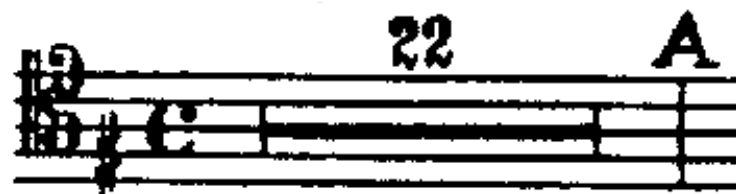
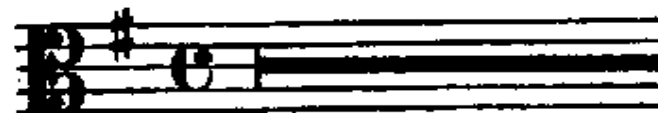


Alt-Posaune

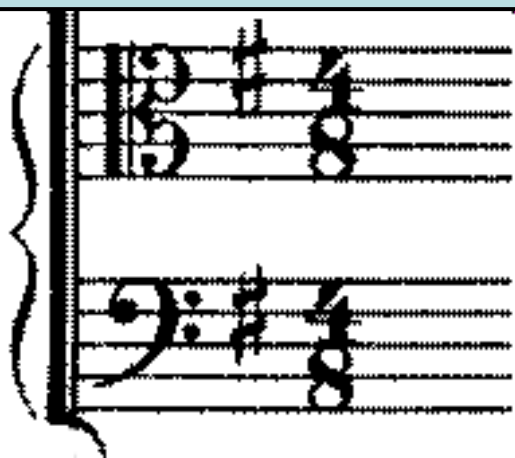


Posaune I

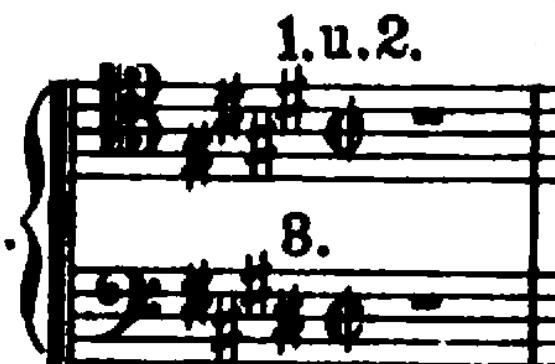
Sinfonia



I. II,
Tromboni
III.



3 Posaunen.



To Alto or not to Alto: What is there to Question?



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www.adrianhead.com

What will be covered today

- Trombone-species related research
- Scores & Parts: Editions, Clefs, Designations
- Important trombone-related events in the 19th Century
- Some selected European centres
- Selected works & current thinking
- Practicality- so what?
- Recommendations
- Questions

Who is this guy?

- Australian citizen, aged 37 years
- Classically trained trombonist
- Former manuscript researcher for Repertoire Internationale des Sources Musicales (RISM) (UK)
- Currently freelance/ peripatetic instrumental teacher
- Part-time QCM Masters student since 2008 (trombone species-related research on Paris)

Trombone-species related research: A brief history

Eric Creees

- “Trombone Evolution”
- Highly score-focused
- Takes score indications at face value
- No critical discussion of sources (i.e. later editions)

David Guion

- *The trombone: its history and music, 1697-1811*
- Reviewing of early sources, including method books, orchestration texts, encyclopaedia entries, & contemporary accounts
- Book only covers up to 1811
- Less emphasis on scores, looking also at practices

Ken Shifrin

- 2000: *The Alto Trombone in the Orchestra: 1800-2000*
- Investigates original manuscripts & first editions
- Orchestration texts, methods, contemporary accounts, establishing practices & capabilities separate from scores
- Currently the only paper dealing that discusses in depth the alto in the 19th Century
- Tends to blend practices too broadly, & take modern opinions at face value

Shifrin (cont.)

- Dissertation until recently available online with the British Trombone Society:-

www.britishtrombonesociety.org

Howard Weiner

- Almost exclusive of scores
- Critical look at method books, orchestration texts, contemporary accounts, & existing instruments
- Better perception of regions of practices rather than global statements
- Deals mostly with 18th Century/early 19th Century

Weiner (cont.)

- Soprano, Quint & Quart Trombones
- Braun method book
- Bb 'alto'

Trombone species-related research

- Started as two dimensional look at score
- Scores almost the only exclusive source
- Scores are now critically examined, & balanced along with other sources
- Scores are now almost the last consideration when forming conclusions regarding performance practices

Scores & Parts: Editions, Clefs, Designations

(...& some commonly held beliefs)

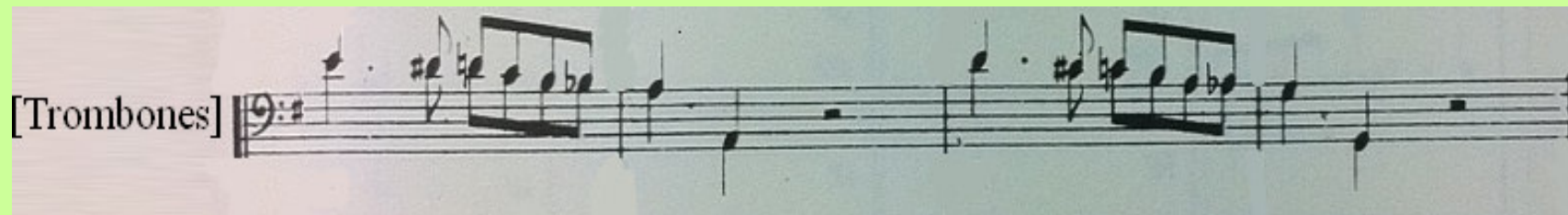
Editions

- Some editions often from versions from different locations/later periods, & their practices influence the score
- Modern Critical editions- not always aware of trombone-specific practices
- Modern editors/researchers often make conclusions about practices from the scores without reference to other sources (i.e. making the conclusion one-dimensional)

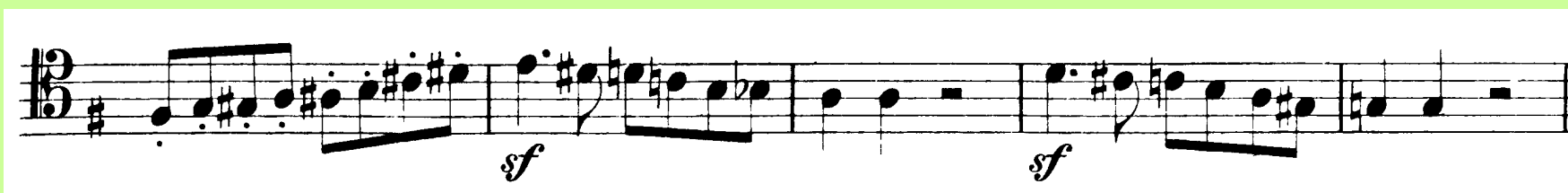
Editions (cont.)

- Influence conclusions within species/practices- vicious circle
- Example of a practice/edition from a later period...

Rossini, *Guillaume Tell*: Storm Scene



(Paris: Troupenas, 1829-1830)



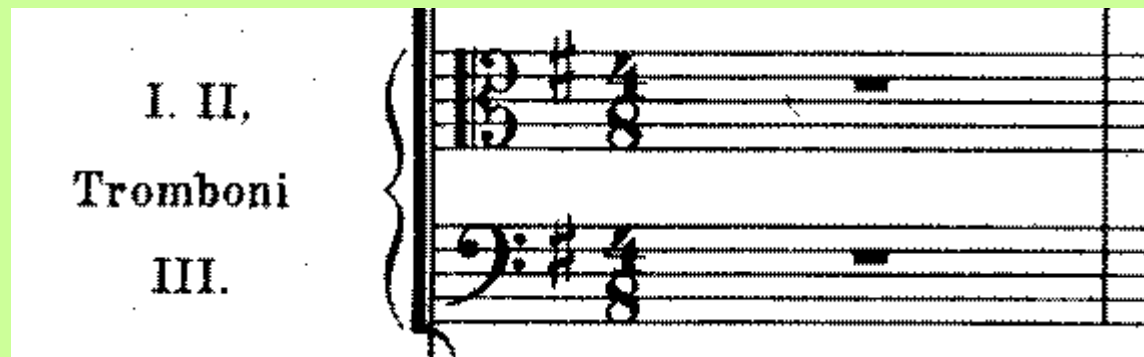
(Leipzig: Breitkopf & Hartel, after 1933)

Clefs

“The score/part, is written in alto clef, so it must have been written for an alto trombone”

Clefs (cont.)

Annie Warbuton: “Trombones... are made in several sizes... Dvořák usually had two altos & a bass”

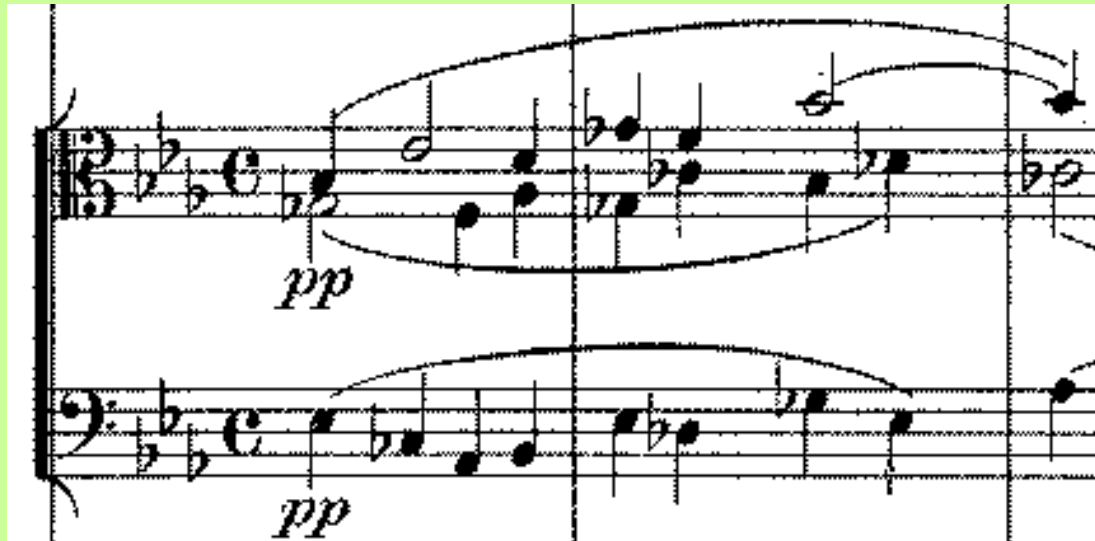


The image shows a musical score for three trombones, labeled I, II, and III. The music is in D major (one sharp) and 4/8 time. Trombone I and II are written on a soprano clef (C1), and Trombone III is written on a bass clef (C2). The notes are: I. II. (G4), III. (G3).

Dvorak: 9th Symphony (Berlin: Simrock, 1894)

Clefs (cont.)

Professional trombonist (identity disclosed to protect the innocent): Schumann wrote for two alto trombones & a bass



Schumann: 3rd Symphony (Leipzig, Peters, ca.1882)

Clefs (cont.)

Alto
Tenore
3 Tromboni
Basso

ff

ff

The image shows a musical score for three trombones, labeled Alto, Tenore, and Basso. The score is written on two staves, with the Alto and Tenore parts on the top staff and the Basso part on the bottom staff. The music is in 3/4 time and features a strong dynamic of *ff* (fortissimo). The notation includes various note values and rests, with a repeat sign at the beginning of the second measure.

Beethoven: 5th Symphony
(Braunschweig: Litolff's Verlag, ca.1880)

Designations

(i.e. alto, tenor, bass, I, II, III)

*“It says ‘alto trombone’ in the score,
so it they must have wanted an
alto trombone”*

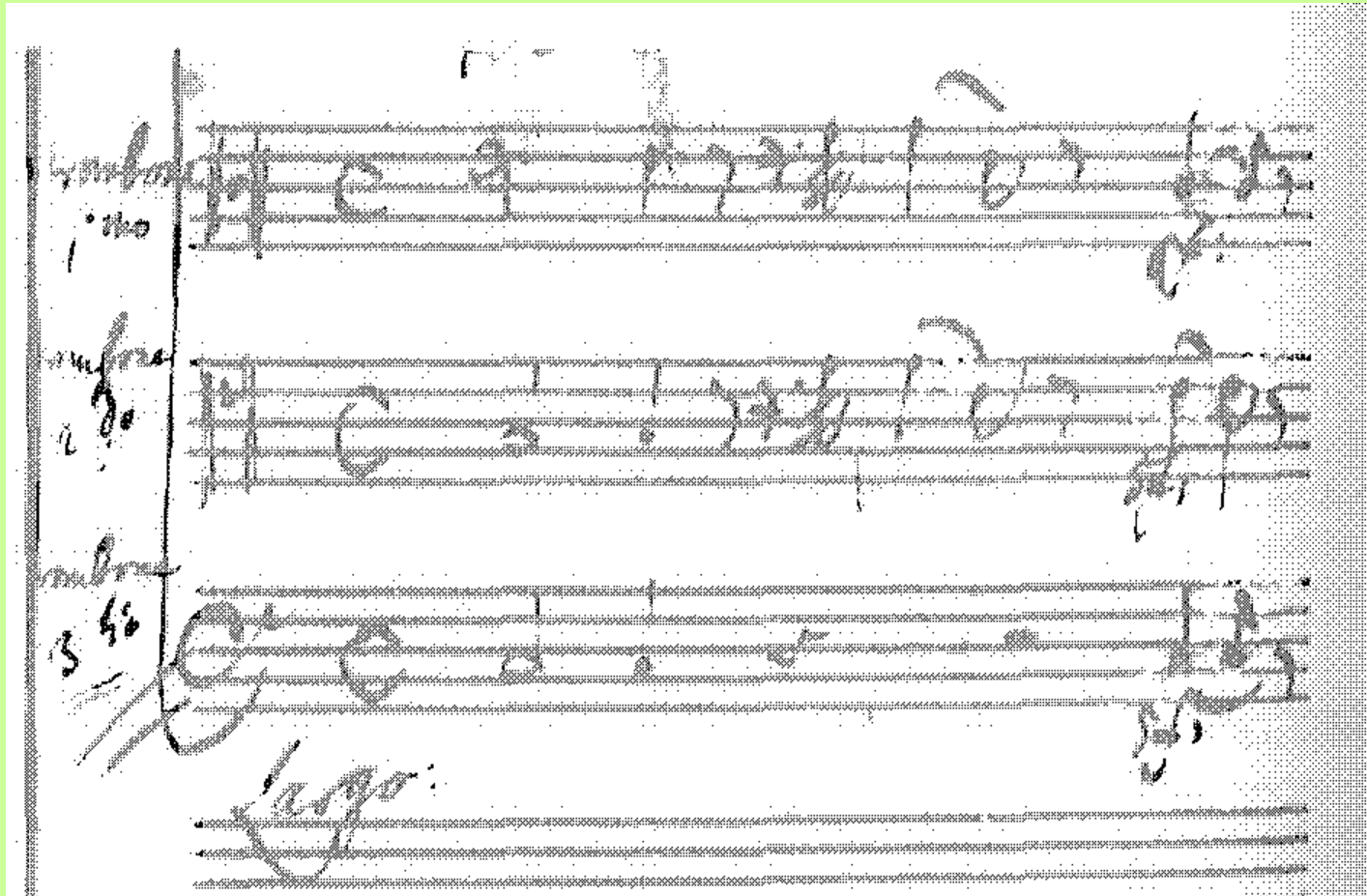
Designations (cont.)

Elizabeth Bartlett on *Guillaume Tell*: “three trombones [were] called ‘alto’, ‘tenor’, ‘bass’”, although it is unlikely, given the modest compass of the section, that three different species of trombone were used: all three parts could have been handled on a Bb tenor trombone. Bartlett states that 'Rossini notated the parts on a single line of bass clef... for Rossini primarily conceived of the trombone as a bass instrument'

Designations (cont.)

Shifrin...

- believes that the numbering of parts (I, II, III) indicates three Bb (tenor) trombones
- that it is a practice originating from the 19th Century



Mozart: 'Sanctus', from *Mass in C minor* (K.427)

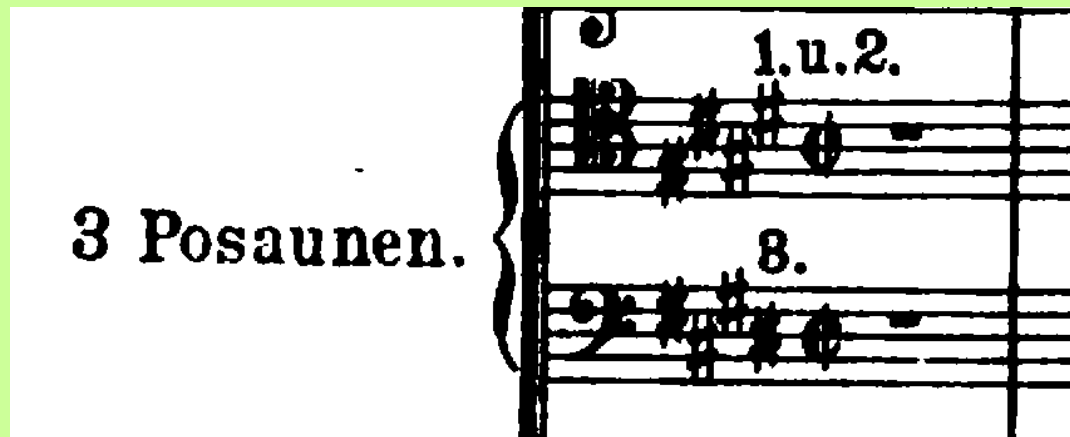
Designations (cont.)

Eric Crees: “It is interesting to consider whether Bruckner’s conception of tone colour is ever correctly realised today, as the first trombone part, designated to an alto instrument, is invariably played on a tenor.”

Designation (cont.)

Bruckner 7th Symphony:-

(Vienna: Albert J. Gutmann, 1895)



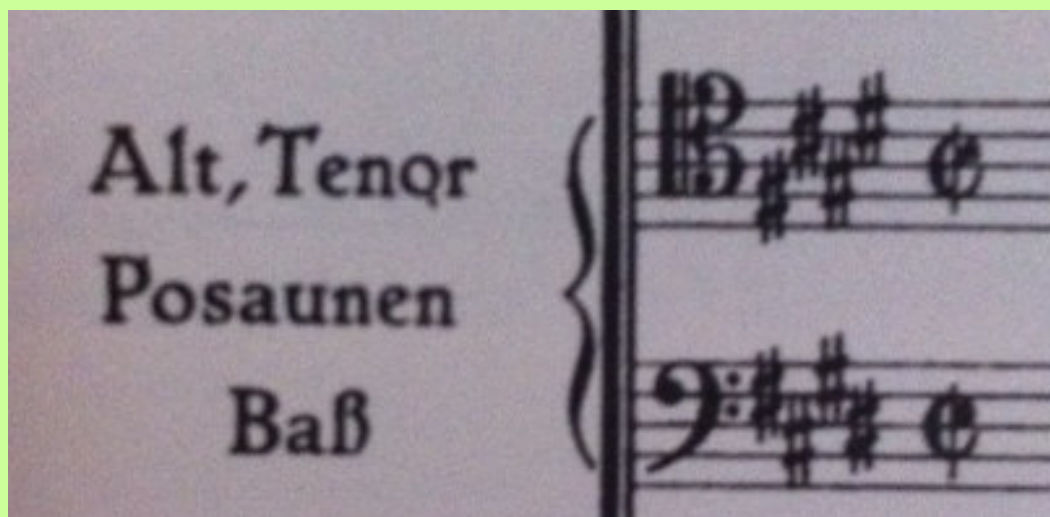
3 Posaunen.

1. u. 2.

3.

The image shows a musical score for three trombones (Posaunen). The score is written on two staves. The top staff is labeled '1. u. 2.' and the bottom staff is labeled '3.'. The music is in a key with three sharps (F#, C#, G#) and a common time signature (C). The notes are: F#4 (quarter), C#5 (quarter), G#4 (quarter), and a whole rest. A large brace on the left side of the staves indicates that these three staves are for three trombones.

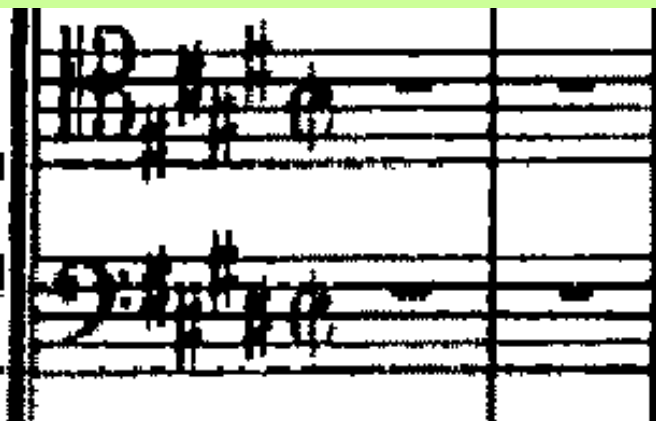
Bruckner 7th Symphony:-
(Leipzig: Bruckner-Verlag, 1944)



Bruckner 7th Symphony:-

(Leipzig: Eulenburg, ca.1925)

I. II. {
3 Posaunen.
III. {



Designations (cont.)

Antonín Dvorák
Symphony No. 9 in E Minor, Op. 95

Trombone Alto.

Adagio. 15

Corn, Viola & Vcello. 1



The image shows a musical score for Trombone Alto. It features a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/8. The tempo is marked 'Adagio.' and the measure number '15' is written above the first measure. The instrument designation 'Corn, Viola & Vcello.' is written above the staff, and the number '1' is written above the first measure. The score consists of two measures of music, with the first measure containing a whole note and the second measure containing a half note. The notes are G4, A4, B4, and C5 in the first measure, and B4, A4, G4, and F4 in the second measure.

Dvorak: 9th Symphony (Berlin: Simrock, 1894)

Designations (cont.)

- 'alto': the high part
- 'tenor': the middle part
- 'bass': the low part

Designations indicate function- not species

The 19th Century

Some important trombone-related events in
the 19th Century

The news in brief...

‘Heroic’ brass

- French Revolution (1789)
- Napoleon’s cavalry bands (*Orchestre de Fanfare*)
- Guion: “...would have had a splendour, brilliance, & power unmatched since the time of Giovanni Gabrieli”
- Napoleon’s campaigns across Europe
- Influence on Beethoven, Berlioz, later Wagner

Decline of the Stadtpfeifer (Town Musicians/Waits)

- Doublers (trombone usually second or third instrument)
- Trombone playing considerably poor
- First half of 19th Century- rise of conservatoriums, music schools, & military bands
- Emergence of trombone specialists

Stadtpeifer (cont.)

- Subsequent weakening & demise of Stadtpeifer
- Not all towns had Stadtpeifer tradition

Accounts of Playing

- Germany pre-1847 (Mendelssohn):
German orchestras: players poor, but bass trombonists generally good
- London 1880s (Grove): bassoon still used instead of trombone for Mozart's *Tuba Mirum*
- Berlin 1800 (Shifrin): *Tuba Mirum* performed on horn, with trombone section present

Accounts of Playing (cont.)

- Important not to naturally assume & expect modern playing standards within earlier periods

The Rise & Decline of Valve Trombones

- Valves perceived to provide greater ease in slurred passages, & those requiring rapid slide movement.
- Valves were applied to the trombone in the 1830s
- By the 1840s valved brass instruments were being widely accepted throughout Europe.

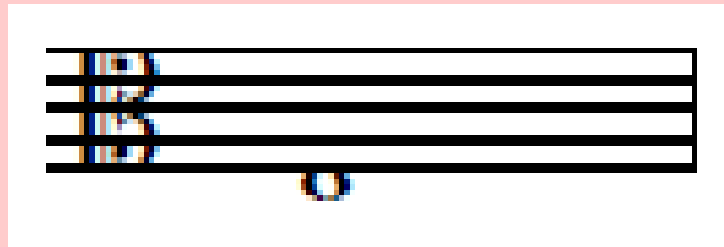


Rise & Decline of Valve Trombones (cont.)

- Those centres that returned to the slide later tended to avoid the alto in the orchestra (but alto may have been present in their military bands)
- Return to slide was based upon considerations of timbre & intonation
- Valves applied to Eb & F alto trombones, with restrictions

E♭ alto trombone: 7th Position

- The addition of a seventh position on the E♭ alto trombone during the 19th Century
- Therefore low E is unavailable on early E♭ alto trombones



Albrechtsberger: *Anweisung zur Composition*
(Vienna, 1826 & 1837, ed. Von Seyfried)

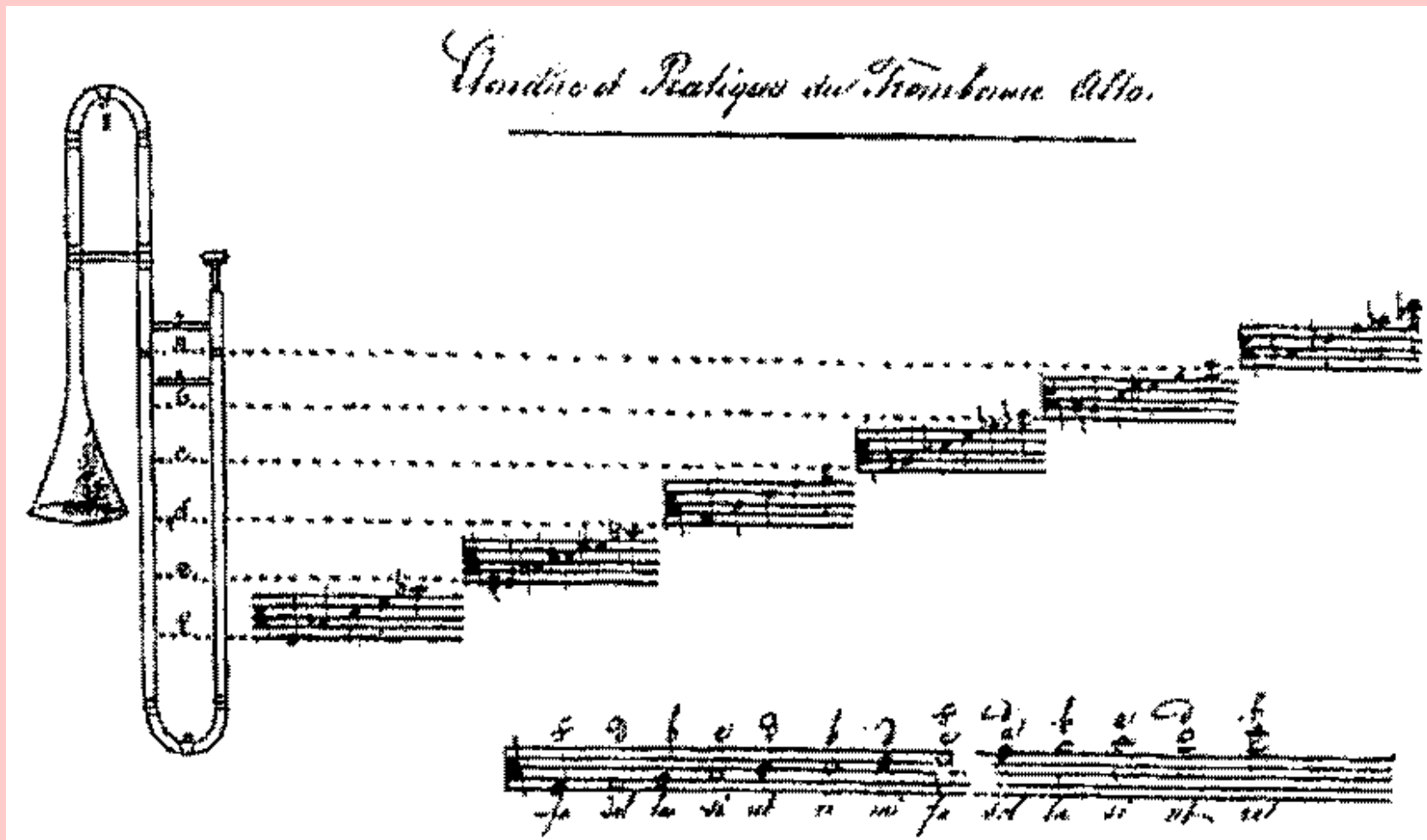
Auf der Alt-Posaune:



deren vollständige Scala ist:



Braun: *Gamme et Methode pour les Trombones* (Paris, ca. 1795)



Frohlich: *Musikschule*, (Bonn, 1811)

The image displays a page from a music manuscript. On the left, a drawing of a horn is shown vertically, with the text "Horn" written vertically along its side. To the right of the instrument, there are five horizontal musical staves. The top staff is labeled with a circled number "11". Below these staves, there is a section of musical notation labeled "Tonleiter" (Scale). This section consists of a single staff with a treble clef, containing a sequence of notes with their corresponding letter names (C, D, E, F, G, A, B, C, D, E, F, G, A, B, C) written above and below the notes.

E♭ Alto Trombone (cont.)

- Berlioz: Paris, 1830- low E in *Dream of a Witches' Sabbath*



‘Dream of a Witch’s Sabbath’, from
Symphonie Fantastique