

## ABSTRACT

**Title of Dissertation:**        **Transcriptions and Arrangements of String, Vocal, and  
Woodwind Repertoire Adapted for Trombone**

**Stephen Omelsky, Doctor of Musical Arts, 2014**

**Dissertation Directed by:**   **Dr. Michael Votta,  
University of Maryland School of Music**

As a trombonist and teacher of music, it is essential to be knowledgeable of standard and current trombone repertoire. Although there are some brilliant works for the instrument such as concertos by Ferdinand David and Lars Eric Larson, the amount of repertoire available to trombonists is small compared to that available to other instruments.

This dissertation focuses on solo and chamber music originally composed for strings, voices or woodwinds, and later transcribed for trombone. My intention is to expand the trombone repertoire for college level players by presenting music that has artistic merit and that will advance the education of trombone students.

The first recital featured music originally for strings, the second consisted of music originally for voice, and the final recital featured music originally for woodwinds. Each recital included music of all style periods, from either the Renaissance or baroque through the twentieth century. While most of the music I performed was for solo trombone and piano, The Bach *Cello Suite No.2* was for unaccompanied trombone, and

there were two chamber works including a Corelli *Trio Sonata* and a brass quintet arrangement of a madrigal by Gesualdo.

Performance and detailed research of this repertoire has opened up new depths of musical knowledge and understanding for me. In studying string, vocal, and woodwind repertoire I explored each instrument's technical and musical accessibilities, unique approach to phrasing, limitations, and learned how composers from different time periods wrote for them. This project will serve as a pedagogical guide by exposing repertoire of various musical instruments and time periods, in conjunction with standard and new trombone repertoire.

**Transcriptions and Arrangements of String, Vocal, and  
Woodwind Repertoire Adapted for Trombone**

**by**

**Stephen Omelsky**

Dissertation submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park, in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts  
2014

Advisory Committee:

Dr. Michael Votta, Chair  
Professor Robert Dorfman, Dean's Representative  
Professor Craig Mulcahy  
Professor Matthew Guilford  
Professor Robert DiLutis

## TABLE OF CONTENTS FOR THE RECORDINGS

### **Dissertation Recital #1: October 27, 2013**

Track 01	Brahms
Track 02	Vivaldi, I
Track 03	Vivaldi, II
Track 04	Vivaldi, III
Track 05	Vivaldi, IV
Track 06	Massenet
Track 07	Bach, Prelude
Track 08	Bach, Allemande
Track 09	Bach, Courante
Track 10	Bach, Sarabande
Track 11	Bach, Gigue
Track 12	Debussy
Track 13	Corelli, I
Track 14	Corelli, II
Track 15	Corelli, III
Track 16	Corelli, IV

### **Dissertation Recital #3: April 2, 2014**

Track 01	Galliard, I
Track 02	Galliard, II
Track 03	Galliard, III
Track 04	Galliard, IV
Track 05	Galliard, V
Track 06	Schumann, I
Track 07	Schumann, II
Track 08	Schumann, III
Track 09	Hindemith, I
Track 10	Hindemith, II
Track 11	Saint-Saëns, I
Track 12	Saint-Saëns, II

### **Dissertation Recital #2: February 23, 2014**

Track 01	Gesualdo Quintet, I
Track 02	Gesualdo Quintet, II
Track 03	Gesualdo Quintet, III
Track 04	Brahms, I
Track 05	Brahms, II
Track 06	Brahms, III
Track 07	Brahms, IV
Track 08	Rachmaninoff
Track 09	Debussy
Track 10	Mahler, I
Track 11	Mahler, II
Track 12	Mahler, III
Track 13	Mahler, IV
Track 14	Ravel

## TABLE OF CONTENTS FOR THE WRITTEN MATERIAL

Page ii	Table of Contents for the Recordings
Page iii	Table of Contents for the Written Material
Page 1	Recital Repertoire List
Page 2	Program from Recital #1
Page 4	Program Notes from Recital #1
Page 10	Program from Recital #2
Page 11	Program Notes from Recital #2
Page 22	Program from Recital #3
Page 23	Program Notes from Recital #3
Page 28	Representative College Level Solo Repertoire
Page 30	Annotated Bibliography

## RECITAL REPERTOIRE LIST

### Recital 1: String Transcriptions

Johannes Brahms, *Cello Sonata No. 2* (1886)  
Antonio Vivaldi, *Cello Sonata No. 3* (1730)  
Johann Sebastian Bach, *Cello Suite No. 2* (1720)  
Claude Debussy, *Sonata for Cello and Piano* (1915)  
Jules Massenet, *Meditation*, from *Thaïs* (1894)  
Arcangelo Corelli *Sonata de Chiesa* (1689)

### Recital 2: Vocal Transcriptions

Carlo Gesualdo, *Three Madrigale* (1611)  
Johannes Brahms, *Four Serious Songs* (1896)  
Sergei Rachmaninoff, *Vocalise* (1912)  
Claude Debussy, *Beau Soir* (1883)  
Gustav Mahler, *Songs of a Wayfarer* (1885)  
Maurice Ravel, *Kaddish* (1915)

### Recital 3: Woodwind Transcriptions

Johann Ernst Galliard, *Sonata No.1* (1733)  
Robert Schumann, *Three Romances* (1849)  
Paul Hindemith, *Sonata for Bassoon* (1938)  
Camille Saint-Saëns, *Sonata for Bassoon* (1921)

**PROGRAM FROM RECITAL #1**

*Sonata No. 2 in F Major for piano and cello*

Johannes Brahms  
(1833-1897)

Transcribed by Ralph Sauer

I. Allegro vivace

*Sonata No. 3 for cello and basso continuo*

Antonio Vivaldi  
(1678-1741)

I. Largo  
II. Allegro  
III. Largo  
IV. Allegro

*Meditation from Thaïs*

Jules Massenet  
(1842-1912)

Transcribed by Scott Hartman

**- - Intermission - -**

*Suite No. 2 in D minor for unaccompanied cello*

Johann Sebastian Bach  
(1685-1750)

Edited by Mark Lusk  
and Stephen Omelsky

I. Prélude  
II. Allemande  
III. Courante  
IV. Sarabande  
V. Gigue

*Sonata for Cello and Piano*

Claude Debussy  
(1862-1918)

Edited by Janos Starker  
and Stephen Omelsky

I. Prologue

*Sonata De Chiesa, Op.3, No.7*

Arcangelo Corelli  
(1653-1713)  
Edited by Janos Starker

- I. Grave
- II. Allegro
- III. Adagio
- IV. Allegro

## PROGRAM NOTES FROM RECITAL #1

### Transcriptions and Arrangements of String, Vocal, and Woodwind Repertoire

#### Adapted for Trombone

#### Recital 1, String Transcriptions

#### **Johannes Brahms *Sonata No. 2 for Cello and Piano*, 1<sup>st</sup> movement (1886)**

Johannes Brahms followed in the footsteps of Johann Sebastian Bach and Ludwig van Beethoven. Brahms composed for voice, chorus, piano, symphony orchestra, and chamber ensembles. Among his most famous compositions are the *Two Serenades for Orchestra*, four symphonies, a *Violin Concerto*, a *Double Violin Concerto* and his *Academic Festival* and *Tragic* overtures.

*Sonata No. 2*, the second of two cello sonatas, was written for the cellist Robert Hausmann, a good friend of Brahms and member of the Joachim String Quartet. Hausmann premiered many of Brahms' works, and surely inspired his cello writing. At the time of the sonata's premier, critic Eduard Hanslick wrote "In the *Cello Sonata*, passion rules, fiery to the point of vehemence, now defiantly challenging, now painfully lamenting. How boldly the first *Allegro* theme begins, how stormily the *Allegro* flows!"<sup>1</sup> The influence of Beethoven's classical boldness was showing an influence in the form of a Brahmsian romantic boldness. At the time of Brahms' death in 1897, the sonata was widely considered unpopular due to its use of fragments rather than the common practice of continuous melody, as well as use of dissonant harmonies and minor key areas.

---

<sup>1</sup> Henken, John. "Cello Sonata No. 2 in F Major", Accessed on October 24, 2013, <http://www.laphil.com/philpedia/music/cello-sonata-no-2-f-major-op-99-johannes-brahms>

### **Antonio Vivaldi Sonata No.3 for Cello and Piano (1720-1730)**

The Italian composer Antonio Vivaldi is recognized as one of the greatest baroque composers due to his prolific violin writing and establishment of the three-movement concerto form. He composed over 400 concerti for one or more instruments. A violinist himself, he composed mostly for the instrument, but wrote for other string and wind instruments as well. His best-known compositions are a set of four violin concertos called the *Four Seasons*, published in 1725. Vivaldi's compositions are known for their playful style and innovative harmonic and melodic contrasts. His concertos in particular had a deep influence on Johann Sebastian Bach's compositions.

Vivaldi composed about 60 sonatas for violin, cello and wind instruments. Six cello sonatas were published in 1740, each following a four-movement structure of *Largo, Allegro, Largo, Allegro*. He composed three additional cello sonatas that were never published. The cello sonatas closely resemble Vivaldi's twelve "Manchester" violin sonatas in that each movement is a binary form with two repeated sections. The third movements are usually different from the others as they are in a different key. Vivaldi used the cello to exploit two things: its versatility including wide leaps, string crossings and wild scale passages, and second as a bass instrument that could play a bass line and ornament. The first and third movements of the *Third Sonata* contain a unique and expressive quality in a thoughtful, contemplative, and even melancholic way that is captured so well by Vivaldi.

### **Jules Massenet *Meditation* from *Thaïs* (1894)**

The French composer Massenet is best known for his operas and beautiful melodies. He composed over 30 operas, oratorios, cantatas, works for orchestra, incidental music, songs and song cycles. Unlike most prolific composers who created their compositions at the piano, Massenet developed his completely from his imagination. This unique ability helped him to become such a great orchestrator. His most popular operas are *Manon*, *Werther*, *Esclarmonde*, and *Thaïs*.

*Meditation* is a symphonic intermezzo featuring a violin solo in between the scenes of act two. In act one, Athanael, a cenobite monk, encounters Thaïs. She is an upper class, hedonistic courtesan who values her outward beauty and worships Venus, the goddess of love. Athaniel tries to save her by converting her to Christianity. In scene one, he tells her of the difference between her love (profane), and his love (holy). She becomes confused when she is convinced that eternal life can come only through Athanael's religion, Christianity. She demands to be alone, as she needs time to settle her confused thoughts. Her thoughts are suggested in the beautiful *Meditation* intermezzo in between scene one and scene two. The next day Thaïs has decided to travel with Athanael to the desert to lead a holy life.

## **Johann Sebastian Bach *Cello Suite No. 2* (1720)**

To strip human nature until its divine attributes are made clear, to inform ordinary activities with spiritual fervor, to give wings of eternity to that which is most ephemeral; to make divine things human and human things divine; such is Bach, the greatest and purest moment in music of all time. - Pablo Casals <sup>2</sup>

Regarded as one of the greatest composers of all time, J.S. Bach was also an organist, harpsichordist, violist and violinist. In addition to his six *Cello Suites*, some of his best-known works include the *Brandenburg Concertos*, the *Mass in B minor*, *The Well-Tempered Clavier*, partitas, cantatas, among many other great works. Bach had a special talent for contrapuntal and motivic control in his compositions.

The six *Cello Suites* highlight the cello's low register and are considered extremely difficult to perform for any cellist. Bach took the common baroque dance suite form: *allemande*, *courante*, *sarabande*, and *gigue*, then added the *prelude* and *minuet and trio* movements to his *Second Suite*. The *prélude* is an introductory movement that establishes the key with a sense of rhythmic freedom and loose thematic construction. The *allemande* in a binary form, played moderately slow, and lacks a clear sense of melodic phrasing. The *courante* translates literally to running, is written in a fast triple meter, with triadic and scalar configuration. The *sarabande* is slow and majestic, in a triple meter, including a characteristic accented dotted note on the second beat, and has a simple melody that allows for plenty of ornamentation. The *gigue* has elements of both the French and Italian schools of this dance movement. This movement features triadic

---

<sup>2</sup> Gordon, David, "Reflections on Bach". Carmel Bach Festival, 2004, Accessed November 18, 2013, <http://www.spiritsound.com/bachquotes.html>

and sequential lines, a fast triple meter, and four to eight measure phrases. The *Cello Suites* have been arranged for many different instruments. For trombonists it is particularly challenging to choose places to breathe to maintain a sense of natural phrasing. Trombonists must also choose which notes to play in the three- and four-part chords that Bach wrote for the cello. This suite also includes a *minuet and trio* movement that will be omitted from today's program.

### **Claude Debussy *Sonata for Cello and Piano* (1915)**

Of all the musicians who ever lived, Claude Debussy was one of the most original and most adventurous; at the same time, unlike many original adventurers, he was a consummate master within the limits of his exquisite style"

- William W. Austin <sup>3</sup>

Along with Maurice Ravel, Claude Debussy's composition style was very much associated with the impressionistic art movement in 19<sup>th</sup> century Paris. The famous impressionistic painter Claude Monet used a painting technique that created smoky, hazy and somewhat blurred images to provide an impression of a scene rather than a precise one. Debussy drew parallels with impressionism in music by creating ambiguous tonal centers and fragmented melodies. He frequently used non-traditional whole-tone, chromatic, and pentatonic scales in his music that stretched the boundaries of tonal music.

---

<sup>3</sup> Jeziro, Jan. "Cello Sonata", *A Musical Feast*, November 14, 2010, Accessed October 18, 2013, [http://www.amusicalfeast.com/program\\_notes\\_-\\_november\\_14\\_\\_2.html](http://www.amusicalfeast.com/program_notes_-_november_14__2.html)

Of six planned sonatas for different instruments, the *Cello Sonata* was one of only three sonatas completed before the composer's death. The work as a whole is relatively short and is considered one of the finest masterpieces in the cello repertoire. The prologue makes use of characteristic mode changes, whole-tone and pentatonic scales. The sonata also uses extended techniques for cello that cannot be replicated exactly on the trombone. The original score asks for harmonics, and cello mute. Some of these techniques are omitted in this performance, however the written harmonic notes are played at pitch. The sonata is very challenging even with limited use of these extended techniques.

### **Arcangelo Corelli *Sonata da Chiesa Op.3, No.7 (1689)***

The Italian violinist and composer Arcangelo Corelli was one of the most significant composers of the baroque era. He is known for developing the concerto grosso and trio sonata. One of his most famous works is the *Christmas Concerto* written for four strings and continuo in six movements. Corelli's model of the concerto form influenced composers after him such as Torelli, Vivaldi, and Handel.

Many style characteristics of Corelli's music come across clearly in his *Sonata de Chiesa Op. 3, No.7*. Opus 3 set is originally scored for two violins, cello and continuo, and consists of only 12 of Corelli's 48 trio sonatas. In the two largo movements, there is clearly directional harmony with lots of harmonic suspensions that create a beautiful color with dramatic tension. The allegro movements have imitation between the three voices and melodic sequencing.

## PROGRAM FROM RECITAL #2

### *Three Madrigale*

Carlo Gesualdo  
(1561-1613)  
Arranged by Horst Hoffer

- I. Gia piansi nel dolore
- II. Ancide sol la morte
- III. Quando ridente e bella

### *Four Serious Songs Op.121*

Johannes Brahms  
(1833-1897)  
Edited by Barnaby Kerekes

- I. Andante
- II. Andante
- III. Grave
- IV. Andante con moto ed anima

### *Vocalise Op. 34, No.14*

Sergei Rachmaninoff  
(1873-1943)  
Edited by Keith Brown

- - **Intermission** - -

### *Beau Soir*

Claude Debussy  
(1862-1918)  
Transcribed by Alexandre Gretchaninoff

### *Songs of a Wayfarer*

Gustav Mahler  
(1860-1911)  
Transcribed by Douglas Sparks

- I. Wenn mein Schatz Hochzeit macht
- II. Ging heut' morgens ubers Feld
- III. Ich hab' ein gluhend Messer
- IV. Die zwei blaumen Augen von meinem Schatz

### *Kaddish, from Deux melodies hebraiques*

Maurice Ravel  
(1875-1937)  
Transcribed by Scott Hartman

**PROGRAM NOTES FROM RECITAL #2**  
**Transcriptions and Arrangements of String, Vocal, and Woodwind Repertoire**  
**Adapted for Trombone**  
**Recital 2, Vocal Transcriptions**

**Carlo Gesualdo *Three Madrigale* (1611)**

The late renaissance Italian composer Carlo Gesualdo is best known for his madrigals of five or more voices. He composed six books of madrigals over his lifetime, all of which were written for singers with no instrumental accompaniment. Particularly his late madrigals display melodic extravagance, wide variations of rhythm, frequent pauses, and heavy use of chromaticism and dissonance to emphasize text expression. Compared to his contemporaries, Gesualdo's music was much more adventurous and wild. Perhaps his music reflects some of his personal life as he was married twice. His first wife was Maria d' Avalos who hid an affair from Carlo for about two years. Upon learning of his wife's unfaithfulness, he murdered her and her lover. While Gesualdo's style did not significantly influence composers immediately following him, he made a larger impact on twentieth century composers like Franz Hummel, and Igor Stravinsky.

Horst Hoffer selected these three madrigals from Gesualdo's book six collection of five-voice madrigals completed in 1611. The titles translate as follows: *Giá piansi nel dolore* (Yes I cried in pain), *Ancide sol la morte* (Death alone can kill), and *Quando ridente e bella* (When lovely and laughing).

**1. *Gia piansi nel dore***

Formerly I wept in my grief;  
now my heart rejoices

because my sweetheart says:

"I, too, burn for you".

Then let troubles fly, and let sad  
weeping  
now be changed to sweet and happy  
singing.

## 2. **Ancide sol la morte**

Death alone can kill,  
and you, my heart, who are my life,  
cannot kill me  
with the sweet blows of your beautiful  
eyes.

I, dying for you, would die happily  
if my mortal wound

should issue from your lively beauty.

## 3. **Quando ridente e bella**

When smiling and beautiful,  
prettier than any star,  
Licori reveals herself to me,  
and lascivious Cupids play with her;  
I rejoice and with such joy abound,  
that the whole world rejoices at my joy.

## **Johannes Brahms *Four Serious Songs Op.121 (1896)***

As one of the most influential composers of the nineteenth century, Johannes Brahms followed in the footsteps of Johann Sebastian Bach and Ludwig van Beethoven. Brahms composed for voice, chorus, symphony orchestra, and chamber ensembles. He composed 196 German Lieder in 32 published collections. Opus 121 was composed the year before his death and the same year as his good friend Clara Schumann's death. Brahms was a close friend with the Schumann family and when Robert attempted suicide and was put into a mental hospital, Johannes and Clara became very close. He moved

into the Schumann household to help take care of the children. While there is no proof that they were ever lovers, they shared a life-long, emotionally passionate relationship.

In a letter to Marie and Eugenie Schumann, just after Clara's passing, Brahms gives an ambiguous intent on his new composition. Clara Schumann passed away on May 20, 1896.

I wrote them (*Four Serious Songs*) during the first weeks of May. I thought that I had no need to fear worse news about your mother. But something often stirs and speaks within a person, almost unconsciously and sometimes it manifests itself as poetry or music.<sup>4</sup>

The text of the first three songs is from the Old Testament and they describe death and how short life is. The text of the fourth song is taken from the New Testament and focuses on faith, hope, and charity.

---

<sup>4</sup> Frisch, Walter. *Brahms and His World*, (Princeton: Princeton University Press, 2009), 270.

### **Song 1**

For that which befalleth the sons of men  
befalleth beasts;  
even one thing befalleth them:  
as the one dieth, so dieth the other;  
yea, they have all one breath;  
so that a man hath no preeminence  
above a beast:  
for all is vanity.

--All go unto one place;  
all are of the dust,  
and all turn to dust again.

Who knoweth the spirit of man  
that goeth upward,  
and the spirit of the beast that goeth  
downward  
to the earth?

Wherefore, I perceive that there is  
nothing better,  
than that a man should rejoice in his

own works;  
for that is his portion:  
for who shall bring him  
to see what shall be after him?

### **Song 2**

So I returned, and considered  
all the oppressions that are done  
under the sun:  
and behold, the tears of such  
as were oppressed, and they had no  
comforter;  
and on the side of their oppressors  
there was power;  
but they had no comforter.

Wherefore I praised the dead  
which are already dead  
more than the living  
which are yet alive.  
--Yea, better is he than both they, which

hath not yet been,  
who hath not seen the evil work  
that is done under the sun.

### **Song 3**

O death, how bitter  
is the remembrance of thee to a man  
that liveth at rest in his possessions,  
unto the man that hath nothing to vex  
him,  
and that hath prosperity in all things:  
yea, unto him that is yet able to receive  
meat!  
O death, how well you serve.

O death, acceptable is thy sentence unto  
the needy,  
and to him whose strength faileth, that is  
now in the last age,  
and is vexed with all things,  
and to him that despaireth,  
and hath lost patience!  
O death, how acceptable is thy sentence!

### **Song 4**

Though I speak with the tongues of men  
and of angels,  
and have not charity,  
I am become as sounding brass,  
or a tinkling cymbal.

And though I have the gift of prophecy,  
and understand all mysteries,  
and all knowledge;  
and though I have all faith,  
so that I could remove mountains,  
and have not charity,  
I am nothing.

And though I bestow all my goods to  
feed the poor,  
and though I give my body to be burned,  
and have not charity,  
it profiteth me nothing.



mysticism and otherworldliness, with a strong sense of mortality. The text is from a poem by Paul Bourget. Debussy's most famous composition from his early period was *Clair de Lune* from his *Suite Bergamasque* in 1890. The title *Beau Soir* translates to beautiful evening.

**Beau Soir:**

When the rivulets are rosy in the setting sun,  
And a mild tremor runs over the wheat fields,  
An exhortation to be happy seems to emanate from things  
And rises towards the troubled heart.

An exhortation to enjoy the charm of being alive  
While one is young and the evening is beautiful,  
For we are going on, as this stream goes on:  
The stream to the sea, we to the grave.

**Gustav Mahler *Songs of a Wayfarer* (1885)**

The Austrian conductor and composer Gustav Mahler is known for bridging the gap between the late romantic to the twentieth century modernism style. Among his best-known works are his ten symphonies and art songs. He was only a part-time composer as he earned his living as a conductor. Mahler combined aspects of the art song into his symphonies, as he quotes parts of his *Songs of a Wayfarer* in his *First Symphony*. As he

conducted most of his career in Europe, he made his American debut at the Metropolitan Opera in 1908, and later became the music director of the New York Philharmonic.

*Songs of a Wayfarer* was his first song cycle, although he had composed other art songs previously. The work is intended for low voice but is frequently performed by female vocalists. This song cycle is a reflection of Mahler's personal life as he wrote it during his broken love affair with the soprano Johanna Richter. Mahler wrote the lyrics himself, with a strong influence from a collection of German folk poetry called *Des Knaben Wunderhorn*.

**1. Wenn mein Schatz Hoch zeit macht**

When my darling has her wedding-day,  
her joyous wedding-day,  
I will have my day of mourning!  
I will go to my little room,  
my dark little room,  
and weep, weep for my darling,  
for my dear darling!

Blue flower! Do not wither!  
Sweet little bird - you sing on the green  
heath!  
Alas, how can the world be so fair?  
Chirp! Chirp!

Do not sing; do not bloom!

Spring is over.  
All singing must now be done.  
At night when I go to sleep,  
I think of my sorrow,  
of my sorrow!

**2. Ging heut' morgens ubers Feld**

I walked across the fields this morning;  
dew still hung on every blade of grass.  
The merry finch spoke to me:  
Hey! Isn't it? Good morning! Isn't it?  
You! Isn't it becoming a fine world?  
Chirp! Chirp! Fair and sharp!

How the world delights me!"

Also, the bluebells in the field  
merrily with good spirits  
tolled out to me with bells (ding, ding)  
their morning greeting:  
"Isn't it becoming a fine world?  
Ding, ding! Fair thing!  
How the world delights me!"

And then, in the sunshine,  
the world suddenly began to glitter;  
everything gained sound and color  
in the sunshine!  
Flower and bird, great and small!  
"Good day, is it not a fine world?  
Hey, isn't it? A fair world?"

Now will my happiness also begin?  
No, no - the happiness I mean  
can never bloom!

### **3. Ich hab' ein gulhend Messer**

I have a red-hot knife,  
a knife in my breast.  
O woe! It cuts so deeply  
into every joy and delight.  
Alas, what an evil guest it is!  
Never does it rest or relax,  
not by day or by night, when I would  
sleep.

O woe!  
When I gaze up into the sky  
I see two blue eyes there.  
O woe! When I walk in the yellow field,  
I see from afar her blond hair  
waving in the wind.

O woe!  
When I start from a dream  
and hear the tinkle of her silvery laugh,  
O woe!  
Would that I lay on my black bier  
Would that I could never again open my  
eyes!

**4. Die zwei blaumen Augen von  
meinem Schatz**

The two blue eyes of my darling -  
they have sent me into the wide world.  
I had to take my leave of this well-  
beloved place!  
O blue eyes, why did you gaze on me?  
Now I will have eternal sorrow and  
grief.

I went out into the quiet night  
well across the dark heath.

To me no one bade farewell.  
Farewell! My companions are love and  
sorrow!

On the road there stands a linden tree,  
and there for the first time I found rest in  
sleep!

Under the linden tree  
that snowed its blossoms onto me -  
I did not know how life went on,  
and all was well again!

All! All, love and sorrow  
and world and dream!

**Maurice Ravel *Kaddish*, from *Deux melodies Hebraiques* (1915)**

Along with Debussy, Maurice Ravel was a prominent composer in the French impressionistic movement. Much of his compositions in piano, chamber, orchestral and vocal music are standards in the concert repertoire. Among his best known works for orchestra include *Daphnis et Chloe*, his arrangement of Modest Mussorgsky's *Pictures at an Exhibition*, and *Bolero*.

*Kaddish* is the first of two songs from his *Deux melodies Hebraiques*, written at the beginning of World War One. *Kaddish* is a hymn of praise found in the Jewish prayer service. Its central theme is the magnification and sanctification of God's name.

It is most commonly used as a mourning prayer for a funeral. Mourners use the prayer to show that despite the loss, they still praise God.

**Kaddish Prayer:**

Glorified and sanctified be God's great name throughout the world which He has created according to His will. May He establish His kingdom in your lifetime and during your days, and within the life of the entire House of Israel, speedily and soon; and say, Amen.

May His great name be blessed forever and to all eternity.

Blessed and praised, glorified and exalted, extolled and honored, adored and lauded be the name of the Holy One, blessed be He, beyond all the blessings and hymns, praises and consolations that are ever spoken in the world; and say, Amen.

May there be abundant peace from heaven, and life, for us

and for all Israel; and say, Amen.

He who creates peace in His celestial heights, may He create peace for us and for all Israel; and say, Amen.

**PROGRAM FROM RECITAL #3**

*Sonata No.1*

Johann Ernst Galliard  
(1687-1749)

Arranged by John Glenesk Mortimer  
Edited by Stephen Omelsky

- I. Cantabile
- II. Moderato spiritoso
- III. Largo
- IV. Hornpipe
- V. Vivace

*Three Romances Op.94*

Robert Schumann  
(1810-1856)

Edited by Keith Brown

- I. Nicht schnell
- II. Einfach, innig
- III. Nicht schnell

**-- Intermission --**

*Sonata for Bassoon*

Paul Hindemith  
(1895-1963)

- I. Leicht bewegt
- II. Langsam. Marsch. Pastorale

*Sonata for Bassoon*

Camille Saint-Saëns  
(1860-1911)  
Edited by Stephen Omelsky

- I. Allegro moderato
- III. Molto adagio / Allegro moderato

**PROGRAM NOTES FROM RECITAL #3**  
**Transcriptions and Arrangements of String, Vocal, and Woodwind Repertoire**  
**Adapted for Trombone**  
**Recital 3, Woodwind Transcriptions**

**Johann Ernst Galliard *Sonata No.1* (1733)**

As a talented oboist and recorder player, Galliard began his musical career by performing his own compositions. He performed in a chamber ensemble for George, Prince of Denmark. Later he became chapel-master of Somerset House in England. His status as a composer was always beneath that of his contemporaries, as Handel and Bononcini worked for the highest royalties. He joined Handel's Italian Opera in 1713 as oboe soloist. He composed music for The Morning Hymn of Adam and Eve and Milton's Paradise Lost, in the cantata style. He composed and published several cantatas, songs, and pieces for various orchestral instruments. He also composed music for several plays including Julius Caesar, Pan and Syrinx, Jupiter and Europa, among others. His instrumental compositions include *Six Sonatas for Flute*, *Six solos for the Violoncello*, and *Six Sonatas for Bassoon or Violoncello and Harpsichord*.

As a characteristic work of the baroque, the *First Sonata* is filled with contrasting movements and sections within movements. Repeated sections are intended to give way for virtuosic ornamentation by the bassoon for embellishment. The first movement, Cantabile, is a slower and more lyrical introductory movement with chopped phrases. The second movement is a livelier dance rhythm in 6/8. It contains sharp dynamic contrasts and opportunities for creative ornamentation. The third movement is slow and majestic. Similar to the first movement, it has chopped phrases in groups with lyrical moments. The Hornpipe movement is fast with clear phrase structures. The final movement is in a fast dance style with a lyrical middle section.

### **Robert Schumann *Three Romances Op. 94* (1849)**

Even though he only lived to the age of forty-six, Schumann is regarded as one of the greatest composers of the Romantic era. He was a successful pianist but was limited in his abilities due to a permanent injury to his hand. As a composer, he wrote exclusively for the piano until 1840, and went on to write in many genres. His best-known compositions are his symphonies, song cycles including the *Dichterliebe*, and the *Kinderzenen* for solo piano. Much of Schumann's life was a struggle. He married the pianist and composer Clara Wieck in 1840 against her father's wishes. They went on to have eight children together. In the years just after their marriage Schumann went through periods of prolific writing and serious mental breakdown. Many of Schumann's most successful works were published between 1845 and 1850, and were given reviews that named him the successor to Beethoven. In September of 1849 Schumann wrote to F. Brendel speaking of his recent composition success:

...but I may tell you in confidence that my *Jugendalbum*, for instance, has a sale equaled by a few, if any among recent compositions. This I have from the publisher himself; and many of my books of songs enjoy the same popularity.<sup>5</sup>

He is known for mentoring Johannes Brahms in theory and composition. In his thirties he developed a nervous system disorder that eventually lead him to attempt suicide and be put in a mental asylum. The close family friend, Johannes Brahms would move into the Schumann household to help take care of the Schumann family.

---

<sup>5</sup> Storck, Karl. *The Letters of Robert Schumann*, (New York: E.P. Dutton and Company, 1907) 264.

For oboists, the *Three Romances Op.94* is a standard solo piece in the repertoire that is known for its simplicity, song-like nature, and challenging phrase lengths. The pieces were written at a time when Schumann was composing many songs. The first movement is intended to be played not too quickly, and to represent a gentle song. The second movement is the most popular and often recorded, is marked simple and passionate or heartfelt. Clara mentioned in her diary that there is a spring-like joy in the attractive melody of the second movement. The stormy middle section is a perfect example of Schumann's mature style. The final romance returns to the simple song like-style of the first. The work has been transcribed and performed on various instruments including the clarinet, violin, and the trombone.

### **Paul Hindemith *Bassoon Sonata (1938)***

Paul Hindemith was a violist, theorist, composer and conductor. He is known as one of the most significant German composers of the twentieth century. His early works are in the late romantic style. He composed in the expressionistic style of early Schoenberg before developing a more contrapuntally complex style in the 1920's. Hindemith is known as a neoclassical composer as he was influenced by the contrapuntal nature of Johann Sebastian Bach and Max Reger. His use of quartal and quintal harmonies are a hallmark of his composition style. Among his most famous works include; *Mathis der Maler*, *Symphonic Metamorphosis of themes by Carl Maria von Weber*, and *Symphony in B-flat* for concert band.

Hindemith composed a total of twenty-five sonatas for almost every instrument in the orchestra. In the *Bassoon Sonata*, the first movement has a melody with atonal

repetitions and later a chordal based accompaniment. The slow movement has a static melody over an impressionistic yet repetitive accompaniment. This section leads directly to the trio that features elaborate counterpoint writing. The final pastoral movement reinterprets the first movement, but ends on a b-flat minor chord instead of the first movement's b-flat major chord.

### **Camille Saint-Saëns *Bassoon Sonata* (1921)**

What gives Sebastian Bach and Mozart a place apart is that these two great expressive composers never sacrificed form to expression. As high as their expression may soar, their musical form remains supreme and all-sufficient.<sup>6</sup>

- Camille Saint-Saëns

The French composer Camille Saint-Saëns was a composer, conductor, pianist and organist in the romantic era. He developed perfect pitch as a child and offered to perform any Beethoven piano sonata from memory at his first recital when he was ten years old. He can be classified as a romantic and early twentieth century composer, as elements of these time periods are apparent in his music. Saint-Saëns was particularly brilliant in his abilities of musical assimilation, memory, and inventiveness. Mozart, Beethoven and Robert Schumann heavily influenced his composition style. His compositions after 1900 showed more influence from contemporaries like Liszt and Ravel. Much of his writing is heavily chromatic with extended harmonies that reflect twentieth century sonorities. His most famous compositions include; *Carnival of the*

---

<sup>6</sup> Fisk, Josiah, *Composers on Music, Eight Centuries of Writings*, (New Jersey: Northeastern University Press, 1997).

*Animals, Dance macabre, the opera Sampson and Delilah, Piano Concerto No. 2, Cello Concerto No. 1, and his Symphony No. 3.*

He composed three sonatas in the year of his death; for oboe, clarinet and lastly bassoon. The *Bassoon Sonata* features clear harmonic lines in the bassoon, and a piano part that provides a harmonic and textural framework. The composer's intent while composing these sonatas was clear: "I am using the last of my energy to broaden the repertoire of those instruments that are otherwise so neglected". The *Bassoon Sonata* is a staple solo work in the repertoire due to its idiomatic writing for bassoon and the piano.

## REPRESENTATIVE COLLEGE LEVEL SOLO REPERTOIRE

- Freshman,     *Telemann Sonata in F minor*  
  
                  *Guilmant Morceau Symphonique*  
  
                  *Galliard Sonata No.1 for Bassoon \**  
  
                  *Ravel, Kaddish \**
- Sophomore,   *Weber Romanza Appassionata*  
  
                  *Ewazen Sonata*  
  
                  *Mahler, Songs of a Wayfarer \**  
  
                  *Hindemith, Bassoon Sonata \**
- Junior,         *Grondahl Concerto*  
  
                  *Wagenseil Alto Trombone Concerto*  
  
                  *Gesualdo Three Madrigals for Brass Quintet \**  
  
                  *Vivaldi Cello Sonata No. 3 \**
- Senior,         *Castèrède Sonatine*  
  
                  *Tomasi Concerto*  
  
                  *Bach Cello Suite No. 2 \**  
  
                  *Saint-Saëns Sonata for Bassoon \**

Masters,      Ropartz *Piece in E-flat Minor*  
                  David *Concertino*  
                  Debussy *Cello Sonata, Prelude* \*  
                  Massenet *Meditation* \*

Doctorate,     Arnold *Fantasy*  
                  Albrechtsberger *Alto Trombone Concerto*  
                  Debussy *Beau Soir* \*  
                  Schumann *Three Romances*\*

\* indicates repertoire from dissertation recitals

## ANNOTATED BIBLIOGRAPHY

- Bianconi, Lorenzo. "Gesualdo, Carlo, Prince of Venosa, Count of Conza." *Grove Music Online. Oxford Music Online*. Oxford University Press. Accessed February 13, 2014. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10994>.
- Bozarth, George S, and Frisch, Walter. "Brahms, Johannes." *Grove Music Online. Oxford Music Online*. Oxford University Press. Accessed January 21, 2014. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51879>.
- Daverio, John and Sams, Eric. "Schumann, Robert." *Grove Music Online. Oxford Music Online*. Oxford University Press. Accessed April 16, 2014. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40704>.
- Fisk, Josiah, *Composers on Music, Eight Centuries of Writings*, New Jersey: Northeastern University Press, 1997.
- Fiske, Roger and King, Richard G. "Galliard, John Ernest." *Grove Music Online. Oxford Music Online*. Oxford University Press. Accessed March 5, 2014. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10555>.
- Franklin, Peter. "Mahler, Gustav." *Grove Music Online. Oxford Music Online*. Oxford University Press. Accessed February 15, 2014. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40696>.
- Frisch, Walter. *Brahms and His World*, Princeton: Princeton University Press, 2009.
- Gordon, David, "Reflections on Bach". Carmel Bach Festival, 2004. Accessed November 18, 2013. <http://www.spiritsound.com/bachquotes.html>
- Greybill, Roger. "Harmonic Circularity in Brahms's F Major Cello Sonata: An Alternative to Schenker's Reading in 'Free Composition'." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. Accessed on October 17, 2013. <http://www.jstor.org/stable/745791>
- Harrison, Max. *Rachmaninoff, Life, Works, Recordings*, London: Continuum Inc., 2005.
- Henken, John. "Cello Sonata No. 2 in F Major", Accessed on October 24, 2013. <http://www.laphil.com/philpedia/music/cello-sonata-no-2-f-major-op-99-johannes-brahms>
- Jeziro, Jan. "Cello Sonata", *A Musical Feast*, November 14, 2010. Accessed October 18, 2013. [http://www.amusicalfeast.com/program\\_notes\\_-\\_november\\_14\\_\\_2.html](http://www.amusicalfeast.com/program_notes_-_november_14__2.html)

- Kelly, Barbara L. "Ravel, Maurice." *Grove Music Online. Oxford Music Online.* Oxford University Press. Accessed February 20, 2014.  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/52145>.
- Lesure, François and Howat, Roy. "Debussy, Claude." *Grove Music Online. Oxford Music Online.* Oxford University Press. Accessed January 24, 2014.  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/07353>.
- Macdonald Hugh, et al. "Massenet, Jules." *Grove Music Online. Oxford Music Online.* Oxford University Press. Accessed January 29, 2014.  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/51469>.
- Morgan, Robert P. *Source Readings In Music History, Volume 7.* New York: WW Norton & Company, Inc., 1998.
- Nectoux, Jean-Michael. *The Correspondence of Camille Saint-Saens and Gabriel Faure; Sixty Years of Friendship,* Burlington: Ashgate Publishing Company, 2004.
- Norris, Geoffrey. "Rachmaninoff, Serge." *Grove Music Online. Oxford Music Online.* Oxford University Press. Accessed February 13, 2014.  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/50146>.
- Pasler, Jann. *Camille Saint-Saens; AND HIS WORLD,* Princeton: Princeton University Press, 2012.
- Poultney, David. *Studying Music History, Learning, Reasoning, and Writing About Music History and Literature, Second Edition.* New Jersey: Prentice-Hall, Inc., 1996.
- Randel, Don Michael. *The Harvard Biographical Dictionary of Music.* Cambridge: The Belknap Press of Harvard University Press, 1996.
- Randel, Don Michael. *The New Harvard Dictionary of Music.* Cambridge: The Belknap Press of Harvard University Press, 1986.
- Ratner, Sabina Teller, et al. "Saint-Saëns, Camille." *Grove Music Online. Oxford Music Online.* Oxford University Press. Accessed March 27, 2014.  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/24335>.
- Schubert, Giselher. "Hindemith, Paul." *Grove Music Online. Oxford Music Online.* Oxford University Press. Accessed March 19, 2014.  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/13053>.
- Simon, Henry W. *100 Great Operas And Their Stories.* New York: Anchor Books A Division Of Random House, Inc., 1989.

Storck, Karl. *The Letters of Robert Schumann*, New York: E.P. Dutton and Company, 1907.

Talbot, Michael. "Corelli, Arcangelo." *Grove Music Online. Oxford Music Online*. Oxford University Press. Accessed October 14, 2013.  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/06478>.

Talbot, Michael. "Vivaldi, Antonio." *Grove Music Online. Oxford Music Online*. Oxford University Press. Accessed October 3, 2013.  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40120>.

Wold, Milo. *An Outline History of Western Music, Ninth Edition*. Boston: The McGraw-Hill Companies, Inc., 1998.

Wolff, Christoph, et al. "Bach." *Grove Music Online. Oxford Music Online*. Oxford University Press. Accessed September 29, 2013.  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023>.