

A MASTER'S TROMBONE RECITAL
AND PROGRAM NOTES

by

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A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
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PREFACE

Acknowledgements are due to Doctor Jack Flouer for his advice, assistance, and guidance in the preparation of this program and program notes, and to Doctor Chappell White for his critical reading and helpful suggestions concerning this report.

GRADUATE RECITAL

SEASON 1977-78

KANSAS STATE UNIVERSITY

DEPARTMENT OF MUSIC

RALPH OLD, Trombone

Bachelor of Music Education
Wichita State University, 1975

JOAN MUELLER, PIANO

A Master's Recital presented in partial fulfillment of
the requirements for a degree of Master of Music

Sunday, May 7, 1978

8:00 p.m.

All Faiths Chapel

PROGRAM

- SONATA No. 4 *John Ernest Galliard*
 Adagio—Allegro e staccato (1678-1749)
 Allemanda
 Corrente
 Tempo di Menuet
- CONCERTO IN B \flat (K 191) *W. A. Mozart*
 Allegro (1756-1791)
 Andante ma adagio
 Rondo—Tempo di menuetto

INTERMISSION

- SONATA *Paul Hindemith*
 Allegro moderato maestoso (1895-1963)
 Allegretto grazioso
 Allegro pesante (Swashbuckler's Song)
 Allegro moderato maestoso

Galliard's Sonata No. 4

Johann Ernest Galliard was a German oboist, organist, and composer, born in Celle around 1687 and died in London in 1749. As the son of a wigmaker, he began studying composition under Farinelli, the uncle of the famous singer and director of the concerts at Hanover, and Abbate Steffani, Kapellmeister at Hanover. He studied oboe with Marschall and soon attained distinction as a performer. Going to London in 1706, he was appointed chamber musician to Prince George of Denmark. When Draghi, the organist at Somerset House, died, Galliard was appointed as his successor. As an oboist, he played in the orchestra of the Queen's Theater. From 1717 onward he was employed to provide music for the pantomines that were given at Convent Garden and Lincoln's Inn Fields. His instrumental works consist of twenty-four sonatas for flute, six sonatas for bassoon or cello, and six sonatas for flute or violin. In addition to his instrumental works, he wrote music to numerous plays, masques, pantomines, and cantatas, including Te Deum and Jubilate. He set the music to Hughes' opera Calypso and Telemachus and in 1728 wrote a two part setting of "Morning Hymn of Adam and Eve" from Milton's Paradise Lost.¹

¹Dictionary of National Biography, founded by George Smith, ed. Leslie Stephen and Sidney Lee (London: Oxford University Press, 1922).

Galliard is also thought to be the author of a very outspoken literary work, "A Critical Discourse", criticizing English opera and music.²

Galliard's Sonata No. 4 from his Six Sonatas³ for bassoon or cello is an example of the sonata in the mature baroque style. As opposed to the sonata da chiesa (sonata for church) which did not permit dance movements since they were forbidden in the church, Galliard's sonatas followed in the tradition of the sonata da camera (sonata for the chamber) and like the dance suite could freely name dance forms and profit from their popularity. Usually the sonata da camera consisted of an introduction and several paired contrasting dance movements. After the model of the French suite, the allemande and courante became popular as a replacement of the earlier pavane and galliarde, as is apparent in Galliard's Sonata No. 4.⁴

The baroque sonata, in general, was written for one or two melody instruments and relied heavily upon a continuo

²Stoddard Lincoln, "J. E. Galliard and A Critical Discourse," Musical Quarterly, 53 (1967) 347-364.

³John Ernest Galliard, Six Sonatas for Trombone and Piano, ed. by Keith Brown, realized by Karl Heinz Fuessl (New York: International Music Company, 1963).

⁴Manfred F. Bukofzer, Music in the Baroque Era (New York: W. W. Norton, 1947), p. 114.

for harmonic support. Characteristically, the piece was composed by the thoroughbass technique, leading to a texture of two principal contours, melody and bass, with improvised harmony filling in the space between the two lines.⁵ The composer strove for more free expression for the particular instrument for which he was writing, thus accounting for the idiosyncrasies of that instrument.

In the Galliard sonatas, the bassoon seems to be the instrument for which Galliard was writing. Eric Halfpenny in his review of the piece (Galpin Society Journal, March 1949) states that the piece was written for a four keyed bassoon of the late baroque. He further explains that music of that period had to be written with the limitations of the instrument in mind. Therefore, Galliard's Six Sonatas as explained by Halfpenny meet the limitations of the early bassoon.⁶

During this period the intrada, or opening movement, of the dance movements is usually not a dance itself but a stylized, non-stereotyped movement. It is often called prelude, sonata, toccata, or even pavane which by then had

⁵Willi Apel, "Baroque Music", Harvard Dictionary of Music, 2nd ed. (Cambridge: Harvard University Press, 1969).

⁶Eric Halfpenny, "Six Sonatas for Bassoon or Cello," review in Galpin Society Journal, March, 1949, pp. 57-59.

completely renounced its dance character.⁷

Galliard's Sonata No. 4 follows the typical pattern of a sonata (da camera) of the mature baroque period. The first movement is an non-stereotyped intrada. The second and third movements are the paired allemande and courante dance movements. The fourth movement is the very popular minuet.

The opening movement begins with an adagio in G major in a free recitative style. Following is a short dance-like section in a quick common time which half cadences on the dominant seventh chord. Then a return to the adagio in its free improvisatory style occurs followed by a strong authentic cadential pattern.

The allemanda, the first of the paired dance movements, is a slow dance, familiar to the Germans, but later adopted at the court of Louis XIV of France.⁸ Being in binary form, it consists of two parts, each of which is repeated: ||:A:||:B:||. In the key of e minor, it begins with an upbeat of one short note which leads to a highly figured melody of dotted rhythms with a comparatively simple accompaniment with an occasional imitative passage (such as in the first measure). As typical of the allemande, the second part (B) is longer, containing

⁷Bukofzer, p. 114.

⁸Curt Sachs, World History of the Dance, trans. Bes-sie Schönberg (New York: W. W. Norton, 1937), pp. 113-114; and Groves.

the subject in the relative major followed by a return of the subject in the dominant of the minor key (e), with an ending cadence on the tonic of the minor key.

The courante (or "corrente," as Galliard prefers to spell it), also of French origin, is a dance in triple meter in vogue during the seventeenth century.⁹ It also begins with a short upbeat and consists of a melody which is predominantly dotted rhythms. It too is in binary form with each section being repeated: $\parallel:A:\parallel:B:\parallel$. The first section (A) begins in e minor but cadences on the dominant at the repeat sign, with a two measure closing cadential pattern (or six beats), which is typical of the corrente. The second section (B), as in the allemande, is the longer of the two with a gradual return of e minor from the dominant.

The minuet is originally a French dance in triple meter that served as a successor to the courante.¹⁰ Being in two measure phrases, each phrase contains an accent on the first beat of the first measure and the second beat of the second measure (in other words on one and five) in order to coordinate the dance steps. Each two measure phrase goes together to form a melody line of eight measures which is

⁹Ebenezer Prout, "Courante," Groves Dictionary of Music and Musicians, 5th edition, ed. Eric Blom (New York: St. Martin's Press, 1954).

¹⁰Sachs, p. 405-408.

repeated. In time, a second minuet, similar but contrasting in feeling, was added. This became the trio of the minuet, so named because of its three part harmony. Customarily the first minuet is then repeated after the trio. Therefore, the whole movement of the minuet is ternary, while each section is binary:

$$\parallel :A: \parallel :B: \parallel \overset{\text{Trio}}{:A_1:} \parallel :B_1: \parallel \overset{\text{D.C.}}{A B} \parallel .$$

In the minuet movement of Galliard's Sonata, the first eight measures (A) half cadences with an immediate repeat, followed by the next eight measures (B) ending on a tonic chord (e minor). Following is the trio which is actually a repeat of the original material but presented with running lines in the solo. Finally appears the repeat back to the original material as stated in the beginning.

Mozart's Concerto in B Flat (K. 191)

The Concerto in B Flat (K. 191)¹¹ was written during Mozart's four years at home in Salzburg (1773-1777). Less is known of this period of Mozart's life than of any other, since all the family were mostly at home and very few letters were written. Thought to be written for Baron Thaddeus von Durnitz, a rich amateur, in June 1774, the piece was originally composed for bassoon and orchestra consisting of two oboes, two horns, one bassoon, first and second violins, viola, cello, and bass. The composition was followed two months later (spring of 1775) by two other concertos for the Baron which are unfortunately lost.¹² The concerto was definitely written with the bassoon in mind, complete with leaps, runs, and singing passages. During the time of composition, Mozart was being strongly influenced by the Viennese School and the compositions of Hoffmann, Vanhall, Dittersdorf, Gassmann, and Joseph Haydn.¹³

Being in the traditional Viennese style, the Concerto consists of three movements, fast-slow-fast, as established

¹¹W. A. Mozart, Concerto in B Flat (K. 191) (Boston: Cundy-Bettoney, 1967).

¹²W. J. Turner, Mozart: The Man and His Works (New York: Alfred A. Knopf, 1938), p. 172.

¹³W. J. Turner. p. 162.

earlier by Vivaldi.¹⁴ The first movement, being the most lengthy and well developed, is an allegro in common time in the traditional sonata allegro form, although developed in Mozart's unique style. The second movement consists of a slow lyrical melody (Andante) in the dominant key, followed by a drifting section to other tonal centers and a returning section. The third movement is a rondo, which is typical of Mozart's concertos.

The first movement of the concerto (Allegro) follows a typical form established by earlier composers and expanded by Mozart. The exposition begins with an orchestra tutti (T₁), which introduces various thematic material which reappears and becomes developed as the movement progresses. Then enters the solo (S₁) which further expands the thematic material and progresses to the dominant key. The development begins following another tutti (T₂) restating previous material, this time in the dominant key. The second solo's entrance (S₂) contains new material in various keys with an active interchange of material between the solo and orchestra. The development ends with a half cadence back in the tonic key. In the recapitulation, back in the tonic key, the solo and orchestra are used together (T₃/S₃) to restate previous thematic ideas as well as introduce a few new ones. Eventually, another tutti (T₄) appears, containing a repeat of the material

¹⁴Donald Jay Grout, A History of Western Music, rev. ed. (New York: W. W. Norton and Company, 1973), p. 508.

in the tutti of the development (T_2), but in the tonic key. Finally, a tonic $\frac{6}{4}$ chord sets up a cadenza for the soloist. After improvising on preceding thematic material and free figuration, the soloist ends with a conventional trill on the supertonic over the dominant chord and cadences on the tonic. A short orchestral codetta or closing section follows using previous material. Therefore, the first movement can be illustrated as such:

$T_1-S_1-T_2-S_2-T_3/S_3-T_4(=T_2)$ -cadenza- codetta.¹⁵
 I V I I_4^6 V^7 I

Mozart's approach to the thematic material in the first movement is uniquely his own. The first tutti (T_1) begins directly with the first subject, which is easily identified by its syncopated pattern outlining the tonic B-flat triad. Following is a short transition leading to a second subject, which is easily recognized by its introduction, a fanfare type rhythm on the dominant pitch in octaves. Proceeding from there, the subject follows a melodic pattern which begins to modulate by sequence but ends back in tonic in another transitional section which likewise cadences on tonic. Following is a short melodic fragment outlined by the arpeggiation of the tonic triad. Before the final cadential pattern of the tutti appears a third subject, a brief melodic pattern imitated in canon at the octave. The ending

¹⁵Richard Crocker, A History of Musical Style (New York: McGraw-Hill Book Company, 1966), pp. 390-391; and Grout, p. 508.

of the tutti is well defined by a scale passage on the B flat scale.

The solo section (S_1) begins with a restatement of the initial theme, but with an extended cadential pattern ending with the previously stated B-flat scale passage in the orchestra. An abrupt change to the dominant key (F) occurs as the solo restates and develops the initial theme in the dominant. After some passage work, appears the second subject, again very pronounced by the fanfare-like rhythm on the dominant pitch in octaves (this time on C, the dominant of F). Again the melodic pattern of the second subject appears in the orchestra, but this time with a counter-subject in the solo part. An extended cadential pattern follows, confirming F major (or dominant) as tonic.

Staying in F, the development section begins, following another tutti (T_2), which primarily restates previous material in the new key, including the third subject which is again imitated by canon at the octave. The solo entrance (S_2) in the development introduces new material in what appears to be c minor, which is confirmed by a c minor scale pattern in the orchestra. Moving down a whole step the soloist repeats the same material in B-flat major. From this point appears a series of secondary dominants as the solo and orchestra answer each other, back and forth. D leads to G, G leads to C, C leads to F, and F leads to B flat,

which is back to the tonic key. Immediately following is an extended IV-V cadential pattern. The half cadence indicates the end of the development and prepares the recapitulation.

The orchestra begins the recapitulation (T_3) with the first subject in the tonic key, as in the exposition. This is cut short by the solo entrance (S_3) on the same subject, which is exactly as it was in the exposition, complete with the B-flat scale passage in the orchestra after the cadence. At this point, instead of moving to the dominant as he did in the exposition, Mozart moves to the subdominant, using the same material a whole step lower. Again much passage work follows, including new material, such as the upward scale runs in the solo. After a cadence on tonic, the second subject occurs, again beginning with the fanfare-like rhythm on the dominant pitch in octaves. This time, for the first time, the melodic pattern appears in the solo with the counter-subject in the orchestra. Following is another large extended cadential pattern, followed by the final tutti (T_4). Here again, Mozart makes use of the third subject. This leads to the tonic $\frac{6}{4}$ chord, an improvised cadenza, and the final codetta, or closing statement, which consists of previously stated material.

The second movement (Andante ma adagio), a slow aria type movement, is also consistent with Mozart's style.

However, instead of moving to the subdominant or retaining the principle key, Mozart moves to the dominant (F), which is not as typical for the second movements of his concertos. Basically, the form is a simplified sonata-allegro form with a very short development section, thus creating an impression of a simple binary form: A(tonic) B(dominant) A(tonic) B(tonic) with a short interlude after the initial B section.

The opening subject is stated first in the orchestra, then moves directly into the second subject. One measure of rhythmically-static chromatic notes in octaves sets up the soloist's first entrance in the tonic key. This device is used ingeniously throughout the movement to establish various tonal centers. The solo merely repeats the opening theme, adds an extended cadential pattern in F, and moves into a new thematic idea in the dominant key, C major (B section). The wide melodic skips illustrate the idiosyncrasies of the instrument for which Mozart designed the piece. The next melodic idea (two measures later) appears both in the solo and accompanying line and is then repeated in the orchestra. Finally, a full cadence in the key of C appears, followed by a return of the opening subject appearing for the first time in C.

Following are the rhythmically-static chromatic notes which lead into a short developmental section. Although the key is never firmly established, it takes on some of the characteristics of g minor.

Again appear the slow chromatic notes which lead back to the tonic, F major (A section), with a restatement of the opening subject as the recapitulation begins. This time the subject is abbreviated in the orchestra as the soloist enters before the entire subject can be stated. The second subject is used again for the first time since its first appearance in the orchestral introduction of the exposition. This time, it begins in the orchestra alone, but is finished by the soloist and orchestra together in octaves. Following is a cadential phrase used before in the solo exposition, which helps confirm the tonic key.

The phrase that previously established the dominant key in the exposition appears again. This time it is used in sequence, moving downward twice by thirds, thus coming back to tonic. Basically, the same melodic material follows as earlier (returning B section), but in tonic, F, rather than dominant, C. This leads to a cadential I_4^6 chord, an improvised cadenza, and a very brief closing section, which makes use of the rhythmically-static chromatic notes, which occur so often, either to modulate or to reconfirm tonic.

The third movement (Rondo), back in the original key of B-flat, is in traditional rondo form. Instead of being the rondo form as defined by The Harvard Dictionary of Music¹⁶ (ABACABA), Mozart continues to add another B and A

¹⁶Willi Apel, "Rhondo".

section, after the final A section making the form:

ABACABA+BA.

The A section is a light lively minuet in three-four time. It is introduced in the initial tutti in a neat four plus four measure phrase. Because of its importance as a unifying element (in addition to its customary form), the first eight measure phrase is repeated. The next four measures, or "b" phrase of the minuet, is stated followed by an immediate return of the first eight measures, or the "b" phrase, thus concluding the A section, or minuet, of the rondo and following the structure: $||:a:|| b|a||$. This A section is also quite often referred to as the "rondo" section of the rondo form.¹⁷

The solo begins on the B section with the main melodic material in the orchestra while the solo arpeggiates the harmonic accompaniment in a triplet pattern. This passage is again in a neat four plus four phrase structure, with the first group of four leading to the dominant and the second leading from the dominant back to the tonic. Still in the B section, the melodic material moves to the soloist and establishes itself in the dominant key (F) through scale-like passage work. Following appears an extended cadential pattern consisting of a false cadence followed by an authentic cadence in F major. After a firm establishment

¹⁷Willi Apel.

of the key in the dominant, begins a sequential modulation back to tonic (B flat), which leads to the second appearance of the A section. Here only the first eight bars, or "a" phrase of the A section, return to establish this section.

After the re-establishment of the A section, the C section follows in the relative minor key of g. The main thematic idea here is completely new and appears in an eight measure phrase. Next appears a modulatory section (six measures) that end back in g minor with a restatement of the C section's main thematic material.

The A section now makes its third appearance. Presented in the key of B flat, of course, it appears in its abbreviated form (the first eight measures) as was previously established in its second appearance.

The B section, on its second appearance, uses basically the same material previously established on its first appearance but drifts into new tonal areas. Again the theme which first appears in the orchestra is still in the orchestra (and tonic) but is accompanied by sixteenth-note scale-like passages in the solo part instead of by triplet arpeggios. Instead of moving to the dominant as before, it progresses through the subdominant (E flat), dominant (F), parallel minor (b flat), and arrives on a half cadence, which is the dominant of both B-flat major and b-flat minor, and can therefore resolve back to the major.

Next appearing is the A section back in B flat for the fourth time. Here the entire A section is presented, as initially stated, with the exception of the repeat of the first eight measures. But unlike the previous time, the melody finally occurs in the solo part, thus setting up an ideal ending. However, instead of ending here, he brings back the portion of the B section that was originally stated in the dominant, this time in the tonic, and ends with the abbreviated form of the A section followed by a short codetta, or closing section.

Hindemith's Sonata

Paul Hindemith was born in 1895 in Hanau, Germany and died in 1963 in Frankfort, Germany. He was very active as a composer, writer, teacher, theorist and performer on many instruments, primarily the viola. He left home at the age of eleven due to parental opposition to his pursuance of a musical career.¹⁸ He earned a living performing at cafés in dance bands while a student at Hoch Conservatory.¹⁹ After 1929, he spent much time outside Germany organizing the musical life of Turkey at Ankara Conservatory.²⁰ In 1939, he moved to the United States and served on the faculty of the Music Department at Yale University from 1940 to 1953.²¹ Being a prolific composer, he wrote works for almost every instrument. As a prominent theorist, he wrote many books on his theories and philosophies of music.

Through his book, A Composer's World: Horizons and Limitations (Cambridge: Harvard University Press, 1952), Hindemith reveals many of his philosophies on music. In his book, A

¹⁸Marion M. Scott, "Hindemith", Groves.

¹⁹Scott.

²⁰Mary Wennerstrom, Anthology of Twentieth-Century Music (New York, Appleton-Century-Croft, 1969), p. 92.

²¹Baker's Biographical Dictionary of Musicians, fifth edition, revised by Nicolas Slonimsky (New York: G. Schirmer, 1971).

History of Western Music, Grout summarizes some of Hindemith's basic concepts.²²

Hindemith believed that music is a "form of communication between the composer and consumers of his music."²³ The best a composer can do is "to reach a mutual understanding with the consumers on their inarticulate desires and his ability of wisely and honestly gratifying them."²⁴ The composer must meet the needs of the people and technical ability of the performer. He must have knowledge of the techniques and tools to bring his visions or inspirations into communicable form. He also has the highest obligation of fulfilling the best potential of the art.

Hindemith thought of music as symbolic. According to him, it has a moral or ethical significance of a higher order within the spiritual universe. Many of Hindemith's philosophies stem directly from the philosophies of Plato and Boethius combined with a conscious adaptation of the medieval doctrines of St. Augustine.²⁵ Hindemith constantly strove to exemplify his philosophies behind his theories of composition.

²²Grout, pp. 686-688.

²³Paul Hindemith, A Composer's World: Horizons and Limitations (Cambridge: Harvard University Press, 1952), p. 65.

²⁴Hindemith, p. 209.

²⁵William R. Ward, Examples for the Study of Musical Style (San Francisco: Wm. C. Brown, 1970), p. 390; and Grout, p. 687.

Hindemith also believed that tonality in music is as inevitable as the law of gravity and that attempts to ignore it were ineffective and resulted in chaos.²⁶ He never accepted the principals of atonality or serialism and regarded their method as a cheap excuse for mental laziness. He also was opposed to the system that splits the scale mechanically and regarded quarter-tones as an unclean method. He also rejected the old system of tying chords to the diatonic scale and the harmonic relationship of building chords by thirds. He rejected the idea that inversions of a chord should be considered as different position of the same chord. The explanation that the chromatic scale is a compound of the major and minor scales combined with the addition of two notes was never accepted by Hindemith.²⁷

Instead, his method is based entirely upon the natural laws of sound, as revealed in his book, Unterweisung in Ton-
satz, or Groundwork of Musical Composition (Mainz: Schott, 1940).²⁸ Although theorists before him had attempted to relate the practice of these laws, Hindemith claimed that his system is the first which has no flaws in its logical construction. Based on the chromatic scale, his method is governed by the laws of acoustics. The interval between two

²⁶Grout, p. 686.

²⁷Scott.

²⁸Scott.

notes is important, because when it is treated melodically, it produces tension, and when the two notes are sounded together they indicate harmony. He measures the purity and strength of each interval. With the purest being the octave or unison, he progresses from there. The perfect fifth is next, followed by the perfect fourth. Proceeding through the major and minor thirds, sixths, sevenths, and seconds, he ends with the minor second and tritone as the most dissonant. His system of chord building is founded upon the quality of each interval in the chord. To find the root, he chooses the most consonant interval in the chord and then takes one note of it, according to fixed rules. Therefore, his harmonic system is often quartal or polychordal, using the more dissonant harmonic intervals to produce tension which resolve to the more perfect intervals. His melodic lines as well as his vertical structures are based strongly on the perfect fourths and fifths. The emphasis on perfect intervals creates a diatonic aural effect, in spite of tonal drifts and many accidentals.

Regardless of his new tonality, his musical style descends from the music of the reformation through Bach, Schumann, Brahms, and Reger, taking on characteristics of the baroque and classical styles.²⁹ The texture of his works is contrapuntal in nature with frequent use of imitation,

²⁹Ward, p. 390.

augmentation, inversions, and retrogrades. His structure often follows a very classical form, with sections clearly defined by cadences to a triad, open fifth, or octave and frequently repeated thematic material.

The trombone sonata³⁰ is one of his many pieces meant for use, Gebrauchsmusik or "workaday" music. This series came about because of Hindemith's concern with the ever widening gap between the producers and consumers of music. The series includes music for specific purposes, among which are included performances by amateurs, children's games, community songs, mechanical instruments, accompaniment of news-reels, etc.³¹ Included in this series are concert pieces for almost every instrument in the orchestra.

The trombone sonata is actually meant to be a one movement piece but is best thought of as being in four movements, which follows the traditional scheme of the classical (or neo-classical, in this case) composer; that being fast-slow-scherzo-fast. However, the last movement, instead of taking on a form of its own, is actually a continuation of the first movement using the same material and actually completing the form of the first movement.

The first movement, an allegro in three-two meter, is

³⁰Paul Hindemith, Sonate for Trombone and Piano (Mainz: B. Schott's Sohne, 1942).

³¹Scott.

in sonata-allegro form with an opening theme in the solo, which is accompanied by a very active rhythmic dotted-eight sixteenth figure in the piano. This theme is characterized by wide skips from a constant note. The first theme occurs three times, slightly different each time with a short piano interlude based on fragments of the theme appearing between the three entrances of the theme.

The strong rhythmic pattern discontinues in the piano as the second more lyrical theme appears in the solo. The second theme is first stated in the solo and then is restated in full in the piano, thus concluding the exposition. After this, the second theme appears in fragments throughout in both the piano and trombone as the development begins. It undergoes changes in meter (five-four) and rhythm. Finally, after building of tension by a repetitive motive in the trombone and piano, the piece climaxes by the return of the first theme. This time it appears ingeniously in a mixed rhythmic pattern using a triplet rhythm in the trombone over the initial dotted-eighth-sixteenth rhythm in the piano. The two instruments then exchange parts as the trombone takes over the dotted rhythm and the piano begins the triplets. At the conclusion is presented the beginning motive of the first theme climaxing by the resolution of a rhythmically accelerating repeated note moving up by a half step. This return of the first theme serves as a temporary recapitulation until the fourth movement, which adds further development and

a complete recapitulation.

The second movement is slow and more improvisatory without the rhythmic drive of the first movement. It appears to be, more or less, a set of variations. Here the piano is the solo instrument, with the trombone continuously reappearing on the same subject. Although most of the material in the piano sounds new each time, reoccurring motives can be heard at various tonal levels, using various imitative devices.

The third movement, or Swashbuckler's Song (Lied des Raufbolds) is just that, a bright and lively song in triple meter with folksong-like qualities, alternated with a brief march in two-two meter. The first theme, the song's melody, begins the movement, followed by free material and another return of the theme. Each time the theme appears, the rhythmic figuration in the accompaniment is changed. After the third statement of the theme, begins the march, characterized by the change to duple meter. The march is brief, followed by a brief ending motive. At this point, Hindemith repeats the entire structure, thus indicating a binary form. The same thematic material occurs in the same order with the only variations occurring in the free material between the three appearances of the initial theme.

The fourth movement is very similar to the first, using the same thematic material except in reverse order. It appears in structure as the continuation of the development and

final recapitulation of the first movement. The movement begins with the first part of the second theme in augmentation. Slowly, more of the theme is heard as the rhythmic activity increases. Finally, the entire theme is heard in its original form. Rhythmic activity increases further with the recapitulation of the opening theme which began the first movement. The movement concludes with the augmentation of the first part of the first theme and a build to a climax at the very end.

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A MASTER'S TROMBONE RECITAL
AND PROGRAM NOTES

by

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The Master's Report contains a taped public trombone recital performed on Sunday, May 7, 1978 at All Faiths Chapel on the campus of Kansas State University. Included on the program are three works: Sonata No. 4 from Six Sonatas by John Ernest Galliard, Concerto in B Flat (K. 191) (also referred to as the bassoon concerto) by W. A. Mozart, and Sonata for Trombone and Piano by Paul Hindemith.

Accompanying the recital is a series of program notes giving the historical background of each composer and composition, and an analysis of the compositions being performed.