French, the music is still distinctly Russian and should be played with a Russian characteristic over a French characteristic. The melody should remain expressive and maintain a singing quality. The final selection portrays an ox pulling a cart in the distance, which progressively moves closer and closer, and finally moves past and continues on its journey. It should start heavy, but letter "C" is the moment at which the ox is right next to the listener and should be the climactic point of dynamics and strength in the piece. The selection ends with the slow footsteps of the ox fading off into the distant landscape.

Selections from *Pictures at an Exhibition*

I. Promenade

Allegro giusto

M. Mussorgsky

Trombone

A

f

4

B

8

C

11

14

17

D

21

23

II. The Old Castle

Andantino molto cantabile e con dolore

A

1 con espressione

Trombone

p

7

B

14

C

20

27

34

D

41

49

56

63

E

70

78

85

F *espressivo*

93

97

IV. The Oxcart (Bydlo)

1 **A** *sempre moderato, pesante*

Trombone *ff*

9

18 **B**

26 *dimin.* *sf cresc.*

36 **C** *sempre pesante*

sf sf sf sf con tutta forza e poco allargando

45

54 *dimin. e ritard.* *ppp* *perdendosi*

The Montagues and The Capulets Performance Suggestions...

To properly perform this piece, one must have basic understanding of Shakespeare's play *Romeo and Juliet*. The two feuding families, the Montagues and the Capulets, are represented here in a movement that is commonly referred to as "The Dance of the Knights." From the opening notes, angrily pounding out a minor 3rd interval, Prokofiev hints at the forthcoming conflict and tragedy. It is important to keep the dotted eighth-sixteenth rhythms absolutely steady, do not fall into playing triplet, and keep the arpeggios well in tune. The material at "E" provides one of the more stark musical contrasts in this book, for this is the material that introduces us to Juliet. Originally played by flute, the character of this section must be innocent and sweet; the dynamic contrast should be dramatic. An *ossia* staff has been added in this section for the sake of musical diversity; the character of the previous material should still apply to this optional material. The heavy opening material returns at "F" and concludes the piece with a declarant punctuation of e-minor.

The Montagues and The Capulets

from *Romeo & Juliet*

S. Prokofiev

A Allegro pesante ♩ = 100

Trombone

f pesante

5

9

13

17 **B**

f >

21

25

f >

28 **C**

32

36 **D**

ff *f pesante*

41

f *Moderato tranquillo*

45 **E**

f *p dolce*

51

p

59

p

65

p

70

p

77

p

75 **F** Allegro pesante

75 76 77 78 79

80

80

84

84

88

88 *ff*

92

92 3

Andante Cantabile Performance Suggestions...

Despite being composed in a relatively short amount of time, Tchaikovsky's String Quartet No. 1 in D Major was received very well upon its premiere. This movement, the Andante Cantabile, was especially well enjoyed and is one of Tchaikovsky's most memorable compositions. The original string quartet version features the melody in the violin, however Tchaikovsky later arranged a version for solo cello and string orchestra, which is perhaps the more famous version. Regardless of the version, this is a very moving piece that was said to bring Leo Tolstoy to tears. The melody is taken from a Ukrainian folk song ("Vanya Sat on the Sofa") about an infatuated man daydreaming about his love. When performing this piece, this emotion of unrequited love, yet hopefulness needs to be conveyed. Let the beauty of this music show through.

Andante Cantabile

from String Quartet # 1, Op. 11

P. Tchaikovsky

Andante

A

B

C

D

71

80 *pochissimo agitato*

90

100

109

119

130

140

150

159 (8)⁻ **I**

pp *p*

168

pp *morendosi* *ppp*

Elegie Performance Suggestions...

This arrangement is originally scored for solo piano. It is in the somewhat tricky key of E $\flat$ minor, be careful that all accidentals are acknowledged. The opening bars are simply an arpeggio introduction; the actual melody begins at “A,” bring this out a little more than the previous material. There is nothing wrong with a little rubato on this piece, as long as it doesn’t distract from the phrases or the general musicality of the piece. The *piu vivo* at “D” should take on a new character from this material as the focus is shifting from E $\flat$ minor to G $\flat$ major. Apart from speeding up, play this section with more optimism than the previous melancholic material. Letter “F” is the dramatic climax of the piece, and all the pent up emotion previously laid out in this piece should become unleashed at this point, dynamic level and tempo should both increase. Given the title of this piece, it should end on a sorrowful note; an optional *ossia* staff has been included to better replicate the passionate energy of the piano. Take advantage of the beautiful phrases Rachmaninoff composed and say something powerful with this piece.

Elegie

from *Morceaux de Fantaisie*, Op. 3

S. Rachmaninoff

Moderato

Trombone

A

pp *mf*

5 *cresc.* *dim.* *p* 3

11 *mf* 5 *cresc.* *f* *dim.*

B

17 *p* *pp* 3 *con affetto cresc.*

24 3 *ff* 3 3

30 *dim.* *f* 5 **C**

35 *rit.* *f* 3

D *Piu vivo*

41 *mf*

47 *>mf* *rit.*

53 *a tempo mf* *p* *mf*

59 *cresc.* *pp* **E**

65 *cresc.*

70 **F** *fff* *appassionato*

76 *ff*

83 *quasi cadenza* **G** *Tempo I* *p* *pp*

86 *ppp*

92 *mf*

97

103 **H**

cresc. *ff* 3

ossia *cresc.* *ff* 3 3

105

ff 3

ff 3 5

FRENCH MUSIC

Contents

Preface.....	29
Beau Soir.....	32
Chanson Triste	34
La Cygne.....	37
Pavane Pour une Infante Défunte	39
Nocturne. No. 1	42
Meditation (from <i>Thaïs</i>).....	45
Prelude (from <i>Suite Bergamasque</i>).....	48

PREFACE

When analyzing French music, Matthias Kriesberg's article, "What's French About French Music" brings up an overarching idea that seems to encompass a majority of French music after the late 19th century; this idea is the importance of harmony. Kriesberg states, "French composers clearly view the boundless potential of contemporary harmony, the totality of the moment, as an invitation to think deeply about its implications for musical structure."⁴ French composers tend to view harmony as an equally important compositional element as melody, and often treat harmony as one in the same as melody. French music features an abundance of expanded harmonies, such as the 7th and 9th chords:

The fact that there are more notes than a typical major or minor chord squeezed into these extended harmonies gives French music a sense of extreme depth and lush flowing harmonic structure, which until the popularization of jazz, was largely unique to French music. It can be heard most prominently in the compositions of Claude Debussy, who implemented a much larger focus on harmonic and complete musical freedom in his compositions.

When analyzing proper performance practices, Briscoe's book, *Debussy in Performance* (1999) provides an important foundational understanding. Briscoe takes an

⁴ Kriesberg, Matthias. "MUSIC; What's French About French Music." The New York Times. 2003. Web. 19 Feb. 2014

in-depth analytical approach to appropriately performing Debussy. Seeing as Debussy was one of the most prominent of the French impressionist composers, these performance practices can be applied to a large scope of French impressionist compositions. Debussy describes the ideology behind his music, “the viewer is accustomed to experiencing two sorts of emotions that are quite distinct: on one hand, musical emotion, and on the other the emotion of the character; generally the viewer experiences these in succession. I have tried to make the two emotions become perfectly intermingled and simultaneous.”⁵

Debussy is calling attention to a type of music that must be innately felt as it is heard, as Briscoe mentions this is just as important to the listener as it is to the performer:

When concentrating on hearing sounds from the inner perspective, one can obtain the illusion not only of hearing them but also of feeling them. All musicians know this phenomenon... They do not “think” of what they are performing, but they “hear” with fixed attention what they wish to play.⁶

As performers, we must be aware of this relationship between the tangible and the intangible aspects of music, the outer and inner-hearing. With this in mind, French music, at least with regards to the impressionist composers (such as Debussy, Ravel, Satie, and Dukas), possesses a sort of ethereal, almost dream-like characteristic, marked by its wide harmonic structure and flowing nature.

In order to explore French music outside of impressionism, it is necessary to delve into the compositions of Les Six. This group of composers, active around 1920, consisted of Darius Milhaud, Francis Poulenc, Georges Auric, Louis Durey, Arthur Honegger, and Germaine Tailleferre. It was formed much in the same regards as the

⁵ Briscoe, James R. *Debussy in Performance*. Yale University Press. 1999. p. 31

⁶ Briscoe, James R. *Debussy in Performance*. Yale University Press. 1999. p. 31

Russian Mighty Handful. As a rule, they sought out to create a uniquely French sound that differed from the immense popularity of German music at the time, as well as the lush compositions of Debussy and the impressionists. As Burkholder, Grout, and Palisca note in *A History of Western Music*, Honegger, Poulenc, and Milhaud were the most individually oriented in the group, all of whom created definitive styles apart from Les Six. According to Burkholder et al., both Honegger and Milhaud took compositional influence from outside of France (American jazz, and Brazilian dance music respectively), therefore, for the purposes of describing strictly French music, I will focus specifically on the compositions of Poulenc, who took influence from the Parisian chanson tradition found in cabarets and revues. Burkholder et al. note that, “Poulenc’s compositions revel in an ingratiating harmonic idiom, draw grace and wit from popular style, and wed satirical mimicry to fluent melody,”⁷ Taking all of this into account, we can gain a glimpse into proper performance practice. As was noted with Debussy, there is an emphasis on harmony, however the proper performance practices are slightly skewed from those related to Debussy. The grace, wit, and satire found in a Poulenc piece signify a sort of light-hearted attitude in playing. This attitude must be paired with very precise technique because, as mentioned, harmony is important, meaning every note has significance in order to portray the harmonic structure effectively. These two phases of French music, though interrelated in nationality, portray two starkly different eras of composition, and consequently must be performed in different respects.

⁷ Burkholder, James Peter, Grout, Donald Jay and Palisca, Claude V. *A History of Western Music*. W.W. Norton & Company. 2010. p. 882.

Beau Soir Performance Suggestions...

Beau Soir is originally for voice and piano, making it the first non-instrumental arrangement of this book. The trombone is one of the most similar instruments to the human voice in that both are fueled by air, and pitch can move by minute amounts, as it is not determined by pressing down keys. This gives the trombone unique advantages when performing vocal music and allows a wide degree of musical expression. This particular piece, straight out of the French Impressionism movement, begs for expression. The title elucidates a serene evening scene under the light of the moon; the sound of the trombone should match this image. Strive for a clean and beautiful tone quality, the lines should flow seamlessly. After becoming familiar with the original piano part, mentally accompany yourself and try to replicate the dream-like qualities of the piano. This piece stays fairly calm and soft, until the build up to the climax six measures before “D.” Be careful at this point to maintain a beautiful tone quality; this piece calls for no “edge” to the sound.

Beau Soir

C. Debussy

A Andante ma non troppo

Trombone

p *pp*

8 **B**

15 **C** *animato*
poco a poco e cresc.

22 **D**
f *dim.* *dim. molto* *p* *p* 3 3

29 *Plus lent.*
3 3 3 3

33 *pp* *morendo*

Chanson Triste Performance Suggestions...

Another vocal piece in the Impressionist vein, *Chanson Triste* is a tender and intimate song, with beautiful sweeping melodies. Debussy once claimed Duparc's songs as perfect, and this song gives evidence to that. Let the melodies soar and maintain a glorious tonal quality. Though afflicted by a creative depression in his later life, this song was composed when Duparc was just 20 years old, still a budding creative mind. Maintain a sense of optimism and beauty throughout this piece. This arrangement features moments of playing a condensed version of the piano accompaniment, which should be played slightly differently than the vocal lines; a little less volume, and fewer liberties with phrasing is appropriate. Listening to the piano accompaniment on recordings will help with this. Follow the dynamic and tempo markings carefully, Duparc, a notoriously hard critic of his compositions, was both careful and purposeful about their inclusion.

Chanson Triste

H. Duparc

Lent, avec un sentiment tendre et intime **A**

Trombone

4

pp *Toujours très lié* *très doux*

poco cresc. *cresc.*

a Tempo

8

B

11

poco più f *très doux*

14

The musical score shows four measures in bass clef with one flat. Measure 14 starts with a half note G2, followed by eighth notes F2, E2, D2, C2, B1, A1, and G1. Measure 15 continues with eighth notes F1, E1, D1, C1, B0, A0, and G0. Measure 16 begins with a whole note G0, followed by quarter notes F#1, E#1, D#1, and C#1. Measure 17 concludes with quarter notes B#1, A#1, G#1, and F#1. The piece ends with a double bar line. Performance markings include *poco cresc.* under measure 15, *p* under measure 16, and *dim.* under measure 17. A slur covers measures 14 through 17.

18

pp

C

20

p cresc. f espressif dim.

a Tempo

24

dim. *p* *poco rit.* *a tempo*

28 **D**

tres doux *cresc.* *f*

32 *dim.* *p*

35 *sempre dim.* *rall.*

La Cygne Performance Suggestions...

This is one of the most recognizable pieces included in this method book. It is was one of the most famous cello solos ever written. When playing this, it is important to strive for a clean and pure sound. There are not many markings in this piece; the dynamic range is not extremely wide, but there are plenty of opportunities for great phrasing. The two scalar passages before letter “B” are particularly good moments. Ascend in volume moving up the scale and hit the final note of each passage with subtle brilliance. Be careful as to not disrupt the feel of the piece by playing the high notes too loudly, and remember that the music is portraying an elegant swan.

Le Cygne

From *Le Carnaval des Animaux*

C. Saint-Saëns

A Adagio

Trombone

p

4

B

8

C

12

D

17

p

21

dim.

24 *rit.* *Lento* *a tempo*

pp

Pavane Pour une Infante Défunte Performance Suggestions...

This piece, though influenced by the Spanish Renaissance dance, the Pavane, is still rooted in Ravel's Impressionist style. The lines are expressive and colorful, painting a sad yet beautiful picture. Listen to recordings to get a sense of the underlying dance rhythms; this piece should not be played too slow or melancholic. Ravel once said of musician's who played the piece too slow, presumably in an attempt to draw out as much emotion as possible, "Do not dramatize it. It is not a funeral lament for a dead child, but rather an evocation of the pavane which could have been danced by such a little princess"⁸ Play the articulations exact, and maintain the depth and clarity of sound that is called for in French Impressionism. There is an optional "8va" section moving the first note (and it's preceding grace notes) up one octave that the performer should take if they feel comfortable playing that note. If the note sounds strained at all, play it as written, do not sacrifice the musicality of the piece to attempt a high note.

⁸ Counts, Jeff. "Ravel - Pavane for a Dead Princess." *Utah Symphony*. Utah Symphony. Web. 26 Nov. 2014.

Pavane Pour une Infante Défunte

Assez doux, mai d'une sonorité large ♩ = 80

M. Ravel

A

Trombone

p cédez en mesure

5 *mf*

10 *pp* *f* 3 **B** *pp* très lointain

15 *mf* très soutenu *ppp*

21 *pp* *mf*

26 *f* *p* **C** un peu plus lent.

31 cédez en mesure *mf* *p*

36 un peu retenu *Large* **D** *pp* *ff* 3

41

45

très grave

50

subitement très doux et très lié

54

subitement très doux et très lié *très grave*

59

E

p

64

cédez *en mesure*

68

en élargissant beaucoup

Opt. 8^{va}-----

Nocturne No. 1 Performance Suggestions...

The first detail to note about this piece is the tempo. This piece must have a fairly strict tempo with minimal rubato, the exceptions being where the composer has specifically written tempo markings. Poulenc's inclusion at the end is very interesting, a sudden change to half the tempo that was originally established and a dramatic change in the musical character of the piece. While the previous material takes on a carefree and jovial tone, this section seems like a sudden jolt of realization. Perhaps that the previous material was symbolizing reminiscence, and Poulenc, at the end of the piece, is leading us to realize that this was all in fact just a memory. Keep things light-hearted and graceful, and with almost all French music, keep things precise, allowing the underlying harmonies to shine through.

Nocturne No. 1

F. Poulenc

A Sans traîner ♩ = 80

Trombone

mf

6

p

12

B lointain

f *p subito*

18

mf

23

p

29

mf

35

C très estompé

p

39

D

mf *f* pressez un peu

49 *ff* *mp* cédez un peu

54 **E** *pp*

60 *p*

65 *mf*

70 **F** *p*

76 *pp*

82

87 **G** Le double plus lent *mf* *pp*
précédente

Meditation Performance Suggestions...

Massenet was best known for his operatic contributions, this piece an intermezzo (a musical interlude from surrounding material) from his opera *Thaïs*. It is a very dramatic piece, and the performer should take care to follow all of the tempo and dynamic markings that Massenet included. The piece starts in a calm and serene manner, at “C” the tempo begins to fluctuate uneasily giving rise to the passion and angst seen at letter “D.” The fermata before “E” should not be so long that it disrupts the music. Let the high Ds cap the phrases with brilliance, they should speak with clarity and passion, don’t let them become strained. At “G” the melodic content begins to end, however, take care to not make the fermata in measure 63 feel like a conclusion. The piece should end with an air of acceptance, and calm serenity.

Meditation

From *Thaïs*

J. Massenet

A Andante religioso ♩ = 58

Trombone

p 3 5

6 *rall.* **B** a tempo *p* *sf* *ppp* 3

11 *piu f* *cresc.* *f* 3 3 3

15 *p* 3 3 *f* *rall.* *a tempo* *p*

20 **C** Piu mosso ♩ = 76 *poco a poco appassionato* *mf* 3 *piu f* 3

24 *rall.* **Meno mosso** ♩ = 68 *f* 5 *p* *dolce*

28 **D** poco piu appassionato ♩ = 72 *cresc.* *ff*

32 **piu mosso agitato** ♩ = 86 36 **rall.****E** Tempo I

41

rall. 46 **F** a tempo

51

rall. 56 **a tempo****G**

61

65

Calmato ♩ = 50

Prélude Performance Suggestions...

This is one of the more technically demanding arrangements of this book. It will no doubt take some time to get all of the notes in place; fortunately the faster passages are made up of scalar figures in a key that fits the trombone very well. Take time to become comfortable with this piece; don't let its technicalities become overwhelming. Try to maintain a lush sound typical of a Debussy piece, and take great care to play all of the notes well in tune so the harmonies can be properly outlined. This is a piece that has room for some liberty in tempo, as the initial tempo marking suggests. Play at a speed fast enough to accurately portray the music, but not so fast that the lush sweeping melodies sound too technically demanding, this needs to sound as easy as possible. The character of the music changes at almost every rehearsal mark. Be sure to illustrate these changes in the character of playing. For example, letter "D" needs to have an almost ethereal quality while the opening material at "A" is a proud declaration, a decisive pronouncement of an F9 chord. There is a lot of room for great expression in this piece, a chance for the trombonist to prominently display both musical and technical aspects of their playing.

Prélude

from *Suite Bergamasque*

Moderato (tempo rubato)

C. Debussy

A

Trombone

f *sf* *p*

4

f *sf*

8

p

B

11

C

15

p *f*

D

18

rit. *a tempo*

più f *p*

22

più p *p*

E

25

p

28 *poco rit.*

30 *p*

33 *più p* *dim.*

35 **F** *p*

38 *più p* *p*

41 **G** *dim.* *molto pp* *p*

45 *p* *meno p*

49 *mf*

53 *p* *pp*

57 *poco a poco cresc.*

61

sempre cresc.

65

f *f* *sf*

68

p

71

f *sf*

74

p *cresc.*

77

molto cresc.

80

f *più f*

83

86

ff 6

CENTRAL EUROPEAN MUSIC

Contents

Preface.....	53
Schön war, das ich dir weihte (Op. 95, No. 7).....	55
Liebesleid.....	57
Die Nacht (from 8 <i>Gedichte aus "Letzte Blätter"</i> , Op. 10).....	61
Nun will die Sonn' so hell aufgeh'n! (from <i>Kindertotenlieder</i>)	63
Romances, Op. 94 (Nicht Schnell)	66
Romances, Op. 94 (Einfach, Innig)	69
Nocturno, Op. 7.....	72

PREFACE

Central European music, specifically that of Germany and Austria, can be divided into a large variety of compositional periods, however for the purposes of this paper I will focus on two distinct periods. The first of which will focus on the classical period in Central Europe (this period will focus most specifically on the composers Haydn, Mozart, and Beethoven), the second period I will explore is the Romantic period (containing composers such as Wagner, Brahms, Bruckner, Strauss, and Mahler).

The Classical period of Central European writing is an era that was hugely influential towards the evolution of Classical music as a whole. With names such as Mozart and Beethoven hailing from this period there was obviously a great deal of innovative music being put forth, and with it a series of performance practices. As evidenced in David M. Guion's book, *The Trombone: Its History and Music, 1697-1811* (1988), the trombone emerged first as an instrument largely used to provide accompaniment to vocal parts. This emerged from the sacred music tradition and eventually found its way into music outside of the church. One of the most prominent pieces of the central European classical era for the trombone is Mozart's Requiem, which includes, one of the most famous trombone solos in all of orchestral literature. In this piece, the trombones double the vocal line almost the entire piece. This, along with the religious history of the trombone provides perhaps the most insight to proper performance practice of playing this style of music. The music must contain a sort of vocal quality, weight and heaviness is to be avoided; perhaps the same quality a flute or clarinet may have. Being that the trombone was composed to *accompany* the vocal line certain awareness must be reserved; the parts should not overpower the rest of the

ensemble (with few exceptions, such as the *Tuba Mirum* solo in Mozart's Requiem, which is essentially a duet between the tenor trombone and bass vocal soloist), but rather maintain a light and accompanying quality. With these qualities in mind, the musician should be able to effectively portray the classical period of central European music.

To assist in further defining the romantic period, I refer to the work of Dr. Christiane Tewinkel (a distinguished scholar and teacher who has taught at the State University of Music and Performing Arts Stuttgart, the Felix Mendelssohn Bartholdy University of Music and Theatre Leipzig, and the Berlin University of the Arts). Tewinkel states that the end of the classical era was marked by the deaths of Beethoven and Franz Schubert in 1827 and 1828 respectively. She further divides Romantic music into two eras, early and late. The former consists of the composers Schumann, Mendelssohn, and Brahms, and the latter contains composers Wagner, Bruckner, and Mahler "as its chief representatives." The Romantic Movement, as Tewinkel states, was defined by a set of ideals that influenced not only music composition, but also literature and art. These ideals included enforcing an educated middle class, innovations in science and industry, and political revolution; the underlying theme under all of this seems to be an increased focus on the middle class, or the "common man" as it were, this led to a "strong emphasis on the aesthetics of emotion." Music was attempting to meld with the thoughts and feelings of the "common man," being embodied by a sense of pride and empowerment in loud dynamic sections, and a sense of depth (similar to how Russian music would be played, yet more reserved, and not as rugged in sound) in performance practice.

Schön war, das ich dir weihte Performance Suggestions

This first selection of Central European music is a Brahms lied (or song). Taking into account the performance practices mentioned in the Preface, playing or accompanying vocal lines means playing with a slightly lighter articulation. This piece was originally a baritone lied, so the natural register of trombone shines through well on this piece. I highly recommend Nitzan Haroz's performance of this piece (see *Appendix B*) along with recordings of the original voice and piano version. The mood of this piece is rife with melancholy and forlorn emotion. *Schön war* is a relatively short piece, but there are a lot of opportunities for musical expression. Play with a great depth of sound and try to sound as voice-like as possible in phrasing.

Schön war, das ich dir weihte

Op. 95 No. 7

J. Brahms

Einfach **A**

Trombone

p

6 **B**

piu p

11 *pp* **C**

16

21

Liebesleid Performance Suggestions...

Liebesleid, originally based on a set of old Viennese melodies, would later be arranged by Rachmaninoff for solo piano but was originally written for violin. Given the translation of its title, *Liebesleid* almost seems like an intimate dance with all the emotions that come with love. It weaves in and out of feelings of sorrow and feelings of joy, from A minor to A major. These sections (the former beginning at “A” and the latter makes its first appearance at “C”) should have contrasts to match their tonalities. Don’t let this piece get too slow, keep the dance moving, bearing in mind that it is to be counted in 1. The musical material at “B” should be played in a much more expressive way than the opening dance material before moving back into the opening character. Make sure the rhythms are accurate, and the sixteenth notes don’t become triplets. It is an okay artistic decision to take just a little extra time at the end of phrases, so long as the flow of the piece is not disrupted.

Liebesleid

Tempo di "Ländler" (in 1)

F. Kreisler

A

Trombone

p

7

14

22

29

B

espressivo

38

grazioso

46

con passione *dim.*

54

poco rit. **C** *poco meno mosso*

62

70

78

86

94

D tempo I

102

E

109

117

125

F poco meno mosso

132

140

147

155

161

perdendosi

Die Nacht Performance Suggestions...

Generally, everything emulating the vocal lines in this piece can be played with a smooth and connected sound and with a little weight. The exception to this would be the lines that are originally in the piano part (marked by a *pp* dynamic in this arrangement), which should be played very lightly and as an echo to the vocal lines. It would be a good artistic decision to ascend in dynamic as the line ascends following “B” until the *pp* dynamic, marking the switch to the piano part. Even on the repeated notes, such as the Ds after “C,” strive to create beautiful phrases. Pay close attention to the *dim.* in measure 33, and resist the urge to ascend in dynamics as the range of the line ascends; the G in measure 36 should be very soft and as gorgeous as possible. This whole piece should be tender and emotive.

from 8 *Gedichte aus "Letzte Blätter"*, Op. 10

Trombone

Andantino **A**

7

13 **B**

19

26 **C**

33

40 **D**

pp *p* *pp* *p* *pp* *p* *pp* *dim.* *p* *cresc.* *dim.* *pp* *pp* *dim.*

Nun will die Sonn' hell aufgeh'n! Performance Suggestions...

Perhaps the most emotional selection of this entire book, this song is from Mahler's *Kindertotenlieder* (a series of songs on the death of children). It is widely accepted that Mahler chose the subject based on memories of his childhood in which several of his brothers died in infancy. This creates a formidable task in expression; the intense, harrowing emotion in this composition requires a tremendous amount of musicality and maturity in the performer. To perform this piece accurately requires an in-depth knowledge of the original text written by Friedrich Rückert to comprehend what to portray without the use of words. The text describes the sun rising after a terrible catastrophe as if nothing had happened. In other words, even after something so dreadful as the death of a child, the days continue. As performers, this requires a kind of retrospective sorrow of trying to accept that one's children have recently passed away. Mahler's music portrays this extremely well; there are hints of acceptance, but ultimately sorrow still holds the primary emotion, as is indicated by the ending in D minor. Listen to recordings to get a sense of the roles shared between the vocalist and orchestra; be mindful of the instruments in the orchestra you are representing. This piece requires a depth of sound and tone that is full of emotion and weight. Think about what this piece is saying, and try to portray that as best as possible when playing. Mahler was infamous for his descriptive performance notes, be sure to translate and adhere to Mahler's indications.

Nun will die Sonn' so hell aufgeh'n!

from *Kindertotenlieder*

G. Mahler

Langsam und schwermütig

nicht schleppend

Trombone

6

13

18

24

30

35

40

A

B

C

D

E

pp klagend

p

mit verhaltener Stimme

pp

ausdrucksvoll

pp

fp *pp* *fp* *p klagend* *pp ausdruckslos*

p

mit verhaltener Stimme

mp

sehr ausdrucksvoll

p *pp* *p espressivo*

heftiger sehr hervortretend

sf *pp*

45

F *sehr ausdrucksvoll**nicht schleppend*

51

G**Etwas bewegter***Mit leidenschaftliche Ausdruck*

57

62

zurückkehrend **H***zum Tempo I zurückkehrend*

66

72

mit Erschütterung

77

*ausdrucksvoll***I**

80

Romances, Op. 94 (Nicht Schnell) Performance Suggestions...

Schumann's *Romances* were originally written for oboe, a fairly far cry from the trombone. This presents a unique set of challenges in preparation. Focus not on getting the tone associated with the oboe, but rather the grace and facility that the oboe has when playing music such as this. Practice this enough so all of the passages can be played with ease, it should not sound difficult. Play this piece very expressively; the music calls for an air of somberness and sincerity. Use vibrato on the longer notes and phrase the passages beautifully. Letter "D" is a particular high point in which the music shines through with great brilliance. It is very effective if the optional *8va* passage is taken, though regardless, the note ushering in letter "D" should shine with a magnificent tone to properly set up the ensuing musical material. Note the stark change in character at "E," Schumann marks *scherzando* (joking) in the score, telling the performer to play with a lighter attack and alleviate the mood of the piece. However, this change of character doesn't last long. At "F" things should return to the original style set at the beginning of the piece.

Romances, Op. 94

1. Nicht Schnell

R. Schumann

Moderato ♩ = 100

A

Trombone

pp *p*

B

(aus weiter Ferne)

pp *p* *pp*

C

p *dim.* *p* *fp*

D

(opt.) 8^{va}

p *dim.* *p* *cresc.* *f*

E

p *mp*

f *sfp* *f*

sfp *>*

f *sfp* *f*

p *p* *mp*

scherzando

F

Tempo I

55

60

G

65

71

H

76

81

Romances, Op. 94 (Einfach, Innig) Performance Suggestions...

This second Schumann Romance, also for oboe, starts with simplicity and clarity. The lines are very melodic and should be played with a voice-like quality, practicing by singing the line will help with this. At “D,” the character changes completely, Schumann begins a rather tumultuous section considering the previous material. This section should move a little more, as marked, and be played with more intensity. Shine through in measures 75-76 as this is the strongest moment of the piece. Don’t stay in this character for too long though, the piece ends with the same soft character that it began.

Romances, Op. 94

2. Einfach, Innig

Semplice, con sentimento ♩ = 104

R. Schumann

A

Trombone

p

6

B

12

C

17

23

D un poco più mosso

28

sfp *sfp*

33

sfp *sfp* *>sfp*

38

sfp *sfp* *fp*

42

f *fp* *ritard. p*

E*a tempo*

47

F

53

G

59

65

H

70

75

80

Nocturno, Op. 7 Performance Suggestions

One of the few arrangements originally for another brass instrument, Franz Strauss's *Nocturno* has become a standard in the horn repertoire. Strauss was a virtuosic horn player himself (and horn soloist for famed composer Richard Wagner), and wrote masterfully for the instrument. This piece transfers very well to the trombone, and this arrangement covers almost the entire range of the instrument. It is not without its technical demands, be sure to take time and diligently practice this piece. Focus on achieving a characteristic German brass sound, one that is broad and clear. Know where the arrangement switches from horn to piano, and play the piano sections a little clearer and not as broad. This arrangement allows for a little bit of brass vivacity on the louder passages, yet the sound should, of course, remain controlled. Follow the dynamics, articulations, and expression markings Strauss wrote precisely. Play the melodic lines with a beautiful singing quality, almost as if moments of this piece were a German lied. *Nocturno* is a masterpiece in the brass composition idiom. There are moments of calm juxtaposed with intense energy, allowing the performer to play with subtly and tenderness, but also with heroism and brilliance in tone.

Nocturno, Op. 7

F. Strauss

Andante quasi Adagio

A

Trombone

33 **E**

più animato e marcato *risoluto*

33-36: Musical staff with treble clef, key signature of three flats, and 12/8 time signature. It contains measures 33 to 36. Measure 33 starts with a forte dynamic and a 'più animato e marcato' instruction. Measures 34 and 35 feature triplet markings. Measure 36 ends with a 'risoluto' instruction.

37

accel.

37-40: Musical staff continuing from measure 37 to 40. Measure 40 ends with an 'accel.' (accelerando) instruction.

41 **F** *Tempo I*

pp

41-45: Musical staff with measures 41 to 45. Measure 41 begins with a 'Tempo I' marking and a 'pp' (pianissimo) dynamic. Measure 45 ends with a crescendo hairpin.

46

mf *ff*

46-48: Musical staff with measures 46 to 48. Measure 46 starts with an 'mf' (mezzo-forte) dynamic. Measure 48 ends with a 'ff' (fortissimo) dynamic and a crescendo hairpin.

49 **G**

p *rit.* *a tempo* *p*

49-53: Musical staff with measures 49 to 53. Measure 49 starts with a 'p' (piano) dynamic. Measure 51 has a 'rit.' (ritardando) marking. Measure 52 has an 'a tempo' marking. Measure 53 ends with a 'p' dynamic.

54

ff

54-57: Musical staff with measures 54 to 57. Measure 54 starts with a 'ff' (fortissimo) dynamic. Measures 55 to 57 feature a series of eighth-note patterns.

58 **H**

dim. *p* *rit.* *dolce*

58-62: Musical staff with measures 58 to 62. Measure 58 starts with a 'dim.' (diminuendo) instruction. Measure 59 has a 'p' dynamic. Measure 60 has a 'rit.' marking. Measure 62 ends with a 'dolce' (dolce) instruction and a crescendo hairpin.

63

63-65: Musical staff with measures 63 to 65. Measure 63 starts with a half note. Measures 64 and 65 continue the melodic line.

66

mf

66-69: Musical staff with measures 66 to 69. Measure 66 starts with a 'mf' (mezzo-forte) dynamic. Measure 69 ends with a crescendo hairpin.

69 **I**

pp *mf* *ff*

75 **J**

mf *p*

80

86 **K**

88 *rit.* *pp*

90

ITALIAN MUSIC

Contents

Preface.....	77
O Mio Babbino Caro (from <i>Gianni Schicchi</i>).....	80
Una Furtiva Lagrima (from <i>L'elisir d'amore</i>).....	82
Nessun Dorma (from <i>Turandot</i>)	85
Un Bel di Vedremo (from <i>Madama Butterfly</i>)	87
Libiamo ne lieti calici (from <i>La Traviata</i>)	90
Quando M'en Vo (from <i>La Bohème</i>)	94
Overture (from <i>Il Barbiere di Siviglia</i>)	96

PREFACE

Italian music has one of the widest ranges of influence on the spectrum of classical music. Opera is one of the most significant genres of classical music, a genre that was born in Italy. The Italians birthed and innovated this music, including the very influential bel canto (or “beautiful voice”) style of singing in Italian opera. Though this style is not directly related to trombone performance, it is still vital that there is a certain level of comprehension. As trombonists we often encounter arrangements of vocal music and similarly, to understand how to properly perform in an orchestra accompanying an Italian opera, it is necessary to understand the genre at an in-depth level.

Dan Marek takes an in-depth approach at analyzing the bel canto style of Italian opera in *Giovanni Battista Rubini and the Bel Canto Tenors: History and Technique* (2013). He also features a small biographical section on the singer, Marco Bordogni, whose vocalices have been transcribed and arranged by Johannes Rochut (former Principal Trombonist of the Boston Symphony Orchestra from 1925-1930) into one of the most popular method books for trombonists. Performance practices for the bel canto style of Italian music are characterized by particularly long melodic lines that focus on legato playing (smooth and flowing) and beautiful phrasing. The composers Donizetti, Bellini, and Rossini used this style of composition for singing prominently, and of course trombonists will be familiar with these long legato lines from Rochut’s transcriptions of Bordogni’s vocalices.

Alongside the bel canto style of opera, there is a parallel found in *verismo* (realism) opera, prominent composers of this genre include Puccini and Leoncavallo. As delineated in Giger’s article, “Verismo: origin, corruption, and redemption of an operatic

term,” this style of opera is characterized by realistic themes and characters, yet there is still a sense of beauty such as that found in bel canto opera, it could almost be viewed as a sort of evolution of bel canto. This style is interesting, as often, Italian composers would adopt verismo simply as a means for expressing a more relatable storyline to its viewership, perhaps in a similar regard as the romantic composers of Central Europe, however they often rely on their formative compositional method, for many, this would be the bel canto style. Consequently, this often means a much more minute change in performance practice, many of the lines are sung or played in similar fashions as they would in other Italian operas, though with a perhaps more human quality. To elaborate, bel canto often sounds almost ethereal in its beauty, where as verismo, though often still as beautiful and melodic, should relate to the audience.

Finally, in Italian music, it is necessary, especially as instrumentalists, to analyze Italian orchestral music. According to Giovanni Giuriati, author of *Italian Ethnomusicology* (1995), orchestral Italian music likely branched out from a folk music tradition, a parallel to this of course can be seen in the development of Russian compositions. Giuriati notes some defining characteristics of Italian music as accentuated rhythms and a “dilatation and exasperation of the crisis (which) are musically resolved with specific expressive techniques.”⁹ The idea of accentuated rhythms can be clearly seen in Rossini’s *William Tell Overture* (specifically in what’s known as the “storm scene”) and Respighi’s *Fountains of Rome*. The Italian style requires a precision to the approach, each note must speak clearly, but at the same time there is a certain

⁹ Giuriati, Giovanni. “Italian Ethnomusicology.” *Yearbook for Traditional Music*. Vol. 27, (1995). p. 108

amount of character that must be maintained in the sound, this is apparent by the powerful influence of opera within Italian music. There is a balance between expression and precise technique. Rubato (or taking time in playing lines), which is a very common technique in Italian opera arias, is balanced against precision of rhythms, and a clear sound.

O Mio Babbino Caro Performance Suggestions...

The first selection for the music of Italy is a Puccini aria. Puccini is widely regarded as one of the greatest operatic composers of all time, and being that opera plays such a large role in the influence of Italian music, he deserves due recognition. *Gianni Schicchi*, the opera this aria comes from, is Puccini's only comedic opera (or comic opera), however this aria is not humorous. Lauretta (daughter of the pauper, Gianni Schicchi) begs her father to help the family of her love, Rinuccio. Rinuccio and Lauretta are not allowed to marry because Lauretta does not have a dowry, but if Gianni helps Rinuccio's family they can marry. She exclaims that if she cannot marry Rinuccio, she will throw herself into the river. I highly recommend familiarization with the entire opera for additional context on the plot. There is a certain anxiety that must be portrayed in the music that should sound emotional with a sense of tragedy and pleas of desperation. Singers often will sometimes slide from the fermata notes to the following note, which I feel is a valid artistic decision in emulating the verismo style of opera. Maintaining a human quality to the melodic line is important so long as it disrupt what the music is saying. Take time when concluding the piece at letter "C," using rubato as necessary.

O Mio Babbino Caro

from *Gianni Schicchi*

G. Puccini

A Andante Sostenuto

Trombone

mf

B

7

14

pp

C

21

rall.

Una Furtiva Lagrima Performance Suggestions...

This aria is a battle between a character's feelings of unrequited love and alas, his realization that that love is reciprocal. The aria opens in the tragic key of B $\flat$ minor and shifts moods completely when Nemorino (the character who sings this aria) realizes that his love is shared. Play the sections in B $\flat$ minor somewhat ponderously, at "B" shift to joyous declaration. When the opening material returns at letter "C," play similarly to letter "A" with perhaps a little more conviction. Finally, at "D" play with all the joy that was realized at "B," but this time decisively. The change from B $\flat$ minor to B $\flat$ major marks a dramatic shift in feeling. Nemorino has decided that his love is, in fact, mutual. This entire aria is filled with passion so make sure to portray that passion as much as possible when playing.

Una Furtiva Lagrima

From *L'Elisir d'Amore*

G. Donizetti

Larghetto

Trombone

Tbn.

Tbn.

Tbn.

Tbn.

Tbn.

Tbn.

Tbn.

D Maggiore

39 Tbn.

42 Tbn.

45 Tbn.

47 Tbn.

p

The image shows four staves of music for Tbn. in D major. The first staff (measures 39-41) features a melodic line with eighth and quarter notes, some beamed together. The second staff (measures 42-44) begins with a rest, followed by a melodic line with a dynamic marking *p* (piano). The third staff (measures 45-46) contains a rapid sixteenth-note scale-like passage. The fourth staff (measures 47-49) continues the melodic line with various note values and rests, ending with a double bar line.

Nessun Dorma Performance Suggestions...

This is perhaps one of the most famous opera arias of all time and is almost instantly recognizable. In this aria, clarity is everything. Play all of the notes cleanly with a relaxed and gorgeous tone. Strive to keep a relaxed sound throughout, even when the musical phrases begin to get dramatic, such as the powerful dramatic buildups following letter “D.” Follow the expression markings carefully and be aware of where the arrangement switches from voice to orchestral accompaniment. There are many instances in which rubato is a fine artistic choice, but as always, don’t let it disrupt the musical phrase. Create long flowing lines immersed in drama, but never lose the clarity of sound.

Nessun Dorma

From *Turandot*

G. Puccini

A Andante sostenuto

Trombone

p 3

5

B

10

15

p *mp*

C

20

pp *mp* *con anima*

D

25

f *poco rit.* *poco allarg.* *cresc. molto*

30

a tempo *affrett.* *rit.* *a tempo*

Un Bel dì Vedremo Performance Suggestions...

Another Puccini aria, *Un Bel di Vedremo* has become one of the most loved soprano arias of all time. It is a song of longing and unbending faith that Cio-Cio-San's ("Madame Butterfly") American husband will return to her "one beautiful day." Performance of this piece should try to portray that longing and dramatic hope as much as possible. Vibrato is very appropriate, especially at letter "D." Create long beautiful lines that flow seamlessly from one note to the next in the legato passages. Try to achieve the beauty of bel canto aria mixed with the human emotion of verismo opera in the trombone's tone. Listen to many recordings of this aria for different artistic interpretations.

Un Bel dì Vedremo

From *Madama Butterfly*

G. Puccini

Andante molto calmo

A

Trombone

pp

7 *un poco mosso* *ritenuto*

13 *un poco mosso* *con passione ritenuto* *dolcemente*

pp *rall.*

B

19 *a tempo con semplicità* *rit.*

26 *a tempo* *animando un poco*

35 *rall. un poco* **C** *Sostenendo molto* *Lo stesso movimento*

40 *rall.*

45 *rall. molto* *con molto passione*

D Andante come prima

50 *con forza*

53

Musical staff 50-53: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 12/8 time signature. The staff contains four measures. Measure 50 starts with a half note G4, followed by eighth notes A4, B-flat4, and A4. Measure 51 has eighth notes G4, F4, E-flat4, and D4. Measure 52 has a half note G4, a quarter rest, and a half note G4. Measure 53 has eighth notes A4, B-flat4, A4, and G4, followed by a half note G4. There are slurs over measures 50-51 and 52-53. A dynamic marking 'con forza' is above measure 50. A crescendo hairpin is at the end of the staff.

54

57

Musical staff 54-57: Continuation of the previous staff. Measures 54-57 contain eighth and quarter notes with slurs. A crescendo hairpin is at the end of the staff.

58 *poco rall.*

62

Musical staff 58-62: Continuation of the previous staff. Measures 58-62 include triplet markings over groups of eighth notes. A dynamic marking 'f' is below measure 60. A decrescendo hairpin is at the end of the staff.

E Largamente

63 *ff* *dim* *rit.*

66

Musical staff 63-66: Continuation of the previous staff. Measures 63-66 contain half and quarter notes. Dynamic markings 'ff' and 'dim' are below measures 63 and 64 respectively. A decrescendo hairpin is at the end of the staff.

67 *sostenuto* *p* *pp* *mf* *p*

70

Musical staff 67-70: Continuation of the previous staff. Measures 67-70 contain eighth and quarter notes. Dynamic markings 'p', 'pp', 'mf', and 'p' are below measures 67, 69, 70, and 71 respectively. A decrescendo hairpin is at the end of the staff.

Libiamo ne' lieti calici Performance Suggestions...

This piece is a celebratory drinking song, immersed in happiness and joy. Play this lightly in a very carefree style. Take care to keep things moving, it should never feel heavy or bogged-down. The only vocal duet in this set of arrangements, *Libiamo* starts with tenor voice (letter “B”) and switches to a soprano voice (letter “E”). Change the character slightly in these two sections, to help this, the octaves have been arranged to correspond with the voice they are representing. As is suggested when the vocal line first enters in this arrangement (letter “B”), play this piece very lightly and with grace.

Libiamo ne' lieti calici

From *La Traviata*

G. Verdi

Allegretto $\text{♩} = 70$

A

Trombone

p *ppp*

10 *f* *ppp*

B

20 *pp* *mp con grazia leggerissimo*

30 *pp* *p*

C

40 *pp* *legato p*

50 **D**

61 *pp*

69

77 **E**
mp pp

87
p pp

97 **F**

107 **G**

117
pp mf

127
f pp

137 **H**
mp

146

152

159 **I**

mf

This musical staff contains measures 159 through 168. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 12/8 time signature. The melody consists of eighth and sixteenth notes, often beamed together. A dynamic marking of *mf* (mezzo-forte) is placed below the first measure. A first ending bracket labeled 'I' spans measures 159 to 168.

169 **J**

poco a poco cresc.

This musical staff contains measures 169 through 178. It continues the melodic line from the previous staff. A dynamic marking of *poco a poco cresc.* (poco a poco crescendo) is placed below the first measure. A second ending bracket labeled 'J' spans measures 169 to 178.

179

This musical staff contains measures 179 through 185. The melody continues with eighth and sixteenth notes. A double bar line is at the end of measure 185.

186

ff

This musical staff contains measures 186 through 190. It begins with a double bar line. The melody continues with eighth and sixteenth notes. A dynamic marking of *ff* (fortissimo) is placed below the first measure. The staff ends with a double bar line.

Quando M'en Vo Performance Suggestions...

This aria, the last selection of a handful of Puccini pieces, is a waltz sung by the character Musetta from *La Bohème*. The aria is somewhat conceited as Musetta sings about her own beauty and the attention she gets in an effort to make a man jealous. Keeping this in mind, play this piece with elegance and grace and don't be afraid to let this piece indulge in itself a little bit. Puccini wrote a lot of tempo markings that should be followed, however there is some degree of artistic freedom in how much to slow down or speed up. As mentioned, this is a somewhat self-indulgent piece, be proud of the sounds you are producing and revel in the music.

Quando M'en Vo

from *La Bohème*

♩ = 104 **Tempo di Valzer Lento**

G. Puccini

A *con molta grazia ed eleganza*

Trombone

mp *sim.*

6 *quasi rit.* *mp* *sim.*

12 *appena allarg.* *a tempo* **B** *mp* *molto rit.*

18 *a tempo* *molto rall.* *rit.*

23 **C** *a tempo* *poco rall.* *rit.* *corta*

29 *espansivo* **D** *a tempo* *rall.* *morendo* *mf a tempo*

35 *quasi rit.* *quasi rit.*

41

45 *poco allarg.* *a tempo* *p*

Overture Performance Suggestions...

It seems fitting that the last selection of this book is also the longest, even being a slightly abridged version. The overture from Rossini's *Barber of Seville* contains a wide variety of musical material and many memorable themes. Distinguish these themes from each other, and become completely aware of where each of these themes begins. Don't get overwhelmed by the amount of 32nd notes on the first page, this piece starts out quite slow with the 8th note receiving the beat. The tempo remains this way until "D," at which point the quarter note receives the beat at a brisk tempo. This section should be played very cleanly with lots of energy, but the notes should remain in a very light Italian style. At letter "H" the third theme makes its first entrance, this theme, though in a similar tempo has a much different character than the previous music. This musical material is much more melodic, though there are still articulated rhythmic passages that must be played with precise articulation and clarity. Fast arpeggios and crisp rhythmic syncopations conclude this piece. The majority of this piece should be played very crisply, with clean articulation and absolute precision, and the ending is no exception. This arrangement, perhaps the most technically demanding of the book, allows the trombone a chance to play one of the greatest compositions in Italian music and some of the most recognizable music ever written. Practice hard, and enjoy performing the music.

Overture

from *Il Barbiere di Siviglia*

G. Rossini

A Andante moderato

Trombone

ff *pp* *ff* *pp*

4 *p dolce*

9 *p* *f* *p dolce* **B**

13

16 *p* *f* *p* *f* **C**

19 *p* *p*

21 *morendo* *ff* *p* **D** Allegro vivace

26

30

34

38

E

42

46

F

50

55

60

G

65

69

74

sf p

78

sf p sf p sf p

82

mf

86

p p dolce

H

93

98

p p dolce

H

102

p p dolce

H

107

p p dolce

H

112

p p dolce

H

117

p p dolce

H

123 **J**

p cresc. poco a poco

127

131

f e sempre cresc.

135

139 **K**

p

147

p pp

153 **L**

p

157

ff

163

sf sf

168

p

173

179

184

189

APPENDIX A: DICTIONARY OF TERMS

<u>ITALIAN</u>	<u>ENGLISH TRANSLATION</u>
A	To
A tempo	Return to time; usually after a shift in tempo
Accelerando (accel.)	Getting gradually faster, accelerating
Adagio	“At ease,” slow tempo
Affetto	Affectionate
Affrettando (affrett.)	Hurrying
Agitato	Agitated
Alcuna	Some
Allargando (allarg.)	Wider and broader
Allegretto	Lively
Allegro	Fast
Andante	Walking
Andantino	Slightly faster than andante
Anima	Spirit
Animando	Animating
Animato	Animated
Appassionato	With passion
Appena	Hardly
Babbino	Father
Barbiere	Barber
Bel	Beautiful
Bohème	See “ <u>French</u> ”
Cadenza	Cadence
Calici	Cup/Chalice

Calmato	Calmed
Calmo	Calm
Cantabile	Song-like
Caro	Dear
Come	Like
Con	With
Corta	Short
Crescendo (cresc.)	Growing
D'Amore	Of Love
Dì	Day
Diminuendo (dim./dimin.)	Diminishing
Dolce	Sweet
Dolcemente	Sweetly
Dolcissimo	Very sweet
Dolore	Pain
Dorma	Sleeps
E	And
Ed	And
Eleganza	Elegant
Espansivo	Expansive
Espressione	Expression
Espressivo (espres.)	Expressive
Forte (f)	Strong
Forte-piano (fp)	Immediately strong to soft
Fortissimo (ff)	Very strong
Fortississimo (fff)	Very very strong
Forza	Force
Forzando (fz)	With force
Furtiva	Avoiding attention
Gianni	Gianni (a name)

Giusto	Just
Grazia	Grace
Grazioso	Graceful
Il	The
L'Elisir	The Elixir
La	The
Lagrima	Tear
Largamente	Widely
Larghetto	Slow tempo, slightly faster tempo than Largo
Legate	Connected
Leggierissimo	Very light
Lento	Slow
Libiamo	Let's drink
Licenza	License
Lieti	Happy
Lo	The
M'en	I
Ma	But
Madama	Madame
Maggiore	Greater
Marcato	Marked
Meno	Less
Mezzo-piano (mp)	Medium-soft
Mezzo-forte (mf)	Medium-strong
Mio	My
Moderato	Moderate
Molto/Molta	Much
Morendo	Dying
Morendosi	Itself dying

Mosso	Moved
Movimento	Movement
Ne'	From
Nessun	None
Non	Not
O	Or
Ossia	Alternative passage
Passione	Passion
Perdendosi	Dying away
Pesante	Heavy
Piano (p)	Soft
Pianissimo (pp)	Very soft
Pianississimo (ppp)	Very very soft
Piu	More
Pochissimo	Very little
Poco	Little
Prima	First
Quando	When
Quasi	Nearly
Rallentando (rall.)	Slowing down
Religioso	Religiously
Risoluto	Resolute/bold
Ritardando (rit./ritard.)	Delaying
Ritenuto	Suddenly and temporarily decrease tempo
Rubato	Take time (steal time)
Scherzando	Joking
Schicchi	Schicchi (a name)
Semplice	Simple
Semplicità	Simplicity
Sempre	Always

Sentimento	Feeling
Seviglia	Seville (a city)
Sforzando (sf)	Sudden emphasis
Sforzando-piano (sfp)	Sudden emphasis to immediately soft
Simile (sim.)	Similar
Smorzando	Slowing and softening
Sostenuto	Sustained
Stesso	Same
Subito	Suddenly
Tempo I	First tempo
Tranquillo	Tranquil, calm
Traviata	Woman led astray
Troppo	Too much
Turandot	Persian meaning daughter of Turan
Tutta	All
Un/Una	A
Valzer	Waltz
Vedremo	We shall see
Vivace	Lively
Vivo	Life
Vo	Go

<u>FRENCH</u>	<u>ENGLISH TRANSLATION</u>
Animaux	Animals
Assez	Enough
Avec	With
Beau	Beautiful
Beaucoup	Much
Bohème	Bohemian
Carnaval	Carnival
Cédez	Yield
Chanson	Song
Cygne	Swan
D'une	Of one
De	Of
Des	Of the
Défunte	Dead
Double	Double
Doux	Soft
Élargissant	Widening
Elegie	Elegy, a piece of mourning or lament
En	In
Et	And
Estompé	Blurred
Expressif	Expressive
Fantaisie	Fantasy
Grave	Serious
Infante	Princess
Intime	Intimate
Large	Broad
Le	The
Lent	Slow

Lié	Bound
Lointain	Distant
Mai	But
Mesure	Measure
Morceaux	Pieces
Pavane	A stately court dance
Peu	Little
Plus	More
Pour	For
Précédente	Preceding
Pressez	Moving
Retenu	Retained
Sans	Without
Sentiment	Sentiment
Soir	Evening
Sonorité	Sonorous tone
Soutenu	Supported
Subitement	Suddenly
Tendre	Stretch
Toujours	Always
Traîner	To trail
Très	Very
Triste	Sad
Un/une	A

<u>GERMAN</u>	<u>ENGLISH TRANSLATION</u>
Aufgeh'n	Rise as
Aus	Out
Ausdruck	Expression
Ausdruckslos	Without expression
Ausdrucksvoll	See <i>espressivo</i>
Bewegter	Moving more
Blätter	Pages
Das	That
Die	The
Dir	You
Einfach	Simple
Erschütterung	Agitation
Etwas	Somewhat
Ferne	Distance
Gedichte	Poems
Heftiger	More violently
Hell	Brightly
Hervortretend	Prominent
Ich	I
Innig	Intimately
Kindertotenlieder	Songs on the death of children
Klagend	Complaining
Ländler	Folk dance in 3/4 time
Langsam	Slowly
Leidenschaftliche	Passionate
Letzte	Last
Liebesleid	Love's sorrow
Mit	With
Nacht	Night

Nicht	Not
Nun	Now
Schleppend	Sluggishly
Schnell	Fast
Schön	Beautiful
Schweremütig	Melancholic
Sehr	Very much
So	To
Sonn'	Sun
Stimme	Voice
Und	And
Verhaltener	With more restraint
War	Was
Weihte	Dedicated
Weiter	Further
Will	Wants
Zum	To
Zurückkehrend	Returning

APPENDIX B: RECOMMENDED RECORDINGS

RUSSIA

Melody from Piano Concerto No. 2, Op. 18

- Arthur Rubinstein, Fritz Reiner/Chicago Symphony Orchestra. *Rachmaninov: Piano Concerto #2, Rhapsody on a Theme Of Paganini, Vocalise*. RCA. 1994.
- Sergei Rachmaninoff, Leopold Stokowski/Philadelphia Orchestra. *Rachmaninoff Plays Rachmaninoff: Piano Concertos No. 2 & 3*. Naxos. 1929.
- Vladimir Ashkenazy, André Previn/London Symphony Orchestra. *Rachmaninov: Piano Concerto #2, Rhapsody on a Theme of Paganini*. Decca. 1978.

Complainte (from 8 Russian Folk Songs)

- V. Dudarova/Symphony Orchestra of Russia. *A. Liadov: Orchestral Works*. Mezhdunarodnaya Kniga Musica. 2004.
- Vassily Sinaisky/BBC Philharmonic. *Liadov: Orchestral Works*. Chandos. 2001.

Horn Solo (from Mvmt. II of Symphony No. 5, Op. 64)

- Daniel Barenboim/Chicago Symphony Orchestra. *Tchaikovsky: Symphony No. 5 & 1812 Overture*. Warner Classics. 2006.
- Herbert von Karajan/Berliner Philharmoniker. *Tchaikovsky: Symphonies No. 4, 5, & 6*. Deutsche Grammophon. 1997.
- Serge Koussevitzky/Boston Symphony Orchestra. *Tchaikovsky Symphony No. 5 in E Minor Op. 64*. RCA. 1944.

Selections From *Pictures at an Exhibition*

- Fritz Reiner/Chicago Symphony Orchestra. *Mussorgsky: Pictures at an Exhibition, A Night on Bald Mountain*. BMG. 1972.
- Mariss Jansons/Oslo Philharmonic Orchestra. *Mussorgsky and Rimsky-Korsakov: Orchestral Works*. EMI. 2002.
- Sviatoslav Richter. *Schumann: Bunte Blatter – Mussorgsky: Pictures at an Exhibition*. BBC Legends. 2002.
- Valery Gergiev. Wiener Philharmoniker. *Mussorgsky: Pictures at an Exhibition, Night on the Bare Mountain*. Decca. 2002.

The Montagues and Capulets (from *Romeo and Juliet*)

- Lorin Maazel/Cleveland Orchestra. *Prokofiev: Romeo and Juliet*. Decca. 1998.
- Michael Tilson Thomas/San Francisco Symphony. *Prokofiev: Romeo and Juliet*. BMG. 2004.
- Seiji Ozawa/Boston Symphony Orchestra. *Prokofiev: Romeo and Juliet, Op. 64*. Deutsche Grammophon. 1984.

Andante Cantabile (from String Quartet No. 1 in D Major)

- Emerson String Quartet. *Dvorák/Tchaikovsky/Borodin: String Quartets*. Deutsche Grammophon. 1990.
- Israel Philharmonic Orchestra Richter String Quartet. *Tchaikovsky String Quartets Nos. 1-3, Souvenir de Florence*. Helicon Classics. 2011.
- Yo-Yo Ma/Lorin Maazel/Pittsburgh Symphony Orchestra. *Prokofiev: Sinfonia Concertante; Tchaikovsky: Rococco Variations; Andante Cantabile*. Sony. 1992.

Elegie (from *Morceaux de Fantaisie*, Op. 3)

- Dmitri Alexeev. *Rachmaninov: Preludes*. Erato/Warner Classics. 1993.
- Joseph Alessi. *Slide Area*. Summit Records. 1992.
- Sergei Rachmaninov. *Rachmaninov Plays Rachmaninov: The Ampic Piano Recordings*. Decca. 1979.

FRANCE

Beau Soir

- Jessye Norman. *Live at Hohenems & Salzburg*. Decca. 2005.
- Nitzan Haroz. *Towards the Light*. CEC Music. 2004.
- Véronique Gens. *Nuit d'étoiles – Mélodies Françaises*. EMI. 2000.

Chanson Triste

- Karita Mattila. *Helsinki Recital*. Ondine. 2007.
- Paul Groves. *Duparc: Chansons*. Naxos. 2004.
- Sarah Walker/Thomas Allen. *The Songs of Henri Duparc*. Hyperion. 1989.

La Cygne

- Barry Woodsworth/London Symphony Orchestra. *Saint-Saëns: Carnival of the Animals; Bizet: Jeux d'Enfants; Ravel: Mother Goose*
- Eugene Ormandy/Philadelphia Orchestra. *Saint-Saëns: Carnival of the Animals; Organ Symphony*. Sony. 1978.
- Karl Böhm/Vienna Philharmonic. *Saint-Saëns: Carnival of the Animals*. Deutsche Grammophon. 2009.

Pavane Pour une Infante Défunte

- Daniel Barenboim/Orchestre de Paris. *Ravel: Boléro; Pavane Pour une Infante Défunte; Daphnis et Chloë*. Deutsche Grammophon. 1982.
- Maurice Ravel. *Ravel Plays Ravel*. Essential Media Group. 2009.
- Neville Marriner/Academy of St. Martin in the Fields. *Ravel: Bolero/Ma Mere l'Oye, Pavane Pour une Infante Defunte*. Haenssler Classic. 2007.
- Vlado Perlemuter. *Vlado Perlemuter Plays Ravel*. Vox. 2008.

Nocturne. No. 1

- Alexandre Tharaud. *Poulenc: Pièces pour Piano*. Arion. 1996.
- Francis Poulenc/Les Six. *Le Groupe des Six: Selected Works 1915-1945*. LTM. 2009.
- Gabriel Tacchino/Various Artists. *Francis Poulenc: Œuvres Complètes*. EMI. 2012.

Meditation (from *Thaïs*)

- Anne-Sophie Mutter/Herbert von Karajan/Berliner Philharmoniker. *Best of Anne-Sophie Mutter*. EMI. 2010.
- Joseph Alessi. *Principal Trombone New York Philharmonic*. Cala. 1998.
- Michael Rabin. *Icon: Michael Rabin*. EMI. 2011.
- Nathan Milstein. *Icon: Nathan Milstein*. EMI. 2009.

Prelude (from *Suite Bergamasque*)

- Claudio Arrau. *The Final Sessions*. Phillips. 2006.
- Pascal Rogé. *Debussy: Piano Works*. Decca. 1994.
- Sviatoslav Richter. *Archives Vol. 10*. Doremi. 2008.

CENTRAL EUROPE

Schön war, das ich dir weihte (Op. 95, No. 7)

- Andreas Schmidt/Juliane Banse/Helmut Deutsch. *Lieder (Complete Edition, Vol. 8)*. CPO. 2000.
- Josef Loibl. *Ausgewählte Lieder Brahms-Wolf*. Fono Münster 1985.
- Nitzan Haroz. *Towards the Light*. CEC Music. 2004.

Liebesleid

- Fritz Kreisler. *Kreisler plays Kreisler*. EMI. 1993.
- Itzhak Perlman. *Itzhak Perlman: A Portrait*. EMI 2012.
- Joshua Bell. *The Romantic Violin*. Decca. 2004.

Die Nacht (from 8 *Gedichte aus "Letzte Blätter"*, Op. 10)

- Dietrich Fischer-Dieskau. *Richard Strauss*. Mastercorp. 2011.
- Jessye Norman. *Richard Strauss: Lieder*. Decca. 2005.
- Jonas Kaufmann. *Strauss: Lieder*. Harmonia Mundi. 2006.

Nun will die Sonn' so hell aufgeh'n! (from *Kindertotenlieder*)

- Andreas Schmidt/Jesús López-Cobos/Cincinnati Symphony Orchestra. *Mahler: Songs of a Wayfarer; Kindertotenlieder; Rückert-Lieder*. Telarc. 1991.
- Christa Ludwig/Herbert von Karajan/Berliner Philharmoniker. *Mahler: Symphony No. 9; Kindertotenlieder; Rückert-Lieder*. Deutsche Grammophon. 1996.
- Janet Baker/John Barbirolli/Wiener Philharmoniker. *Mahler Kindertotenlieder – 5 Rückertlieder – Lieder eines fahrenden Gesellen*. EMI. 1999.

Romances, Op. 94 (Nicht Schnell)

- Albrecht Mayer. *Song of the Reeds*. Decca. 2012.

- Alexandra Pohran Dawkins. *Schumann Romances*. Alexandra Pohran Dawkins. 2001.
- Heinz Holliger. *Schumann: Works for Oboe and Piano*. Universal International Music. 1980.
- James Markey. *Offroad*. James Markey Music. 2003.

Romances, Op. 94 (Einfach, Innig)

- Albrecht Mayer. *Song of the Reeds*. Decca. 2012.
- Alexandra Pohran Dawkins. *Schumann Romances*. Alexandra Pohran Dawkins. 2001.
- Hansjorg Schellenberger. *Masters of the Oboe*. Deutsche Grammophon. 2006.

Nocturno, Op. 7

- Javier Bonet. *Romances pour Cor et Piano*. Geaster S.L. (Arsis). 2012.
- John Cerminaro. *Sonatas by Beethoven, Hindemith, and Heiden*. Crystal Records. 1993.
- Louis-Philippe Marsolais. *The German Romantic Horn*. Oehms Classics. 2006.

ITALY

O Mio Babbino Caro (from *Gianni Schicchi*)

- Leontyne Price. *Puccini Heroines*. BMG. 2004.
- Maria Callas. *The Platinum Collection*. EMI. 2005.
- Miriam Gauci. *O Mio Babbino Caro: Famous Soprano Arias from Italian Opera*. Naxos. 2001.

Una Furtiva Lagrima (from *L'elisir d'amore*)

- Enrico Caruso. *Opera Arias and Songs*. EMI. 2008.
- Luciano Pavarotti. *Una Furtiva Lagrima: Donizetti Arias*. Decca. 1998.
- Plácido Domingo. *Super Hits*. Sony. 2000.

Nessun Dorma (from *Turandot*)

- Plácido Domingo. *Super Hits*. Sony. 2000.
- Jussi Björling. *The Very Best of Jussi Björling*. EMI. 2003.
- Luciano Pavarotti. *The 50 Greatest Tracks*. Decca. 2013.

Un Bel di Vedremo (from *Madama Butterfly*)

- Angela Gheorghiu. *Puccini: Opera Arias*. EMI. 2009.
- Maria Callas. *The Very Best of Maria Callas*. EMI. 2003.
- Mirella Freni. *Puccini: Madama Butterfly – Highlights*. Decca. 1974.

Libiamo ne lieti calici (from *La Traviata*)

- Alfredo Kraus/Renata Scottò. *Verdi: La Traviata*. EMI. 2008.
- Luciano Pavarotti/Joan Sutherland. *Verdi: La Traviata*. Decca. 1981.
- Roberto Alagna/Tiziana Fabbricini. *Verdi: La Traviata*. Sony. 1993.

Quando M'en Vo (from *La Bohème*)

- Angela Gheorghiu. *Puccini: Opera Arias*. EMI. 2009.
- Anna Netrebko. *Puccini: La Bohème*. Deutsche Grammophon. 2008.
- Mirella Freni. *Puccini: La Bohème*. Decca. 1973.

Overture (from *Il Barbiere di Siviglia*)

- Claudio Abbado/London Symphony Orchestra. *The Barber of Seville*. Deutsche Grammophon. 1990.
- James Levine/London Symphony Orchestra. *The Barber of Seville – Highlights*. Angel Records. 2000.
- Joseph Alessi. *Return to Sorrento*. Naxos. 2007.

BIBLIOGRAPHY

Adams, James R.C. "Program Notes." Manchester Symphony Orchestra. 1994. Web. 29 Nov. 2014.

Barnes, Molly. "Fritz Kreisler's *Liebesleid*: Recordings as Traces of Twentieth-Century Violin Performance Practices." Academia. 2011. Web. 27 Nov. 2014.

Berger, William. "Puccini Without Excuses." Knopf Doubleday Publishing. 2009.

Bernac, Pierre. *The Interpretation of French Song*. W.W. Norton & Company. 1978.

Biancolli, Amy. *Fritz Kreisler: Love's Sorrow, Love's Joy*. Amadeus Press. 1998.

Briscoe, James R. *Debussy in Performance*. Yale University Press. 1999.

Brown, Svend. "Programme Notes." Scottish Chamber Orchestra. Web. 29 Nov. 2014.

Bubert, Dennis. "Orchestral Excerpt Class." *ITA Journal*. 2007. Vol. 35: Iss. 1. pp. 17.

Burkholder, James Peter, Grout, Donald Jay and Palisca, Claude V. *A History of Western Music*. W.W. Norton & Company. 2010.

Callas, Maria. "Calla at Julliard." Hal Leonard. 1998.

Cooper, Martin, et al. *The Music of Tchaikovsky*. W.W. Norton & Company. 1946.

Counts, Jeff. "Ravel - Pavane for a Dead Princess." *Utah Symphony*. Utah Symphony.
Web. 26 Nov. 2014.

Dechaine, Nichole. "A Singer's Approach to the Orchestrated Piano Lieder of Richard Strauss." ProQuest. 2007.

Dorak, M. Tevfik. "Russian Nationalism in Music." 2002. Web. Feb 22, 2014.

Ericson, John. "Franz Strauss (1822-1905)." The Horn Society. 2003. Web. 28 Nov. 2014.

Fetter, David. "Johannes Rochut (1881-1952)." *ITA Journal*. 1982. Vol. 10: Iss. 3. pp.
22-23.

Finkel, David. "What Makes Russian Music Russian?" Saint Paul Sunday Feature. 2014.
Web. Feb 18 2014.

Fisher, Burton D. "The Elixir of Love." Opera Journeys Publishing. 2003

Fisher, Burton D. "La Traviata." Opera Journeys Publishing. 2005.

Fitch, Graham. "Rachmaninov Elegie." Practising the Piano. 24 May 2013. Web. 27 Nov. 2014.

Geck, Martin. "Robert Schumann: The Life and Work of a Romantic Composer."
University of Chicago Press. 2013.

Giger, Andreas. "Verismo: origin, corruption, and redemption of an operatic term."
Journal of the American Musicological Society 60.2 (2007): 271+. Fine Arts and
Music Collection. Web. 20 Feb. 2014.

Giuriati, Giovanni. "Italian Enthomusicology." Yearbook for Traditional Music. Vol. 27,
(1995), pp. 104-113. Web. 21 Feb. 2014.

Glasser, Linda B. "In composing 'Romeo and Juliet,' Prokofiev witnessed betrayal, exile,
execution." Cornell Chronicle. 21 March 2011. Web. 26 Nov. 2014.

"Glossary." Naxos. 2014. Web. 1 Dec. 2014.

Green, Aaron. "Notes on Suite Bergamasque." About. Web. 27 Nov. 2014.

Guion, David M. *The Trombone: Its History and Music, 1697-1811*. Overseas Publishers
Association. 1988.

Hallmark, Rufus. "German Lieder in the Nineteenth Century." Routledge. 2010.

Herold, Joel. "Un bel di vedremo." Opera Pulse. Web. 28 Nov. 2014.

Hindemith, Paul. "Richard Strauss: Die Nacht (The Night)." Art Songs. 2010. Web. 29 Nov. 2014.

Hing, Soo Kian. "Rachmaninov the Pianist." The Flying Inkpot. Web. 27 Nov. 2014.

Hoag, Melissa. "Multiply Directed Moments in a Brahms Song: 'Schön war, das ich dir weihte' (Op. 95, No. 7)." *Gamut: Online Journal of the Music Theory Society of the Mid-Atlantic*. 2011. Vol. 4: Iss. 1, Article 5.

Howard, Orrin. "Eight Russian Folk Songs." Los Angeles. Philharmonic. Web. 27 Nov. 2014.

Huscher, Phillip. "Program Notes: Pavane for a Dead Princess." Chicago Symphony Orchestra. Web. 27 Nov. 2014.

Huscher, Phillip. "Program Notes: Pictures from an Exhibition." Chicago Symphony Orchestra. Web. 26 Nov. 2014.

"Jules Massenet: Thaïs." LA Opera. 2014. Web. 27 Nov 2014.

Keller, James M. "Notes on the Program." New York Philharmonic. 2014. Web. 30 Nov. 2014.

Kim, Yehun. "Program Notes for a Graduate Recital." Research Papers. 2011. Web. 28 Nov. 2014.

Klesmith, Elizabeth. "Music of the Stage: A Recital Program Notes and Translation." Honors Projects. 2011. Web. Nov 28 2014.

Kriesberg, Matthias. "MUSIC; What's French About French Music." The New York Times. 2003. Web. 19 Feb. 2014

Lenthe, Carl. "100 Years of Trombone Histor – From Paul Weschke to Horst Raasch." *ITA Journal*. 1997. Vol. 25: Iss. 3. pp. 38-47.

Lenthe, Carl. "Stylistic Roots Through Both Ends of the Looking Glass." *ITA Journal*. 2004. Vol. 32: Iss. 2. pp. 38-43.

Liebergen, Partick M. "Singer's Library of Arias." pp. 49-50. Alfred Publishing. 2008.

Mangum, John. "Kindertotenlieder." Los Angeles Philharmonic. Web. 27 Nov. 2014.

Marek, Dan. *Giovanni Battista Rubini and the Bel Canto Tenors: History and Technique*. Scarecrow Press. 2013.

McGillivray, Margaret. "Program Notes." Life Composing. 2012. Web. 28 Nov. 2014.

"Music Dictionary." Dometsch. 12 Sept. 2014. Web. 1 Dec. 2014.

NASA/JPL. *Planet Earth from Space*. Digital image. *IFL Science*. IFL Science. 9 Aug. 2014. Web. 29 Nov. 2014

"OnMusic Dictionary." OnMusic. 2014. Web. 1 Dec. 2014.

Phillips-Matz, Mary Jane. "Puccini: A Biography." Mary Jane Phillips-Matz. 2002.

"Pictures at an Exhibition." New York Philharmonic. Oct. 2013. Web. 26 Nov. 2014.

Popp, Harold. "Viktor Sumerkin – 2003 Neill Humfield Award Winner." *ITA Journal*. 2003. Vol. 31: Iss. 4. pp. 36-37.

"Program Notes." Carnival Ballet. Web. 26 Nov. 2014.

Reifsnyder, Robert. "The Romantic Trombone and its Place in the German Solo Tradition." *ITA Journal*. 1987. Vol. 15: Iss. 2. pp. 20-23.

- Reifsnyder, Robert. "The Romantic Trombone and its Place in the German Solo Tradition." *ITA Journal*. 1987. Vol. 15: Iss. 3. pp. 32-37.
- Revers, Peter. "...the Heart-wrenching Sound of Farwell." *Mahler and His World*. Ed. Karen Painter. pp. 173-184. Princeton University Press. 2002.
- Rij, Inge van. "Brahms's Song Collections." Cambridge University Press. 2006.
- Schiavo, Paul. "Mussorgsky's *Pictures at an Exhibition*." Seattle Symphony. Web. 2007. 26 Nov. 2014.
- Sie, Renny. "Francis Poulenc's 'Huit Nocturnes' for Piano: A Performer's Guide." *Open Access Dissertations*. 16 Apr. 2013. Web. 27 Nov. 2014.
- Singher, Martial. "An Interpretive Guide to Operatic Arias." Pennsylvania State University Press. 1983.
- Smith, Andre M. "Vladislav Mikhailovich Blazhevich." *ITA Journal*. 1993. Vol. 21: Iss. 1. pp. 22-27.
- Steckler, Matthew. "Expressing the Inexpressible: Tchaikovsky's Symphony No. 5 as Inner-Narrative." Matt Steckler. Web. 26 Nov 2014.

Steinhardt, Arnold. "The Swan." Cellobello. 10 Sept. 2013. Web. 25 Nov. 2014.

Stern, Michael. "Rossini's The Barber of Seville: A Short Guide to a Great Opera." Icon Books. 2013.

Summers, Tim. "Tchaikovsky, Pyotr Ilyich: Andante Cantabile for Cello and Strings, Op. 11." Tim Summers. Web. 27 Nov 2014.

Sylvester, Richard D. *Tchaikovsky's Complete Songs*. Indiana University Press. 2002.

Taruskin, Richard. *Defining Russia Musically*. Princeton University Press. 2000.

Tewinkel, Dr. Christiane. "Musical Romanticism in Germany." Goethe Institute. 2010. Web. 19 Feb. 2014.

Treize, Simon. "The Cambridge Companion to Debussy." Cambridge University Press. 2003.

Vance, John. "A Glossary of German Terms and Phrases Found in the Trombone Parts of Mahler's Symphonies." *ITA Journal*. 1990. Vol. 18: Iss. 2. pp. 20-26.

Vinogradov, Boris. "Akim Alexeyevich Kozlov, Prominent Trombonist and Teacher of Russia." *ITA Journal*. 2010. Vol. 38: Iss. 2. p. 32.

Vinogradov, Boris. "Tribute to Eugen Reiche 1878-1946." *ITA Journal*. 2000. Vol. 28: Iss. 2. pp. 18-19.

Whitson, James C. "Coda: The Perfectionist." *Opera News*. July 2002. Web. 26 Nov 2014.

Yang, Liu. "The Study on Suite Bergamasque of Debussy." Shandong University. 2013. Web. 27 Nov. 2014.

Yungkans, Jonathan. "The Second Piano Concerto." *The Flying Inkpot*. 2001. Web. 26 Nov. 2014.