

ABSTRACT

Title of Dissertation: *A MON AMI: DEDICATED WORKS FOR
TROMBONE AND PIANO SINCE 1915
THAT BECAME STANDARD
LITERATURE.*

Gilberto A. Cruz, Doctor of Musical Arts, 2024

Dissertation directed by: Distinguished University Professor, Chris
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Dedications, and furthermore commissions, have played a vital role in expanding the repertoire for so many instruments but especially for the trombone. From the last over one hundred years we look at five dedicated works for trombone and piano since 1915 that became standard literature. Works include *Cavatine* for Trombone and Piano by Camille Saint-Saëns (Dedicated to George W. Stewart), *Romance* for Trombone and Piano by Axel Jørgensen (Dedicated to Anton Hansen), *Sonata (Vox Gabrieli)* for Trombone and Piano by Stepjan Šulek (Dedicated to William F. Cramer), *Sonata* for Trombone and Piano by Eric Ewazen (Dedicated to Michael Powell), and *Red Dragonfly Sonata* for Trombone and Piano by Amy Riebs Mills (Dedicated to Megumi Kanda.) With research on each work, dedicatee, and composer with interviews with Ronald Barron, Per Brevig, Eric Ewazen, and Megumi Kanda.

A MON AMI:
DEDICATED WORKS FOR TROMBONE AND PIANO
SINCE 1915 THAT BECAME STANDARD LITERATURE.

by

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Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
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Dedication

I would like to dedicate this dissertation to my teacher Matthew Guilford who without their help, mentorship, and guidance this would not have been possible. I am grateful for all that you have done for me over the past few years and it has been an honor to be your student.

Acknowledgements

It has been a pleasure working with the following people throughout this process, and I am especially grateful to them for all they have done for me. This would not have been possible without you all:

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Chapter 1: Introduction

Composers have been dedicating their works for a long time, but what is relatively new is who they are dedicating them to. In the late eighteenth century, composers began dedicating works decreasingly to patrons and increasingly to their friends, peers, and colleagues. In an era when composers were connected to a growing and increasingly musically literate public through an expanding print culture, the text announcing this new offering, printed prominently on the title page, served simultaneously in a variety of ways. Because the dedication appears on the title page, it accomplishes a particular purpose. Dedications are not simply inanimate texts at the front of a score; they are actions.¹

In researching these dedications, I have discovered incredible stories of gratitude and friendship. Even the words *A mon ami* that are found in my title are inspired by the dedication for Anton Hansen at the top of the Romance for trombone and piano, Op. 21 by Axel Jørgensen that translates to “For my friend”. As a result of these relationships between composer and performer, more new works for the trombone have been created as well as some of the best repertoire the trombone has to offer. In this work, I will go over the history of five of the most performed and recorded dedicated works in the classical trombone repertoire, as well as the dedicatees and composers of those works. I will explore the circumstances and

¹ Emily Hannah Green, “*Dedications and the Reception of the Musical Score, 1785-1850*” (PhD diss., Cornell University, 2009), 1-3.

friendships that lead to each work coming into fruition and will take a closer look at how it all came to be.

Here are my selected works with listed dedication:

- Cavatine for Trombone and Piano, Op. 144 by Camille Saint-Saëns (1915)
Dedicated to George W. Stewart
- Romance for Trombone and Piano, Op. 21 by Axel Jørgensen (1916)
Dedicated to Anton Hansen
- Sonata (Vox Gabrieli) for Trombone and Piano by Stepjan Šulek (1973)
Dedicated to William F. Cramer (and premiered Per Brevig)
- Sonata for Trombone and Piano by Eric Ewazen (1993)
Dedicated to Michael Powell
- Red Dragonfly Sonata for Trombone and Piano by Amy Riebs Mills (2013)
Dedicated to Megumi Kanda

This work also includes interviews with Ronald Barron, Per Brevig, Eric Ewazen, and Megumi Kanda.

Chapter 2: Cavatine for Trombone and Piano, Op. 144 by Camille Saint-Saëns

Cavatine for Trombone and Piano, Op. 144 by Camille Saint-Saëns (1915):



Fig. 1.0 - Manuscript version of *Cavatine* with dedication to George Stewart: “à Monsieur George W. Stewart” - “to Mister George W. Stewart.” -National Library of France, 1915. (Public Domain)

<https://imslp.org/wiki/Special:ImagefromIndex/575877/hfsy>

Cavatine Op. 144 was composed by Camille Saint-Saëns and although the piece was composed in 1915, it was not used as an examination piece for the Paris Conservatory until the year following Saint-Saëns death in 1921.² There are many editions of this piece that don't have a dedication at all and for many years I was under the impression that it was written exclusively for the Paris Conservatory but later found out about the dedication to George Stewart and his journeys with Camille

² Anthony Philip Carlson, “*The French Connection: A Pedagogical Analysis of the Trombone Solo Literature of the Paris Conservatory*” (PhD diss., University of Alabama, 2015), 22-24.

Saint-Saëns. Of all the pieces in the entire trombone repertoire, including those in this document, Cavatine enjoys the distinction of having one of the most recognizable composers outside the trombone repertoire attached to it. Cavatine does not appear to have many rhythmical difficulties at first glance and the entire work stays in 3/4 time throughout and, with few exceptions, all phrases begin on a beat. As the work begins and ends, the allegro section is usually played with one beat per measure rather than three beats per measure; trombonists can easily think of these sections in one beat per measure because of the fast tempo and agogic accents throughout. It requires the performer to constantly subdivide the measures into smaller groups of three while still maintaining the sense that there is one beat per measure when playing the piece in one as opposed to three beats. Young trombonists will find the primary challenge in learning this work to be the need for consistent subdivision throughout the more rhythmic sections.³

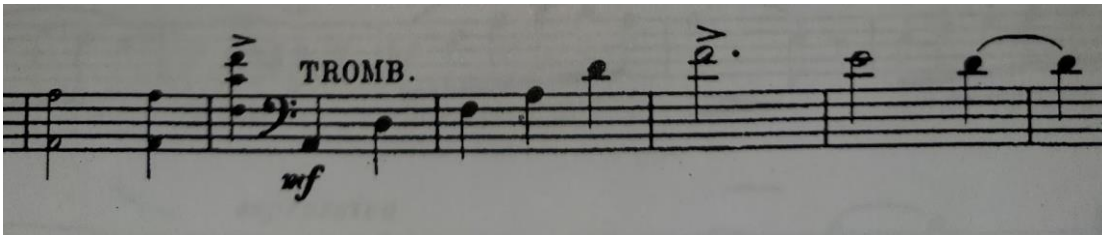


Fig. 1.1 - Saint-Saëns, *Cavatine*. (Paris: Durand, 1915), measures 2-7. (Public Domain)

Other than the hemiolas present throughout the beginning of this work, another primary rhythmic concern of the work is the placement of quarter-note subdivisions throughout the piece. This can be seen with the theme of the work

³ Anthony Philip Carlson, “*The French Connection: A Pedagogical Analysis of the Trombone Solo Literature of the Paris Conservatory*” (PhD diss., University of Alabama, 2015), 22-23.

entering on a weak beat shown in figure 1.2. A less obvious example of this same problem is the placement of triplet figures, the first of which is seen in measure 29.

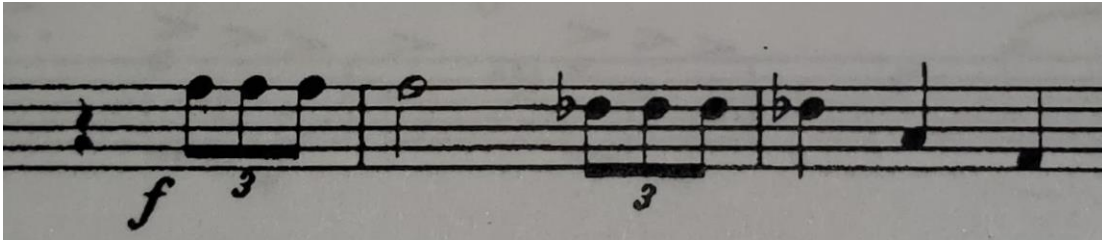


Fig. 1.2 - Saint-Saëns, *Cavatine*. (Paris: Durand, 1915), measures 29-31. (Public Domain)

Regardless of the chosen articulation pattern, the triplets must be placed in their proper place metrically. A common error that can arise in the rhythm in figure 1.2 is placing the triplet too close to the bar line. In this instance, the metric pulse of the piece is preserved, making the problem less noticeable to a younger trombonist. In preparing the triplet figures beginning in measure 29, the trombonist should first start by practicing without playing the triplet subdivision and then altering the figures into single quarter notes. The player should also subdivide the half notes in figure 1.2 into quarter notes and play quarter notes on rests if applicable, which will simplify these measures into a sequence of three quarter notes. By first ensuring that the measure is properly subdivided into three beats, the player can then address the problem of accurately performing the triplets themselves. The next rhythmic concern found in the piece is the ascending eighth-note figure throughout the work that begins on the second eighth note of the second beat as seen in measure 25.

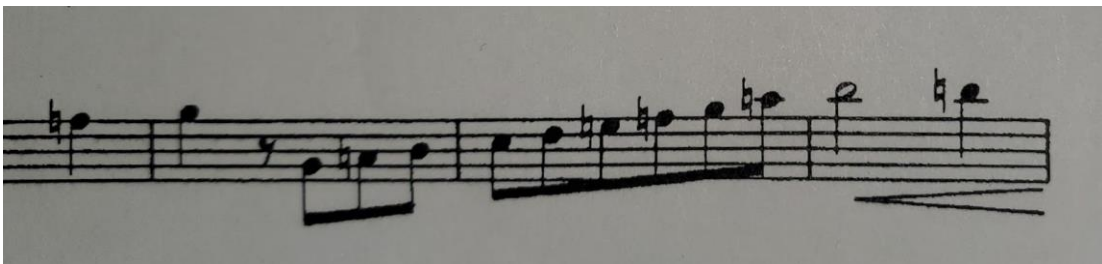


Fig. 1.3 - Saint-Saëns, *Cavatine*. (Paris: Durand, 1915), measures 24-27. (Public Domain)

Other examples can be found throughout the work that all share the need for the trombone player to enter a phrase on an upbeat. The natural tendency as to where a young player might place the rhythm in figure 1.3 can change based on the duration of their sustain on the quarter note preceding the ascending figure in measure 25; By playing the previous note too short, the space between the notes increases, making the player more likely to play too early. Conversely, if they play the note too long, they might not have enough time to take a proper breath, resulting in a delayed phrase.⁴ In practicing this section of music, the trombonist should isolate measure 25 through the downbeat of measure 27 shown in figure 1.3. The player can incorporate an eighth note F3 on the second beat of measure 25 where there is an eighth note rest, which would help to ensure that the player's entrance is not too late. As a result, this does not address the problem of rehearsing the breath that would occur during that very same rest. Therefore, this method should be used sparingly. In order to begin the ascending figure properly, the breath itself should be used to help facilitate the player. First, the performer should sustain the F4 in measure 25 for a full beat, and then take a breath on beat two. In order to take a sufficient breath in the span of one eighth note, the player may have to incorporate different methods of practice, but breathing in a rhythmical manner such as this will help to address the rhythmic dilemma of entering on an upbeat.

It may also assist the player to place a small accent on the downbeat of measure 22, which would help the player to give the line both rhythmic and musical

⁴ Anthony Philip Carlson, "*The French Connection: A Pedagogical Analysis of the Trombone Solo Literature of the Paris Conservatory*" (PhD diss., University of Alabama, 2015), 24-25.

direction and would assist in arriving accurately on beat one of that measure. Throughout the piece, there are not many difficult rhythms to address. The fundamental rhythmic challenge of which the player will need to be aware is subdivision. Whether the rhythmic challenge is coming off a rest or entering on an upbeat, all the rhythmic difficulties in Cavatine are centered on the player's ability to subdivide confidently into three. Cavatine has a few range concerns for the developing trombone player. The range of the work extends three and a half octaves from a pedal Ab1 to a high Db5. While the overall range of the work is quite high, the amount of time spent in each of these registers is relatively low, both from a total time perspective and how long the player has to play in those registers. In terms of the upper tessitura, the trombone player only spends about 10% of the total time playing above an F4, and within that span of time, the trombone never plays in that register for more than a few measures at a time. Saint-Saëns also approaches the extreme registers in a way that makes it easier for the performer to play in that register. An example of how Saint-Saëns does this can be seen in measures 24-27 in figure 1.3.

The first two measures of figure 1.3 are an extended F melodic minor scale approaching a Bb4 in measure 28. The stepwise approach into the upper register makes it easier for the performer than if they had to begin a phrase in the upper register. This happens throughout the work, as there are no phrases that begin on a pitch higher than an F4, and either an ascending scale or an arpeggio approaches anything above an F4. Another example of how Saint-Saëns favorably treats the upper tessitura can be seen with the highest note in the piece, with an optional four

measure high Db5 starting in measure 213, which is the final note in the trombone part.⁵



Fig. 1.4 - Saint-Saëns, *Cavatine*. (Paris: Durand, 1915), measures 205-219. (Public Domain)

While the Db5 is certainly well within the upper register of the trombone, Saint-Saëns has written the finale of the work in such a way that it gives the player a higher probability of successfully playing in that register; the forty measures preceding the Db5 are almost the ideal preparation for playing in the high register. Starting in measure 175, the trombone player plays five measures in the pedal register, helping to relax the embouchure and to promote healthy use of air. Then, in measures 187–192, the trombonist plays a series of lip slurs that promote flexibility in the embouchure. While leading to the final entrance of the trombone, Saint-Saëns has given the trombone player a full eight measures of rest. The six measures leading to the final Db5 have the trombone player playing an extended Db major arpeggio as seen in figure 1.4, which helps the player to internalize the pitch of the final note, and Saint-Saëns has also written two beats of rest in measures 210 and 212, giving the performer ample time to breath and to set their embouchure. The trombonist is also assisted with the written dynamic at fortissimo and with a faster tempo, making the

⁵ Anthony Philip Carlson, “*The French Connection: A Pedagogical Analysis of the Trombone Solo Literature of the Paris Conservatory*” (PhD diss., University of Alabama, 2015), 26-27.

four-measure duration of the Db5 shorter than if it were played at the original tempo. Although the final note is high in the trombonist's range, especially for a younger player, the way that the note is approached facilitates a high success rate.

During measures 175-179, Cavatine briefly utilizes the trombone's pedal register. In contrast to Saint-Sans' stepwise approach to the upper register, the trombone enters the pedal register an octave above. The reason that Saint-Saëns would have approached the pedal register this way is most likely due to the trombone not being able to play between a low E2 and a pedal Bb1. The reason for this is that the F attachment allowing tenor trombone player to play in that register had not yet been invented at the time Saint-Saëns was writing this piece. It should be noted, however, that the absolute lowest note in the piece, a pedal Ab1 beginning in measure 177, is approached chromatically from a pedal Bb1. The cavatine range covers a large part of the trombone's range, but the amount of time spent in both the upper and lower registers, along with how both registers are approached, create ideal conditions for younger players to play within both registers successfully. Many of the more technical passages of Cavatine are based on stepwise scales, or arpeggios. To this end, much of the piece's challenges for younger players will be focused on the key areas throughout the work. Beyond just scales and arpeggios, however, the player may struggle with the use of alternate slide positions throughout the piece.

With five flats in the key signature, the allegro sections are centered around Db. The challenge that this particular key will create for a younger player is the inclusion of Gb3, which is not found as often in easier solo repertoire written for the trombone. The reason this particular note is difficult for younger players is that it is

played in fifth position. Fifth position notes can be challenging for younger players; they frequently have trouble playing the note in tune because the note is extremely far out on the slide, past the bell of the trombone. Another concern that can be caused with the Gb3 is that it can make technical passages a challenge if the slide needs to travel a great distance. An example of this can be found in the arpeggio in measure 40, where the Gb3 in fifth position is immediately followed by a Bb3 in first position in rapid succession.

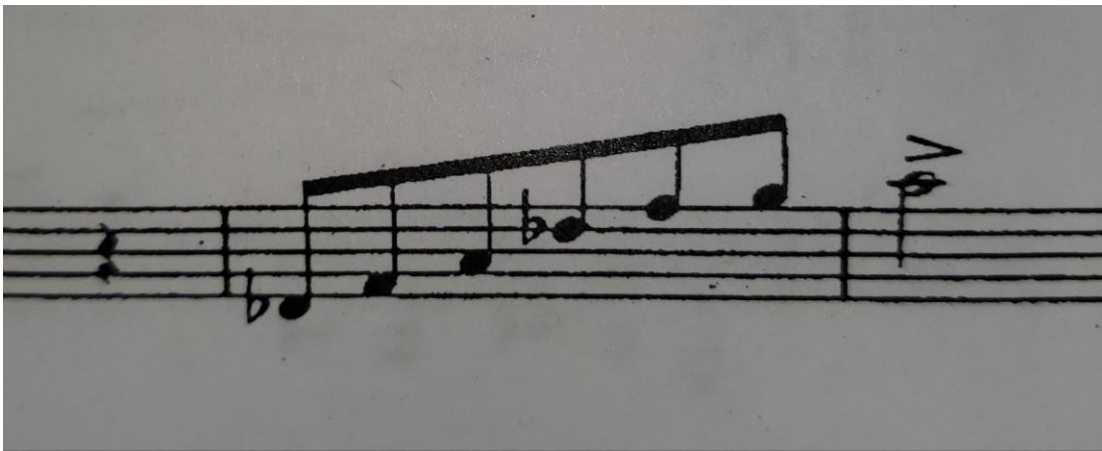


Fig. 1.5 - Saint-Saëns, *Cavatine*. (Paris: Durand, 1915), measures 37-39. (Public Domain)

In figure 1.5, the slide must travel a great deal in a short period of time, which can create a variety of problems, such as incorrect pitch caused by the slide not moving to the next position in a timely manner, failure to play the fifth position note far enough out on the slide to facilitate technique, and uneven line when the slide jerks. To address this problem, the player should practice these technical areas slowly with the aid of a metronome and a tuning device, paying special attention to the intonation of notes farther out on the trombone's slide. The andantino portion of the piece is written in E major. Unfortunately, if the young trombonist working on this piece was trained in the United States, he or she may have had limited exposure to

works requiring them to play in keys with more than one or two sharps. Putting the slide in the right position will be a challenge for these players. Along with the physical act of placing the trombone slide in the right position, it can be difficult for these players to play the scales and arpeggios in this section of music with the intonation that they might with an easier key such as Eb. The key of E major also uses fifth position like the previous section of music, with the addition of fourth-position B3. The challenge in this section, however, is making connections using the fifth position as smooth as possible while still maintaining good pitch and sound quality. Beyond the keys used throughout the work, another concern that could arise for the trombone player in training while learning Cavatine is how to implement the use of alternate positions throughout the work. Much of the time, F3 is the note that needs to be considered.⁶

Several times throughout the work, the player will need to use a sixth position rather than first position to promote slide coordination and smoothness. An example of this can be seen with an F3 being approached from Gb3 in measure 49 and measure 51, where the F3 is approached by a descending chromatic scale (figure 1.6).

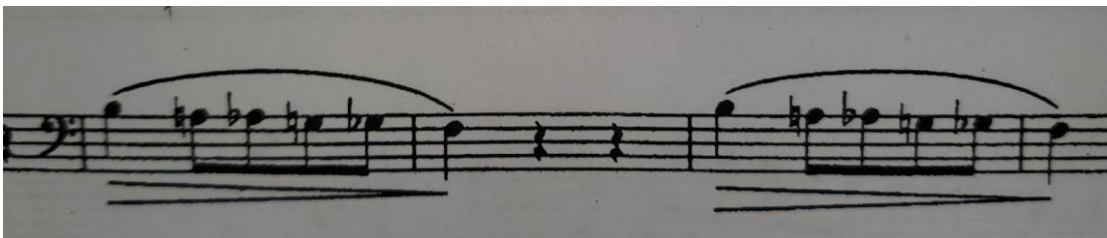


Fig. 1.6 - Saint-Saëns, *Cavatine*. (Paris: Durand, 1915), measures 48-51. (Public Domain)

⁶ Anthony Philip Carlson, “*The French Connection: A Pedagogical Analysis of the Trombone Solo Literature of the Paris Conservatory*” (PhD diss., University of Alabama, 2015), 28-29.

In this figure, the trombonist should play the F3 on the downbeat of measure 50 in sixth position rather than going all the way back to first position from fifth position Gb3. Another time a student may want to use an F3 in sixth position is in measure 20 (figure 1.6), coming from a low F2 an octave below. The F2 should be played in sixth position, and the player should play the following F3 in sixth position as well rather than traversing the other five positions between sixth and first position.

The performer will have to find a way to perform pitches in alternate positions while maintaining a characteristic sound. A student might address intonation by playing passages slowly and using primary positions instead of their secondary counterparts. In this way, the student can hopefully internalize both the correct pitch and timbre of the note in question by going back and forth between the two positions. Articulation: The piece has several articulation challenges that the player should address. Generally, the player will need to be able to play with a clear articulation throughout the work, with articulation fluidity and clarity being particularly important in the running eighth-note passages. It is most likely, however, that students will face problems with triplet tonguing, Saint-Sans' own articulation markings found in the work, and the stylistic release of short-duration pitches in the lyrical section.

It is likely that a student might struggle with the repeated triplet figures first seen in figure 1.2 that are located throughout the allegro sections of the piece. These figures may be double or triple tongued depending on the speed of a student's articulation. If the student has a slower single tongue, it may cause two problems: the student may enter before the third beat of the measure to be able to get to the down beat of the next measure on time, or the student might place the triplet correctly and

then arrive on the downbeat of the next measure late. The exact opposite could be said for a triple tongue articulation that is too fast; the student might place the triplet correctly, but arrive too soon to the next measure, or the student might place the triplet closer to the bar line to keep the meter intact. The triple-tongue articulation can also create problems with evenness and note clarity caused by using different tongue strokes. While this issue relates to how a player operates a brass instrument, it is fundamentally a question of rhythm. The student should practice by conducting and singing the passages to allow them to experience the correct rhythms before playing them on the trombone, while always taking care to practice with a metronome. Young trombone players may have difficulties in understanding Saint-Saëns different articulation markings used in *Cavatine*. Some of his markings go beyond what is usually taught in high school band classes in the United States. An example of this articulation use can be seen in measure 71.

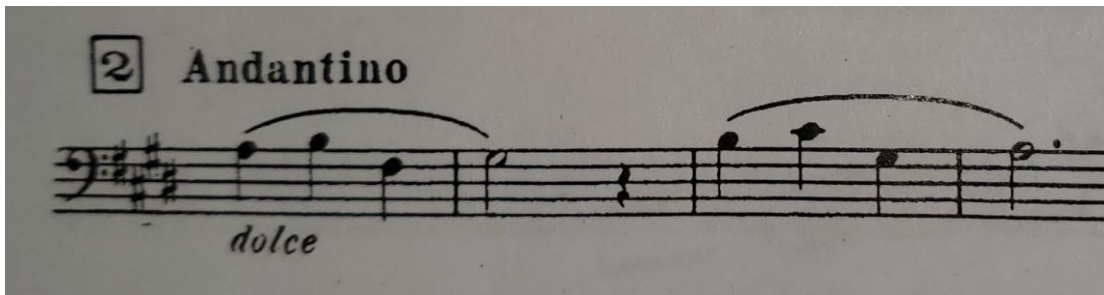


Fig. 1.7 - Saint-Saëns, *Cavatine*. (Paris: Durand, 1915), measures 71-74. (Public Domain)

This articulation is seen again in measure 83 but with a series of rising eighth notes. This marking in the third beat of the second measure, which is more often used in string music, calls for portato bowing. For string players, this technique has the player articulating each note while maintaining the bow's direction. For a brass player, however, the performing of such an articulation is more abstract and

contextual. The articulation lies between a slur and a staccato in terms of space between each note. In teaching to a young student, the understanding of the string bowing method is important as a visual aid to the player explaining that the constant bow direction correlates to the proper use of air in the articulation on a brass instrument. For a trombone player, the portato bowing should mean a firm tongue stroke with a slight lift between the marked notes while maintaining forward direction of the line using an uninterrupted stream of air.⁷

An additional facet of articulation that is especially important in the andantino section of Cavatine is the treatment of eighth notes followed by eighth rests first seen in measure 80. Saint-Saëns uses these eighth-note rests throughout the work as a way to notate phrasing; there are no commas used in the score, and they are typically used to denote the ending of one phrase and the beginning of another. The problem that this may cause a younger player is that they may see the eighth note and play it too short. In the case of measure 80, the eighth note should be played quite long, and could be played even longer if the player chooses to use rubato in those measures. Much of the discussion thus far has been related to the more technical aspects located in the allegro sections that act as bookends for the work, but the piece's middle section poses its own unique sets of challenges for the developing musician. The chief concern for this section will be the legato nature of this section of music that will require the player to use different articulations to keep connections smooth. Through the use of both legato and natural slurs, the trombone player will hopefully be able to

⁷ Anthony Philip Carlson, "*The French Connection: A Pedagogical Analysis of the Trombone Solo Literature of the Paris Conservatory*" (PhD diss., University of Alabama, 2015), 33-34.

perform seamless slurs whether they need to change partials on the trombone or are playing on the same partial. Most of the music up to the andantino section of the work has been either articulated or performed with a natural slur. In the andantino section, however, the long passages marked with slurs require the player to alternate between using a legato tongue articulation and using a natural slur. Each of these articulations has their own tendencies and pitfalls to avoid. The natural slur uses the changing of partials to cause an articulation, and therefore does not rely on the tongue to create a break between two pitches; this can allow for very smooth connections. On the other hand, the changing of partials allows for a possible change in tone quality between the two notes. Changing partials also requires great control of the embouchure to make the pitches change from one to another at exactly the right time. The young player can combat these challenges by practicing the connection between the notes in question, but more importantly, the player should have a solid grasp of the fundamentals of playing a good lip slur. The legato slur, on the other hand, relies on the tongue to cause a small break between two notes that allows them to remain as connected as possible while still providing audible distinction between the two. The pitfall of this articulation is that there can be extra glissandi between notes caused by the slide moving too slowly or too soon.

Another tendency that can arise is a change in either air speed or volume in an attempt to minimize the extra noises between the changing pitches. One method is to practice moving the slide with the right speed and timing it with a metronome, playing all the notes with a very short duration, and moving the slide only when the tongue articulates the next pitch. This method allows the student to feel the space

between each note and allows them to better coordinate the tongue and slide motion. The most challenging aspect of legato playing, however, is coordinating the two different methods of legato articulation as to make them indistinguishable from one another. It is for this reason that some trombone players suggest primarily using a legato tongue to keep the style of articulation more consistent and to avoid problems with negotiating the two. In practicing Cavatine, it is best to practice all methods of articulation and then combine the two to create the most seamless performance. First, students should practice without any sort of tongue articulation. This will cause glissandi on notes that are not separated by a partial, but it will also help facilitate slide timing as they will want to create as quick a glissando as possible between two notes. This method also allows the player to practice keeping their air moving constantly through the different phrases. Next, the player could practice with all legato tongue articulation while trying to imitate the connectedness that was achieved through playing everything with no articulation. The final step is to play with both a natural slur and a legato tongue, trying to make as little distinction between the two as possible.

List of currently available recordings:

- Ron Barron, on *Le Trombone Francais* - CD 30569
- Tim Higgins, on *Stage Left* - CD 96910
- Christian Lindberg, on *10 Year Jubilee* - CD 24682
- Christian Lindberg, on *Romantic Trombone* - CD 24687
- Jamie Williams, on *Voice* - CD 101546

(listed on www.hickeys.com)

Camille Saint-Saëns:

A Parisian born on October 9, 1835, to Jacques-Joseph-Victor Saint-Saëns and Clemence Collin, Camille Saint-Saëns began piano lessons at the age of three. As a thirteen-year-old, Saint-Sans joined the Paris Conservatoire to study organ. Besides composition, accompaniment, and singing lessons, Saint-Saëns also learned how to compose and orchestrate while there. In order to compose or perform works, he began traveling and living in different places, where he would either compose or perform works. One such location was North Africa. Jann Pasler discusses in their article that “Saint-Saëns was drawn to North Africa not just for the climate, good for his health, but also for the calm that allowed him to work without the stresses and distractions of Paris.”⁹ After 1877, Saint-Saëns left his position as organist at the Church of the Madeleine in Paris so that he could commit more time to composing. He dedicated many chamber pieces to performers and patrons. Saint-Saëns’s work *Berceuse*, composed in 1871, is dedicated to Paul Viardot, a violinist who is the son of famous violinist Pauline Viardot. Saint-Saëns’s piece *Cavatine* (1915) is dedicated to trombonist George W. Stewart. *Chant Saphique* (1892) is composed and dedicated to the French cellist Jules Delsart (1844-1900). Saint-Saëns died on December 16, 1921, at the age of eighty-six.⁸

⁸ Jacob Martin Ramirez, “*Formal organization and phrase structure in three single-movement accompanied works for solo instrument by Camille Saint-Saëns*” (Masters thesis, Texas State University, 2022), 2-3.

George W. Stewart:

“Stewart's reputation as a promoter and a contractor and an entrepreneur and impresario, or whatever you want to call him through that time period of history was pretty widespread.”

-Barron, Interview. (155) 00:14:55.290 --> 00:15:05.660

"Cavatine for Tenor Trombone and Piano, Opus 144" by Camille Saint-Saëns is essentially a thank you note from Saint-Saëns to George W. Stewart. For a full understanding of why, when, and for what, some historical context is necessary. Camille Saint-Saëns (1835-1921) is well known to the musical world, having performed and composed extensively for most of his 86 years. But who was George W. Stewart? Stewart was born near Cambridge, NY in 1851. He played baritone in the town band, conducted by his father, a Civil War surgeon. He moved to the Boston area in 1872 to freelance and attend the Boston Conservatory of Music. A well-established musician at the time, he assisted Henry Higginson to select the best musicians in Boston to work with him in the newly founded Boston Symphony Orchestra, which Higginson founded in 1881. Stewart continued to expand his activities in addition to being a member of the BSO trombone section, and in 1891, decided to leave the orchestra to handle all of his now extensive managerial demands. These included the Germania Society, Stewart's Military Band, and the Boston Festival Orchestra, which toured each spring over much of the US, mostly accompanying local choral societies in their spring concerts. The combination of high music standards and keen business acumen put Stewart in a unique position to know everyone who was anyone in the music world. The BSO was just beginning, and

Higginson's orchestra wasn't yet secure, so Stewart built a much broader business visibility; while ensuring respect for what Higginson was doing and the high musical standards the orchestra subsequently achieved.⁹

As a result of all of this, Stewart was hired as one of the musical directors for the St. Louis World's Fair in 1903. As part of this responsibility, he traveled Europe to engage the best organizations of the day to perform at the Fair. As well as this, he hired all the most renowned bands in the US to perform for him. There was a conscious effort to have popular music (ragtime appeared at the Fair) and avoid the mistakes of the 1893 Chicago Fair, where serious concert music had failed to attract audiences and had to be canceled prematurely. Due to his success at the St. Louis Exposition, he was hired by the Panama-Pacific International Exposition in San Francisco in 1915. There had never been anything like this before. A total of over 2000 performances were held at various venues during the run of the Fair from February 20th to December 4th. As a major part of his responsibilities, Stewart once again traveled to Europe in the spring of 1914, to engage the best musicians he could find to perform at the Fair. He visited Saint-Saëns at his Paris apartment, and proposed that he compose a grand work; come to San Francisco to conduct it, as well as other compositions of his, and be celebrated as the grand musical master that in fact he was. Saint-Saëns agreed, composed a piece titled "Hail California" and conducted it among other works with the Festival Orchestra and Chorus for three concerts the last week of June, 1915. He had arrived in San Francisco in late May, in

⁹ Benjamin Coy. *Orchestration of Cavatine for Solo Trombone and Wind Ensemble* (Vancouver: Cherry Classics Music, 2013), preface.

time to hear the Boston Symphony Orchestra perform his Third Symphony under the direction of Karl Muck. This was a grand occasion attended by 4000 people. Even with a raging European war, Stewart's anxieties about a meeting between the two giants of music did not come true. San Francisco reigned in musical peace and harmony.

Saint-Saëns returned to Paris in July, having composed Opus 143, a violin elegy, as a gift for Sir Henry Heyman, who had hosted him often in San Francisco. Likewise, he felt the need to thank Stewart. His first order of business upon his return was the “Cavatine”. Documentation of this is as follows: “In New York, on the ship, in Bordeaux it was not possible for me to write the piece I promised you. But right after I returned home it was the first thing I worked on. It now has to make the long journey to you. It is at the copyist, and I hope that you will receive it before the end of the month.” This letter was sent on August 7, 1915. Stewart, after receiving the copy in San Francisco, replied at the end of August by telegram: “Delighted beyond measure with Cavatina. It is unquestionably the most beautiful composition ever written for trombone.” Early in his life, Saint-Saëns had little respect for brass instruments, but later did use them wisely, and regularly in his compositions. After receiving the telegram from Stewart, Saint-Saëns wrote in a September 15, 1915 letter to his publisher Durand: “...It would be desirable that all trombone players agree with him. It is true that not much has been written for this dazzling instrument and one can see that it is easy to be king in the kingdom of the blind, even though one has only

one eye.” His less than complete respect for the trombone appears reinforced by this quotation in reference to his little composition.¹⁰

However, his 1887 Septet featured trumpet, and his more sympathetic attitude toward brass instruments was dramatically reinforced by his unbridled adulation for Herbert Clarke when hearing Clarke perform with the Sousa Band at the Fair in San Francisco. It is not known if Stewart himself ever performed “Cavatine”, but there were several accomplished trombonists around the Fair who could have easily done it for him. Equally unknown is when “Cavatine” might have been first performed in Paris, but it was used at the Paris Conservatory in June 1922 as the concours work for that year in honor of Saint-Saëns, who had died the previous December. Stewart returned to Boston after the Fair and lived there until his death in 1940. He was an honored presence in the musical life of Boston. Among others, he nurtured the career of Walter Milton Smith the famous cornetist, who led the Band of Boston (previously Stewart’s Military Band) for a lengthy residence at the 1915 Fair, and continued to lead it through subsequent evolutions over the next twenty years. Stewart’s extensive band library was sold to Leonard B. Smith of the Detroit Concert Band. However, a few personal items, including the first copy of the “Cavatine” score, remained in his home, and upon the death of his sister Rosa, were sold at auction in 1947. It is the honor of this writer to be the current owner of the copy which Saint-Saëns sent to Stewart in 1915. It was a gift from Herb Philpott, trombonist, long time friend and music administrator, who bought it from a cut-out bin on the street for \$1.00 or less in

¹⁰ Benjamin Coy. *Orchestration of Cavatine for Solo Trombone and Wind Ensemble* (Vancouver: Cherry Classics Music, 2013), preface.

1952. He owned the copy until giving it to me in 2005, being unaware of its historical importance.¹¹

Ronald Barron:

From 1975 to 2008, Ronald Barron was Principal Trombonist of the Boston Symphony Orchestra. His first stint with the orchestra was in 1970 after he played with the Montreal Symphony Orchestra, and he served as Principal Trombonist of the Boston Pops for thirteen seasons. Mr. Barron is a graduate of the College-Conservatory of Music of the University of Cincinnati, where he studied with Ernest Glover. His college years were also spent touring with the American Wind Symphony.

During the Munich International Competition held in 1974, Ronald Barron shared the highest prize. As a soloist, he performed the Frank Martin Ballade for trombone and orchestra with the competition sponsor, the Bavarian State Radio Orchestra. Mr. Barron often appeared as a soloist with the Boston Pops Orchestra and other orchestras and bands in the New England region. His recitals have taken him across the U.S., Europe, and Japan. He has also recorded and performed with the Canadian Brass, Empire Brass, and Summit Brass in addition to the Boston Symphony and the Boston Pops.

¹¹ Benjamin Coy. Orchestration of *Cavatine for Solo Trombone and Wind Ensemble* (Vancouver: Cherry Classics Music, 2013), preface.

Mr. Barron has been a faculty member for the International Trombone Workshop and the Keystone Brass Institute, and teaches at the New England Conservatory of Music. He formerly taught at Boston University and the Tanglewood Music Center. He has served on the board of advisors for the International Trombone Association and the juries for the international competitions of Toulon, France, and Munich, Germany. Mr. Barron received the 2005 ITA Award from the International Trombone Association. "In recognition of his distinguished career and in acknowledgement of his impact on the world of trombone performance."¹²

¹² "Bio." Accessed May 1, 2024.
https://www.trombonebarron.com/Ron_Barron/Bio.html

Chapter 3: Romance for Trombone and Piano, Op. 21 by Axel Jørgensen

Romance for Trombone and Piano, Op. 21 by Axel Jørgensen (1916):



Fig. 2.0 - Printed version of Romance with the Dedication engraved on the solo part: “*A mon ami Anton HANSEN*” - “To my friend Anton HANSEN.” - Jørgensen, *Romance*. (Paris: Evette et Scheffer, 1921)

Axel Jørgensen studied music at the Royal Danish Academy of Music as a composer and violinist. During his career, he performed with the Copenhagen Philharmonic Orchestra, but spent the bulk of his time with the Royal Danish Orchestra. It was there that Jørgensen met Anton Hansen, the orchestra’s solo trombonist, for whom it is believed Jørgensen composed this work. Among his works for brass instruments are the *Capriccio Orientale* for trumpet and orchestra, as well as a trombone concerto. Similar to Blacher’s *Divertimento*, Jørgensen also wrote pieces for trumpet, trombone, and piano chamber ensembles. Originally premiered by Anton Hansen in Copenhagen with orchestral accompaniment, the *Romance for Trombone and Piano* is for trombone and piano. Due to both the soloist and pianist’s beautiful lyricism, it was well received upon its premiere. Almost entirely *rubato*, the piece is a tonal work characterized by dramatic dynamic

swells.¹³

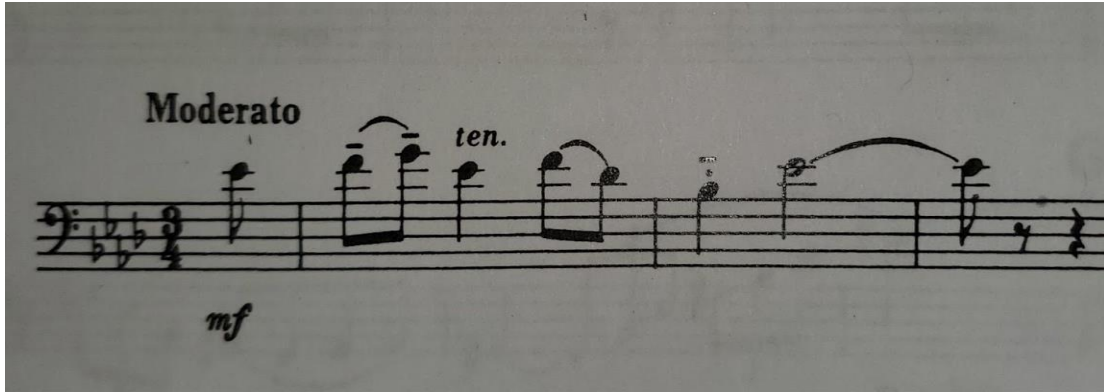


Fig. 2.1 - Jørgensen, *Romance*. (Paris: Evette et Scheffer, 1921), measures 1-3.

In figure 2.1 can be seen the start of the work with an open proclamation before being joined by the piano in the third measure. The performer does these unaccompanied gestures twice before a small phrase from the piano before settling into the main theme of the work show below in figure 2.2.

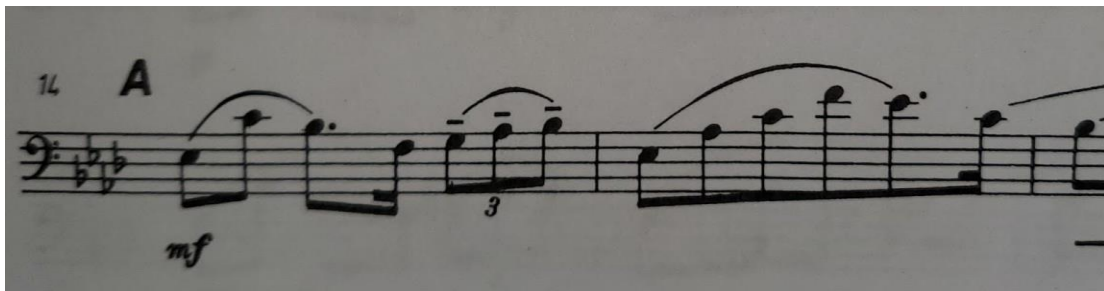


Fig. 2.2 - Jørgensen, *Romance*. (Paris: Evette et Scheffer, 1921), measures 14-16.

First shown in measure 14 and then returning back in measure 68, this broad and lyrical theme was meant to showcase the smooth and sweeping legato of the trombone. Not only was this a choice by the composer but it was also used to emphasize what Anton Hansen was best known for.

¹³ Andrew H. Converse, "The Contributions of Axel Jørgensen to the Solo Trombone Repertoire of Denmark in the Twentieth Century." (PhD diss., University of Nebraska, 2009), 32-33.

List of currently available recordings:

- Peter Ellefson, on *Pura Vida* - CD 80553
- Stephen Parsons, on *Stephen Parsons-Trombone* - CD 71625
- Jorgen Van Rijen, on *Trombone* - CD 55659

(listed on www.hickeys.com)

Axel Jørgensen:

In the twentieth century, Axel Jørgensen is one of a few Danish composers whose compositions were well received internationally and remained popular. Jørgensen is often overlooked due to the imposing figure of Carl Nielsen, as are many Danish composers of the first half of the twentieth century. Jørgensen's compositions, while not overly patriotic, give the trombonist a sense of the Danish Nationalistic Romantic style of the late nineteenth and early twentieth century.¹⁴ Jørgensen, who was born in 1881 and died in 1947, is regarded as one of the pioneers of Danish slide trombone composition at the beginning of the 20th century. Anton Hansen, his colleague and friend, greatly influenced his compositions for slide trombone. In Denmark, Hansen played the most important role in the rise of the slide trombone over the valve trombone. The two primary compositions by Jørgensen for trombone are the Romance Op. 21 and the Suite Op. 22. Although Jørgensen wrote at least four other compositions for solo trombone, these are no longer published or performed today. His trombone works are all composed in a consistent style. One of the most defining characteristics of his work is the use of sequences. In addition, the Romance

¹⁴ Andrew H. Converse, "*The Contributions of Axel Jørgensen to the Solo Trombone Repertoire of Denmark in the Twentieth Century.*" (PhD diss., University of Nebraska, 2009), 1-4.

and Suite share melodic material originating from Jørgensen's composition professor, Otto Malling.

Anton Hansen:

When looking at the musical collections of Danish composers of the early 20th century including Axel Jørgensen, Axel Hildingsen, and Georg Allin Wilkenschildt, you will find many dedications and pieces written for one Scandinavian trombonist, Anton Hansen. In Scandinavia, Anton Hansen has been cited as a major influence for a few reasons. His switch to the slide trombone was an outgrowth of German preferences and broke away from earlier Danish traditions to play a valved trombone. He was also renowned for his beautiful singing legato and many of the works showcase this in the compositional writing.¹⁵

Anton Hansen, who was born in 1877 and died in 1947, was and is to this day hailed as the father of the Danish (Scandinavian) trombone tradition. Other than bringing back the Scandinavian trombone tradition back to the slide trombone but he was also very well connected across Europe with many prestigious musical colleagues including working with Paul Wesche in Berlin was an acclaimed brass player from Paris. He would later cross paths in Paris with Joannes Rochut, who would later become the principal trombonist of the Boston Symphony Orchestra and editor of the *Bordogni Vocalise*, which are used by most trombonists around the world. Anton Hansen was the first to establish a fine trombone class at the Royal

¹⁵ Per Gade, "Father of Trombone Playing in Scandinavia I" *Brass Bulletin* III, N° 27 (1979): 27-29.

College of Music in Copenhagen and his School for Trombone beginning in 1941 was revolutionary and is used till this day in the Danish trombone community.¹⁶

Hansen was highly productive and had many works written for him, his colleagues, and his students. These relationships built upon friendships is actually where I got inspiration for my title, *A mon ami*, which translates to “To my friend,” and is found on the top of this work.

¹⁶ Per Gade, “Father of Trombone Playing in Scandinavia I” *Brass Bulletin* III, N° 27 (1979): 29-33.

Chapter 4: Sonata (Vox Gabrieli) for Trombone and Piano by Stepjan Šulek

Sonata (Vox Gabrieli) for Trombone and Piano by Stepjan Šulek (1973):



Fig. 3.0 - Printed version of the Sulek Sonata with the Dedication engraved on the solo part to William F. Cramer.

Šulek, *Sonata*. (Switzerland: Editions BIM, 1975)

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While he is best known as a composer, Stjepan Šulek (1914-1986) also toured as first violin with the Zagreb Quintet and with a trio including pianist Ivo Macek and cellist Antonio Janigro. Šulek composed eight symphonies, two operas, ten concertos, four classical concertos for orchestra, a collection of vocal music, and many sonatas. While Šulek is recognized as a great composer in his home country of Yugoslavia, his works are not often performed outside of the country. The Zagreb Radio Chamber Orchestra was founded by Šulek as well. Despite his fame for his piano sonatas, the Sonata for Trombone and Piano is highly regarded among trombonists as a gem of standard trombone repertoire. The work gained huge popularity after it was

commissioned by the International Trombone Association in 1973 and premiered by Per Brevig. Many famous trombonists have performed and recorded the Sonata, including Ralph Sauer, Christian Lindberg, and Alain Trudel. In spite of the fact that Šulek's works are of the 20th century, the Sonata for Trombone and Piano can be described as a neoclassical composition that incorporates elements of several eras. His works were influenced heavily by baroque music style, placing an emphasis on melodic elements. With soaring melodies rising above dense harmonic textures in the piano, this characteristic is repeated in the Sonata. In addition to being highly expressive, Šulek's music also exhibits many elements of the Romantic Era. Using dynamics and melodic extremes of the trombone, Ulek showcases the expressive nature of the instrument, creating a challenging and satisfying work for both musicians. As the name suggests, it refers to the angel Gabriel from the Bible, and is translated as "voice of Gabriel.". In the Old Testament, Gabriel appears to the prophet Daniel to explain his visions. Later, it is Gabriel who delivers the news to the Virgin Mary of the upcoming births of Jesus Christ and John the Baptist, major figures in the Christian faith. I believe this sonata tells the story of Gabriel delivering God's message, but Šulek does not provide programmatic context.

Using traditional sonata form, the trombone introduces fiery, unrelenting melodic lines punctuated by rolling sextuplets on the piano. Music moves into the development as the melodic line eases into an echoing tritone call. During this section, the melody passes back and forth between the trombone and the piano in a light, somewhat rubato style. Evolving once again, a lyrical melodic section ensues with the trombone voice soaring over a rich and pulsing piano accompaniment. As a

whole, the development exhibits a singing tone, further enhanced by the playful interplay between trombone and piano, yet still authoritative in the melodic statements as if to convey Gabriel's persistence. Next, the piece enters into the transition with tumultuous melodies passing between the piano and trombone, building tension until the piano cadences back into Bb minor at the recapitulation. In conclusion, the piece recapitulates the main theme from the exposition and ends with a powerful final statement. Trombone players will find the Šulek Sonata to be one of the most exciting pieces in their repertoire. In the figure below, Figure 3.1, can be seen the first three measures of the work. Not only does the broad and ever persistent solo line stand out to me but I also notice right from the very beginning that the piano is extremely involved in this piece.



Fig. 3.1 - Šulek, *Sonata*. (Switzerland: Editions BIM, 1975), measures 1-3.

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This intense introduction then brings us to the 2nd theme, which is much lighter and with less volume which can be seen in the figure below, Figure 3.2.

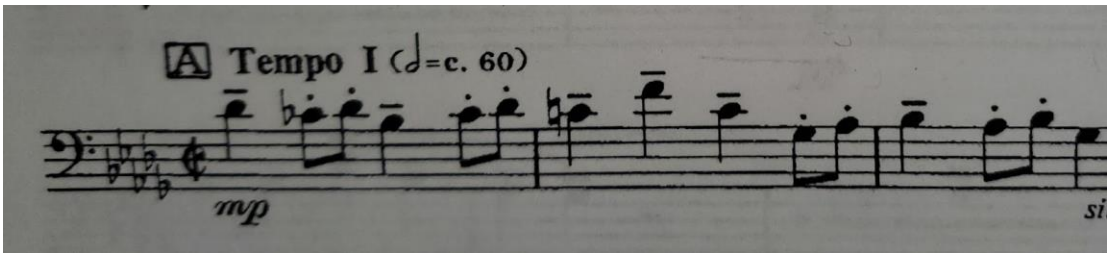


Fig. 3.2 - Šulek, *Sonata*. (Switzerland: Editions BIM, 1975), measures 21-23.

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After a bunch of back and forths with the pianist going to several different themes we get to the the chromatic and tense ending, seen below in figure 3.3, before dramatically being brought back to a more over the top version of the beginning to conclude the work.



Fig. 3.3 - Šulek, *Sonata*. (Switzerland: Editions BIM, 1975), measures 194-195.

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List of currently available recordings:

- Joe Alessi, on *Trombonastics* - CD 043279

- Brett Baker, on *World of Trombone* - CD 105557

- Tim Higgins, on *Stage Left* - CD 096910
- Chris Houlding, on *Houlding His Own* - CD 069554
- Massimo La Rosa, on *Cantando* - CD 083561
- Christian Lindberg, on *Virtuoso Trombone* - CD 024679
- Ralph Sauer, on *Sauer Plays Serocki* - CD 031718
- Stefan Schulz, on *Berlin Recital* - CD 082979
- Jamie Williams, on *Voice* - CD 101546
- Ko-Ichiro Yamamoto, on *Proof* - CD 064827

(listed on www.hickeys.com)

Stepjan Šulek:

Stjepan Šulek was born in Zagreb (Croatia) in 1914. He was a violinist, music teacher, composer and conductor. Upon graduating he joined the Zagreb String Quartet (Croatia's oldest chamber ensemble, formed in 1919) as a violinist. Three years later, he formed the Maček-Šulek-Janigro Trio which he played with until 1945. In addition to that, he wanted to do more as a composer. He began composing and teaching at the Zagreb Conservatorium. In his teaching career, Šulek was a distinguished professor of musical composition and mentor of many leading Croatian composers. His students include Milko Kelemen, Stanko Horvat, Krešimir Šipuš, Sandro Zaninović, Pavle Dešpalj, Dubravko Detoni, Igor Kuljerić etc.

His orchestral compositions include eight symphonies as well as Epitaf and Runke. The composer remained a melodic composer, often taking inspiration from previous eras, including the Baroque era.¹⁷

Besides three piano sonatas and three piano concertos, he also composed a couple of minor pieces, such as three preludes. Very often, Croatian pianists find a place for Šulek's piano works in their repertoire. Throughout Europe, South America, and the United States, his works have been performed on a national and international level since 1945. In building up an international reputation for the Chamber Orchestra of the Zagreb (now Croatian) Radio and Television, he launched a successful conducting career. His tenure as principal conductor of both the chamber and symphony orchestras of Zagreb lasted from 1958 to 1964. As a member of these orchestras, he also toured Europe extensively.¹⁸

He had a decisive influence on Croatian music through his performing, teaching, and composing. The fact that his compositions are little known or rarely performed in the West does not reflect on their quality. During the mid-20th century, Šulek was one of the most individual, creative talents in classical music, and a history of that period of music would be incomplete without his presence. Despite his death in 1986, Šulek's work continues.

¹⁷ Rebecca Haines, "*Tenor Trombone Recital*" (Honors Thesis, Western Michigan University, 2014), 5.

¹⁸ Rebecca Haines, "*Tenor Trombone Recital*" (Honors Thesis, Western Michigan University, 2014), 5-6.

William F. Cramer:

William F. Cramer was born in 1917 in Akron, Ohio. As a doctoral student in music education, William F. Cramer attended the Florida State University School of Music in Tallahassee, Florida in 1950. His distinguished thirty-seven-year career began in 1952, when he was selected to lead FSU's low brass studio; a position he would hold for the remainder of his tenure. A doctorate in music education was conferred on him in 1958. A proud member of the U.S. Navy, Captain Cramer served aboard the USS Astoria during World War II. Over the course of his career, Cramer continued to serve in the U.S. Naval Reserves. In addition to being recognized nationally and internationally as a pedagogue and musician, Cramer influenced the musical and teaching lives of many musicians at FSU and abroad.¹⁹

His approach to teaching the trombone was sequential and concise, focusing on task analysis. During his instruction, he stressed the importance of blowing a substantial amount of unrestricted air into the instrument in order to produce a characteristic sound. In order to understand Cramer's philosophy, this concept was crucial. The student could not proceed to the next step if he or she was not able to play with a characteristic tone quality and an efficient amount of air. Despite having a somewhat gruff exterior, Cramer's students found him to be a warm, kind, and generous man. He collaborated with FSU Professor of Piano Robert Glotzbach for thirty-five years, performing both new and standard music in a number of recitals and concerts. On the Coronet label, they recorded three albums of new trombone and

¹⁹ Michael W. Hudson, "The Life and Career of William F. Cramer: Pedagogue, Scholar, and Performer," *Journal of Historical Research in Music Education* 41, no. 1 (2019): 73-74, <https://www.jstor.org/stable/26776566>.

piano works. For several years, Cramer and Glotzbach promoted these new works in recitals, as consummate artists and musicians. It is impressive that Cramer was able to perform so much during his teaching assignments as a university professor.²⁰

As a conductor, Cramer founded the Seminole Sackbut Society, also known as the FSU Trombone Choir. A popular ensemble among his students, the choir regularly performed at national trombone workshops and won the 1982 International Trombone Association Emory Remington Trombone Choir Competition. A founding member of the International Trombone Association (ITA), Cramer served as head of the commissions committee and founded the organization's Adopt an International Member (AIM) Program to assist those who were outside the United States to join and participate in the ITA. After retiring in 1987, Cramer remained very active. Additionally, he traveled to Europe, judged trombone competitions, and took up singing as a new hobby. With the help of a graduate vocal teaching assistant at FSU, Cramer began taking voice lessons to explore the world of singing. His characteristic booming bass-baritone voice made him a popular member of the University Choir, Tallahassee Community Chorus, and his church choir. He remained musically active and curious until he passed away from prostate cancer in 1989.²¹

²⁰ Michael W. Hudson, "The Life and Career of William F. Cramer: Pedagogue, Scholar, and Performer," *Journal of Historical Research in Music Education* 41, no. 1 (2019): 79-89, <https://www.jstor.org/stable/26776566>.

²¹

Per Brevig:

“Something I would like to add is that this work is truly a collaboration between the trombone and piano. The trombone part is pretty accessible and doesn’t have many technical demands but the extremely difficult piano part should not be looked at as just an accompanying part but as a true collaborator, just like the Hindemith Sonata for example.”

-Brevig, Interview.

Per Brevig was born on September 17th, 1938 in Halden, Norway. For 26 years, Per was the principal trombonist of the Metropolitan Opera Orchestra. Born in Norway, his first position was with the Bergen (Norway) Philharmonic. In addition to his eight seasons with the orchestra, he completed his Doctor of Musical Arts at the Juilliard School in New York. As a freelancer in New York, he auditioned for Leopold Stokowski's American Symphony Orchestra and became its principal trombonist. He held that position until 1994, when he left for a full-time international conducting career after becoming principal trombonist of the Metropolitan Opera Orchestra in 1968. During his tenure as music director and conductor of the East Texas Symphony Orchestra, he also taught trombone at Juilliard, Manhattan School of Music, New York University, and Aspen Music Festival.

In addition to performing numerous times at festivals organized by the International Trombone Association (I.T.A.), Brevig has been a member of the organization since its inception. Among the many pieces he performed was the premiere of Stjepan Šulek’s Sonata for trombone and piano (“Vox Gabrieli”), which

has become a staple of the solo trombone repertoire. A lifetime achievement award, the association's highest honor, was given to Brevig in 2016.

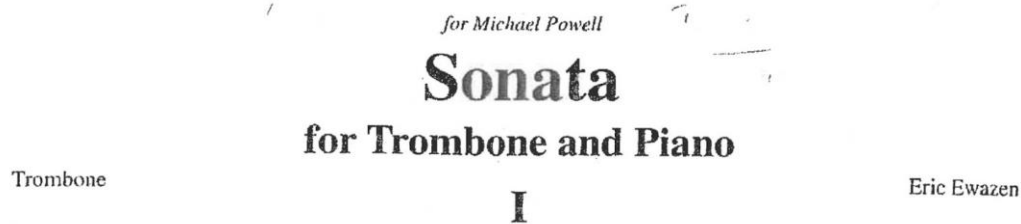
In addition to concertizing around the world and giving master classes in the U.S., Japan, Korea, Brazil, and Europe, he was one of the first trombonists to give full-length recitals in New York. Highlights of solo performances of trombone concertos took place at Lincoln Center in New York and the Kennedy Center for the Performing Arts in Washington, D.C.

He serves on the advisory boards of *Medical Problems of Performing Artists* and *Musikphysiologie und Musik Medizin*, journals that deal with medical problems faced by musicians. Since 1990, Brevig has led the Edvard Grieg Society to produce recitals, chamber performances, radio broadcasts, and symposia at Columbia University and orchestra concerts at Lincoln Center. He serves on the board of the Musicians Club of New York.²²

²² "Brevig, Per." Accessed May 1, 2024.
<https://www.juilliard.edu/music/faculty/brevig>

Chapter 5: *Sonata for Trombone and Piano* by Eric Ewazen

Sonata for Trombone and Piano by Eric Ewazen (1993)



Fg. 4.0 - Printed version of the Ewazen Sonata with the Dedication engraved on the solo part to Michael Powell.

Ewazen, *Sonata*. (San Antonio: Southern Music Company, 1998)

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A standard solo repertoire for collegiate and professional tenor trombonists is Eric Ewazen's *Sonata for Trombone and Piano*. Michael Powell, of the American Brass Quintet, and Principal Trombonist of The Orchestra of St. Luke's, commissioned Ewazen to write a sonata for trombone and piano in 1993. Although initially self-published, Southern Music Company published it in 1995, and Hal Leonard now distributes it. A wind ensemble transcription of Ewazen's orchestral concerto orchestration has been made by Virginia Allen, despite the work being originally composed for trombone and piano. Although commercial recordings by Ron Barron, Joe Alessi, and a host of other fine soloists offer samples of the highest

levels of artistry, this article serves to identify some of the challenges that may be faced by those working on this solo for the first time, including: general considerations, phrasing, low register playing, rhythmic issues, and high register playing. In order to perform this work, the trombonist must have a solid command of all registers (high, middle, and low).

Ewazen regularly takes the trombone into the high register (Bf4, Bn4, and C5). One must also have a solid low register, given the exposed and sustained passages (that extend to a D below the bass clef (D2)). It is clear that Ewazen employs the full range of the instrument, with the exception of the pedal register.

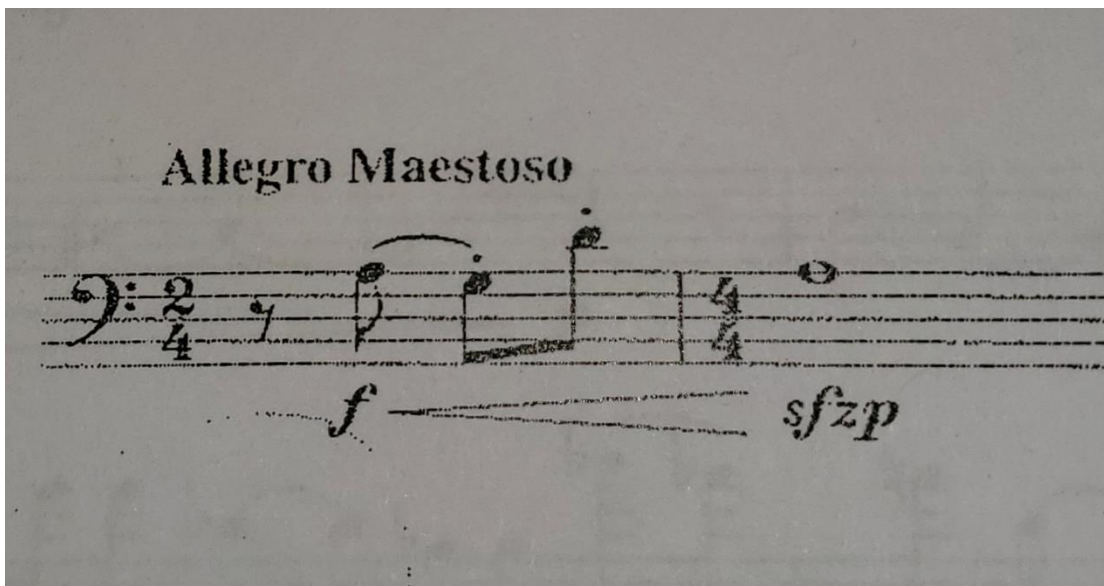


Fig. 4.1 - Ewazen, *Sonata*. (San Antonio: Southern Music Company, 1998), movement one, measures 1-2.

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The phrasing of Ewazen's music is crucial to learning it. In this sonata, he constructs larger phrases by repeating small motivic patterns. Figure 4.1 repeats and

modifies the initial motive to create a longer beginning phrase. A compressed version of the idea is presented in measure three, and an extended form is presented in measures three and four, augmented with additional pitches. The longer phrase must be considered when playing these passages. Articulations are assigned meticulously by him. It is important for the trombonist to pay attention to the articulations indicated throughout the piece. Clarity of articulation is similar to eloquence in speech.

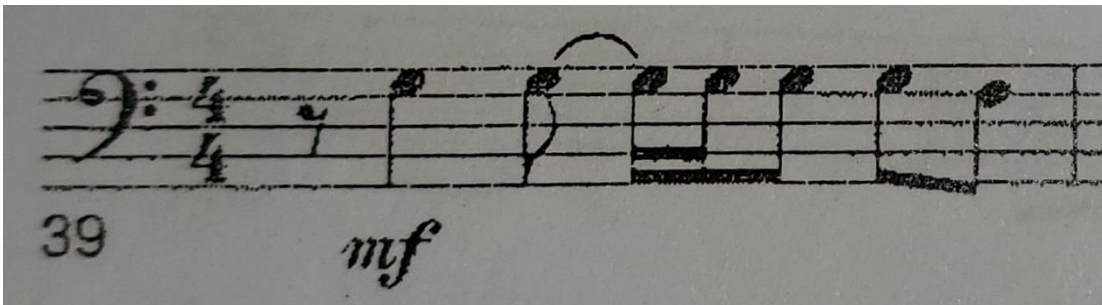


Fig. 4.2 - Ewazen, *Sonata*. (San Antonio: Southern Music Company, 1998), movement one, measure 39.

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In measures 39-42 (see figure 4.2), Ewazen repeats small motivic gestures to form larger phrases. As the phrase builds to a pitch and dynamic peak in measure 42, both rhythm and slurs are preserved. A trombonist's breathing must be constantly considered when determining phrasing. Musical lines are affected by two kinds of breaths. In preparation for a new phrase, one obvious breath is taken. Out of necessity, the other is taken discreetly to allow the performer to continue the musical line while the phrase extends beyond his or her capacity to breathe. Taking breaths

during the eight-note rests in figure 4.2 is a great opportunity for the trombonist, as long as they do not interfere with the ascending phrase. A trombonist would not be able to complete the phrase with a satisfactory crescendo without these breaths.

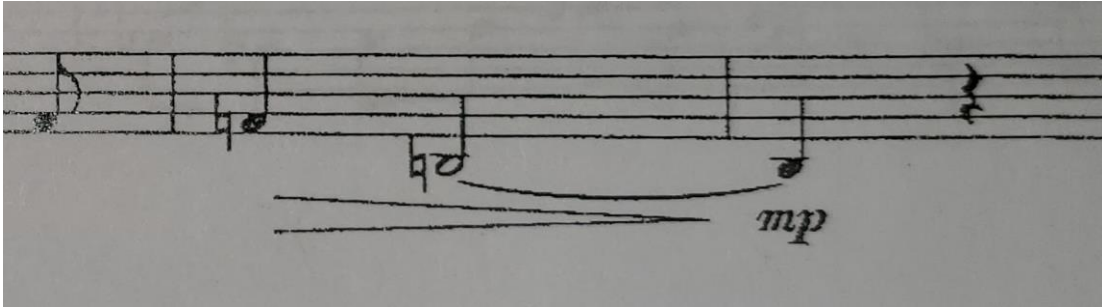


Fig. 4.3 - Ewazen, *Sonata*. (San Antonio: Southern Music Company, 1998), movement one, measures 160-161.

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In figure 4.3, Ewazen illustrates his approach to the lower register of the tenor trombone. In this passage, he uses a descending C3-Bf2-Af2-An2 line before a final descent of a perfect fifth to D2. Ideally, trombonists should prepare for this shift to the low register well in advance of measure 161. Taking a sufficiently full breath in measure 157 is one way to prepare. In order to sound secure, you must breathe very deeply throughout the phrase. The soloist need not take the decrescendo too literally, as playing in this lower register will already have a different sound color than the preceding materials.

In addition to identifying the need for an F attachment on a trombone, aspiring trombonists must also consider when it would be most useful to use it. First-time

trombone players must weigh the advantages of technical facility afforded by the F-attachment against the quality of sound they are capable of producing. With the valve, it is possible to play some difficult technical passages more readily, facilitating a more musical performance. There are, however, times when a musical line does not require a valve, especially if the student is still learning to blend the sounds of both sides of the horn.

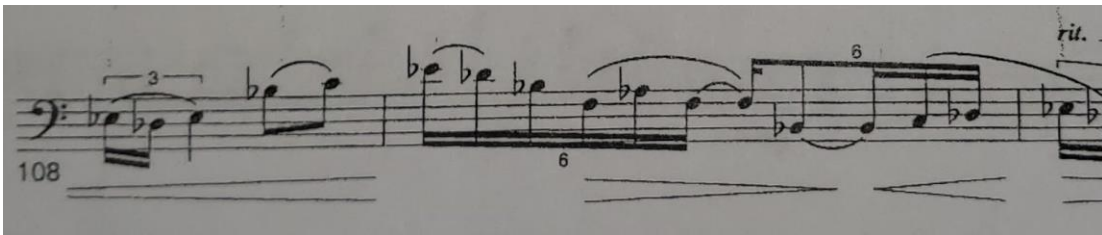


Fig. 4.4 - Ewazen, *Sonata*. (San Antonio: Southern Music Company, 1998), movement two, measures 108-110.

© 1998 Southern Music Company.

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Another example of selective F attachment use can be seen in the second movement in combination with several advanced rhythmic subdivisions. Measures 105-107, shown in figure 4.4, are an excellent example. A series of sixteenth-note sextuplets is augmented by neighboring thirty-second notes. Measure 105 and measure 107 demonstrate the importance of maintaining a stable triplet eighth-note pulse. The speed with which one can perform this passage, as well as the section immediately preceding, will determine the tempo. In considering music that presents rhythmic challenges, figure 4.5 illustrates a shift from a syncopated rhythm to a

passage that builds to a more varied figuration. To navigate this passage, the trombonist must be secure with the metrical pulse so as not to accelerate through the various rhythmic subdivisions.

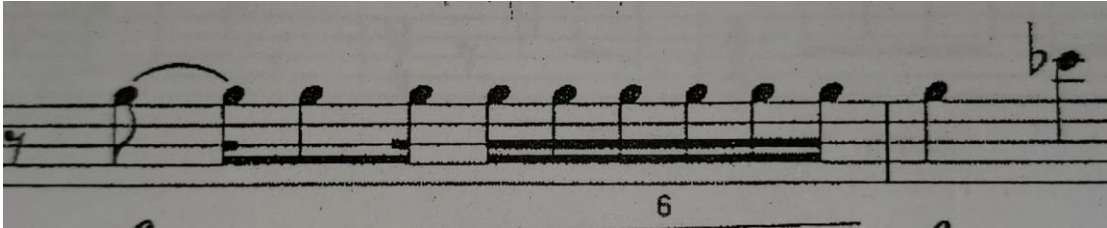


Fig. 4.5 - Ewazen, *Sonata*. (San Antonio: Southern Music Company, 1998), movement one, measures 212-213.

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Several other instances of syncopation can also be found in Ewazen's work. Figure 4.5 shows a syncopated figure leading to a sextuplet sixteenth-note rhythm and a rhythmic, dynamic crescendo to F4, leaping to a high Bf4. As the line ascends to the high Bn3 and C4, it repeats a syncopated pattern in measures 214-15. In preparation for these fragments, an internalization of the q pulse is paramount. In measure 212, it may be helpful to establish a tempo by using the ritardando preceding it in measure 205 in order to clarify the articulation of the sextuplet figure.

With regard to the trombone solos, Ewazen explores a wide range of nearly three octaves. Considering Ewazen's writing for the upper register of the trombone, I feel that he provides adequate preparatory material to assist the trombonist in shifting into the extended high register. The upper line steadily ascends by stepwise motion to

a high C5, one example of Ewazen's use of ascending stepwise lines. For the trombonist, this gradual ascent is extremely helpful.

As seen in figure 4.6, there are long and melancholy phrases in the second movement that add to the harmonic language. These open intervallic melodies in a minor key give a profound and declarative feeling to the statement.

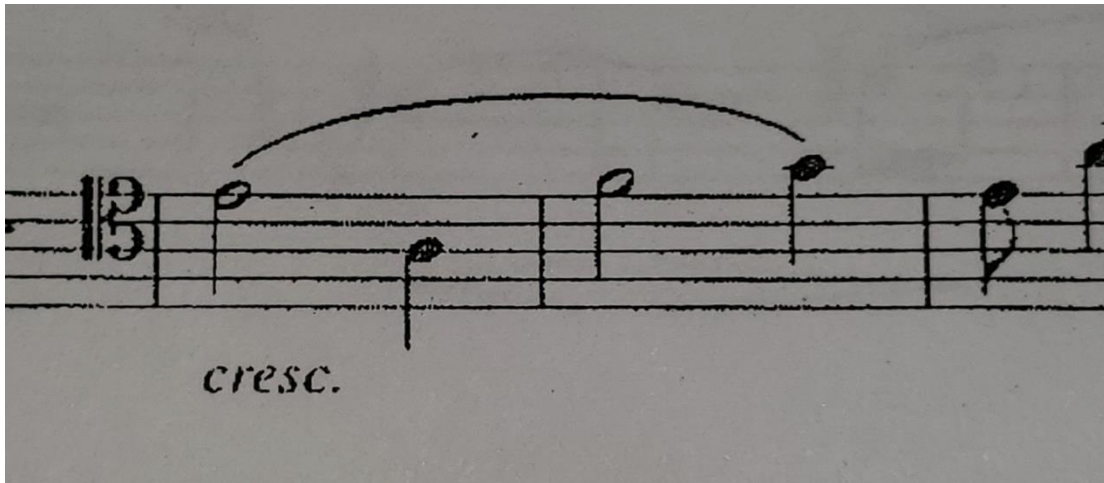


Fig. 4.6 - Ewazen, *Sonata*. (San Antonio: Southern Music Company, 1998), movement two, measures 65-66.

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Ending the second movement we have a return to the introduction with piano but this time the trombone responds with a last melody of its own, as seen in figure 4.7. F# minor to close out this up and down movement.

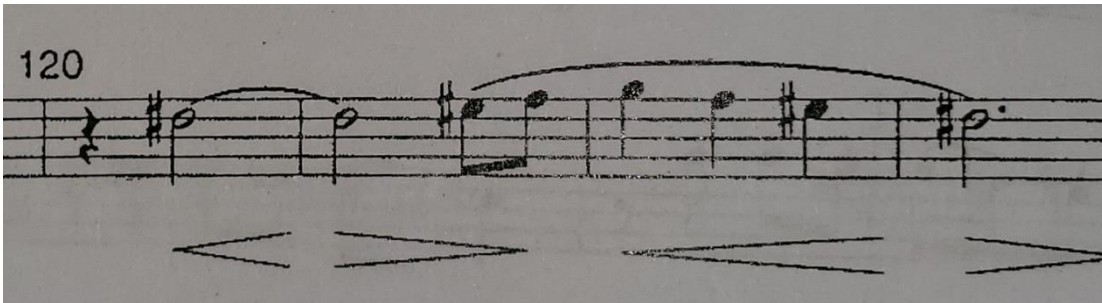


Fig. 4.7 - Ewazen, *Sonata*. (San Antonio: Southern Music Company, 1998), movement two, measures 120-123.

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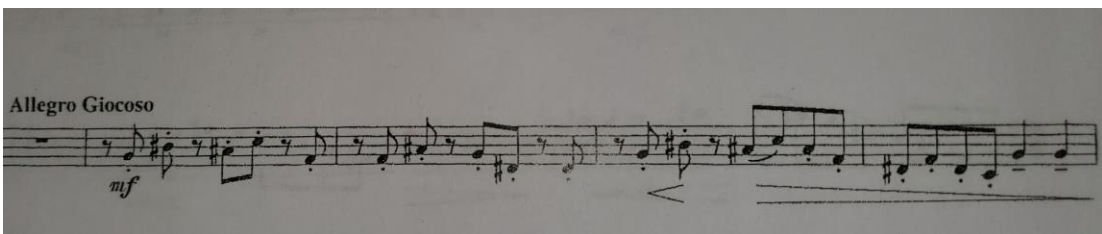


Fig. 4.8 - Ewazen, *Sonata*. (San Antonio: Southern Music Company, 1998), movement three, measures 1-4.

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The final movement of this work starts with a joyous and humorous allegro as seen above in figure 4.8. This movement, more than the other movements, uses rhythm to propel itself forward. Not only in the introduction, but also seen throughout the movement like in measure 57 (figure 4.9) and in other sections of the movement, for example starting at measure 80 (figure 4.10.)

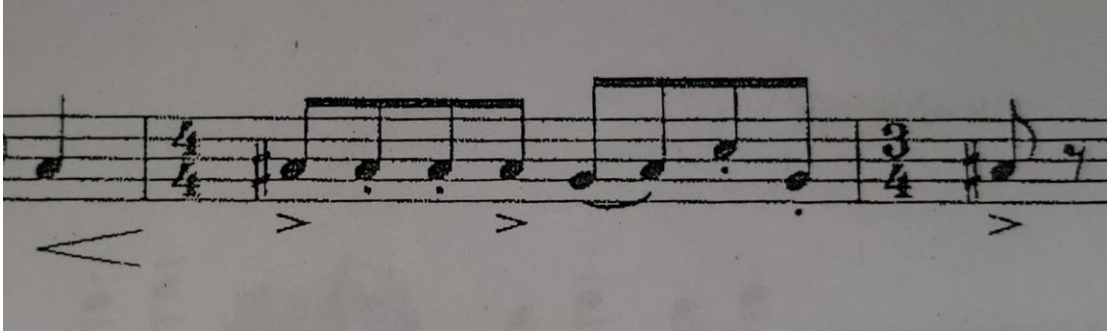


Fig. 4.9 - Ewazen, *Sonata*. (San Antonio: Southern Music Company, 1998), movement three, measures 56-58.

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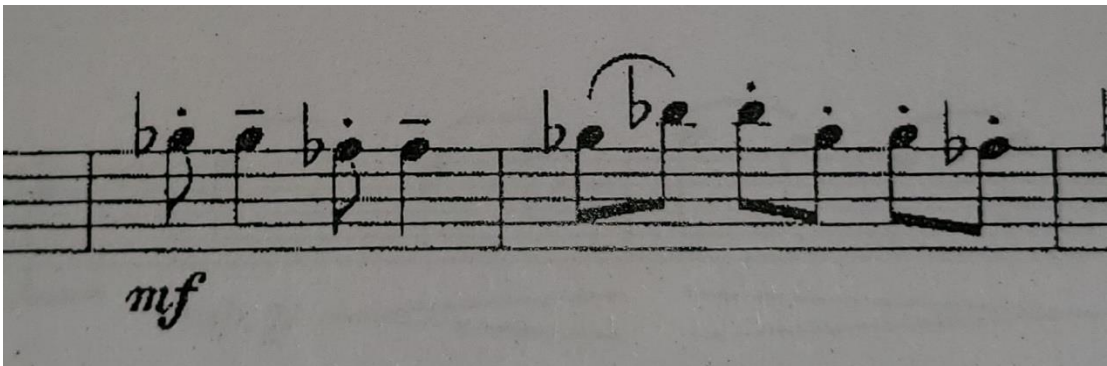


Fig. 4.10 - Ewazen, *Sonata*. (San Antonio: Southern Music Company, 1998), movement three, measures 80-81.

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Nearing the end of the third movement we start to see a new side of this piece, with major lullabies (figure 4.11) and a expressive cadential section, with just inflections from the piano before bringing us back to recapitulation and gloriously ending the piece in Eb major.

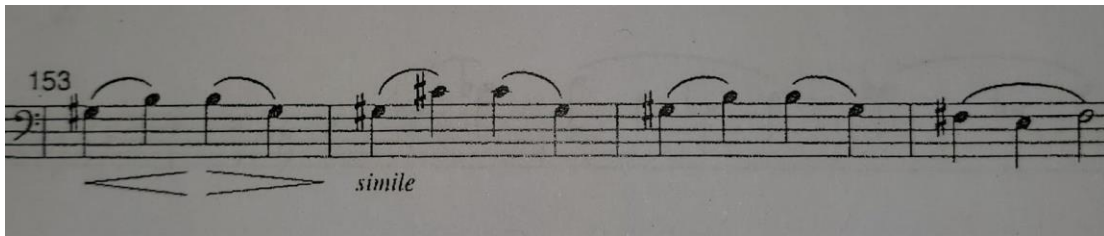


Fig. 4.11 - Ewazen, *Sonata*. (San Antonio: Southern Music Company, 1998), movement three, measures 153-156.

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List of currently available recordings:

- Joe Alessi, on *New York Legends* - CD 027005
- Ron Barron, on *American Showcase* - CD 040675
- Nat Dickey, on *Reflections* - CD 116395
- Josh Hauser, on *Slide Ride* - CD 058965 [w/band]
- David Vining, on *Arrows of Time* - CD 033256
- Steve Witser, on *Among Friends* - CD 034639
- Ko-ichiro Yamamoto, on *Proof* - CD 064827

(listed on www.hickeys.com)

Eric Ewazen:

A native of Cleveland, Ohio, Eric Ewazen was born in 1954. During his studies at the Eastman School of Music, Tanglewood, and The Juilliard School, he studied composition with Samuel Adler, Milton Babbitt, Warren Benson, Gunther

Schuller, and Joseph Schwantner. Since 1980, he has been a member of Juilliard's faculty.

He has received numerous composition awards and prizes, and his works have been commissioned and performed by many chamber ensembles and orchestras in the United States and abroad. He has performed at festivals such as Woodstock, Tanglewood, Aspen, Caramoor, and the Music Academy of the West. His music has been performed by the New York Philharmonic, Chicago Symphony, San Francisco Symphony, Los Angeles Philharmonic, and Metropolitan Opera Orchestra.

Among his recorded works are the *Symphony in Brass* (Summit Brass on Summit Brass Records), *Colchester Fantasy* (American Brass Quintet on Summit Records), and the *Ballad for Clarinet, Harp, and String Orchestra* (CRS Records). Well-Tempered productions has released an all-Ewazen compact disc featuring the American Brass Quintet, the Chamber Ensemble of St. Luke's, trumpeter Chris Gekker, hornist Scott Brubaker, and Grammy winner William Sharp.

The *Sonata for Trombone and Piano* by Eric Ewazen was completed in the spring of 1993. At the 1993 Aspen Music Festival, with the composer at the piano, Michael Powell premiered the work commissioned and dedicated to him.

Dr. Ewazen writes:

“The trombone, with its golden resonant tone and beautiful baritone range, is an instrument which has always appealed to me. I sought to create a piece exploring all the many facets of its expression. The first movement is a clearly delineated sonata-allegro form, using carefully structured developmental procedures to shape a dramatic build-up. The second movement is a

melancholy *pavane*, with resonant piano chords underlying a soulful trombone aria. The last movement, a bravura rondo, is a joyous affirmation of life with energetic rhythms, tuneful melodies and colorful textures.”

-Program notes, Ewazen Sonata for Trombone and Piano

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“My whole career stems from *Colchester fantasy*.”

-Ewazen, Interview. (253) 00:39:41.850 --> 00:40:00.339

During my interview with Dr. Ewazen mentioned at great length how much he felt his entire career was due solely to the success of his work, the *Colchester fantasy*, written in 1989 for the American Brass Quintet and due to the quintet using a bass trombonist instead of tuba for the group, Ewazen wrote for them specifically. As a thank you for how well the piece did Eric wrote pieces for all the members of the ABQ which included the Sonata for trombone and piano that was dedicated to Michael Powell. Thus, if it wasn't for the success and connections made from the *Colchester fantasy* the Trombone Sonata might have never been realized.

Michael Powell:

As a trombonist with the American Brass Quintet since 1983, Michael Powell has built a reputation for excellence. In addition to trombone lessons, he has also taught chamber music courses around the world. He performs and records regularly with the Orchestra of St. Luke's, the Orpheus Chamber Orchestra, and the Little Orchestra Society. Among the ensembles he frequently performs with are the

Chamber Music Society of Lincoln Center, Speculum Musicae, the Zankel Band of Carnegie Hall, Music Today, Musical Elements, Peter Schickele's New York Pick-Up Ensemble, and Tidewater Quintet.

He has commissioned, premiered, and recorded solo works by David Sampson, Eric Ewazen, Steven Sacco, and Robert Martin. His solo appearances have included the Orchestra of St. Luke's, the Aspen Music Festival, the Kansas City Philharmonic, and the New Hampshire Music Festival. Aside from Juilliard, he also serves on the faculties of SUNY at Stony Brook and the Aspen Music Festival.²³

²³ "Powell, Michael." Accessed May 1, 2024.
<https://www.juilliard.edu/music/faculty/powell-michael>

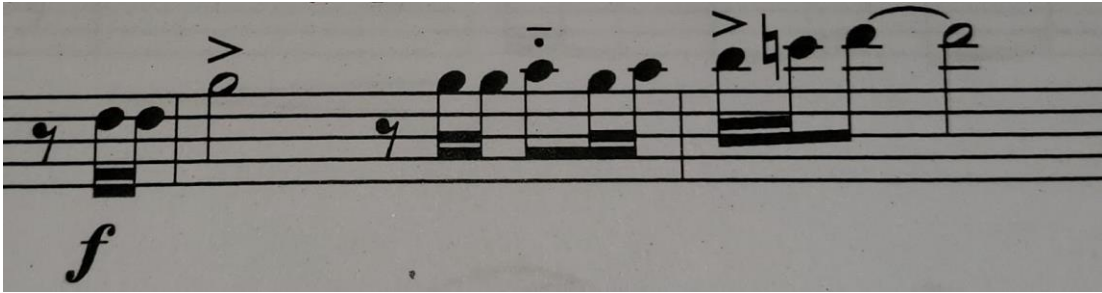


Fig. 5.1 - Mills, *Red Dragonfly Sonata*. (Virginia: Amy Mills Music, 2013), movement one, measures 3-5.

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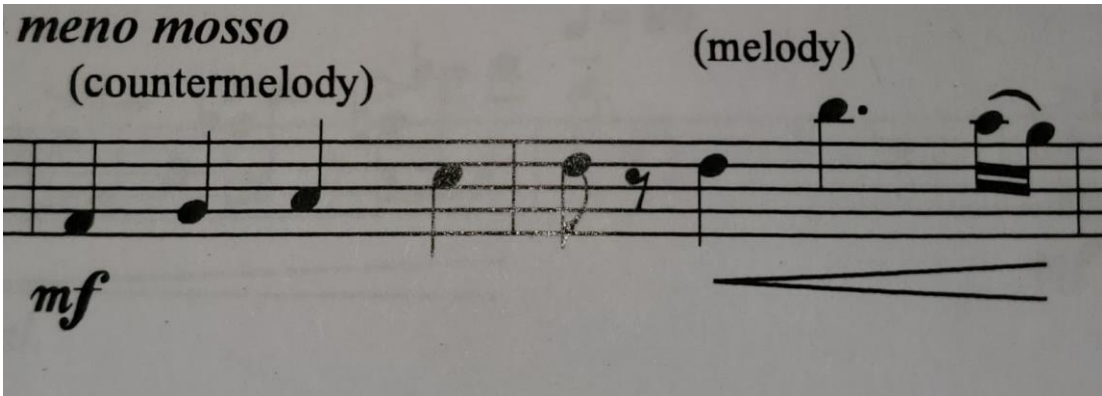


Fig. 5.2 - Mills, *Red Dragonfly Sonata*. (Virginia: Amy Mills Music, 2013), movement one, measures 33-34.

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In figure 5.2 can be seen a counter melody that transitions into melodic writing. This major 6th is the basis of the love theme and shows up in many of the smaller sections of the work, including the “Amore Sincero” and “Gioia.” It continues through the “Amore Sincero,” “Cry of the Heart,” and “Gioia,” then everything

ruptures and crashes.²⁴ During this break down section, isolated arpeggiation and chromatic changes are then interjected with firm rhythmical melodies, like what is seen below in figure 5.3.

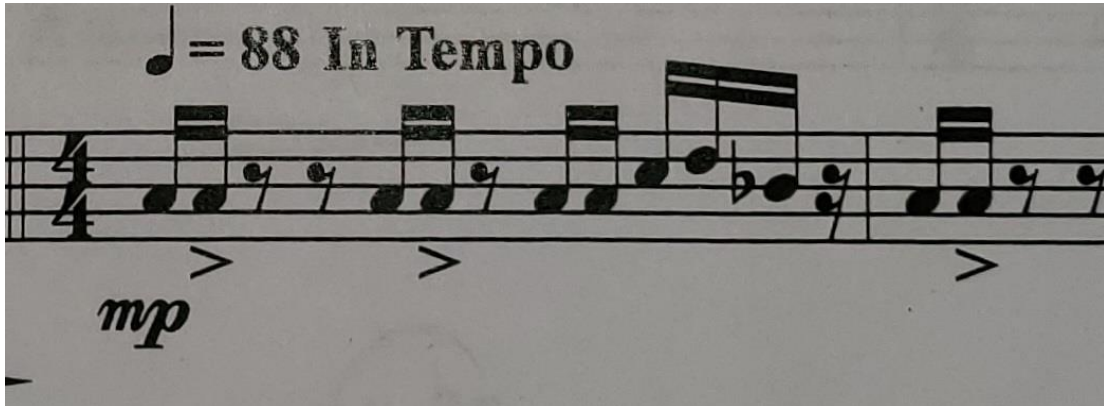


Fig. 5.3 - Mills, *Red Dragonfly Sonata*. (Virginia: Amy Mills Music, 2013), movement one, measures 81-82.

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Now the trombonist must rebuild and gain strength through dramatic cadenzas until reaching the recapitulation (figure 5.4) where the opening Bold melody is transformed into a majestic march in 3/4 time before having a celebratory and triumphant ending to the first movement.

²⁴ "Red Dragonfly." Accessed May 1, 2024.
<https://amymillsmusic.com/red-dragonfly/>



Fig. 5.4 - Mills, *Red Dragonfly Sonata*. (Virginia: Amy Mills Music, 2013), movement one, measures 99-100.

© 2013 Amy Mills Music. LLC.

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The second movement is a setting of the famous Japanese folk song, “Red Dragonfly” that was written in 1927 by Kosaku Yamada. With fluttering wings like memories of the heart, the trombonist and accompaniment alternate playing the lovely melody.

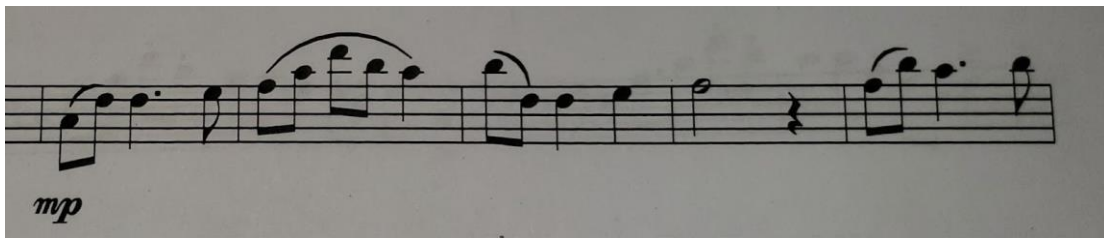


Fig. 5.5 - Mills, *Red Dragonfly Sonata*. (Virginia: Amy Mills Music, 2013), movement two, measures 5-9.

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About the theme from Megumi herself:

“Oh, gosh! It's a timeless Japanese folk song, you know. It's composed by Kosaku Yamada. And you know it's a song that we all learn in grade school, and we sing all the time, and is one of my favorite Japanese folk songs. And yeah, it's about you know, every time you see this red dragonfly, you remember your childhood and all the memories come back, and it's such a beautiful, timeless kind of piece, and every time I see a red dragonfly I think of that song.”

- Kanda, Interview.

(31-34) 00:04:30.840 --> 00:05:22.200

The next figure 5.5 is meant to be literally the flapping of the dragonfly's wings:



Fig. 5.6 - Mills, *Red Dragonfly Sonata*. (Virginia: Amy Mills Music, 2013), movement two, measures 38-39.

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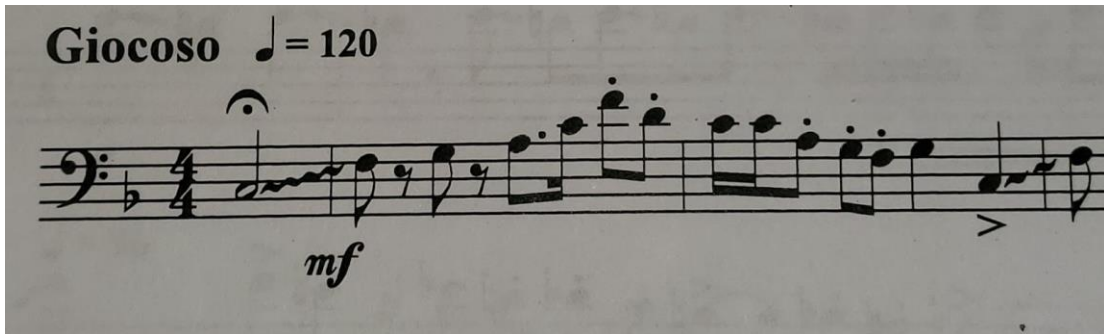


Fig. 5.7 - Mills, *Red Dragonfly Sonata*. (Virginia: Amy Mills Music, 2013), movement three, measures 1-3.

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As seen above in figure 5.6, a solo glissando opens the third movement in American folk dance style with tongue in cheek and twinkle in both eyes. The subsequent variations include a perfect triple canon, a taste of New Orleans jazz, and a dramatic augmentation which spills into a flashback of the first movement's love theme. This melts away and we recapture a glimpse of the Red Dragonfly melody, this time growing to the Triumphant restatement of the first movement's Bold main theme. And finally, as seen in figure 5.8, the exuberant coda drives to a spectacular ending.

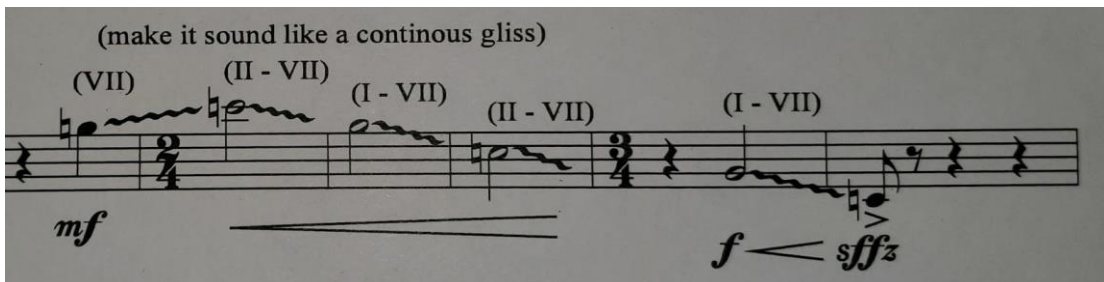


Fig. 5.8 - Mills, *Red Dragonfly Sonata*. (Virginia: Amy Mills Music, 2013), movement three, measures 160-165.

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List of currently available recordings:

- Natalie Mannix on *Breaking Ground* - CD 115341

(listed on www.hickeys.com)

-Megumi Kanda on Youtube, Sonata and Concerto versions:

Sonata: <https://youtu.be/g04RDlzneQU?si=cYP2LlWCduNsZ9Z9>

Concerto: <https://youtu.be/azeiucYnABk?si=24B4Rag1MDzptBAO>

Amy Riebs Mills:

Born in 1955, Amy Riebs Mills is an American composer and conductor. From the tragic to the sublime, Amy Riebs Mills' music is known for its melodic beauty, rhythmic intensity, and harmonic richness, and has been enthusiastically received by audiences around the world. Amy Riebs Mills, whose conductor career spans over four decades, is also increasingly in demand as a composer, writing in all genres, including orchestra and band, winds and strings, voice, chorus and piano. The state orchestra of Aquascalientes, Mexico, the US Army Orchestra, the Tacoma Symphony, the US Army Band, the International Women's Brass Conference, the International Trombone Festival, and the American Trombone Workshop have performed her music. Over the course of her career, she has conducted orchestras on four continents. A frequent adjudicator and clinician, she has served on the faculty of Bard College's Conductors' Institute. As part of her Mexican debut, Ms. Mills

conducted the Aguascalientes Symphony in the world premiere of her five movement orchestral work, Ha Shamayim (based on Hubble images).

At the 2013 International Trombone Festival, Megumi Kanda, principal trombonist of the Milwaukee Symphony, commissioned and premiered Ms. Mills' virtuoso piece for trombone, Red Dragonfly. A band version of the piece was premiered by Ms. Kanda and the US Army Band at the 2015 American Trombone Workshop. A number of performances have been held for Red Dragonfly. A virtuoso piece, Golden, was commissioned by Kanda for the 2021 International Trombone Festival. After hearing Red Dragonfly, Brian Hecht, bass trombonist with the Atlanta Symphony commissioned Catharsis for bass trombone and piano, and premiered the piece at the University of Texas, Austin in 2016. Later the US Army performed the orchestra version at the American Trombone Festival.

For fourteen seasons Amy Mills was Music Director of the La Crosse Symphony Orchestra in Wisconsin, where the La Crosse Tribune called her “a fireball of excitement and enthusiasmeasure” Her improvements in the artistic quality of the orchestra brought unprecedented growth, including an addition of six subscription concert performances, a tripling of the budget, a quadrupling of the season ticket sales, a concert opera production, a collaboration with the local Native American community, an annual outdoor pops concert, a pre-concert show on Wisconsin Public Radio, a concerto competition, and the release of the orchestra’s first recording.

She conducted the Dubna Symphony Orchestra in Russia, and the Szczecin Philharmonic in Poland as a guest conductor. In her first appearance in that country,

she led the Israel Kibbutz Orchestra on a six-city tour. Her South American debut was with the Rio de Janeiro Philharmonic, and her Mexican debut was with the Orquesta Filarmónica de Acapulco, followed by an engagement with the Orquesta Sinfónica de Aguascalientes. Among her guest conductorships in the United States are the Acadiana Symphony in Louisiana, the Springfield Symphony in Missouri, the Arlington Symphony in Virginia, and the Traverse Symphony in Michigan. In 1988, she led the Houston Symphony on a program for the presidential inauguration, as well as the Center Symphony in New York City, the Winona Symphony in Minnesota, the Pacific University Honors Orchestra, and the Tennessee Governor's School Orchestra. Additionally, she served as cover conductor for the National Symphony Orchestra.

She founded and served as Music Director of the National Women's Symphony in Washington, D.C., which presents the music of women composers along with recognized masters. Founded in 1992, this ensemble has performed works by Libby Larsen, Pulitzer Prize winner Melinda Wagner, Jennifer Higdon, and Augusta Read Thomas. Additionally, the orchestra presented American premieres of women composers from the Norwegian and Canadian embassies.

Prior to her appointment in La Crosse, Ms. Mills was the youngest Music Director of the U.S. Air Force Band, Orchestra, and Chorus. The patriotic concert she led with these ensembles was broadcast nationally on PBS and commercially released as a video. In addition, she conducted special performances featuring Wilford Brimley and Peter Graves. During her tenure as music director of the U.S. Air Force Singing Sergeants, she conducted the 27-member full-time professional chorus at over 350

concerts across the country, including an appearance on National Public Radio at the 1988 Chorus America national convention.

She earned a doctorate in conducting from Catholic University and a bachelor's and master's degree in music from Northwestern University, where she spoke at the School of Music's commencement in 1995. She studied with Gustav Meier, Harold Farberman, Daniel Lewis, and Helmut Rilling at the Conductors' Institute, Tanglewood, and the Oregon Bach Festival. Frequently, she serves as an adjudicator and clinician for the Conductors' Institute at Bard College.²⁵

Megumi Kanda:

Megumi Kanda was born on November 9th, 1975 in Tokyo, Japan. Since 2002, Megumi Kanda has served as Principal Trombone of the Milwaukee Symphony Orchestra. She also teaches and writes. Megumi has performed as a soloist throughout the United States, Europe and Asia, including with the Milwaukee Symphony Orchestra, Pershing's Own Army Band, the US Army Field Band, and the Prague Chamber Orchestra. Many composers have been commissioned and/or premiered by her, including Amy Riebs Mills, Bruce Stark, and Geoffrey Gordon. As a guest artist, she has participated in a number of trombone festivals and workshops, including the American Trombone Workshop and the International Trombone Festival. Megumi has given master classes and recitals at many colleges and conservatories in the

²⁵ "Biography." Accessed May 1, 2024.
<https://amymillsmusic.com/biography/>

United States and Japan, including the New World Symphony, National Youth Orchestra, and Interlochen Arts Academy.

Arion Foundation in Tokyo, Japan recognized Megumi as one of the most influential Japanese classical artists in April 2006. Her distinguished service to the friendship between the United States and Japan has also been recognized with a Certificate of Commendation from the Consul General of Japan at Chicago. The Milwaukee Business Journal named Megumi a 2017 Woman of Influence in the education category. She received the International Trombone Association Award in 2020, which recognizes the highest level of artistic and creative achievement.

She published her first book, *The One Hundred*, a collection of orchestral trombone excerpts with commentary, in August 2015, and it is widely used by aspiring young trombonists worldwide. Her second book, *Trombone Unlimited*, a comprehensive method book, was published in 2020.

Megumi has recorded three solo albums for JVC/Victor Entertainment: Amazing Grace, Gloria, and Mona Lisa. She also can be heard on Magnifique Live, a live recording of Megumi and other JVC artists in the August 2005 performance at Takemitsu Hall in Tokyo's Opera City. Megumi began playing the trombone at the age of ten and studied at the prestigious Toho High School of Music, where she studied with Sumio Miwa, formerly of the NHK Symphony. She became the youngest trombonist to be named one of the top ten at the Japanese Wind and Percussion Competition at the age of fifteen. After graduating from Toho High School of Music, she won the Grand Prize in the National Competition for Solo Trombone.

In 1994, Megumi came to the United States to study with James DeSano, former Principal Trombone of the Cleveland Orchestra. Previously, she served as Principal Trombonist of the Albany Symphony Orchestra, member of the Rochester Philharmonic Orchestra, and member of the Eastman School of Music Community Education Division faculty.²⁶

²⁶ “Megumi Kanda.” Accessed May 1, 2024.
https://www.mso.org/about/orchestra/musician_detail/megumi-kanda/

Chapter 7: Conclusion

Conclusion

Musical dedicated works are not new, but the focus on performers rather than patrons has contributed so much to the development of new works for instrumentalists and expanded their repertoire, especially for trombonists. Through so many works dedicated to individuals known for their playing, their friendship and their journeys, we are seeing the fruits of this trend that began in the late 18th century. These five works illustrate the importance of dedications and commissions to our communities, not just for expanding our musical catalog, but also for inspiring some of the best works written for our instrument. All of these works were made possible by friendships, relationships, and connections filled with admiration and respect. Furthermore, each piece has the advantage of being approachable by anyone regardless of skill level. Despite some passages being challenging, this repertoire is aimed at a level that allows student trombonists to succeed while giving advanced trombonists even more opportunities to show their musicality.

After conducting my research and interviews, I realized the importance of all connections. Each of these works contains a story of friendship and mutual passion between the composer and musician, and how the smallest encounters can lead to some of the most prominent works for one's instrument. These dedications were intended to honor the people being dedicated, and I hope my work was able to honor them. Besides being titans of the trombone world, all of the dedicatees are (or were)

extraordinary individuals renowned for their playing, tenacious curiosity, and dedication to our art form. In their ability to seek out musicians and composers alike and through their friendships, these five people have contributed and inspired so many new works for the trombone and it is my hope that through more dedications and commissions that we will expand our repertoire evermore and hopefully contribute ourselves to more substantial literature being written. Having spent all this time looking at these dedicated works, I am left with the feeling that friendships and connections are at the heart of all these works and also why they were created.

Appendices



1204 Marie Mount Hall
College Park, MD 20742-5125
TEL 301.405.4212
FAX 301.314.1475
irb@umd.edu
www.umresearch.umd.edu/IRB

DATE: March 28, 2024

TO: Gilberto Cruz, DMA
FROM: University of Maryland College Park (UMCP) IRB

PROJECT TITLE: [2179193-1] A mon ami: Dedicated works for trombone and piano of the last century that became standard repertoire

SUBMISSION TYPE: New Project

ACTION: DETERMINATION OF NOT HUMAN SUBJECT RESEARCH
DECISION DATE: March 28, 2024

Thank you for your submission of New Project materials for this project. The University of Maryland College Park (UMCP) IRB has determined this project does not meet the definition of human subject research under the purview of the IRB according to federal regulations.

We will retain a copy of this correspondence within our records.

If you have any questions, please contact the IRB Office at 301-405-4212 or irb@umd.edu. Please include your project title and reference number in all correspondence with this committee.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Maryland College Park (UMCP) IRB's records.

5/2/24, 10:12 AM

University of Maryland, College Park Mail - RE: Keiser Copyright Request - Gilberto Cruz



Gilberto Alejandro Cruz <gilcruz@umd.edu>

RE: Keiser Copyright Request - Gilberto Cruz

Copyright <copyright@keiserproductions.com>
To: Gilberto Alejandro Cruz <gilcruz@umd.edu>

Wed, May 1, 2024 at 4:28 PM

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Let me know if I can help with anything else.

[Quoted text hidden]

Re: Licensing Musical Examples for Dissertation - S. Sulek - Sonata Vox Gabrieli

Gabi Mathez <admin@editions-bim.com>
To: Gilberto Alejandro Cruz <glicruz@umd.edu>

Fri, May 10, 2024 at 9:31 AM

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Cordially,

Gabi Mathez

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Le 9 mai 2024 à 19:25, Gilberto Alejandro Cruz <glicruz@umd.edu> a écrit :

Dear Editions BIM,

My name is Gil Cruz, I am currently in the finishing stages of writing my dissertation at the University of Maryland (US), and would like to include a few musical examples in dissertation writing of your copyrighted work:

Stepan Sulek Sonata (Vox Gabrieli) for trombone and piano

Would it be possible to get a licence to do this? If so, please let me know if you need anything else from me.

My dissertation topic is on dedicated works for trombone and piano since 1915 that became standard literature.

Thank you so much for your time and I look forward to hearing from you.

Sincerely,
Gil

--

Gil Cruz
DMA Trombone Performance, UMD '24
University of Maryland School of Music

Licensing Musical Examples for Dissertation

Amy Mills <amy@amymillsmusic.com>
To: Gilberto Alejandro Cruz <gilcruz@umd.edu>

Thu, May 2, 2024 at 12:32 PM

Hi Gil,

Delightful to talk with you today!

Yes, I give you permission to use "about 14 different examples from the trombone part that are roughly a measure (or two) long each and I also plan on showing the engraving on the first page that shows the dedication to Megumi."

You may make an image of the specified measures from the published part to include in your dissertaton. And you may use an image of the dedication in the dissertation as well.

Thank you for including Red Dragonfly in your dissertation!
All the best to you,

Amy Mills

Amy Riebs Mills, composer/conductor
571-241-3006
Amy@AmyMillsMusic.com
www.AmyMillsMusic.com

From: Gilberto Alejandro Cruz <gilcruz@umd.edu>
Sent: Thursday, May 2, 2024 12:16 PM
To: Amy Mills <amy@amymillsmusic.com>
Subject: Re: Licensing Musical Examples for Dissertation

[Quoted text hidden]

Interview transcriptions:

Interview with Ronald Barron:

Zoom ID: 885 3288 0245

Date: Apr 25, 2024 09:04 AM

Transcribed by Zoom

WEBVTT

123

00:11:51.360 --> 00:11:55.110

Gilberto Cruz: How did you come across this information?

130

00:12:12.220 --> 00:12:17.439

rbandiw@gmail.com: Well, how did I come across it? Okay. So my my presentation began by the fact that

131

00:12:17.550 --> 00:12:19.629

rbandiw@gmail.com: in 2005

132

00:12:19.750 --> 00:12:29.879

rbandiw@gmail.com: I was trying to sell my two CDs. And had this brand new and big investment. So I wanted to meet up with and had an order from a friend.

133

00:12:30.210 --> 00:12:32.770

rbandiw@gmail.com: Herb Philpot. I don't know if you ever ran across Herb.

134

00:12:32.910 --> 00:12:36.670

rbandiw@gmail.com: He was a freelance player around the Boston area and the music educator.

135

00:12:36.840 --> 00:12:46.179

rbandiw@gmail.com: At one time he was either president or chairman, or something at Boston Conservatory when I came to town. He had hired me my first year there in 1970 to teach trombone there.

136

00:12:46.380 --> 00:12:48.010

rbandiw@gmail.com: anyway, Herb

137

00:12:48.750 --> 00:13:07.100

rbandiw@gmail.com: said he wanted to buy my last two CDs. And his apartment was between Symphony Hall and Back Bay Station. So I said, Well, I'll go by and bring them to you, and we'll chat for a little bit. That'd be fine after the Friday afternoon

concert. So, I went there, and we sat down, and chatted for a bit. He and his wife are symphony subscribers, so we had a lot to talk about.

138

00:13:07.160 --> 00:13:10.690

rbandiw@gmail.com: and then and before I left he said, here's something I want to give you.

139

00:13:10.900 --> 00:13:14.487

rbandiw@gmail.com: And he gave me that green, hardbound

140

00:13:15.300 --> 00:13:17.279

rbandiw@gmail.com: copy of the Cavatine.

141

00:13:17.730 --> 00:13:19.959

rbandiw@gmail.com: and he asked if I knew what he had.

142

00:13:20.960 --> 00:13:24.880

rbandiw@gmail.com: I said, well, I'm familiar with the piece, you know. I recorded it

143

00:13:24.890 --> 00:13:30.799

rbandiw@gmail.com: 30 years ago, but I didn't know anything more about it than that, and my impression was like yours, that it was just a piece for the Paris Conservatory.

144

00:13:30.870 --> 00:13:32.810

rbandiw@gmail.com: And so

145

00:13:33.180 --> 00:13:50.539

rbandiw@gmail.com: We opened it up and he said that the back page that there was a signature. Saint-Saens, and he said "I think that might be Saint-Saens's signature." And then on the front page, at the top of both the trombone part and piano part, was a dedication to George W. Stewart.

146

00:13:50.610 --> 00:14:03.069

rbandiw@gmail.com: So Herb said "I don't know who that guy is, but maybe you can find out. I was going to give it a try but I don't know what George has to do with it. I'm going to give it to you for safekeeping." And he bought on Boylston Street in about 1952, for like

147

00:14:03.240 --> 00:14:06.639

rbandiw@gmail.com: 50 cents or a dollar. It was in the cutout bin on the street.

151

00:14:17.620 --> 00:14:18.990

rbandiw@gmail.com: And anyway

152

00:14:19.458 --> 00:14:37.989

rbandiw@gmail.com: this caught my curiosity, and I knew from Doug having done some articles about the history of the music promo players in the Boston Symphony. Then the name Stewart seems familiar, so it didn't take long to find out that he was an original member of the Boston Symphony in 1881,

153

00:14:38.280 --> 00:14:50.210

rbandiw@gmail.com: and subsequent investigation suggested, although it's of some controversy. I suppose that he helped Higginson hire musicians, at least for that first year, because he was familiar with all the local Boston musicians at the time.

154

00:14:50.450 --> 00:14:55.089

rbandiw@gmail.com: But how did he get to know the scene?

155

00:

14:55.290 --> 00:15:05.660

rbandiw@gmail.com: Stewart's reputation as a promoter and a contractor and an entrepreneur and impresario, or whatever you want to call him through that time period of history was pretty widespread.

156

00:15:06.150 --> 00:15:11.209

rbandiw@gmail.com: He had an orchestra called the Boston Festival Orchestra, and also Stewart's military band.

157

00:15:11.370 --> 00:15:17.289

rbandiw@gmail.com: and he sent these organizations out to perform to any place or for any musical need that people would have.

158

00:15:17.310 --> 00:15:21.789

rbandiw@gmail.com: and it was said that he probably hired more Union musicians than anybody else at the time.

159

00:15:22.050 --> 00:15:24.720

rbandiw@gmail.com: and so his reputation grew nationally.

160

00:15:24.750 --> 00:15:30.129

rbandiw@gmail.com: He was part of the music for the Saint Louis World's Fair in 1904,

161

00:15:30.160 --> 00:15:35.459

rbandiw@gmail.com: and as a result of that, when San Francisco had their fair in in 1915,

162

00:15:35.610 --> 00:15:48.559

rbandiw@gmail.com: the chap who was assigned, Leveson, was assigned to the music, responsibilities, damage, or flutist and businessman in the Fireman's Fund Insurance Company. Anyway, he said. Well, gosh! This is a bigger job than I can manage.

163

00:15:48.700 --> 00:16:06.629

rbandiw@gmail.com: And so he contacted a friend of his who was also an insurance man, had been part of St. Louis, and said, Oh, you got to get Stewart. So, then Levison traveled to Boston in the fall of 1912,

164

00:16:06.860 --> 00:16:19.200

rbandiw@gmail.com: told Stewart about everything and Stewart agreed to come, and then Stewart came and worked diligently, very hard, and set up the music for the fair. One of the things he wanted to do was invite Saint-Saens to come.

165

00:16:19.330 --> 00:16:28.899

rbandiw@gmail.com: So, he went to Saint-Saens's apartment in June of 1914, and said will you come and be a guest of honor, and write a piece for the fair, and so forth, and so on.

166

00:16:28.990 --> 00:16:40.409

rbandiw@gmail.com: Subsequently, World War one broke out. And Stewart didn't think anybody was going to come from Europe. Forget it, man, we just can't win, you know. So the San Francisco press was all nervous about the music for the fair.

167

00:16:40.740 --> 00:16:43.139

rbandiw@gmail.com: and, in fact, in that October

168

00:16:43.605 --> 00:16:49.950

rbandiw@gmail.com: Stewart started working to try to get the Boston Symphony to come because he didn't think any orchestra would come from Europe.

169

00:16:50.330 --> 00:16:56.310

rbandiw@gmail.com: and he said he got a response from Saint-Saens. He said, yes, I'll come, and I'll write a piece for the fair.

170

00:16:56.630 --> 00:17:19.949

rbandiw@gmail.com: So, Saint-Saens came. He wrote a piece called Hail California, which is not a particularly good piece, and anyway, he came, and he sent the music and it's possible that Joannès Rochut was a member of that group that came off from Paris. They pulled some military off the front lines and brought them to the band, to say, from France, from Paris, to San Francisco.

171

00:17:19.950 --> 00:17:35.700

rbandiw@gmail.com: Anyway, they brought the score. Hail, California got played when Saint-Saens was in San Francisco, for about he overlapped with the Boston Symphony. He went to their concerts, and said that Stewart treated him very kindly.

172

00:17:35.720 --> 00:17:41.410

rbandiw@gmail.com: So, among other things, Saint-Saens told Stewart. Well, as a thank you, I'll write this piece for you.

173

00:17:41.570 --> 00:17:57.570

rbandiw@gmail.com: And so Saint-Saens wrote a fantasy for violin and piano to dedicate to Henry Haman, who also had treated him kindly in San Francisco, and then Cavatine. He wrote just after he got home.

175

00:18:00.310 --> 00:18:07.859

rbandiw@gmail.com: He said in early August that he sent a telegram to which I have a copy of the exact letter he sent a letter to Stewart

176

00:18:08.090 --> 00:18:12.750

rbandiw@gmail.com: saying It's at the hands of the copyist now, and it'll be coming to you

177

00:18:13.060 --> 00:18:33.809

rbandiw@gmail.com: and it did, in fact, come to Stewart, and that copy that was sent is exactly what I have now that Herb bought on the street corner and that started the research, and that started all the investigations which overlapped is the history of bands and orchestras to the United States, through George Stewart and all the people that he influenced all the way through into the twentieth century, connecting

178

00:18:33.810 --> 00:18:43.520

rbandiw@gmail.com: kind of indirectly. I took this step one step further. I could have stopped at San Francisco in 1915, but I ended up taking it one step further to connect to my teacher.

179

00:18:43.520 --> 00:18:56.280

rbandiw@gmail.com: who was with the army Co. Band in the nineteen twenties and thirties. Obviously, I don't know if Stewart knew him or not. But Walter Smith, the famous cornet player in Boston, he was

180

00:18:56.450 --> 00:19:00.219

rbandiw@gmail.com: a direct connection. I ended up getting to know Walter Smith's son.

181

00:19:00.290 --> 00:19:04.330

rbandiw@gmail.com: who was alive at the time there. When I started all this, he was in his nineties.

182

00:19:04.370 --> 00:19:17.349

rbandiw@gmail.com: and Harry Shapiro, my former colleague, and was also in his nineties. The both of them were here for dinner, and then that was in 2007, I think, and sadly, both of them passed away

183

00:19:17.540 --> 00:19:44.419

rbandiw@gmail.com: but that made a kind of a personal, direct connection to that period in history. And Stewart came back to Boston after the Fair, and was a very prominent musical figure in Boston life, but he died in 1940. His sister was in the same house in Brookline, Boston, on Chestnut Hill Avenue. They had no heirs, no children, nothing. So, she sold his band library to

184

00:19:44.820 --> 00:19:45.560

rbandiw@gmail.com: the

185

00:19:46.500 --> 00:19:48.800

rbandiw@gmail.com: Leonard B. Smith, concert band of Detroit.

186

00:19:49.010 --> 00:20:12.600

rbandiw@gmail.com: Leonard retired at the University of Arizona. He's dead now, but it's at the Library of Congress, but some other music must have stayed in the house, and it all was in the estate sale. The whole house was sold, and then that music shop on Boylston Ave. probably made a bulk price offer and bought all the music they could get. They didn't know what to do with it and on the street corner five years

later it ends up and Herb buys it for 50 cents. He gave it to me for safekeeping, in 2005, and I still have it.

187

00:20:12.800 --> 00:20:17.100

rbandiw@gmail.com: and that's that was the essence of the

188

00:20:17.110 --> 00:20:26.149

rbandiw@gmail.com: lecture performance lecture that you heard, which I'm going to do again. I've had. I've enjoyed doing it wherever somebody will have me do it. And mostly right around locally here.

189

00:20:26.290 --> 00:20:29.109

rbandiw@gmail.com: because it has some Berkshire connections, too. Some of the stuff.

246

00:29:08.020 --> 00:29:11.670

rbandiw@gmail.com: Having been in the Boston Symphony for so long, George Stewart being there and

247

00:29:11.880 --> 00:29:17.290

rbandiw@gmail.com: playing this piece, and not knowing all the history, and then all of the

248

00:29:17.290 --> 00:29:45.689

rbandiw@gmail.com: people that Stewart ran into and was influential with. Walter Smith, was deemed his first-born son after George Stewart. I met this guy. I got to know them, and nobody called him George because his mother had a relative named George that she couldn't stand, he said, well, you can name him, George. We're going to call him Stewart. And so his entire life he was known as Stewart Smith, and he and Harry Shapiro and Bob King were all born in 1914, and they all had experiences, I'm sure, with George Stewart.

END OF INTERVIEW WITH RONALD BARRON.

Interview with Per Brevig:

Zoom ID: 837 8840 5174

Date: Apr 25, 2024 12:07 PM

*Transcribed by hand

1

G: Good afternoon, Per. Thank you so much for meeting me for this interview today.

2

P: You are very welcome. Have you already recorded the Šulek Sonata?

3

G: Yes! I recorded it last month, along with the other works for my dissertation project. Here is my repertoire with listed dedication:

-Cavatine for trombone and piano, Op. 144 by Camille Saint-Saëns (1915)

Dedicated to George W. Stewart

-Romance for trombone and piano, Op. 21 by Axel Jørgensen (1916)

Dedicated to Anton Hansen

-Sonata (Vox Gabrieli) for trombone and piano by Stepjan Šulek (1973)

Dedicated to William J. Cramer (and Per Brevig)

-Sonata for trombone and piano by Eric Ewazen (1993)

Dedicated to Michael Powell

-Red Dragonfly Sonata for trombone and piano by Amy Riebs Mills (2013)

Dedicated to Megumi Kanda

4

P: What recording have you come across of the Šulek?

5

G: I first heard this piece on the “virtuoso trombone” recording by Christian Lindberg when I was in middle school. I thought the piece was so beautiful. I vividly remember showing the recording to my middle school band director and them telling me “That isn’t a trombone solo. That’s a piano concerto with trombone accompaniment.” Later on I came across the Joseph Alessi recording of it when I was in high school and now there are lots more recordings of it:

- Joe Alessi, on *Trombonastics*
- Brett Baker, on *World of Trombone*
- Tim Higgins, on *Stage Left*
- Chris Houlding, on *Houlding His Own*
- Massimo La Rosa, on *Cantando*
- Christian Lindberg, on *Virtuoso Trombone*
- Ralph Sauer, on *Sauer Plays Serocki*
- Stefan Schulz, on *Berlin Recital*
- Jamie Williams, on *Voice*
- Ko-Ichiro Yamamoto, on *Proof*

6

G: What can you tell me about the creation of this piece?

7

P: The Šulek Sonata was written in 1973 and was commissioned by the ITA and dedicated to William F. Cramer, formerly the low brass instructor at FSU for 37 years and was a founding member of the ITA.

8

G: Is there anything about the piece that is not common knowledge?

9

P: Even though the piece was commissioned by the ITA and dedicated to William Cramer, it was actually myself who premiered the work. I was asked by William Cramer himself and the piece was originally performed in either 1974 or 1975. I don't remember my pianist's name but their spouse was a Dean of a large institution but I can't remember their name.

10

G: Did you ever get to meet the composer, whether before or after the premier performance?

11

P: No. They were at the time living within the "Iron Curtain" and were not able to leave easily.

12

G: Did you have any input into the composition process?

13

P: No. When I received the work originally it was hand written and both my pianist and myself only got the music a few days out from the original performance.

14

P: Something I would like to add is that this work is truly a collaboration between the trombone and piano. The trombone part is pretty accessible and doesn't have many technical demands but the extremely difficult piano part should not be looked at as

just an accompanying part but as a true collaborator, just like the Hindemith Sonata for example.

15

G: I have noticed this as well! The solo part itself is not extremely demanding, as far as trombone solos go, but depending on the level performer the piece can have a lot of success, for new players and experienced players alike.

END OF INTERVIEW WITH PER BREVIG.

*This Zoom recording/transcript didn't function properly. These questions/responses are from my own hand-written notes from the interview.

Interview with Megumi Kanda:

Zoom ID: 822 9186 5455

Date: May 1, 2024 07:59 PM

Transcribed by Zoom

WEBVTT

16

00:02:32.780 --> 00:02:43.100

Gilberto Cruz: How did you first meet Amy Mills?

17

00:02:43.560 --> 00:02:46.258

Megumi Kanda: Well, you know Amy Mills is actually

18

00:02:47.290 --> 00:03:06.600

Megumi Kanda: the sister in law of one of my really good friends in the orchestra.

Well, he is actually retired. But his name is Dennis Najoom, and he was the associate principal trumpet player. And you know, we've been like best buds for a long time, and we hang out all the time. And he was

19

00:03:06.740 --> 00:03:12.710

Megumi Kanda: telling me about his sister-in-law who started writing music, and you know, he's

20

00:03:14.144 --> 00:03:31.420

Megumi Kanda: of Lebanese descent, and you know, he said that she was writing him a piece that has some kind of Lebanese influence, kind of Middle Eastern, and that kind of, you know, grabbed my attention, and I was like, oh, I wonder if she would like to write something

21

00:03:31.520 --> 00:03:40.729

Megumi Kanda: for trombone, and he was like, I'll talk to her. And then that's how I kind of got started. So then

22

00:03:40.740 --> 00:03:46.139

Megumi Kanda: I think we had a phone conversation. And then we kind of talked about

23

00:03:46.610 --> 00:03:49.549

Megumi Kanda: what do we want to do? And it

24

00:03:49.930 --> 00:03:52.619

Megumi Kanda: kind of started like that.

25

00:03:53.420 --> 00:03:54.948

Gilberto Cruz: That's really cool!

26

00:03:55.330 --> 00:04:03.859

Megumi Kanda: And I'm sure he told her all about me, and you know he told me all about her. So you know he kind of connected us together.

27

00:04:06.080 --> 00:04:06.735

Gilberto Cruz: So

28

00:04:07.980 --> 00:04:17.549

Gilberto Cruz: I read in the program notes that you introduced the idea of the Red Dragonfly theme to Amy

29

00:04:17.779 --> 00:04:18.319

Megumi Kanda: Yes, I did!

30

00:04:18.320 --> 00:04:30.840

Gilberto Cruz: Could you speak about it a little?

31

00:04:30.840 --> 00:04:37.155

Megumi Kanda: Oh, gosh! It's a timeless Japanese folk song, you know. It's it's composed by

32

00:04:38.300 --> 00:04:41.610

Megumi Kanda: Kosaku Yamada.

33

00:04:42.227 --> 00:04:53.289

Megumi Kanda: So that's the composer. And you know it's a song that we all learn in grade school, and we sing all the time, and is one of my favorite Japanese folk songs.

34

00:04:53.730 --> 00:05:22.200

Megumi Kanda: And yeah, it's about you know, every time you see this red dragonfly, you remember your childhood and all the memories come back, and it's such a beautiful, timeless kind of piece, and every time I see a red dragonfly I think of that song. So yeah, so you know, after Dennis Najoom introduced us.

35

00:05:22.571 --> 00:05:27.700

Megumi Kanda: You know we started talking like, oh, what kind of a piece do we want to do? And

36

00:05:28.310 --> 00:05:31.179

Megumi Kanda: I thought, Well, it would be really cool, if

37

00:05:32.090 --> 00:05:34.749

Megumi Kanda: you know, like, since I grew up in Japan.

38

00:05:35.030 --> 00:05:44.462

Megumi Kanda: if we can bring in this my favorite, you know Japanese melody into the piece and make that kind of the core of the piece.

39

00:05:45.240 --> 00:05:52.729

Megumi Kanda: I thought that'd be really cool. And as you know, I've been doing a lot of commissioning. And I even

40

00:05:52.980 --> 00:05:56.991

Megumi Kanda: wrote a piece myself recently, too, because I feel like

41

00:05:58.430 --> 00:05:59.900

Megumi Kanda: we're challenged.

42

00:06:01.382 --> 00:06:05.879

Megumi Kanda: We are challenged for good repertoire.

43

00:06:06.020 --> 00:06:10.000

Megumi Kanda: you know, and there's some really good ones, too. But then

44

00:06:10.750 --> 00:06:13.929

Megumi Kanda: there's a lot that is not really accessible for most players.

45

00:06:14.120 --> 00:06:15.810

Megumi Kanda: like

46

00:06:16.360 --> 00:06:19.670

Megumi Kanda: listening wise.

47

00:06:21.120 --> 00:06:33.900

Gilberto Cruz: I get exactly what you're talking about, and it aligns with my whole topic. My topic is centered around dedicated works for trombone and piano since 1915 that became standard literature but also about pieces that are accessible, playing and listening wise, to players of all levels.

55

00:07:32.698 --> 00:07:43.890

Gilberto Cruz: So after you spoke, and you had the ideas about the themes, what was next? Did you next see the completed part? Or did you see any of the fragments up to that point?

56

00:07:44.220 --> 00:07:51.700

Megumi Kanda: Yeah, so well, we kind of set the parameters. Because, you know, I wanted something that

57

00:07:52.270 --> 00:07:57.980

Megumi Kanda: a really good college student or a grad student can play it, and play it well.

58

00:07:58.010 --> 00:08:00.050

Megumi Kanda: You know I did not want

59

00:08:01.668 --> 00:08:04.780

Megumi Kanda: a piece that was at the limits.

60

00:08:04.880 --> 00:08:05.650

Megumi Kanda: you know?

61

00:08:05.650 --> 00:08:06.880

Gilberto Cruz: Oh, I totally understand.

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00:08:44.980 --> 00:09:02.051

Megumi Kanda: Right? Yeah. So that was kind of important for you know for me that it was playable by like a really good undergrad or a really good grad student, you know. So, we set that parameter. And then we decided there was going to be

66

00:09:02.890 --> 00:09:15.579

Megumi Kanda: you know, that red dragonfly themed movement in the middle. And then, Amy, you know, we started talking about things. And then she was like, Oh, yeah, since Red Dragonfly is kind of like your childhood representation.

67

00:09:15.740 --> 00:09:20.640

Megumi Kanda: What if we did like an autobiography of yourself.

68

00:09:21.400 --> 00:09:26.270

Megumi Kanda: So that's what we did.

END OF INTERVIEW WITH MEGUMI KANDA.

Interview with Dr. Eric Ewazen:

Zoom ID: 827 2143 4113

Date: May 2, 2024 07:00 PM

Transcribed by Zoom

WEBVTT

23

00:04:19.894 --> 00:04:44.010

Gilberto Cruz: So as you know, my whole topic is surrounding dedicated works, and this piece being dedicated to Michael Powell, I really wanted to find out more about him. What inspired you to write this work for him?

24

00:04:44.180 --> 00:04:49.040

Gilberto Cruz: Was he a part of the process of creating this work?

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00:04:49.040 --> 00:04:59.577

ericwazen: Oh, oh, he was! He was very much a part of it. Even before I began composing, because since this was my very first work for

26

00:05:00.450 --> 00:05:23.616

ericwazen: a solo trombone. I have written for a brass quintet prior to this particular piece, and my first brass quintet piece that I wrote was Colchester fantasy for the American Brass Quintet. And so, it was for those members I became friends with. And so with

27

00:05:25.240 --> 00:05:52.309

ericwazen: with Mike Powell. So, what we did is we got together, and I just accompanied him on various pieces for the trombone that he liked, and so I got a chance to hear his playing

28

00:05:52.310 --> 00:06:08.640

ericwazen: and the kind of music that he enjoyed playing. Some of them were transcriptions. Some of them were original pieces, and it was really great. So that was the first step. And I've continued

29

00:06:08.950 --> 00:06:22.799

ericwazen: to do that with other instruments that I've written, for, you know, if it's oboe or trumpet or violin even, you know. These days the composers has so much

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00:06:23.320 --> 00:06:40.680

ericwazen: fun because we can hear all this music online, you know. And when I was first writing, it wasn't quite like that so you couldn't always hear these pieces. So it was. It was before YouTube became so, you know, prominent.

31

00:06:40.680 --> 00:07:06.539

ericwazen: And nowadays on YouTube you can follow the scores and learn from it! I mean, you know, that's valuable to composers. And me, boy, I'm still learning new things, you know. But anyway. So, I got together with him, and we read through different pieces, and I got a chance to hear him when he was playing, you know, a lyrical sound, and just demonstrating, you know, play,

32

00:07:06.640 --> 00:07:26.980

ericwazen: play low, play high and fast, or float the notes, or, you know, play an aggressive sound, or a playful sound, you know. And then we would do kind of like improv sessions, and so that was all in preparation for the work.

33

00:07:27.240 --> 00:07:52.149

ericwazen: So that was Step one and it was a big step. I am getting to really know the repertoire and the sound of the trombone. And because I play cello, that particular range, you know, I mean, was a sound that I was particularly and still am so fond of.

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00:07:52.150 --> 00:08:04.469

ericwazen: and so it began, when I started writing the piece, I would write it for him in sections, you know, the first 20 measures, or whatever you know.

204

00:33:29.010 --> 00:33:32.829

Gilberto Cruz: Have you dedicated many of your works?

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00:33:34.406 --> 00:33:42.320

ericwazen: A lot of times when it's particular people that have commissioned it.

That's how I do it.

206

00:33:42.590 --> 00:33:48.370

Gilberto Cruz: Was this piece commissioned by Michael?

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00:33:48.470 --> 00:34:09.663

ericwazen: Yes, well, when I say commission at this point I was just early on in my career. You know what I mean? We were just friends, you know, writing. Will you play my piece? Oh, great!

208

00:34:10.179 --> 00:34:19.730

ericwazen: Sometimes there was no money involved. Sometimes there was, you know.

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00:34:24.639 --> 00:34:29.229

Gilberto Cruz: Yes, I'm at University of Maryland. with Chris Gekker as the chair of my dissertation committee.

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00:34:29.230 --> 00:34:31.520

ericwazen: Oh, that's right.

213

00:34:32.340 --> 00:34:41.259

ericwazen: Oh, boy, if there's somebody that is a big reason why I have a career, it's Chris.

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00:34:41.260 --> 00:34:42.010

Gilberto Cruz: Really?

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00:34:42.010 --> 00:34:55.370

ericwazen: He championed me. He did that with a lot of composers, you know. When he was a student when I knew him as an undergraduate, and this was at Eastman.

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00:34:56.239 --> 00:35:22.730

ericwazen: Anytime Chris was anywhere near composers, you know. He got to know them, you know, and he played, you know, in so many cases, you know, premiers of, and he was always, you know, if somebody wanted a trumpet player at a composer's recital. You know the composer's recitals, he always loved to play that. So he was a big part of that, and for so many of us.

217

00:35:22.730 --> 00:35:27.480

ericwazen: He helped us get our career, and as I said,

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00:35:27.900 --> 00:35:33.329

ericwazen: I owe my career to Chris, and when I say that

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00:35:34.650 --> 00:35:45.219

ericwazen: the way it worked out with brass because he'd heard my music, and, you know, asked if I would consider writing for the ABQ.

244

00:38:36.132 --> 00:38:38.210

ericwazen: For Chris, originally

245

00:38:38.625 --> 00:38:43.770

ericwazen: I had written a piece when he was at this music festival in Maryland.

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00:38:44.430 --> 00:38:47.359

ericwazen: It was a piece for brass quintet.

247

00:38:47.890 --> 00:39:03.890

ericwazen: and I put in barely any rests. The title that I gave to the piece

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00:39:03.960 --> 00:39:07.180

ericwazen: Thanatos, which is Greek for death.

249

00:39:07.544 --> 00:39:31.680

ericwazen: The piece Chris has probably long forgotten, but that was the work that I had written. But then Chris had been hearing some, you know, of my other music, and he loved playing all the different kinds of music, so he said

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00:39:31.850 --> 00:39:36.510

ericwazen: would I be willing to write now very specifically for ABQ.

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00:39:37.060 --> 00:39:40.640

ericwazen: And so that's when I wrote Colchester fantasy

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00:39:40.760 --> 00:39:41.840

ericwazen: and

253

00:39:41.850 --> 00:40:00.339

ericwazen: my whole career stems from Colchester fantasy. In fact, in my dining room over there I have this wall, and I call it my shrine to Colchester fantasy. I have a big poster of the town of Colchester, England, where I wrote the piece and

254

00:40:00.380 --> 00:40:25.240

ericwazen: a poster of its premier performance, which was at Aspen Music Festival, and then a poster of when ABQ played it for the very first time in Europe, in Italy. So I thought that was cool. So that's my shrine and when I say that my career comes from that, I'm so serious because that was a work where I'm using my love of tonality.

255

00:40:25.420 --> 00:40:49.730

ericwazen: but not using key signatures so that I could very freely move in and out of keys like crazy and then use, you know, things like the harmony, and things that are a little bit more. You know that where it's not purely dissonant or too chromatic, that's the better word so that's how my piece all

256

00:40:49.820 --> 00:40:55.089

ericwazen: came about from Colchester, and because of Colchester

257

00:40:56.080 --> 00:41:04.369

ericwazen: for the individual solos, I wrote them each a piece individually. So, for Chris. That was my first trumpet sonata and

258

00:41:04.670 --> 00:41:09.543

ericwazen: for Michael Powell. It was my Trombone sonata you're looking at.

259

00:41:10.030 --> 00:41:30.837

ericwazen: for John I'd written a piece called Rhapsody for bass Trombone and Strings, and then French horn I'd written my piece for David Wakefield for him and his wife who is a flute player.

END OF INTERVIEW WITH ERIC EWAZEN.

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