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**The Role of the Bass Trombone in Haydn's "Die Schoepfung",
Beethoven's Ninth Symphony, and Brahms's Fourth Symphony: a
Tutorial Focusing on Historical Background and Preparation
Suggestions.**

Cassandra R. Fulmer
Louisiana State University and Agricultural & Mechanical College

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THE ROLE OF THE BASS TROMBONE IN HAYDN'S *DIE SCHÖPFUNG*,
BEETHOVEN'S NINTH SYMPHONY, AND BRAHMS'S FOURTH SYMPHONY: A
TUTORIAL FOCUSING ON HISTORICAL BACKGROUND AND PREPARATION
SUGGESTIONS

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by
Cassandra Fulmer
B.M.E., Lander University 1984
M.A., Louisiana State University, 1993
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ABSTRACT

For bass trombonists today, as with other instrumentalists, the preparation of orchestral excerpts for auditions forms a vital part of training for a professional career. While there is ample information available on tenor trombone orchestral excerpts, little detailed study has been devoted specifically to excerpts for the bass trombone. Although research on the bass trombone has increased since the 1940's, there is a great need for concentrated study in the area of orchestral preparation strategies and performance.

The purpose of this monograph is to provide a tutorial for undergraduate student bass trombonists in the preparation of three orchestral works, developing practice suggestions and guidelines that will facilitate mastery needed for successful performance. The excerpts to be studied are Haydn's *Die Schöpfung* (1797), Beethoven's Symphony No. 9 in D minor (1824), and Brahms's Symphony No. 4 in E minor (1884-1885). These compositions were chosen because they have significant melodic material and make considerable demands on the performer in terms of technique, range, and expression. The chapters on individual excerpts will each begin with a section on the historical background of the work. This section will survey when and where each piece was written and describe the genre of the work and the compositional styles of the time period. A comparison of the available scores and individual parts will also be conducted to check for misprints and discrepancies. This section will also determine, as precisely as possible, what type of instrument the work was originally written for. The next section of each chapter will focus on performing the excerpts. The aspects of performance to be discussed include tone quality and color, phrasing, articulation, technique, intonation, and dynamics. This section will also offer exercises for practice.

CHAPTER 1: INTRODUCTION

Since its acceptance into the orchestra in the early 1800's, the bass trombone has been used prominently in many symphonic and operatic works. While some scores specifically call for a bass trombone, such as Haydn's *Die Schöpfung* and Beethoven's Fifth and Ninth Symphonies, many others simply call the lowest part "trombone 3."

The trombone was invented in the early sixteenth century, and like other Renaissance instruments, came in several different sizes, of which the bass trombone naturally played the lowest part. This tradition has survived in German and English repertoires, where it is expected that the lowest trombone part be performed on bass, whether specifically labeled or not. French tradition, however, preferred the use of three tenors; after the 1850's the third trombone was normally equipped with a single piston valve which converted it to a tenor-bass trombone in F. These traditions may provide an accounting for why the lowest trombone part in many orchestral scores does not have a specific designation of "bass trombone."

For bass trombonists today, as with other instrumentalists, the preparation of orchestral excerpts for auditions is a vital part of training for a professional career. While there is ample information available on tenor trombone orchestral excerpts and their preparation, little detailed study has been devoted specifically to those for bass trombone. Although research on the bass trombone has increased since the 1940's, there is a great need for concentrated study in the area of orchestral preparation strategies and performance.

The purpose of this monograph is to provide a tutorial for undergraduate student bass trombonists in the preparation of three orchestral works, developing practice suggestions and guidelines that will facilitate the mastery needed for successful

performance. The excerpts to be studied are Haydn's *Die Schöpfung* (1797), Beethoven's Symphony No. 9 in D minor (1824), and Brahms's Symphony No. 4 in E minor (1884-1885).

The chapters on individual excerpts will each begin with a section on the historical background of the work. This section will survey the origins of each piece and describe the genre of the work and the compositional styles of the time period. A comparison of the score and individual parts will also be conducted to check for misprints and discrepancies. This section will also determine, as precisely as possible, what type of instrument the work was originally written for. The aspects of performance to be discussed will depend on the nature of each piece and will deal primarily with tone quality and color, phrasing, articulation, technique, intonation, and dynamics, while offering exercises for practice.

The compositions for this study were chosen because they contain significant melodic material, thematic or supportive elements, and make considerable demands on the performer in terms of technique, range, and expression. In researching the International Trombone Association Journal and looking through old audition lists, I discovered that all of the works appear regularly on bass trombone auditions. From the International Trombone Association Journal, I gathered information from Thomas Matta's postal survey, "A Ranking of Seventy-Three Orchestral Excerpts for Bass Trombone." Milt Stevens, principal trombonist of the National Symphony Orchestra, also compiled a list of "150 Difficult Excerpts for the Orchestral Trombonist" in which he listed the most commonly asked excerpts for principal, second, and bass trombone. Actual audition lists I observed include: The Phoenix Symphony, The Florida Orchestra, The Colorado

Symphony, The New York Philharmonic, The Dallas Symphony, and The Buffalo Philharmonic Orchestra.

Haydn's "Achieved is the glorious work," movement 26 from the second part of *Die Schöpfung*, is requested on virtually all major bass trombone auditions. The bass trombone part contains important thematic material and requires good technical skills and a well-developed embouchure. Although most auditions request only this one movement, it is only one of several movements in the work that require highly skilled playing from the performer. In addition to the above mentioned movement, the following ones will also be considered in this monograph: Movement No. 3 "Now vanish before the holy beams," No. 5 "The marv'lous work beholds amazed," No. 11 "Awake the harp," No. 14 "The heavens are telling," No. 19 "The Lord is great" No. 28 "By thee with bliss, o bounteous Lord," and No. 32 "Sing the Lord ye voices all!"

Beethoven's Symphony No. 9 in D minor, Op. 125 is included in part because Beethoven was so important in establishing roots for the trombone in symphonic music. The bass trombone statement of the theme in the *Andante maestoso* from the fourth movement was the first instance this instrument had been used in soloistic manner in a major symphonic work, one factor that makes it appealing to audition committees today. The second movement, *Molto vivace*, will also be discussed briefly.

Brahms's Symphony No. 4 in E minor, Op. 98 appears frequently on most bass trombone auditions. Auditioning committees want to hear how softly and beautifully one can play the chorale section of the fourth movement. Often times auditioning committees will use this excerpt in the final round of an audition, having the candidate play with the orchestra's trombone section in an effort to hear how well his/her sound blends with those of the other members of the section.

Although little has been written about bass trombone orchestral excerpts, several studies exist that will help shed light on this subject (see references). In addition there are many books of etudes and several orchestral excerpt books that contain portions from the standard orchestral literature. Few of these, however, offer any preparation suggestions. Among the most readily available of such books are those issued by Keith Brown, Henri Coullaud, Valentin Hausmann, Alfred Stoneberg, Henri Charles Smith, and Belwin Mills Publishing Corporation. Three dissertations also provided valuable insight in this project. Stanley Easter's "A Study Guide for the Performance of Twentieth Century Music from Selected Ballet Repertoires for Trombones and Tuba" addresses performance problems common to the low brass section but does not focus on problems inherent to individual parts. In "Bass Trombone Pedagogy as Practiced by Selected Bass Trombonists in Major American Symphony Orchestras: Techniques and their Origins," Paul Donald Bauer interviews five bass trombonists in major orchestras and discusses common pedagogical trends on five major bass trombone excerpts. Donald J. Hildebrandt's "The Bass Trombone in the Twentieth Century Orchestra: Its Use in Twenty-Seven Representative Scores" discusses the role of the bass trombone in orchestral music from the twentieth-century, with emphasis on various types of bass trombones used in the twentieth-century, the type of instrument most likely intended by selected composers, descriptions of tone colors as suggested by the orchestration, and unusual technical demands.¹ Of these dissertations, the study that is perhaps closest to mine is Bauer's. However, although this work discusses five major bass trombone excerpts, the focus centers more on the interviews with the five performers than a detailed performance

¹ Donald J. Hildebrandt, "The Bass Trombone in the Twentieth-Century Orchestra: Its use in Twenty-Seven Representative Scores" (DMA diss., Indiana University, 1976), 1-2.

analysis of each excerpt. My approach differs from all of these in that it will attempt to clarify that the union of historical knowledge with physical and mental practice is necessary in preparing orchestral works.

When practicing orchestral excerpts the student often gets caught focusing primarily on smaller sections instead of maintaining a broader perspective as to how those sections are important to the context of the piece as a whole. In the study of orchestral excerpts for the bass trombone or any other orchestral instrument, it is imperative to become familiar with the role it plays in the whole score in an attempt to develop a thorough understanding of the appropriate manner in which the piece should be performed. As a bass trombonist, I believe that developing a tutorial that promotes the study of orchestral excerpts through historical research, score study, listening, and careful practice will greatly benefit student bass trombonists who wish to learn more about preparing orchestral repertoire.

CHAPTER 2: FRANZ JOSEPH HAYDN AND *DIE SCHÖPFUNG*, ORATORIO FOR SOLOISTS, CHOIR AND ORCHESTRA, HOB. XXI:2

Haydn's *The Creation* is among the most frequently requested excerpts on bass trombone auditions in this country. Haydn's writing for the bass trombone in this work displays his knowledge of the instrument and its capabilities, while producing some of the most technically difficult passages in the repertoire. These technical demands along with its stylistic considerations make it an excellent choice for auditions. Of the eight movements that include trombones, "Achieved is the glorious work" from Part II is requested most often on auditions because it incorporates all of these elements. This chapter will begin with a brief overview of Haydn's life, then offer some general comments on Haydn's music, and a specific analysis of *The Creation*. The focus will be on movements 3, 5, 11, 14, 19, 26, 28, 32 which include the use of trombones.

Overview of Haydn's Life

Franz Joseph Haydn was born in Rohau, Austria on March 31, 1732. At the age of six he was sent to live and study music with Johann Mathias Franck, a distant cousin and teacher. Two years later he entered St. Stephen's choir school in Vienna where he studied vocal and instrumental music with the Kapellmeister and composer, Georg Reutter (1708-1772).¹

Haydn left the choir school in 1750 and moved into the Michaelerhaus in Vienna where he made his living teaching lessons and performing. It was during this period that Haydn made contacts that would change his life. One of the first acquaintances was the widow Princess Esterházy; the mother of the two princes for whom Haydn would later

¹ H.C. Robbins Landon, Haydn (London: Faber and Faber Limited, 1976), 14-17.

work.² The famous Italian poet, Pietro Metastasio, introduced Haydn to the renowned composer and voice teacher, Nicola Porpora (1686-1768), for whom he would later work. From the latter, Haydn gained a considerable amount of knowledge in composition and singing and the Italian language. Through Porpora, Haydn became acquainted with two of the most prominent musicians of the time: Gluck and Wagenseil.³

Haydn's first appointment was that of music director to Count Morzin of Vienna in 1759, where he was responsible for conducting and composing for the Court's sixteen-member orchestra. This position was brief, however, as Count Morzin was forced to dismiss the orchestra due to financial difficulties.⁴

In 1761, Haydn was employed as Vice-Kapellmeister to Prince Anton Esterházy in Eisenstadt. His contract required him to compose and prepare all the music for the court with the exception of music for religious occasions.⁵ He was also responsible for keeping all the instruments in good working order, appointing personnel, and handling grievances among the musicians.⁶ In the original contract Haydn relinquished the right to his music to Prince Anton who also forbade him to accept outside commissions without his permission.⁷ These conditions, however, were later relaxed.

Prince Anton died in 1762 and was succeeded by his brother Prince Nikolaus Esterházy, for whom Haydn would work for the next twenty-eight years.

² Jens Peter Larsen, The New Grove Haydn (London: W.W. Norton & Company, 1983), 7-8.

³ Ibid., 7-8.

⁴ Karl Geiringer, Haydn A Creative Life In Music (Los Angeles: University of California Press, 1982), 35 and 40.

⁵ Larsen, Haydn 19-20.

⁶ Ibid., 20.

⁷ Philip G. Downs, Classical Music The Era of Haydn, Mozart, and Beethoven (New York: W.W. Norton & Company, 1992), 213.

Prince Nikolaus's love of music and the theater placed heavier demands on Haydn, requiring him to compose and direct numerous operas at Esterháza as well as numerous pieces for the prince to play on the baryton (an eighteenth century stringed instrument that resembles a bass viol but has a set of sympathetic strings). In 1766 Haydn became the Kapellmeister after the death of Werner and inherited the duties of providing church music as well.⁸

For almost thirty years, Haydn's life centered around the needs of the Esterházys. Apart from an occasional visit to Vienna, he lived in isolation from the rest of the world. His music and talent, however, became known throughout Europe.⁹

Prince Nikolaus died in 1790 and was succeeded by his son Prince Anton. The new prince did not have the same ardent appreciation for music that his father had and disbanded the court orchestra. Haydn was retained at full salary but was freed from any obligations.¹⁰ He returned to Vienna and was soon approached by Johann Peter Solomon, a German violinist and composer residing in London. He presented Haydn with a commission to compose and conduct six symphonies, an opera and various other smaller pieces for public concerts in London. Haydn made two trips to London between 1791 and 1794, resulting in the composition of twelve symphonies (the so-called "London Symphonies," Nos. 93-104).

During Haydn's second visit to London, Prince Anton Esterházy died and his new employer Nikolaus II, requested that he return to Vienna to re-establish the orchestra. Haydn arrived in Eisenstadt in August of 1795 to resume his duties as Kapellmeister. He was free to live in Vienna for most of the year, spending only the summer months in

⁸ Ibid., 215.

⁹ Downs, Classical Music 218.

Eisenstadt.¹¹ His new employer's musical interest focused on religious music, and Haydn's most important obligation was to write a new mass every summer to celebrate the name day of Princess Maria Hermenegild.¹²

Haydn remained active as a composer until about 1803. His last public appearance was at a performance of *The Creation* in the hall of the University of Vienna in 1808. He died May 31st, 1809.¹³

General features of Haydn's style

Haydn is reported to have been an honest, humble and gracious man, portrayed as tidy, in both personal and professional matters.¹⁴ In addition, he was deeply religious, dedicating his larger works *In nomine Domini* ("In the Name of the Lord") and ending with *Laus Deo* ("Praise be to God").¹⁵ He is also known for his wit and sense of humor which is demonstrated in his music.¹⁶

Haydn was largely self-taught in music theory, studying the texts, Fux's Gradus ad Parnassum (1725), Mattheson's Der vollkommene Capellmeister (1739), and C.P.E. Bach's Versuch über die wahre Art das Clavier zu spielen (Part I; 1753).¹⁷ His principal compositional influences were Nicola Porpora, from whom he learned a great deal about theory and technique, and C.P. E. Bach, whose keyboard sonatas he studied diligently.¹⁸ He is credited with making a profound contribution to the establishment of form and instrumentation of the classical symphony and is recognized for his achievement in

¹⁰ Larsen, Haydn 56-58.

¹¹ Ibid., 69-70.

¹² Landon, Haydn 92.

¹³ Larsen, Haydn 78.

¹⁴ Ibid., 80-81.

¹⁵ Landon, Haydn 28.

¹⁶ Ibid., 29.

¹⁷ Larsen, Haydn 9.

thematic development; he is also one of the first major composers of the string quartet. Many of his themes are based on German, Austrian, Czech, or Hungarian folksongs or folksong stylistic elements..¹⁹

As Haydn himself remarked to his biographer Griesinger, his isolation forced him to be original in his composition:

My prince was satisfied with all my works, I was praised, as head of an orchestra I could experiment, observe what heightened the effect and what weakened it, and so could improve, expand, cut, take risks, I was cut off from the world, there was no one near me to torment me or make me doubt myself, and so I had to become original.²⁰

And, although he was detached from the musical world, he had a fine orchestra with which to work and was able to develop as a composer and musician through his own discoveries.

The Creation: Background and Editions

Haydn's *Creation* was composed in 1797-1798. The work is an oratorio, a narrative sacred work containing arias, recitatives, ensembles, choruses, and orchestral music. The libretto tells the biblical story of the creation of the world and is taken from three sources: the Book of Genesis from the English translation of the Authorized (King James) Version of 1611, John Milton's Paradise Lost (revised version published 1674), and the book of Psalms.²¹ The oratorio is divided into three parts, each containing recitatives and arias, ending with a victorious chorus. The story of the creation is told by the three Archangels, Gabriel (soprano), Uriel (tenor), and Raphael (bass), with the

¹⁸ Landon, Haydn 23-24.

¹⁹ Ibid., 45.

²⁰ H.C. Landon and David Wynn Jones, Haydn His Life And Music (Bloomington: Indiana University Press, 1988), 100-101.

²¹ Nicholas Temperley, Haydn: The Creation (New York: Cambridge University Press, 1991), 20.

addition of Adam (bass) and Eve (soprano) in the third and final part.²² Part One portrays the first four of the seven days in which God was said to have created the world, and represents the creation of heaven, earth, light, the division of the waters, land and sea, plant life, and heavens. Part Two constitutes the fifth and sixth days, which present the creation of birds, fish, the command to multiply, beasts, man and woman. The third part of *The Creation* represents Adam and Eve's awakening and mutual love.²³

Haydn's visits to London, where he heard performances of Handel's oratorios, most likely provided the inspiration for composing *The Creation*. The immediate impetus came from Salomon, who apparently gave Haydn an anonymous English libretto which had supposedly been written for Handel, with the suggestion that he set it to music. Haydn received the text just before leaving London in 1795 and took it back with him to Vienna. Shortly afterwards, Haydn presented the libretto to Baron van Swieten (Austrian Ambassador to Berlin, and an enthusiast of the music of North German composers) who translated the text into German.²⁴

The first official performance of *The Creation* was private and took place on April 30th, 1798 at the Palais Schwarzenberg in Vienna. The first public performance was given at the Burgtheater in Vienna on March 19, 1799. This performance was presented on a much grander scale, including about 120 instrumentalists and 60 singers.²⁵ According to Temperley, it was on this occasion that Haydn added the parts for contrabassoon and bass trombone. Temperley also remarks that several instrumentations

²² Hermann Grabner, *The Creation: Joseph Haydn* (London: Ernst Eulenburg Ltd.), 9.

²³ Temperley, *The Creation* 48.

The author of the original text is unknown and no copy of the original exists in print or in manuscript. Temperley, *The Creation* 19.

²⁴ Sir Georg Solti, *Joseph Haydn: The Creation*, program notes by H. C. Robbins Landon, pg.9 D 208561, Orchestra Hall, Chicago, 1993.

of a piece of music were often presented in the late eighteenth century in order to cater to the performing forces available. For large-scale events the addition of extra players and singers was common.²⁶

A resounding success, the work soon became a regular part of Vienna's musical life during the Lent and Advent seasons. Haydn himself published the first edition of the score in 1800 with both German and English texts.²⁷ Breitkopf and Härtel purchased Haydn's plates on August 17th, 1803 and crossed out "Vienna 1800" on the title page and put "Leipzig by Breitkopf and Härtel."²⁸ This set of plates was used until 1871, though some individual plates were probably replaced. The only surviving autograph materials are in fact the trombone parts, presumably those added in 1799. This autograph fragment consists of one bifolium of 16-stave manuscript paper in oblong format writing that contains the trombone parts to No. 11C, 12C, 14B, and 17B from Parts II and III. On page three, this note appears: "handwriting of the famous J. Haydn, given to Habeneck by fanny Elssler whose father [was] one of the composer's copyists."²⁹

Today there are several editions of the score in print. Those selected for use on this project include:

- 1) Haydn, Franz Joseph. Die Schöpfung. Leipzig, London, and Zurich: Ernst Eulenburg, Ltd., 1907.
- 2) Haydn, Franz Joseph. The Creation. Leipzig: C.F. Peters, n.d., reprinted by New York: Dover Publications, 1990.

²⁵ Temperley, Haydn 35-36.

²⁶ *Ibid.*, 36.

²⁷ *Ibid.*, 36.

²⁸ Hoboken, 30-40.

²⁹ *Ibid.*, 30-40.

3) Haydn, Franz Joseph. Die Schöpfung. Wiesbaden: Breitkopf and Härtel, 1964. Bass Trombone Part.

Perusing these editions and comparing them to the individual Breitkopf part yielded many discrepancies, not only between the part and scores, but also between the various scores themselves. One of the first inconsistencies I noticed was that the movement numbers among editions were different. According to Temperley, neither Haydn's edition nor any of the early librettos number the movements in *The Creation*.³⁰ Thus, modern editions and secondary sources have developed their own system for numbering each movement. The scores I consulted provided the following numerical system (those including bass trombone are marked with an asterisk):

Table 2.1

MOVEMENTS	Eul	Pet/ Dov	B&H
<u>PART ONE</u>			
Introduction: The Representation of Chaos *Recitative with Chorus: "In the beginning"	1	1	1 2 (m. 59 in Eul. 7 Dov)
*Aria with Chorus: "Now vanish before the holy beams"	2	2	3
Recitative: "And God made the firmament"	3	3	4
*Solo with Chorus: "The marv'lous work beholds amaz'd"	4	4	5
Recitative: "And God said: Let the waters"	5	5	6
Aria: "Rolling in foaming billows"	6	6	7
Recitative: "And God said: Let the earth bring forth grass"	7	7	8
Aria: "With verdure clad"	8	8	9
Recitative: "And the heavenly host proclaimed"	9	9	10

(table continued)

³⁰ Ibid., 119

MOVEMENTS	Eul	Pet/ Dov	B&H
*Chorus: "Awake the harp"	10	10	11
Recitative: "And God said: Let there be light"	11	11	12
Recitative: In splendor bright is rising now	12	12	13
*Chorus with Solos: "The heavens are telling"	13	13	14
<u>PART TWO</u>			
Recitative: "And God said: Let the waters bring forth"	14	14	15
Aria: "On mighty pens"	15	15	16
Recitative: "And God created whales"	16	16	17
Recitative: "And the angels struck their immortal harps"	17	17	18
Trio: "Most beautiful appear"	18	18	19
*Chorus With Solos: "The Lord is great"	19	19	= "D" of #19 m.133.
Recitative: "And God said: Let the earth bring forth the living creature"	20	20	20
Recitative: "And God said: Strait opening her fertile womb"	21	21	21
Aria: "Now heav'n in fullest glory shone"	22	22	22
Recitative: "And God created man"	23	23	23
Aria: "In native worth and honor clad"	24	24	24
Recitative: "And God saw ev'ry thing"	25	25	25
*Chorus: "Achieved is the glorious work"	26	26	26
*Trio: "On thee each living soul awaits"	27	27	= "C" of #26 m. 38
*Chorus: "Achieved is the glorious work"	28	28	= "G" of #26 m. 132
<u>PART THREE</u>			
Recitative: "In rosy mantle"	29	29	27

(table continued)

MOVEMENTS	Eul	Pet/ Dov	B&H
*Duet and Chorus: "By thee with bliss, o bounteous Lord"	30	30	28
Recitative: "Our duty we performed now"	31	31	29
Duet: "Graceful consort! At thy side"	32	32	30
Recitative: "O happy pair"	33	33	31
*Final Chorus with Solos: "Sing the Lord ye voices all!"	34	34	32

There were many discrepancies in the music for bass trombone among these three editions, involving articulation markings, inclusion of trills, embellishments, alteration of rhythms, and the elimination of certain notes. The foreward to the Peters edition (as translated into English in the Dover print) indicates that their version was modeled on Haydn's original Viennese score from 1800, though with some deviations from the original. In particular, the editor states that "in the third trombone part, small notes have occasionally been added for practical performance reasons."³¹ The implication here is that Haydn's part as originally written was too difficult to be played by most bass trombonists. Indeed, the net effect of the Peters changes does seem to involve the simplification of many passages compared to the version presented in the Breitkopf and Härtel part (the Eulenburg score mostly follows the Peters version). However, I firmly believe that any of these presumed difficulties can be overcome with proper study and guidance. Moreover, it is the "difficult version" of the part that is most likely to be requested at auditions. Without access to the surviving authentic materials,³² I cannot determine which version Haydn intended. There are various reasons to believe that the Breitkopf and Härtel part is the most reliable of the three sources available to me. First,

³¹ Joseph Haydn, The Creation (New York: Dover Publications, 1990).

Breitkopf and Härtel part is the most reliable of the three sources available to me. First, this part is likely to have been based on the plates of the full score, which Breitkopf and Härtel had acquired from Haydn himself.³³ Second, the instrumentation list in the Hoboken catalogue refers to “three trombones, the third trombone always paired with the contrabassoon;” in fact, the Breitkopf and Härtel part does replicate the contrabassoon while the Peters version deviates from it.

Third, according to Guion, Haydn modeled his style of writing for the trombone after Handel.³⁴ Handel did not adhere completely to the typical use of the trombones in most eighteenth century choral music, in which the trombones generally doubled the choral parts exactly. For example, in his oratorio, *Saul*, Handel sometimes writes for the trombones without the chorus. The doublings which occur in Handel are not always exact and usually only last for a few measures at a time.³⁵ Guion also comments that Handel’s “modified doubling does not necessarily mean that the rhythm is simplified for the trombones.”³⁶ In addition, Handel’s trombone parts often do not follow a single vocal part, but rather switch between several different parts.³⁷ Another distinctive feature of Handel’s writing for the trombones is the close spacing between the alto and tenor trombones and the wide interval between the bass and the upper two trombones.³⁸ While studying the score of *The Creation* it became obvious that Haydn’s style of writing for the

³² Haydn’s edition of 1800, and the autograph trombone parts, the only portions of *The Creation* to survive in the composers hand.

³³ We must bear in mind, of course, that various changes may have been made in the plates over the years.

³⁴ David Guion, *The Trombone: Its History and Music, 1697-1811* (New York: Gordon and Breach, 1988), 220.

³⁵ *Ibid.*, 207.

³⁶ *Ibid.*, 207.

³⁷ *Ibid.*, 207.

³⁸ *Ibid.*, 207.

Thus I believe that the more “difficult” Breitkopf and Härtel part is more likely to represent Haydn’s true intentions. The following section of the paper identifies the most important discrepancies between the three sources I examined.

In “The marv’lous work beholds amaz’d,” the turn written in mm. 21 and 42 in the Breitkopf & Härtel edition does not appear in the Eulenburg and Peters editions.³⁹ It is, instead, written as straight eighth notes, making it less challenging for the trombonist. The Breitkopf edition, with the inclusion of the turn, is by far the most challenging, requiring excellent facility and technique. The turn, as shown in example 2.1, is doubled in the bassoon, violins, cellos, and basses, instruments that can achieve the effect with much less difficulty.⁴⁰

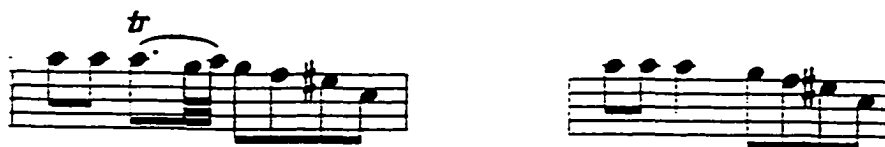


Example 2.1
(Bass Trombone)

The trills in measures 28, 31, and 32 (example 2.2) in “Awake the harp,” found in the Breitkopf edition do not exist in the Eulenburg and Peters editions. The rhythm has apparently been changed to a quarter note, thus simplifying the passage. Execution of the trills at the suggested tempo is extremely difficult for the bass trombonist but easily played by the bassoons, violas, cellos and basses that double this line.

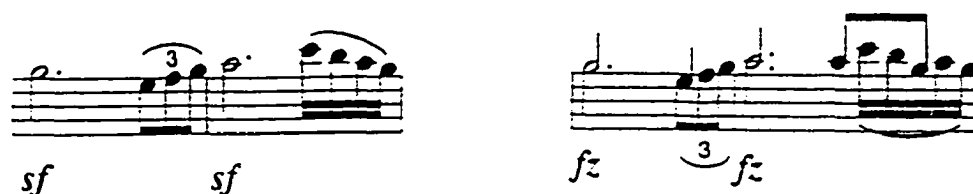
³⁹ Breitkopf & Härtel, Wiesbaden - Leipzig. Used by permission.

⁴⁰ Dover Publications, Inc., New York. Used by permission.



Example 2.2
(Bass Trombone)

Discrepancies in “The heavens are telling” occur between measures 180 -185. The triplet and sixteenth-note figures that appear in the contrabassoon, bassoon, viola, cellos, and basses in the Breitkopf edition appear as simple quarter and eighth notes in the bass trombone part of the Eulenburg and Peters editions (see example 2.3). It is worth mentioning that in these measures Dover and Eulenburg split the bass trombone and contrabassoon parts on the staff.



Example 2.3
(Bass Trombone)

Measures 149-152 in “The Lord is great” appear as four measures of rests in the bass trombone part of Breitkopf edition.⁴¹ Both the Eulenburg and Peters editions have

⁴⁰ Dover Publications, Inc., New York. Used by permission.

⁴¹ Breitkopf & Härtel, Wiesbaden - Leipzig. Used by permission.

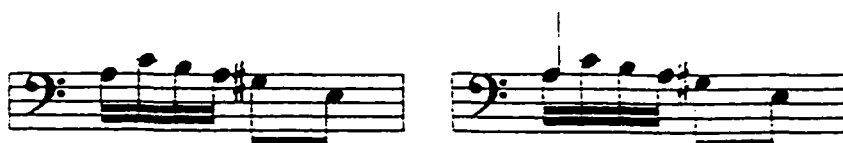
an actual part written for the contrabassoon and bass trombone in these measures. See example 2.4.⁴²



Example 2.4

(Contrabassoon/Bass Trombone)

Discrepancies in "By thee with bliss, o bounteous Lord" primarily involve differences in rhythm. In measure 293 of the Peters score, as shown in example 2.5, the quarter note on beat one is a simplification of the four sixteenth notes notated in the Eulenburg and Breitkopf editions. However, the Peters edition notates both parts, offering a simplified version should editing be necessary.

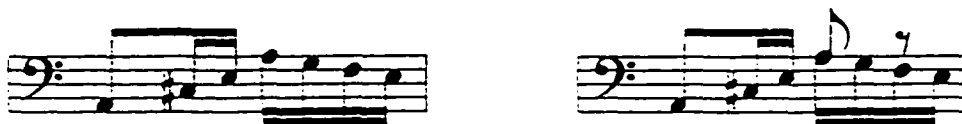


Example 2.5

(Bass Trombone)

⁴² Dover Publications, Inc., New York. Used by permission.

It is important to mention that, for the first time in the work, both Peters and Eulenburg print the contrabassoon and bass trombone parts on entirely different staves in this movement. In these scores, the contrabassoon has about thirty measures of printed music, while these measures are tacet in bass trombone part. Dover simplifies the rhythm in measure 299 to a single eighth note on beat two, as opposed to the four sixteenths in the Eulenburg and Breitkopf editions (example 2.6).⁴³ Once again, both parts are printed with the option of simplification if necessary.



Example 2.6
(Bass Trombone)

Another simplification in the Peters score that is not notated in the Breitkopf or Eulenburg versions occurs in measure 308 (See example 2.7). As before, both parts are presented, giving the performer an option to simplify if necessary.



Example 2.7
(Bass Trombone)

⁴³Dover Publications, Inc., New York and Breitkopf & Härtel, Wiesbaden - Leipzig. Used by permission.

The remainder of this chapter will consider only those movements which include the trombones, with special interest given to the bass trombone.

The Bass Trombone Part and Its Performance

In his score Haydn does specifically call for a “Bass posauene.” According to Carse the typical trombone trio in the eighteenth century consisted of an alto in E-flat, a tenor in B-flat, and a bass in E-flat or F, so we can assume that this part was played on an E-flat or F bass trombone.⁴⁴

The bass trombone part in *The Creation* bears some resemblance to a basso continuo line. There is a bass continuo listed in the score and according to Temperley, a chordal continuo instrument, probably fortepiano was required on the recitatives.⁴⁵ He also presents evidence that Haydn expected the piano to play in the orchestrated sections as well.⁴⁶ Temperley also states that:

two manuscript full scores associated with Haydn have partially figured basses in a later hand, presumably that of the continuo player. It is clear from these added figures that the pianist played from the double bass part rather than the cello part where the two separated...

The bass trombone essentially acts as a basso continuo in Haydn’s *Creation*.

Haydn’s style of writing for the trombones parallels that of Handel in movement three, “Now vanish before the holy beams.” The upper trombone parts are closely related while there is a wide gap between the two upper trombones and the bass trombone. The bass trombone part maintains its independence from the alto and tenor parts and occasionally plays when they do not. The only instrument that the bass trombone doubles exactly is the contrabassoon. This movement is not as technically demanding as some of

⁴⁴ Adam Carse, The History of Orchestration (New York: Dover Publications, Inc., 1964), 218.

⁴⁵ Temperley, Haydn 113.

⁴⁶ *Ibid.*, 113.

the others but it does require precision and proficient interpretation of style. It is important to match the articulation and length of notes with those of the cellos and basses. Keep the articulation light and the volume low. The volume level may vary, depending on the size of the string section of the orchestra. Listen carefully and blend. Visualizing the motion of the bow can be a great tool for determining proper note length and articulation. Make it sound light and effortless.

Haydn's use of the alto and tenor trombone in "The marv'lous work beholds amaz'd" is more typical of most late eighteenth-century works in that they play only when the chorus sings. The alto trombone doubles the alto voice and the tenor trombone doubles the tenor voice, although the doublings are not always exact. The bass trombone on the other hand, does not follow this pattern. The part doubles the bassoon and contrabassoon exactly, is independent from the voices, and frequently plays when the chorus does not sing. There are sections of this movement that are extremely difficult to play as indicated in the Breitkopf edition. The two most difficult passages to play, as shown in example 2.8, are the thirty-second note turns that appear in measures 21 and 42.⁴



Example 2.8
(Bass Trombone)

⁴Breitkopf & Härtel, Wiesbaden - Leipzig. Used by permission.

To perform these measures well requires highly developed technical skills such as multiple tonguing, excellent slide technique, and good coordination between the two. Arban's Famous Method for Trombone, edited by Mantia and Randall is an excellent source for study in this area. It contains many exercises that will be beneficial to the development of technique if approached diligently. Pages 93-105 contain exercises that are specifically related to the *gruppetto*. Also, refer to pages 162-202 for exercises in multiple tonguing. To achieve success in developing these skills it is imperative to practice them at a slow tempo at first, increasing the tempo little by little. Push yourself but don't try to force things to happen if your embouchure is not fully developed. Patience, discipline, and persistence are the keys to improving technique. Another excellent source to enhance the development of multiple tonguing and slide technique is Tommy Pederson's Unaccompanied Solos For Tenor Trombone Volume 3 - Double and Triple Tonguing. Double tonguing your scales can also be beneficial. It is important to remember to play the passages in this movement lightly, especially measures 21 and 42. Try to keep the double tonguing motion small. Producing a smaller motion with the tongue makes faster tempos feel and sound easier, thus producing a lighter sound. The slide action must be quick, smooth, and accurate. Don't take the *staccato* markings too literally; the notes should be light and have space but they should not be too short. Pay careful attention to the articulation of the cellos, basses, and bassoon and match their style.

In "Awake the harp," the alto and tenor trombone lines are independent. They occasionally double the alto and tenor voices and the first violins and violas but it is not always exact and there are no wide gaps in voicing. The doublings in the bass trombone occur with the bassoon, cellos, basses, bass voice, tenor trombone, and violas, but it

again is not always exact. The bass trombone part is independent from the alto and tenor trombones. The most difficult passages for the bass trombonist in this movement occur in measures 28, 31, and 32 (example 2.9).



Example 2.9

(Bass Trombone)

In the Breitkopf edition, the bass trombone part contains dotted eighth-note trills followed by two thirty-second notes in these measures.⁴⁸ The tempo is marked *vivace* making the execution of the trill more difficult. I find that the most awkward part of the trill is the release. The trill itself is easy to produce with quick action of the F valve but the difficulty lies in the termination and following thirty-second notes. Success in these measures can be achieved by isolating them and practicing them frequently. As always, begin practicing these measures slowly with a metronome, gradually increasing the tempo when progress has been made at the slower tempo. Make sure the articulation is absolutely clean. Test your accuracy by asking an accomplished bassoonist or cellist to play the part through with you. Playing the passages through with a good recording of the work can also be helpful. Aside from these few measures, this movement does not

⁴⁸ Breitkopf & Härtel, Wiesbaden - Leipzig. Used by permission.

pose any major technical problems for the performer; however, it must be precise and stylistically correct. Always listen to the players around you and blend with them.

Haydn's treatment of the alto and tenor trombones in "The heavens are telling" is similar to what has been discussed to this point. They most often play together and the voicing is close. They only play when the chorus sings in the movement, but they do not necessarily play every time the chorus sings. There are very few instances when the parts are doubled exactly. The parts on the whole are quite simple rhythmically, with many sustained notes. However, the alto part stays in the taxing upper register, playing several high C's. The bass trombone is doubles the cellos, basses, bassoon, and contrabassoon. However, the doublings transfer voices and are not always exact, except in the contrabassoon, which always doubles the bass trombone note for note throughout the entire oratorio. The bass trombone in this movement plays only when the chorus is singing, with the exception of about six measures.

The style throughout should be light and cello-like with the volume level low. The most technically difficult passages in this movement, as shown in example 2.10, are found in measures 180-185.⁴⁹



Example 2.10

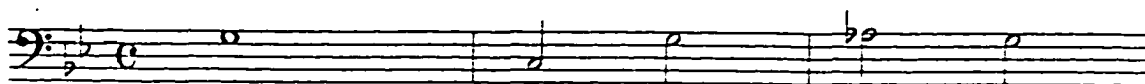
(Bass Trombone)

⁴⁹ Breitkopf & Hartel, Wiesbaden - Leipzig. Used by permission.

Because the tempo marking is fast, the level of difficulty is increased. These few measures require the combined usage of both double and triple tonguing. Again, I recommend the Arban Famous Method For Trombone, pages 162-202, and Pederson's Unaccompanied Solos For Tenor Trombone Volume 3, to help develop and improve multiple tonguing technique. I also like to practice multiple tonguing without the horn and mouthpiece. Multiple tonguing can be practiced anywhere; in your car, walking to class, taking a shower, etc. Take these few bars and practice tonguing and blowing through them. You will be amazed at the progress you can make. Practicing with a B.E.R.P. (Buzz Extension & Resistance Piece) is also extremely beneficial as it allows you to work on slide technique as well. Multiple-tonguing takes time to develop. Allow yourself sufficient time when preparing any of these movements. Don't wait until you have to perform it as it does require considerable conditioning and development.

"The Lord is great" is the first movement in which the trombones play in the Second Part of *The Creation*. The alto and tenor trombone parts are independent but the voicing between the two is close and they are actually in unison for a good portion of the movement with very few doublings with the chorus. However, there are two occasions (measures 162-163 and 179-180) where the alto and tenor trombones double the bass soloist (Raphael), the bass line of the choir, and the bass trombone. There are short passages when the bass trombone is doubled at the octave with the alto and tenor trombones, and in unison with the cellos, basses, bass voices and soloist. The line is essentially totally independent. There are no technically difficult sections in this movement. The main focus should center on style, blend, and intonation. There are several measures where the trombones are in octaves. Work to make sure you are aware of intonation and pay careful attention to balance.

“Achieved is the glorious work” is perhaps one of the most frequently requested excerpts in the bass trombone literature. The main reason for its importance centers around style and precise execution. It must be clean, light, and accurate. Breathing is an important factor to consider in this movement. It is of the utmost importance to take in a sufficient amount of air at the beginning because the music does not allow for a good breath until measure 11. The breath problem lies in the risk of falling behind the pulse. If you must take a breath, take it as quickly as possible. It is good to mark your breaths beforehand and practice them with a metronome over and over again to make sure you establish and maintain tempo. Another suggestion is to record yourself. The tape never lies and it will always show you where your problems are. If the octave leaps in measures 3–4, are problematic, refer to pages 29 (number 50) and 135–136 in the Arban method for guidance. There are instances when the bass trombone has an independent line, for example, in measures 179–181, and 188–191 (example 2.11).⁵⁰



Example 2.11

(Bass Trombone)

Haydn's writing for the alto and tenor trombone in this movement is similar to previous movements. The parts are independent much of the time during this movement.

⁵⁰ Breitkopf & Härtel, Wiesbaden - Leipzig. Used by permission.

The voicing between the two instruments is close and when doublings occur, it is usually with the second violins, violas, or alto voices.

The bass trombone part in “By thee with bliss, o bounteous Lord” is similar to “Achieved is the glorious work ” in terms of style and difficulty. There is a long stretch of playing (39 measures) before the performer gets to rest. I find this movement to be one of the most difficult to play because of the accuracy needed to execute the wide intervals cleanly and precisely at this tempo. Begin practicing this movement slowly and don’t increase the tempo until you can play the first thirty-nine measures without making a mistake. Practice it slowly so that your ear and your embouchure will have plenty of time to adjust correctly. The other major problem in this movement is finding an appropriate place to breathe. Remember to take quick, efficient breaths. Go through the excerpt and map out where you need to breathe and practice them with a metronome to make sure they work. The part is doubled with contrabassoon, cellos, and basses. In conjunction with the other movements of *The Creation*, this excerpt has to be clean, light and the volume level kept low to balance with surrounding material. Listen and match the articulation of the cellos and basses. The alto and tenor trombones are independent throughout most of this movement. There are some doublings but most of them are not exact.

The final chorus of the work, “Sing the Lord ye voices all!” begins with the bass trombone doubling the strings. Further doubling occurs with bassoon, contrabassoon, cellos, basses, and bass voices but it is not always exact. There is nothing found in this movement as far as style and technique are concerned that hasn’t been addressed previously. One stylistic element worth mentioning applies to the *sforzando* half notes in measures 70-73 (example 2.12). Emphasize them with a breath accent rather than a tongued accent.



Example 2.12
(Bass Trombone)

In conclusion, although Haydn only wrote for the trombone in eight of his works, he was well aware of its possibilities, utilizing them to the fullest in one of his most famous compositions, *The Creation*. Along with Handel, whom he looked to as his model, Haydn abandoned the eighteenth century tradition of using the trombones only for doubling purposes. His parts exhibit more independent lines and less strict doubling. Haydn's writing for the bass trombone in *The Creation* displays his confidence in the technical and melodic possibilities of the instrument. For the bass trombonist, *The Creation* is an exercise in technique and style. To perform it properly demands good control over the instrument and a knowledge of musical style in the Classical period. Though the eighteenth century generally represented a decline in the popularity of the trombone, *The Creation* has become one of the most popular excerpts in the bass trombone literature in the twentieth century. It is probably the single most important orchestral work utilizing the bass trombone in the eighteenth century .

CHAPTER 3: LUDWIG VAN BEETHOVEN AND THE SECOND AND FOURTH MOVEMENTS OF SYMPHONY NO. 9 IN D MINOR, OP. 125

After a period of popularity during the sixteenth and seventeenth centuries the trombone suffered a decline in use during the eighteenth century. One reason for its regression may have been its close association with the church, as interest in the church generally decreased during the Age of Enlightenment. Another may have been the decline of the *Stadtpeifer* and *Türmer* (the early military bands and sacred performing groups).¹ The rise of popularity in the bassoon and horn also may have had an influence on the descent of the trombone in the eighteenth century.

The latter part of the eighteenth century brought a resurgence of the trombone as an orchestral instrument. Gluck and Mozart recognized its expressive possibilities and utilized them in some of their operatic works, and as we saw in the previous chapter, Haydn used them to good effect in several works.² Beginning with Beethoven's Fifth Symphony (1807-1808), they were again included regularly in the symphony orchestra. After the Fifth Symphony, Beethoven went on to use trombones in the Sixth and Ninth Symphonies. He specified the use of the bass trombone in the Ninth Symphony, where it plays in the second and fourth movements. The trio of the fourth movement is particularly significant in that the bass trombone plays the principal melody.

This chapter will begin with a brief overview of Beethoven's life and general characteristics of his style. The main focus of the chapter will be on Beethoven's treatment of the bass trombone in the second movement, *Molto Vivace* and the fourth

¹ Jay Dee Schaefer, "The Use of the Trombone in the 18th century, Part I." *Instrumentalist* XXII, 9 (April 1968): 51.

² Robin Gregory, *The Trombone: The Instrument and its Music* (London: Faber and Faber, Ltd., 1973), 125.

movement, *Andante maestoso* of the Ninth Symphony and offer suggestions for effective performance.

Overview of Beethoven's Life

Beethoven was born in Bonn, Germany in December of 1770. His grandfather was a bass singer and Kapellmeister in the electoral chapel in Bonn and his father sang tenor in the court chapel and taught music.³ Beethoven began his musical study with his father who coached him on the piano and violin. Christian Gottlob Neefe (1748-1798), a court organist, composer, and conductor in Bonn, was Beethoven's only significant instructor until he left Bonn in 1792.⁴ Neefe instructed him in thoroughbass and composition and introduced him to J.S. Bach's *Well-Tempered Clavier*.⁵ Under Neefe's tutelage, Beethoven published his first work, the *Variations on a March by Dressler* at the age of twelve.⁶ Neefe was also instrumental in obtaining Beethoven a position as harpsichordist in the court opera orchestra in 1783. In the spring of 1787, Beethoven traveled to Vienna where he met Mozart and possibly had several lessons with him.⁷ From 1789-1792, Beethoven earned his living in Bonn playing viola in the court chapel and theater orchestras.

In 1792, Beethoven returned to Vienna to study with Haydn and remained with him until Haydn left for London in January of 1794. Beethoven also studied counterpoint with Johann Schenk (1753-1836) and J.G. Albrechtsberger (1736-1809) and received

³ Joseph Kerman and Alan Tyson, The New Grove Beethoven (London: W.W. Norton & Company, 1983), 1.

⁴ Solomon, Beethoven 26.

⁵ Philip G. Downs, Classical Music: The Era of Haydn, Mozart, and Beethoven (New York: W.W. Norton & Company, 1992), 554.

⁶ Kerman, New Grove Beethoven 4.

⁷ Ibid., 5.

advice on free composition from Antonio Salieri (1750-1825).⁸ Beethoven earned his living playing the keyboard and viola in nearby orchestras during his early years in Vienna and quickly established his fame as an exceptional keyboardist.⁹

In the early 1800's, the devastating realization that he was losing his hearing brought great trauma to Beethoven. He was so deeply affected that he contemplated suicide at one point. His Heiligenstadt Testament (1802) reveals some of his private thoughts during this emotional time in his life.¹⁰

Beethoven, unlike Haydn who worked and lived as a servant in the courts of nobility, gained financial support from several patrons while maintaining his artistic independence. Count Waldstein, Prince Lichnowsky, and Nikolaus Zmeskall von Domanovecz were among his earliest supporters.¹¹ Around 1809-1810, his patrons Archduke Rudolph, Prince Lobkowitz, and Prince Ferdinand Kinsky offered him a lifelong annuity in return for his promise to live and work in Vienna permanently.¹² Beethoven died there on March 26th, 1827.

Beethoven's output is normally divided into three periods. The early period is said to end around 1802. Some of his most important early works were: Symphonies Nos. 1 and 2, the Opus 18 String Quartets, Piano Sonatas 1-10, Piano Concertos 1-3, the Op. 1 Piano Trios, and the Op. 9 String Trios. The middle period (ca.1802- ca.1812) is commonly known as the "heroic" period because much of the music conveys the idea of a struggle against great adversity and achieving victory. This period represents some of

⁸ Ibid., 10-14.

⁹ Philip G. Downs, Classical Music: The Era of Haydn, Mozart, and Beethoven (New York: W.W. Norton & Company, 1992), 561.

¹⁰ Ibid., 563.

¹¹ Kerman, New Grove Beethoven 17.

¹² Ibid., 139.

Beethoven's most productive years, as exemplified by six symphonies (Nos. 3-8), three piano concertos, the Violin Concerto, his opera, Fidelio, five string quartets (including the three "Razumovsky" quartets), as well as several symphonic overtures (Leonore Nos. 1-3, Coriolan, and Egmont), a mass, an oratorio, three string sonatas, four sets of piano variations, nine piano sonatas (including the "Waldstein," "Tempest," "Appassionata," and the "Moonlight" sonatas), three trios, and many *Lieder*.¹³

Beethoven's production slowed somewhat during the late period (ca. 1813-1827) due in part to difficulties in his personal life.¹⁴ However, some of his best known works were written during this period, including: the Missa Solemnis, the last five string quartets and the Grosse Fugue, two cello sonatas, six piano sonatas (including the "Hammerklavier"), the Diabelli Variations, and most important for this discussion, the Ninth Symphony.

General Features of Beethoven's Style

Beethoven's life and music has for generations intrigued and inspired the lives of amateurs and professional musicians alike. His innovations in music continue to be a major influence on the lives of today's aspiring musicians, casting a great shadow over classical music, particularly the symphonic form.

Beethoven composed in all genres but is particularly revered for his symphonic output. Today, Beethoven's form the backbone of the standard orchestral repertoire. His symphonies were a tremendous influence on later composers of the symphony including Schubert, Berlioz, Mahler, and particularly Brahms. Beethoven's symphonies are an important demonstration of his innovative approach to musical composition. One of Beethoven's most unusual innovations was the joining of movements without a pause, which we see in his Fifth and Sixth Symphonies. His use of programmatic elements in

¹³ Ibid., 126.

the Sixth Symphony greatly influenced the style of programmatic symphonic composition in the nineteenth century. Beethoven not only expanded the number of movements in a symphonic work (Symphony No.6), but also expanded the length of the movements. He introduced the notion of cyclic composition (a motive recurs in several different movements) in the Fifth and Ninth Symphonies and sometimes replaces the minuet with a scherzo (Symphonies No. 2 and 3). Also, he occasionally reversed the slow movement and the minuet/ scherzo (Symphony No. 9).

Beethoven expanded the size of the symphony orchestra by adding the trombone, as well as the contrabassoon and piccolo in the Fifth Symphony, and a triangle, cymbal, and bass drum in the Ninth Symphony. The Ninth Symphony is particularly important because it is the first symphony to combine orchestra, chorus, and vocal soloists. Beethoven introduces all of these forces in the finale of this symphony in which he presents a musical setting of Schiller's *Ode to Joy*.

Beethoven wrote for the trombones in the Fifth, Sixth, and Ninth symphonies, however, only using the bass trombone in the Fifth and Ninth. In the Ninth Symphony, Beethoven writes for the trombones in the second and fourth movements, using the bass trombone as a principal melody instrument in the trio portion of the fourth movement, all of which is specified in his score. As suggested by Carse in his History Of Orchestration, the standard bass trombone used during this time period in Viennese orchestras would have been the bass trombone in E-flat or F.¹⁵ The remainder of this chapter will focus on the second and fourth movements of Beethoven's Ninth Symphony and its use of the bass trombone.

¹⁴Ibid., 126.

¹⁵ Adam Carse, The History of Orchestration (New York: Dover Publications, Inc., 1964), 218.

The Ninth Symphony: Background and Editions

According to Cooper, Beethoven first entertained the thoughts of composing music to Schiller's *Ode to Joy* in 1793.¹⁶ Material that would become the Scherzo (the first three measures) appears for the first time in Beethoven's sketch-books in 1815, and a second time in 1817, but Beethoven did not begin working on the symphony in earnest until 1822, completing it in the early part of 1824.¹⁷ The work, commissioned by the London Philharmonic Society in 1817, was first performed on May 7th, 1824 at the Kärntner Theater in Vienna.¹⁸ The symphony was first published by Schott of Mainz in August of 1826.¹⁹ According to Cook, autograph copies of the alto and tenor trombone part in the second movement and all three parts from the fourth movement are housed in the Beethovenhaus in Bonn.²⁰ In addition, manuscript parts of the three trombone parts, copied from the autograph parts with corrections in Beethoven's hand, exist in the archive of publisher B. Schotts Söhne, Mainz.²¹ According to Cook, "There is, at the time of writing no authoritative published score of the Ninth Symphony. All editions in common use contain inaccuracies and even bowdlerized (removed passages or deletions) versions of what Beethoven wrote."²²

¹⁶ Martin Cooper, Beethoven: The Last Decade 1817-1827 (New York: Oxford University Press 1985), 276.

¹⁷ Cooper, Beethoven: The Last Decade 1817-1827 276.

¹⁸ Nicholas Cook, Beethoven Symphony No.9 (Cambridge: Cambridge University Press, 1993), 21.

¹⁹ Kerman, New Grove Beethoven 78.

²⁰ Cook, Beethoven 110.

²¹ *Ibid.*, 111.

²² *Ibid.*, 110.

Materials selected for use in this study include the following:

- 1) Beethoven, Ludwig van. Symphonien No.9. Op. 125 für grosses Orchester. Leipzig: Breitkopf and Härtel, n.d; reprinted Ann Arbor, Michigan: Edwards Music Reprints, 1949.
- 2) Beethoven, Ludwig van. Symphonies Nos. 8 and 9 in Full Score. New York: Dover Publications, Inc., 1989. A reprint of the last two of the Symphonies de Beethoven. Partitions d' Orchestre, originally published by Henry Litolf's Verlag, Braunschweig, n.d.
- 3) Beethoven, Ludwig van. Neunte Symphonie. Op. 125. Leipzig: Breitkopf and Härtel, n.d., Bass Trombone Part.

Careful examination of the scores and part revealed no apparent misprints or discrepancies between the three versions.

According to Guion, Beethoven's writing for the trombone in the Ninth Symphony is a combination of the Handel/Haydn style and the French style.²³ The Handel/Haydn tradition practiced modified doublings, some independent lines, and close spacing between the alto and tenor trombones, which is evident at times in Beethoven's writing for the trombones.²⁴ The bass trombone part in Beethoven's Ninth Symphony, like that of Haydn's *Creation*, does not always mimic the alto and tenor trombone parts. The trombone parts in French music, as described by Guion, were rhythmically very simple, perhaps because French composers were not aware of the capabilities of the trombone and the trombonists they worked with may not have been very skilled.²⁵

²³ David Guion, The Trombone: Its History and Music, 1697-1811 (New York: Gordon and Breach, 1988), 281-282.

²⁴ Ibid., 218.

²⁵ Ibid., 282.

The Bass Trombone Part and Its Performance

The second movement in Beethoven's Ninth Symphony, *Molto Vivace*, is a scherzo and primarily based on a single rhythmic motive that consists of a dotted quarter note followed by an eighth note, followed by another quarter note. The trio of this movement marks the first entrance of the trombones in the symphony, made by the bass trombone on a whole note d1 in measure 426. This section of the work is in duple meter and according to Cook, is based on a folk-like tune that may have derived from a Russian folksong; however this hypothesis has not been confirmed.²⁶ Beethoven's writing for the bass trombone in this movement contains modified doublings. In measures 489-504, as shown in example 3.1, the bass trombone part is a modification of the second bassoon and bass part.²⁷



Example 3.1
(Bass Trombone and Bases)

²⁶ Cook, *Beethoven* 320.

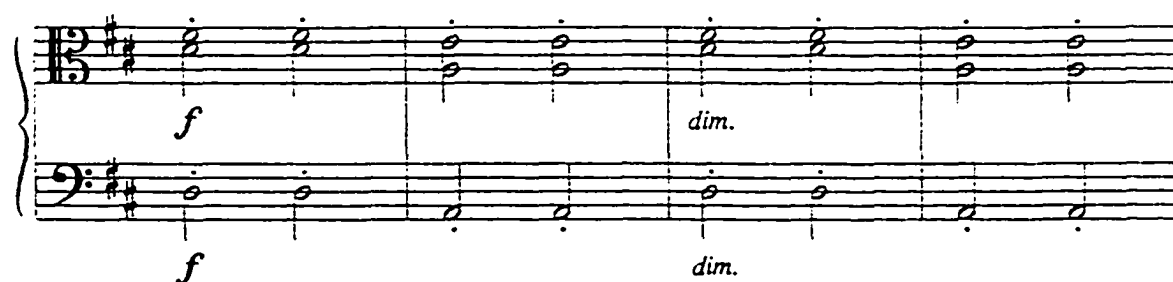
²⁷ Dover Publications, Inc., New York. Used by permission.

From measure 506 to measure 521, the bass trombone doubles the melodic line with the clarinet, violas, and cellos but again the rhythm has been simplified. See example 3.2.²⁸



Example 3.2
(Clarinet and Bass Trombone)

The bass trombone also doubles the second trombone at the octave in measures 518-522 as shown in example 3.3.



Example 3.3
(Trombones)

²⁸ Dover Publications, Inc., New York. Used by permission.

Beethoven's use of the alto and tenor trombone in this movement includes modified doublings with the strings and woodwinds and occasionally with the bass trombone in octaves.

When practicing this movement, the most important concept to keep in mind is style. It is very important to listen, balance and blend particularly in these unusual doublings. Careful attention should be given to the articulation of the half notes. For example, don't take the staccato markings too literally in measures 518-521. The notes require some separation but they should be longer than shorter. Focus on the articulation in the strings and match it. Also, the quarter note figures in measures 489-504, for example, should be light and precise, matching the articulation of the bassoons, violas, cellos, and basses.

The *Andante maestoso* from the fourth movement of Beethoven's Ninth Symphony is often requested on bass trombone orchestral auditions due to its melodic content. There are not many instances in the orchestral literature in which the bass trombone has the opportunity to play a melodic line, though in this case it shares the melody with other instruments. Even though the bass trombone has the melody, its purpose is to serve as a foundation for the bass voices of the chorus. For this reason, it is extremely important to match the style and articulation of the voices here. The *staccato* markings over the notes in measures 595-607 indicate that there should be separation between the notes.²⁹ They should not be too short, but rather *marcato*; give them full value with space between each note (see example 3.4).

²⁹ Dover Publications, Inc., New York. Used by permission.



Example 3.4
(Bass Trombone)

In this section it is most important to remember to match articulations and to blend. The dynamic marking is fortissimo and should be performed as such. The sound, however, must be dark, full, and round, rather than bright, shallow, and harsh. Strive to match the articulation and quality of sound of the voices.

The dotted half notes in the *Allegro energico; sempre ben marcato* section of the movement (measures 672-731, as shown in example 3.5) should be played with energy and vigor. The bass trombone is doubled with the bass voices, second bassoon and contrabassoon and should match their articulation and style. The dynamic level is forte and it is obvious that Beethoven did not want any decay in the volume of sound because he explicitly indicated forte over every single note in measures 673-679, 688-689, 691-693, 705-706, and 722-728.³⁰



Example 3.5
(Bass Trombone)

³⁰ Dover Publications, Inc., New York. Used by permission.

Also, notice that the initial entrance of this section at measure 672 (example 3.6) is marked “fortissimo,” indicating that the entrance itself should be stressed.



Example 3.6

(Bass Trombone)

This happens again in measure 704. The *Allegro energico, sempre ben marcato* and *Prestissimo* sections require the player to maintain constant energy and drive to the finish.

Beethoven’s treatment of the alto and tenor trombone in this movement doubles the alto and tenor voices much of the time. It is not always exact; and they do not play every time the chorus sings, and they sometimes play accompanimental figures when the chorus does not sing.

Beethoven’s Ninth Symphony is often said to be the link between the classical and romantic styles in the history of music. Beethoven’s writing for the trombone in his Fifth, Sixth, and Ninth symphonies established its acceptance in the symphony orchestra. Although the alto and tenor trombones are most often used for doubling, Beethoven challenges the trombonists, requiring a strong upper register and a good sense of style and interpretation. The parts may appear simple at first glance, but one soon realizes the true difficulty in that which appears so simple. In a sense, Beethoven provides a rare opportunity for the bass trombonist to be a soloist. Perhaps his treatment of the bass trombone in the Ninth Symphony inspired future composers to explore its possibilities, which in turn may have led to future bass trombone solos in orchestral literature such as

Bartok's *Miraculous Mandarin* and Kodály's *Háry János Suite*. In addition, Beethoven requires the bass trombonist to be sensitive to style, balance, and blend.

CHAPTER 4: JOHANNES BRAHMS AND THE ALLEGRO ENERGICO E PASSIONATO MOVEMENT FROM SYMPHONY NO. 4 IN E MINOR, OP. 98

The fourth movement of Brahms's Fourth Symphony is included on virtually every major bass trombone audition list. The reason for its frequent appearance on audition lists may not be immediately obvious, as it is not a technically demanding work like those of Wagner and Rossini. Its challenge lies rather in the depth of expression and musical understanding that the trombonist must display. This chapter will begin with a brief overview of Brahms's life, then offer some comments on Brahms's music and the Fourth Symphony in particular. This chapter will focus on the fourth movement, *Allegro energico e passionato*, as this marks the first entrance of the trombones in the symphony.

Overview of Brahms's Life

Johannes Brahms was born May 7, 1833 into a poor family in Hamburg, Germany and died April 3, 1897 in Vienna. His earliest musical training probably came from his father, a professional double bassist, who taught him the rudiments of music and instructed him on the violin and cello. Brahms began his studies in piano in 1840 with Otto Friedrich Willibald Cossel, a renowned piano teacher in the city. Under Cossel's tutelage, Brahms quickly became a proficient pianist, studying the works of Bach and Beethoven, both of whom later greatly influenced his own style of composition.¹

Brahms's earliest studies in composition began around 1846 under the direction of the highly regarded Hamburg composer and pianist, Eduard Marxen (1806-87).² Around 1848, after the Hungarian War when thousands of Hungarians passed through Hamburg on their way to North America, Brahms became interested in Hungarian and

¹ Stanley Sadie, ed. The New Grove Dictionary of Music and Musicians (London: Macmillan, 1980) S.v. "Johannes Brahms," by Heinz Becker.

² Ibid., 155.

gypsy music.³ Among these Hungarian refugees was the violinist Eduard Hoffmann (1828-98), or Reményi, as he was sometimes called. Hoffman was responsible for introducing Brahms to prominent musical figures who helped him establish his musical career. Of these contacts two of the most significant were the famed violinist, conductor, and composer Joseph Joachim (1831-1907) and Franz Liszt (1811-1886).⁴ Meeting Liszt marked a major transition in Brahms's musical career as it helped him realize and establish his own identity in the musical world. He recognized that his musical style was in contradiction to that of the "New German School" composers, Cornelius, Klindworth, Bülow, Raff, Lizst, and Wagner, who focused on programmatic music based on literary topics, nationalism, and individualism. Brahms's primary disagreement with the "New German School" was that he felt its practitioners were allowing other art forms to control their music. He felt that they should develop their art using their own intellect and the foundation of musical knowledge provided by past tradition.⁵

In September of 1853, Brahms had a significant meeting with Robert and Clara Schumann. He established a deep and lasting friendship with the Schumanns, especially with Clara. Robert furthered Brahms's career by recommending him to the famous publishers Breitkopf and Härtel, and by writing an enthusiastic article about Brahms ("New Paths") in his famous music journal, *Neue Zeitschrift für Musik*.⁶

Brahms was famous not only as a composer but also as a performing musician, touring extensively throughout Europe as a concert pianist. In Detmold he worked as a court pianist and chamber musician, and often conducted the court choir and orchestra. In

³ Ralph Hill, *Brahms* (Great Britain: Western Printing Services LTD., Bristol, 1947), 25.

⁴ Ibid., 25-27.

⁵ Malcolm MacDonald, *Brahms* (New York: Schirmer Books, 1990), 57-58.

⁶ Sadie, *New Grove* "Johannes Brahms," 156.

Hamburg, he founded the Hamburg Ladies Choir, for whom he arranged folksongs and composed original works. In Vienna he met Otto Dessoff, director of the Philharmonic Concerts, on whom he modeled his conducting technique.⁷

Brahms completed his most popular work, the *Variations on a Theme by Haydn*, op. 56 in the summer of 1873. This work firmly established Brahms; after its premiere his musical career never suffered any serious recessions.⁸ By the spring of 1875, Brahms had reached international fame.

Another important acquaintance was the pianist and conductor of the famous Meiningen court orchestra, Hans von Bülow. Bülow made his orchestra available to Brahms as a rehearsal orchestra and they were instrumental in making Brahms's orchestral works known throughout Germany. It was surely this great orchestra that inspired Brahms to write his fourth and last symphony.⁹

General features of Brahms's Style

Brahms is reported to have been a man of serious nature, a trait that was very much reflected in his music.¹⁰ According to Hill, he was a perfectionist; "the most self-critical of all the great composers and never allowed anything to be published that he did not consider worthy in every respect."¹¹ It took Brahms twenty years to complete his first symphony. He composed in all genres except opera. For trombonists, he is most noted for his symphonies, orchestral pieces, and German Requiem. He was a master of

⁷ Ibid., 156-159.

⁸ Ibid., 159.

⁹ MacDonald, Brahms 240-241

¹⁰ Hill, Brahms 125.

¹¹ Ibid., 127-128.

exceptional rhythmic invention, which is demonstrated repeatedly through his extensive use of syncopation, mixed rhythms, and hemiolas.¹²

According to Hill, Brahms was influenced by early Italian and German composers from Palestrina to Bach, from whom he learned the art of counterpoint.¹³ He also studied and took as models the works of Beethoven, Schumann, and Mendelssohn as well as German choral and folk music and the Hungarian Magyar songs and dances.¹⁴

The symphonies of Brahms were written in a deliberate Classical tradition. His instrumentation adhered closely to that of the Classical orchestra, deviating once to include a bass tuba in the second symphony. Aside from this exception there are no other instruments employed in the orchestral works of Brahms that cannot also be found in Beethoven's, although he does use four horns rather than the two that is standard in the symphonies of Beethoven (except for the Ninth Symphony which uses four horns).¹⁵ Like Beethoven, Brahms was a master of sonata form and theme and variation and favored placing emphasis on the outer movements. He followed the classical tradition of placing the slow movement second. Also like Beethoven, his third movements tend to be scherzo-like in character, though he did not use the term.¹⁶

The Fourth Symphony: Background and Editions

Brahms began composing his Fourth Symphony during the summer of 1884 while in Müzzschlag and finished it the following summer. The work was first performed on October 25th, 1885 by the Meiningen Orchestra and was conducted by Brahms. It was received favorably and was performed in Leipzig and Vienna shortly

¹² Ibid., 128.

¹³ Ibid., 128.

¹⁴ Ibid., 128.

¹⁵ Julius Harrison, Brahms And His Four Symphonies (Da Capo Press, New York, 1971), 68.

there afterward, followed by a three week tour in Germany and Holland with the Meiningen orchestra directed both by Brahms and Bülow. The work was first published by Simrock in 1886.¹⁷

In the course of this study, I consulted the following scores:

- 1) Brahms, Johannes. Johannes Brahms Sämtliche Werke - Ausgabe der Gesellschaft der Musikfreunde in Wien. Band 2: Symphonien für Orchester II. Edited by J.W. Edwards. Leipzig: Breitkopf and Härtel, 1949.
- 2) Brahms, Johannes. Johannes Brahms Complete Symphonies In Full Score - a reprint of The Vienna Gesellschaft der Musikfreunde Edition. Edited by Hans Gál. New York: Dover Publications, Inc., 1974.
- 3) Brahms, Johannes. Brahms Symphonie Nr. 4, Op. 98. Leipzig: Breitkopf and Härtel n.d., Bass Trombone Part.

I began my project by comparing the trombone part in all three versions to check for any discrepancies among notes, rhythms, dynamics, and articulations: in fact, all three sources were identical.

Although Brahms doesn't specifically indicate the use of a bass trombone in the score (the three parts are all labeled "posaunen"). Carse and Baines indicate that it was standard performance practice in German orchestras during this period for the third trombone part to be played on bass trombone. According to Baines, a wide-bore bass trombone in B flat/ F was the standard instrument familiar to Brahms, Bruckner, and Wagner.¹⁸

¹⁶ Sadie, New Grove. "Johannes Brahms," 167.

¹⁷ Ivor Keys, Johannes Brahms (London: Christopher Helm [Publishers] LTD, 1989), 119.

¹⁸ Anthony Baines. Brass Instruments/ Their History and Development (New York: Dover Publications, 1993), 2-45.

The passacaglia and chaconne are closely related forms based on continuous variation, often in a moderately slow tempo in triple meter with a slow harmonic rhythm. According to Elaine Sisman, in her discussion of the chaconne and passacaglia in The New Harvard Dictionary of Music, there is much discrepancy among scholars about the distinction between these two terms.²² However, many people accept that in a passacaglia the ground can appear in any part of the texture, whereas in a chaconne the ground is always confined to the bass.²³ If we follow this definition, then Brahms uses this theme as a passacaglia in the finale of his Fourth Symphony, though he does not in fact use either term. The movement consists of an eight measure theme with thirty variations (all eight measures long) and an extended coda all in the key of E. Harrison describes the theme as one which, “in its course of eight bars, demonstrates to us the bleak winter of a composer’s discontent, a winter holding out no promise of any spring to follow.”²⁴ Sir Donald Francis Tovey (1875-1940), the famed critic, pianist, conductor, and composer, writes:

So far, then, (referring to the three previous movements) this symphony has shown us life and action. These are what heroism fights for; but the hero is not fighting for his own happiness. He is to die fighting (in the last movement).²⁵

The following discussion will consider only those variations that include the trombone with special interest given to Brahms’s treatment of the bass trombone. These

²² Don Michael Randel, Harvard Concise Dictionary Of Music (London: The Belknap Press Of Harvard University Press, 1978), 89.

²³ MacDonald, Brahms 309.

²⁴ Harrison, Brahms 293.

²⁵ Donald Francis Tovey, Essays In Musical Analysis, Volume I Symphonies (London: Oxford University Press, 1940), 121.

variations include numbers I, III, XIV, XV, XVIII, XIX, XX, XXI, XXII, XXIV, XXV, and the coda.

The Bass Trombone Part and Its Performance

The movement begins with the statement of the theme in E minor played by the woodwinds and brasses. The addition of the trombones helps set the dark, tragic atmosphere described by Tovey (example 4.2).²⁶ The bass trombone doubles the contrabassoon at the octave in the opening eight measures.



Example 4.2

(Trombones)

As performers, we are responsible for communicating this mood. The first statement of the theme must be intense, dramatic, and passionate. The dotted half notes should be full and broad with little separation between each note and no diminuendo after the initial attack (unless otherwise indicated by the conductor); the energy should build throughout the opening statement. Even though the dynamic level is *forte*, it is important to balance with the other winds and brasses. The texture here needs to be thick, dark, and well blended.

²⁶ Dover Publications, Inc., New York. Used by permission.

The theme in Variation I (measures 9-16) is found in the strings and trombones with *pizzicato/staccato* quarter notes occurring on the second beat of the measure as shown in example 4.3. Their accompaniment is a pedal E played on the first measure and a half of the variation by the horns and timpani. The bass trombone doubles the cellos and basses. It is important to remember that the articulation of the staccato quarter notes must match the *pizzicato* of the strings. Notice the fullness of their attack and the roundness of sound. These quarter notes must have presence and separation without being too short. Visualize and produce a breath attack rather than a tongued one, and think *pizzicato* rather than *staccato*.



Example 4.3

(Trombones)

The style in Variation III is similar to Variation I but is more *marcato*. The texture is thicker with the addition of the woodwinds and other brasses. The theme has been transferred to the woodwinds and is stated in quarter-note figures. The tenor trombones double the rhythm of the upper strings. The bass trombone part is rhythmically and harmonically a combination of the trombone, upper string and the contrabassoon parts (example 4.4).²⁷

²⁷ Dover Publications, Inc., New York. Used by permission.



Example 4.4

(Trombones)

It is important to note the indication to use the bow in the cellos and basses, resulting in a more *marcato* style as indicated in the score. As the articulation in this variation is unified, listen carefully and match the style.

Variations XIV (Letter E- measures 113-120) and XV (measures 121-128) make up the theme in E major that is often requested on major trombone auditions. It represents a complete change in the movement's character. The material presented here is different from anything heard thus far. The key has progressed from E minor to E major, the dynamic range has descended from *forte* to *piano*, and the mood is subdued. The following quote by Harrison captures the essence of the theme:

It is as if we were taking part in the ritual of some sublime service under the sky stretching into infinity. The world exists no more; we are part of the universe, incorporeal, children of the spirit of God folded in an eternal embrace.²⁸

This beautiful E major theme is introduced by the trombones and bassoons in measure 113 as shown in example 4.5, with the horns joining three measures later.²⁹ Underneath the theme lies a softly-spoken arpeggiated figure in the violas and cellos. The orchestration is expanded in the second half of the chorale (Variation XV) with the

²⁸ Harrison, *Brahms* 301.

²⁹ Dover Publications, Inc., New York. Used by permission.

addition of woodwinds, trumpets and upper strings. Bass trombone doublings occur with the second bassoon in these two variations. Brahms's writing for the trombone is idiomatic here, evoking the soft, reverent tones of religious music. It represents a peaceful escape from previous turmoil. This particular excerpt is frequently requested by auditioning committees to see how softly and beautifully one can play. It is often used in the final round of an audition to determine the candidate's ability to blend with the rest of the section. Sound, intonation, and style are extremely important factors. Do not overpower the other players as the parts should be evenly balanced. Focus on intonation, knowing where you are in the chord and what the tendencies of that particular partial are.



Example 4.5
(Bassoons and Trombones)

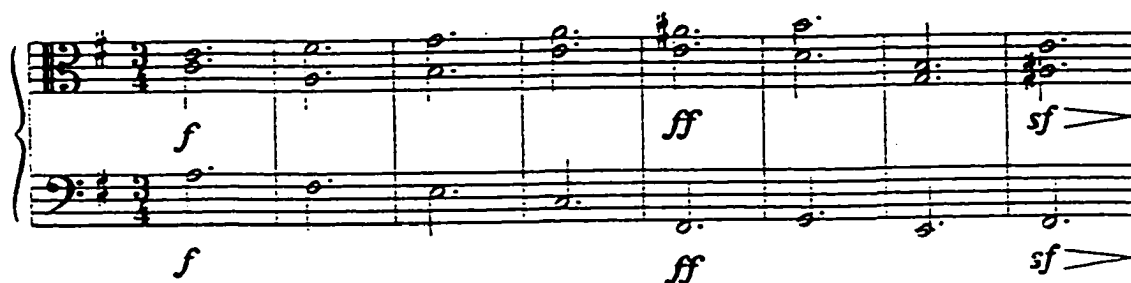
Don't be deceived by the apparent lack of technical difficulty in this excerpt. Passages such as these are often more arduous to play than louder and faster ones. We, as players, have a tendency to stifle our air rather than move it forward when playing

softly. We are also inclined not to breathe as deeply for softer playing. Shallow breathing is unfavorable and will produce a shallow sound, always breathe deeply to yield a full, warm, resonant sound. Also, remember to move the air forward and to keep the lips buzzing. A helpful analogy might be to imagine that you're inside a closed container and are trying to push yourself out with your air; keep the air moving forward. Another important point to consider here is the attack of the notes, making sure it isn't too harsh. I recommend using the Arban Famous Method for Trombone, edited by Charles L. Randall and Simone Mantia, Melodious Etudes for Trombone, Books I, II, and III, transcribed by Johannes Rochut, and Charlie Vernon's A Singing Approach To The Trombone, as well as scales, your favorite tunes, etc. Practice these exercises as slowly (mm. quarter note = 35 - 40) and softly as possible, striving for light attacks with a full, warm, resonant sound in the soft dynamic range.

This excerpt brings up one of the most contradictory concepts of trombone technique. In order to achieve a truly legato transition from one note to another, it is imperative to move the slide quickly in legato passages. Imitate what it would sound like if you were singing the passage. Remember that a quick slide action results in smooth, legato playing. Edward Kleinhammer (former bass trombonist of the Chicago Symphony) always used the adage "fast arm - slow lip."

The end of the theme leads immediately to a partial restatement of the ground in E minor in Variation XVI (measures 129-136) as shown in example 4.6.³⁰

³⁰ Dover Publications, Inc., New York. Used by permission.

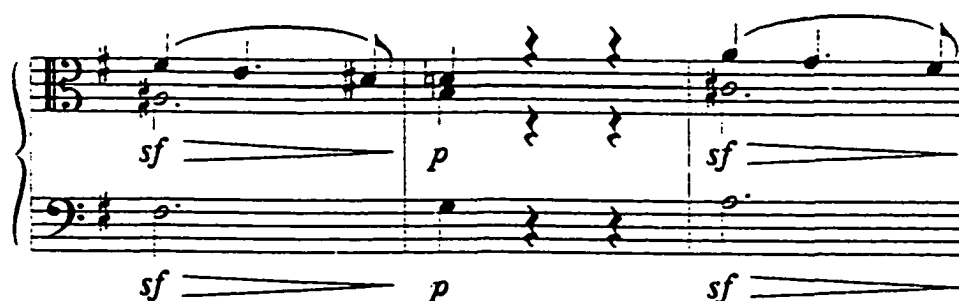


Example 4.6

(Trombones)

This time, however, the strings are introduced in the fourth measure (m. 133) providing a short transition into the next variation. The dynamic level ascends from *forte* to *fortissimo* in measure 133, thus intensifying the mood and creating a sense of despair. The bass trombone doubles the first and second bassoons and contrabassoon in measures 129-132 and second bassoon, contrabassoon, cellos, and basses in measures 133-136. Stylistically, the ostinato should be played in the same manner as the opening statement of the theme.

In Variation XVIII (Letter F - measures 145-152), the trombones are used to accentuate the agonizing phrases in the upper woodwinds and horn. See example 4.7.³¹



Example 4.7

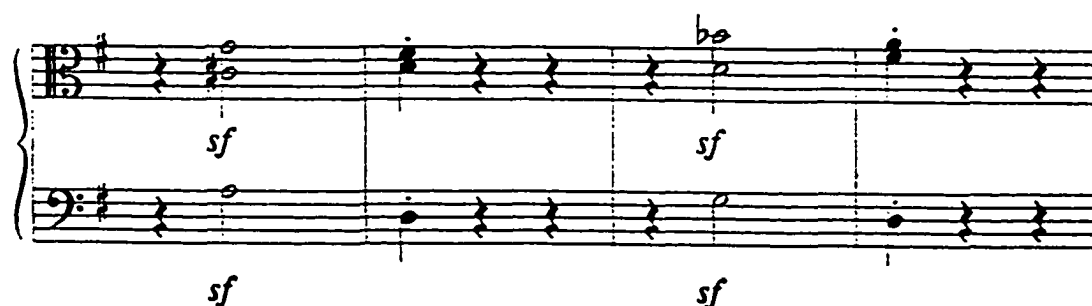
(Trombones)

³¹ Dover Publications, Inc., New York. Used by permission.

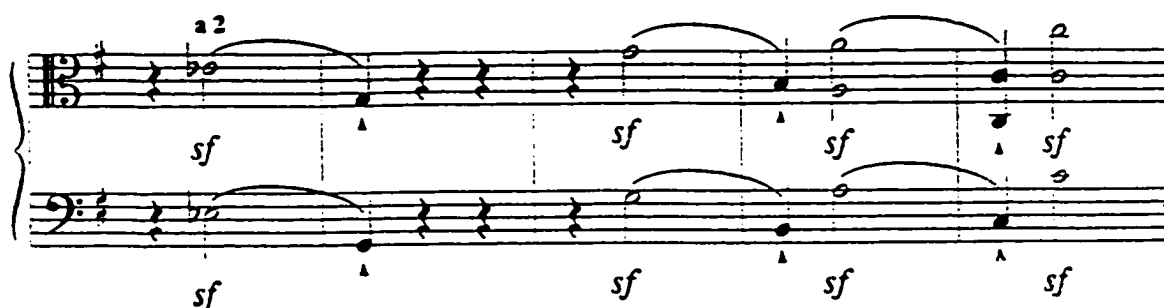
An inversion of the theme is stated in the strings, bassoon, and horn and is answered by the theme played by the flute, oboe, and clarinet. The first trombone plays with the flute, oboe, and clarinet but is in contrary motion with them. The second and third trombones plays *forzando* dotted half notes followed by a *decrescendo* to *piano*, which greatly enhances the feeling of distress. A weighted breath attack is appropriate for this entrance. There are no exact doublings with other instruments in this variation.

The mood becomes agitated and restless in Variation XIX (measures 153-160). The quarter note motive in the trombones, cellos, and basses is similar to Variation III and should be performed in a similar manner. The bass trombone doubles the cellos and basses. The theme is disguised in the first violins and first horn (measures 153-156) while the second violins and violas play supportive figures. Inverted triad figures in the flute, oboe, clarinet, and bassoon occur in alternate measures with the melodic line.

Brahms displays the dramatic, infernal, and epic nature of the trombone in Variations XX (measures 161-168) and XXI (Letter G measures 169-176) as displayed in the *sforzando* half notes. See example 4.8.³²



Although some notes of the bass trombone are doubled in the low strings and contrabassoon, the line is essentially independent. Variation XXI is as brutal as Variation XIV is beautiful. The ground bass in the oboe, contrabassoon, and lower strings is surrounded by turbulent scale-like passages in the flute and upper strings, joined by the lower strings in measure 175. The entrance of the three trombones in measure 170 sounds as if they are ascending from hell with their barbaric, *sforzando* half notes, which fade abruptly to pianissimo two measures before Variation XXII. See example 4.9.



Example 4.9

(Trombones)

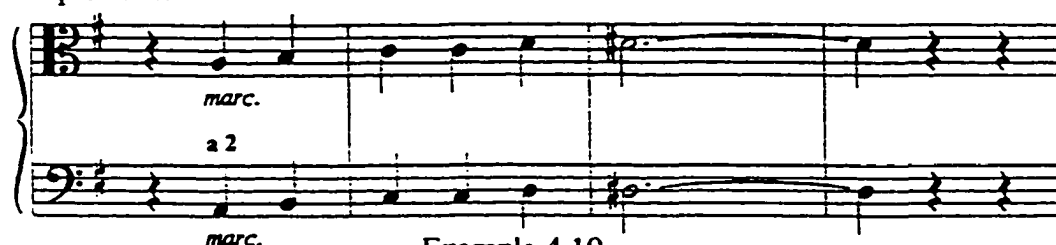
There are no doublings in this variation; the trombones have the line to themselves! The effect of their entrance is intensified by the fact that they are the only instruments playing on the second beat of measures 170, 172, 173, and 174. Pay careful attention not to play the quarter notes on the downbeat of measures 171, 173, and 174 too short; give them their full value. Remember that, even though these notes are meant to be brought out, they must fit the character of the piece. Though written in the nineteenth century, Brahms's music, in many ways, adheres to the classical tradition and should be

performed accordingly. Thus, the section at letter G should be played with a full, weighted, round sound without any edge.

The theme in Variation XXIV (measures 193-200) is presented in the violins. They, along with the other strings, play triplets against duple accompaniment figures in the woodwinds. The trumpets, horns, and timpani serve as a pedal. The trombone line consists of staccato quarter notes on the second beat of each measure reminiscent of Variation I. The bass trombone doubles the second bassoon, contrabassoon, cellos, and basses.

Variation XXV (measures 201-208) retains the character of the previous one with a few alterations. The *fortissimo marcato* triplet figures have been transferred to the high brass, flutes, and clarinets while the violins and violas play agitated tremolo figures. Material from Variation II is restated in the oboe and bassoon while the contrabassoon, trombones, cellos, and basses play *marcato* eighth note figures. The bass trombone doublings remain the same.

The abbreviated restatement of the ostinato in the coda should be played with as much, if not more, fire and energy as the opening. Letter M (measure 273) is an independent line for the trombones and once again displays power, strength, and energy. See example 4.10.³³



Example 4.10

(Trombones)

³³ Dover Publications, Inc., New York. Used by permission.

orchestral literature. He knew how to touch the soul with lush harmonies on the one hand and tear it apart with loud bursts of sound on the other. He captured the multi-faceted personality of the trombone, exemplifying its sublime and imposing nature in Variation XIV, its stately, grandeur in Variations II, XIX, and letter M of the coda, and its savage, overpowering character in Variation XXI. Though the bass trombone part is not technically demanding, Brahms challenges the performer musically, requiring him/her to be expressive. This is sometimes the greatest challenge of all. Anyone can develop technique with practice, but expression requires bringing who you are into the music and sharing it with others.

CHAPTER 5: CONCLUSION

The purpose of this project was to provide a guideline for the study of orchestral works for student bass trombonists through emphasizing the importance of unifying historical knowledge and efficient practice skills. This combination provides one with the necessary tools to be successful in performance.

Becoming involved with the history of a work and its composer leads to a better understanding of who the composer was; what made him think the way he did; what his life was about and what influences may have affected his style. For instance, why is it that Beethoven's music sounds so infuriating at times? Reading his biography will tell us why, and will help us develop a more personal relationship with the composer and his music. This, in turn, creates in us a sense of awareness about what he was trying to express, thus providing us with information that will make our performance more meaningful.

Familiarity with the history of the trombone is also beneficial because it provides information about the types of instruments for which composers wrote, ultimately affecting the style in which they composed. For example, the trombones of the eighteenth century were not capable of producing the louder dynamics that we are accustomed to today: The bore size was small and the bell had little flare, thus the dynamic level it was able to produce in the forte level was much less than that possible in the nineteenth and twentieth centuries. Applying this knowledge to the performance of these earlier works will make us more sensitive to the actual practices of the time period, providing us with information necessary to perform the work in the style it was originally intended. Thus, the forte we are accustomed to today is unacceptable in the music of Haydn, Mozart, and Beethoven.

Knowing how to practice the excerpt is also important if success is to be achieved in performance. There are many excellent books available on technique and legato playing. Become familiar with these studies and incorporate them into your practice sessions in order to maximize the benefits you can receive from them.

The style in which Haydn, Beethoven, and Brahms wrote for the trombone in orchestral music has made a definite impact on the way composers view and write for the trombone today. They planted the seed that spawned new interest and possibilities among future composers, who continue to discover new facets of the alto, tenor, and bass trombone.

While research in bass trombone orchestral literature has vastly increased over the last fifty years, there is still a need for more in-depth study in its use in the orchestral setting. I hope this project will be a useful tool for the student bass trombonists in his/her study of the orchestral literature. I feel research of this type is quite beneficial, not only to bass trombonists, but to all musicians.

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APPENDIX
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Haydn's *Die Schöpfung* : page 30 measure #3 bass trombone part only, page 60 measure #3 bass trombone part, page 61 measures 2 and 3 bass trombone only, page 72 measure #1 bass trombone, page 90 measures 1-6 bass trombone only, page 115 measure 3 bass trombone only, page 116 measures 1-3 bass trombone, page 199 measure 5 bass trombone only, page 200 measure 4 bass trombone, and page 201 measure 6 bass trombone.

Beethoven's *Symphony No. 9* : page 129 measures 9-12 bass trombone, page 130 measures 1-4 clarinet, bass trombone, cello, and bass, page 131 measures 3-6 bass trombone, page 209 measures 1-6, page 217 measure 6 bass trombone, and page 218 measures 1-3 bass trombone.

Brahms's *Symphony No. 4* : page 314 measures 1-8 trombone and bass trombone, page 322 measures 1-4 bassoon and bass trombone, and page 343 measures 6-9 bass trombone.

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VITA

Bass Trombonist Cassandra Fulmer holds degrees from Lander University (Bachelor of Music Education), and Louisiana State University (Master of Music and Doctor of Musical Arts). She also studied at The University of Georgia. Her teachers have included Arthur Brownlow, Larry Joe Cook, Paul Jantz, John Sizemore, Arthur Middleton, Philip Jameson, G.B. Lane, Richard Erb, and Larry Campbell. Originally from South Carolina, she is Bass Trombonist with the Baton Rouge and Acadiana Symphonies. She will be awarded the degree of Doctor Of Musical Arts in May of 1988.

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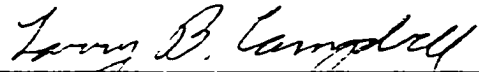
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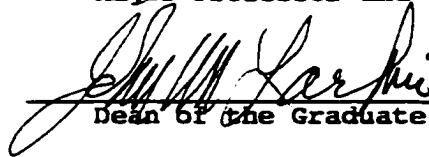
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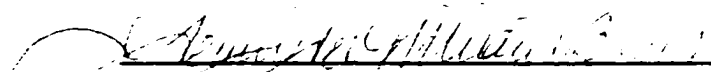


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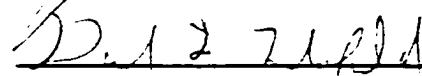
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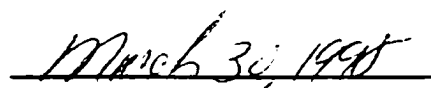
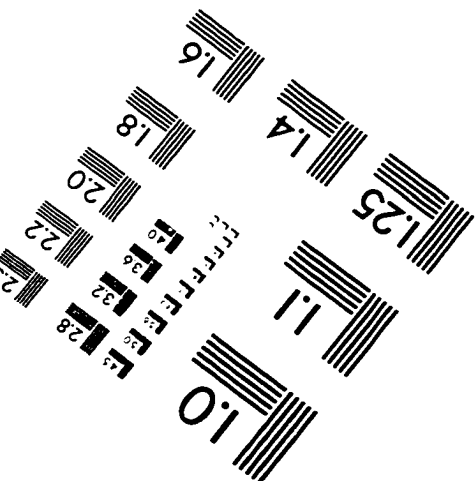
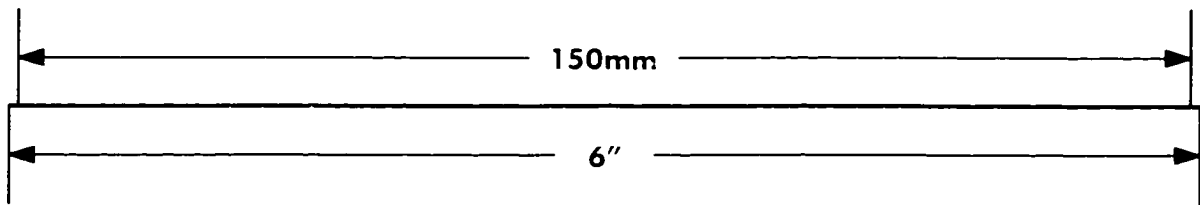
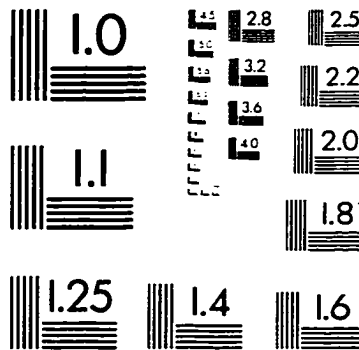
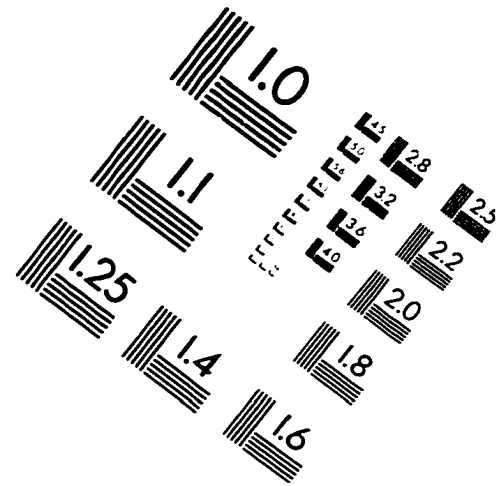
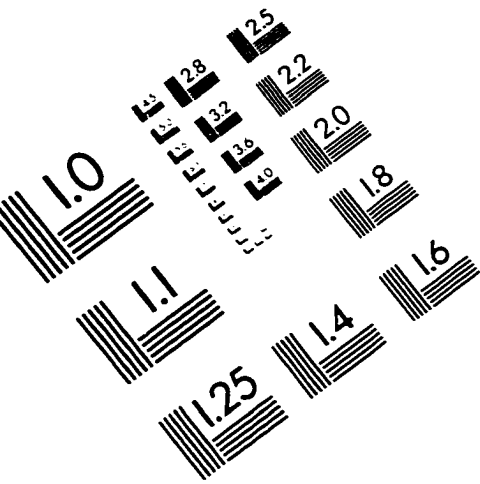


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