

Abstract

Title of dissertation: MUSIC FOR TROMBONE AND VOICE FROM THE
HAPSBURG EMPIRE: AN HISTORICAL OVERVIEW
WITH TENOR TROMBONE TRANSCRIPTIONS

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Compositions featuring voice and obbligato trombone reached an artistic peak in the courts and monasteries of 18th century Austria due to the convergence of several factors. These factors included the influence of Giovanni Gabrieli and the many northern Italian composers who worked at the Austrian courts, the long history of religious connotations of the trombone in Germany and Austria, the high level of trombone playing in the courts of 18th century Vienna and Salzburg, and the unique ability of the trombone to blend with voices.

This document explores the rich history of the trombone and charts the evolution of soloistic trombone writing in vocal music, from the innovations of large scale works by Gabrieli and Schütz to the highly virtuosic obbligato writing of composers in 18th century Austrian monasteries and the courts of Vienna and Salzburg. This exploration takes place through discussion of general trends in trombone writing as well as by examination of specific selected pieces that illustrate interesting or unique stylistic features.

The document accompanies recordings of two recitals of Austrian and German music for trombone and voice from the 17th and 18th centuries. The recitals include several transcriptions of music originally written for alto trombone and alto voice into keys that

would be suitable for performance by tenor trombone and tenor voice. This was done with the goal of sparking interest in this repertoire by less experienced trombonists.

This study is in no way intended to be comprehensive. Rather, its goal is to explore the factors that led to a sizable body of unique Austrian trombone compositions at a time when the role of the instrument had diminished greatly elsewhere in Europe.

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WITH
TENOR TROMBONE TRANSCRIPTIONS

by

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Introduction

While the role of the trombone declined significantly in most European countries during the 17th and 18th centuries, Austria was an important center of composition and performance of sacred music for obbligato trombone and voice. This repertoire, written primarily for alto trombone and alto voice, drew on the tradition of religious connotations of the instrument dating back to Martin Luther's translation of the Bible, as well as the northern Italian tradition of prominent trombone writing traceable to Giovanni Gabrieli. Gabrieli had a seminal role in the development of writing for the trombone in the music of Heinrich Schütz and numerous Austrian composers. The synthesis of northern Italian stylistic elements and German religious connotations merged in the unique trombone obbligato repertoire of 18th century Austria. Associations of the trombone with the Virgin Mary were particularly prevalent in the many Marian Antiphons written during this era. The composers of this repertoire worked for the courts of Vienna and Salzburg and for various Austrian monasteries.

This purpose of this doctoral project was twofold. First, a representative sampling of repertoire written primarily for alto trombone and alto voice was presented on two recitals. Selected pieces were transcribed into a register more suitable for performance by tenor trombone and tenor voice for the purpose of making the repertoire more accessible to younger trombonists. The second aim of this project was to trace the rich history of the trombone, along with various spiritual and supernatural associations, and to follow the thread of northern Italian influence on both the trombone obbligato repertoire of the Hapsburg Empire and the music of Heinrich Schütz. This document includes discussions

of selected pieces by composers such as Schütz, Ziani, Fux, Caldara, Zechner, Leopold Mozart, and Wolfgang Amadeus Mozart.

Early History of the Trombone

Although the modern term “trombone” originally comes from the Italian “great trumpet” and the most commonly used term for medieval trombones is the English “sackbut”, the name for the instrument is originally Franco-Spanish in origin. *Sacabouche* is Spanish for “pump” and the French saqueboute translates roughly as “push-pull”. Other names for the instrument abound in medieval Europe, including busine, bucine, pusine, buze, bozine, buzine, and bocine.¹ The earliest antecedents of the trombone were probably slide trumpets, dating back to the Roman Empire. The art of folding brass tubes in order to create a fully chromatic “long trumpet” seems to have been lost upon the fall of the Roman empire, and subsequently rediscovered in Europe during the 13th or 14th century.² A medieval tale from early 14th century France makes mention of “cors crocus”, or “crooked horns”, and several paintings from the same era depicting sackbuts make clear that the medieval trombone was probably in common use by mid 14th century. Accounts of the Great Council of Brandenburg (1414-1418) mention the use of trombones in a street parade. Another historical account provides a dramatic example of the use of sackbuts for grand ceremonial occasions; in 1463, Margaret of Bavaria’s grand entrance into Mantua was accompanied by a huge contingent of 107 trombi, pifari, and tromboni.³ A fresco dated sometime before 1495 by Matteo di Giovanna in the Academia della Bella Arte in Florence includes a trombonist in a wedding ceremony. Perhaps most tellingly,

¹ Kenneth M. Hanlon, “The Eighteenth-Century Trombone: A Study of Its Changing Role as a Solo and Ensemble Instrument” (D.M.A. diss., Peabody Institute, 1989), 1.

² Philip Bate, *The Trumpet and Trombone* (London: W.W. Norton, 1978), 140-142.

³ Bate, 139.

Sebastian Virdung's important treatise of the early 16th century includes a woodcut of a trombone.⁴

The first major school of trombone performance and manufacture was founded in Nuremburg under Hans Neuschel, who received a commission as royal sackbut maker from Maximilian I in the early 16th century. Later in the century he was succeeded by his sons Hans (the younger) and Jorg, who made the oldest extant trombone, dating to 1557. Many of the modern copies of sackbuts made by the German manufacturer Meinl-Lauber are based on mid 16th century designs by the Neuschel family.⁵

The most important development leading to increased performance opportunities for sackbut players was the rise of musician's guilds in the 15th and 16th centuries. These guilds were widespread throughout Europe, providing in many cases stringent guidelines for the recruitment and training of musicians. The guilds were often supported by nobility because of their usefulness in repelling often lawless troupes of vagabond musicians who were wandering across Europe at the time. From the establishment of the earliest musicians guild in Vienna in 1288 ("Brothers of Saint Nicholas") to the last days of the *Stadtpfeiffer* in the early 19th century, the musicians unions performed valuable societal services, including protecting towns against invaders and fire, as well as protecting the economic interests of the musicians themselves.⁶

The most prominent and powerful of all the guilds were the *Stadtpfeiffer* of present day Germany and Austria. This organization started as town watchmen, whose primary responsibilities were warning the townspeople of impending military attack or fire.

⁴ David Ross Manson, "Trombone Obbligatos with Voice in the Austrian Sacred Music of the Seventeenth and Eighteenth Centuries" (D.M.A. diss., University of Cincinnati, 1997), 2.

⁵ Hanlon, 2.

⁶ Hanlon, 3-5.

Because of the utilitarian, outdoor nature of their duties, the early *Stadtpeiffer* provided employment primarily for wind and brass players. A typical early ensemble consisted of “crumhorn, ouerfloten, zinks, and sackbuts”.⁷ One of the most prominent composers for *Stadtpeiffer* was the 17th century Leipzig composer Johann Pezel. Illustrative of the functional nature of this genre is his “Hora Decima” (Music for the 10th Hour”) which was intended to be played from the Leipzig Rathaus tower at 10 AM each morning. The 40 shortpieces are scored for five parts which were very likely performed by the antecedents of the modern brass quintet. The brass quintet at that time was composed of three cornetti and two sackbuts. Many well-meaning contemporary arrangers have created modern editions of this repertoire for two trumpets, horn, trombone, and tuba. In the author’s opinion, the use of tuba in repertoire from this era creates a blend that is inferior to that of a much more homogenous quintet with two trombones, especially in arrangements that score the tuba an octave lower than the original parts.⁸

Such was the influence of the *Stadtpeiffer* on German and Austrian musical life that J.S. Bach and Carl Maria von Weber were from prominent *Stadtpeiffer* families. The guild can also perhaps be held indirectly responsible for the decline of trombone performance skills in the 18th century, due to the versatility expected of members. It was not uncommon for performance expectations to include familiarity with over a dozen instruments and “proficiency” on at least three! Viewed in the modern context of specialization, the following quote by J.J. Quantz should leave no doubt about the “jack of all trades” mentality of the *Stadtpeiffer* that no doubt led to a decline of brass playing skills:

⁷ George B. Lane, *The Trombone in the Middle Ages and Renaissance* (Bloomington: Indiana University Press, 1982), 168-169.

⁸ Bate, 241-2.

“The first instrument which I had to learn was the violin, followed by the oboe and the trumpet! I was most occupied with these three instruments during my years of apprenticeship. I was not spared learning other instruments such as cornet, trombone, French horn, recorder, bassoon, bass viol, cello, viola da gamba, and God knows how many others, which a piper has to be able to play. It is a fact that because one has to learn so many instruments, one always remains a bungler on each.”⁹

J.S. Bach, perhaps because he was from a prominent *Stadtpeiffer* family, was a bit more diplomatic:

“The number of persons engaged for the music is 8, namely 4 *Stadtpeiffer*, 3 professional fiddlers, and one apprentice. Modesty forbids me to speak at all truthfully of their qualities and musical knowledge.”¹⁰

Ironically, the decline in brass performance skills of the *Stadtpeiffer* was mirrored by a corresponding rise in the level of virtuosity among the very best court musicians in the major musical centers in the 17th and 18th centuries. This disparity was due to the fact that the courts typically were not dependent on the members of the *Stadtpeiffer* to staff their orchestras and chamber ensembles. Whereas J.S. Bach relied on a combination of students from St. Thomas Church, professional freelancers, and *Stadtpeiffer* to perform the orchestral parts of his cantatas in Leipzig, the courts at Vienna and Salzburg at their peak had on payroll as many as 70 full time musicians.

In other European countries, there is ample evidence to suggest that the trombone played an important role in court music. Henry VIII valued the instrument enough to hire 10 trombonists and court records of the court of Queen Isabella describe a *Sacabuche* made of silver, with gilded mountings. In the court of France’s Francis I, trombones often accompanied dances, according to records dating to 1518.¹¹

The trombone must have been particularly valued in the Spanish courts of the 16th century, judging from the fact that accounts of Cortes’ Mexican expeditions describe

⁹ Hanlon, 107-8.

¹⁰ Hanlon, 108.

¹¹ F. Galpin, “The Sackbut, Its Evolution and History”, Proceedings of the Musical Association 33rd Session, 1906-7 (London: Novello, 1907), 15.

trombonists who not only entertained the soldiers, but taught Indians to play and make the instruments.

In Venice, Giovanni Gabrieli composed one of the earliest works to specify the use of trombones as well as assigning specific instruments to play the parts. His “Sonata pian’ e forte” from the Symphoniae Sacrae (1597) consisted of two antiphonal choirs employing cornetti and violins, as well as alto, tenor, and bass trombones. This was not a typical practice of the era; there are only two earlier works that specify the use of trombones: music for the wedding of Cosimo I, Duke of Florence (1539) and Diego Ortiz’ Tratado de glosas sobre clausulas (1553).¹² Generally speaking, pre- seventeenth century music does not specify instrumentation; rather publishers usually included the instructions *con ogni sorte di stromenti* (*to be played on every sort of instrument*). This custom makes it rather difficult to discuss performance practices before the time of Monteverdi.¹³

Treatises by Marin Mersenne (*Harmonie Universelle: 1636*), Michael Praetorius (*Syntagma Musicum: 1619*), and Daniel Speer (*Grundrichtiger....Unterricht der musicalischen kunst: 1687*) provide valuable information regarding concepts of tonal quality, instrument construction, part assignment, and articulation practices. In Praetorius’s time, trombones were commonly available in four sizes: Alto (in F or Eb), Tenor (in Bb), Bass (in Eb and F), and Contrabass (in BBb) According to Praetorius, the assignment of alto, tenor, bass, and contra-bass trombone to their proper parts could be understood according to the clef designated for each instrument.¹⁴ This system does not work perfectly, however, and in some cases is not applicable at all, as in Carlo

¹² Hanlon, 5.

¹³ D. Arnold, “Con Ogni Sorte di Stromenti: Some Practical Suggestions,” *Brass Quarterly, II* (Mar.1959), 99.

¹⁴ David M. Guion, “The Trombone: Its History and Music, 1697-1811 (New York, Gordon and Breach, 1988), 13-21,31.

Milanuzzi's Canson a 2 all Bastarda Per il Trombone, "La Guaralda".¹⁵ The inconsistency of Praetorius' system makes discussions of part assignments prior to the seventeenth century speculative, with the exception of the 16th century works discussed above. Mersenne's treatise adds little new information beyond Praetorius's discussions. It is, however, useful as a historical record of French use of the trombone during the early Baroque period. One interesting nugget of information tells us that in France a bass trombone was a tenor with a crook added, lowering the pitch of the instrument by a fourth.¹⁶ Daniel Speer provides some of the most interesting and detailed information regarding Baroque trombone practices. In his famous treatise on the Art of Music, he apparently considers the trombone primarily a diatonic instrument, judging from his description of only four positions, each corresponding to a diatonic scale step. He does however recognize the possibility of chromatic playing on the instrument by his reference to altered diatonic positions, corresponding to the other three positions of the fully chromatic trombone.¹⁷

The soprano, or 'discant' trombone made its debut at the end of the seventeenth century, in Henry Purcell's "March and Canzona" composed for the funeral of Queen Mary II in 1695. Although the score specifies four "flat trumpets", the term was generally used in Purcell's day to refer to music in a minor key. Also, Francis Galpin, in his landmark treatise of 1906 ("The Sackbut, its Evolution and History"), points out that the natural trumpets of the era were incapable of playing a minor third in the key of the piece. This important detail leads to his conclusion that Purcell's piece was performed on "treble

¹⁵ Hanlon, 5.

¹⁶ Bate, 144.

¹⁷ Guion, 19-22.

sackbuts”¹⁸. Interestingly, the use of soprano trombone continued well into the 19th century in Moravian sacred music, specifically in chorales for four trombones. In other areas of Europe, use of the instrument cannot be confirmed by historical records.¹⁹ Concepts of trombone tone quality in the Baroque era can be found in Praetorius’ treatise. He revealed his preference of the tenor trombone sound over that of the alto by stating that if a tenor player could be found to play the highest trombone part, then that was preferable due to the inferior sound of the alto.²⁰ Despite Praetorius’ preference, the alto trombone was used more frequently as a soloistic instrument throughout the late Baroque and early Classical eras, particularly in the Viennese Court. By all accounts, the trombone, particularly in groups of 2 and 3, was uniquely suited to blending with voices during the early (pre-19th century) stages of its development. Modern prejudices against the lighter, thinner sound of extant Baroque trombones can be attributed to several factors. First and foremost is a fundamental misunderstanding of the trombone’s role in music of the 16th through 18th centuries. In music as diverse as Giovanni Gabrieli’s *Sacrae Symphonie* and the *Agnus Dei* from Leopold Mozart’s *Lauretanische Litanei* the instrument was prized above all for its ability to blend with voices. Johann Zedler, in his *Grosses vollstandiges Universal-Lexicon* (1741) described the trombone in the following way: “They are of different sizes, according to the voice they are supposed to accompany. They have a sound more lovely than, if not as sharp, as the trumpet’s, and are used for church and table music (Tafelmusik)”²¹ Perhaps another reason for the poor image many modern players have concerning the tone quality of early trombones has to

¹⁸ Galpin, 15.

¹⁹ Guion, 154-159.

²⁰ Michael Praetorius, *Syntagma Musicum II* (Oxford: Clarendon Press, 1986), 43.

²¹ Guion, 49.

do with improper matching of instrument with mouthpiece. Although more research is needed to determine the sizes of mouthpieces used on early trombones, it is generally accepted that they were much shallower, with smaller rims and backbores.²² The author of this paper has had the opportunity to experiment with an array of mouthpieces inserted into three different reproductions of 17th century trombones manufactured by Meinl-Lauber. Modern mouthpieces with relatively deep cups and large rims (but with a shank small enough to fit into the small leadpipe) were used to test sound quality on an alto, tenor and bass sackbut made by Meinl-Lauber (as copies of 17th century Nuremburg “Hainlain” sackbuts). The result was a rather unfocused, loud, harsh sound. When the mouthpieces recommended by the manufacturer were used the sound quality was considerably thinner, but much easier to control, particularly at the softest dynamic levels, making them ideal for vocal accompaniment. It is perhaps a measure of the increased role of the trombone as an orchestral instrument, combined with a much larger solo repertoire than was extant in the 18th century, that modern players seem resistant to this earlier sound concept.

Illustrations of trombones in Praetorius’ *Syntagma* show that there was a larger variety of instrument design in the seventeenth century than the 19th century onward. By 1800, design had become somewhat standardized, utilizing the relatively large, forward placed bells, round fixed stays, standardized keys for the alto, tenor, and bass trombones (Eb, Bb, and F, respectively), and generally larger bores. During the 18th century, the variety of designs was even larger than in the previous century, no doubt due to the fact trombone manufacturing was becoming increasingly decentralized. From a near

²² Maggie Lewis, “The Sacbut, Instrument of Kings,” *International Trombone Association Journal* X, No. 2 (April, 1982), 12-13.

monopoly in early 17th century Nuremburg, the craft spread to other towns throughout Germany and Europe. Toward mid century, instrument design underwent an evolution from very small bells, flat detachable stays, relatively small bore sizes, and a variety of keys to the more standardized design mentioned above.²³

²³ Bate, 141-148.

Northern Italy

The roots of Italian influence on music of the Hapsburg court starts in the concertato style of Northern Italy in the late 16th century. As mentioned earlier, evidence of trombones in a musical score goes as far back as the wedding of Cosimo I of Florence in 1539.

Although use of the instruments was required in the score, specific parts were not assigned. It was not until 1597, in Giovanni Gabrieli's *Sonata pian e forte* from his *Sacrae Symphoniae* that evidence of parts specifically written for trombones can be found. Given that the entire work was published in part books, each labeled with the name of the instrument assigned to that part, there can be no doubt as to Gabrieli's intentions.²⁴ This practice was rather unusual for the late 16th century, but was employed with increasing frequency in the years immediately after publication of the *Symphoniae*.²⁵

The use of trombones primarily as reinforcements for voices in European sacred music started with Italian composers such as Lodovico Viadana and Arcangelo Crotti in the mid- 16th Century. Initially the trombone's role was limited to replacing the lowest voice in a motet. By the late 16th century Andrea and Giovanni Gabrieli and, later on, Dario Castello were treating the instrument as an equal with violins, cornetti, and bassoons in instrumental canzoni and concertato compositions.²⁶

In addition to Giovanni Gabrieli, another name that stands out in the history of obbligato writing for trombone is Alessandro Grandi. Though neither composer actually wrote obbligato parts for the trombone, each laid the earliest groundwork for the style which was to flourish much later, in the Hapsburg court of the 17th and 18th centuries.

²⁴ Hanlon, 5.

²⁵ Denis Arnold, *Giovanni Gabrieli and the Music of the Venetian High Renaissance* (London: Oxford University Press, 1979), 256-7.

²⁶ Manson, 14-15.

According to Denis Arnold, Gabrieli went against the mainstream of Italian music in two respects. He was a religious composer in a secular age, and a primarily “instrumental” one in an age that put a premium on respect for the text, as evidenced by the revolutionary monody being produced in Florence and Venice.²⁷ The brilliance of his instrumental canzoni from the *Sacrae Symphoniae* (1597) marks a turning point in the history of instrumental writing. Gabrieli is unique in music history up to that point, in that he was the first composer whose style was almost certainly influenced by famous instrumentalists of the era. Denis Arnold points out that in the first of the canzoni from this collection “the inspiration was very likely the cornett playing of Giovanni Bassano and Francesco da Mosto”²⁸. Gabrieli’s most brilliant writing was reserved for cornetti. His contribution to the concept that trombones deserved special treatment lies in his use of the darker sonorities of the instrument in both his canzoni and in his motets. Of special interest is his motet *Suscipe* from the *Sacrae Symphoniae*. Dedicated to St. John the Baptist, it consists of two choirs, one for voices, the other trombones. This motet points out not only his orchestration skills, but his increasing dependence on the dark colors of the trombone for special effects as well. Unlike the typical *cori spezzati* style which is so commonly associated with the era, *Suscipe* does not pair the two choirs in antiphonal fashion. Rather, Gabrieli skillfully avoids overpowering the vocal choir with the sound of the trombone choir by using several devices. The only time the entire ensemble plays in tutti fashion is when both choirs have the exact same thematic material. Otherwise, Gabrieli limits the number of trombonists playing at any given time, or he assigns florid ornamentation to the vocalists, thereby drawing rhythmic attention to

²⁷ Arnold, viii

²⁸ Arnold, 153.

the softer voices. Other unusual features harken back to his “mannerist motets”, in which he used expressive augmented intervals, Monteverdi-like sixths, clusters of dissonances, and unconventionally resolved passing tones.²⁹

An example of Gabrieli’s use of trombones primarily for color rather than soloistic effects is found in his motet *Misericordia tua*, which calls for voices on all the upper parts of each three choirs and trombones on the lower parts. Perhaps the most striking example of all is the Marian motet *O gloriosa Virgo*, which calls for three tenor voices and nine trombones! *O glorioso* is one of the shining examples of the *cori spezzati* style, which was the glory of Venice. Replete with rapid fire interruptions of each choir by the other, dramatic tuttis, and repetitions that give formal shape to the piece, it is one of the earliest examples of Italian music in which trombones are associated with the Blessed Virgin, an association that would become firmly entrenched in the music of the Viennese court of the 18th century.³⁰

Giovanni Gabrieli’s influence on the use of brass instruments in the 17th century can hardly be overstated. In terms of virtuosic writing for cornetto, innovative pairings of brass, strings, and voices in his concertato compositions, and his use of trombones for specific color effects, he had a profound influence on succeeding generations of composers³¹.

Gabrieli was, in turn, influenced by the several members of the Franco-Flemish generation of composers who held important musical appointments in mid-16th century Venice and Munich. The most important of these was Orlando di Lasso (1532-1594).

²⁹ Arnold, 284.

³⁰ Arnold, 286.

³¹ Hans Joachim Moser, *Heinrich Schutz: His Life and Work* (Saint Louis, Concordia Publishing House, 1959). 59-62.

Andrea Gabrieli had served at the Munich court for several years before returning to Venice in 1564 as organist at Saint Mark's, and he encouraged his talented nephew to journey across the Alps to study with the great Franco-Flemish master, who was serving as *Hofkapellmeister* in the Bavarian capital. Giovanni heeded his uncle's advice, arriving in Munich in 1575, just in time to avoid an outbreak of the plague in Venice that same year.³² In addition to excelling in virtually every genre of the era, Lasso's mastery of the "grand manner" no doubt impressed the young Venetian during his year at the Munich court. Lasso's ceremonial madrigals were written for 8, 10, and even 12 voices during a time when the court orchestra was growing rapidly. By 1570 there were 60 musicians on the payroll of the Munich court, including Giuseppe Guami, who later secured a position in Venice, bringing with him seven cornettists and a trombonist. Included in this migration was Guiseppe's brother Francesco, a virtuoso cornettist.³³

Lasso's grand ceremonial madrigals were in some ways a reaction to the edicts of the Council of Trent. Although essentially still a contrapuntalist of the old order, his grand ceremonial madrigals were in some ways in the vanguard of the new style, using simple textures for textual clarity and straightforward harmonies. The Bavarians also typically used much more pungent rhythms than Palestrina, rarely shying away from stark syncopations, sometimes in homophonic rhythms that would foreshadow Gabrieli's concertato style pieces. Guami was much influenced by these madrigals, as his large-scale motet *Laetenbur caeli* shows.³⁴ His combination of dramatic homophonic tutti rhythms contrasted with contrapuntal sections no doubt made an impression on Gabrieli.

³² Arnold, 1979, 11.

³³ Arnold, 3-10.

³⁴ Arnold, 11-13.

Guami's subsequent move to Venice, bringing with him many Bavarian brass players, may have also continued to influence Gabrieli well into the latter part of the century. One can only wonder what impact the alleged pyrotechnique of cornettist Francesco Guami had on the later instrumental works of Gabrieli.³⁵

Gabrieli's indebtedness to the Bavarian school was evident not only in his dramatic use of the new concepts of texture, harmony and rhythm, but in the dedications of many of his late compositions to powerful members of Bavarian society. The dedications included the Fuggers, bankers to much of Europe, the Bishop of Bamberg, and Georg Gruber, the head of a confraternity located at the Frauenkirche in Nuremberg³⁶. The year spent in Munich might also account for the increasingly chromatic later works of Gabrieli. For the most part Giuseppe and Francesco Guami used relatively straightforward harmonies, but when they did employ chromaticism, it was often in the extravagantly experimental way of Gesualdo. Given the long residence of both Guamis in Venice after leaving Munich, it is likely that Gabrieli was quite familiar with the Bavarian brothers' more experimental works.

The advent of basso continuo after 1600 ushered in a new melodically driven style which resulted in sonatas that were essentially florid treble instrument duets accompanied by choirs of lower instruments. At this stage, trombones were assigned considerably less florid parts than cornettos. Gabrieli's contributions to writing for trombones in this period lay more in the fact that he often assigned them specific parts and used them to achieve special colors than for any technical innovations in the trombone writing itself.³⁷ After

³⁵ Arnold, 10-13.

³⁶ Arnold, 10.

³⁷ Arnold, 154.

1600 Gabrieli increasingly produced compositions in which the darkness of the trombones was often the predominant color.

The years between the publication of *Concertio* of 1587 and the *Sacrae Symphoniae* were crucial ones for the development of Gabrieli's instrumental style. According to Denis Arnold, "the sixteen instrumental pieces included in the latter publication are not only the finest ensemble music of the sixteenth century... they mark a turning point in the history of instrumental music."³⁸ *Canzon Septimi Toni*, a canzona for two four part instrumental choirs, has an unmistakably instrumental flavor, unlike many of the earliest canzoni, which have instrumental lines that are indistinguishable from vocal writing.

An example of how instrumental virtuosi can influence a composer's style can be found in the rapid 8th note melodic sequences that are reminiscent of the type of ornamentation advocated by the famous cornetto player Giovanni Bassano. Gabrieli had intimate knowledge of the technical capabilities of cornetists Bassano and Francesco Guami and apparently could not resist inserting some of the "flash" that the two were renowned for.³⁹ At later points of climax in the *Canzon Septimi Toni*, the influence of a treatise on ornamentation by violin virtuoso Girolama Dalla Casa is felt in the form of what Arnold refers to as "a casual approach to harmony which reflects the position of the player without a detailed knowledge of what is happening in the other parts. The ornaments do not quite fit the chords."⁴⁰ This seemingly careless approach to harmony was very much in line with the expressive harmonies defended by Monteverdi in his famous answer to the criticisms of Artusi.

³⁸ Arnold, 148-50.

³⁹ Arnold, 144-46, 153.

⁴⁰ Arnold, 153.

This apparent influence of instrumental virtuosi on a composer's style raises an interesting point in relation to the relatively advanced melodic writing for trombone in late 17th and early 18th century court composers of the Hapsburg Empire. In the personnel records of St. Marks and the Scuola Grandi Di S. Rocco, no mention is made of any trombone virtuosi, and judging from the roles played by trombonists in his *Concerti* and *Sacrae Symphoniae*, Gabrieli apparently saw the instrument as one that was best used to project seriousness of purpose, spirituality, or for support for the florid treble parts.⁴¹ Vienna, on the other hand had a wealth of trombone virtuosi in the Christian family whose service to the court spanned the years 1698 to 1771, and Salzburg was the home of perhaps the most famous trombonist of the 18th century, Thomas Gschlatt, whose playing was highly praised by W.A. Mozart. Joseph I, J.J. Fux, and Marc' Antonio Ziani were all composing technically challenging trombone parts in the context of sacred vocal chamber pieces at the turn of the 18th century. The level of difficulty of the late 18th century concerti by Albrechtsberger and Wagenseil were not to be matched again for nearly 80 years after their deaths. One can only speculate whether the presence of a single Venetian trombone virtuoso would have altered in any way the role of trombones in Giovanni Gabrieli's landmark instrumental compositions, especially in light of the obvious influence exerted by the cornettist Bassano.

⁴¹ Arnold, 146, 188-93.

Heinrich Schütz

Just as the musical splendor of the Munich court under its *Hofkapellmeister* Orlando di Lasso served as a magnet for the Gabriellis, so did Venice attract the finest talent from north of the Alps when Giovanni Gabrieli had reached the peak of his fame in the early 17th century. Heinrich Schütz (1585-1672) was pursuing a career in law when he received a grant from the Landgrave Moritz to go to Venice to study with Gabriel in 1609. Michael Praetorius (ca. 1571-1621) had been singing the Venetian composer's praises for several years before Schütz finally made the journey to St. Mark's at the Landgrave's request.⁴²

According to A. Einstein, "Venice was the only Italian city in which the northern Protestant could feel at home and free from antagonism."⁴³ Although the Thirty Years War would not start for several years after Schütz returned to Kassel in 1612, tensions between Protestants and Catholics were running high upon his arrival at Kassel to reassume his old position as second organist for the Chapel of the Landgrave Moritz. Soon after his arrival, the Duke Johann Georg in Dresden asked Moritz if he might "borrow" Schütz to assist his visiting director, Michael Praetorius. This temporary assignment became permanent in 1617, when Schütz became an official composer for the Dresden court. In 1618, a Protestant uprising in Prague marked the beginning of the Thirty Years War, an event that was soon to affect Schütz's music. In 1620, a treaty signing ceremony involving many minor principalities was convened in Dresden. Schütz wrote the *Syncharma Musicum, En novus Elysiis succedit sedibus hospes* for the occasion. Although the three choir work had no part specifically for trombone, according

⁴² Basil Smallman, *Schutz* (Oxford: Oxford University Press, 2000), 13.

⁴³ A. Einstein, *Schutz* (Barenreiter, 1928), 18.

to Smallman, one of the cornetto parts was well suited for trombone. Despite the Latin text which refers to “the Saxon duke” bringing “gifts of peace”, the war continued for another 28 years.⁴⁴

In 1619, after much thought about ways to adapt the Venetian polychoral style to his native tongue and the Lutheran liturgy, Schütz published the first collection of German sacred works, the *Psalmen Davids*. This collection is the first of Schütz’s to clearly show Giovanni Gabrieli’s influence on the German composer’s compositional techniques. Of particular interest are Schütz’s skillful manipulation of instrumental and choral forces, his use of rondo technique, and his use of rhythmic and metrical variety in his text setting, as well as his scoring of trombones in the middle and lower register to project a somber atmosphere.⁴⁵

Psalm 150, *Alleluja! Lobet Den Herren in seinen Heiligtum (Allelujah! Praise the Lord in His Sanctuary)*, SWV 38, marks the first time Schütz writes for 3 trombones and solo (baritone) voice. Another notable example of his use of trombones for a dark sound is in SWV 45, *Denn seine Gute wahret ewiglich (For His Goodness Endureth Forever)*. This piece is scored for two choruses, one with alto voice and three trombones pitted against a more traditional SATB choir.⁴⁶

By 1628 the Thirty Years War had severely depleted the financial resources of the Dresden court. The resultant limited musical activities of the court seemed to have encouraged Schütz to revisit Venice. In the summer of 1628, he embarked on a journey to study with two of the most innovative Italian composers of the era, Claudio Monteverdi and Alessandro Grandi. His stated goal was to thoroughly study music for Venetian

⁴⁴ Smallman, 31.

⁴⁵ Smallman, 35-37.

⁴⁶ Smallman, 42.

“princely banquets, comedies, ballets, and other such productions”.⁴⁷ Schütz’s 1628 trip to Italy highlights his constant quest for technical innovation, an unusual trait in a composer of such renown at the height of his creative powers and reputation. At the relatively advance age of 42, he willingly neglected his duties as the musical head of one of the most important European courts to travel to the land of his youthful studies. The result of this journey appeared in 1629 upon the publication of *Symphoniae sacrae I*, a collection of 20 concertato works, many for solo voices with obbligato instruments. The *Symphoniae* marked the last time Schütz consistently used Latin for a collection of vocal works. Such was the influence exerted by the Italian style that Schütz not only set Latin texts, but adopted a Latin pen-name (Henricus Saggitarius) as well. The subtitle, ‘*Opus ecclesiasticum secundum*’ may also be a nod to the religious tolerance of Venice as well. The influence of northern Italian composers in these works is felt most strongly in the melodies that lend themselves to symmetry as well as the variation in instrumental color.⁴⁸

The most obvious difference in the style of the northern Italians and that of Schütz is in his use of obbligato instruments. Typically, the Italian concertato pieces of the mid-seventeenth century used two violins and continuo as accompaniment to vocal solos. This combination is used only six times in the *Symphoniae* of 1629. All but one of the remaining pieces of the collection use a much more “German” combination of wind instruments, including recorder, transverse flute, cornetto, and various sizes of trombone. The one piece that uses trombone in the most soloistic fashion is also more typically Italian in its reliance on a thinner texture and violin obbligato. In No. 3, *In te, Domine*,

⁴⁷ Smallman, 64.

⁴⁸ Smallman, 65-66.

speravi, SWV 259, an alto voice soloist is supported by violin and trombone obbligatos, along with organ continuo.⁴⁹

An example of Schütz's affinity for darker instruments accompanying lower voices can be found in No. 17 of the collection, *Invenerunt me custodies*, SWV 273, in which four bassoons represent with stepwise patterns the steps of the watchmen making their rounds. Perhaps the most famous example of Schütz's use of specific instruments for their unique descriptive abilities occurs in No. 13 of the *Symphoniae*, *Fili mi, Absolon*, SWV 269. Scored for solo bass and four trombones, *Fili mi* is a description of David's mourning over the loss of his son, from II Samuel 18:13. Remarkable for its structural symmetry and thematic integration, the piece also continues the long German tradition of the association of trombones with death and the afterlife. Reminiscent of some of the most vivid tone painting of late sixteenth Italian madrigalists are the final cries of "Absolon, Absolon" which descend over ever-larger intervals. The four trombones are used in paired fashion, with the first and second parts containing most of the contrapuntal interest, while the third and fourth trombones act in a supportive role. The third trombone often imitates the baritone soloist, while the bass trombone part acts largely in support of the basso continuo.⁵⁰

Unlike the florid obbligato parts for trombone found in the Hapsburg court of the eighteenth century, Schütz's uses trombones primarily for color and to impart a solemn tone. The extreme upper register of the alto trombone is rarely used, and on the whole, Schutz uses the middle to lower register of the instrument freely. Other compositions

⁴⁹ Moser, 465-6.

⁵⁰ Smallman, 71.

besides *Fili mi* that have a relatively low tessitura for trombone include his *Christmas Oratorio* and his *Psalmen Davids*, especially Psalm 150.

The years 1636-1645 found the Dresden court in dire financial straits. The once thriving court orchestra, numbering 40 as recently as 1632, had been reduced to 10 by 1639 due to the severe strain placed on the court's resources by the 30 Years War. Ever a practical composer, Schütz responded by composing for reduced forces in his *Kleine geistliche Konzerte* (Small Sacred Concertos) in 1636. A collection of 55 sacred concerti for one or two vocal soloists with continuo, the *Konzerte* were a continuation of a tradition started in the early seventeenth century by Ludovico Grossi da Viadana. The new sacred concerto style soon became widespread because of the novelty of the emphasis on monodic techniques, as well as for the practical reason of being suitable for churches of limited resources.⁵¹

Schütz's high regard for the trombone as accompaniment for male voices is evident again in his *Historia der Geburt Jesu Christi* (*Christmas Oratorio*). In the *Song of the High Priests*, he uses the trombones in a fashion that would be echoed more than a century later in *Zoroaster's* aria in Mozart's *Magic Flute*. Schütz's *Hohepriester* aria from the *Christmas Oratorio* will be discussed in more detail later.

⁵¹ Smallman, 89.

18th Century Austrian Trombone Music: Vienna, Salzburg, and the Monasteries

In 1565, Annibale Padovano (1527-1575) became the first Italian musician to be employed by the Hapsburg court in Vienna. Padovano had been a colleague of Adrian Willaert (1490-1562) and Cipriano de Rore (1515-65) at Saint Mark's Cathedral in Venice. A more direct musical connection between Giovanni Gabrieli and the Hapsburg court existed in the employment there of two of Gabrieli's students, Giovanni Valenti (1582-1649) and Giovanni Priuli, and Antonio Caldara (c. 1670-1736), who studied with Giovanni Legrenzi, *maestro di capella* at St. Mark's. Between 1637 and 1649, during the reigns of Ferdinand II and III, there was a gradual increase in the number of Venetian musicians who traveled north to work in the Hapsburg court.⁵²

One of the earliest and most important of these Italian musicians was Antonio Bertali, who began his employment at the court as a violinist in 1637.⁵³ In 1649 Bertali was appointed to the post of *Hofkapellmeister*, a post he held until his death in 1669. During his employment at the Viennese court, Bertali is reputed to have written over 600 works; unfortunately most of his compositions have been lost.

Of the surviving works, the one with the most prominent trombone writing is his *Sonata a 3*, for two violins, trombone, and continuo. The trombone part features florid runs, skips as large as a tenth, and a range of 2 ½ octaves, in addition to requiring considerable stamina. Despite the range, there is little doubt that Bertali wrote the work for tenor trombone. In the fourth measure of the Adagio, a low D is required. Although possible on alto trombone, the inferior sound of that range on alto trombone would indicate that it was intended for tenor trombone. Praetorius indicated in his *Syntagma Musicum II* that he

⁵² Manson, 17.

⁵³ Manson, 18.

knew tenor trombonists who were capable of executing this “false tone” D.⁵⁴ Bertali wrote a total of 10 sonatas for three solo instruments and continuo, all of which feature the trombone prominently. There is evidence that his *Sonata a 3* was performed at the court of Leopold I (reigned 1658-1705).⁵⁵

One of the clearest links between the St. Marks and the Hapsburg court is the music of Dario Castello. In Castello’s *Quinta Sonata* of 1621, he “transposed the concerto elements of the many voiced Venetian canzona to the few voiced medium in a highly successful fashion. His works furnish the tenuous link between the ensemble canzona and the concerto proper of the late Baroque period”, according to Manfred Bukofzer.⁵⁶

The trombone solo contained in this sonata indicates that even by the 1620s, there was probably a high level of trombone playing in Italy. The large leaps, florid runs, and endurance required of the trombonist in this sonata would set the stage for a high level of soloistic trombone writing well into the eighteenth century.

Why the Viennese Court in particular, and Austria in general, provided such fertile ground for trombone obbligato writing in sacred music can be answered by exploring several historical trends. For almost two hundred years before the reign of Joseph I (1705-1711), the trombone had accumulated many layers of religious associations. Martin Luther’s first translation of the Bible (1534) contains many references to the trombone. Luther translated the ancient Hebrew word “shofar” as “posaune”, thus insuring that generations of Germans considered the trombone the holiest of all instruments. Luther also was responsible for the association of the instrument with

⁵⁴ Praetorius, 43.

⁵⁵ C. Robert Wigness, *The Soloistic Use of the Trombone in Eighteenth-Century Vienna* (Nashville: The Brass Press, 1978), 9.

⁵⁶ Manfred F. Bukofzer, *Music in the Baroque Era* (New York: W.W. Norton and Co., 1947), 55.

judgment day through the use of the phrase “posaune schallen” (“sounding the trombones”), instead of the phrase “the trumpet shall sound”, common in English translations of the Bible. The sacred connotation of the instrument was further strengthened by Johann Zedler, in his *Encyclopedia Grosses vollstandiges Universal Lexicon* (first printing 1732), in which he claims that the trombone was used in ceremonies in biblical times.⁵⁷

By far the most inaccurate but intriguing placement of the trombone in a biblical context occurred in Johann Philip Eisel’s *Music autodidactus* (1738). In answer to the question, “who invented the Trombone?” he responds:

According to Philo’s testimony, the trombone is supposed to have been invented by God’s beloved Prophet Moses around the year 2400 of the world, just as this same Jewish writer ascribes the psaltery and zither to the first musician, Jubal. This much is indisputable: that the trombone is one of the very oldest musical instruments.⁵⁸

In a 1698 publication by Johann Weigel (1661-1726), an engraving of a trombonist has the following caption, which hints of a role for the trombone in the story of Jericho:

I am searching for glory in every place,
In antiquity as well as in effect,
One can see what I do in both testaments,
I destroyed walls when spoken to in a proper manner
No offering or feast could be properly conducted without me,
And nowadays I adorn a large instrumental choir.⁵⁹

It is interesting that while Luther was largely responsible for the exalted position held by the trombone in German speaking cultures, it was Catholic composers who wrote extensively for the instrument in liturgical music. Luther’s ideas connecting the trombone to spiritual matters were possibly felt in Italy as early as 1539, in Francesco Corteccia’s intermedio *Il Comodo*, in which the scene of the character representing “Night”

⁵⁷ Guion, 49.

⁵⁸ Manson, 24.

⁵⁹ Manson, 23.

is accompanied by a choir of trombones.⁶⁰ In the most famous 17th century example, in Monteverdi's "*Orfeo*", Orfeo's descent to Hades is accompanied by trombones, continuing a tradition of association of the trombone with the underworld, afterlife, and judgment day that stretched well into the nineteenth century. In addition to *Orfeo*, the most famous instances of these types of connotations are found in Gluck's *Orphée et Euridice*, Mozart's *Requiem*, *Don Giovanni*, and *Die Zauberflöte*, as well as Berlioz's *Symphonie Fantastique*.⁶¹

By the late 17th century a fascinating blend of Italian innovation and German biblical connotations resulted in a fairly sizable trombone obbligato repertoire in sacred vocal chamber music at the Hapsburg court. In addition to Antonio Bertali, other early Italian influences on the court included Marc' Antonio Ziani (1653-1715), Antonio Draghi (1635-1700), and Antonio Caldara (1670-1736).

Antonio Draghi composed numerous oratorios. *Il libro con sette sigilli scritto dentro e fuori* (1694) contains several scenes with prominent trombone passages. Three trombones accompany an Apocalypse scene, and later in the work, trombones play while the main character sinks into an abyss after rejecting Christ.⁶²

Marc' Antonio Ziani came to the court from Naples, via Mantua where he briefly held a position as *maestro di capella* at San Barbara. In 1700, he accepted the position of *Vizehofkapellmeister* for Emperor Leopold I (1705-1711). Upon Leopold's death in 1711, he became *Kapellmeister*. As late as 1785, his liturgical pieces were still in vogue at the Imperial court. Throughout his career, Ziani's music was known for its textural variety

⁶⁰ Stan Adams, "A Survey of the Use of Trombones to Depict Infernal and Horrendous Scenes in Three Representative Operas, *International Trombone Association Journal* 8 (March 1980), 16.

⁶¹ Guion, 173, 213.

⁶² Christian Hellmuth Wolff, "Church Music and Oratorio in Italy and Central and Eastern Europe," *The New Oxford History of Music*, ed. Anthony Lewis and Nigel Fortune, 5 (1975), 324-405.

and multitude of formal structures. In addition to writing several oratorios with prominent trombone passages, he is best known by trombonists for his *Alma Redemptoris Mater* (1705). The work, scored for two trombones, alto voice, bassoon, and continuo, will be discussed in more detail later in this document.⁶³

Antonio Caldara was a native Venetian who studied with Giovanni Legrenzi, who briefly held the post of *maestro di capella* at St. Mark's Cathedral. Caldara attained the post of *Vizehofkapellmeister* in 1716, and maintained the position until his death in 1736. Caldara composed over 100 operas and oratorios, many of which prominently feature the trombone. His oratorios *Il Re de dolore*, *Joaz*, *La passione di Gesu Christo Signor nostro*, and *La morte d' Abel*, among others, contain trombone obbligato passages. His *Stabat Mater*, which will be discussed in more depth later in this document, also contains prominent trombone passages.⁶⁴

The first prominent native Austrian composer to reach a high position at the Imperial court was Johann Joseph Fux (1660-1741). Fux studied at the University of Graz, where he received training in theory and counterpoint. He entered the school at the relatively advanced age of 21, indicating his humble origins, which typically meant that entry to such a prestigious institution was not possible until he found a benefactor. There is evidence that his tuition was paid by a stipend that came directly from Leopold (reigned 1658-1705). Leopold had a deep love of music and was a proficient performer and composer. Curiously, in the margin of Fux's admission certificate is the handwritten entry "profugit clam" ("he ran away furtively"). On the surface, this was an apparently irrational act on the part of a poor boy who had miraculously gained admission to the

⁶³ Sadie, Stanley, and John Tyrell. *The New Grove Dictionary of Music*. London: Macmillan Publishers Ltd., 2001, 812-815.

⁶⁴ Manson, 41-44.

university through a direct grant by a member of the royal family. His flight can be explained, however, by a comment from the Rector in 1692 that the local aristocracy often enticed the more gifted students away from the school with the promise of employment. It is believed that Fux was hired as an organist at the monastery of Seckau, whose Provost was Councillor to Leopold I. Both of these connections help to explain why, at the relatively inexperienced age of 28, Fux was appointed as Court Composer by a direct pronouncement of the Emperor. This went against the common practice of the emperor consulting with the court conductor, who at that time was Antonio Draghi.⁶⁵

At the time of Fux's appointment the post had been occupied by C.A. Badia. Badia, however, was apparently a disappointment to Leopold, preferring to write operas and oratorios exclusively, at the expense of his other compositional duties. In 1698 the problem was solved by hiring Fux for the position, with the understanding that he would write primarily liturgical and instrumental ceremonial music. In Fux, Leopold was gaining not only a remarkable talent, but a composer with a strong work ethic. Fux composed prodigiously at the court, producing over 500 works.

In addition to numerous masses, Fux composed many operatic motets and Marian antiphons. Approximately 190 of his works contain trombone parts, including most genres of sacred music and instrumental compositions as well.⁶⁶ Some of his oratorios that contain obligato writing for trombone include *Il fonte della salute*, *Gesu Christo negato da Pietro*, and *La cena del Signore*.⁶⁷ The most well known of his obligato trombone compositions is the antiphon *Alma Redemptoris Mater*, scored for trombone, 2

⁶⁵ Egon Wellesz, *Fux* (London: Oxford University Press, 1965), 2-4.

⁶⁶ Guion, 128.

⁶⁷ Manson, 36-39.

violins, soprano voice, and continuo. This work will be discussed further later in this document.

Fux's importance in the history of Hapsburg Court music lies in his large quantity of liturgical music, operas, and instrumental music, as well as his famous theoretical treatise *Gradus ad Parnassum*. He served under three Emperors (Leopold I, Joseph I, and Karl VI. As the first in a long and distinguished lineage of great Austrian composers, his obbligato trombone compositions are an important part of the Northern Italian-Austrian tradition of such pieces.

Joseph I assumed the throne in 1705 upon the death of Leopold I. During his short reign (1705-1711) and that of his brother, Charles VI, (1711-40) the court orchestra flourished, numbering 72 musicians at its peak. An accomplished flautist, he also composed. It was in the earliest part of the eighteenth century that the domination of the court by Italian musicians began to wane. In addition to J.J. Fux, other Austrian born court composers included Ferdinand Schmidt, (1694-1756) Georg Christoph Wagenseil (1715-1775), and Johann Georg von Reutter (1708-1772). Joseph's *Alme Ingrate*, for tenor trombone, alto voice, and continuo will be discussed later.

Georg Christoph Wagenseil (1715-1777) was hired as organist for the Imperial Court at the age of 24, in 1739. His court duties included performing in the private chamber orchestra of Empress Christine, directed by František Ignác Tůma (1704-1774). When the chamber orchestra was disbanded in 1750, Wagenseil became the *Kapellmeister* in the court of Empress Maria Theresa. His reputation was widespread enough that the young Wolfgang Amadeus Mozart performed several of Wagenseil's keyboard works.⁶⁸

⁶⁸ Manson, 76.

Wagenseil's importance lies not only in his being one of the few composers of the era to write a concerto for alto trombone (as opposed to the obbligato writing discussed previously), but in also being one of the more progressive composers of the mid-18th century in terms of orchestration and writing in the new 'galant' style. His *Concerto for Trombone* is unusual for the era, having only two movements, instead of the customary three. It is the earliest known concerto for the instrument, having been composed sometime between 1751 and 1763.⁶⁹

Wagenseil's obbligato writing for trombone includes the *Memorium*, from *Confitibor*, scored for alto trombone, alto voice, and continuo. This work was discovered by R. Richard Raum in 1985. Mr. Raum is Professor of Trombone at the University of Regina, where he has transcribed numerous works for voice and trombone obbligato, including Johann Eberlin's *Vota Quinquagenalia* and *Sacratissima* from *Lytaniae in Solen*.⁷⁰

In addition to Salzburg and the Imperial Court in Vienna, soloistic writing for trombone could be found in various monasteries throughout Austria. One of the more prominent composers who received a substantial portion of his musical training in a monastery was Johann Georg Albrechtsberger (1736-1809). He was born near Vienna in the town of Klosterneuberg where he studied organ with Georg Matthia Monn.⁷¹ Albrechtsberger also studied at the Melk Abbey from 1749 to 1754, and again in 1759-1764. From 1772, he served as an organist in the Viennese Imperial Court.⁷² Albrechtsberger is known today largely for his theoretical treatises and for being Beethoven's counterpoint teacher. He was admired by W.A. Mozart and achieved a widespread reputation as a teacher in the

⁶⁹ Natalie Mannix, "Concerto for Trombone by Johann Georg Albrechtsberger" (D.M.A Diss., Catholic University, 2004), 5.

⁷⁰ Manson, 60-63.

⁷¹ Manson, 111.

⁷² Mannix, 6.

late 18th century.⁷³ His obbligato writing for trombone and voice include a da capo aria, *Passione Domine*, and two Marian antiphons, *Alma Redemptoris* and *Ave Regina*.

František Ignác Antonín Tůma (1704-1774) studied with Bohuslav Cerohorsky at the Jesuit Gymnasium in Prague and J.J. Fux in Vienna.⁷⁴ His association with the Viennese court started in 1741 as court composer and conductor for Empress Christine's chamber orchestra. Upon Christine's death in 1750, his music apparently lost favor compared to the bold new sounds of the Neapolitans, and he left the court to compose at a monastery in Geras.⁷⁵ His chamber works for trombone and voice include *Inno Per Il Festo di St. Teresia* (possibly written to commemorate the First Silesian War), and the *Tuba Mirum* from his *Messe della morte*. Don Smithers refers to the likelihood that W. A. Mozart was influenced in the writing of the *Tuba mirum* of his *Requiem* by Tůma's Mass in the following statement: "It is not unthinkable that Mozart was familiar with the work and may have well heard it performed at Vienna or elsewhere, perhaps at Prague."⁷⁶ Tůma also wrote instrumental chamber music with prominent, soloistic trombone parts. The most famous example is the *Sonata a Quattro*, for 2 violins and two trombones, which will be discussed in detail later.

Johann Georg Zechner (1716-1778) never held a position in the Viennese court. He was employed at Benedictine monasteries in Göttweig, St. Vitus, and Krems, before being appointed as a chapel musician at All Saints at Stein an der Donau. Zechner is one of the first musicians to combine the more conservative contrapuntal style of Fux with the new current of galant style in sacred music. He was one of the most prominent of the many

⁷³ Mannix, 6-7.

⁷⁴ Wigness, 16.

⁷⁵ Manson, 65.

⁷⁶ Don L. Smithers, "Mozart's Orchestral Brass", *Early Music* 20 (May 1992), 255-265.

composers who worked for minor nobility and monasteries in southern Austria.⁷⁷ His *Salus* from *Offertorium*, which will be examined in more detail later, provides an interesting example of written out embellishments of the era.

The relative religious and cultural freedom of Salzburg was to a large degree the result of the rivalry between the Archbishop of Salzburg and the Emperor in Vienna. Acting as a counterweight to the tremendous power and prestige of the Imperial Court, the Archbishop strove to match the artistic splendor of his rival. Salzburg had an exceptionally high level of trombone playing, judging from the compositions including the instrument from the mid to late 18th century. Salzburg composers who wrote soloistic parts for trombone included Heinrich Biber, Johann Ernst Eberlin, Johann Michael Haydn, Leopold Mozart, and Wolfgang Amadeus Mozart. The single biggest difference in writing for the trombone between Viennese and Salzburg Composers was in the number of trombones that comprised a section in sacred works. In sectional, non-soloistic writing for the instrument in oratorios, operas, and masses, the standard number of trombones in Vienna was two; in Salzburg three trombones were standard.

Johann Eberlin (1702-1762) was Biber's successor as the *Domkapellmeister* of Salzburg. Eberlin is important historically because of his influence on W.A. Mozart in his formative years. Mozart indicated his admiration for Eberlin's music by copying 13 of his pieces into a manuscript book in 1777. His high opinion of Eberlin is also indicated by the fact that at this stage of his development, Mozart rarely complimented even such established masters as Haydn himself, yet Eberlin received praise from the young prodigy.⁷⁸ As a mature musician, Mozart revised his youthful assessment of Eberlin's

⁷⁷ Sadie, 768-69.

⁷⁸ Maynard Solomon, *Mozart: A Life* (Chicago: Harper Collins, 1995), 317.

talent in a letter to his sister, in which he claimed that Eberlin's fugues did not compare favorably with those of Handel and Bach. Mozart's reassessment may partially explain why his only extensive trombone obbligato writing is contained in his youthful work , *Die Schuldigkeit des Ersten Gebots* (K.35).⁷⁹

Johann Michael Haydn (1737-1806), the younger brother of Franz Joseph Haydn, was the most prolific 18th century composer of trombone solos. His works for trombone include a *Larghetto*, a trombone solo from an apparently incomplete "sinfonia", his *Divertimento in D*, which contains 3 solo trombone movements, and the *Serenata*, which has 4 solo trombone movements.⁸⁰

Leopold Mozart (1719-1787), who gave up composing to guide the career of his more famous son, includes a prominent solo part for alto trombone in the *Agnus Dei* of his *Mass in Eb*. In addition to the possibly more prominent influence of Eberlin and Michael Haydn's soloistic trombone writing, Leopold's *Agnus Dei* may have influenced Wolfgang to include obbligato writing for the instrument in his sacred works.⁸¹ Leopold Mozart's *Agnus Dei* will be discussed in the next chapter.

With one notable exception, Wolfgang Amadeus Mozart did not include trombone solos in his mature works. The *Tuba Mirum* of his Requiem Mass notwithstanding, Mozart apparently abandoned the long Austrian tradition of obbligato trombone writing after his youthful oratorio *Die Schuldigkeit des Ersten Gebots*. As mentioned earlier, perhaps his mature reassessment of his youthful admiration of Eberlin made the older Salzburg composer's frequent use of the trombone seem quaint or old fashioned. Mozart did,

⁷⁹ Hanlon, 69-71.

⁸⁰ Guion, 140-141.

⁸¹ David Moris Carlson, "The Vocal Music of Leopold Mozart: Authenticity, Chronology, and Thematic Catalog" (Ph.D. diss., University of Michigan, 1976), 65-75.

however, frequently use trombones in symbolic fashion in his operas. The more famous examples of association of the instrument with death, the underworld, and judgment day can be found in the graveyard scene of *Don Giovanni*, Zoroaster's aria in *Die Zauberflöte*, and the human sacrifice scene in *Idomeneo*.

There has been much debate concerning the authenticity of the trombone solo in the *Tuba Mirum* from Mozart's *Requiem*. The completion of the work by Franz Xaver Süssmayr has cast some doubt on the stylistic authenticity of the trombone solo. Recent research by Wigness, Raum, Manson, Hanlon, and others has shown that the tradition of soloistic writing for the trombone was part of a long tradition in Austrian sacred vocal music of which the young Mozart was surely aware. There are several reasons to believe that Mozart was continuing this tradition. The *Neue Mozart Ausgabe* states that the first eighteen measures were written by Mozart while Süssmayr composed the trombone part beginning at "Mors stupebit".⁸² Secondly, the striking difference in style between the two parts of the solo as well as the awkward setting of the word "omnes", in which the scoring is rather thin, caused Mozart scholar Richard Maunder to state that "it is no wonder his (Süssmayr's) trombone solo had to continue rather apologetically trying to wake the dead, before itself expiring in bar 34". Finally, Maynard Solomon emphatically states that "certainly in his youth Mozart did not view the musical past as a melancholy burden, but rather as a opportunity to be grasped"⁸³. Given the long tradition of Austrian obligato trombone writing in sacred music, Mozart's own history of using the instrument to represent the spiritual realm in his operas, and the ample supply of excellent trombonists in both Salzburg and Vienna, there is every reason to believe at

⁸² Manson, 126.

⁸³ Solomon, 121.

least the first half of the solo in *Tuba Mirum* was written by Mozart. Mozart's oratorio *Die Schuldigkeit des Ersten Gebots* will be discussed in the next chapter.⁸⁴

⁸⁴ Guion, 139.

Selected Works

Heinrich Schütz (1585-1672)

Heinrich Schütz composed three *Magnificats*, including two settings in German and one in Latin. The Latin setting of the *Magnificat* (SWV 468) was composed sometime in 1668 and was originally scored for three choirs of voices and one instrumental choir. The instrumental choir is composed of two violins and three trombones, while the choirs are the standard SATB found in many of his earlier works. The original setting was obtained from *Heinrich Schütz's sämtliche Werke*.⁸⁵

The *Magnificat* has been a part of Vespers since early in the history of the Catholic Church. In the Baroque and classical eras, settings which were divided into self-contained segments that truncated the text, often stopping in mid verse, were common.⁸⁶ The author of this paper has followed that practice in his transcription to the extent that only two complete verses are excerpted from the *Schütz sämtliche Werke* edition.

Schütz's *Magnificat* (refer to score in Appendix 1) continues his practice of dividing the choirs into the *favorito* (*Cantus, Altus, Tenor, and Bassus*) and the *cori* (*Capella I and II*). This style dates back to his earliest works which were influenced by Gabrieli. The *favorito* choir is usually composed of more skilled voices and often has more florid writing, while the parts of the *cori* are almost always doubled, either by voice or by the instruments. The tenor voice of the *favorito* choir is the only voice with significant solo activity, often singing alone in antiphonal fashion against the massed forces of the vocal

⁸⁵ Philipp Spitta, ed., *Heinrich Schütz's sämtliche Werke*, bd.18, supplement 2. (Leipzig, Breitkopf and Härtel, 1927)

⁸⁶ Don Michael Randel, ed., *The New Harvard Dictionary of Music* (Cambridge: Harvard University Press, 1986), 464-5.

and instrumental choirs. The skillful use of rhythmic variety in the solo tenor part as well as antiphonal writing avoids the possibility of the large forces overwhelming the soloist. In the author's transcription, the solo tenor part was assigned to the tenor vocalist and the *cori* parts were assigned to the organ. The three trombone parts (alto, tenor, and bass) as well as occasional violin and vocal parts, were performed by trombonists. The original key was preserved in the transcription. Schutz's setting is characterized not only by textual clarity preserved by skillful orchestration, but by dramatic changes of texture (in the triple meter section) and an extended imitative section featuring the three trombones alone (in the beginning of the triple section, measure 10). While Schütz clearly does not use the trombones in the same florid fashion as was common in the obligato writing of the 18th century, his use of the instruments for a special timbre, especially in accompaniment to the solo tenor voice, is consistent with many of his earlier works.⁸⁷

The tessitura of the alto trombone part makes this transcription appropriate for an undergraduate tenor trombonist with a reasonably well developed upper register, while presenting no special problems concerning technique. Endurance considerations might make this version a bit difficult for the typical high school trombonist.

Magnificat

Magnificat anima mea Dominum
 et exultavit spiritus meus in Deo Salutari meo.
 Quia respexit humilitatem ancillae suae
 Ecce enim ex hoc beatam me dicent omnes generationes.

My soul doth magnify the Lord
 And my spirit rejoiceth in God my Saviour
 Because He hath looked down
 on the lowliness of His handmaid
 for behold henceforth all generations will call me blessed

⁸⁷ Smallman, 71, 150, 470.

Schütz's *Historia der Geburt Jesu Christi* (*Christmas Oratorio*, SWV 435), is one of his mature works, composed in 1664, only eight years before his death. Schütz provided detailed instructions about the performance of the work. Surprisingly, given his apparent fear that many of his earlier works would not receive proper treatment by musicians, he encouraged experimentation with the *Christmas Oratorio*.⁸⁸ In the preface to the publication, he stated that any *Kapellmeister* who wished to do so, could “rearrange the concerted items to suit the resources available to him, or even employ someone else to set their texts”.⁸⁹

The *Intermedium: Zu Bethlehem im jüdischen Lande* (*In Bethlehem in the Land of Judea*) (see Appendix 2), from Schütz's *Christmas Oratorio* is originally scored for four basses, two trombones, and organ. The *Christmas Oratorio* was commissioned in 1660 by the new Elector of Saxony, and exists in two forms. One version, discovered by Alfred Schering in 1909, is relatively primitively scored. A second, more completely orchestrated work was published in 1664.⁹⁰ At the time of the more complete version's printing, Schutz provided only the parts of the Evangelist and continuo. One can logically assume that early performances took the form of accompanied tenor voice solo.⁹¹

The author's transcription of the *Intermedium* (subtitled *Hohepriester-High Priests*) is for baritone soloist, two trombones, and organ. The original key of F major is preserved. The source consulted is *Schütz's sämtliche Werke*.⁹² The baritone vocal soloist's part is the same as *Bassus I* throughout the *Intermedium*. The parts of *Bassus II-IV* are doubled

⁸⁸ Moser, 402.

⁸⁹ Smallman, 149.

⁹⁰ Moser, 649.

⁹¹ Moser, 649-50.

⁹² Philipp Spitta, ed., *Schütz's sämtliche Werke*, bd. 17, supplement. (Leipzig, Breitkopf and Härtel, 1909)

by the organist through measure 22, where the tenor trombonist temporarily switches to the part of the *Bassus II*. Throughout the rest of the piece, the lower bass parts are performed by the organist while the trombonists perform their own parts. Schütz's *Hohepriester* aria predates Mozart's association of trombones with high priests in *Die Zauberflöte* by some 120 years, demonstrating the long history of spiritual connotations for the instrument in German speaking areas of Europe. The aria is characterized by square rhythms, constant shifts of texture from imitative to homophonic, the exuberant opening motif with ever rising melodic sequences, and the relatively large range from lowest bass voice to the highest notes of the alto trombone part. The range of the trombones differs markedly from Schütz's earlier scoring of trombones with male voice in his laments *Fili mi*, *Absolon*, and *Attendite, popule meus*, in which the trombones had a uniformly lower range. This is another example of Schütz's use of timbre for textual considerations.⁹³

In terms of technique and tessitura, this transcription would be suitable for performance by high school level trombonists.

Hohepriester

Zu Bethlehem im jüdischen Lande
denn also steht geschrieben
du bist mit mit nichten kleineste
unter den Fürsten Juda
den aus dir soll mir kommen der Herzog
der über mein Volk Israel der Herr sei.

Antonio Caldara (1670-1736)

The *Stabat Mater* (*The Grieving Mother Stood*) is a sequence dating back to the 14th century. Polyphonic settings of the text became common during the 17th century and it was adopted as part of the Roman Catholic Rite in 1727. Antonio Caldara's *Stabat Mater*

⁹³ Moser, 71.

was composed in 1725. It was originally scored for SATB choir, two trombones, and strings. One of two settings of this text by Caldara, the version transcribed by the author treats the trombones and strings equally in terms of difficulty of parts (refer to score in Appendix 3). Much like Schütz, Caldara uses the trombones in this setting primarily for reasons of color and timbre. His setting fits easily into the Austrian tradition of using the trombone for Marian texts. Also, like Schütz, the trombones are on an equal footing with the voices in terms of sharing thematic material, not surprising in such a highly imitative work. The original key has been retained in the author's transcribed version. The *Canto* part was assigned to tenor vocal soloist (down an octave) while the alto, tenor, and basso parts are incorporated into the organ part. Throughout the transcription, the trombone parts are performed by trombonists, while the top two string parts are assigned to trombones in measures 44-99. Given the lack of idiomatic string writing and the relative equality of brass and strings in the original score, the string parts in this section are quite easily adapted to trombone. In measures 22-31 the alto and tenor voice parts are assigned to alto and tenor trombones, respectively. Although the range of the alto trombone part is suitable for any undergraduate tenor trombonist with a solid upper register, endurance problems could arise due to the limited number of rests. The source used for transcription is the *Denkmäler der Tonkunst in Österreich*.⁹⁴

Stabat Mater

Stabat Mater dolorosa
iuxta crucem lacrimosa
dum pendeat Filius

Cuius animam gementem
contristatam et dollentem
per transivit gladius

⁹⁴ Eusebius Madyczewski, ed., *Denkmäler der Tonkunst in Österreich*, bd. 26 (Vienna, Akademische Druck-u. Verlagsanstalt, 1906).

O Quam tristis et afflicta
fuit illa benedicta
Mater Unigeniti

Quae maerebat et dolebat
pia mater cum videbat

Quis est homo
Qui non fleret
matrem Christi si videret
in tanto supplicio?
Quis no posset contristari
Christi matrem contemparido dolentem cum Filio?

The grieving Mother stood
beside the cross weeping
where her Son was hanging

Through her weeping soul
compassionate and grieving,
a sword passed

O how sad and afflicted
was that blessed
Mother of the Only-begotten!

Who mourned and grieved,
the pious Mother, upon seeing
the torment of her glorious Son.

Who is the man who would not weep
upon seeing the Mother of Christ
in such agony?

Who would not have compassion
on beholding the devout mother
suffering with her Son?

Marc' Antonio Ziani (1653-1715)

Alma Redemptoris Mater (refer to score in Appendix 4) by Marc' Antonio Ziani, is a Marian Antiphon written in 1705. Antiphons were originally chants associated with antiphonal psalmody, but antiphons associated with the Virgin Mary typically have no connection to psalms at all. There are four antiphons associated with the Blessed Virgin Mary: *Alma Redemptoris Mater*, *Ave Regina caelorum*, *Regina caeli laetare*, and *Salve Regina*. Marian antiphons date from the 11th century and have been more elaborate than

other types of antiphons and are often set polyphonically.⁹⁵ Three out of four of the arias in Ziani's antiphon contain soloistic passages for trombone. *Virgo, Virgo prius* is scored for alto trombone, alto voice, and continuo. It features florid melodic writing for the trombone and voice, with long melismatic treatments of "Gabrieli" as well as increasingly longer development of each successive entrance in both voice and trombone. Another movement of *Alma Redemptoris Mater* features alto and tenor trombone, alto voice, and continuo. The author of this paper has chosen to transcribe both arias, originally in the key of c minor, to the key of a minor, making them suitable for performance by tenor voice and two tenor trombones. Other than key changes, the pieces are virtually unchanged. The source used for transcription is the *Denkmäler der Tonkunst in Österreich*.⁹⁶

Virgo, Virgo prius

Alma redemptoris mater
qua pervia coeli porta manes
et stella maris

Virgo prius ac posterius
Gabrielis ab ore
sumens illud ave,
seccatorum Miserere

Fair Mother of the Redeemer
ever-open door of heaven
and star of the sea.

Once and ever virgin, as heard
from the mouth of Gabriel
with his greeting,
have mercy upon us.

⁹⁵ Randel, 43.

⁹⁶ *Denkmäler der Tonkunst in Österreich*, bd. 101/102 (Vienna, Akademische Druck-u. Verlagsanstalt, 1962).

Johann Joseph Fux (1660-1741)

Another setting of this Marian Antiphon is Johann Joseph Fux's *Alma Redemptoris Mater* (K. 186) composed for soprano, alto trombone, two violins, and bassoon continuo. The trombone performs in four out of the five sections of the work. According to David Manson, this is the first example of written out lip trills in the obligato repertoire for trombone.⁹⁷ Some of the more prominent features of this work are the extremely virtuosic trombone writing, featuring lip trills, wide leaps, and florid runs, as well as irregular phrasing, with many cadences occurring in mid measure. The opening motif recurs at the beginning of each new section, providing thematic continuity. The performance transcription of this piece was based on the edition by Kagarice Brass Editions; it retains the original key and incorporates the two violin parts into the continuo⁹⁸. C. Robert Wigness states that the piece was likely written for one of the trombone virtuosi of the Viennese court in the early 18th century, very likely Leopold Christian Jr.⁹⁹ Unlike most of the transcriptions discussed in this document, this edition is suitable only for skilled, professional level trombonists.

Johann Georg Zechner (1716-1778)

Salus from *Offertorium* (Appendix 5) by Johann Zechner offers a glimpse into 18th century performance practice of ornaments through the highly expressive written out ornaments in both the trombone and alto voice part. Originally scored for alto voice, alto trombone, two violins, and basso continuo in the Richard Raum edition¹⁰⁰, the author has changed the key from c minor to a minor to make it more suitable for tenor voice. The

⁹⁷ Manson, 33.

⁹⁸ Johann Joseph Fux, *Alma Redemptoris Mater* (Denton, Texas, Kagarice Brass Editions, 1995).

⁹⁹ Wigness, 28.

¹⁰⁰ Johann Zechner, *Salus from Offertorium* (Richard Raum, unpublished, 1985).

two violin parts have been reduced into the continuo part. The piece is notable for the lyrical trombone writing.

Salus from Offertorium

Salus infirmorum,
Ora pro nobis;
refugium peccatorum,
Ora pro nobis;
Consolatrix afflictorum,
Ora pro nobis;
auxillium Christianorum,
Ora pro nobis.

Salvation of the weak,
pray for us;
O refuge of sinners,
pray for us;
Consular of those afflicted,
pray for us:
O help of Christians,
pray for us.

Georg Christoph Wagenseil (1715-1775)

Wagenseil's *Memorium* from *Confitibor* (Appendix 6) is scored for alto voice, trombone, and cello or violone. The work was discovered by Richard Raum in 1985.¹⁰¹ The most prominent features of this work are the expressive trombone writing combined with a siciliana rhythm, along with the lack of a keyboard continuo part. The author chose to transcribe this work for tenor voice, tenor trombone, and organ. It was transposed from the key of d minor to g minor, using the Virgo edition.¹⁰² The range of this transposition makes it ideal for performance for trombonists at a wide variety of skill levels.

Memorium from Confitibor

Memorium fecit mirabilium
Suorum misericors,
et miserator dominus,
escam dedit timentibus se.

¹⁰¹ Manson, 71.

¹⁰² Georg Christian Wagenseil, *Memorium from Confitibor*, ed. by Kenneth Shifrin. (Virgo Music, Nottingham: 1987)

He has mercifully made
 a memorial to his wonders
 and the Lord has shown mercy
 and given sustenance to those that fear Him.

Emperor Joseph I (1678-1711)

Emperor Joseph I ascended to the throne in 1705, a time when the level of trombone playing at the Imperial Court was reaching a level of virtuosity that would provide a strong impetus for composers of trombone obbligato music for decades to come. The high esteem that the trombone enjoyed in Joseph's court is indicated by the survival of the court's two trombonist during a mass firing of more than one third of the court musicians near the end of his reign.¹⁰³ Joseph's *Alme ingrata* was written for soprano voice, tenor trombone, and organ in 1705, and was likely performed by Leopold Christian Sr. It is a Da Capo aria excerpted from one of his oratorios.¹⁰⁴ Prominent characteristics of this aria are the long sixteenth note runs and trills in the trombone part. Because it is originally scored for tenor trombone, there was no need for transcription of the Virgo edition. The upper range of the piece presents no problems to all but the most inexperienced trombonists. However, because of the extended runs and lip trills required, it is probably a bit too advanced for many high school and younger undergraduate trombonists.

Alme Ingrate

Alme ingrata
 Deh' imparate Admar
 ed amar bene.
 Chi ben amail petto ha
 forte D'incontrar sino
 la morte,
 Ne si stanca
 in soffrir pene.

Ungrateful souls

¹⁰³ Guion, 128.

¹⁰⁴ Wigness, 27.

Oh, hear me, learn
to love and to love well.
He who loves well has the
strength in heart
to meet with death,
Nor does he tire
in suffering sorrow.

Johann Ernst Eberlin (1702-1762)

Johann Ernst Eberlin became *Kapellmeister* of both the Salzburg Cathedral and the Archbishop's court in 1749. His influence on the young Wolfgang Amadeus Mozart is evident not only in the Wolfgang's copying of thirteen of Eberlin's works into his notebook, but also by compliments given to Eberlin by both Wolfgang and Leopold Mozart, who called him "a thorough and accomplished master of the art of composing."¹⁰⁵

Die Verurteilte Jesus and *Der Verlorene Sohn* are two of six oratorios by Eberlin that contain obligato writing for trombone and voice. *Fliess o heisser Tränenbach* (*Flow, O Hot River of Tears*) is a Da Capo aria from *Die Verurteilte Jesus*, in which the trombone has prominent lyrical solos to open and end the composition. For this recital project, the author chose to not transpose the aria into a lower key because it is originally for tenor voice, instead performing the Virgo edition as written.¹⁰⁶ The high tessitura (up to D2) and endurance issues raised by the long lyrical phrases of the trombone part make it best suited for players of professional caliber.

Menschen sagt Was ist das leben? from the oratorio *Der Verlorene Sohn*¹⁰⁷, in the key of A Major, also makes considerable demands on the performer's endurance and upper register. Originally scored for tenor voice, alto trombone, strings and continuo, it has

¹⁰⁵ Manson, 55.

¹⁰⁶ Johann Ernst Eberlin, *Fliess O heisser Tränenbach* from *Die Verurteilte Jesus*, ed. Kenneth Shifrin (Virgo Music, Nottingham, 1987).

¹⁰⁷ Johann Ernst Eberlin, *Menschen sagt Was ist das leben?* from *Der Verlorene Sohn*, ed. Kenneth Shifrin (Virgo Music, Nottingham, 1987).

been reduced for keyboard, tenor voice, and tenor trombone by Robert Willis in the Virgo edition. Also a Da Capo aria, this work is notable not only for the fluent, lyrical nature of the trombone part, but for marked textural and mood changes, particularly in the vocal part at measures 27 and 57, where the contrast between the sustained trombone obbligato and staccato, dramatic vocal part effectively support the text (“Angst und Streit”). Other features include frequent use of expressive appoggiaturas and Lombardi rhythms.

Leopold Mozart (1719-1787)

The autograph manuscript of Leopold Mozart’s *Litaniae Lauretae* (*Litany of Loreto*) is housed at the Museum Carolino Augusteum in Salzburg.¹⁰⁸ Six movements of the work utilize trombone. Typical of sacred music of Salzburg, the trombone section consists of three players, in contrast to the two trombone parts found in Viennese sacred compositions. The *Agnus Dei* (see Appendix 7) contains an extended section of trombone obbligato writing along with alto voice solo. Leopold Mozart inscribed the following suggestion on the trombone part of the autograph: “In the absence of a good trombone player, a good violinist can play it on the viola.” The simplicity of the almost prototypically ‘classical’ writing belies the difficulty of the trombone part. The original alto trombone part (Eb Major) has frequent florid runs, going as high as Eb2. The transcription is in the key of Bb, which puts it in a range performable by most undergraduate college level trombonists. The source for the transcription is the Virgo edition.¹⁰⁹

Although most Mozart scholars believe that the work is substantially by Leopold Mozart, some doubt has been cast by the relatively recent discovery of writing in Wolfgang’s

¹⁰⁸ Christian Moritz-Bauer, Institut für Musikwissenschaft, Salzburg, e-mail, March 31st, 2005.

¹⁰⁹ Leopold Mozart, *Agnus Dei* from *Litaniae Lauretae*, ed. Kenneth Shifrin (Virgo Music, Nottingham, 1987)

hand in the manuscript. In this section, Wolfgang re-worked the trombone solo of the *Agnus Dei* for oboe solo. According to David Moris Carlson, “At present it appears that the two manuscripts (of the Litany in Eb) are the only extant sources of Leopold Mozart’s vocal music which contain his son’s handwriting. These discoveries are extremely important, however, for they prove Wolfgang’s deep interest in and thorough familiarity with some of his father’s compositions.”¹¹⁰

Wolfgang Amadeus Mozart (1756-1791)

Wolfgang Amadeus Mozart’s *Die Schuldigkeit des ersten Gebots* was the result of the well known “experiment” by an extremely skeptical Archbishop, who locked the young Wolfgang into his room in order to prove he could compose without the aid of his father. The second movement of this oratorio, Christ’s aria *Jener Donnerworte Kraft*, features alto trombone prominently. It is originally scored for alto trombone, tenor voice, six strings and continuo. The string parts have been reduced for piano by Robert E. Willis in the Virgo edition.¹¹¹ In a style that would predate Donna Elvira’s famous “rage aria” in *Don Giovanni* by twenty years, Mozart wrote rather large leaps for the tenor soloist, as well as occasionally for the trombone. These leaps occur in measure 24-28, and 34-40. The trombone part presents no particular problems of range, endurance, or technique, other than occasional wide leaps and lip trills. The first three measures of letter A in *Jener Donnerworte Kraft* bear some resemblance to the trombone writing found in the first seven measures of letter D in Eberlin’s *Menschen sagt*.

¹¹⁰ David Moris Carlson, “The Vocal Music of Leopold Mozart: Authenticity, Chronology, and Thematic Catalog” (Ph.D. diss., The University of Michigan, 1976), 65-72.

¹¹¹ W. A. Mozart, *Jener Donnerworte Kraft* from *Die Schuldigkeit des ersten Gebots*, ed. Kenneth Shifrin (Virgo Music, Nottingham, 1987)

Conclusion

The purpose of this doctoral project was to discuss and transcribe for tenor trombone and tenor voice selected works from the rich repertoire for alto trombone and alto or soprano voice from 17th and 18th century Austria. This repertoire has its antecedents in the fertile tradition of trombone performance dating back to the beginnings of the *Stadtppfeiffer* guilds of Germany in the 13th century. From the 16th through 18th centuries, repertoire for the trombone ran the gamut from the sublime spiritual connotations found in operas, oratorios, and sacred chamber works of Monteverdi, Schütz, and W.A. Mozart to the functionary tower music of Johann Pezel in 17th century Leipzig. The first composer to effectively exploit the expressive and timbral possibilities of the trombone was Giovanni Gabrieli, whose magnificent Sacred Cantatas had a profound effect on succeeding generations in general, and Heinrich Schütz in particular. Schütz carried the Venetian polychoral style north across the Alps, introducing an entire generation of German composers to the glorious possibilities of the grand Venetian style. The trans-Alpine influence was a two way street, however, given that Giovanni Gabrieli himself had studied with the great Lasso at the Bavarian court in Munich.

In the early 17th century, a steady stream of northern Italian composers found employment in the Viennese court, bringing with them an increasingly virtuosic style of writing for the trombone. Italians who had an especially important role in bringing the obligato style of trombone writing to the Imperial Court included Dario Castello, Marc'Antonio Ziani, and indirectly, Alessandro Grandi. The Italian soloistic use of the instrument combined with the trombone's religious symbolism in Germany and Austria to produce a musical culture that was especially conducive to trombone obligato

writing. German spiritual connotations attached to the trombone dated back to Luther's translation of the bible, in which he placed the instrument in prominent biblical scenes, thus insuring that generations of German speakers would consider it the holiest of instruments.

The first prominent Austrian born composer to write significant amounts of trombone obbligato music was J.J. Fux, who along with Ziani and others saw the full flowering of virtuosic trombone writing in sacred Austrian vocal music. The genres included in this type of writing include Masses, oratorios, Marian Antiphons, and operas. The large number of obbligato trombone pieces was no doubt due in part to the extremely high level of trombone playing in both Vienna and Salzburg of musicians such as Leopold Christian Sr. and Jr. and Thomas Gschlatt.

The golden age of trombone obbligato writing in Italy and Austria spanned the early Baroque to the dying days of the Classical era. It faded for several reasons, including the disbanding of the monasteries by Joseph II, the increasing chromatic possibilities of the horn and trumpet, and the preference for strings in the late Classical and early Romantic eras. From the late 17th century until the 1790s, when a combination of political, religious, technological, and musical changes signaled the end of an era, the trombone held a significant place in the courts of Vienna and Salzburg, as well as in the numerous monasteries of the countryside. The combined religious and musical significance of the trombone has never been equaled since in any culture.

In the 19th and 20th centuries, the use of the trombone has expanded to include substantial roles in opera, orchestral repertoire, brass chamber music, and popular genres. In America, it has had a particularly important role in Jazz. Despite the greatly increased

variety of performance opportunities for the modern trombonist, the instrument's venerable spiritual connotations continued to hold a peculiar fascination for contemporary composers. From Berlioz's *Symphonie Fantastique*, to Wagner's *Die Valküre*, and Stravinsky's *Memorium to Dylan Thomas*, the trombone's ancient coupling with themes of judgment day, afterlife, and commemoration have never lost their hold on the imaginations of composers and performers alike.

Appendix 1

MagnificatHeinrich Schutz
Trans. and ed. Wayne Wells

Musical score for the Magnificat, featuring Tenor, Alto Trombone, Tenor Trombone, Bass Trombone, and Organ. The score is in 4/2 time and includes the lyrics: Mag ni fi cat a ni ma me a.

The score consists of five staves:

- Tenor:** Melody line with lyrics: Mag ni fi cat a ni ma me a.
- Alto Trombone:** Harmonic accompaniment.
- Tenor Trombone:** Harmonic accompaniment.
- Bass Trombone:** Harmonic accompaniment.
- Organ:** Harmonic accompaniment, including a grand staff with treble and bass clefs.

The organ part includes a separate bass line at the bottom of the page.

Hohepriester (from Christmas Oratorio)

Heinrich Schutz

Moderato $\text{♩} = 100$

Baritone

A. Tbn.

T. Tbn.

Organ

5

Baritone

5

A. Tbn.

T. Tbn.

Org.

5

Zu Beth le hem im ju dischen Lan de,

Stabat Mater

Antonio Caldara
Trans. and ed. Wayne Wells

Adagio $\text{♩} = 76$

The musical score consists of four staves. The Organ part is in the top two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The A. Tbn (Alto Trombone) part is on the third staff with an alto clef, and the T. Tbn (Tenor Trombone) part is on the fourth staff with a bass clef. The Tenor vocal part is on the fifth staff with a treble clef. The lyrics 'Sta-bat ma-ter do-lor-to-' are written below the Tenor staff. The music is in a key with one flat (B-flat major or D minor) and a common time signature (C). The tempo is marked 'Adagio' with a quarter note equal to 76 beats per minute.

Alma Redemptoris Mater

Marc' Antonio Ziani
ed. Ken Shifrin
trans. Wayne Wells

The musical score is arranged in systems. The first system includes a Trombone part with a *solo* marking and a *mf* dynamic, and an Organ part. The second system includes a Tenor part with the lyrics "Vir - go, vir - go pri - us" and an Organ part. The third system includes a Trombone part with a *tr* marking and a *p* dynamic, a Tenor part with the lyrics "vir - go, vir - go pri - us ac po - ste - ri - us", and an Organ part. The score is written in G major and common time.

Salus from Offertorium

Johann Zechner
ed. Richard Raum
trans. W. Wells

Adagio ♩ = 100

Trombone

Tenor

Organ

mf

mf *f*

Tbn.

T

Org.

p *f*

Memoriam from Confitibor

Georg Christoph Wagenseil
 Edited and realised by J. Richard Raum
 Transcribed by Wayne Wells

Largo

Solo

Trombone

Tenor

Organ

Tbn.

T

Org.

Tbn.

T

Org.

Solo

me -
 mo - ri - am fe - cit mi - ra - bi - li - um su - or - um mi - se - ri - cors, mi -
 se - ri - cors, et mis - se - ra - tor mis - se - ra - tor do - mi - nus,

Agnus Dei from Lauretanische Litanei

Leopold Mozart
red. Jonathan King
trans. Wayne Wells

Trombone *Solo*
mp

Tenor

Organ *p*

Tbn. *f*

T

Org. *f*

Tbn. *pp* *p*

T

Org. *p*

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